



Fretted Americana, Inc.

A Selection of Fifty Fine Guitars

Catalogue Four
Revised

January 2005

They Got It Right First Time!

What is so different about an American vintage guitar? Why would it be any different than the same model that is made today?

There are many significant differences. As a guitar ages, the wood goes through subtle changes. These changes have a definite effect on the sound of the instrument, resulting in a warmer, richer sound, much in the way that an antique Stradivarius violin is far superior to any violin that is made today. Also, as the electronics in a vintage electric guitar age, they develop their own character and sound as the magnetic pickups change with use. Another issue that affects the quality of vintage guitars is the workmanship involved. Earlier guitars were often made with superior materials, finer craftsmanship and better construction. These factors give vintage guitars a character and sound that is quite simply not available in anything fresh off the assembly line. **The mid 1950s to the late 1960s heralded a period of American electric guitar production, which had a quality and standard of workmanship never to be rivaled.**

There were of course many different electric guitars produced in the 1950s, primarily by the great American guitar makers, such as Epiphone, Fender, Gibson, Gretsch, Guild, and Rickenbacker. What is most interesting is that two of these manufacturers, Fender and Gibson, produced between them four particular models that have predominately ruled the blues, new-age, pop, punk, reggae, and rock & roll music scene of the past fifty years. Fender introduced the first solid-body electric guitar, the Telecaster (originally named the Broadcaster/Nocaster) in 1950, and then in 1954 the futuristic and very curvaceous Stratocaster—the most popular and most copied electric guitar of all time. In 1952 the rival factory of Gibson produced their first solid-body electric guitar, the Les Paul, and then in 1958 they announced their thin-line, hollow-bodied ES-335. The first Les Pauls were considered by many to be awkward to play because of the “trapeze style” tailpiece that was used. But Gibson continued to develop their new guitar and by 1953, with the introduction of the “stop” tailpiece, the problem was solved. Apart from this small modification, **Fender and Gibson, with these four models had achieved what is unheard of in modern technology: *they had got it right first time!***

The Les Paul enjoyed a comparatively successful run in those first few years from 1952 onward, but by 1960, with Fender dominating the market, and Les Paul sales having dropped to an all-time low, Gibson in their infinite wisdom decided to replace the model with the new, lighter, more aggressive, and now famous SG shape. It was soon after this that the British and American pop-scenes exploded into life. The demand for the new models was suddenly astronomical. The “Baby Boomers” were forming groups faster than anyone could ever imagine, and nearly every young “kid” wanted an electric guitar.

Is a vintage guitar a good investment?

In the early 1960s, Chicago blues guitarist Mike Bloomfield went to England playing a 50s Gibson Les Paul Standard (of which between 1958 and 1960 only 1,712 were produced). The new breed of British “greats” like Eric Clapton, Jimmy Page, Jeff Beck, Peter Green, and many others, fell in love with the looks and the sound, and started replacing their favorite “new” guitars with “used” Les Pauls. This hugely increased the demand for these original guitars that had been produced in such comparatively limited numbers, and as in simple economics, this immediately caused prices to rise quite dramatically. In 1968 due to the incredible demand, Gibson reintroduced the Les Paul to their line of new instruments.

To put this in perspective, in 1959 a new Les Paul Standard was priced \$280. In 1968, the same guitar was selling for around \$1,500, and in 1982 for around \$8,500. Today, the same original 1959 Les Paul Standard in fine condition, would sell for well in excess of \$150,000. Of course, not all American vintage guitars have enjoyed a similar meteoric rise in value, but almost all other quality American vintage guitars have seen a steady growth rate over the past twenty years of between six and ten times their 1983 values. This equates to a compound increase of between 10% and 12% per annum.

Why should I buy a vintage guitar?

Originality and condition: The electric guitars of the 50s and 60s were played, and more often than not, they were played hard. Sometimes, as they suffered the wear and tear of “gigging”, their owners would have them refinished, or even modified, with what were considered at the time, more up-to-date parts. The fundamental foundation of the Vintage Guitar market today, is that the number of instruments in fine and totally original condition, from the Rock and Roll era, is extremely small.

Historical significance: For most collectors, the historical significance of vintage guitars is what grabs them—the desire to own a piece of that history. As the “Baby Boomer” generation reaches the point in life where they have the resources to purchase these instruments, they are now able to own the same guitars that they watched their idols playing in the 50s and 60s.

Supply and Demand: With this rapidly increasing demand, players as well as collectors face the problem of a limited supply. Because of this, the vintage guitar market is extremely buoyant. Vintage guitars are an excellent investment, like fine wine or fine art. **Because the supply will never increase and the demand is never likely to decrease, the value can only continue to rise.**

Finally, the vintage electric guitars of this bygone golden era of the 50s and 60s, with their superb craftsmanship and unsurpassed quality, as well as their innovative shapes and colors, are considered by many to be not only collectible as playable investments, but also as fine, and indeed very beautiful works of art...

David Brass

President, Fretted Americana, Inc.

What is Fretted Americana?

Fretted Americana is a recently formed corporation that buys and sells only the finest examples of American vintage electric guitars. We have been collecting for nearly thirty years and have amassed a large number of superb Epiphone, Fender, Gibson, Gretsch, Guild, and Rickenbacker instruments. Since going into business, many of these guitars have found new homes, but don't worry, we are constantly buying more! We have many great rarities in our inventory, and most importantly, condition has always been, and always will be, paramount to us. As a result, nearly all of our guitars are in the 8.0 – 9.5 range (there is no such thing as a 10 – is there?)

Who is Fretted Americana?

David Brass is an internationally renowned antiquarian bookseller who has been dealing in rare and collectable books and original artwork for the past 35 years. He was President of the Antiquarian Booksellers Association in England from 1990-1992, a member of the British Antique Dealers Association, and President of the Southern California Chapter of the Antiquarian Bookseller's Association of America from 2001-2003. Over the years, David has built many great investment quality collections of rare books and original art for collectors worldwide, and feels that there is a marked correlation between these collecting and investment fields and that of American vintage guitars.

President: David Brass

Cataloguer: Nancy Ruppert

Vice President: Caroline Brass

Technologist: Fernando Alves

Photographer: Dustin Jack

Where and when we work:

We are based in Calabasas in the beautiful San Fernando Valley of Southern California. Please feel free to contact us via our website, <http://www.frettedamericana.com>, by email, info@frettedamericana.com, or by telephone, (818) 222-4113 office or (818) 645-5220 cell, between the hours of 10:00 am and 6:00 pm. You can find our complete inventory on Gbase, <http://www.gbase.com>, and additionally, a monthly selection of our items in *Vintage Guitar Magazine*. We also exhibit in the Purple Haze Guitar Shop, with our friends, Howard Lakin and Karen Nelson at <http://www.lovestreetgallery.com>.

How we work:

We fully catalogue and photograph all of our guitars and amplifiers. We realize that every instrument has unique characteristics, so our catalogue descriptions not only give you a clear and precise explanation of condition, body style, history, years made, wood types, electronics, number produced, etc., but also individual measurements of weight, nut width, scale length, body size, pickup output, etc. Our photographs are of the highest quality, and will give you the clearest idea of what the guitar or amplifier actually looks like. We believe that this detailed information will instill a greater sense of confidence to the discerning collector considering a purchase.

We are always looking to invest in fine vintage guitars and amplifiers.

Consignments

Consignments are welcome. If you want to use our name and contacts to find a home for your instrument, ask us about our terms. We offer full security and insurance while we house your instrument.

Delivery

We will ship worldwide by DHL, FedEx, and UPS. Please ask for details of insurance and freight.

Return Policy

48 hours approval on all instruments that are purchased sight unseen. If not completely satisfied with the instrument, simply contact us within this period, and return it in the same condition you received it for a full refund, less freight charges, or any related costs including credit card transactions, taxes and duties levied. 48 hour approval does not apply to amplifiers.

Trade-up Policy

If you purchase an instrument from us and decide to get a different one later, we will apply the full purchase price towards any of our instruments that costs twice as much (or more) as your original instrument, if it is in the same condition as when originally purchased.

Pricing

All prices are in US dollars. Overseas customers, please e-mail us for currency conversion. Shipping and Insurance will be charged at cost. We accept MasterCard, Visa, and Discover. Checks require ten days to clear.

Condition Descriptions

- 9.50 MINT - As good as it gets!
- 9.25 NEAR MINT - Fine with minimal lacquer checking
- 9.00 EXCEPTIONALLY FINE - In fine original condition with minimal wear
- 8.75 EXCELLENT PLUS - Minor scratches and small chips
- 8.50 EXCELLENT - Light playing wear
- 8.00 VERY GOOD PLUS - Moderate playing wear
- 7.50 VERY GOOD - Played, but totally original
- 7.00 GOOD - Has had some professional repair or replaced parts

“The Rolls Royce of Solid Bodies”

D’Angelico :: 2003 :: NYSD-9 :: 9.50 :: Natural [00120]

Single Venetian (rounded) cutaway solid body. This Rolls Royce of solid body guitars weighs 8.60 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 24 3/4 inches. Solid mahogany body with highly figured, bookmatched flamed maple top, one-piece mahogany neck, and ebony fretboard with 22 frets and inlaid mother-of-pearl split block position markers. Nine-ply black and white binding on the top of the guitar and three-ply black and white binding on the neck and the headstock. Headstock with inlaid mother-of-pearl “D’Angelico” logo and “New Yorker” inlays. White pearloid truss-rod cover. Rosewood overlay with mother-of-pearl diamond inlay on the back of the headstock. Individual Grover Imperial tuners with stairstep metal buttons. Two humbucking pickups with balanced outputs of 9.24k and 9.26k. Four-ply (black/white/black/white) plastic New Yorker-style stairstep pickguard. Four controls (two volume, two tone) on lower treble bout plus three-way toggle selector switch on upper bass bout. Gold knurled knobs with tortoiseshell tops. Adjustable “Tune-O-Matic” retainer-type bridge and separate stud tailpiece. All hardware gold-plated. With “12” stamped in black inside the control pocket and a printed paper label on the underside of the control pocket cover (which is made of matching wood): “D’Angelico New York/New York Model: NYSD-9/Serial: [written



in ink] 003020517./Vestax Corp. Tokyo/[signed in ink] H. Ellis [?].” This guitar is in mint (9.50) condition. Housed in the original D’Angelico brown imitation crocodile hardshell case with pale orange plush lining (9.50).

“This is the Rolls Royce of solid bodies. You won’t find a solid-body guitar anywhere that is more practical or more incredibly beautiful than this gem. The mahogany body and neck give it a big fat tone, a gorgeous flame maple top adds snap, and the lightning fast ebony fretboard is decorated with split block mother of pearl inlays. It has the same meticulous multi-ply binding, gold plated Grover tuning machines and ultra-detailed abalone inlays, on both the front and back of the headstock as do the top-of-the-line archtops. Like the NYSS-3, it has dual gold plated humbuckers and gold plated tone and volume controls. This puppy sings like a bird, with ridiculous tone and sustain that make it the perfect guitar for anything from loud Jazz to screamin’ Rock & Roll. It is a totally balanced, comfortable and practical work of art. This is one of the latest and most unique pieces added to the D’Angelico line” (<http://www.dangelicoguitars.com/guitars.php?Model=nysd9>).

\$4,200

Epiphone :: 1963 :: Broadway E252N :: 9.25 :: Natural [00263]



Single Venetian (rounded) cutaway full-depth body. This super lightweight guitar weighs 6.90 lbs. and has a nice, fat nut width of just over 1 11/16 inches and a scale length of 25 1/2 inches. Triple-bound laminated maple body, one-piece mahogany neck, and rosewood fretboard with 20 jumbo frets and inlaid pearl block position markers. Individual Kluson Deluxe tuners with double-ring Keystone plastic buttons. Two mini-humbucker pickups with black plastic surrounds and outputs of 7.01k and 8.71k. Tortoiseshell pickguard with single white binding. Four controls (two volume, two tone) plus three-way selector switch. Black plastic bell-shaped knobs with metal tops. Rosewood bridge with pre-set compensating saddle and Epiphone Frequensator tailpiece. This guitar is in near mint (9.25)

condition. Housed in a slightly later Epiphone black hardshell case with maroon plush lining (9.25).

After Gibson took over Epiphone in May 1957, they began producing several new guitars, and the Epiphone line of the early 1960s included some models that rivaled, or even surpassed anything in the Gibson range, in price as well as in appeal. Epiphone had used the "Broadway" name from 1931-1958 on their non-cutaway acoustic archtop, but from 1958 to 1970 the "Broadway" designation was transferred to this new full-size electric archtop, first with New York pickups, and then from 1961 with mini-humbuckers. This guitar (which is Epiphone's version of the Gibson ES-350) is typical of Epiphone's mid-1960s excellence.

\$6,500

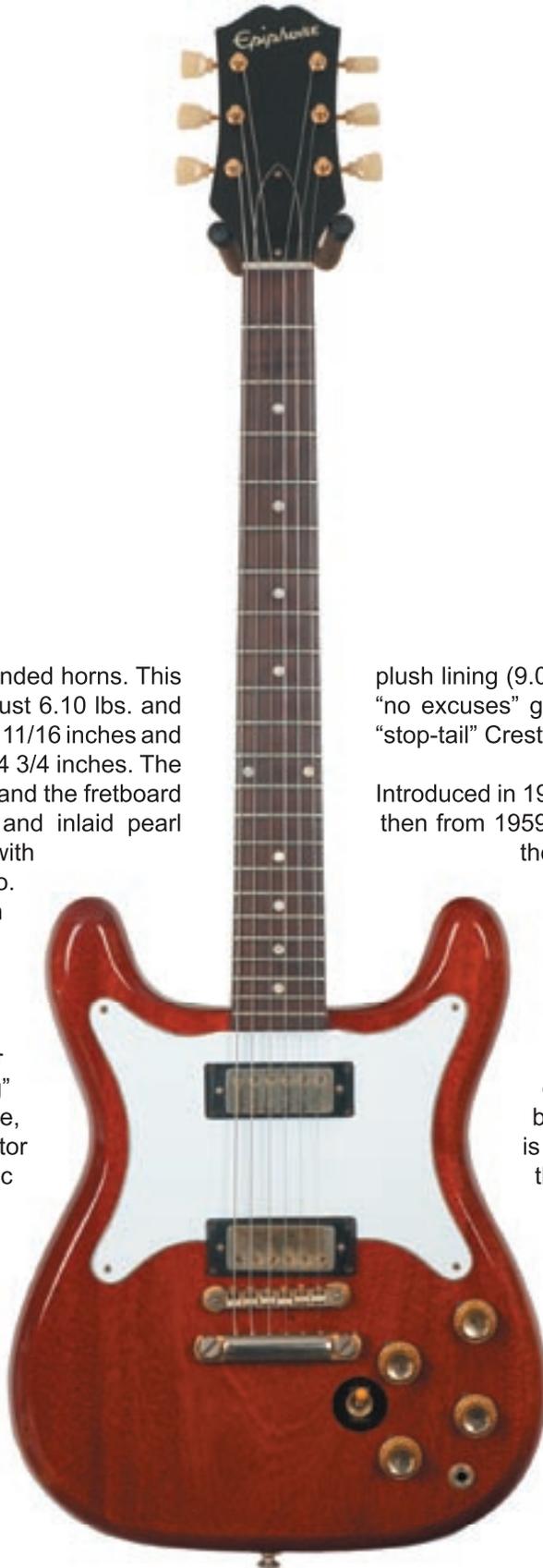
Very Rare Factory "Stop-Tail" Crestwood Custom

Epiphone :: 1961 :: Crestwood Custom SB-332 :: 9.50 :: Cherry [00196]

Double cutaway solid body with rounded horns. This super featherweight guitar weighs just 6.10 lbs. and has a very comfortable nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. The body and neck are solid mahogany and the fretboard is rosewood with 22 jumbo frets and inlaid pearl dot position markers. Headstock with inlaid pearl "Epiphone" script logo. Individual Kluson Deluxe tuners with single-ring Keystone plastic buttons. Two mini-humbucking pickups with black plastic surrounds and outputs of 7.45K and 6.77k. The pickups are set in the original three-layer (white/black/white) plastic "batwing" pickguard. Four controls (two volume, two tone) plus three-way selector switch and jack socket. Gold plastic bell-shaped knobs with metal tops. ABR-1 Tune-O-Matic bridge with nylon saddles and stop tailpiece. All hardware gold-plated. This guitar is totally original and is in near mint condition, with only a few tiny marks (nothing through the surface). The gold plating is a little bit tarnished on the pickups and on the stop tail. Housed in its original Epiphone deluxe dark gray hardshell case with dark blue

plush lining (9.00). This is an exceptionally rare and "no excuses" guitar -- it is one of only two factory "stop-tail" Crestwood Customs we've ever seen.

Introduced in 1958 (with two New York pickups), and then from 1959 with two mini-humbucking pickups, the \$265.00 Crestwood Custom was Epiphone's two pickup equivalent of the \$365.00 Gibson Les Paul SG Custom and was produced with this body and headstock shape only until early 1963. Gibson made 811 Les Paul SG Customs in 1961 and 1962, but the exact number of Crestwood Customs produced by Gibson during the same period is unknown. What we do know is that there were far fewer Crestwood Customs made, and this is the first example we have seen. Many players find the three pickup layout of the Gibson Custom rather awkward to play, and so the Epiphone Crestwood Custom, with its identical weight, body measurements, and nut width, is considered by the "one's that know" to be the natural answer.

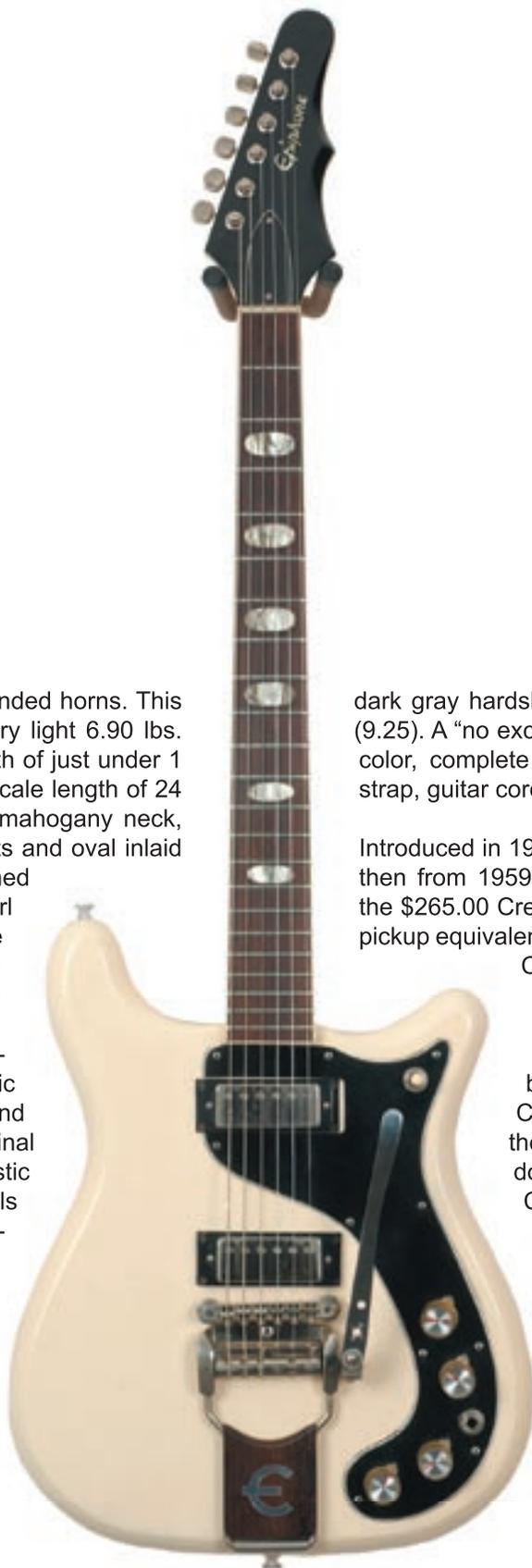


\$7,750

Rare Original White Crestwood Custom

Epiphone :: 1964 :: Crestwood Custom SB-332 :: 9.50 :: White [00225]

Double cutaway solid body with rounded horns. This super little guitar weighs in at a very light 6.90 lbs. and has a very comfortable nut width of just under 1 5/8 inches and a standard Gibson scale length of 24 3/4 inches. Solid mahogany body, mahogany neck, and rosewood fretboard with 22 frets and oval inlaid pearl position markers. Black-finished "Batwing headstock" with inlaid pearl "Epiphone" script logo. Single-line Kluson Deluxe closed-back strip tuners with oval metal buttons. Serial number ("182853") stamped on the back of the headstock. Two mini-humbucker pickups with black plastic surrounds and outputs of 7.04k and 6.97k. The pickups are set in the original three-layer (black/white/black) plastic pickguard, as are the four controls (two volume, two tone) and three-way selector switch. Clear plastic knobs with ribbed sides and metal tops with red markings. Tune-O-Matic bridge and Epiphone vibrato tailpiece with rosewood insert and Epiphone stylized "E." One tiny chip on the bottom edge of the guitar, otherwise this guitar is totally original and in mint (9.50) condition. Housed in its original



dark gray hardshell case with dark blue plush lining (9.25). A "no excuses" guitar, in an exceptionally rare color, complete with its original hang tags, leather strap, guitar cord, and case key.

Introduced in 1958 (with two New York pickups), and then from 1959 with two mini-humbucking pickups, the \$265.00 Crestwood Custom was Epiphone's two pickup equivalent of the \$365.00 Gibson Les Paul SG

Custom and was produced with this body and headstock shape only until early 1963. Gibson made 811 Les Paul SG Customs in 1961 and 1962, but the exact number of Crestwood Customs produced by Gibson during the same period is unknown. What we do know is that there were far fewer Crestwood Customs made, and this is the first example we have seen.

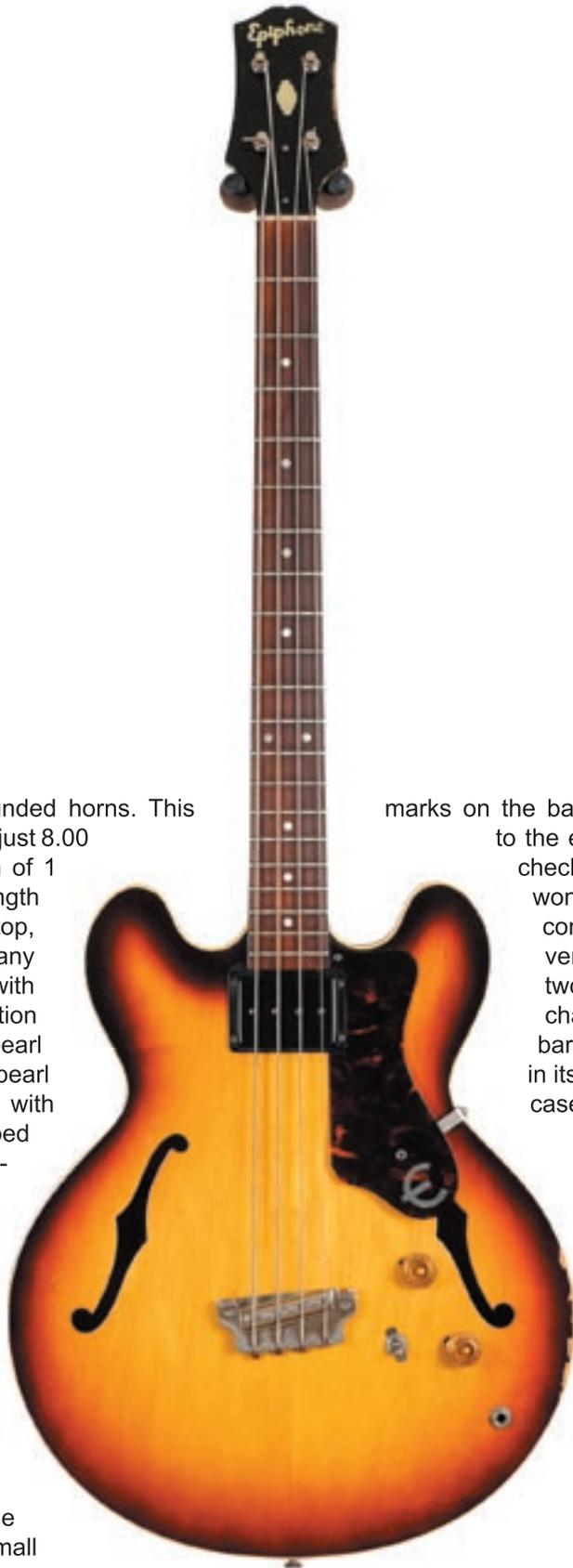
Many players find the three pickup layout of the Gibson Custom rather awkward to play, and so the Epiphone Crestwood Custom, with its identical weight, body measurements, and nut width, is considered by the "one's that know" to be the natural answer.

\$5,500

The Holy Grail of Epiphone Bass Guitars!

Epiphone :: 1960 :: Rivoli EBV-232 with Banjo Tuners :: 8.75 :: Sunburst [00103]

Thinline double cutaway with rounded horns. This wonderful lightweight bass weighs just 8.00 lbs. and has a nice, fat nut width of 1 11/16 inches and a short scale length of 30 1/2 inches. Laminated maple top, back, and sides, one-piece mahogany neck, and rosewood fretboard with 20 frets and inlaid pearl dot position markers. Headstock with inlaid pearl "Epiphone" logo and vertical oval pearl inlay. Original banjo-style tuners with rear facing white plastic bell-shaped buttons. Single black plastic-covered PAF pickup with four polepieces and a huge output of 14.70k. Tortoiseshell pickguard with silver Epiphone "E" logo. Two controls (one volume, one tone) with gold plastic bell-shaped knobs, a two-way metal tone selector switch, and jack input, all on body. Combination bar bridge/tailpiece. Some minor surface chipping to the lower edge of the top, minimal belt buckle scarring on the back, a few small



marks on the back of the neck, some minor wear to the edges of the headstock, and some checking to the body finish. Overall, a wonderful example, in excellent plus condition, of this extremely rare and very early bass guitar, with the original two-way switch which was soon after changed to the usually found bass/baritone pushbutton switch. Housed in its original Epiphone brown hardshell case with purple plush lining (8.50).

"The New York-based Epiphone company was bought by Gibson in 1957. One of the first so-called 'Gibson Epiphone' products was the Rivoli Bass of 1959, virtually identical to Gibson's EB-2...The Rivoli proved especially popular with 1960s British bassists such as The Animals' Chas Chandler" (Tony Bacon and Barry Moorhouse, *The Bass Book*, p. 19).

\$6,000

A Very Rare Early Sheraton!

