



Fretted Americana, Inc.

A Selection of Twenty-eight Fine Guitars

Catalogue Three

November 2004

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

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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

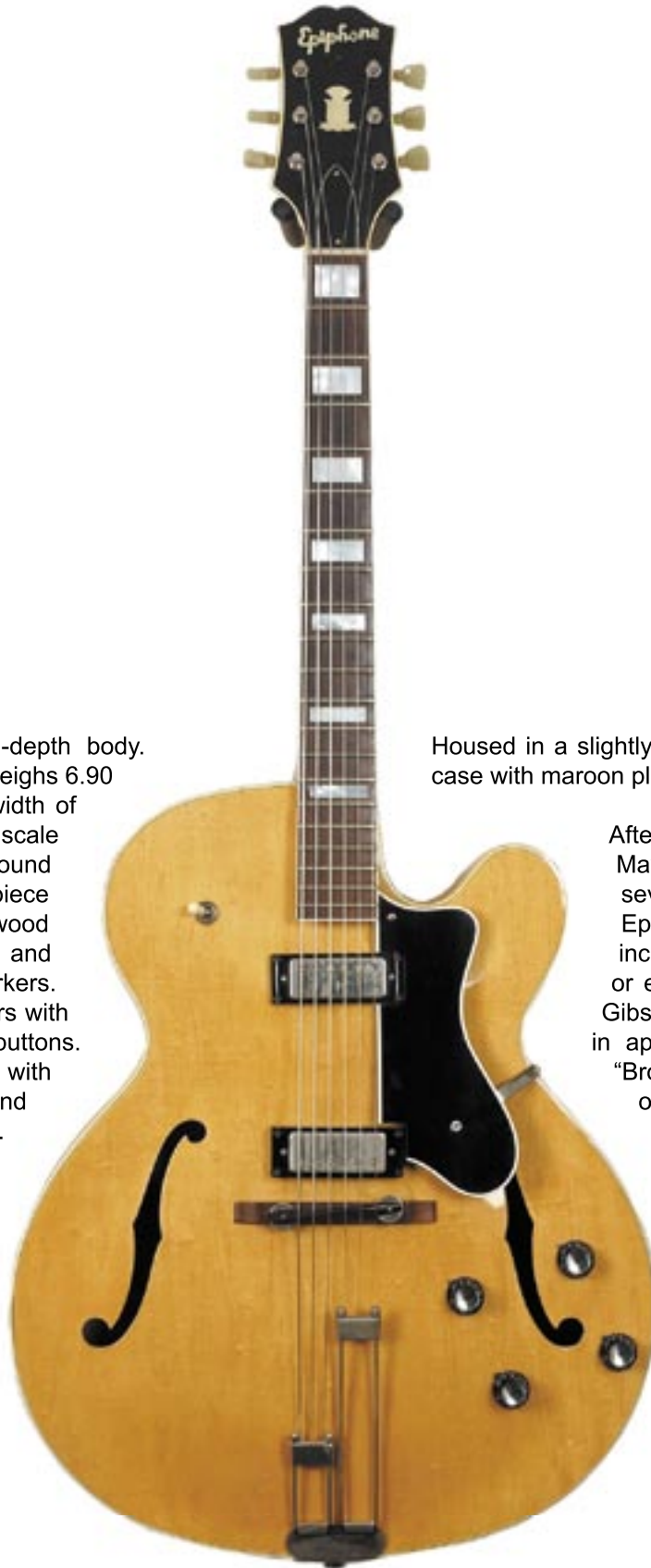
7.50 VERY GOOD - Played, but totally original

7.00 GOOD - Has had some professional repair or replaced parts

Epiphone's Version of the Gibson ES-350

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

Single Venetian 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

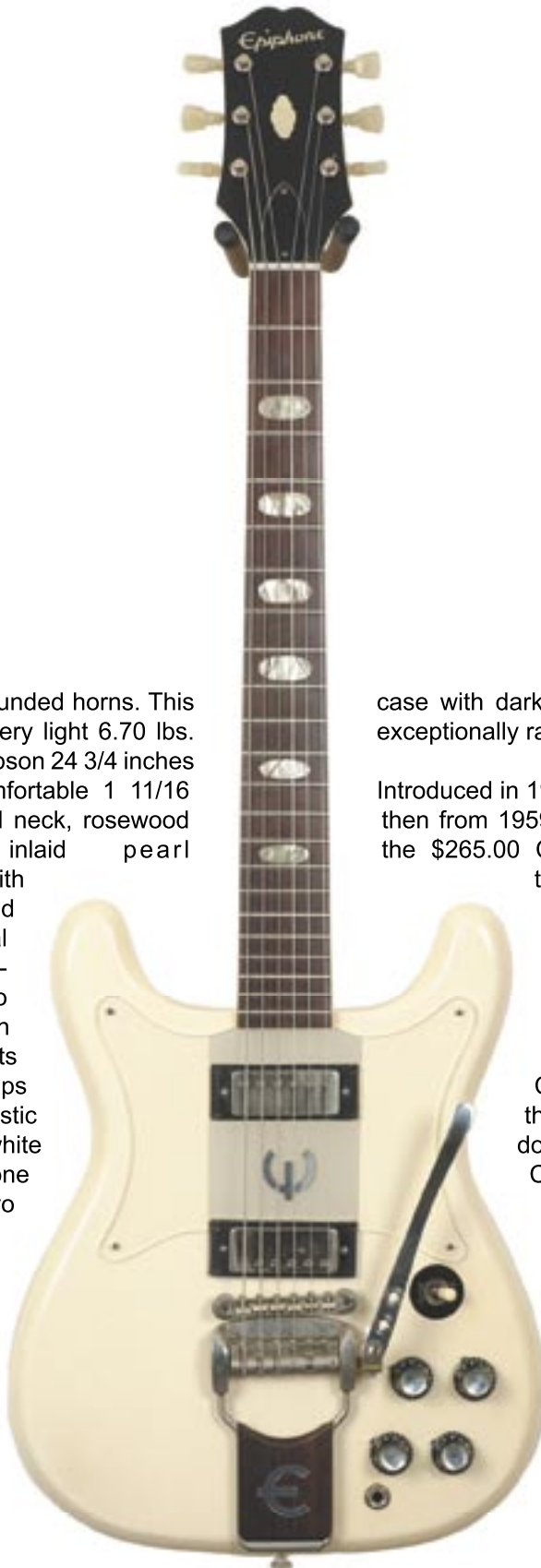
Rare Original White Crestwood Custom!

Epiphone :: 1962 :: Crestwood Custom SB-332 :: 9.25 :: White [00197]

Double cutaway solid body with rounded horns. This super little guitar weighs in at a very light 6.70 lbs. The scale length is the standard Gibson 24 3/4 inches and the nut width is a very comfortable 1 11/16 inches. Solid mahogany body and neck, rosewood fretboard with 22 frets and oval inlaid pearl position markers. Headstock with inlaid pearl "Epiphone" logo and vertical oval pearl inlay. Individual Kluson Deluxe tuners with double-ring Keystone plastic buttons. Two PAF mini-humbucking pickups with black plastic surrounds and outputs of 7.16k and 6.98k. The pickups are set in the original clear plastic "batwing" pickguard with two-color white underneath and with a silver Epiphone stylized "E" logo. Four controls (two volume, two tone) plus three-way selector switch and jack socket. Black plastic bell-shaped knobs metal tops. Tune-O-Matic bridge and Epiphone vibrato tailpiece with Epiphone stylized "E" on the rosewood inlay. This guitar is totally original and is in near mint condition. Housed in its original dark gray hardshell

case with dark blue plush lining (9.25). This is an exceptionally rare color and a "no excuses" guitar.