Epiphone :: 1961 :: E212TV Sheraton :: 9.00 :: Sunburst [00140]

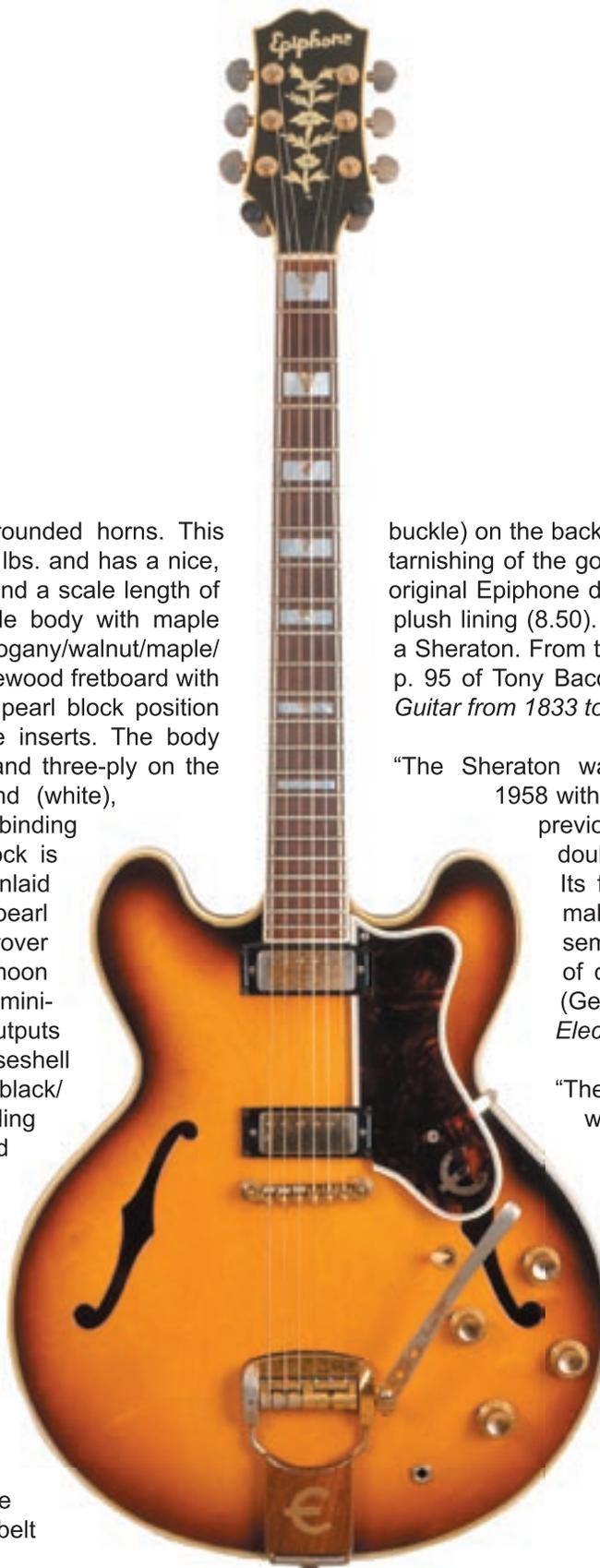
Thinline double cutaway with rounded horns. This 16-inch-wide guitar weighs 8.60 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 24 3/4 inches. Laminated maple body with maple central block, five-piece mahogany/walnut/maple/walnut/mahogany neck, and rosewood fretboard with 22 wide jumbo frets and inlaid pearl block position markers with v-shaped abalone inserts. The body has six-ply binding on the top and three-ply on the back. The neck is single-bound (white), the fretboard has double white binding on each side, and the headstock is triple-bound. Headstock with inlaid pearl "Epiphone" script logo and pearl "Vine of Life" inlay. Individual Grover Roto-Matic tuners with half-moon metal buttons. Two Epiphone mini-humbucker pickups with huge outputs of 7.43k and 9.50k. Tortoiseshell pickguard with five-layer (white/black/white/black/white) plastic binding and with large Epiphone stylized "E" in silver. Four controls (two volume, two tone) plus three-way selector switch. Gold plastic bell-shaped knobs with metal tops. Tune-O-Matic bridge with retainer and Epiphone vibrato tailpiece with Epiphone stylized "E" on the rosewood inlay. All hardware gold-plated. This great guitar is in exceptionally fine and totally original condition, with only the bare minimum of marking (not belt

buckle) on the back, some finish checking, and some tarnishing of the gold-plated hardware. Housed in its original Epiphone dark gray hardshell case with blue plush lining (8.50). It is very rare to find this early of a Sheraton. From the Chinery collection (pictured on p. 95 of Tony Bacon's *The History of the American Guitar from 1833 to the Present Day*).

"The Sheraton was the only Epi hollowbody of 1958 with a model name that had not been previously used. It was also the only double-cutaway semi-hollowbody. Its fancy inlay and multiple bindings make it equivalent to Gibson's top semi-hollow model, the ES-355, but, of course, the pickups are different" (George Gruhn and Walter Carter, *Electric Guitars and Basses*, p. 216).

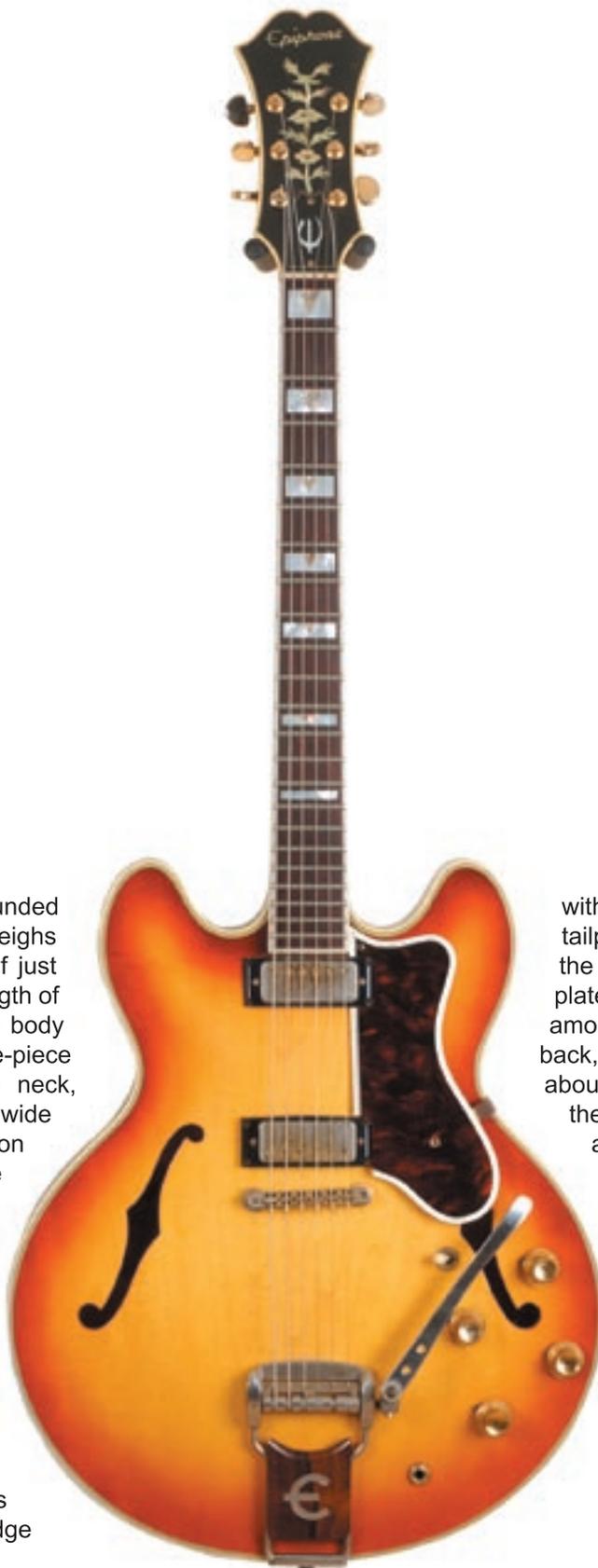
"The Sheraton had no history whatsoever as an Epiphone, except for its Epi neck and pickups. Otherwise it was constructed essentially the same as Gibson's ES-335. The Epi version outdid its Gibson counterpart in the area of ornamentation, however, with such features as Emperor-style V-block fingerboard inlays and vine inlay on the peghead" (Walter Carter, *Epiphone: The Complete History*, p. 59).

\$9,500



Epiphone's ES-355

Epiphone :: 1965 :: Sheraton E212TV :: 8.75 :: Sunburst [00139]



Thinline double cutaway with rounded horns. This 16-inch-wide guitar weighs 9.00 lbs. and has a nut width of just over 1 5/8 inches and a scale length of 24 3/4 inches. Laminated maple body with maple central block, five-piece mahogany, walnut, and maple neck, and rosewood fretboard with 22 wide jumbo frets and pearl block position markers with v-shaped abalone inlays. Individual Grover Roto-Matic tuners with half-moon metal buttons. Two Epiphone mini-humbucker pickups with outputs of 7.25k and 7.45k. Tortoiseshell with five-layer (white/black/white/black/white) plastic pickguard. Four controls (two volume, two tone) plus three-way selector switch. Gold plastic bell-shaped knobs with metal tops. Tune-O-Matic bridge

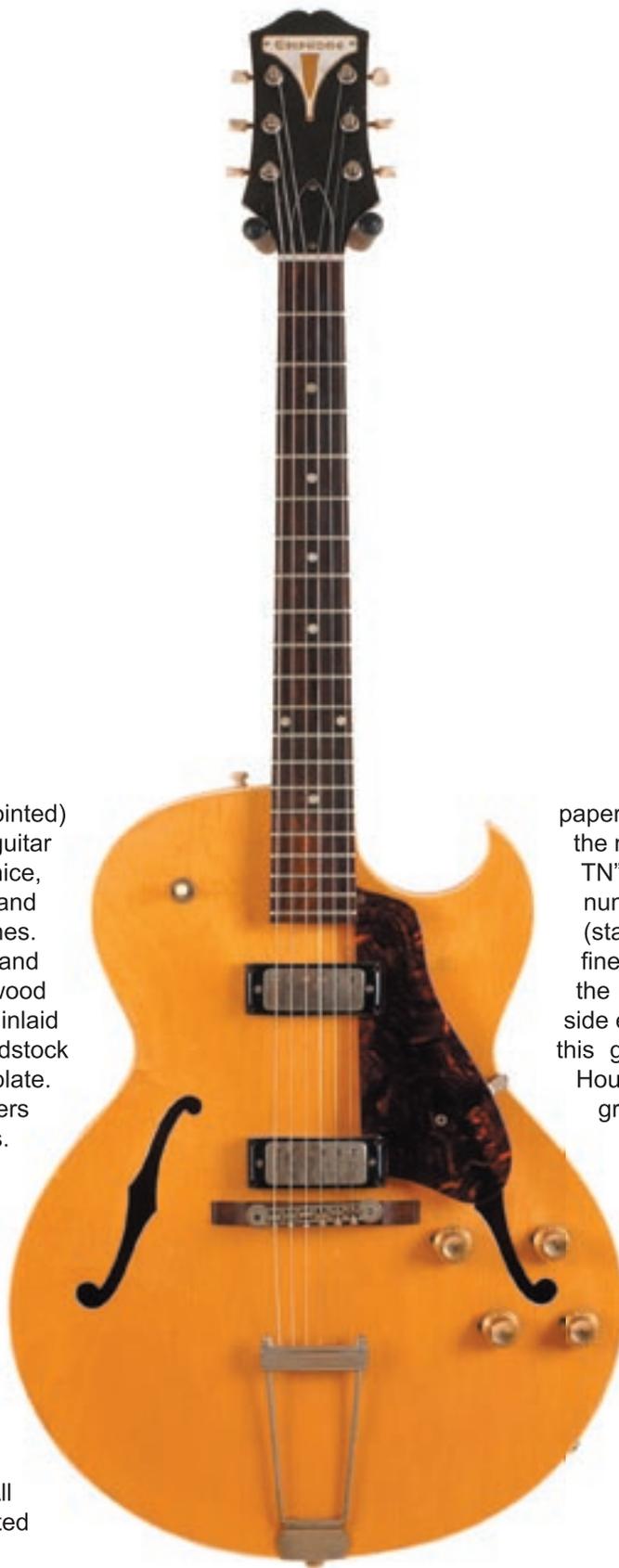
with retainer and Epiphone vibrato tailpiece with Epiphone stylized "E" on the rosewood inlay. All hardware gold-plated (a little tarnished). A minimal amount of belt buckle scarring on the back, one tiny chip, with surface loss about the size of a match head, in the center of the back of the guitar, a few additional tiny marks and scratches, a minimal amount of surface checking, and minimal amount of wear to edge of headstock. Otherwise a spectacular example. Housed in the original Epiphone gray hardshell case with blue plush lining (8.50).

The Epiphone Sheraton is on par with, but more deluxe than, the Gibson ES-355.

\$6,500

A Very Early Epiphone Sorrento in the Rare Natural Finish

Epiphone :: 1961 :: Sorrento E452TDN :: 8.50 :: Natural [00036]



Thinline single Florentine (pointed) cutaway. This super lightweight guitar weighs just 5.60 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 24 3/4 inches. Laminated maple top, back, and sides, mahogany neck, and rosewood fretboard with 20 jumbo frets and inlaid pearl dot position markers. Headstock with metal Epiphone logo plate. Individual Kluson Deluxe tuners with white plastic oval buttons. Two Epiphone mini-humbucker pickups with black plastic surrounds and outputs of 7.28k and 6.97k. Tortoiseshell celluloid pickguard with silver Epiphone stylized "E." Four controls (two volume, two tone). Gold plastic bell-shaped knobs with metal tops. ABR-1 Tune-O-Matic bridge and trapeze tailpiece with three horizontal lines on cross-bar. All hardware nickel-plated. Printed

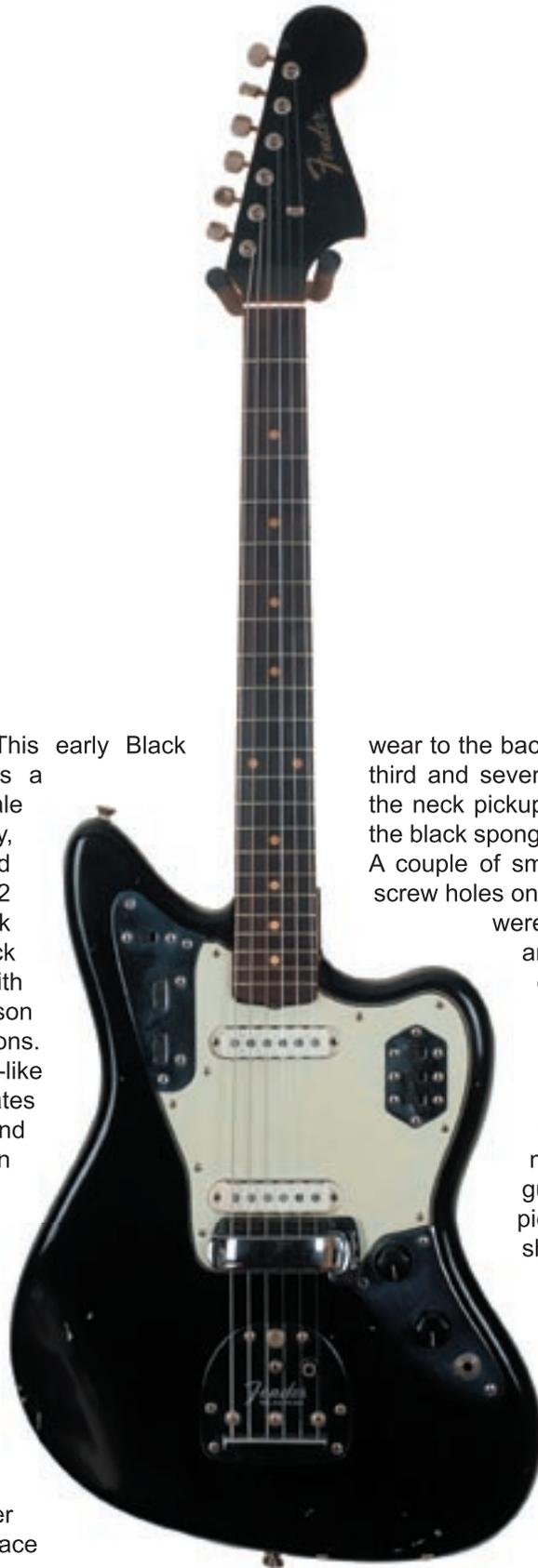
paper label inside the bass f-hole with the model number "Sorrento-N E451-TN" written in ink and the serial number "E- (written in ink) "4198" (stamped) D (written in ink)." Some fine body checking, one tiny mark on the back, and one small crack to the side edge by the jack input. Otherwise this guitar is in near fine condition. Housed in the original Epiphone dark gray hardshell case with navy blue plush lining (9.00).

A prime example, in the rarest color, of one of the earliest Sorrentos made -- the metal peghead logo plate was discontinued by 1963. The Sorrento is similar in body style to Gibson's ES-125TD, but has the more deluxe features of mini-humbuckers and an ABR-1 Tune-O-Matic bridge.

\$4,500

One of the Earliest Black Jaguars!

Fender :: 1963 :: Jaguar :: 8.75 :: Black [00100]



Offset asymmetrical solid body. This early Black Jaguar weighs 8.30 lbs. and has a nut width of 1 5/8 inches and scale length of 24 inches. Solid alder body, one-piece maple neck, and curved veneer rosewood fretboard with 22 frets and clay dot markers. The neck is dated "1 JUL 63 B." In the neck cavity is a piece of masking tape with the number "1" on it. Individual Kluson Deluxe tuners with oval metal buttons. Two powerful white oblong Strat-like pickups with notched metal side plates and balanced outputs of 12.01k and 12.05k. Three-layer celluloid "green guard" pickguard. Four controls (two volume, two tone) plus four two-way selector switches (two knobs and three slide switches on the treble side, selector switch and two roller knobs on the bass side). Black plastic Jaguar knobs. Jazzmaster-type floating tremolo and bridge with adjustable mute. Some body checking on the top and back, some marking on the sides where the original plastic cover (still included) has been, slight surface

wear to the back of the neck, particularly behind the third and seventh frets, the white plastic casing of the neck pickup is slightly cracked at one end, and the black sponge material on the mute has solidified. A couple of small chips on the top and two small screw holes on the back where two Mojave feathers were attached (also included). Overall, an excellent example of this totally original and very rare color Jaguar. Housed in its original Fender brown Tolex case with brown leather ends and dark orange plush lining (8.00).

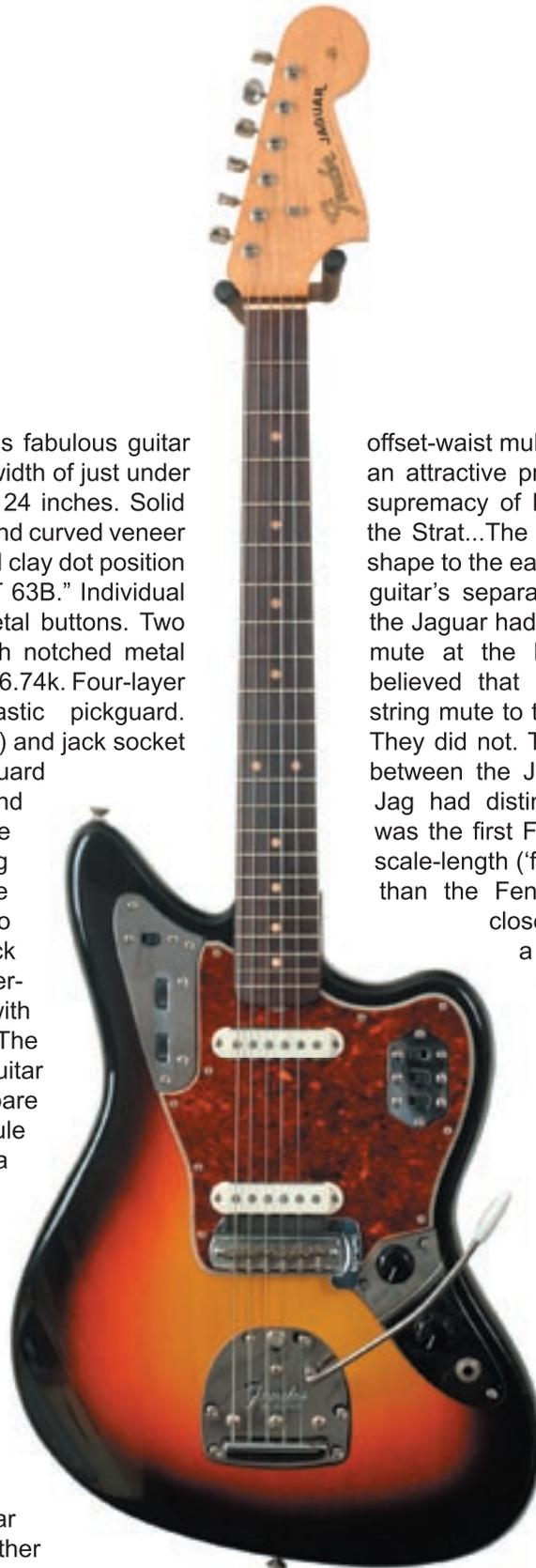
In mid 1962 Fender introduced its most expensive "top-of-the-line" guitar called the Jaguar. The Jaguar's pickups are more powerful and better shielded, which eliminated some of the hum problems associated with the Jazzmaster. The shorter (24 inch) scale was favored by some guitarists at that time, especially the surf music players. The Jaguar shared its unique rhythm circuit with the Jazzmaster. This allowed a pre-set tone for rhythm playing.

\$5,500

Fender :: 1963 :: Jaguar :: 9.25 :: Three-Tone Sunburst [00129]

Offset asymmetrical solid body. This fabulous guitar weighs 8.30 lbs. and has a "B" nut width of just under 1 5/8 inches and a scale length of 24 inches. Solid alder body, one-piece maple neck, and curved veneer rosewood fretboard with 22 frets and clay dot position markers. The neck is dated "1 OCT 63B." Individual Kluson Deluxe tuners with oval metal buttons. Two white oblong Strat-like pickups with notched metal side plates and outputs of 6.89k and 6.74k. Four-layer (tortoiseshell/white/black/white) plastic pickguard. Two controls (one volume, one tone) and jack socket on lower metal plate adjoining pickguard on treble side, selector switch and two roller controls (one volume, one tone) on upper metal plate adjoining pickguard on bass side, and three slide switches on metal plate inset into the pickguard on the treble side. Black plastic Jaguar knobs. Jazzmaster-type floating tremolo and bridge with adjustable mute and original cover. The only minor issues that prevent this guitar from being in mint condition are a bare minimum of checking, some minuscule belt buckle wear on the back, and a couple of small marks and one tiny chip on the bottom edge. Housed in its original Fender white Tolex case with black leather ends and dark orange plush lining (9.50).

"Not content with the relatively expensive Jazzmaster, Fender introduced a new top-of-the-line model in 1962: the Jaguar. [The pricelist offered a basic Sunburst Jaguar at \$379.50; a similar Jazzmaster was \$349.50]. Another



offset-waist multi-control instrument, the Jag seemed an attractive proposition, but still failed to dent the supremacy of Fender's dynamic duo, the Tele and the Strat...The Jag used a similar offset-waist body shape to the earlier Jazzmaster, and also shared that guitar's separate bridge and vibrato unit, although the Jaguar had the addition of a spring-loaded string mute at the bridge. Fender rather optimistically believed that players would prefer a mechanical string mute to the natural edge-of-the-hand method. They did not. There were some notable differences between the Jaguar and Jazzmaster. Visually, the Jag had distinctive chromed control panels, and was the first Fender with 22 frets. Its 24" (610mm) scale-length ('faster, more comfortable') was shorter than the Fender standard of 25" (635mm) and closer to that of Gibson. It gave the Jag a different playing feel compared to other Fenders. The Jaguar had better pickups than the Jazzmaster. They looked much like Strat units but had metal shielding added at the base and sides, no doubt as a response to the criticisms of the Jazzmaster's tendency to noisiness. The Jag's electrics were yet more complex than the Jazzmaster's, using the same rhythm circuit but adding a trio of lead-circuit switches...The Jaguar was offered from the start in four different neck widths, one a size narrower and two wider than normal (coded A, B, C or D, from narrowest to widest, with 'normal' B the most common)" (Tony Bacon, *50 Years of Fender*, p. 36).

\$5,500

Lake Placid Blue Jaguar!

Fender :: 1965 :: Jaguar :: 9.00 :: Lake Placid Blue [00150]



Offset asymmetrical solid body. This fabulous Jaguar weighs 8.00 lbs. with a nut width of 1 5/8 inches and scale length of 24 inches. Solid alder body, one-piece maple neck, and rosewood fretboard with 22 frets and inlaid pearl dot position markers. Neck dated: "1 FEB 65 B." Individual Kluson Deluxe tuners with oval metal buttons. Two white oblong Strat-like pickups with notched metal side plates and balanced outputs of 6.19k and 6.20k. Three-layer (white/black/white) plastic pickguard. Four controls (two volume, two tone) plus four two-way selector switches (two knobs and three slide switches on the treble side, selector switch and two roller knobs on the bass side). Black plastic Jaguar knobs. Jazzmaster-type floating tremolo and bridge with adjustable mute and original cover. This guitar is in

exceptionally fine condition, with only minimal finish checking and a few tiny marks, a tiny cigarette burn on the headstock by the bass "E" tuner, and one small mark on the front of the guitar at the bottom. Housed in its original Fender black hardshell case with red plush lining (9.00).

In mid 1962 Fender introduced its most expensive "top-of-the-line" guitar called the Jaguar. The Jaguar's pickups are more powerful and better shielded, which eliminated some of the hum problems associated with the Jazzmaster. The shorter (24 inch) scale was favored by some guitarists at that time, especially the surf music players. The Jaguar shared its unique rhythm circuit with the Jazzmaster. This allowed a pre-set tone for rhythm playing.

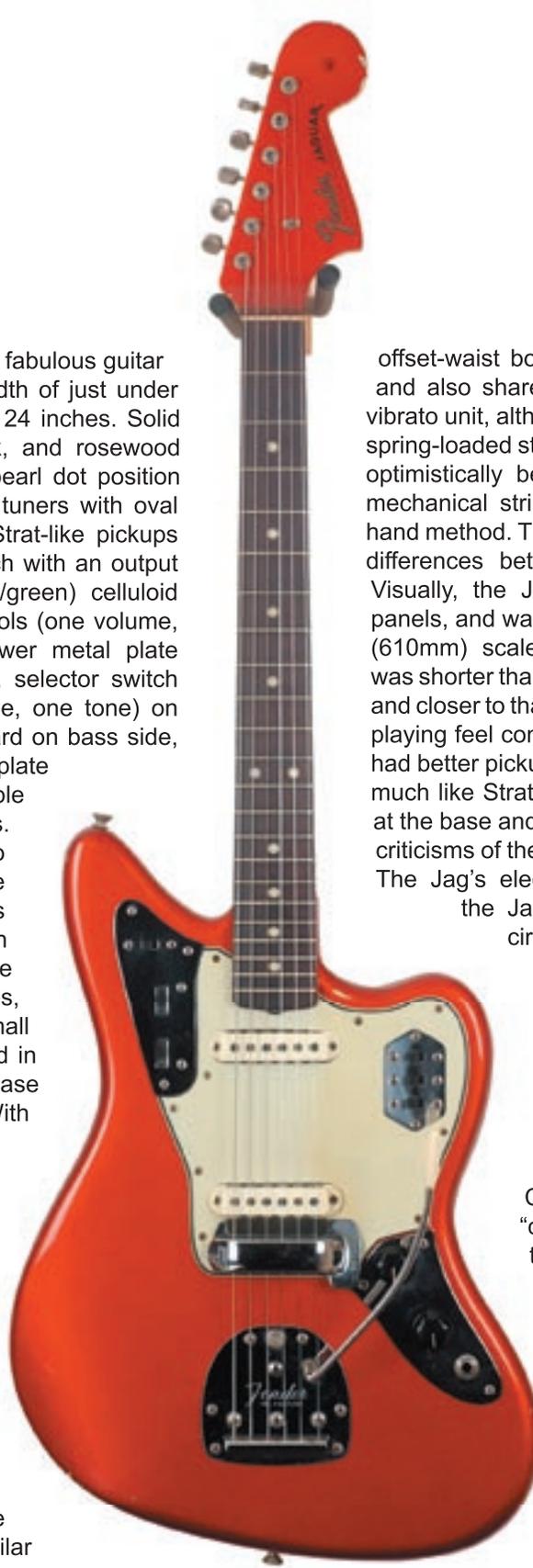
\$6,500

A Fabulous Candy Apple Red Jaguar!

Fender :: 1965 :: Jaguar :: 8.75 :: Candy Apple Red [00164]

Offset asymmetrical solid body. This fabulous guitar weighs 8.50 lbs., with a “B” nut width of just under 1 5/8 inches and a scale length of 24 inches. Solid alder body, one-piece maple neck, and rosewood fretboard with 22 frets and inlaid pearl dot position markers. Individual Kluson Deluxe tuners with oval metal buttons. Two white oblong Strat-like pickups with notched metal side plates, each with an output of 6.25k. Three-layer (green/black/green) celluloid “green guard” pickguard. Two controls (one volume, one tone) and jack socket on lower metal plate adjoining pickguard on treble side, selector switch and two roller controls (one volume, one tone) on upper metal plate adjoining pickguard on bass side, and three slide switches on metal plate inset into the pickguard on the treble side. Black plastic Jaguar knobs. Jazzmaster-type floating tremolo and bridge with adjustable mute and original cover. This guitar is in excellent plus condition, with minimal belt buckle scarring on the back, a couple of chips on the edges, some finish checking, and a few small marks. A fabulous example. Housed in its original Fender black hardshell case with orange plush lining (8.75). With original tag.

“Not content with the relatively expensive Jazzmaster, Fender introduced a new top-of-the-line model in 1962: the Jaguar. [The pricelist offered a basic Sunburst Jaguar at \$379.50; a similar Jazzmaster was \$349.50]. Another offset-waist multi-control instrument, the Jag seemed an attractive proposition, but still failed to dent the supremacy of Fender’s dynamic duo, the Tele and the Strat...The Jag used a similar



offset-waist body shape to the earlier Jazzmaster, and also shared that guitar’s separate bridge and vibrato unit, although the Jaguar had the addition of a spring-loaded string mute at the bridge. Fender rather optimistically believed that players would prefer a mechanical string mute to the natural edge-of-the-hand method. They did not. There were some notable differences between the Jaguar and Jazzmaster. Visually, the Jag had distinctive chromed control panels, and was the first Fender with 22 frets. Its 24” (610mm) scale-length (‘faster, more comfortable’) was shorter than the Fender standard of 25” (635mm) and closer to that of Gibson. It gave the Jag a different playing feel compared to other Fenders. The Jaguar had better pickups than the Jazzmaster. They looked much like Strat units but had metal shielding added at the base and sides, no doubt as a response to the criticisms of the Jazzmaster’s tendency to noisiness. The Jag’s electrics were yet more complex than the Jazzmaster’s, using the same rhythm circuit but adding a trio of lead-circuit switches...The Jaguar was offered from the start in four different neck widths, one a size narrower and two wider than normal (coded A, B, C or D, from narrowest to widest, with ‘normal’ B the most common)” (Tony Bacon, *50 Years of Fender*, p. 36).

Candy Apple Red, introduced in 1963, “could be described as Fender’s only true Custom Color as it was an original Fender ‘mix’ and not -- like most of the others -- a colour adopted from an existing automobile paint shade” (Tony Bacon and Paul Day, *The Fender Book*, p. 34). The undercoat on the body of this guitar is the earlier silver version, which gives a much brighter red color.

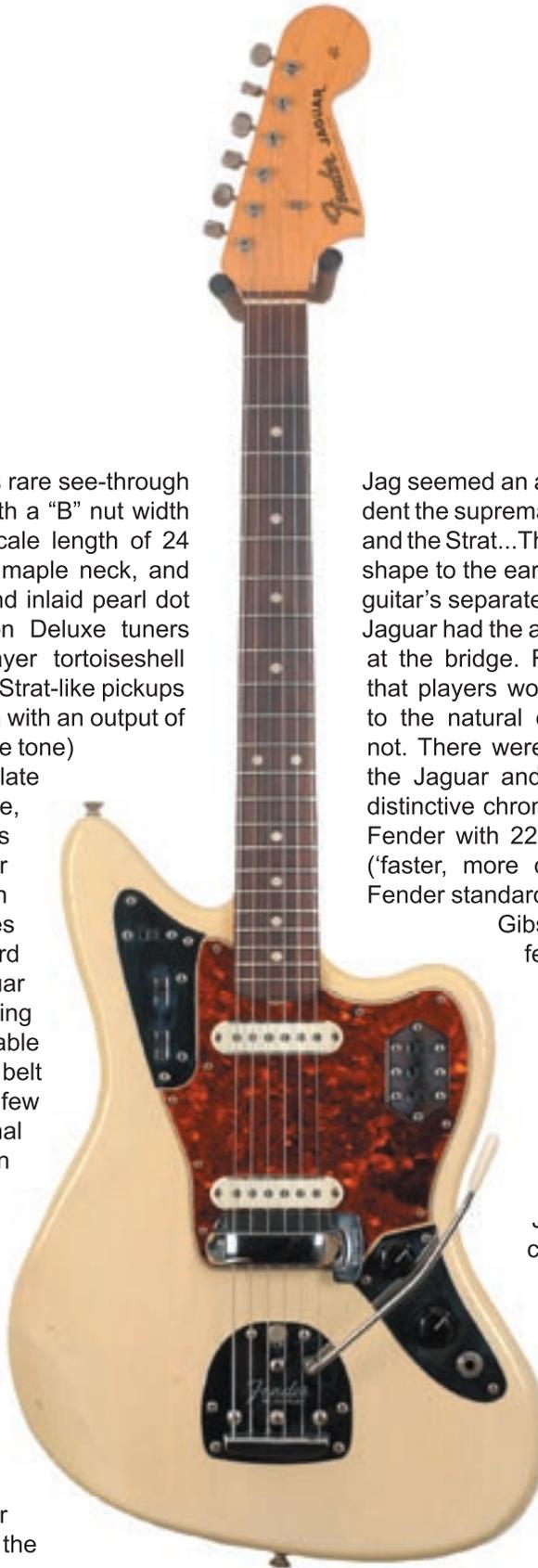
\$5,500

A Rare See-Through Blonde Jaguar!

Fender :: 1965 :: Jaguar :: 8.75 :: See-Through Blonde [00165]

Offset asymmetrical solid body. This rare see-through Blonde Jaguar weighs 8.80 lbs., with a “B” nut width of just over 1 5/8 inches and a scale length of 24 inches. Solid ash body, one-piece maple neck, and rosewood fretboard with 22 frets and inlaid pearl dot position markers. Individual Kluson Deluxe tuners with oval metal buttons. Three-layer tortoiseshell plastic pickguard. Two white oblong Strat-like pickups with notched metal side plates, each with an output of 6.32k. Two controls (one volume, one tone) and jack socket on lower metal plate adjoining pickguard on treble side, selector switch and two roller controls (one volume, one tone) on upper metal plate adjoining pickguard on bass side, and three slide switches on metal plate inset into the pickguard on the treble side. Black plastic Jaguar knobs. Jazzmaster-type floating tremolo and bridge with adjustable mute and original cover. Minimal belt buckle scarring on the back and a few small marks. Former owner’s personal identification number engraved on neck plate. An excellent example of this rare color. Original Fender black hardshell case with orange plush lining (8.75).

“Not content with the relatively expensive Jazzmaster, Fender introduced a new top-of-the-line model in 1962: the Jaguar. [The pricelist offered a basic Sunburst Jaguar at \$379.50; a similar Jazzmaster was \$349.50]. Another offset-waist multi-control instrument, the

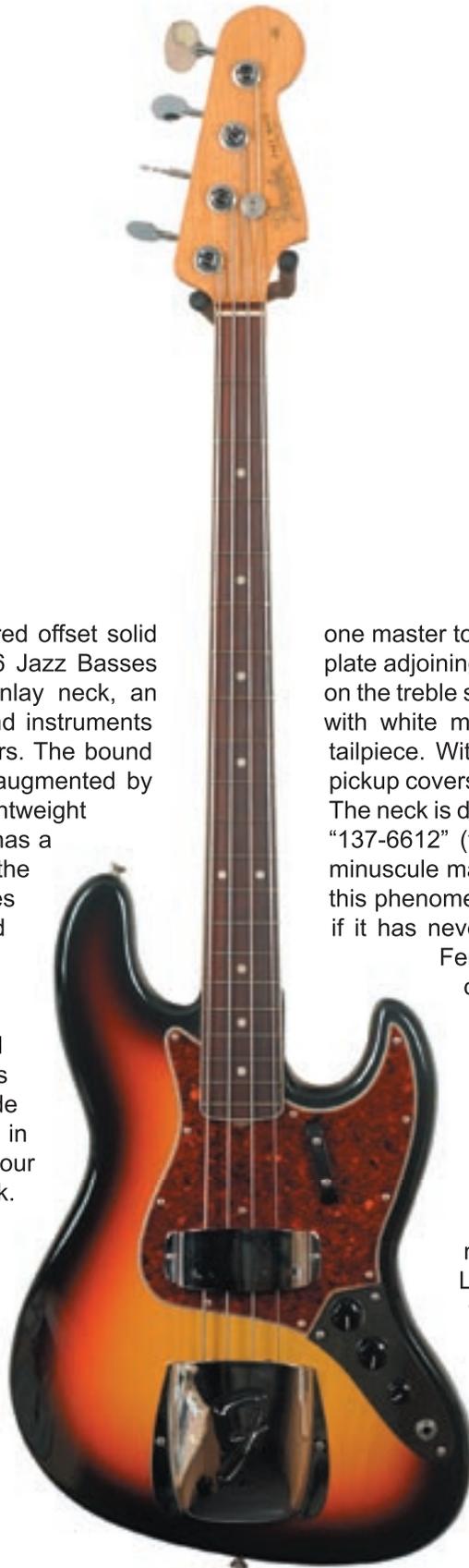


Jag seemed an attractive proposition, but still failed to dent the supremacy of Fender’s dynamic duo, the Tele and the Strat...The Jag used a similar offset-waist body shape to the earlier Jazzmaster, and also shared that guitar’s separate bridge and vibrato unit, although the Jaguar had the addition of a spring-loaded string mute at the bridge. Fender rather optimistically believed that players would prefer a mechanical string mute to the natural edge-of-the-hand method. They did not. There were some notable differences between the Jaguar and Jazzmaster. Visually, the Jag had distinctive chromed control panels, and was the first Fender with 22 frets. Its 24” (610mm) scale-length (‘faster, more comfortable’) was shorter than the Fender standard of 25” (635mm) and closer to that of Gibson. It gave the Jag a different playing feel compared to other Fenders. The Jaguar had better pickups than the Jazzmaster. They looked much like Strat units but had metal shielding added at the base and sides, no doubt as a response to the criticisms of the Jazzmaster’s tendency to noisiness. The Jag’s electrics were yet more complex than the Jazzmaster’s, using the same rhythm circuit but adding a trio of lead-circuit switches...The Jaguar was offered from the start in four different neck widths, one a size narrower and two wider than normal (coded A, B, C or D, from narrowest to widest, with ‘normal’ B the most common)” (Tony Bacon, *50 Years of Fender*, p. 36).

\$6,750

Probably the Finest 1966 Jazz Bass Extant!

Fender :: 1966 :: Jazz Bass :: 9.50 :: Three-Tone Sunburst [00209]



Asymmetrical double cutaway contoured offset solid body. One of the very few early 1966 Jazz Bases featuring binding added to the dot inlay neck, an upgrade consistent with other high-end instruments in the Fender line and their competitors. The bound neck was purely cosmetic, and was augmented by block inlays by mid-1966. This very lightweight bass guitar weighs just 9.30 lbs. and has a very narrow nut width (compared to the Precision Bass) of just under 1 1/2 inches and a scale length of 34 inches. Solid alder body, one-piece maple neck, and rosewood veneer fretboard with 20 frets and inlaid pearl dot position markers. Headstock decal with "Fender" in gold with black trim and five patent numbers in black below it, "Jazz Bass," "Trade Mark," and "Electric Bass" in black in three lines beside it, and "Offset Contour Body" at the ball end of the headstock. Single round string tree. Individual Fender tuners with oval "paddle" metal buttons. Four-bolt neck plate with the Fender backward "F" logo and the serial number ("137163") above it. Two eight-polepiece pickups with outputs of 5.96k and 6.39k. Tortoiseshell/white/black/white plastic pickguard with bevelled edges. Three controls (two volume blend controls, one for each pickup, and

one master tone control) and jack socket, all on metal plate adjoining pickguard. With the original thumb rest on the treble side of the pickguard. Black plastic knobs with white markings. Combined four-saddle bridge/tailpiece. With both original bass pickup and bridge pickup covers, the bridge cover with the original mute. The neck is dated "7 JAN 66 A" and the pots are dated "137-6612" (the twelfth week of 1966). A couple of minuscule marks on the back of the guitar, otherwise this phenomenal bass guitar is in mint condition -- as if it has never been played! Housed in the original Fender black hardshell case with dark orange plush lining (9.25). Complete with original black leather guitar strap, original lead, original numbered hang tag, original brown envelope with case keys, original packing slip, and original receipt.

"After the introduction of the Jazzmaster in 1958, Fender needed an upscale model to augment the bass line. In 1960, Leo's new Jazz Bass borrowed the offset waist and part of the name from the Jazzmaster. It also featured a narrower neck width, which was faster playing than the Precision Bass" (J.W. Black and Albert Molinaro, *The Fender Bass*, p. 25).

\$ 9,500

A Fine and Original "Slab Board" Musicmaster

Fender :: 1961 :: Musicmaster :: 9.00 :: Tan [00244]



Asymmetrical solid body. This 12-inch three-quarter size "student" guitar weighs just 5.80 lbs. and has a nut width of just under 1 9/16 inches and a short scale length of 22 1/2 inches. Solid alder body, maple neck, and slab rosewood fretboard with 21 frets and clay dot position markers. Decal headstock logo with "Fender" in silver with black outline and "Musicmaster" in black below it. Single butterfly string tree. Individual Kluson Deluxe tuners with white oval plastic buttons. Four-bolt neck plate with serial number ("60041") at top. One plain-top Bakelite Musicmaster pickup, angled at neck, with an output of 5.18k, plus two controls (one volume, one tone) and jack socket, all on the white plastic pickguard. Telecaster-style chrome knobs with knurled sides and flat tops. Combined bridge/tailpiece with three adjustable saddles. The neck is dated: "3-61."

The pots are dated: "137 60 47." This guitar is in exceptionally fine condition. Housed in the original light tan hardshell case with tan leather ends and orange plush lining (9.00).

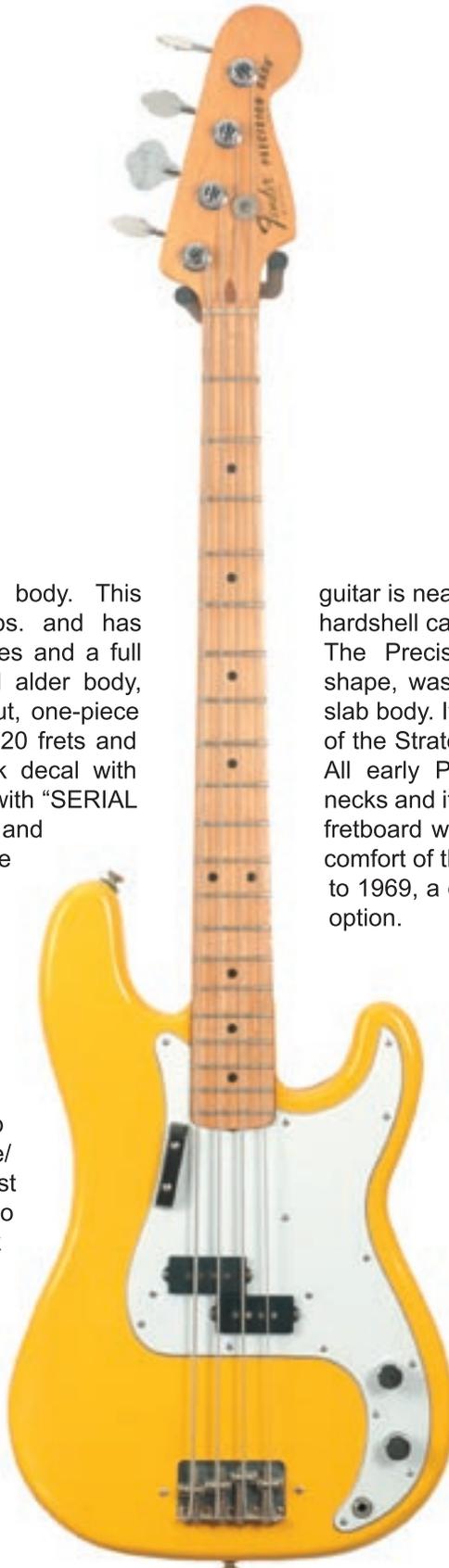
"Fender's new 'student' guitars, the Duo-Sonic and Musicmaster, first appeared in 1956. They had smaller, lighter bodies, shorter necks and basic appointments. The Musicmaster was the single-pickup version...Despite their budget status, the student models were still playable instruments: Fender seemed to have cut the right corners" (Tony Bacon and Paul Day, *The Fender Book*, p. 29). Although Fender used the term "three-quarter size" in publicizing the new student models, only the neck and the resulting scale-length were smaller, designed for younger hands that were just starting to play guitar.

\$1,750

A Very Rare Custom Color P-Bass

Fender :: 1980 :: Precision Bass :: 9.25 :: Monaco Yellow [00238]

Asymmetrical double cutaway solid body. This lightweight bass weighs just 9.00 lbs. and has a nut width of just under 1 11/16 inches and a full bass scale length of 34 inches. Solid alder body, contoured on back and lower bass bout, one-piece maple neck, and maple fretboard with 20 frets and black dot position markers. Headstock decal with "Fender®" logo in black with gold trim, with "SERIAL NUMBER S885744" in black below it and "PRECISION BASS®" in black beside it, and with "MADE IN U.S.A." in black beneath "PRECISION." Single circular string tree. Individual Fender bass tuners (German-made Schaller tuners with "Fender" on plate) with cloverleaf-shaped metal buttons. Four-bolt neck plate with large Fender backward "F" logo in the center. One split black eight-polepiece pickup with a great, fat pickup output of 10.86k. Three-layer (white/black/white) plastic pickguard. Thumbrest on the bass side of the pickguard. Two controls (one volume, one tone) and jack socket, all on pickguard. Chrome knobs with flat tops and knurled sides. Four-saddle bridge/tailpiece. The neck is stamped: "01029906 [+inverted "S"] J. Flores + FRR 43 + FRR 37 + A." The pots are dated: "137 80 43" and "137 9- --." There is a sticker with the matching serial number inside the neck pocket. A few very tiny surface marks on the body, otherwise this



guitar is near mint. Housed in the original Fender tan hardshell case with yellow plush lining (9.00).

The Precision Bass, with its revolutionary new shape, was launched in 1951 and originally had a slab body. It was not until 1954, with the introduction of the Stratocaster, that Fender contoured the body. All early Precision Bases had one-piece maple necks and it was in 1959 that a slab-board rosewood fretboard was introduced. Many players missed the comfort of the maple fretboard, so from around 1967 to 1969, a one-piece maple neck was offered as an option.

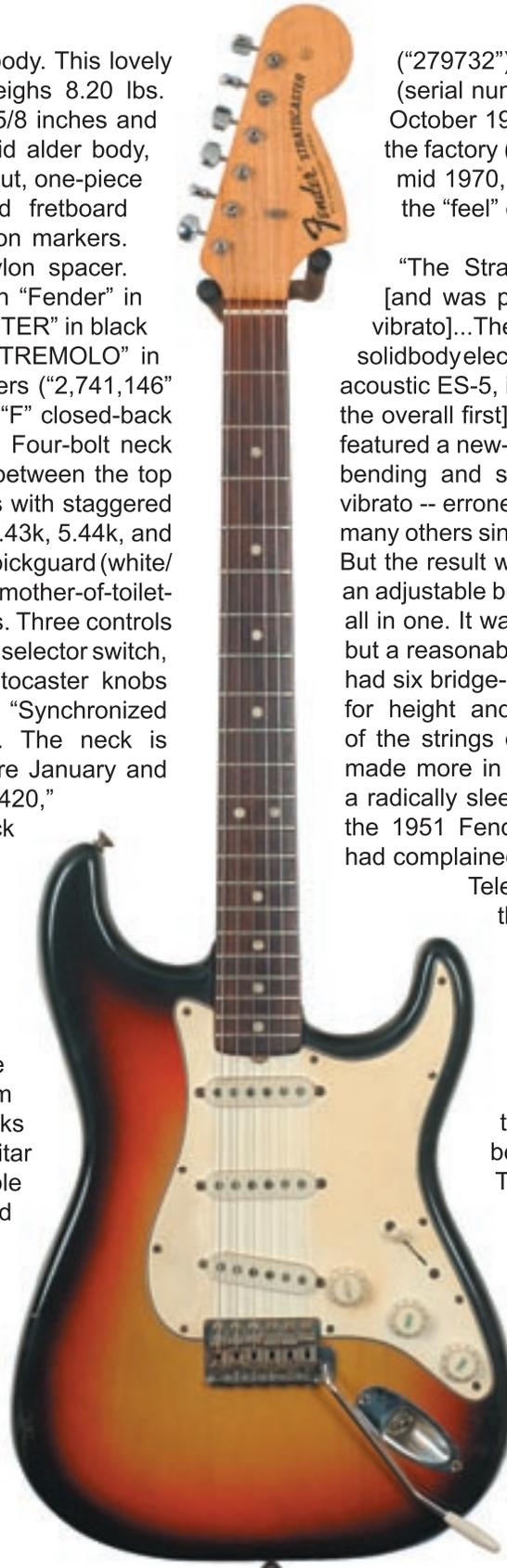
Until the Precision, the bass was an upright acoustic instrument that was difficult to hear and cumbersome to transport. Leo Fender's invention allowed musicians to hold their instrument like a guitar, opening the bass world to curious guitar players, and allowing bass players a level of freedom they had not yet encountered. Due to the bass's solid body construction, it could be amplified to any level, giving it new found aural presence. In its first fifteen years of development, the Precision Bass changed as much as the music it influenced and the musicians it inspired, having been played by everyone from The Shadows to Led Zeppelin.

\$3,000

Fender :: 1969 :: Stratocaster :: 9.00 :: Three-Tone Sunburst [00257]

Asymmetrical double cutaway solid body. This lovely three-tone Sunburst Stratocaster weighs 8.20 lbs. and has a nut width of just under 1 5/8 inches and a scale length of 25 1/2 inches. Solid alder body, contoured on back and lower bass bout, one-piece maple neck, and veneer rosewood fretboard with 21 frets and pearloid dot position markers. Single "butterfly" string tree with nylon spacer. Large headstock with decal logo with "Fender" in black with gold outline, "STRATOCASTER" in black beside it, "WITH SYNCHRONIZED TREMOLO" in black below it, and two patent numbers ("2,741,146" and "3,143,028") below that. Fender "F" closed-back tuners with octagonal metal buttons. Four-bolt neck plate with serial number ("279732") between the top two screws. Three single-coil pickups with staggered polepieces and balanced outputs of 5.43k, 5.44k, and 5.45k, respectively. Four-layer plastic pickguard (white/black/white/plus mother-of-pearl ("mother-of-toilet-seat") underneath) with eleven screws. Three controls (one volume, two tone) plus three-way selector switch, all on pickguard. White plastic Stratocaster knobs with greenish gold lettering. Fender "Synchronized Tremolo" combined bridge/tailpiece. The neck is dated "2 37 032 B"; the pot dates are January and April 1970; the pickup stamps are "2 420," "9 420," and "2 420"; and the neck cavity is stamped "40." The left hand corner (approximately 1/4 inch) of the white plastic backplate is broken off by the screw. In addition, a former owner has very neatly enlarged the half-moon cutout on the pickguard between the bass pickup and the neck to allow better access to the truss-rod adjustment screw. Apart from that, there are a couple of tiny marks on the back and the edges of the guitar and a little area of wear on the treble side of the back of the neck behind the 5th fret. Otherwise this guitar is in near mint condition. There is very little fret wear. Housed in its original Fender black hardshell case with dark orange plush lining (9.00). Complete with the original bridge cover, instruction manual, and "Tremolo Spring" envelope.

According to *Werner's List*, the serial number on this guitar



("279732") corresponds to ca. October 1969 (serial numbers 279515-279804 are all listed as October 1969). Although this guitar did not leave the factory (because of the pot dates) until early to mid 1970, it certainly has all of the features and the "feel" of a 1969 Stratocaster.

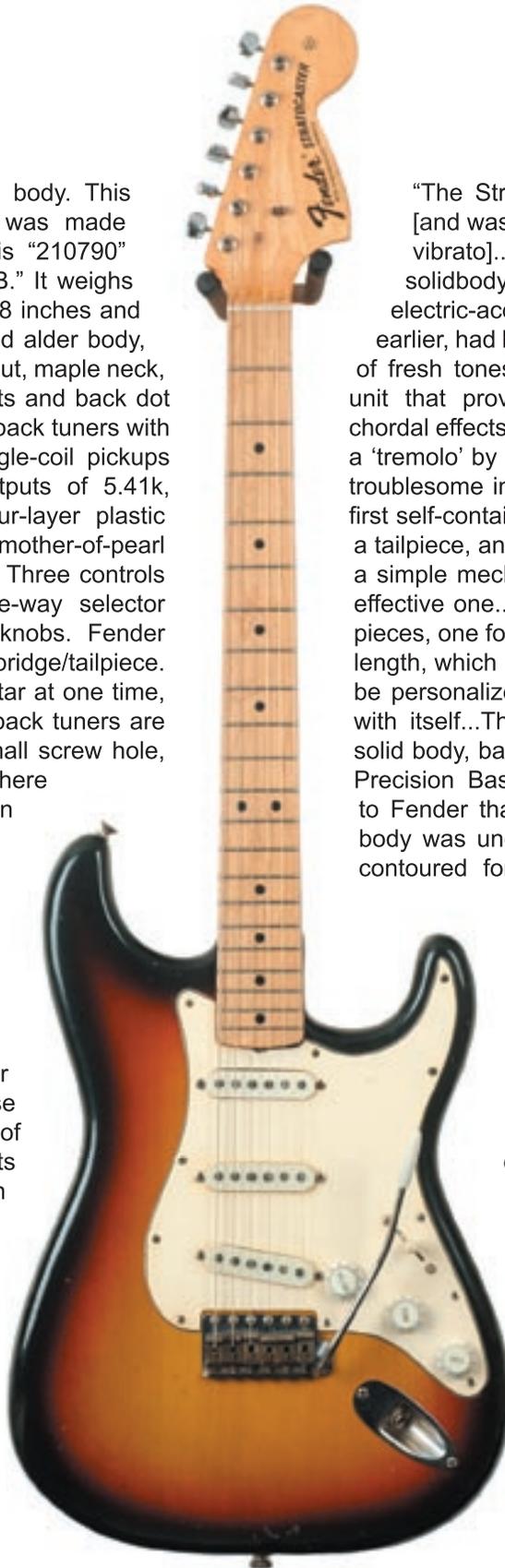
"The Stratocaster was launched during 1954 [and was priced at \$249.50, or \$229.50 without vibrato]...The new Fender guitar was the first solidbody electric with three pickups [Gibson's electric-acoustic ES-5, introduced five years earlier, had been the overall first], meaning a range of fresh tones, and featured a new-design vibrato unit that provided pitch-bending and shimmering chordal effects. The new vibrato -- erroneously called a 'tremolo' by Fender and many others since -- was troublesome in development. But the result was the first self-contained vibrato unit: an adjustable bridge, a tailpiece, and a vibrato system, all in one. It wasn't a simple mechanism for the time, but a reasonably effective one...Fender's new vibrato had six bridge-pieces, one for each string, adjustable for height and length, which meant that the feel of the strings could be personalized and the guitar made more in tune with itself...The Strat came with a radically sleek, solid body, based on the outline of the 1951 Fender Precision Bass. Some musicians had complained to Fender that the sharp edge of the

Telecaster's body was uncomfortable...so the Strat's body was contoured for the player's comfort. Also, it was finished in a yellow-to-black sunburst finish. Even the jack socket mounting was new, recessed in a stylish plate on the body face...the Fender Stratocaster looked like no other guitar around especially the flowing, sensual curves of that beautifully proportioned, timeless body. The Stratocaster's new-style pickguard complemented the lines perfectly, and the overall impression was of a guitar where all the components ideally suited one another. The Fender Stratocaster has since become the most popular, the most copied, the most desired, and very probably the most played solid electric guitar ever" (Tony Bacon, *50 Years of Fender*, p. 18).

\$9,500

Fender :: 1969 :: Stratocaster (Maple Cap) :: 8.50 :: Sunburst [00112]

Asymmetrical double cutaway solid body. This Maple Cap "Hendrix" Stratocaster was made in June 1969. The serial number is "210790" and the neck is dated "22 JUN 69 B." It weighs 7.50 lbs. and has a nut width of 1 5/8 inches and a scale length of 25 1/2 inches. Solid alder body, contoured on back and lower bass bout, maple neck, and maple-cap fretboard with 21 frets and back dot position markers. Fender "F" closed-back tuners with octagonal metal buttons. Three single-coil pickups with staggered polepieces and outputs of 5.41k, 5.43k, and 5.50k, respectively. Four-layer plastic pickguard (white, black, white, plus mother-of-pearl ("mother-of-toilet-seat") underneath). Three controls (one volume, two tone) plus three-way selector switch. White plastic Stratocaster knobs. Fender "Synchronized Tremolo" combined bridge/tailpiece. Grover tuners have been on this guitar at one time, but now the original Fender closed-back tuners are back on it, resulting in one extra small screw hole, visible on the back of the headstock. There is also an extra small screw hole for an additional string tree for the third and fourth strings (which has now been removed). At some point, this guitar has been expertly refretted, with a replacement maple cap (presumably the former owner wore the original one out). The volume potentiometer looks as if it may have been changed, not for a modern one, but for another contemporary one (we say this because there is some solder covering part of the serial number). The other two pots are coded "137 7021" (May 1970). In addition, this guitar does not have its white backplate/tremolo cover on the back. This guitar is the first Hendrix-style Maple Cap Strat that we have owned. There are a few minor dings and minimal wear to the back of the neck of the guitar. It is in excellent condition and is an exceptional player. Housed in its original Fender black hardshell case with orange plush lining.



"The Stratocaster was launched during 1954 [and was priced at \$249.50, or \$229.50 without vibrato]...The new Fender guitar was the first solidbody electric with three pickups [Gibson's electric-acoustic ES-5, introduced five years earlier, had been the overall first], meaning a range of fresh tones, and featured a new-design vibrato unit that provided pitch-bending and shimmering chordal effects. The new vibrato -- erroneously called a 'tremolo' by Fender and many others since -- was troublesome in development. But the result was the first self-contained vibrato unit: an adjustable bridge, a tailpiece, and a vibrato system, all in one. It wasn't a simple mechanism for the time, but a reasonably effective one...Fender's new vibrato had six bridge-pieces, one for each string, adjustable for height and length, which meant that the feel of the strings could be personalized and the guitar made more in tune with itself...The Strat came with a radically sleek, solid body, based on the outline of the 1951 Fender Precision Bass. Some musicians had complained to Fender that the sharp edge of the Telecaster's body was uncomfortable...so the Strat's body was contoured for the player's comfort. Also, it was finished in a yellow-to-black sunburst finish. Even the jack socket mounting was new, recessed in a stylish plate on the body face...the Fender Stratocaster looked like no other guitar around especially the flowing, sensual curves of that beautifully proportioned, timeless body. The Stratocaster's new-style pickguard complemented the lines perfectly, and the overall impression was of a guitar where all the components ideally suited one another. The Fender Stratocaster has since become the most popular, the most copied, the most desired, and very probably the most played solid electric guitar ever" (Tony Bacon, *50 Years of Fender*, p. 18).