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 "ones that know" to be the natural answer.

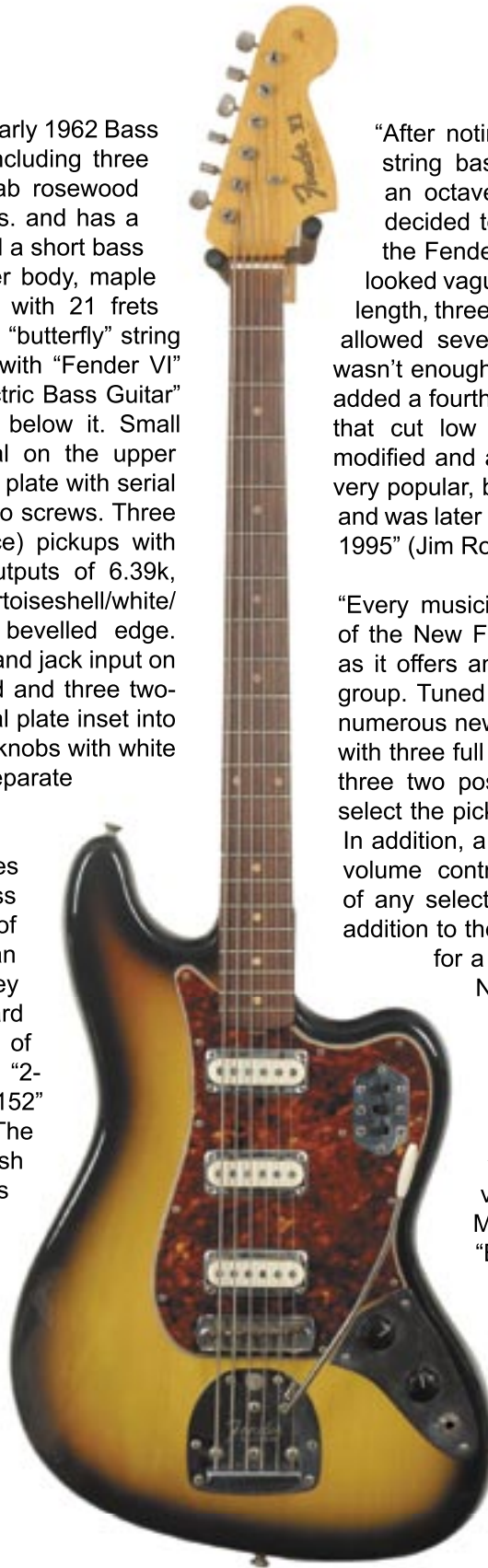


\$7,750

Fender :: 1962 :: Bass VI :: 9.00 :: Sunburst [00198]

Offset asymmetrical solid body. This early 1962 Bass VI has all of the earliest features, including three two-way selector switches and a slab rosewood fretboard. It weighs in at just 8.90 lbs. and has a nut width of just over 1 1/2 inches and a short bass scale length of 30 inches. Solid alder body, maple neck, and slab rosewood fretboard with 21 frets and clay dot position markers. Single “butterfly” string with nylon spacer. Headstock decal with “Fender VI” logo in gold with black trim and “Electric Bass Guitar” and three patent numbers in black below it. Small circular “Offset Contour Body” decal on the upper bout of the headstock. Four-bolt neck plate with serial number (“73464”) between the top two screws. Three Stratocaster-style (white six-polepiece) pickups with chrome surrounds and balanced outputs of 6.39k, 6.54k, and 6.26k. Four-layer (tortoiseshell/white/black/white) plastic pickguard with bevelled edge. Two controls (one volume, one tone) and jack input on lower metal plate adjoining pickguard and three two-way pickup selector switches on metal plate inset into pickguard. Seven-sided black plastic knobs with white markings. Six-saddle bridge and separate vibrato tailpiece.

This is one of the very best examples we’ve ever seen of the earliest Bass VIs. Fender only made a very few of these with the original “slab” Brazilian mahogany fretboard (in mid 1962 they changed to a veneer rosewood fretboard and four selector switches instead of three). The neck is dated in pencil “2-62” and the pots are stamped “504 6152” (CTS, last week of December 1961). The “red” in the three-tone Sunburst finish has tastefully faded out, leaving this guitar with a lovely mellow two-tone Sunburst finish rather like an early Stratocaster. There is virtually no wear on this guitar, and were it not for the fading (which we love), it would easily have commanded a strong 9.25 (near mint) rating. Housed in its original (or possibly a 1963) Fender white Tolex hardshell case with black leather ends and dark orange plush lining (9.00).



“After noting the popularity of the Danelectro 6-string bass (tuned EADGBE, like a guitar, but an octave lower) in the Nashville studios, Leo decided to build his own version. He introduced the Fender Bass VI in 1961. The original version looked vaguely like a Jazz Bass but had a 30” scale length, three pickups, and three sliding switches that allowed seven different pickup combinations. That wasn’t enough for Leo, apparently, so a year later he added a fourth switch -- the so-called ‘strangle switch’ that cut low frequencies. The pickups were also modified and a mute added. The Bass VI was never very popular, but it remained in the catalog until 1975 and was later revived, in a Japanese-made reissue, in 1995” (Jim Roberts, *American Bases*, p. 55).

“Every musician will readily recognize the potential of the New Fender six-string Bass Guitar inasmuch as it offers an entirely ‘new sound’ to every playing group. Tuned one octave below the standard guitar, numerous new tone combinations are made possible with three full range pickups. The circuit incorporates three two position switches enabling the player to select the pickups individually or in any combination. In addition, a tone control positioned adjacent to the volume control permits further tone modifications of any selector position. The Bass Guitar is a fine addition to the Fender line and answers the demand for a high-quality six-string bass” (July 1961 Namm Daily advertisement in J.W. Black and Albert Molinaro, *The Fender Bass*, p. 31).

Jet Harris of The Shadows played a Fender Bass VI. His first solo single was a six-string Fender Bass VI guitar version of the Latin standard “Besame Mucho” (May 1962). The follow up to “Besame Mucho,” again featuring the Bass VI, was Elmer Bernstein’s “Main Title Theme” from “The Man with the Golden Arm” (No. 17 in September 1962). His other big hits included “Diamonds” (No. 1 in February 1963), “Scarlett O’Hara” (No. 2 in May 1963), and “Applejack” (No. 9 in September 1963).

\$7,500

Originally a full \$35.00 less than it's Telecaster cousin...