\$8,500

Flower Power!

Fender :: 1984 :: Telecaster Cream Paisley :: 9.50 :: Cream Paisley [00226]

Single cutaway solid body. This early Japanese reissue "Cream Paisley" Telecaster weighs just 8.00 lbs. and has a nut width of just over 1 5/8 inches and a scale length of 25 1/2 inches. Solid alder body and one-piece maple neck with 21 frets and black dot position markers. Individual Fender Deluxe tuners with oval metal buttons.

Two hot single-coil pickups: one plain metal-cover pickup at neck with an output of 7.62k and one black six-polepiece pickup angled in bridgeplate with an output of 7.67k. Transparent pickguard. Two controls (one volume, one tone) plus three-way selector switch. Chrome knobs with flat tops and knurled sides. Fender combined bridge/tailpiece. This guitar is in mint (9.50) condition. The serial number ("A 008271") is stamped on the bridge/tailpiece. Housed in a later Fender black hardshell case with black plush lining (9.50). Extremely rare - - we have never seen another "Cream Paisley" Telecaster. It is definitely a trial or special custom order.

"Fender's interpretation of 1960s



Flower Power came in the garish patterns of the 'Paisley Red' and 'Blue Flower' Telecasters. A clear plastic pickguard revealed the full glory of the designs, achieved at the inventive Fender factory by attaching self-adhesive wallpaper to the front and back of the body. The finishes do not wear well, but these unusual, striking Telecasters are now much sought after by collectors" (Tony Bacon and Paul Day, *The Fender Book*, p. 47).

Pink Paisley and Blue Flower Telecasters were made during the height of the Flower Power movement (in 1968 and 1969 -- for two years only). In 1984, the Japanese began to make copies -- the best copies that were ever made. They were great instruments and the limited run (a few hundred made only between 1984 and 1985) sold out almost immediately.

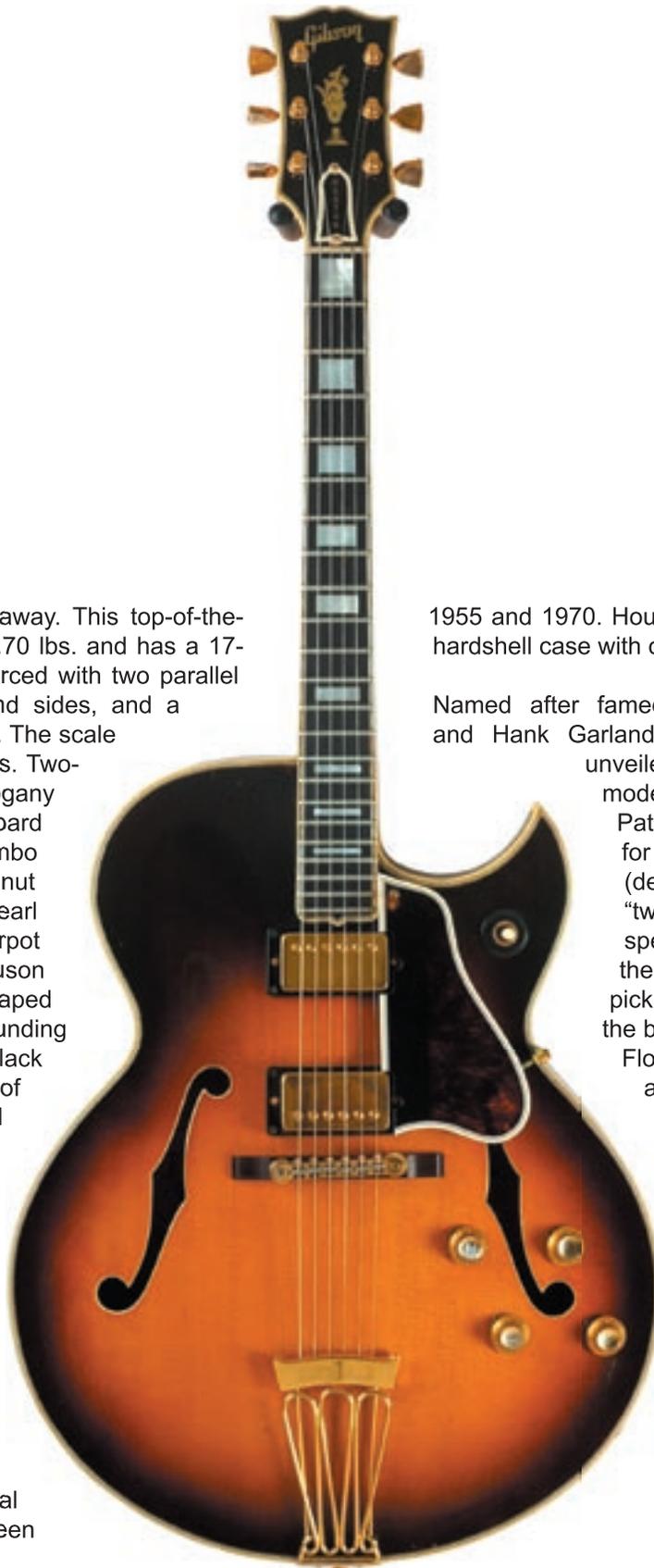
This rare custom "Cream Paisley" Telecaster is one of the earliest Japanese reissues and is the next best thing to the original!

\$2,500

One of the Most Beautiful Guitars Ever Made

Gibson :: 1966 :: Byrdland :: 9.00 :: Sunburst [00019]

Single pointed Florentine cutaway. This top-of-the-line guitar weighs in at just 6.70 lbs. and has a 17-inch carved spruce top reinforced with two parallel braces, solid maple back and sides, and a thickness of only 2 1/4 inches. The scale length is a short 23 1/2 inches. Two-piece maple neck with mahogany strip, multi-bound ebony fretboard with pointed ends, 22 wide jumbo frets, pearl block inlays, and a nut width of 1 11/16 inches. Inlaid pearl "Gibson" logo with pearl flowerpot headstock inlay. Individual Kluson Sealfast tuners with tulip-shaped metal buttons. Two great-sounding humbucker pickups with black plastic surrounds and outputs of 7.29k and 7.27k. Multi-bound tortoiseshell with five-layer (white/black/white/black/white) plastic pickguard. Tune-O-Matic retainer bridge with rosewood base and specific three-loop tailpiece. All hardware gold-plated. This fine example, with only the slightest tarnishing to the gold-plated hardware, is one of only forty-five guitars made in 1966, out of a total production run of 1,189 between



1955 and 1970. Housed in its original Gibson black hardshell case with orange plush lining (8.50).

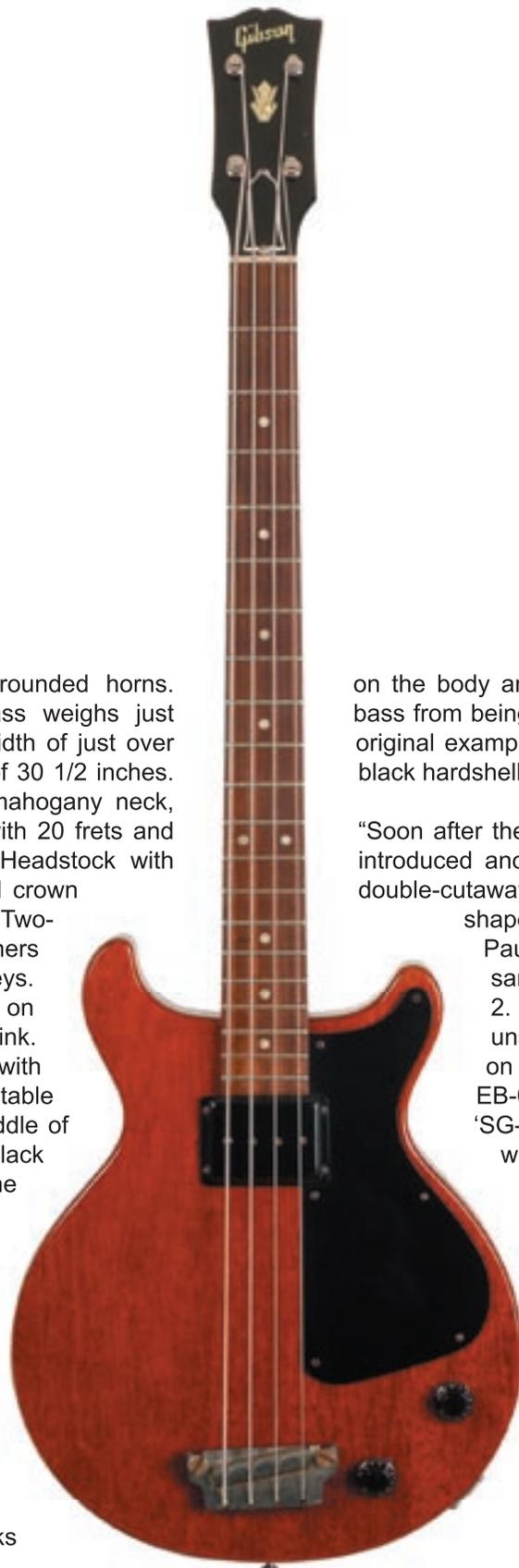
Named after famed 1950s guitarists Billy Byrd and Hank Garland, the \$550.00 Byrdland was unveiled in 1955 as the top-of-the-line model in the then new thinline series. Patterned after the L-5CES, except for a shorter and narrower neck (designed for easier fingering of "twisted" chords and faster playing speed), the Byrdland went through the same evolution in terms of pickups and body style. In late 1960 the body was restyled with a pointed Florentine cutaway to facilitate access to the fingerboard. The newer shape entailed the use of a slightly shorter pickguard. In the summer of 1962 the neck was changed from a two-piece to a three-piece maple lamination for added strength. In 1963, the two-piece maple back was replaced with a one-piece laminated maple back. The Byrdland is undoubtedly one of the most beautiful guitars ever made.

\$7,500

An Original Cherry Red Slab-Bodied EB-0 Bass

Gibson :: 1960 :: EB-O Bass :: 9.00 :: Cherry [00153]

Double cutaway solid body with rounded horns. This original slab-bodied EB-0 bass weighs just 8.10 lbs. and has a nice, fat nut width of just over 1 11/16 inches and a scale length of 30 1/2 inches. Solid mahogany body, one-piece mahogany neck, and unbound rosewood fretboard with 20 frets and inlaid pearl dot position markers. Headstock with inlaid pearl "Gibson" logo and pearl crown inlay. Black plastic truss-rod cover. Two-on-a-side Kluson banjo-style tuners with rear-facing Keystone plastic keys. Serial number ("0 0491") stamped on the back of the headstock in black ink. One large bass humbucking pickup with black plastic cover and four adjustable polepieces (mounted across the middle of the pickup) and an output of 33.30k. Black plastic pickguard. Two controls (one volume, one tone) on lower treble bout. Black plastic bonnet-shaped knobs with white markings. Side-mounted jack socket on a square of black/white/black laminated plastic. Black plastic control panel cover on the back of the guitar. Combination "wrap-over" bar bridge/tailpiece. The pots are dated "137 5929" (July 1959) and "137 5943" (October 1959). All hardware nickel-plated. A couple of tiny marks



on the body and the neck are all that prevent this bass from being near mint. A spectacular and totally original example. Housed in the original (?) Gibson black hardshell case with brown plush lining (9.25).

"Soon after the original EB-1 was dropped, Gibson introduced another solidbody model: the EB-0. Its double-cutaway mahogany body had the same shape as that of the recently revised Les Paul Jr. guitar, and the neck was the same one used on the EB-1 and EB-2. The pickup and other features were, unsurprisingly, the same as those found on Gibson's other basses. In 1961, the EB-0's body changed to the pointed-horn 'SG-style' shape -- once again, in lockstep with changes in the company's guitar line. This single-pickup 4-string and its double-pickup brother, the EB-3 (with 4-position 'Varitone' switch), were Gibson's most popular models for the ensuing decade" (Jim Roberts, *American Basses*, p. 74).

This is one of 342 EB-0s made in 1960, out of a total of 465 made between 1959 and 1960.

\$5,500

The Pointed Cutaway Dual Pickup Version of the ES-125T

Gibson :: 1963 :: ES-125TCD :: 9.00 :: Cherryburst [00156]

Single Florentine (pointed) cutaway. This very lightweight guitar weighs just 5.70 lbs. and has a nice, fat nut width of slightly over 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Laminated maple body, mahogany neck, and rosewood fretboard with 20 jumbo frets and inlaid pearl dot position markers. Gold silk-screened headstock logo. Closed-back strip tuners with white plastic oval buttons. Two very hot black P-90 pickups with outputs of 9.09k and 9.65k. Tortoiseshell pickguard. Four controls (two volume, two tone) on lower treble bout plus three-way pickup selector switch on upper bass bout. Gold plastic bell-shaped "Bell" knobs with metal tops. Rosewood bridge with pre-set compensating saddle and trapeze tailpiece with raised diamond on cross-bar. In exceptionally fine (9.00) condition, with only a minimal amount of belt buckle wear on the back, a tiny amount of finish checking, and a few tiny marks on the sides and on the back of the neck. Housed in the original Gibson brown "alligator" case with brown felt lining (9.00).

"The ES-125TCD is the dual pickup version of the ES-125TC [which is essentially a thin-bodied 125 built with a pointed Florentine cutaway] and like the ES-125TD it is equipped with a pair of P-90 pickups, four controls and a 3-way toggle switch for pickup selection. By mid-61 the designation was changed from TCD to TDC in Gibson catalogs. At first the two pickups

cutaway model proved less popular than the single pickup 125TC, but beginning in 1965 this trend was reversed and the TDC outsold the TC. Eventually, the model was phased out in 1970" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p. 227).

"The budget-priced 330s instantly proved good sellers and their shipments in 1960 significantly exceeded those of the combined 335-345-355 models...But the alleged 330/225 substitution did not hold water for long and a new single cutaway thinline guitar was soon marketed as a direct successor to the 225. The ES-

125TC and ES-125TCD first appeared in the November 1, 1959 price list but were not shipped in quantities until 1960. Respectively retailing for \$189.50 and \$225.00, the two models were priced below their 330 counterparts. In essence, the thin cutaway 125 was the same instrument as the 225 but for a conventional trapeze tailpiece, a separate rosewood bridge, an unbound fingerboard, a tortoise-like pickguard and a Gibson decal instead of a pearl-inlaid logo.

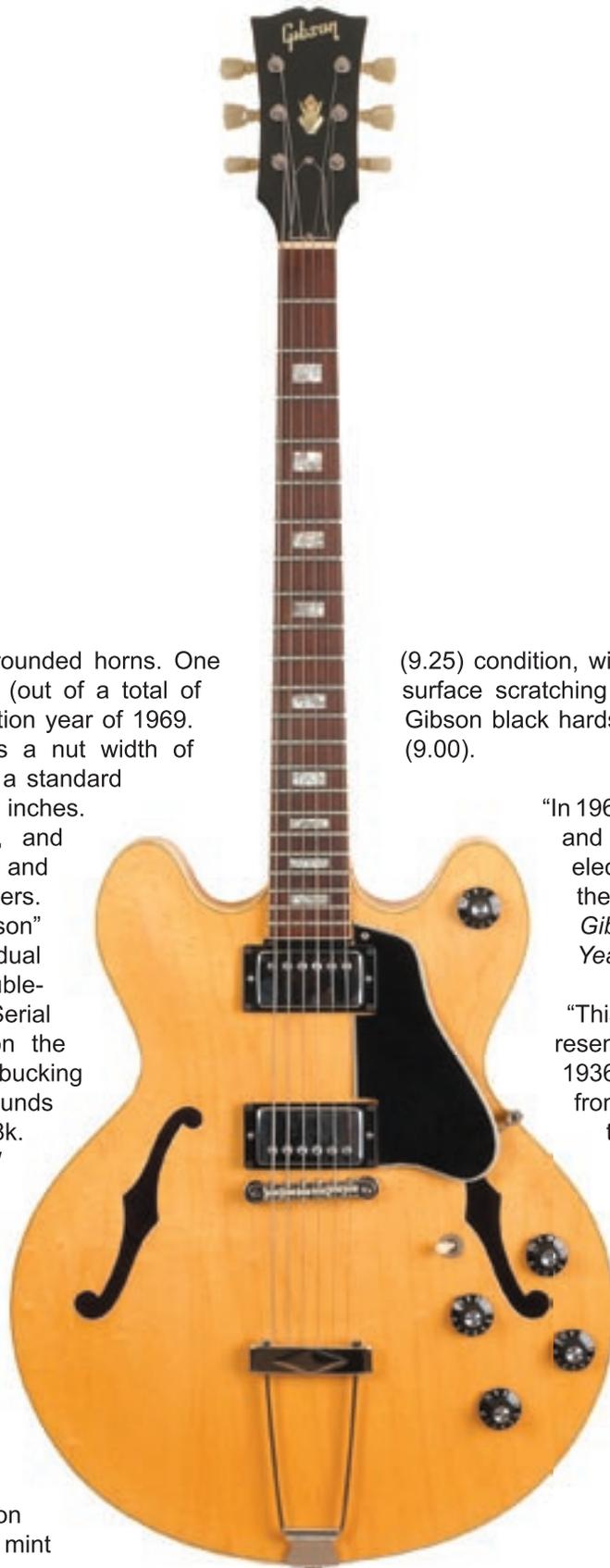
On the 125TC, the single P-90 was also repositioned at the end of the fingerboard. At first the new 125TC/TCD were offered in regular brown sunburst finish, but a brighter cherry sunburst became the norm after late 1960" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p. 82).



\$2,850

One of Only 95 Natural ES-150DCs Shipped in 1969

Gibson :: 1969 :: ES-150DCN :: 9.25 :: Natural [00136]



Full-size double cutaway with rounded horns. One of only 95 Natural ES-150DCs (out of a total of 465) shipped in the first production year of 1969. Weighs just 6.30 lbs. and has a nut width of slightly over 1 9/16 inches and a standard Gibson scale length of 24 3/4 inches. Maple body, mahogany neck, and rosewood fretboard with 22 frets and inlaid pearl block position markers. Headstock with inlaid pearl "Gibson" logo and pearl crown inlay. Individual Kluson Deluxe tuners with double-ring Keystone plastic buttons. Serial number ("542572") stamped on the back of the headstock. Two humbucking pickups with black plastic surrounds and outputs of 7.30k and 7.38k. Five-layer (black/white/black/white/black) plastic pickguard. Four controls (two volume, two tone) plus three-way selector switch on lower treble bout and one master volume control on upper treble bout. Black plastic ribbed-sided conical-shaped "Witch Hat" knobs with white markings and metal tops. Tune-O-Matic nylon bridge with retainer and trapeze tailpiece with raised diamond on cross-bar. This guitar is in near mint

(9.25) condition, with only the absolute minimum of surface scratching to the back. Housed in a later Gibson black hardshell case with black plush lining (9.00).

"In 1969 the 150 designation was revived and applied to a double cutaway electric with a 3" deep body called the ES-150DC" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p. 171).

"This new model of 1969 bears little resemblance to the ES-150s made from 1936 to 1956. Its name came, no doubt from its list price, which fell between those of the ES-175D and the ES-125. The standard ES-150DC (DC for double cutaway) has Gibson's usual four knobs and pickup selector switch, but it also has a master tone [i.e. volume] control on the upper treble bout -- the only double-pickup Gibson model with this feature" (George Gruhn and Walter Carter, *Electric Guitars and Basses: A Photographic History*, p. 80).

\$4,500

A Rare Original Sunburst ES-295!

Gibson :: 1956 :: ES-295 :: 8.50 :: Sunburst [00075]

Single Florentine (pointed) cutaway. Yes, it really is an original Sunburst ES-295! This incredibly rare guitar weighs just 6.50 lbs. and has a very comfortable nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Reminiscent of the ES-175, with the same sharp-edged single Florentine cutaway and pearl split-parallelgram inlays, this wonderful guitar has a 16-inch-wide laminated maple body, mahogany neck, and rosewood fretboard with 20 frets. Headstock with inlaid pearl "Gibson" logo and pearl crown inlay. Individual Kluson Deluxe tuners with single-ring Keystone plastic buttons. Two hot white P-90 pickups with thumping outputs of 7.54k and 7.73k. Later two-layer (black/white) plastic pickguard. Four controls (two volume, two tone) on lower treble bout plus three-way selector switch on upper bass bout. Gold plastic barrel-shaped "Speed" knobs. Les Paul combination trapeze bridge/tailpiece with strings looping over the bridge. This guitar is in excellent (8.50) condition, with some fine lacquer checking and a minimal amount of edge wear. Housed in the original brown hardshell case with tan felt lining (8.00). This guitar is one of a very few Sunburst ES-295s, most definitely a special order.

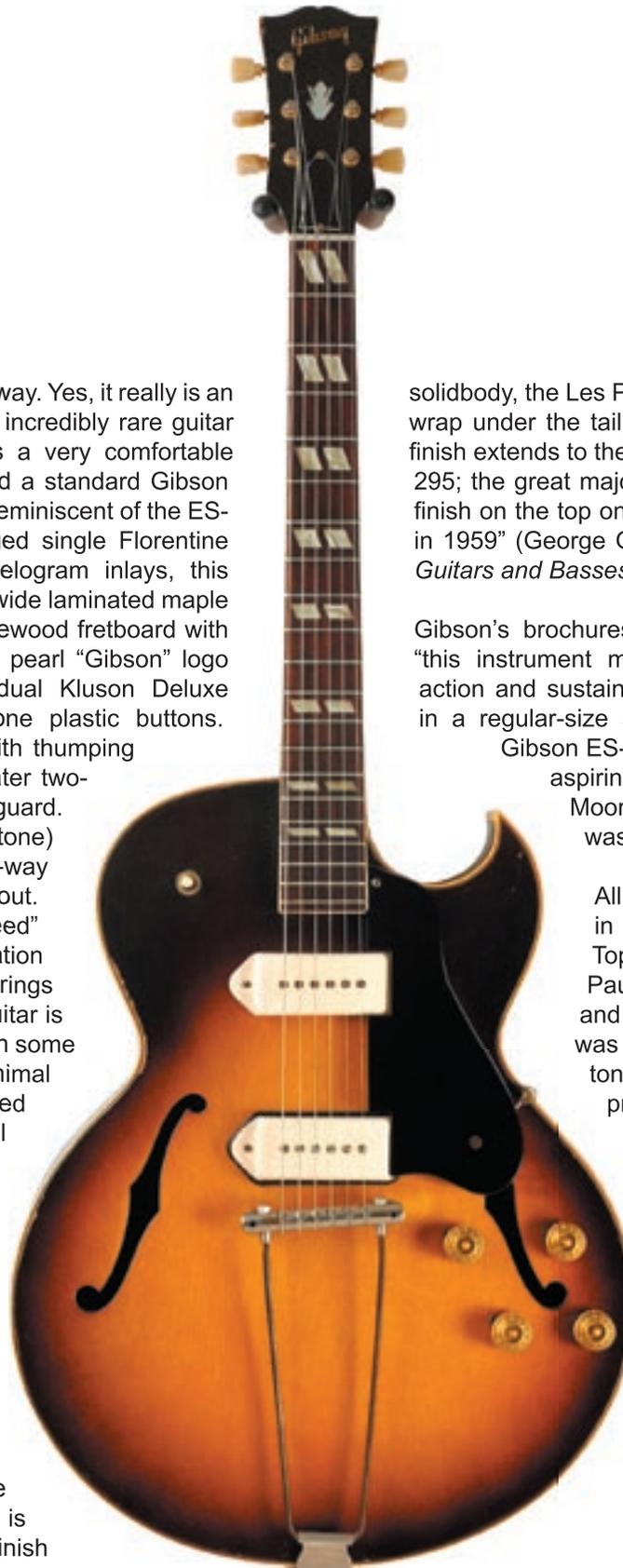
"In 1952 Gibson introduced two models with gold finish. The hollowbody is essentially a fancy ES-175 with white pickup covers, a floral-painted pickguard, and gold-plated hardware. The trapeze-style combination bridge-tailpiece is the same as that of the gold-finish

solidbody, the Les Paul Model, except that the strings wrap under the tailpiece on the Les Paul. The gold finish extends to the back, sides, and neck of the ES-295; the great majority of gold Les Pauls have gold finish on the top only. The ES-295 was discontinued in 1959" (George Gruhn and Walter Carter, *Electric Guitars and Bases: A Photographic History*, p. 71).

Gibson's brochures at the time boldly stated that "this instrument meets the demand for the slick action and sustaining power of a solid body guitar in a regular-size acoustic guitar." The lightweight Gibson ES-295 was adopted by a number of aspiring rockers among whom Scotty Moore, Elvis Presley's first guitarist, was undoubtedly the most famous.

All of the ES-295s were painted gold in the wake of the Les Paul Gold Top. They were fitted with a Les Paul-type trapeze bridge/tailpiece and a two pickup assembly which was completed by a volume and a tone control for each pick-up, while preselection was made by means of a three-position toggle switch.

We have never seen another Sunburst ES-295, other than the 1953 example (which had the original pickguard) at the Eric Clapton sale ("A Selection of Eric Clapton's Guitars in Aid of the Crossroads Centre") at Christie's New York on June 24, 1999, which fetched \$24,150.

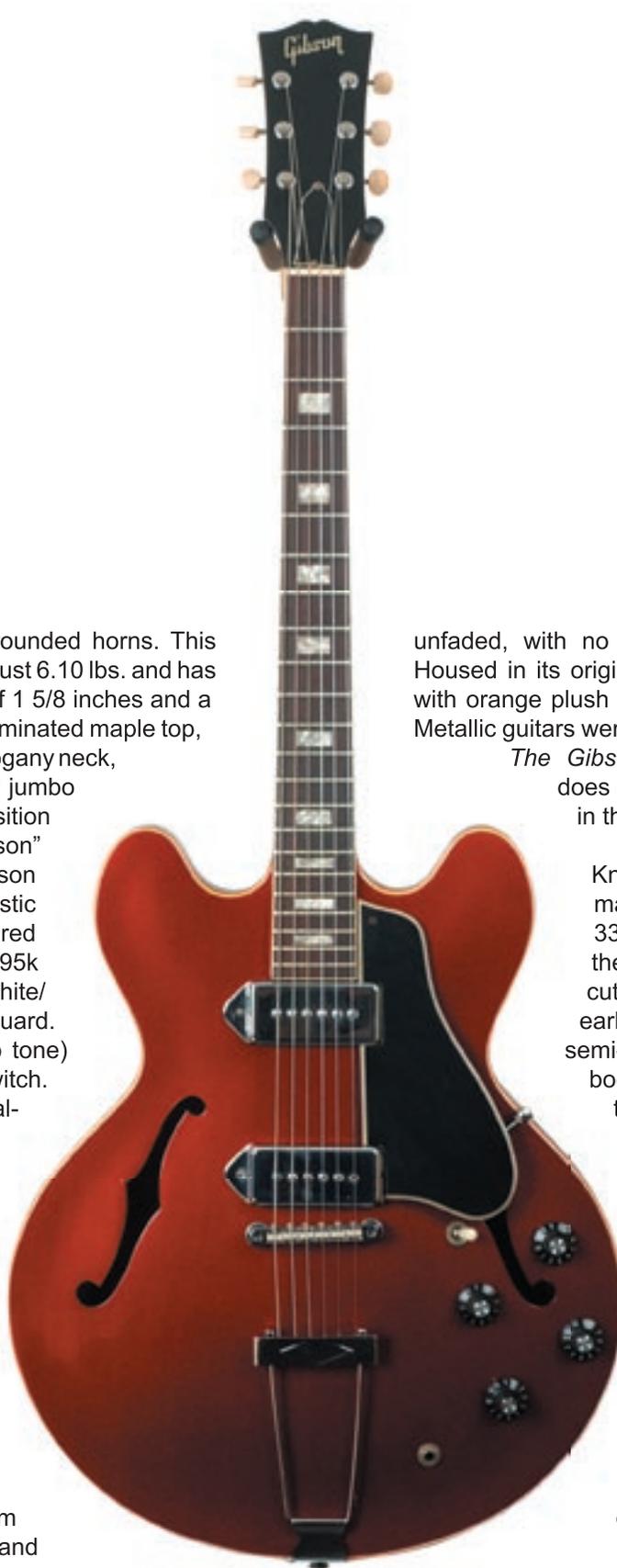


\$7,500

Rare Custom Color!