Fender :: 1957 :: Esquire :: 9.00 :: Blond [00195]

Single cutaway solid body. This forty-seven-year-old Blond beauty weighs 7.80 lbs. and has a nut width of just under 1 5/8 inches and a scale length of 25 1/2 inches. Solid ash body and fretted maple neck with 21 frets and black dot position markers. Single "butterfly" string tree. Headstock decal with "Fender" spaghetti logo in silver with black trim and "Esquire" in black below it. Individual "single-line" branded Kluson Deluxe tuners with oval metal buttons. Four-bolt neck plate with serial number ("-21916") at the top. One single-coil pickup, angled in bridgeplate, with an output of 6.96k. White plastic (celluloid?) pickguard with five screws. Two controls (one volume, one tone) plus three-way "tone" switch with "top-hat" tip, all on metal plate adjoining pickguard. Chrome knobs with flat tops and knurled sides. Telecaster/Esquire combined bridge/tailpiece with three steel saddles. Complete with its original "ashtray" bridge cover. The neck is dated in pencil "7-57." This guitar was owned and played by a "slide" player and has significant wear to the maple fretboard. The frets have been expertly replaced and the guitar feels and plays like a dream. The lovely grain of the ash body shows very well through the Blond finish, and taking into account a small scratch on the top bass bout, a few very minor edge marks, some "good old wear" to the bass side of the neck, and the usual wonderful finish checking, this forty-seven-year-old gem is one of the very best Esquires we've ever seen. With the original leather strap and original (?) lead. Housed in its original Fender "Tweed" hardshell case with brown leather ends and



red plush lining (9.00). With the original "Fender" nameplate on the top of the case and the original "Koylon" label inside. The price in 1957 was \$164.50 for the guitar (a full \$35.00 less than its Telecaster cousin)...plus a huge \$49.50 for the case!

"Leo Fender's new solidbody was the instrument that we know now as the Fender Telecaster, effectively the world's first commercially successful solidbody electric guitar...The guitar was originally named the Fender Esquire and then the Fender Broadcaster, and it first went into production in 1950. It was a simple, effective instrument. It had a basic, single-cutaway, solid slab of ash for a body, with a screwed-on maple neck. Everything was geared to easy production. It had a slanted pickup mounted into a steel bridge-plate carrying three adjustable bridge-saddles, and the body was finished in a yellowish color known as blond. It was unadorned and like nothing else. It was ahead of its time (Tony Bacon, 50 Years of Fender, p. 10).

"After a false start the Esquire reappeared...in 1951, now with Fender's new adjustable truss-rod. It was offered in single-pickup format only, but otherwise was virtually identical to the two-pickup Telecaster. However, the Esquire's three-way selector functioned as a preset tone control or bypass switch, offering wide versatility from a one-pickup guitar. Perhaps surprisingly, the Esquire stayed in the line for 20 years" (Tony Bacon and Paul Day, The Fender Book, p. 10).

\$13,000

Fender :: 1964 :: Jaguar :: 9.00 :: Foam Green [00206]

Offset asymmetrical solid body. This 14-inch-wide Jaguar weighs just 8.30 lbs. and has a "B" nut width of 1 5/8 inches and a scale length of 24 inches. Solid alder body, one-piece maple neck, and rosewood veneer fretboard with 22 frets and clay dot position markers. Headstock with matching "Foam Green" finish and decal with "Fender" logo in gold with black trim, "Jaguar" in black in bold letters, and five patent numbers in black below. With "Offset Contour Body" at the ball end of the headstock. Single "butterfly" string tree. Individual Kluson Deluxe tuners with oval metal buttons. Four-bolt neck plate with the serial number ("L46649") at the top. The neck is dated "1 MAR 64 B" and the pots are dated "304-6421" (the 21st week of 1964). Two white oblong Strat-like pickups with notched metal side plates and outputs of 7.13k and 6.81k. Three-layer (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 knobs with eight sides and white markings. Jazzmaster-type floating tremolo and bridge with adjustable mute (the tremolo arm has a black plastic tip). All hardware gold-plated. This guitar has been refretted. On the back of the guitar there are two areas (measuring approximately 2 x 1 1/2 inches and a smaller area measuring 1 1/2 x 3/4 inches) of considerable belt buckle wear where the paint finish is off. There is also some additional belt buckle wear on the back, a small gouge on the side of the upper horn (measuring approximately 3/8 x 1/8 inch), a few small marks on the edges, and some nice finish checking. Otherwise this guitar is in remarkably fine condition. Only four Foam (or Sea Foam) Green Jaguars are known. This is the only one known with gold hardware. It was owned by Marc Bolan of T Rex and Henri Padovani of The Police. Housed in the original Fender light brown Tolex case with brown leather ends and burnt orange plush lining (9.00). Together with a letter of authenticity from Chris Trigg of Vintage & Rare, who purchased the guitar from Henri Padovani over twenty years ago, and also a letter from Henri Padovani explaining the circumstances in which Bolan gave him the guitar in the mid 1970s.

This 1964 Fender Jaguar was owned by Marc Bolan during the late 1960s and



early 1970s. It "was actually used by Bolan as in a kind of barter deal with session guitarist Henri Padovani -- Henri had done some studio work for Marc and received this guitar as payment. If you don't know who Henri is, he was in the original lineup of The Police...and was also the guitarist and front-man of his own band, The Flying Padovanis. No one is really sure whether Bolan used this guitar on any of his recordings, but there are rumoured to be photographs in existence of him playing it live...

This particular guitar was made in 1964 and is a custom model finished in Sea Foam green and boasts gold hardware. The serial number is L46640 which is stamped on the neck plate as you'd expect on a Fender of this vintage. The overall condition of the instrument is excellent, with just a few buckle marks on the back. The gold plating has worn off in places, but no more than you'd expect for a guitar that's 33 [now 40] years old...This particular Jaguar is now owned by Vintage & Rare of Earls Court, who've had it in their possession for the last ten years or so [and from whom it was recently purchased]" (Robbie Gladwell, in *Guitarist* (May 1997), pp. 158-159).

"Initially a British folk-rock combo called Tyrannosaurus Rex, T. Rex was the primary force in glam rock, thanks to the creative direction of guitarist/vocalist Marc Bolan (b. Marc Feld). Bolan created a deliberately trashy form of rock & roll that was proud of its own disposability. T. Rex's music borrowed the underlying sexuality of early rock & roll, adding dirty, simple grooves and fat distorted guitars, as well as an overarching folkie/hippie spirituality that always came through the clearest on ballads.

While most of his peers concentrated on making cohesive albums, Bolan kept the idea of a three-minute pop single alive in the early '70s. In Britain, he became a superstar, sparking a period of 'T. Rextacy' among the pop audience with a series of Top Ten hits, including four number one singles. Over in America, the group only had one major hit -- the Top Ten 'Bang a Gong (Get It On)' -- before disappearing from the charts in 1973. T. Rex's popularity in the U.K. didn't begin to waver until 1975, yet they retained a devoted following until Marc Bolan's death in 1977. Over the next two decades, Bolan emerged as a cult figure and the music of T. Rex has proven quite influential on hard rock, punk, new wave, and alternative rock" (Stephen Thomas Erlewine, in *The All Music Guide*, p. 402).

\$37,500

Fender :: 1965 :: Jaguar :: 9.00 :: Fiesta Red with Matching Headstock [00182]

Offset asymmetrical solid body. This 13 3/4-inch-wide Jaguar weighs 8.50 lbs. and has a "B" nut width of 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 inlaid pearl dot position markers. Headstock with matching "Fiesta Red" finish and decal with "Fender" logo in gold with black trim, "Jaguar" in black in bold letters, and five patent numbers in black below. With "Offset Contour Body" at the ball end of the headstock. Single "butterfly" string tree with nylon spacer. The neck is dated "1 MAR 65 B." Four-bolt neck plate with serial number ("L70402") at the top. Individual Kluson Deluxe tuners with oval metal buttons. Two white oblong Strat-like pickups with notched metal side plates and balanced outputs of 6.65k and 6.61k. Three-layer 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. All hardware gold-plated. Some body checking on the top and back, a few small marks on the lower edge, and a small ding in the center of the back of the guitar.

A wonderful example of this totally original and very rare color Jaguar with special "factory-ordered" gold-plated hardware. The gold plating is as bright as the day it was made. Housed in its original Fender black hardshell case with dark orange plush lining (8.50).

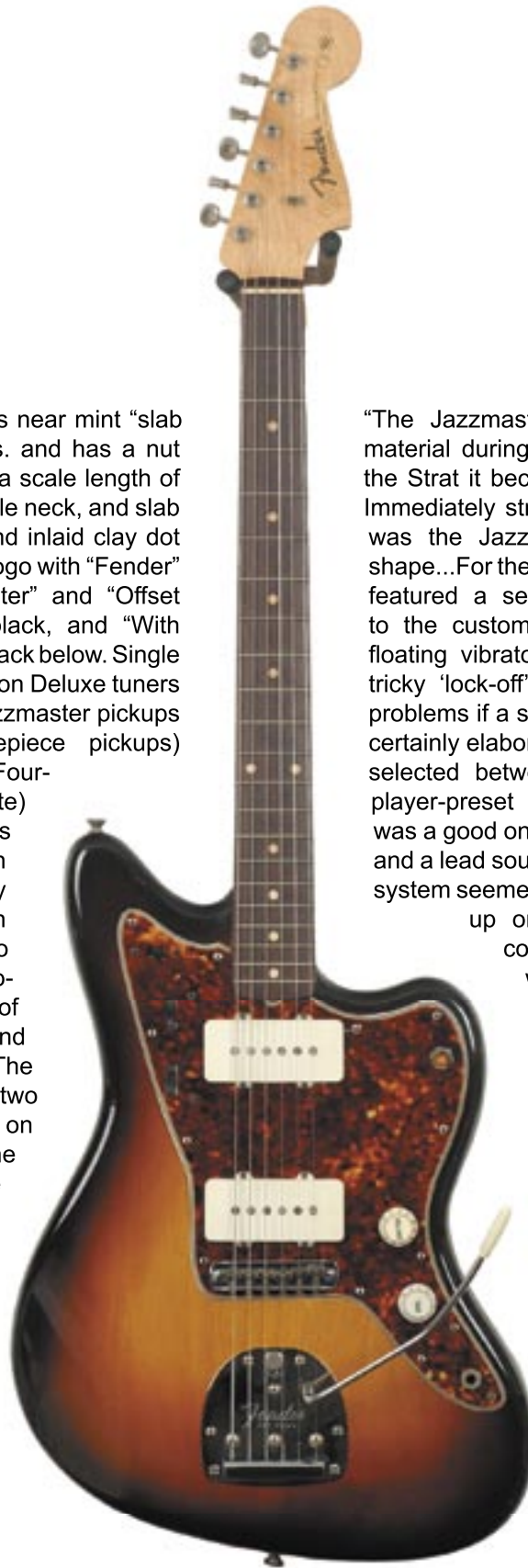


"Not content with the relatively expensive Jazzmaster, Fender introduced a new top-of-the-line model in 1962: the Jaguar. [The pricelist offered a basic Sunburst Jaguar at \$379.50; a similar Jazzmaster was \$349.50]. Another offset-waist multi-control instrument, the Jag seemed an attractive proposition,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

\$11,500

Fender :: 1959 :: Jazzmaster :: 9.25 :: Sunburst Two-tone [00207]

Offset asymmetrical solid body. This near mint "slab board" Jazzmaster weighs 8.30 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, maple neck, and slab rosewood fretboard with 21 frets and inlaid clay dot position markers. Decal headstock logo with "Fender" in gold with black trim, "Jazzmaster" and "Offset Contour Body Pat. Pending" in black, and "With Synchronized Floating Tremolo" in black below. Single "butterfly" string tree. Individual Kluson Deluxe tuners with oval metal buttons. Two hot Jazzmaster pickups (large white rectangular six-polepiece pickups) with outputs of 7.60k and 8.03k. Four-layer (tortoiseshell/white/black/white) celluloid pickguard. Two controls (master volume, master tone) with white plastic knobs, plus three-way selector switch and jack socket on the treble side of the pickguard, two roller knobs (volume, tone) plus two-way slide switch on the bass side of the pickguard. Jazzmaster bridge and integrated tailpiece and tremolo. The pickguard has three tiny cracks, two of them by the tone roller control on the bass side, and the other by the top screw on the treble side. The absolute minimum of belt buckle wear on the back of the guitar, a few tiny chips on the edges, and some minor finish checking are all that keeps this guitar from being mint (there is no fret wear and no neck wear). A wonderful and totally original example -- the best we've ever seen! Housed in its original Fender light brown Tolex case with brown leather ends and orange plush lining (9.00).



"The Jazzmaster first appeared in Fender sales material during 1958, and at some \$50 more than the Strat it became the new top-of-the-line model... Immediately striking to the electric guitarist of 1958 was the Jazzmaster's unusual offset-waist body shape...For the first time on a Fender, the Jazzmaster featured a separate rosewood fingerboard glued to the customary maple neck...The Jazzmaster's floating vibrato system was new, too, and had a tricky 'lock-off' facility aimed at preventing tuning problems if a string should break. The controls were certainly elaborate for the time...A small slide-switch selected between two individual circuits, offering player-preset rhythm and lead sounds. The idea was a good one: the ability to set up a rhythm sound and a lead sound, and switch between them. But the system seemed over-complicated to players brought up on straightforward volume and tone controls. The sound of the Jazzmaster was richer and warmer than players were used to from Fender. The name Jazzmaster had not been chosen at random, for Fender was aiming this different tone at jazz players, who at the time largely preferred hollowbody electrics, and principally those by Gibson. However, jazz guitarists found little appeal in this new, rather difficult solidbody guitar -- and mainstream Fender players largely stayed with their Stratocasters and Telecasters" (Tony Bacon, 50 Years of Fender, p. 26). Much to Fender's surprise, however, the Jazzmaster turned into the best surf guitar ever conceived.

\$6,500

Very Rare Original Sherwood Green Jazzmaster!

Fender :: 1965 :: Jazzmaster :: 9.00 :: Sherwood Green [00194]

Offset asymmetrical solid body. This great surfing guitar weighs just 7.50 lbs. and has a nut width of just under 1 11/16 inches and a scale length of 25 1/2 inches. Solid alder body, maple neck, and rosewood veneer fretboard with 21 wide frets and clay dot position markers. Decal headstock logo with "Fender" in gold with black trim, "Jazzmaster" and "Offset Contour Body Pat. Pending" in black, and "With Synchronized Floating Tremolo" and six patent numbers in black in three lines below. Single "butterfly" string tree. Individual Kluson Deluxe tuners with oval metal buttons. Two large white rectangular six-polepiece pickups with outputs of 7.95k and 10.04k. Three-layer (white/black/white) celluloid pickguard. Two controls (master volume, master tone) with white plastic knobs plus three-way selector switch and jack socket on the treble side of the pickguard, two roller knobs (volume, tone) plus two-way slide switch on the bass side of the pickguard. Jazzmaster bridge and integrated tailpiece and tremolo. With the original bridge cover. A few very small belt buckle marks on the back, a couple of tiny chips on the sides, and some surface finish wear to the back of the neck.

An excellent guitar, extremely rare in this color and in exceptionally fine and totally original condition. The Sherwood Green on this guitar is totally unfaded. Housed in its original Fender black hardshell case with orange plush lining (9.00).