Gibson :: 1967 :: ES-330TD :: 9.00 :: Burgundy Metallic [00114]

Thinline double cutaway with rounded horns. This unbelievably light guitar weighs just 6.10 lbs. and has a medium thickness nut width of 1 5/8 inches and a scale length of 23 3/4 inches. Laminated maple top, back, and sides, one-piece mahogany neck, and rosewood fretboard with 22 jumbo frets and inlaid pearl block position markers. Inlaid pearl "Gibson" headstock logo. Individual Kluson Deluxe tuners with white plastic oval buttons. Two chrome-covered P-90 pickups with outputs of 7.95k and 7.90k. Five-layer (black/white/black/white/black) plastic pickguard. Four controls (two volume, two tone) plus three-way selector switch. Black plastic ribbed-sided conical-shaped "Witch Hat" knobs. Tune-O-Matic retainer bridge with white plastic saddles and trapeze tailpiece with raised diamond on crossbar. Minimal body checking to the finish. A former owner has painted red dye on the inside back of the guitar under the f-holes so that on stage under lights the guitar would appear all one color inside and out. A spectacular example of this rare custom color, which is totally original and



unfaded, with no wear to the neck whatsoever. Housed in its original Gibson black hardshell case with orange plush lining (8.50). Very few Burgundy Metallic guitars were made between 1966 and 1968.

The Gibson Shipment Totals 1937-1979 does not specify how many were made in this color.

Known affectionately as the "poor man's dot neck guitar," the ES-330 was numerically speaking, the biggest seller of the double cutaway series in the late fifties and early sixties, even if it was not a real semi-solid guitar! Built with the same body shape as the ES-335, but not the same solid construction, the ES-330T/TD were originally introduced in 1959 as a replacement for the single cutaway ES-225T/TD. The main differences from the more expensive (\$282.50) ES-335 were the absence of the solid center block and the use of a trapeze tailpiece as opposed to the 335's stop tailpiece. These guitars are very underrated and undervalued...and are also disappearing fast!

\$5,500

A Wonderful Player!

Gibson :: 1960 :: ES-330TN :: 9.25 :: Natural [00121]

Thinline double cutaway with rounded horns. This incredibly light guitar weighs just 5.60 lbs. and has a nice, fat nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Laminated maple top, back, and sides, one-piece mahogany neck with the perfect 1959 neck profile, and a rosewood fretboard with 22 jumbo frets and inlaid pearl dot position markers. Inlaid pearl "Gibson" headstock logo. Individual Kluson Deluxe tuners with white plastic oval buttons. One black P-90 pickup with an output of 8.40k. Five-layer (black/white/black/white/black) plastic pickguard. Two controls (one volume, one tone) with black plastic bell-shaped knobs with metal tops. ABR-1 Tune-O-Matic bridge and trapeze tailpiece with raised diamond on cross-bar. Apart from three small marks on the back of the neck and a small ding on the edge of the headstock by the "D" tuner key, this is a spectacular example and a wonderful player. Housed in its original Gibson brown



hardshell case with purple plush lining (8.50).

Known affectionately as the "poor man's dot neck guitar," the ES-330 was numerically speaking, the biggest seller of the double cutaway series in the late fifties and early sixties, even if it was not a real semi-solid guitar! Built with the same body shape as the ES-335, but not the same solid construction, the ES-330T/TD were originally introduced in 1959 as a replacement for the single cutaway ES-225T/TD. The main differences from the more expensive (\$282.50) ES-335 were the absence of the solid center block and the use of a trapeze tailpiece as opposed to the 335's stop tailpiece.

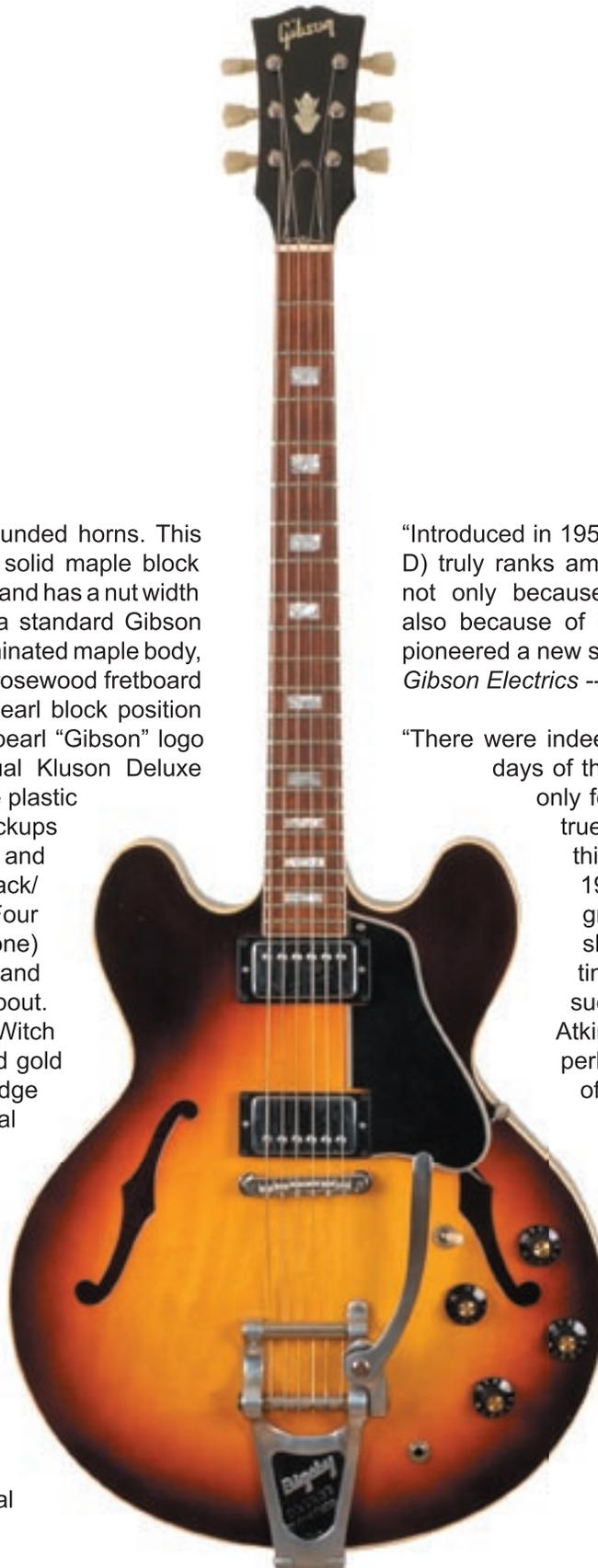
The "dot-neck" ES-330TN was introduced in 1959, and a total of 807 guitars were made until the model was discontinued in 1963. This fine example is one of 83 made in 1960.

\$8,500

An ES-335TD with Factory Bigsby Tailpiece

Gibson :: 1967 :: ES-335TD Bigsby :: 9.00 :: Sunburst [00149]

Thinline double cutaway with rounded horns. This semi-hollow body guitar, with a solid maple block down the center, weighs 8.40 lbs. and has a nut width of just over 1 9/16 inches and a standard Gibson scale length of 24 3/4 inches. Laminated maple body, one-piece mahogany neck, and rosewood fretboard with 22 jumbo frets and inlaid pearl block position markers. Headstock with inlaid pearl "Gibson" logo and pearl crown inlay. Individual Kluson Deluxe tuners with double-ring Keystone plastic buttons. Two humbucking pickups with balanced outputs of 7.28k and 7.18k. Five-layer (black/white/black/white/black) plastic pickguard. Four controls (two volume, two tone) plus three-way selector switch and jack socket, all on lower treble bout. Black plastic conical-shaped "Witch Hat" knobs with ribbed sides and gold tops. Nylon Tune-O-Matic bridge and factory Bigsby tailpiece. Serial number ("119358") stamped on the back of the headstock and on an orange label inside the bass f-hole. A few tiny surface marks on the back of the guitar, a couple of marks on the bass side, and some very light finish checking. Otherwise this guitar is in near mint condition. Housed in the original Gibson black hardshell case with orange plush lining (9.25). With original hang tag and instructions.



"Introduced in 1958, the ES-335T (originally no final D) truly ranks among the all-time Gibson classics, not only because of its enduring popularity but also because of its semi-solid construction which pioneered a new style of electrics" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p. 231).

"There were indeed a number of firsts in the early days of the electric guitar, but in retrospect only few of them can be considered as true milestones. The double cutaway thinlines pioneered by Gibson in 1958 genuinely rank amongst the great original designs. Their graceful shape was truly innovative at the time and spawned several imitations such as Gretsch's revamped Chet Atkins series or the Guild Starfire. But perhaps the most important hallmark of the new thinline was their semi-solid construction. Indeed Gibson's prime objective was to design an instrument that would combine the advantages of both solid and hollow body electrics and therefore appeal to a variety of players, regardless of their musical style" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p. 77).

\$6,500

A Specially-Ordered ES-335 "Custom" with Mono Varitone

Gibson :: 1968 :: ES-335TDC-Custom :: 9.25 :: Dark Cherry [00131]

Thinline double cutaway with rounded horns. This specially-ordered guitar weighs 9.30 lbs. and has a narrow nut width of 1 9/16 inches and a standard Gibson scale length of 24 3/4 inches. Single-bound laminated maple body, one-piece mahogany neck, and ebony fretboard with 22 jumbo frets and inlaid pearl block position markers. ES-355-style headstock with inlaid pearl "Gibson" logo and pearl five-piece split-diamond inlay. Individual Grover Roto-Matic tuners with single-ring Keystone plastic buttons. Two patent-number humbucking pickups with outputs of 8.71k and 8.02k. Tortoiseshell pickguard with five-layer (white/black/white/black/white) plastic binding. Four controls (two volume, two tone) plus three-way selector switch and six-position Varitone switch. Black plastic ribbed-sided conical-shaped "Witch Hat" knobs. ABR-1 Tune-O-Matic bridge with retainer and factory Bigsby vibrato tailpiece. All hardware gold-plated. There is no orange label inside the guitar, nor is there any evidence of one ever having been there. Minor belt buckle wear to the back and some light body checking, otherwise this guitar is as good as it could ever get! Housed in the original Gibson black hardshell case with orange plush lining. Together with the original brown envelope containing the case key, Tune-O-Matic bridge instructions, and "Humbucking Pickup Adjustments."

This is one of the specially-ordered guitars factory-equipped with a Bigsby vibrato and with the "Custom Made" plaque covering the two stud tailpiece holes. It also has "Custom" on the bell-shaped truss-rod cover. Even though it was never explicitly offered as an option on the model, ES-335s were custom-

built (after 1959) with the Stereo Varitone circuitry. This ES-335 has the Varitone switch, but does not have the stereo circuitry. Although the neck has all the features of an ES-355, it is single-bound. The body, however, is that of an ES-335, with single binding on the edges and unbound f-holes. In addition, all of the hardware is gold-plated.

"Introduced in 1958, the ES-335T (originally no final D) truly ranks among the all-time Gibson classics, not only because of its enduring popularity but also because of its semi-solid construction which pioneered a new style of electrics" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p. 231).

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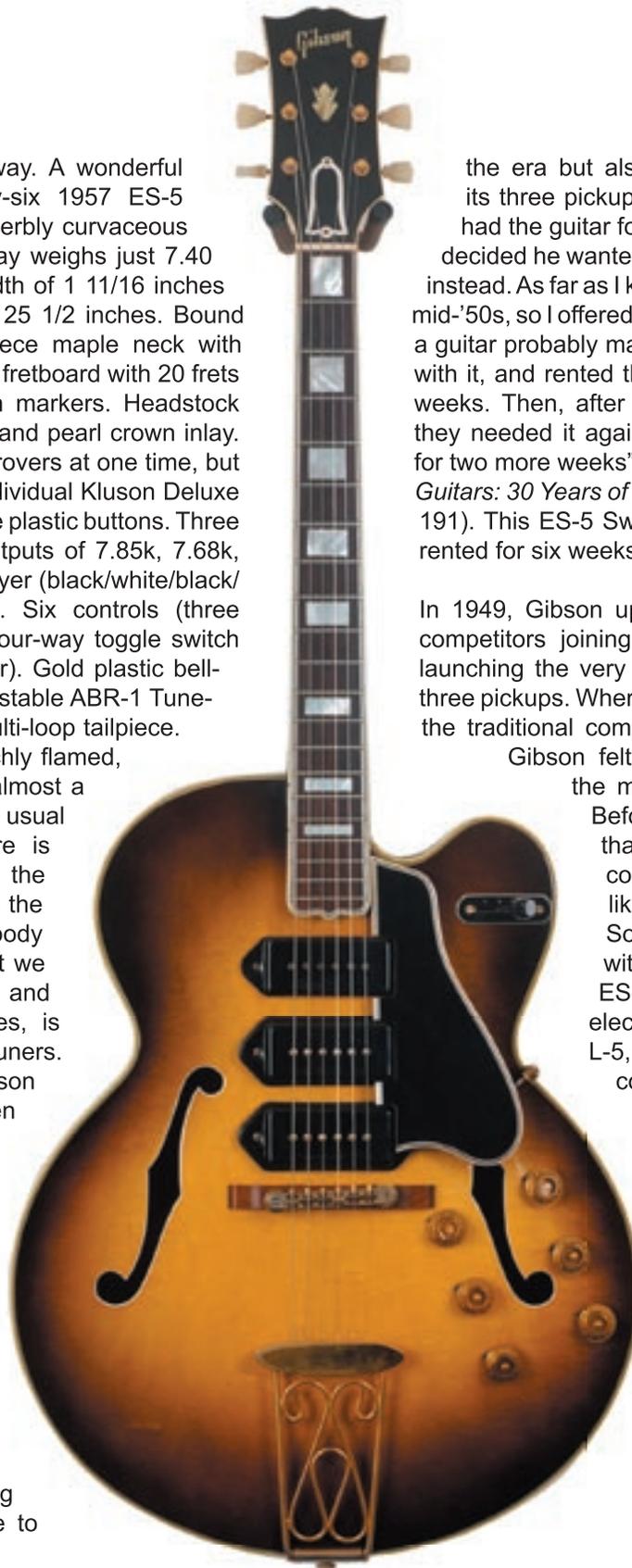
\$11,000

Almost "Back To The Future"

Gibson :: 1957 :: ES-5 Switchmaster :: 8.75 :: Sunburst [00157]

Single Venetian (round) cutaway. A wonderful example of one of only fifty-six 1957 ES-5 Switchmasters made. This superbly curvaceous 17-inch single Venetian cutaway weighs just 7.40 lbs. and has a nice, fat nut width of 1 11/16 inches and a full-size scale length of 25 1/2 inches. Bound laminated maple body, two-piece maple neck with mahogany strip, and rosewood fretboard with 20 frets and inlaid pearl block position markers. Headstock with inlaid pearl "Gibson" logo and pearl crown inlay. The tuners were changed to Grovers at one time, but are now back to the original individual Kluson Deluxe tuners with single-ring Keystone plastic buttons. Three powerful P-90 pickups with outputs of 7.85k, 7.68k, and 7.68k, respectively. Five-layer (black/white/black/white/black) plastic pickguard. Six controls (three volume, three tone) and one four-way toggle switch (hence the name Switchmaster). Gold plastic bell-shaped "Bell" knobs. Fully adjustable ABR-1 Tune-O-Matic bridge and specific multi-loop tailpiece. The sides and the neck are richly flamed, and the color of the guitar is almost a Tobaccoburst, rather than the usual Sunburst. All of the hardware is gold-plated. The condition of the guitar itself is spectacular, with the absolute bare minimum of body checking. The only reason that we have given it a rating of 8.75 and not 9.25, as it richly deserves, is because of the once-changed tuners. Housed in its original Gibson brown hardshell case with green felt lining (9.50).

This particular guitar was almost immortalized in the movie *Back to the Future*. "I rented *Back to the Future* the red Gibson ES-345 played by Michael J. Fox during the big prom scene. The prop man said they needed a guitar from 1955, so I suggested they use an ES-5 Switchmaster, pre-humbucking pickup, which was appropriate to



the era but also looked kind of futuristic, with its three pickups and four-position switch. They had the guitar for six weeks when the art director decided he wanted a red guitar with a whammy bar instead. As far as I knew, no such guitar existed in the mid-'50s, so I offered them a red ES-345 with a vibrato, a guitar probably made around 1961. They were fine with it, and rented this instrument for another seven weeks. Then, after principal photography wrapped, they needed it again for some reshoots and kept it for two more weeks" (Norman Harris, *Norman's Rare Guitars: 30 Years of Buying, Selling and Collecting*, p. 191). This ES-5 Switchmaster is the one that Norm rented for six weeks.

In 1949, Gibson upstaged the growing number of competitors joining the electric guitar industry by launching the very first instrument to be fitted with three pickups. Where other makers were content with the traditional complement of one or two pickups,

Gibson felt that its new ES-5 would lead the market in electronic munificence.

Before long, it became apparent that the original ES-5 was not as controllable as many players might like, as it had no pickup switching.

So in 1956 Gibson issued the ES-5 with redesigned electronics, as the ES-5 Switchmaster. The supreme electronic version of the famed Gibson L-5, the ES-5 Electric Spanish Guitar combined the acclaimed features of the L-5 with the finest method of electronic guitar amplification.

Three separately controlled and adjustable magnetic pickups reproduce the full, rich tones and harmonics to make the ES-5 truly "the instrument of a thousand voices." Many of the great old rock 'n rollers played a Switchmaster, including one of the greatest rockers of all time -- Carl Perkins.

\$9,500

A Custom Color Johnny Smith Double -- "The Only One"

Gibson :: 1967 :: Johnny Smith JSD :: 8.75 :: Cream [00260]

Single Venetian (round) cutaway. This custom color JS-D weighs 7.50 lbs. and has a very comfortable nut width of just under 1 3/4 inches and a scale length of 25 inches. Tiger maple back and sides, X-braced carved spruce top, three-piece curly maple neck with two walnut strips, and ebony fretboard with 20 jumbo frets and inlaid pearl split-block position markers. Headstock with inlaid pearl "Gibson" logo and pearl five-piece split-diamond inlay. Black-painted headstock rear face. Individual Kluson Sealfast tuners with tulip-shaped metal buttons. Two Gibson "Johnny Smith" floating mini-humbucking pickups with outputs of 6.94k and 6.80k. Marbled pickguard with five-ply binding. Five controls (two volume, two tone, plus three-way pickup selector switch) on pickguard. Black plastic knobs (the pickup selector with a metal top). Adjustable ebony bridge with pre-set compensating saddle and pearl inlays on base and small L-5 style tailpiece with ebony insert and plastic nameplate. All hardware gold-plated. Some nice finish checking. On the edge of the guitar by the bottom of the bass bout (where the binding joins the body) there is a small split which measures just under an inch. The gold-plating slightly tarnished. This remarkable guitar plays incredibly and feels wonderful. Although this guitar was apparently not shipped until 1967, it has a 1965 serial number ("510930") and all of the features of a 1965 guitar. Housed in the original Gibson black hardshell case with brown plush lining (9.00).

"Jazz guitarist Johnny Smith endorsed a Guild in the 1950s, then moved to Gibson in 1961. His namesake model in the Gibson line is a fully acoustic guitar with a solid carved top and 'floating' pickups. It has the body size, X-pattern top bracing, and 25-inch scale (none standard Gibson specifications) of Smith's personal D'Angelico guitar. Gibson introduced a single-pickup Johnny Smith in 1961, followed by the double-pickup model in 1963. It remained Gibson's



top 'artist' model until Smith's endorsement agreement ended in 1989" (George Gruhn and Walter Carter, *Electric Guitars and Bases: A Photographic History*, p. 77).

Introduced in 1961 (with one pickup), the Gibson Johnny Smith combined classic body styling with unprecedented technical innovation. The JS debuted the world's first floating humbucking pickup, and resurrected the classic X-braced top, a design used by Gibson in the 1930s. This model also revived the more generous 1 3/4" fingerboard, a favorite of finger-style players, and introduced a 25" scale (similar to that of Smith's D'Angelico guitar), to facilitate stretch voicings without sacrificing response. Finally, the body was an 3 1/8" depth, making it just that much easier to hold. The result is an instrument unique in playability, tonal response, and aesthetics. The visual design of the Johnny Smith is drawn from a number of top-of-the-line models as well. The 17" Venetian cutaway body and deco tailpiece are those of the L-5C, the neck and peghead are from the Super 400, and the opulent 7-ply body binding recalls the classic Epiphone Emperor.

We contacted Walter Carter and he looked at the Gibson shipping record for this guitar. Here is his letter to us, dated October 12, 2004: "The Johnny Smith is logged in as 'JSD -- Cream.' JSD is Johnny Smith Double. The date is not clear. It looks like someone wrote 4-9-60 and then wrote a 7 over 60. Some of those dates are written in with a single digit for the years, so I'm guessing that it's 4-9-67. There are other instruments with this same serial number, so that is likely the cause of confusion. I have seen only one other instrument with a cream or TV yellow type finish (not counting LP Specials), and that was a J-45 from around 1941. I've never come across that finish in Gibson records. I learn something new every day."

\$12,500

The ES-175 without "Electrics"

Gibson :: 1956 :: L-4CN :: 9.00 :: Natural [00155]

Single Florentine (pointed) cutaway. This 16 1/4-inch-wide acoustic archtop guitar weighs just 5.20 lbs. and has a nice, fat nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Two-piece carved spruce top, three-ply laminated maple back and sides, Honduras mahogany neck, and ebony fretboard with 20 frets and inlaid pearl split-parallel markers. Headstock with inlaid pearl "Gibson" logo and pearl crown inlay. Individual "No-name" Kluson Deluxe tuners with single-ring tulip-shaped Keystone plastic buttons. Five-layer (black/white/black/white/black) plastic pickguard. Rosewood bridge with pre-set compensating saddle and trapeze tailpiece with pointed ends and three small raised parallelograms. The body is triple-bound on the top and single-bound on the back. A minimal amount of body checking, a few minuscule



scratches on the top and the back, and a few tiny marks on the back of the neck are all that prevent this guitar from being near mint. Housed in its original Gibson brown hardshell case with pink plush lining (9.25).

In 1949, only two guitars in the Gibson range had a pointed (Florentine) cutaway. One was the ES-175, the other was the acoustic L-4C. So closely did this instrument resemble the ES-175 that it could well have been the same guitar without "electrics." In fact, the only difference in construction was that the L-4C had a two-piece carved spruce top rather than a laminated maple top. Otherwise the L-4C's laminated back and sides, hardware, ornamentation, dimensions, and finish were exactly the same as the ES-175.

\$6,750

Gibson :: 1980 :: Les Paul Artist :: 9.00 :: Ebony (Black) [00230]

Single cutaway solid body. This 12 3/4-inch-wide guitar weighs 10.20 lbs. and has a nice, fat nut width of just under 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Solid mahogany body with "scarfed" cutaway back, carved mahogany top, mahogany neck, and single-bound ebony fretboard with 22 jumbo frets and inlaid pearl block position markers. Brass nut. Headstock with inlaid pearl "Gibson" logo and script "LP" inlay. Two-layer (black/white) plastic truss-rod cover. Individual Gibson (Grover) Roto-Matic tuners with tulip-shaped metal buttons. Serial number ("81500567") stamped on the back of the headstock. Multi-ply binding on the top of the body and the headstock. Two Gibson humbucking pickups with outputs of 19.00k and 19.10k. Three-layer (black/white/black) plastic pickguard. Moog active circuitry. Three controls (volume, bass, and treble) and three mini-toggle switches (for compression, expansion, and brightness) on the lower treble bout, plus three-way pickup selector switch on the upper bass bout. Black plastic barrel-shaped "Speed" knobs with white markings. Nashville bridge and TP-6 fine-tuning tailpiece. Gold-plated jack plate cover. All hardware gold-plated. This guitar is in exceptionally fine condition, with only minor belt-buckle wear on back, one small mark on the back of the neck, and a few tiny marks on the body. Housed in the original Gibson black hardshell case with black plush lining (8.75).

"One of the most interesting and short-lived Les Paul models in Gibson's Norlin era was the Les Paul Artist model (sometimes also referred to as the 'Les Paul Active'). The prototypes of the Les Paul Artist were developed in 1978, which used a circuit of active electronics originally developed for Gibson's RD Artist model. In the late 70's, synthesizers were the rage, and Norlin surmised that a relationship with the famous synthesizer manufacturer, Moog, would aid Gibson at gaining market share for its guitars. MOOG synthesizers were manufactured and marketed by Norlin Industries Inc. beginning in approximately 1977...The Gibson RD line (RD Artist) was launched in 1977, but did not turn out to be successful. Gibson believed that the radical styling of the RD Artist was to blame, and moved to combine the RD technology with traditional designs like the ES models and the Les Paul models. The Les Paul Artist actually has two circuit boards which are installed under a large control plate on the back of the Les Paul Artist model...There is also a separate control plate for the 9 volt battery placement. Because of the size of the circuit boards, a large amount of wood had to be removed from the back of the Les Paul. Despite this removal of wood, the Les Paul Artists are heavy guitars...The Les Paul Artist is a handsome guitar with some very unique features besides the Moog circuit



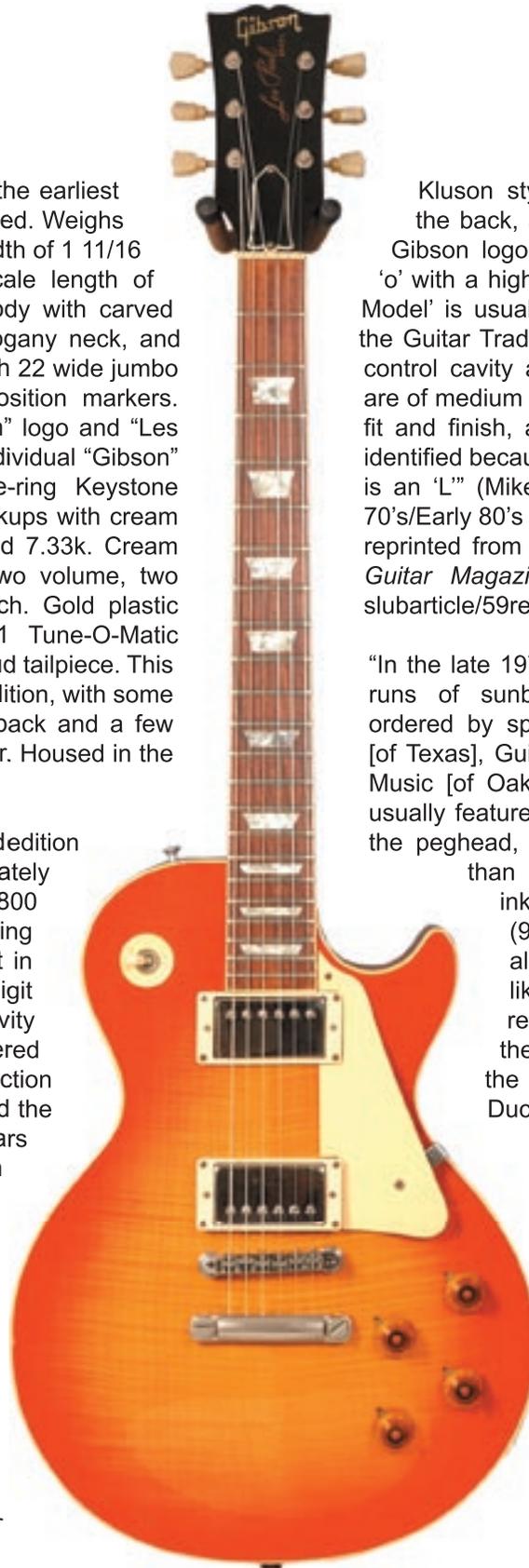
board and active electronics. All Artists were made in Nashville. The Artist has a unique peghead logo with the letters 'LP' in script style, a gold truss rod cover with the 'Les Paul Artist' inscription, brass nut, TP-6 fine tuning tailpiece, gold hardware, two potted gold plated Gibson Humbucking pickups, five piece laminated maple neck with volute, a bass, treble, and one master volume pot, brass nut, new design 'scarfed' cutaway back, black speed knobs, gold jack plate, Nashville bridge, block fingerboard inlays, multi-ply binding on the top of the body, neck, and peghead, and three mini-toggle switches for compression, expansion, and brightness. The tone controls are active, with a notch in the midway ('0') position. With the tone controls at this mid-point, the sound of the Artist is close to a traditional Les Paul tone. The tone controls below this mid position (selections numbered 1-5) or above mid position (also numbered 1-5) actively 'cut' or 'boost' the tone, respectively. The active circuitry is enabled (and battery drain occurs) when a cord is plugged into the guitar's phone jack. Colors for the Artist were Antique Fireburst, Antique Sunburst, or Ebony finish... The craftsmanship of the Artist model was outstanding, with excellent fit, finish, and attention to detail. The Artist is a unique sounding guitar, with many tonal variations. With the tone controls in the 'boost' position, the guitar takes on a unique tone that seems suited for jazz or chord work with shimmering arpeggios. It can be shaped to sound very 'Fender-esque' or very dark and woody with the adjustment of the tone controls and switches. The compression feature greatly increases the volume of the guitar in addition to working like a normal outboard compressor. The neck is of medium thickness and is very comfortable to play. The guitar is slightly neck heavy in design due to the removal of wood for the active electronics and the Custom-style (large) peghead. The 1980 Gibson price list indicates a list price of \$1,299.00 for the Artist, with an additional \$119.50 for an optional Protector case. In contrast, the list prices for a Les Paul Artisan and Les Paul Custom were \$1,099.00 and \$949.00 respectively. It is ironic that the complexity and wide sonic variety of the Artist led to its demise... Tim Shaw of Gibson said the he didn't appreciate until later that '...guitar players are really conservative folks, and nobody really wanted a Les Paul that did all that.' Tim was also quoted as saying that 'somebody once said that with one of those Artists you were a flick of a switch away from total disaster.' Thus, the Artist, which was introduced in late 1979, was dropped by 1982 from the Gibson line" (Mike Slubowski, "Gibson Les Paul Artist Model: No Moog for Guitarists?" at <http://www.lespaulforum.com/slubarticle/artist/artist12.02.html>).