"The Jazzmaster first appeared in Fender sales material during 1958, and at some \$50 more than the Strat it became the new top-of-the-line model... Immediately striking to the electric guitarist of 1958 was the Jazzmaster's unusual offset-waist body shape... For the first time on a Fender, the Jazzmaster featured a separate rosewood fingerboard glued to the customary maple neck... The Jazzmaster's floating vibrato system was new, too, and had a tricky 'lock-off' facility aimed at preventing tuning problems if a string should break. The controls were certainly elaborate for the time... A small slide-switch selected between two individual circuits, offering player-preset rhythm and lead sounds. The idea was a good one: the ability to set up a rhythm sound and a lead sound, and switch between them. But the system seemed over-complicated to players brought up on straightforward volume and tone controls. The sound of the Jazzmaster was richer and warmer than players were used to from Fender. The name Jazzmaster had not been chosen at random, for Fender was aiming this different tone at jazz players, who at the time largely preferred hollowbody electrics, and principally those by Gibson. However, jazz guitarists found little appeal in this new, rather difficult solidbody guitar -- and mainstream Fender players largely stayed with their Stratocasters and Telecasters" (Tony Bacon, 50 Years of Fender, p. 26). Much to Fender's surprise, however, the Jazzmaster turned into the best surf guitar ever conceived.

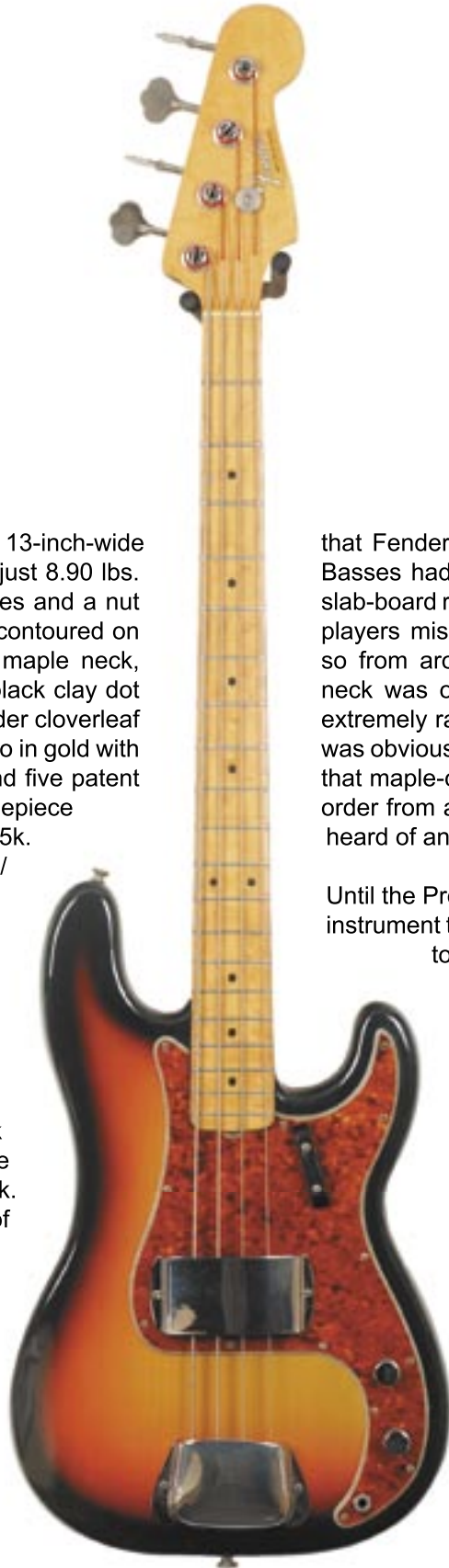
\$11,000

The Ultimate Precision Bass

Fender :: 1965 :: Precision Bass (Maple Cap) :: 9.25 :: Three-tone Sunburst [00063]

Asymmetrical double cutaway. This 13-inch-wide lightweight “dream” bass guitar weighs just 8.90 lbs. With a full bass scale length of 34 inches and a nut width of 1 3/4 inches. Solid alder body contoured on back and lower bass bout, one-piece maple neck, maple-cap fretboard with 20 frets and black clay dot markers. Single circular string tree. Fender cloverleaf tuners. Headstock decal with Fender logo in gold with black trim, “Precision Bass” in black, and five patent number below it. One split black eight-polepiece pickup with a great, fat output of 10.75k. Four-layer (tortoiseshell/white/black/white) plastic pickguard with thirteen screws. Two controls (one volume and one tone). Knurled chrome knobs with flat tops. Combined four-saddle bridge/tailpiece and both original bridge and pickup covers. The neck has a pencil mark “5 JUL 65C.” This guitar has been used, but looked after very well -- with only minimal varnish wear to the back of the neck. A near mint guitar with the exceptionally rare variant maple-cap neck. An exceptional example of the rarest of all precision basses (this was a special order). Housed in its original Fender black hardshell case with reddish orange plush lining (8.00).

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, but in 1959, 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. Our guitar has an extremely rare maple-cap neck and fretboard, which was obviously specially ordered at the time. We know that maple-cap Telecasters were available to special order from around 1966, but we have never seen or heard of another 1965 maple-cap Precision Bass.

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.

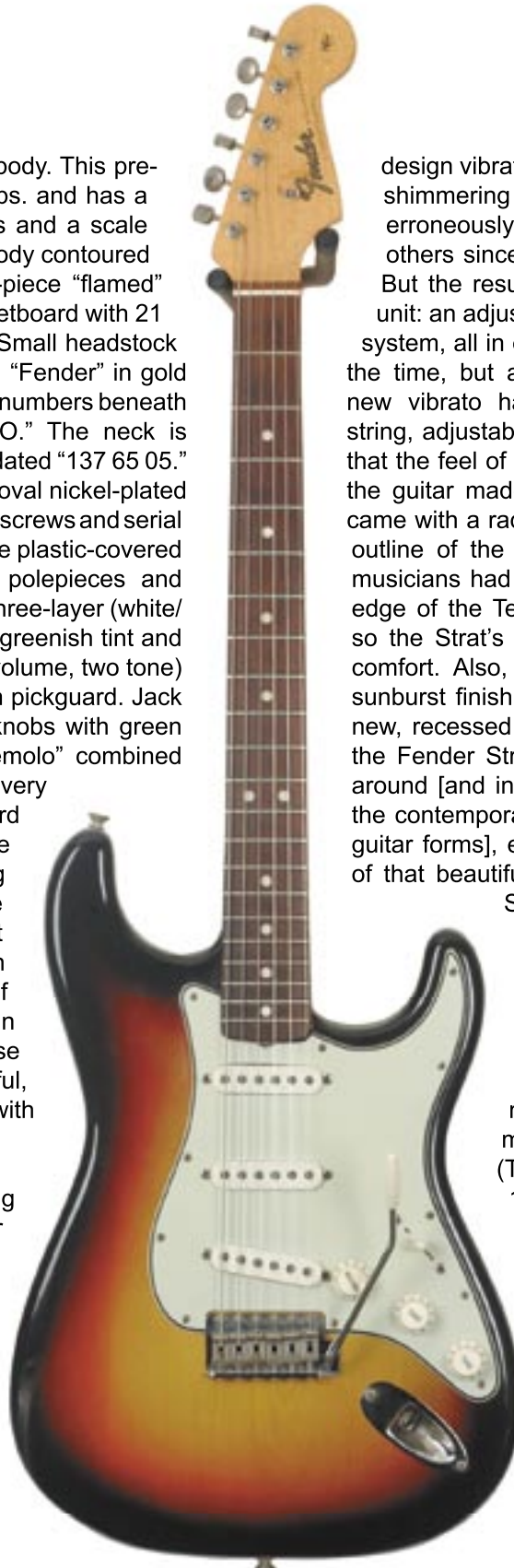
The condition of this guitar is as good as it will ever get!

\$14,500

Fender :: 1965 :: Stratocaster :: 9.50 :: Three-Tone Sunburst [00227]

Asymmetrical double cutaway solid body. This pre-CBS Stratocaster weighs just 7.60 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 25 1/2 inches. Solid alder body contoured on back and lower bass bout, one-piece "flamed" maple neck, and veneer rosewood fretboard with 21 frets and clay dot position markers. Small headstock with early 1965 "transition" logo with "Fender" in gold with thin black outline and four patent numbers beneath "WITH SYNCHRONIZED TREMOLO." The neck is dated "2 FEB 65 B" and the pots are dated "137 65 05." Individual Kluson deluxe tuners with oval nickel-plated buttons. "L-series" neckplate with four screws and serial number ("L69041") at top. Three white plastic-covered single-coil pickups with staggered polepieces and outputs of 5.94k, 6.32k, and 6.31k. Three-layer (white/black/white) celluloid pickguard with greenish tint and eleven screws. Three controls (one volume, two tone) plus three-way selector switch, all on pickguard. Jack socket in body face. White plastic knobs with green lettering. Fender "Synchronized Tremolo" combined bridge/tailpiece. This guitar is in very near mint condition, with no fretboard wear, no fret wear, only the absolute bare minimum of belt buckle marking on the back (which you can't see unless you hold the guitar up against a light), a few minuscule marks on the sides, and the bare minimum of body checking on the top. Housed in its original Fender black hardshell case with red plush lining (9.25). A wonderful, typical 1965 three-tone Sunburst (with nitro-cellulose lacquer finish).

"The Stratocaster was launched during 1954 [and was priced at \$249.50, or \$229.50 without vibrato]. Samples around May and June were followed by the first proper production run in October. 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 [and in some ways seemed to owe more to the contemporary automobile design than traditional guitar forms], 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).

"After July 1962, a 'curved' rosewood fretboard (i.e. with a convex base) replaced the 'slab' board. At first, the rosewood cap remained fairly thick, but by 1963 it turned into a thinner veneer and it was kept this way until mid-1983" (A.R. Duchossoir, The Fender Stratocaster, p.48).

\$17,500

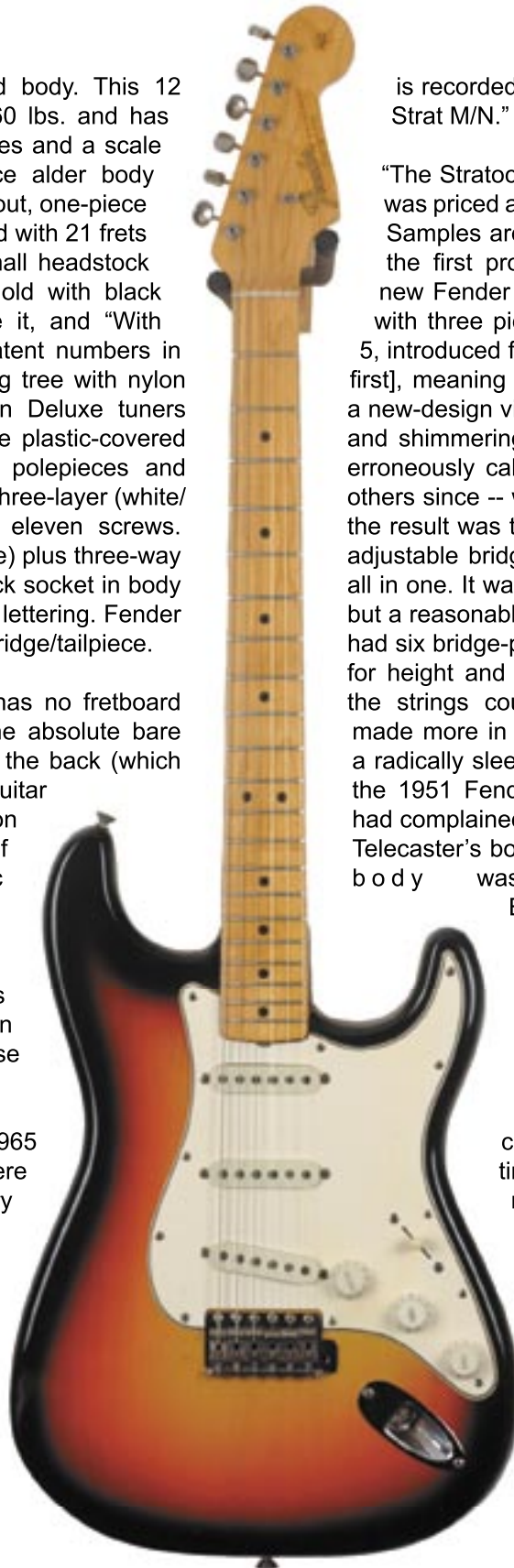
The Rarest of the Rare! The Earliest "Maple Cap" We Have Ever Seen!

Fender :: 1965 :: Stratocaster (Maple Cap) :: 9.25 :: Sunburst [00158]

Asymmetrical double cutaway solid body. This 12 3/4-inch-wide guitar weighs just 7.60 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 25 1/2 inches. One-piece alder body contoured on back and lower bass bout, one-piece maple neck, and maple-cap fretboard with 21 frets and black dot position markers. Small headstock with decal with "Fender" logo in gold with black trim, "Stratocaster" in black beside it, and "With Synchronized Tremolo" and four patent numbers in black below. Single "butterfly" string tree with nylon spacer. Individual "dual-line" Kluson Deluxe tuners with oval metal buttons. Three white plastic-covered single-coil pickups with staggered polepieces and outputs of 5.82k, 6.01k, and 5.91k. Three-layer (white/black/white) plastic pickguard with eleven screws. Three controls (one volume, two tone) plus three-way selector switch, all on pickguard. Jack socket in body face. White plastic knobs with green lettering. Fender "Synchronized Tremolo" combined bridge/tailpiece.

In near mint condition, this guitar has no fretboard wear, virtually no fret wear, only the absolute bare minimum of belt buckle marking on the back (which you can't see unless you hold the guitar up against a light), a few tiny marks on the sides, and the bare minimum of body checking. On the white plastic tremolo cover on the back of the guitar, two of the corners (approximately 1/8 and 1/4 inch in size) at the bottom have broken away where the screws have been over tightened. Housed in its original Fender black hardshell case with red plush lining (9.25).

This guitar is a wonderful, typical 1965 three-tone Sunburst. Maple caps were offered on Stratocasters as a factory option from 1967 to late 1969. All of these were with the CBS large headstock and were much favored by many guitarists, including the late, great Jimi Hendrix. All maple-cap Strats are notoriously rare. This guitar, with an original small pre-CBS headstock and a neck date of "2 JUN 65 B," predates by two years any known maple-cap Stratocaster. This actual guitar



is recorded in Werner's List as: "L46968 JUN 65 Strat M/N."

"The Stratocaster was launched during 1954 [and was priced at \$249.50, or \$229.50 without vibrato]. Samples around May and June were followed by the first proper production run in October. 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...

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\$36,000

One of a Kind!