One of the Earliest of "Leo's Les Pauls"

Gibson :: 1981 :: Les Paul Standard "Leo's" Model :: 8.75 :: Cherryburst / Flame Top [00023]

Single cutaway solid body. One of the earliest of approximately 800 guitars produced. Weighs 10.50 lbs. and has a nice, fat nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Solid mahogany body with carved flamed maple top, one-piece mahogany neck, and white-bound rosewood fretboard with 22 wide jumbo frets and inlaid pearl trapezoid position markers. Headstock with inlaid pearl "Gibson" logo and "Les Paul Model" silk-screened in gold. Individual "Gibson" Kluson Deluxe tuners with single-ring Keystone plastic buttons. Two humbucker pickups with cream surrounds and outputs of 7.52k and 7.33k. Cream plastic pickguard. Four controls (two volume, two tone) plus three-way selector switch. Gold plastic bell-shaped "Bell" knobs. ABR-1 Tune-O-Matic bridge with retainer and separate stud tailpiece. This guitar is in excellent plus (8.75) condition, with some minor belt buckle scarring on the back and a few tiny marks on the edges of the guitar. Housed in the original brown hardshell case.

"Leo's Les Pauls, promoted as a 'limited edition series' were made from approximately 1980 through 1985. Approximately 800 were made, with at least half going overseas. The Leo's that were built in Kalamazoo, which have the eight digit serial number inside the control cavity like the Guitar Traders, are considered a bit more collectible, but production was shifted to Nashville in 1983, and the Leo's from there are very nice guitars as well (Nashville-made Leo's can be identified by small black side dot markers and no serial number in the control cavity). All had breathtaking flame tops, most in cherry sunburst although some were done in honeyburst and a gold top was available as well. The Kalamazoo-made Leo's have large tortoiseshell side dot markers, a medium size one piece mahogany neck, P.A.F. reissue 1/2 white Shaw PAFs, and single collar



Kluson style tuning gears with no writing on the back, and thin binding in the cutaway. The Gibson logo on a Leo's has the closed 'b' and 'o' with a high dot above the 'i', and the 'Les Paul Model' is usually higher on the headstock than on the Guitar Trader Les Paul. The back plates for the control cavity and switch are black. These guitars are of medium weight, play very well, have excellent fit and finish, and great tone. Leo's can be easily identified because the first digit of their serial number is an 'L' (Mike Slubowski, "Gibson Les Paul Late 70's/Early 80's 'Pre-Reissues': On the Road to '59?," reprinted from the February 2004 issue of *Vintage Guitar Magazine* at <http://www.lespaulforum.com/slubarticle/59reissues/59reissuearticle.html>).

"In the late 1970s Gibson started producing limited runs of sunburst Les Paul reissues, custom-ordered by specialist dealers like Jimmy Wallace [of Texas], Guitar Trader [of New Jersey], or Leo's Music [of Oakland, California]. These instruments usually feature an inked-on number on the back of the peghead, meant as a cosmetic replica rather than a proper Gibson number. Thus the inked on number may suggest a 1959 (9-xxxx) or a 1960 (0-xxxx) pattern but also sometimes a bespoke number like a birth date. These early Les Paul reissues can usually be dated thanks to the 'real' eight-digit number stamped into the outer rim of the control cavity" (A.R. Duchossoir, *Guitar Identification*, p. 29).

On this guitar, the eight-digit number stamped into the outer rim of the control cavity is "80892007" (made in Kalamazoo). The serial number on the back of the headstock is "L1 0035" ("L" for Leo, "1" for 1981, and "0035" for the 35th guitar made, out of limited run of 800). The pots are dated "137 8045" (November 1980), "137 8008" (February 1980), and "137 8001" (January 1980).

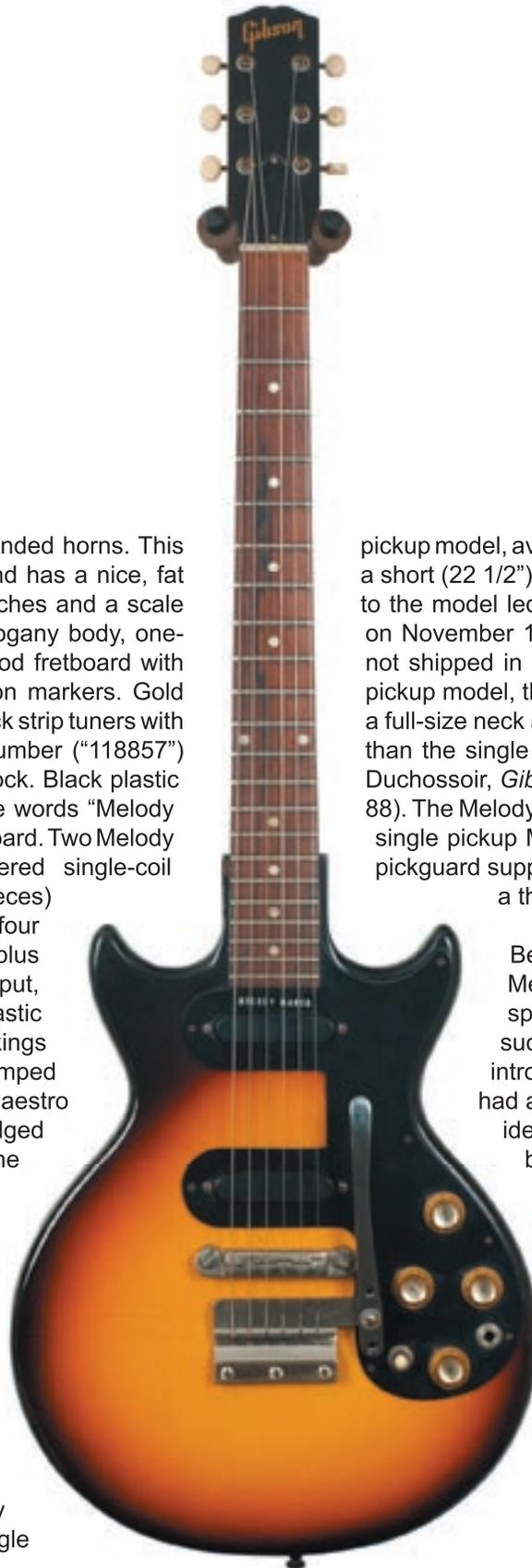
\$5,500

A Solid Body Aimed at Beginners

Gibson :: 1963 :: Melody Maker D :: 9.25 :: Sunburst [00266]

Double cutaway solid body with rounded horns. This very light guitar weighs 6.20 lbs. and has a nice, fat nut width of slightly over 1 11/16 inches and a scale length of 24 3/4 inches. Solid mahogany body, one-piece mahogany neck, and rosewood fretboard with 22 frets and inlaid pearl dot position markers. Gold "Gibson" headstock decal. Open-back strip tuners with white plastic oval buttons. Serial number ("118857") stamped on the back of the headstock. Black plastic "all-on-one-plate" pickguard with the words "Melody Maker" in white at the end of the fretboard. Two Melody Maker pickups (black plastic-covered single-coil pickups without adjustable polepieces) with outputs of 7.30k and 7.15k, four controls (two volume, two tone), plus three-way selector switch and jack input, all mounted on pickguard. Gold plastic bell-shaped knobs with white markings and metal tops. CentraLab pots stamped "1346320" (May 1963). Factory Maestro vibrato tailpiece and combination ridged wrap-over bar bridge/tailpiece with the strings draped over it and attaching to the vibrato. This super little guitar is in near mint condition, with only two "check" lines on the top and a couple of tiny marks on the edges. Housed in its original Gibson "alligator" softshell case with brown velvet lining -- very clean, but with the handle broken (8.75).

"The Melody Maker was originally released [in early 1959] as a single



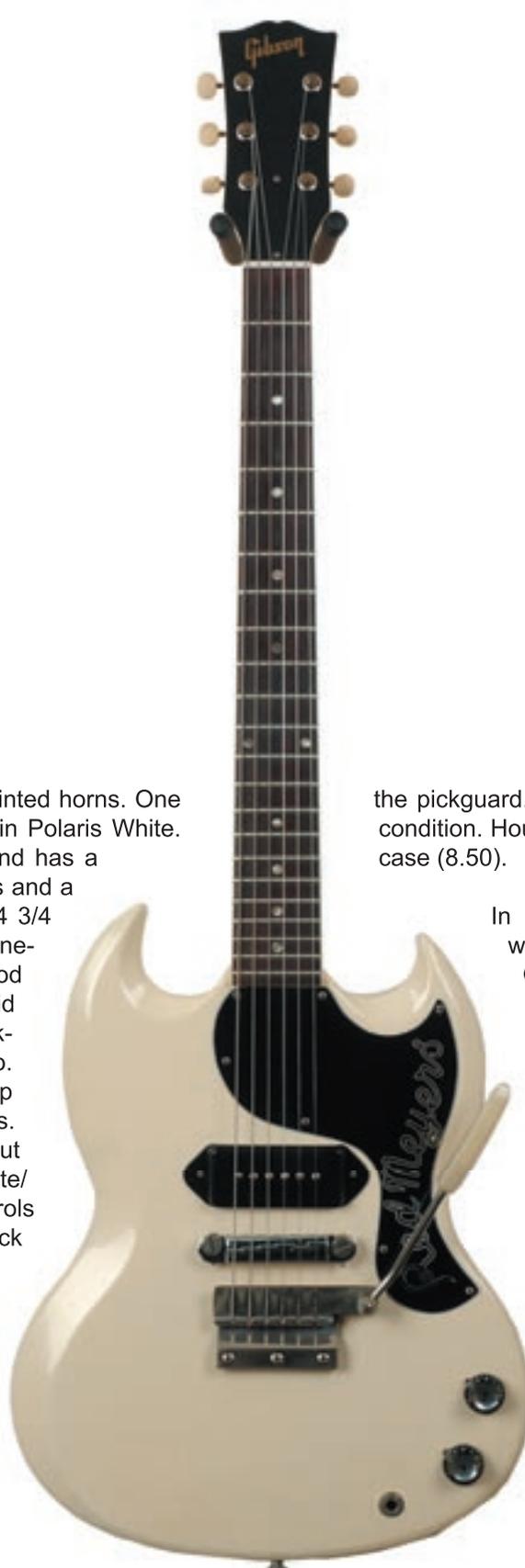
pickup model, available with either a regular (24 3/4") or a short (22 1/2") scale neck. The favourable response to the model led Gibson to list a dual pickup version on November 1, 1959 but the Melody Maker D was not shipped in quantity until 1960. Unlike the single pickup model, the MM-D was exclusively offered with a full-size neck at a price fractionally higher (\$135.00) than the single pickup Junior and TV models" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p. 88). The Melody Maker D is structurally identical to the single pickup Melody Maker except for an enlarged pickguard supporting two pickups, four controls, and a three-way toggle switch.

Between 1959 and 1965, the Melody Maker kept the same basic specifications but went through two successive body redesigns. When introduced in 1959, the Melody Maker had a single rounded cutaway body shape identical to the original Les Paul Junior, but thinner. In early 1961, this was modified to a symmetrical double cutaway with rounded horns and slightly rounded body edges. The last change to the Melody Maker came in 1965, when it adopted the body style of the SG, with pointed horns and with the body edges slightly more rounded. This body design lasted until the Melody Maker was dropped from the Gibson line in 1971.

\$1,650

One of Only a Few SG Juniors Made in Polaris White

Gibson :: 1965 :: SG Junior :: 9.00 :: Polaris White [00185]



Double cutaway solid body with pointed horns. One of a only a few SG Juniors made in Polaris White. This guitar weighs just 6.30 lbs. and has a nice, fat nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Solid mahogany body, one-piece mahogany neck, and rosewood fretboard with 22 frets and inlaid pearl dot position markers. Gold silk-screened "Gibson" headstock logo. Closed-back Kluson Deluxe strip tuners with white plastic oval buttons. One black P-90 pickup with an output of 7.60k. Three-layer (black/white/black) plastic pickguard. Two controls (one volume, one tone) with black plastic "Top Hat" knobs with metal tops. Top mounted jack input. Combination ridged "wrap-over" bar bridge/tailpiece and Gibson Vibrola tailpiece with pearl plastic handle. The "wrap-over" bridge/tailpiece is chrome-plated, all other hardware is nickel-plated. A previous owner has had his name ("Red Meyers") engraved on

the pickguard. Otherwise this guitar is in near mint condition. Housed in the original "alligator" softshell case (8.50).

In late 1963 the Les Paul Junior was renamed the SG Junior after Gibson's association with Les Paul was (temporarily) suspended. Except for the removal of Les Paul markings on the headstock, all the basic specifications remained unchanged. By 1965 the hitherto optional (short) Vibrola became a standard appointment on the Junior. In addition to the regular cherry red, some instruments were also released with custom finishes such as Pelham Blue metallic in the mid-60s. This fourth variant of the model was made until 1966, which saw the change to a larger pickguard and a modified neck-to-body junction (see A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p. 206).

\$3,250

Extremely Rare Polaris White SG Special

Gibson :: 1963 :: SG Special :: 8.75 :: Polaris White [00162]



Double cutaway solid body with pointed horns. This 13-inch-wide SG Special weighs just 6.60 lbs. and has a nice, fat nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Solid mahogany body, one-piece mahogany neck, rosewood fretboard with 22 jumbo frets and inlaid pearl dot markers. Inlaid pearl "Gibson" headstock logo. Closed-back Kluson Deluxe strip tuners with white plastic oval buttons. Two hot P-90 pickups with outputs of 7.94k and 7.87k. Five-layer (black/white/black/white/black) plastic pickguard. Four controls (two volume, two tone) plus three-way selector switch. Black plastic bell-shaped knobs with metal tops. Nickel-plated hardware. There is one small mark on the top of the guitar and two small chips to the paint surface on the lower bottom edge. Minimal finish checking and a little bit of chipping to the top of the headstock. An exceptional example of this very rare guitar in excellent plus condition. Housed in

the original Gibson deluxe "Faultless" black hardshell case with orange plush lining (8.50).

The Les Paul Special was introduced as the TV Special in 1955 as an intermediate model between the regular Les Paul guitar and the lower-priced Junior and TV Junior instruments. The Special underwent two successive body redesigns in 1958 and 1961, while the Les Paul affiliation was discontinued in late 1962. The model was then renamed the SG Special without any apparent changes in the specifications other than the removal of Les Paul markings.

In 1963, Gibson shipped 374 SG Specials in Polaris White as compared to 1,017 in Cherry. However, in total, between 1962 and 1968, they shipped only 1,956 in Polaris White as compared to 16,090 in Cherry.

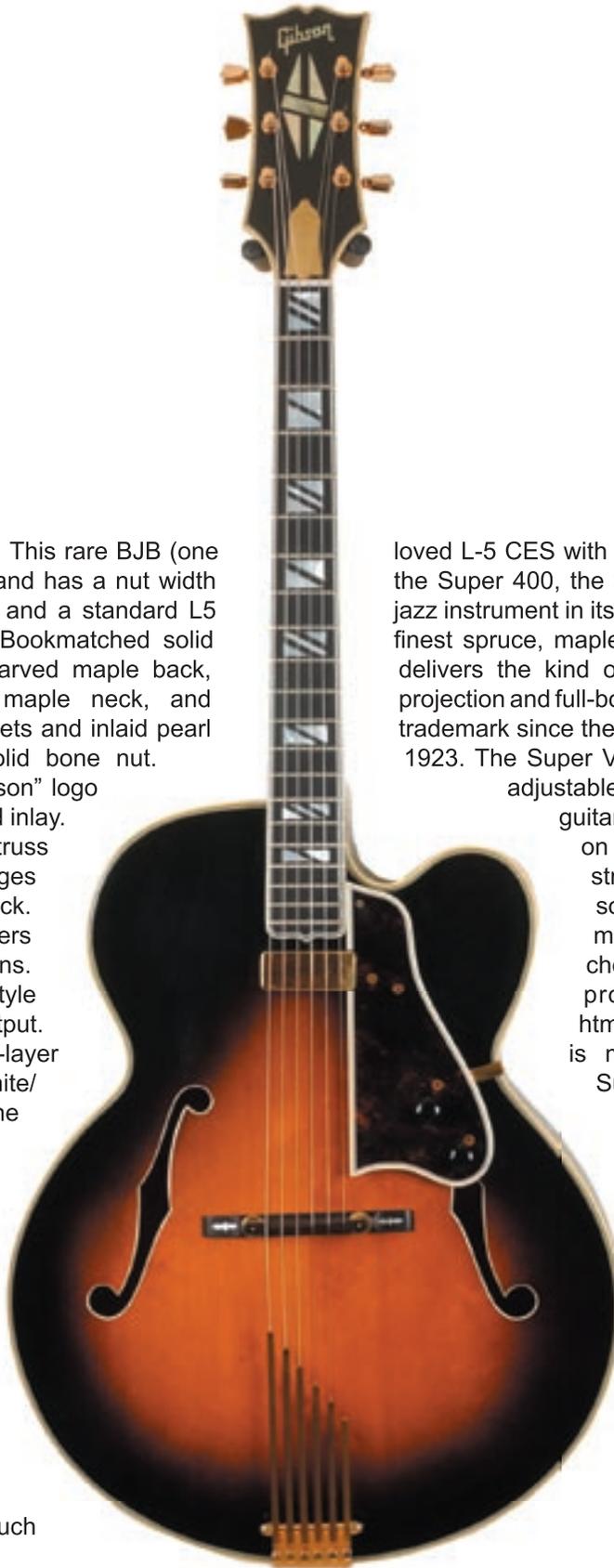
\$5,500

The BJB Model, Much Rarer than the Standard Super V CES

Gibson :: 1980 :: Super V BJB :: 9.50 :: Tobaccoburst [00151]

Single Venetian (round) cutaway. This rare BJB (one pickup) model weighs 7.00 lbs. and has a nut width of slightly under 1 11/16 inches and a standard L5 scale length of 25 1/2 inches. Bookmatched solid carved spruce top, two-piece carved maple back, maple sides, five-piece rock maple neck, and ebony fretboard with 20 jumbo frets and inlaid pearl split-block position markers. Solid bone nut. Headstock with inlaid pearl "Gibson" logo and pearl five-piece split diamond inlay. Special Super V engraved brass truss rod cover. Pearl block-and-wedges inlay on the back of the headstock. Individual Grover Roto-Matic tuners with tulip-shaped metal buttons. One floating "Johnny Smith"-style pickup with a thumping 14.15k output. Tortoiseshell pickguard with five-layer plastic binding (white/black/white/black/white). Two controls (one volume, one tone) mounted on pickguard. "Johnny Smith" black plastic knobs. Ebony bridge with "Dragonfly" mother-of-pearl inlays and adjustable finger tailpiece. All hardware gold-plated. A spectacular "under-the-bed" example with virtually no wear whatsoever. Housed in its original Gibson brown hardshell case with purple plush lining (9.25).

"Combining the body of the much



loved L-5 CES with the neck and longer peghead of the Super 400, the Super V CES is a sophisticated jazz instrument in its own right. Hand crafted from the finest spruce, maple, and ebony, the Super V CES delivers the kind of penetrating attack, enormous projection and full-bodied tone that has been a Gibson trademark since they pioneered the f-hole archtop in 1923. The Super V CES features Gibson's special adjustable finger tailpiece, which allows guitarists to adjust the down pressure on the bridge for each individual string ensuring pure acoustic sonority and constant tension no matter what gauge of strings [are chosen]" (<http://www.gibson.com/products/custom/1995/ltdr/ltdr2.html>). The BJB model (1979-1983) is much rarer than the standard Super V CES, which was itself in limited production between 1978 and 1993. Gibson shipping figures are unavailable between 1980 and 1984, but we do know that in 1979 only 43 BJB models were shipped, as opposed to 85 CES models. It is in fact an acoustic guitar with a floating "Johnny Smith" mini-humbucking pickup mounted on the pickguard, with separate volume and tone controls.

\$7,500

Unmistakably Hers!

Gretsch :: 1963 :: 6106 Princess :: 9.25 :: White [00108]

Asymmetrical double cutaway solid body with pointed horns and beveled edges. This 13 1/8-inch white Princess weighs just 6.00 lbs. Solid mahogany body, mahogany neck, and rosewood fretboard with 21 frets and inlaid pearl dot position markers. With a nice, fat nut width of just over 1 11/16 inches and a scale length of 24 1/2 inches. Gold silk-screened "T-roof" Gretsch headstock logo and lavender plastic truss-rod cover. Kluson Deluxe closed-back strip tuners with white plastic oval buttons. Lavender plastic pickguard with gold lettering. Two controls (one volume, one tone) with white plastic ribbed-sided conical-shaped "Witch Hat" knobs. One Hi-Lo'Tron pickup with an output of 3.12k. Single-saddle bar bridge (3/8 inch in diameter) and separate trapeze ("Tone Twister") tailpiece. Pad on body back. Gold-plated hardware. A few tiny and insignificant marks on the edges. Otherwise this prime example is in near mint (9.25) and unfaded condition and features the more uncommon color combination of white and lavender. Housed in a later black hardshell case (7.00).

The Princess as she appeared in the 1963 Gretsch catalog: "Now for the first time, a guitar that is unmistakably 'hers'. When she's out in front of others, she'll see the admiration in their eyes. Her guitar especially finished in a variety of pastel colors -- the perfect compliment to the guitarist...a Princess guitar with its own compact matching white amplifier and matched guitar case. Feminine in size, light in weight, the Princess is a double cutaway, solid body guitar with carved edges. The neck is joined at the 21st fret -- everything designed and scaled for her ease of playing. The white back is comfortably padded. 24-karat gold plated metal parts. Rosewood

fingerboard. Adjustable truss rod neck. Gretsch Hi-Lo'Tron electric pickup. Shoulder strap is of white leather. Modern new control knobs. Adjustable metal bridge. Tone Twister for that exciting tremolo effect... Available in the following colors: White body with Grape Pickguard -- Blue body with White Pickguard -- Pink body with White Pickguard -- White body with Gold Pickguard...\$169.00" (Jay Scott, *The Guitars of the Fred Gretsch Company*, p. 215).

In the early 1960s nearly every young kid wanted an electric guitar. In 1963 the Gretsch company introduced the Princess, hoping to attract the teenage girl guitarist market. The 6106 Princess was sister of the 6132/6133 Corvette, which was Gretsch's answer to the very successful Gibson Les Paul Junior. The Princess "was aimed at, marketed to and 'designed for the feminine guitarist.' Essentially a pastel-colored Corvette with a padded back, the Princess was actually offered in four different color combinations [white/lavender, blue/white, pink/white, and white/gold], complete with matching amplifiers (a 6150-type was shown in the ads) and straps. The Princess didn't exactly introduce millions of women to the wonders of guitars, though, and the few that are seen are almost always found in a white with gold pickguard color scheme. The matching amps, straps and other Princess-y stuff are just never seen anymore. One bit of weirdness common to both the Corvette and Princess was Gretsch's 'Tone Twister' device, which was supposed to induce vibrato by wiggling the strings between the bridge and tailpiece. The Princess was dropped after '64" (The Gretsch Pages at <http://www.gretschpages.com/models/6132vette/index.php>).

\$3,250

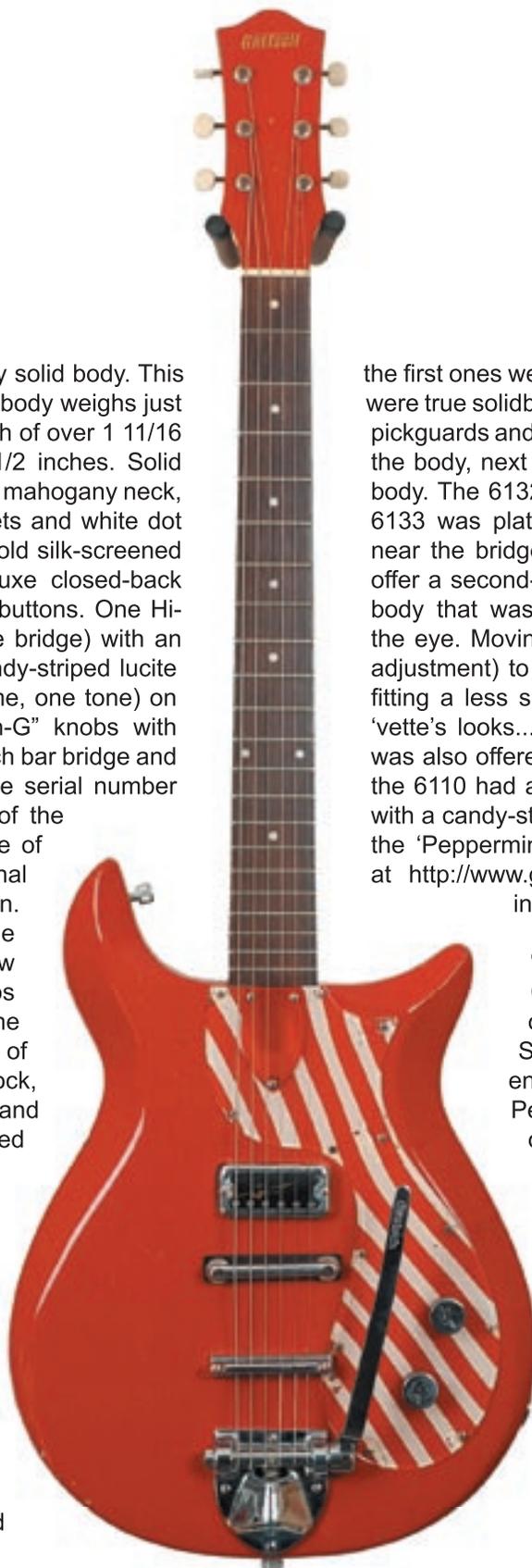


Do the "Peppermint" Twist!

Gretsch :: 1961 :: 6110 Corvette Twist Solidbody :: 8.75 :: Peppermint (Fire Engine) [00249]

Offset asymmetrical double cutaway solid body. This colorful variant of the Corvette Solidbody weighs just 6.50 lbs. and has a very fat nut width of over 1 11/16 inches and a scale length of 24 1/2 inches. Solid mahogany body with bevelled edge, mahogany neck, and rosewood fretboard with 21 frets and white dot position markers. Headstock with gold silk-screened Gretsch "T-roof" logo. Kluson Deluxe closed-back strip tuners with white plastic oval buttons. One Hi-Lo'Tron single-coil pickup (near the bridge) with an output of 2.90k. Red and white candy-striped lucite pickguard. Two controls (one volume, one tone) on pickguard. Chrome "Arrow-through-G" knobs with cross-hatch pattern on sides. Gretsch bar bridge and Burns flat-arm vibrato tailpiece. The serial number ("43803") is stamped on the end of the headstock. This very early example of this very rare guitar is totally original and in excellent plus (8.75) condition. The back of the guitar has some belt buckle scarring, there are a few chips on the edges, three small chips on the back of the neck (behind the 7th, 10th, and 11th frets), a little bit of wear around the edge of the headstock, a few small scratches on the top, and some slight discoloration of the red and white stripes under the Lucite pickguard. Housed in a non-original black softshell case with black felt lining (9.00).

"The Gretsch Corvette family of solidbodies never became the Gibson and Fender-killers Gretsch had hoped, but they were offered in a wide range of styles and remain popular. They were intended to be a Gretsch's inexpensive solidbody models, and



the first ones were seen in 1961. Unlike the Jets, they were true solidbodies, with huge, heavy-looking lucite pickguards and a large rectangular truss rod cover on the body, next to the pickguard, with an unsculpted body. The 6132 was cherry-red mahogany, and the 6133 was platinum grey. Both had one HiLoTron, near the bridge. It only took a year for Gretsch to offer a second-generation Corvette, with a sculpted body that was both easier to play and easier on the eye. Moving the truss rod cover (and truss rod adjustment) to the headstock later in the year, and fitting a less slab-like pickguard further helped the 'vette's looks...And in 1962 and '63 a Twist model was also offered. The 6109 had a Tone Twister and the 6110 had a Burns vibrato. Both were bright red with a candy-striped pickguard, hoping to cash in on the 'Peppermint' Twist craze" (The Gretsch Pages at <http://www.gretschpages.com/models/6132vette/index.php>).