Gibson :: 1958 :: Byrdland Special :: 9.50 :: Sunburst [00128]

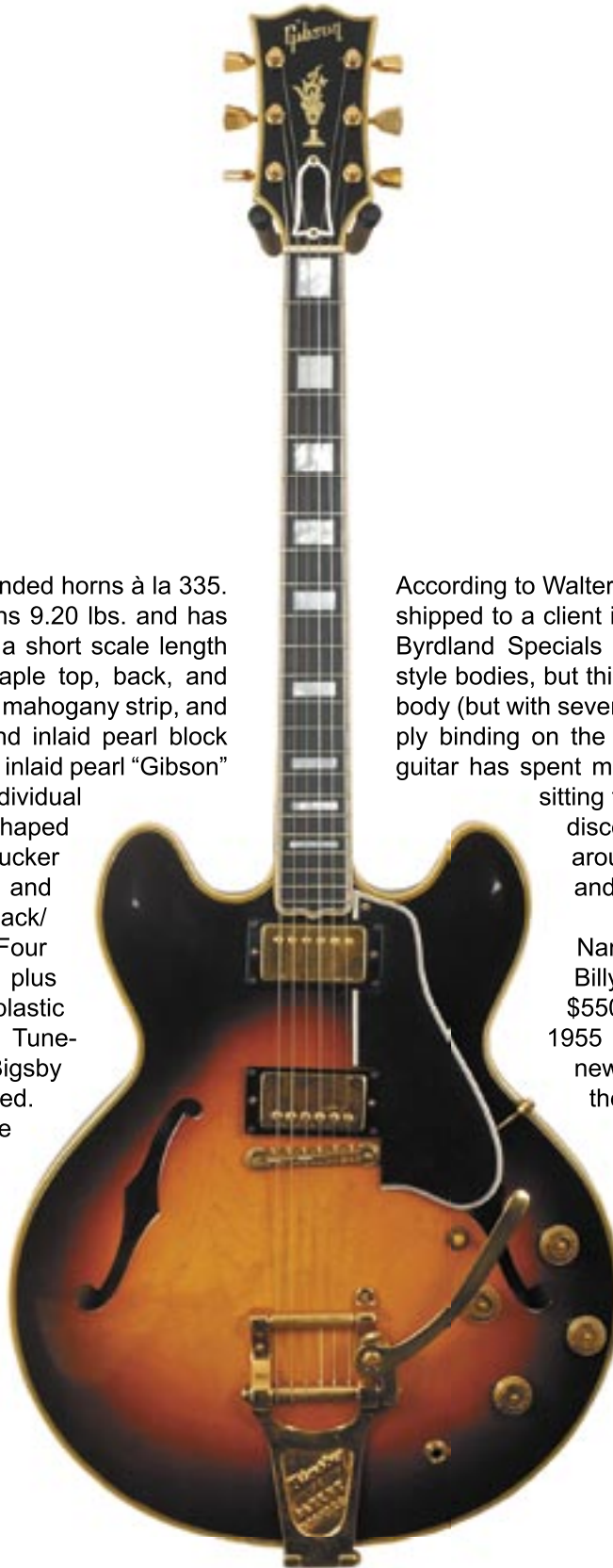
Thinline double cutaway with rounded horns à la 335. This 16-inch thinline guitar weighs 9.20 lbs. and has a nut width of 1 5/8 inches and a short scale length of 23 1/2 inches. Laminated maple top, back, and sides, two-piece maple neck with mahogany strip, and ebony fretboard with 22 frets and inlaid pearl block position markers. Headstock with inlaid pearl "Gibson" logo and pearl flowerpot inlay. Individual Kluson Sealfast tuners with bell-shaped metal buttons. Two PAF humbucker pickups with outputs of 7.74k and 7.07k. Five-layer (black/white/black/white/black) 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 and factory Bigsby tailpiece. All hardware gold-plated. The tiniest amount of belt buckle wear (almost invisible to the naked eye) on the back and a minuscule amount of finish checking. The gold is not tarnished.

This phenomenal guitar is in mint condition! Housed in its original Gibson brown hardshell case with purple plush lining (9.00). With the original tags.

According to Walter Carter, this Byrdland Special was shipped to a client in Illinois on June 16, 1958. A few Byrdland Specials were made with Barney Kessel-style bodies, but this guitar is the only one with a 335 body (but with seven-ply binding on the top and three-ply binding on the bottom, similar to the 355). This guitar has spent most of its life (99.9%) in its case, sitting for nearly forty years before being discovered in a basement in Illinois around ten years ago. A spectacular and unique example!

Named after famed 1950s guitarists Billy BYRD and Hank GarLAND, the \$550.00 Byrdland was unveiled in 1955 as the top-end 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. This guitar was specially ordered and the original price would have been significantly higher than a standard Byrdland.

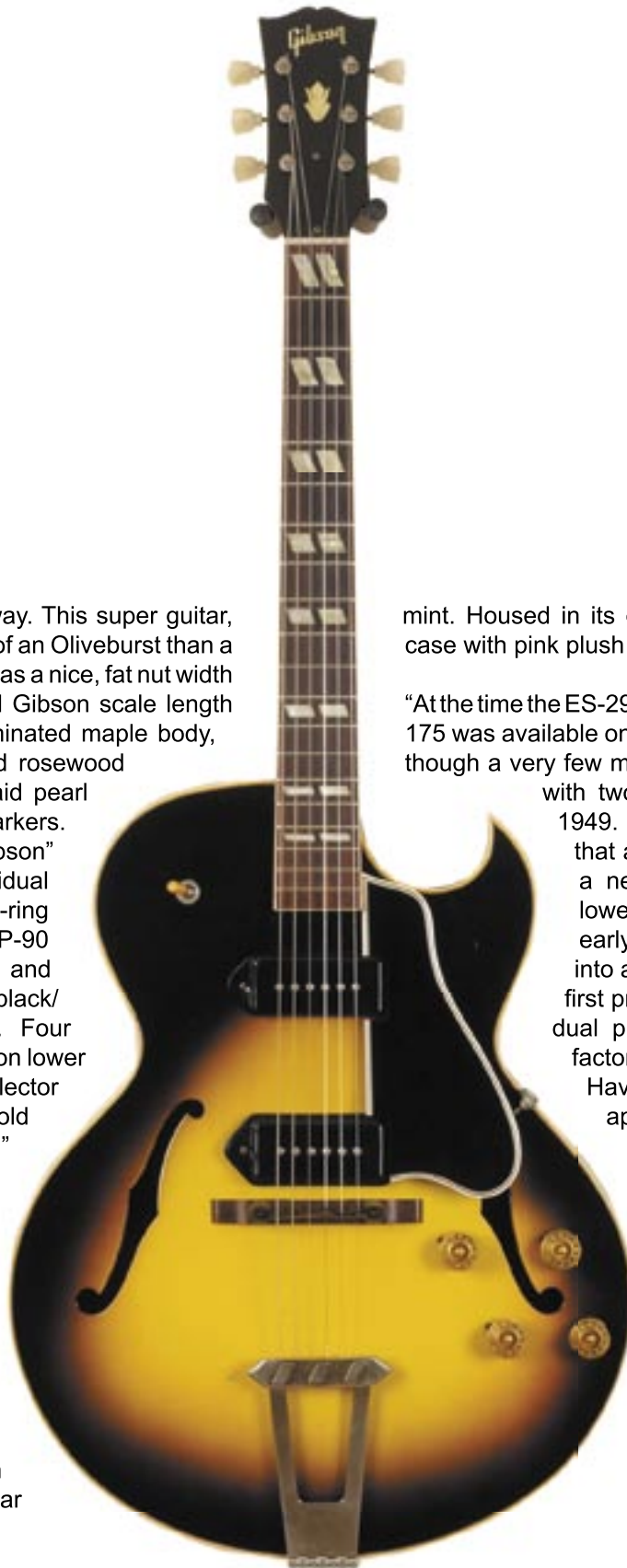
\$32,500



An Unusual Oliveburst ES-175D

Gibson :: 1955 :: ES-175D :: 9.00 :: Sunburst [00117]