"One more intriguing and rare, Corvette-style guitar to come out of the early-1960s was the Twist Solidbody finished in opaque, fire-engine Peppermint Red (Get it? Peppermint Twist -- like the dance that originated in New York's Peppermint Lounge.) The Twist Model 6109 with Tone Twister and Model 6110 with a Burns vibrato were offered in 1962 and '63. Their outstanding feature was the models' red and white peppermint-striped pickguard. The Model 6109 cost \$149 and the 6110 \$189 in 1963" (Jay Scott, *The Guitars of the Fred Gretsch Company*, p. 216).

\$2,250

A Super "Red" Tennessean

Gretsch :: 1961 :: 6119 Chet Atkins Tennessean :: 9.00 :: Red (Western Orange) [00168]

Single Venetian (round) cutaway. This super "red" Tennessean weighs just 6.50 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 24 1/2 inches. Double-bound (white-and-black) maple body, three-piece maple-ebony-maple neck, and ebony fretboard with 21 frets plus zero fret and neo-classic inlaid pearl thumbprint (half-moon) position markers. Black-finished headstock with inlaid pearl Gretsch "T-roof" logo. Individual open-back Grover StaTite (actually Waverly) tuners with oval metal buttons. One "patent number" Filter'Tron pickup with an output of 4.08k. Black Lucite pickguard with Gretsch "T-roof" logo radius-engraved in white and with Chet Atkins "signature-on-signpost" logo in white. One volume control on cutaway bout and one three-way tone selector switch on upper bass bout. Chrome "Arrow-through-G" knob with cross-hatch pattern on sides. Chrome Gretsch bar bridge on ebony base (height adjustable) and aluminum V-cutout Bigsby ("Gretsch by Bigsby") vibrato tailpiece. The back of the guitar has some light belt buckle scarring, a few tiny surface chips, and one wear spot (about 1 1/4 x 1/2 inch). The sides of the guitar are just about fine, with only a few tiny little scratches. The top of the guitar shows virtually no wear, the neck has one small wear spot behind the first fret, and there is some minor wear to the edge of the headstock. Overall, this very rare guitar is in exceptionally fine (9.00) condition -- the best we've ever seen! Housed in the original Gretsch silver gray hardshell with purple velvet lining (8.50).

"The 16-inch-wide Tennessean Model 6119, essentially a one-pickup version of the Model 6120 [Chet Atkins Hollowbody], popped its unadorned headstock into daylight the same year that the Model 6122



Chet Atkins Country Gentleman premiered. With the advent of the 6119 the full complement of Atkins-family models was achieved...A plain, unbound, black-finished headstock with "Gretsch" inlaid in pearl, but without a horseshoe or other ornamentation, is fitted with chrome-plated, open-back Grover StaTite tuners...The first-year, 1958 Model 6119 Tennessean has an unbound, ebony neo-classic fingerboard on the three-piece, maple-ebony-maple neck secured with a heel dowel. The 24 1/2-inch Atkins' scale ends on a chrome-plated Bigsby bar bridge with strings hooking into an aluminum Bigsby Model B-6 vibrato tailpiece. The all-maple, 2 3/4-inch-deep body is simply bound in white plastic and finished all over in 'country style wood grain cherry finish', a deep, ruddy, red-aniline stain which occasionally appears as a tomato soup color and has a tendency to fade to orange. 1958's version has a single chrome-plated, new-for-'58 Pat. Applied For Filter'Tron pickup in the rear position...A unique black Lucite pickguard with 'Gretsch' radius-engraved in white block letters and a white Chet Atkins signature-signpost logo is standard. A single volume control on the cutaway with a chrome plated 'G'-indent control knob completes the motif of the \$295 single Filter'Tron, frugal version of the 6120. In 1959 the Gretsch Action-flo nut arrives at the top of the fingerboard of the Tennessean, a trademark for 1959 Atkins guitars. In 1960 the Pat. Applied For Filter'Tron begins to be replaced with a patent number Filter'Tron and the B-6 Bigsby with a 'V'-cutout-Gretsch by Bigsby vibrato. Presumably, 1961's Model 6119 is thinned to slightly more than 2 1/4 inches" (Jay Scott, *The Guitars of the Fred Gretsch Company*, pp. 196-197).

\$4,750

Fire in the Hollywood Hills!

Gretsch :: 1962 :: 6120 Chet Atkins Hollow Body :: 9.25 :: Western Orange [00110]

Thinline double cutaway with rounded horns. This 15 1/2-inch-wide guitar weighs in at 7.50 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 24 1/2 inches. Double-bound laminated maple body with painted f-holes, three-piece maple/ebony/maple neck, and ebony fretboard with 22 frets plus zero fret and neo-classic inlaid pearl thumbprint (half-moon) position markers. Brown mahogany-stained headstock with inlaid pearl Gretsch "T-roof" logo and pearloid plastic horseshoe inlay. The serial number ("46223") is on the top edge of the headstock. Individual open-back Grover StaTite tuners with oval metal buttons. Two Filter'Tron pickups with outputs of 4.02k and 4.03k. Gold Lucite pickguard with pantograph-engraved Gretsch "T-roof" logo and "Chet Atkins" signature. Three controls (all volume) and three three-way selectors plus one string damper control. Gretsch "Arrow-through-G" knobs with cross-hatch pattern on sides. Aluminum Bigsby bar bridge and aluminum V-cutout B-6



Bigsby ("Gretsch by Bigsby") vibrato tailpiece with pivoting arm. Pad on body back. All hardware gold-plated. This near mint guitar is exceptionally clean and totally original. In the original "Cowboy" white Tolex and tooled leather hardshell case with burgundy plush lining. This is an unusually attractive example with heavy flaming on the top and back, reminiscent of the color of a Flagstaff sunset!

"In 1962 a profound change occurred in the Model 6120 Chet Atkins Hollowbody: the company introduced its Electrontone [sic] hollowbody design, a two-inch-deep, 15 1/2 inch-wide (not 16" as the catalog noted) double cutaway body with replica, not real, f-holes painted on the guitar. So, the Model had been converted from a true f-hole, single cutaway, hollow guitar to a simulated f-hole, double cutaway, semi-hollow instrument" (Jay Scott, *The Guitars of the Fred Gretsch Company*, p. 83).

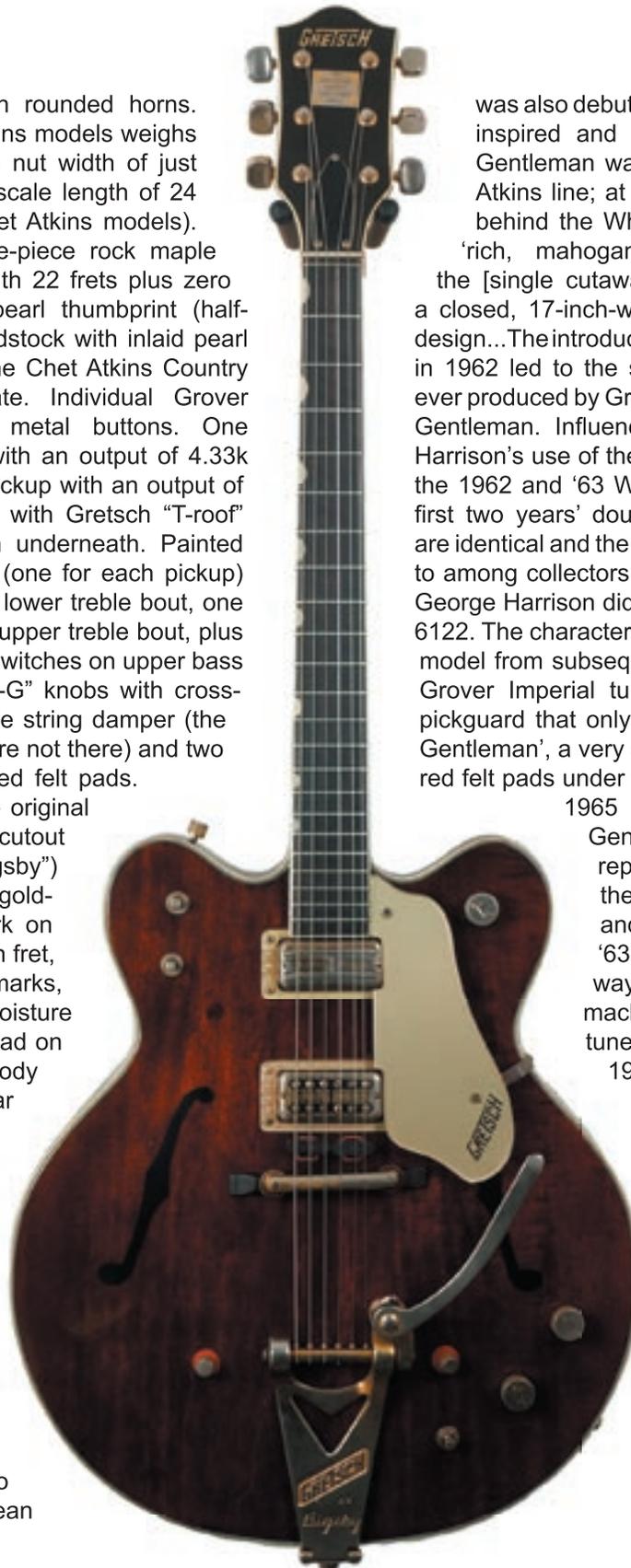
\$8,500

The "Top Dog" of the Chet Atkins Models!

Gretsch :: 1964 :: 6122 Chet Atkins Country Gentleman :: 9.00 :: Brown (Mahogany) [00176]

Thinline double cutaway with rounded horns. This "top dog" of the Chet Atkins models weighs just 8.10 lbs. and has a nut width of just under 1 11/16 inches and a scale length of 24 1/2 inches (like all of the Chet Atkins models). Laminated maple body, three-piece rock maple neck, and ebony fretboard with 22 frets plus zero fret and neo-classic inlaid pearl thumbprint (half-moon) position markers. Headstock with inlaid pearl Gretsch "T-roof" logo and "The Chet Atkins Country Gentleman 69523" nameplate. Individual Grover tuners with kidney-shaped metal buttons. One Super'Tron II (neck) pickup with an output of 4.33k and one Filter'Tron (bridge) pickup with an output of 3.95k. Gold Lucite pickguard with Gretsch "T-roof" logo engraved in black from underneath. Painted f-holes. Two volume controls (one for each pickup) plus a stand-by switch on the lower treble bout, one master volume control on the upper treble bout, plus two pickup and tone selector switches on upper bass bout. Gretsch "Arrow-through-G" knobs with cross-hatch pattern on sides. Double string damper (the sponge pads on the damper are not there) and two string damper controls with red felt pads. Gold-plated bar bridge on the original ebony base and gold-plated V-cutout B-6 Bigsby ("Gretsch by Bigsby") vibrato tailpiece. All hardware gold-plated. There is a small mark on the back of the neck by the 9th fret, a couple of additional small marks, some surface loss due to moisture under the lower edge of the pad on the back, and a little bit of body checking. Otherwise this guitar is in exceptionally fine (9.00) condition. Housed in the original Gretsch two-tone gray hardshell with maroon plush lining (8.50).

"In [1958 in] the tradition of the Western-appointed Models 6120 and 6121, Gretsch continued its New York-to-Nashville connection by introducing the Model 6122 Country Gentleman, bringing to four (the Model 6119 Tennessean



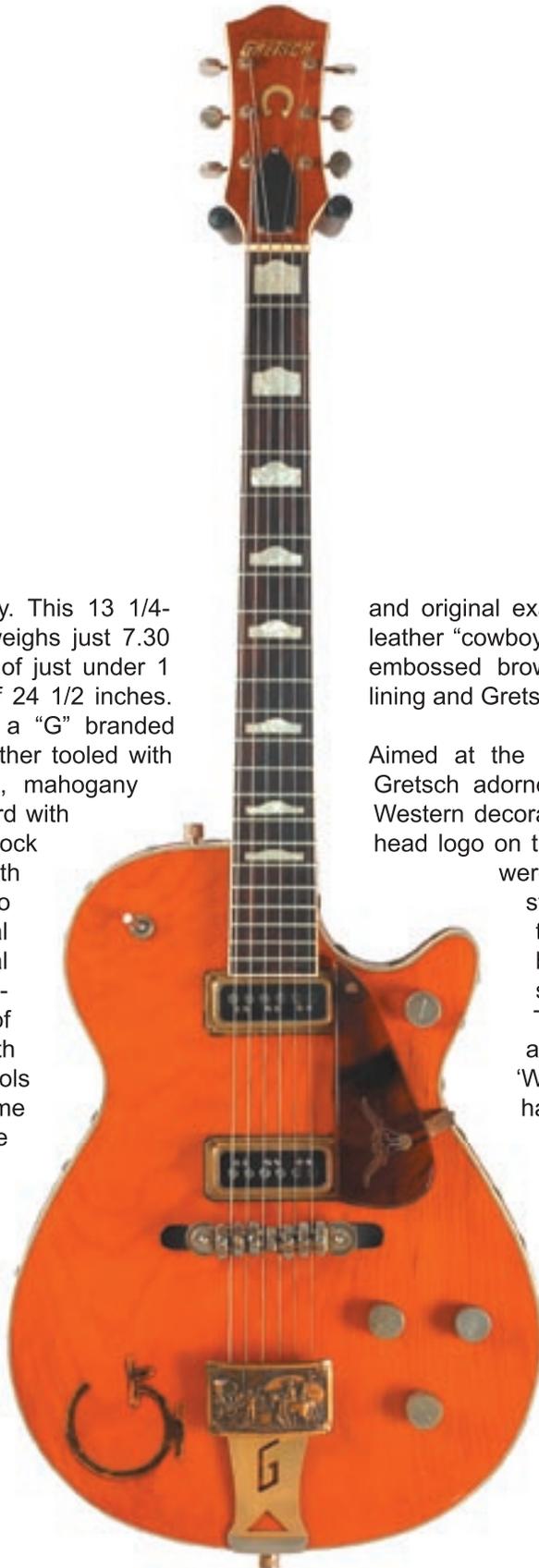
was also debuted this year) the number of Atkins-inspired and endorsed models. The Country Gentleman was the grand marque of the Chet Atkins line; at a prodigious \$525 it ranked only behind the White Falcons in price. Finished in 'rich, mahogany-grained, country-style finish' the [single cutaway] Country Gentleman features a closed, 17-inch-wide, 2 3/4-inch-deep hollowbody design...The introduction of the Electrotone Hollowbody in 1962 led to the singularly most successful guitar ever produced by Gretsch the double cutaway Country Gentleman. Influenced primarily by Beatle George Harrison's use of the model, Gent sales soared...Like the 1962 and '63 White Falcons, the features of the first two years' double-cutaway Country Gentlemen are identical and the model itself is sometimes referred to among collectors as the 'Harrison' model because George Harrison did, in fact, use a 1962 or '63 Model 6122. The characteristics that distinguish the Harrison model from subsequent (1964 and on) versions are: Grover Imperial tuners, two Filter'Tron pickups, a pickguard that only says 'Gretsch' and not 'Country Gentleman', a very dark-brown mahogany finish, and red felt pads under the double muffler switches...The 1965 catalog presented the Country Gentleman on its cover and this represents the third incarnation of the model. Produced in 1964, '65 and '66, it differs from the 1962 and '63 Harrison model in the following ways: the Grover Imperial tuning machines are replaced with Grover tuners with kidney-shaped buttons in 1964; the headstock nameplate no longer carries the guitar's serial number beginning in late-1965 with the introduction of coded serial numbers imprinted on the back of the headstock; a Super'Tron II pickup replaces the rhythm Filter'Tron in 1964; black felt pads appear beneath the two muffler switches in early 1965" (Jay Scott, *The Guitars of the Fred Gretsch Company*, pp. 180-190).

\$5,500

The Cowboy's Dream Guitar!

Gretsch :: 1955 :: 6130 Round Up :: 9.00 :: Orange [00004]

Single Venetian (rounded) cutaway. This 13 1/4-inch-wide semi-solid body guitar weighs just 7.30 lbs. and has a nice, fat nut width of just under 1 11/16 inches and a scale length of 24 1/2 inches. Chambered mahogany body with a "G" branded into the front and with studded leather tooled with Western motifs around the sides, mahogany neck, and bound rosewood fretboard with 22 frets and inlaid pearl hump-top block position markers. Headstock with inlaid pearl Gretsch "T-roof" logo and pearl horseshoe inlay. Individual Grover StaTite tuners with oval metal buttons. Two DeArmond single-coil pickups, each with an output of 16.20k. Tortoiseshell pickguard with engraved steer's head. Four controls (master tone and two individual volume controls on lower treble bout, one master volume control on cutaway bout) and one three-way selector switch on upper bass bout. Metal knobs with cross-hatch pattern on sides and arrow on top. Melita Synchro-Sonic bridge and G-hole flat tailpiece with Western-style belt buckle covering the string anchors. All hardware gold-plated. Apart from some extremely minor belt-buckle wear on the back of the body, this is an exceptionally clean



and original example. Housed in its original white leather "cowboy" case trimmed with "western-style" embossed brown leather. Interior with red plush lining and Gretsch ribbon intact.

Aimed at the rising number of country players, Gretsch adorned the Round Up with unrelenting Western decoration. "The Round Up had a steer's head logo on the headstock and pickguard. There were various Western motifs (mostly steer's heads and cacti) engraved into the block fingerboard markers. A belt buckle with a homely wagon-train scene was attached to the tailpiece. There was even a big G (for Gretsch) actually branded into the front of the 'Western' orange-finish body, which had metal-studded leather stuck around its sides embossed with yet more cacti and steer's heads. And to hang all this from the shoulders of the adoring new owner, the guitar came with a leather strap encrusted with rhinestones and decked out the obligatory steers and cacti. Subtle it was not. Gretsch optimistically described the Round Up as having 'masculine beauty'" (Tony Bacon and Paul Day, *The Gretsch Book*, p. 22).

\$15,500

Gretsch :: 1955 :: [6134 White Penguin] 6128 Duo Jet :: 8.50 :: White / Gold Sparkle [00007]

Single Venetian (rounded) cutaway. This 13 1/4-inch-wide guitar weighs 8.60 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 24 1/2 inches. Chambered mahogany body, pressed arched top, mahogany neck, and ebony fretboard with 22 frets and inlaid pearl hump-top block position markers with engraved feather motif with black highlighting. "V" headstock with vertical Gretsch "T-roof" logo cut from gold sparkle plastic, the "G" with two wings protruding from it. Gold sparkle plastic "V"-shaped truss-rod cover. Individual Grover Imperial tuners with "stairstep" metal buttons. The back of the neck with gold sparkle plastic heel cap at the body end. Black, white, and gold sparkle binding on the sides of the body, the fretboard, and the headstock. With the banjo armrest on the lower bass bout. Two single-coil DeArmond pickups (the output of the bridge pickup is rather weak and ideally should be rewound). Gold Lucite pickguard radius-engraved with Gretsch "T-roof" logo and with a penguin in black. Four controls (individual volume controls for each pickup and a master tone control in a triangular configuration on the lower treble bout and a master volume control on the cutaway bout) plus three-way pickup selector switch on upper bass bout. "Arrow" knobs set in the middle with a mother-of-pearl circle and a red rhinestone at the tip of the arrow and with cross-hatch pattern on the sides. Melita Synchro-Sonic bridge and "Cadillac" tailpiece with "G" logo. All hardware gold-plated. The three covers on the back of the guitar are clear plastic painted gold underneath. A few small surface marks and finish cracks, otherwise this guitar is in excellent plus condition. Housed in a specially modified early Gretsch fitted black hardshell case with purple felt lining (8.00).

This guitar is actually an original 1955 Duo Jet (6128), which has been



refinished in white with gold sparkle binding as a "White Penguin," including having the headstock enlarged to style. All major parts are original, although a few cosmetic parts have been specially fabricated. The original Gretsch "6128 Duo Jet" printed paper label with the serial number "15081" is intact inside the control cavity. This is certainly the best "forged" White Penguin we have seen. It feels and plays just like it should -- after all the guitar is a *real* 1955 Gretsch Duo Jet!

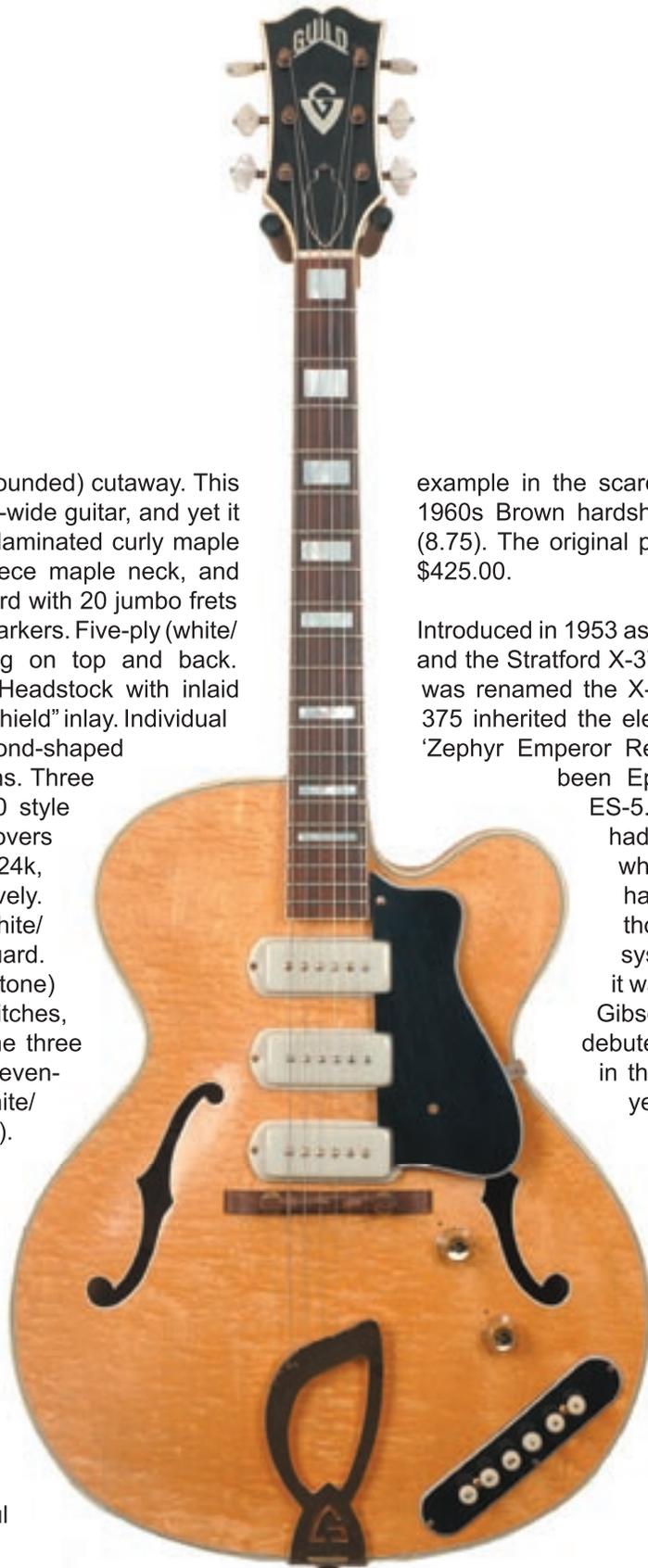
"In the same way as Gretsch had issued a companion 'solidbody' to the Chet Atkins Hollow Body, they also produced a partner to the White Falcon in their standard-shape semi-solid style. This was called the White Penguin, complete with all the Falcon features and also released around 1955. 'The name came about because a penguin has a white front,' insists Duke Kramer, although it's hard to imagine how Gretsch expected anyone to buy a guitar with such an unappealing and comical name. The instrument even had a little penguin waddling across the pickguard. In fact, very few people did buy the White Penguin. It doesn't appear in any of the company's catalogues, and only makes a fleeting appearance on a 1959 pricelist (at a steep \$490). From the small number that surface one can presume that very few Penguins were made, and the model has since become regarded as one of the most desirable of all Gretsch guitars.

Thus the occasional examples that do turn up command very high prices on the collectors' market: for example, a 1957 Gretsch White Penguin was sold by a leading New York dealer in 1992 for a staggering \$70,000" (Tony Bacon and Paul Day, *The Gretsch Book*, p. 36).

\$9,500

Guild :: 1960 :: Stratford X-350B :: 9.00 :: Blonde [00035]

Archtop with single Venetian (rounded) cutaway. This is a wonderful, full-size 17-inch-wide guitar, and yet it weighs only 7.30 lbs. It has a laminated curly maple top, back, and sides, three-piece maple neck, and single-bound rosewood fretboard with 20 jumbo frets and inlaid pearl block position markers. Five-ply (white/black/white/black/white) binding on top and back. Single-bound (white) f-holes. Headstock with inlaid pearl "Guild" logo and pearl "G-shield" inlay. Individual Kolb tuners with white diamond-shaped imitation mother-of-pearl buttons. Three very hot Guild single-coil P-90 style pickups with white plastic covers blasting out a whopping 11.24k, 11.90k, and 15.00k, respectively. Five-layer (black/white/black/white/black) plastic rounded pickguard. Two controls (one volume, one tone) plus six pushbutton selector switches, allowing any combination of the three pickups (white buttons on a seven-layer (black/white/black/white/black/white/black) plastic base). Guild transparent plastic knobs with G-logo on gold disc. Rosewood bridge with pre-set compensating saddle and Guild harp tailpiece with cut-out "G." All hardware gold-plated. With the scarce white "ghost" label. Serial number "13377." This guitar has a later pickguard, otherwise it is totally original. Apart from minimal checking to the body, this is a wonderful



example in the scarce Blonde finish. Housed in a 1960s Brown hardshell case with brown felt lining (8.75). The original price of this guitar in 1960 was \$425.00.

Introduced in 1953 as the Stratford X-350 in Sunburst and the Stratford X-375 in Blond. In 1958, the X-375 was renamed the X-350B. "The 3-pickup X-350/X-375 inherited the electronic features of Epiphone's 'Zephyr Emperor Regent', which at the time had been Epiphone's answer to Gibson's ES-5. Epiphone's version however had a big 18 1/2-inch wide body, while the Gibson and Guild both had a body width of 17". Even though the push-button selector system was a bit clumsy-looking, it was definitely more versatile than Gibson's Switchmaster layout that debuted in 1955. The model stayed in the Guild line for a little over 10 years" (Hans Moust, *The Guild Guitar Book*, p. 53).

The "ghost" label is a black and white rectangular label showing a ghost-type figure playing the guitar against a fretboard-like background. Introduced in 1959 and used until the end of 1960, it was the second type of label used by the Guild Company.

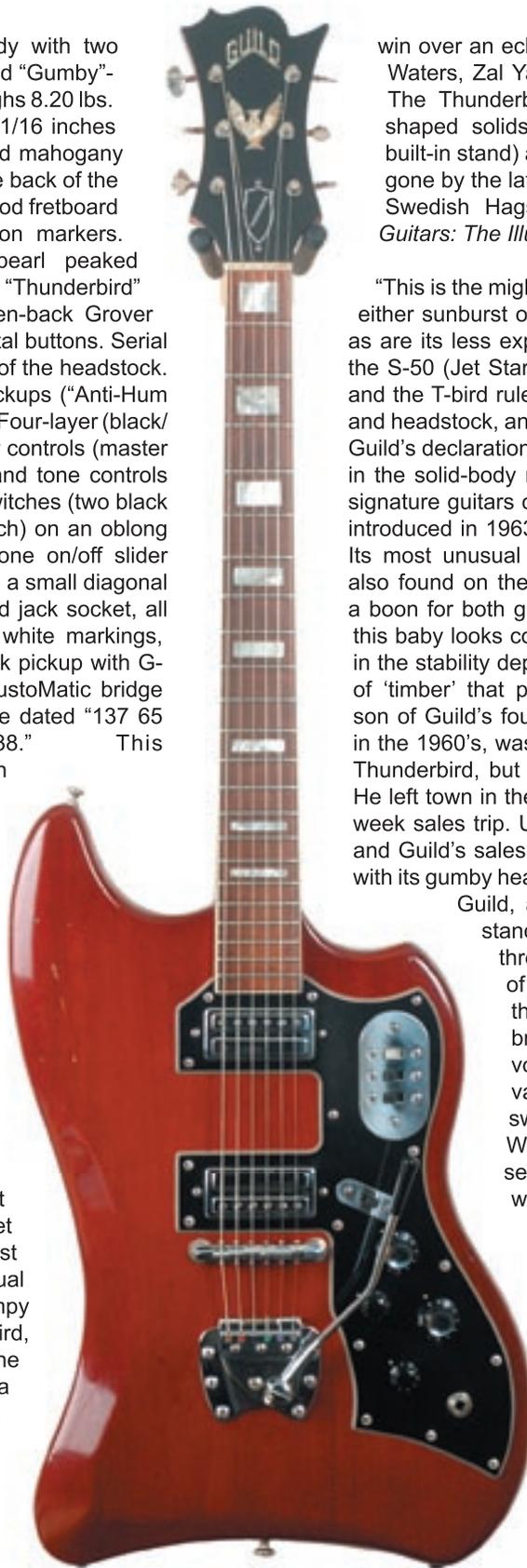
\$3,500

Guild's First Solid Body -- A Curious Lopsided "Gumby"-Shaped Off-Set Double-Cutaway Guitar

Guild :: 1965 :: Thunderbird S-200 :: 9.25 :: Cherry-Red [00233]

Asymmetrical double cutaway solid body with two points on lower bout. This curious lopsided "Gumby"-shaped off-set double-cutaway guitar weighs 8.20 lbs. and has a nice, fat nut width of over 1 11/16 inches and a scale length of 24 3/4 inches. Solid mahogany body with a metal "kickstand" built into the back of the body, mahogany neck, and bound rosewood fretboard with 22 frets and pearloid block position markers. Asymmetrical headstock with inlaid pearl peaked "Guild" logo and pearloid "Bird" inlay. "Thunderbird" on metal truss-rod cover. Individual open-back Grover StaTite tuners with cloverleaf-shaped metal buttons. Serial number ("40388") stamped into the back of the headstock. Two first-style Guild small humbucker pickups ("Anti-Hum Pickups") with outputs of 8.24k and 6.40k. Four-layer (black/white/black/white) plastic pickguard. Four controls (master volume and tone controls plus volume and tone controls for the neck pickup), three on/off slider switches (two black pickup selectors and a white phase switch) on an oblong metal plate on the upper treble bout, one on/off slider switch (for the panel of three switches) on a small diagonal metal plate beside the bridge pickup, and jack socket, all on pickguard. Black plastic knobs with white markings, the volume and tone controls for the neck pickup with G-logo on silver disc. Hagström-made AdjustoMatic bridge and vibrato tailpiece. Two of the pots are dated "137 65 03" and the other two are dated "137 63 38." This guitar is in near mint (9.25) condition, with very slight belt buckle wear on the back of the guitar, a few tiny marks on the back, some natural playing wear on the edge of the neck (especially on the treble side between the third and seventh fret), a few small marks on the edge of the guitar, and a couple of marks on the top on the bass horn of the guitar. Housed in the original Guild black sparkle hardshell case with black imitation crocodile ends and with red plush lining and original shaped red plush pads (9.00).

"In 1963 Guild began making solidbody electrics, producing many excellent instruments -- even some classics -- yet never really finding success. Guild's first solidbody was one of the most unusual American guitars of the 1960s, the lumpy "Gumby"-shaped S-200 Thunderbird, available from 1963-68. Not only was the shape unusual, but the guitar featured a very early example of phase-switching (for a different pickup sound) and more importantly was one of only two guitars ever to incorporate a metal stand built into the back. Despite these oddities, the Thunderbird had enough appeal to



win over an eclectic bunch of players, including Muddy Waters, Zal Yanofsky, Jorma Kaukonen and Banana. The Thunderbird was joined by two other similarly shaped solids, the plainer S-100 Polara (also with built-in stand) and the single-pickup S-50 Jet Star, both gone by the late 1960s. The S-200 and S-100 featured Swedish Hagstrom vibratos" (Tony Bacon, *Electric Guitars: The Illustrated Encyclopedia*, p. 182).

"This is the mighty Guild Thunderbird S-200. Available in either sunburst or cherry finishes, this is a striking guitar as are its less expensive cousins the S-100 (Polara) and the S-50 (Jet Star). These are the first Guild solid bodies and the T-bird ruled the roost. With its asymmetrical body and headstock, and its bold Bird inlay, the Thunderbird was Guild's declaration that the company wanted to be a player in the solid-body market, and would not merely copy the signature guitars of Gibson and Fender. The Thunderbird, introduced in 1963, sported more than just a nifty design. Its most unusual feature was its built-in stand which is also found on the S-100. This fold out unit proved to be a boon for both gigging musicians and for luthiers. While this baby looks cool as all get out, it does lack something in the stability department. One can almost hear the cries of 'timber' that punctuated band breaks. Mark Dronge, son of Guild's founder and sales exec with the company in the 1960's, was responsible for the basic design of the Thunderbird, but not, he exclaims, for the built in stand. He left town in the middle of the design process for a two week sales trip. Upon his return, he found that his father and Guild's sales director had bedecked the Thunderbird with its gumby headstock, derived from Merle Travis model Guild, and the aforementioned 'crash-o-matic' stand. But most important for tone are the three switches up there on the treble side of the upper bout. These, combined with the single slider switch just south of the bridge pickup and the normal tone and volume controls, give the player a wide variety of sonic options. The single slider switch is an on/off for the panel of three. When these are on, they act as pickup selectors and a phase switch. The guitar was normally equipped with two Guild humbuckers, but some were made with single coil pickups. The most notable of these latter instruments is the one pictured with Muddy Waters. These are really nice instruments that beg to be played in any number of styles. They have been praised for their tone in all sorts of music from rock to slide blues" (from Jay Pilzer and Alan McDonald, "Forgotten Guilds VII," at <http://www.guildguy.com/fgp7.html>).

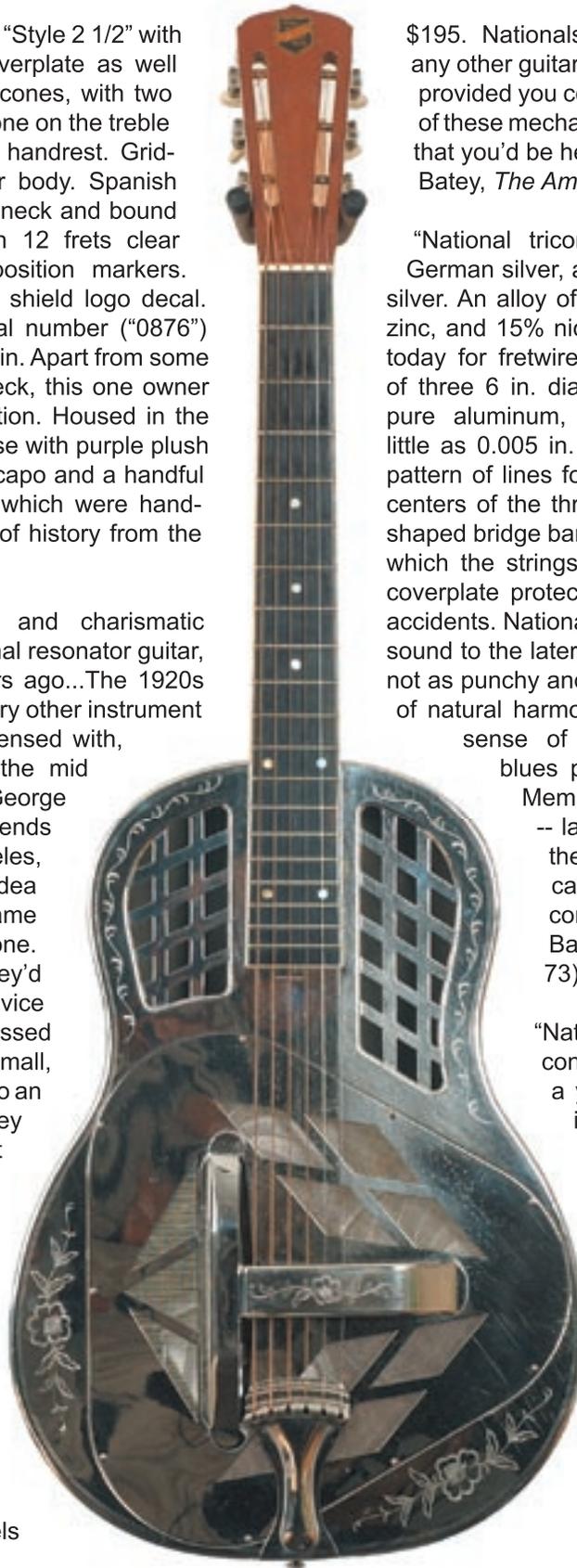
\$6,000

"One Owner, Low Mileage" -- A Very Rare 1929 National Spanish (Roundneck) Tricone Resonator

National :: 1929 :: "Style 2 1/2" Spanish Tricone :: 9.00 :: German Silver [00256]

Non-cutaway. German silver body. "Style 2 1/2" with "wild roses" engraved on the coverplate as well as on the body. Three resonator cones, with two cones on the bass side and one cone on the treble side. T-shaped bridge cover and handrest. Grid-pattern soundholes on the upper body. Spanish (roundneck) style with mahogany neck and bound single-layer ebony fretboard with 12 frets clear of body and inlaid pearl dot position markers. Slotted headstock with "National" shield logo decal. Side-mounted tuning gears. Serial number ("0876") stamped into the body by the endpin. Apart from some "capo" wear to the back of the neck, this one owner guitar is in remarkably fine condition. Housed in the original black leather hardshell case with purple plush lining. Complete with the original capo and a handful of original accessories, some of which were handmade by the owner. A real piece of history from the "Great Depression."

"One of the most fascinating and charismatic instruments ever made, the National resonator guitar, first went into production 75 years ago...The 1920s guitar players, drowned out by every other instrument on the bandstand, so easily dispensed with, needed a super-loud guitar. In the mid 1920s a Hawaiian guitar player, George Beauchamp, approached two friends who ran a violin shop in Los Angeles, John and Rudy Dopyera, with an idea for a guitar which worked on the same principle as the Victrola gramophone. The Dopyera brothers approved: they'd likely already seen an English device called the Stroh violin, which passed the vibrations from the bridge to a small, sensitive circular disc and then on to an unwieldy gramophone horn. But they had a better idea: resonators built into the body of the guitar itself... Under the brilliant organizational and manufacturing skills of John Dopyera the National triplate quickly took shape, and in 1926 the earliest all-handmade prototypes were ready...For any musician of the time, acquiring a National guitar meant a massive investment. The cheapest tricone, the very first triple-resonator Nationals, cost \$125, the most expensive models



\$195. Nationals were unequivocally louder than any other guitar on the market, and for a few years, provided you could raise the cash, possessing one of these mechanically amplified guitars guaranteed that you'd be heard, seen, and remembered" (Rick Batey, *The American Blues Guitar*, pp. 72-74).

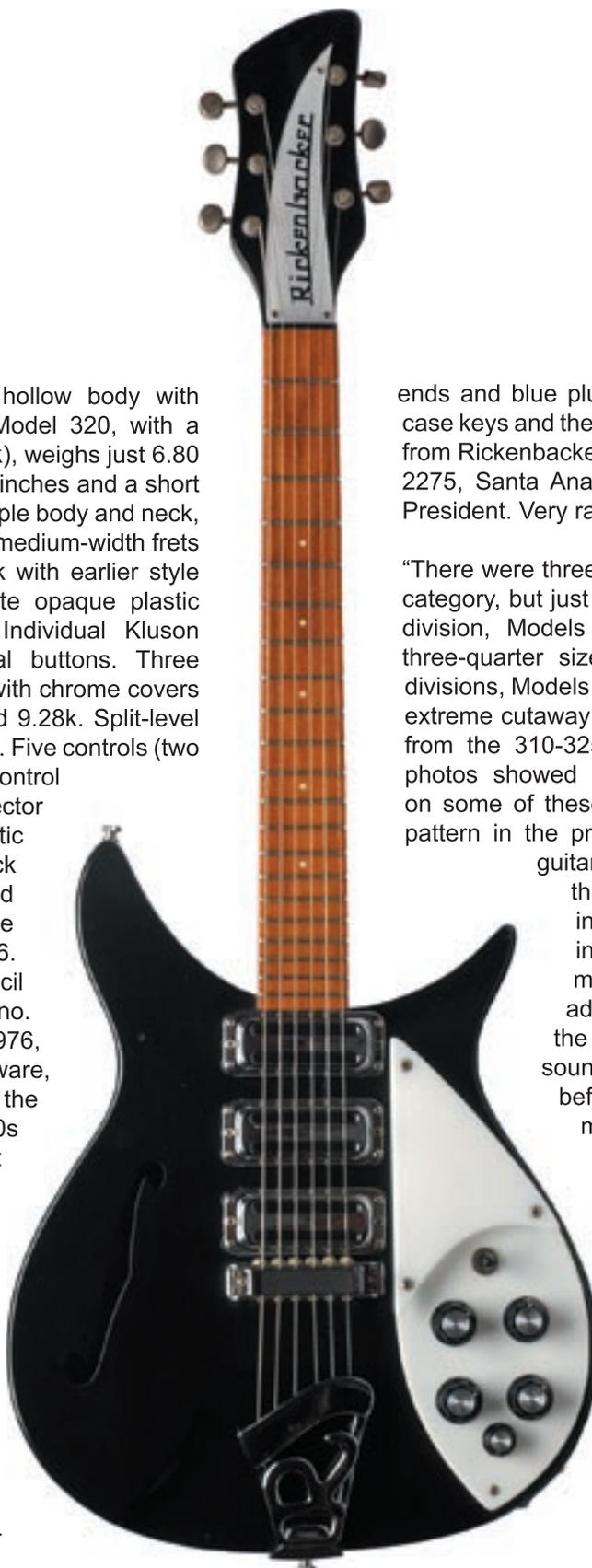
"National tricone guitars had bodies made of German silver, also known as white brass or nickel silver. An alloy of roughly around 65% copper, 20% zinc, and 15% nickel, it's the same material we use today for fretwire. The resonator system consisted of three 6 in. diameter cones, each one of almost pure aluminum, lathe-spun extremely thin -- as little as 0.005 in. -- and embossed with a radiating pattern of lines for the sake of added strength. The centers of the three cones were connected by a T-shaped bridge bar, which incorporated a maple insert which the strings rested directly upon. A triangular coverplate protected the delicate cones from nasty accidents. National triplates have a distinctly different sound to the later, and cheaper, single-cone models: not as punchy and banjo-like, but sweet and rich, full of natural harmonics and a faint but unmistakable sense of natural reverb. Although a few blues players -- Tampa Red, Black Ace, Memphis Minnie, and Peetie Wheatstraw -- laid their hands on tricones, most of these expensive guitars went to jazz, calypso, and Hawaiian players, the company's preferred customers" (Rick Batey, *The American Blues Guitar*, p. 73).

"National introduced squareneck tricone guitars in 1927 and roundnecks a year later. No doubt, the tri-cone's immediate association with Hawaiian music helped squareneck models outsell roundnecks by about three to one. Because of the relative rarity of roundnecks and the fall in popularity of Hawaiian music, roundneck tri-cones are much more valued by collectors today" (George Gruhn and Walter Carter, *Acoustic Guitars and Other Fretted Instruments*, p. 226).

\$15,500

Rickenbacker :: 1976 [actually late 1960s] :: 320 Jetglo :: 9.00 :: Black [00040]

Asymmetrical double cutaway hollow body with single f-hole. This super rare Model 320, with a single f-hole (running at 1 o'clock), weighs just 6.80 lbs. and has a nut width of 1 5/8 inches and a short scale length of 21 1/4 inches. Maple body and neck, and rosewood fretboard with 21 medium-width frets and white dot inlays. Headstock with earlier style (without "Made in U.S.A.") white opaque plastic logo plate lettered in black. Individual Kluson Deluxe tuners with oval metal buttons. Three Rickenbacker "toaster" pickups with chrome covers and outputs of 7.72k, 7.67k, and 9.28k. Split-level two-piece white plastic pickguard. Five controls (two volume, two tone, and a blend control volume) plus a three-way selector switch. Seven-sided black plastic knobs with metal tops with black lettering. Rickenbacker bridge and Rickenbacker "R" tailpiece. The pots are dated May and June 1976. Inside the control cavity is a pencil mark "320-H." Although the serial no. ("PI 6457") is for September 1976, the body, neck, pickups, hardware, and tuners of this guitar have all the features of a mid-to-late 1960s instrument, and it was almost certainly produced then, kept in the factory, and only given its potentiometers and serial no. jack plate in 1976. This guitar is in exceptionally fine condition, with the absolute minimum of belt buckle wear on the back, a tiny chip on the lower edge of the treble bout, a few tiny edge chips, a few tiny marks. Housed in its original black Rickenbacker hardshell case with black leather



ends and blue plush lining (9.50). With the original case keys and the original warranty acceptance letter from Rickenbacker (201 E. Stevens Street, P.O. Box 2275, Santa Ana, CA 92707), signed by F.C.Hall, President. Very rare.

"There were three divisions in the Thin Hollow Body category, but just two different body styles. The first division, Models 310-325, had extreme cutaway three-quarter size bodies. The second and third divisions, Models 330-345 and Models 360-375, had extreme cutaway full sized bodies...The first guitars from the 310-325 group had solid tops...In 1961 photos showed traditional F shape sound holes on some of these models...There is no consistent pattern in the production of F hole and solid top guitars. It was probably simultaneous throughout the history of the 325 style instrument...The standard finishes in 1964 were Fireglo and natural maple. Black was available for an additional twenty-five dollars over the retail cost. The traditional F shape sound holes became standard, but, as before, some solid top guitars were made too" (Richard R. Smith, *The History of Rickenbacker Guitars*, pp. 162-163).

This guitar is similar to the guitar illustrated on p. 92 of Richard R. Smith's *The History of Rickenbacker Guitars*, a non-vibrato Model 320 which appeared in the 1975 catalog, "although the guitar probably dated from the late 1960s."

\$7,500

Two Guitars in One!

Rickenbacker :: 1966 :: 366/12 Convertible :: 9.00 :: Mapleglo [00113]

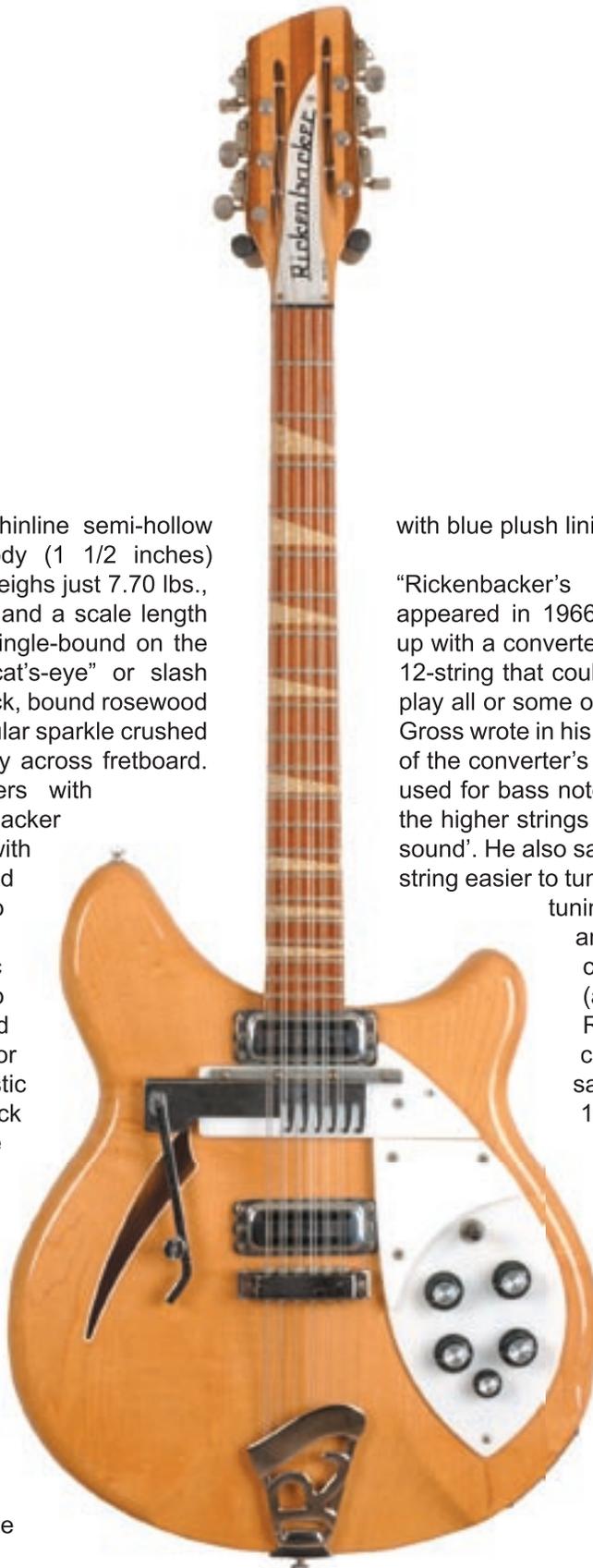
Asymmetrical double cutaway thinline semi-hollow body. This 15 1/4-inch thin-body (1 1/2 inches) convertible twelve-string guitar weighs just 7.70 lbs., with a nut width of 1 5/8 inches and a scale length of 24 3/4 inches. Maple body, single-bound on the bottom edge, with a bound "cat's-eye" or slash soundhole, maple and walnut neck, bound rosewood fretboard with 21 frets and triangular sparkle crushed pearl inlays extending completely across fretboard. Individual Kluson Deluxe tuners with oval metal buttons. Two Rickenbacker chrome bar "toaster" pickups with outputs of 8.85k and 10.60k and a "comb" string converter to disengage six of the twelve strings. Two-piece split-level white plastic pickguard. Five controls (two volume, two tone, and one blend control) plus three-way selector switch. Seven-sided black plastic knobs with metal tops with black lettering. Rickenbacker bridge and Rickenbacker "R" tailpiece. "Rick-O-Sound" stereo and "Standard" jack inputs.

This very rare guitar (one of only two made in 1966 in Mapleglo, or Natural, out of a total of seven) is in exceptionally fine condition, with only minimal belt buckle wear on the back and a few tiny blemishes. Housed in its original Rickenbacker black hardshell case

with blue plush lining (9.00).

"Rickenbacker's 'string converter' guitars first appeared in 1966. Inventor James E Gross came up with a converter 'comb' mounted to the body of a 12-string that could be manipulated to remove from play all or some of the second strings of each pair... Gross wrote in his explanatory letter to Rickenbacker of the converter's ability to allow single strings to be used for bass notes while retaining unison pairs for the higher strings 'for a dirty "twang" or mandolinish sound'. He also said that the converter made the 12-string easier to tune 'by starting with the six and then tuning the secondary six to the first six', and that it could facilitate a quick change from 12-string to six-string (and back) at the flip of a switch... Rickenbacker went ahead with the converter -- 'Now two guitars in one!' said the publicity -- and in their July 1966 pricelist showed three models with the chrome converter 'comb' fitted to the body: the 336/12 (in other words a convertible 330/12) at \$529.50; the 366/12 (360/12) at \$579.50; and the 456/12 (450/12) at \$339.50. In each case these were priced between \$45 and \$55 more than the non-convertible versions" (Tony Bacon and Paul Day, *The Rickenbacker Book*, p. 45).

\$5,500



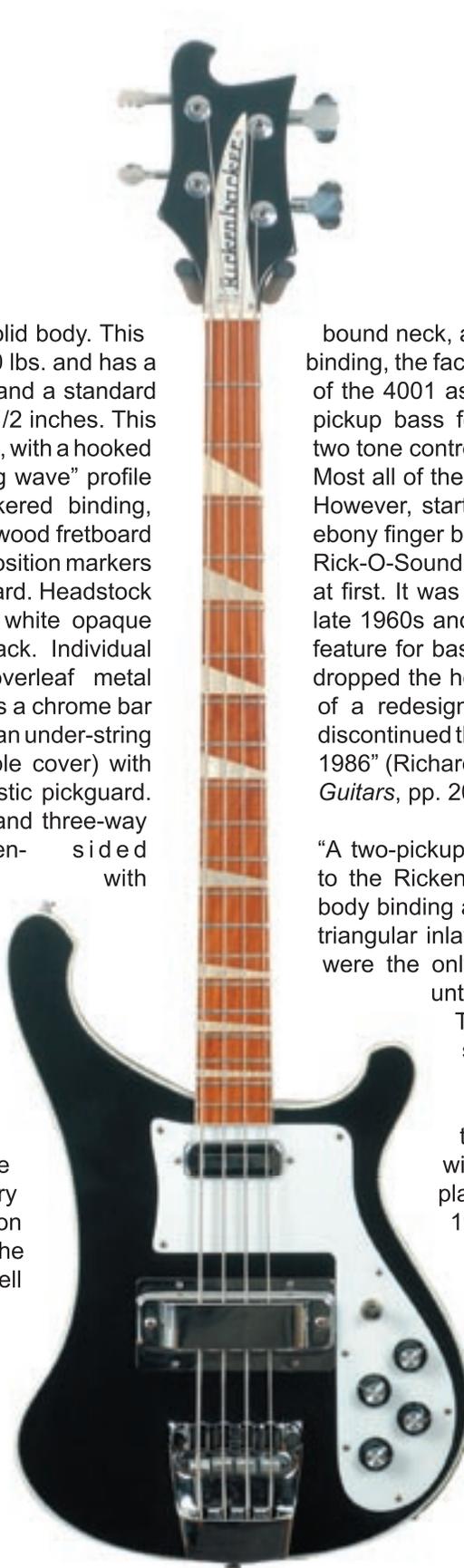
Rickenbacker :: 1973 :: 4001 Bass :: 9.50 :: Jetglo (Black) [00247]

Offset asymmetrical double cutaway solid body. This 1973 4001 stereo bass weighs just 9.00 lbs. and has a nut width of just under 1 11/16 inches and a standard Rickenbacker bass scale length of 33 1/2 inches. This solid body bass features offset cutaways, with a hooked long left horn providing a "high cresting wave" profile across both. Maple body with checkered binding, laminated maple neck, and bound rosewood fretboard with 20 frets and triangular inlaid pearl position markers extending completely across the fretboard. Headstock with hooked "cresting wave" top and white opaque plastic logo plate with lettering in black. Individual Grover closed-back tuners with cloverleaf metal buttons. Two pickups (the neck pickup is a chrome bar "toaster" pickup and the bridge pickup is an under-string bass pickup with the original removable cover) with outputs of 7.26k and 6.57k. White plastic pickguard. Four controls (two volume, two tone) and three-way selector switch, all on pickguard. Seven-sided black plastic knobs with metal tops with black lettering. Four-saddle bridge/tailpiece with built-in adjustable under-string mute. "Rick-O-Sound" stereo and "Standard" jack inputs on a metal plate (with the serial number "ME [May 1973] 1631") on the lower treble bout. This guitar is in as mint condition (9.50) as one could ever wish for, with only the barest trace of belt buckle wear (visible only if the guitar is held up to light) and with very slight pitting to the chrome, especially on the bridge pickup cover. Housed in the original Rickenbacker black hardshell case with blue plush lining (8.00).

"The 4001 Rickenbacker electric bass was a two pickup Deluxe version of the Model 4000. The extra pickup gave the instrument more tone flexibility with a greater bass response...The Model 4001 had Deluxe features -- triangle inlays, a

bound neck, and a bound body. To accommodate the binding, the factory did not contour the front facing edge of the 4001 as they did with the Model 4000. Double pickup bass features included two volume controls, two tone controls, and a three position selector switch. Most all of these basses had rosewood finger boards. However, starting in the late 1960s, the factory used ebony finger boards on some especially fancy basses. Rick-O-Sound was a special order item on the basses at first. It was unusual to see the stereo wiring in the late 1960s and the price sheets first listed the R.O.S. feature for basses in 1971...Eventually, Rickenbacker dropped the horseshoe pickup on the basses in favor of a redesigned under-string pickup...Rickenbacker discontinued the regular production Model 4001 in early 1986" (Richard R. Smith, *The History of Rickenbacker Guitars*, pp. 203-204).

"A two-pickup 'deluxe' model, the 4001, was added to the Rickenbacker line in 1961; it had checkered body binding and a bound rosewood fingerboard with triangular inlays. The two Ricks [the 4000 and 4001] were the only neck-through basses on the market until 1963, when Gibson introduced the Thunderbird. (The T-Bird's design was soon altered, however, and by 1965 it had a glued-on neck.)...The popularity of Rickenbacker instruments soared during the mid '60s because of their association with the Beatles. John Lennon had been playing a Rickenbacker 325 guitar since 1960, and in 1965 F.C. Hall presented a left-handed 4001S (the 'export version' of the 4001) to Paul McCartney. It was heard to good effect on many subsequent Beatles recordings, especially Sgt. Pepper's Lonely Hearts Club Band...The 4001 was Rickenbacker's mainstay during the 1960 and '70s" (Jim Roberts, *American Basses*, p. 158).



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