Single pointed Florentine cutaway. This super guitar, in an unusual color that is more of an Oliveburst than a Sunburst, weighs 5.80 lbs. and has a nice, fat nut width of 1 1/16 inches and a standard Gibson scale length of 24 3/4 inches. Three-ply laminated maple body, Honduras mahogany neck, and rosewood fretboard with 19 frets and inlaid pearl split-parallelogram position markers. Headstock with inlaid pearl "Gibson" logo and pearl crown inlay. Individual Kluson Deluxe tuners with single-ring Keystone plastic buttons. Two P-90 pickups with outputs of 7.98k and 7.87k. Five-layer (black/white/black/white/black) 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. Rosewood bridge with pre-set compensating saddle and trapeze tailpiece with pointed ends and three small raised parallelograms. This guitar is totally original, with no extra strap button, no belt buckle wear, and nothing (except the strings) altered or changed in any way. Apart from the inevitable lacquer finish checking this example is near



mint. Housed in its original Gibson brown hardshell case with pink plush lining (8.50).

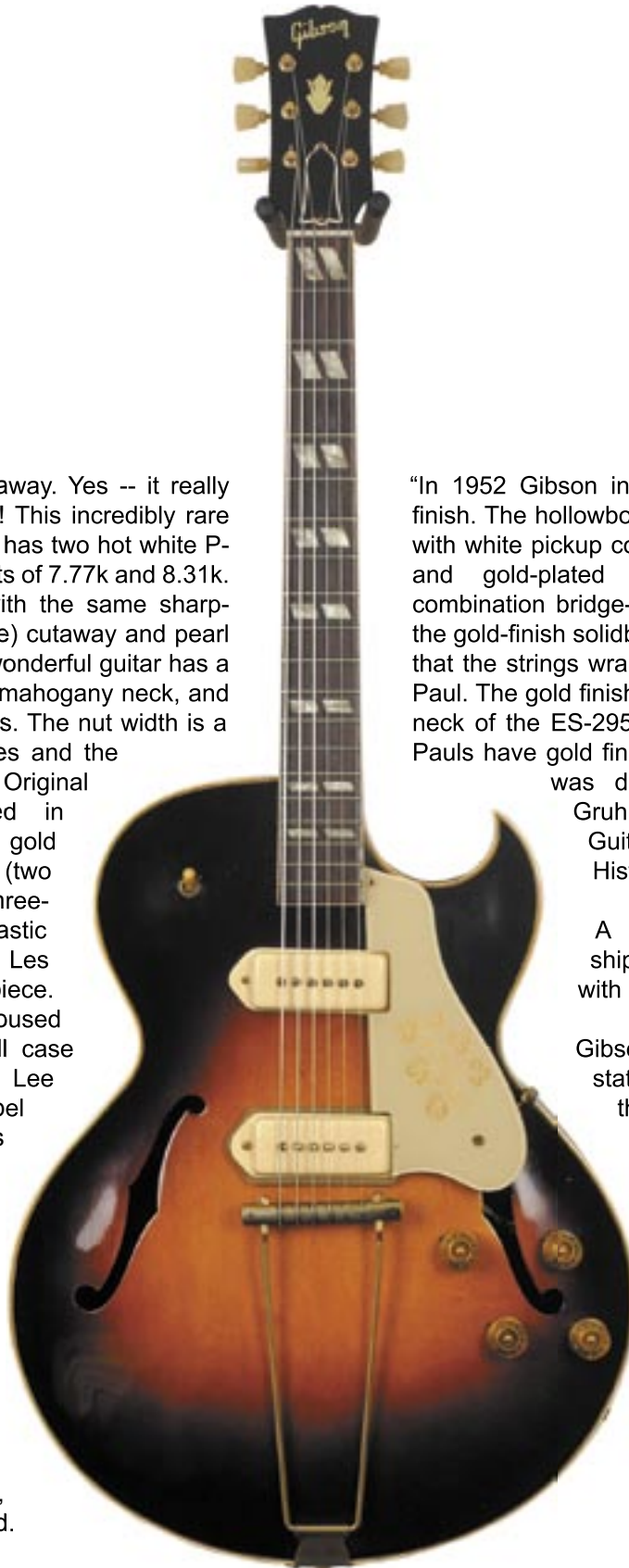
"At the time the ES-295 was introduced in 1952, the ES-175 was available only as a single pickup model even though a very few models had been custom-ordered with two pickups since its inception in 1949. But it did not take long to realize that a 175 with two pickups would be a neat proposal to consolidate the lower end of the electric range. In early 1953, a 295 was thus converted into a two-pickup 175 and by April the first production ES-175D (D stands for dual pickups) were shipped from the factory. Ted McCarty and Clarence Havenga probably did not fully appreciate it at the time but one of the all-time Gibson classics was born. The affordable 175 and 175D proved immensely popular during the 50s and became the workhorse of many fine jazz guitarists such as Kenny BURRELL, Jim HALL or Herb ELLIS to name just a few" (A.R. Duchossoir, Gibson Electrics -- The Classic Years, p. 55).

\$6,500

Eric Clapton's Sunburst ES-295!

Gibson :: 1953 :: ES-295 :: 9.00 :: Sunburst [00211]

Single Florentine (pointed) cutaway. Yes -- it really is an original Sunburst ES-295! This incredibly rare guitar weighs just 5.70 lbs. and has two hot white P-90 pickups with thumping outputs of 7.77k and 8.31k. Reminiscent of the ES-175, with the same sharp-edged single pointed (Florentine) cutaway and pearl split-parallelogram inlays, this wonderful guitar has a 16-inch laminated maple body, mahogany neck, and rosewood fretboard with 19 frets. The nut width is a very comfortable 1 11/16 inches and the scale length is 24 3/4 inches. Original clear pickguard, back-painted in cream and embossed with a gold floral design. Four controls (two volume, two tone) and a three-way selector switch. Gold plastic barrel-shaped "Speed" knobs. Les Paul combination bridge/tailpiece. Minimal lacquer checking. Housed in the original brown hardshell case with tan felt lining (8.75). With Lee Dickson's handwritten tie-on label ("Gibson 295 '53 Sunburst P.90s Ser# A.15241") and adhesive paper label similarly inscribed. ES-295s in Sunburst are extremely rare. Together with a copy of the original June 24, 1999 Christie's New York catalogue ("A Selection of Eric Clapton's Guitars in Aid of the Crossroads Centre"), a certificate of authentication signed by Clapton, the original Christie's description (Lot 37), and a copy of the prices realized.



"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).

A total of 1,770 ES-295s were shipped between 1952 and 1958, with a peak of 637 in 1953.

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 ES-295 was adopted by a number of aspiring rockers among whom Scotty Moore, Elvis Presley's first guitarist, was undoubtedly the most famous. His was also a 1953 model...but then Eric got one too...and this is it!

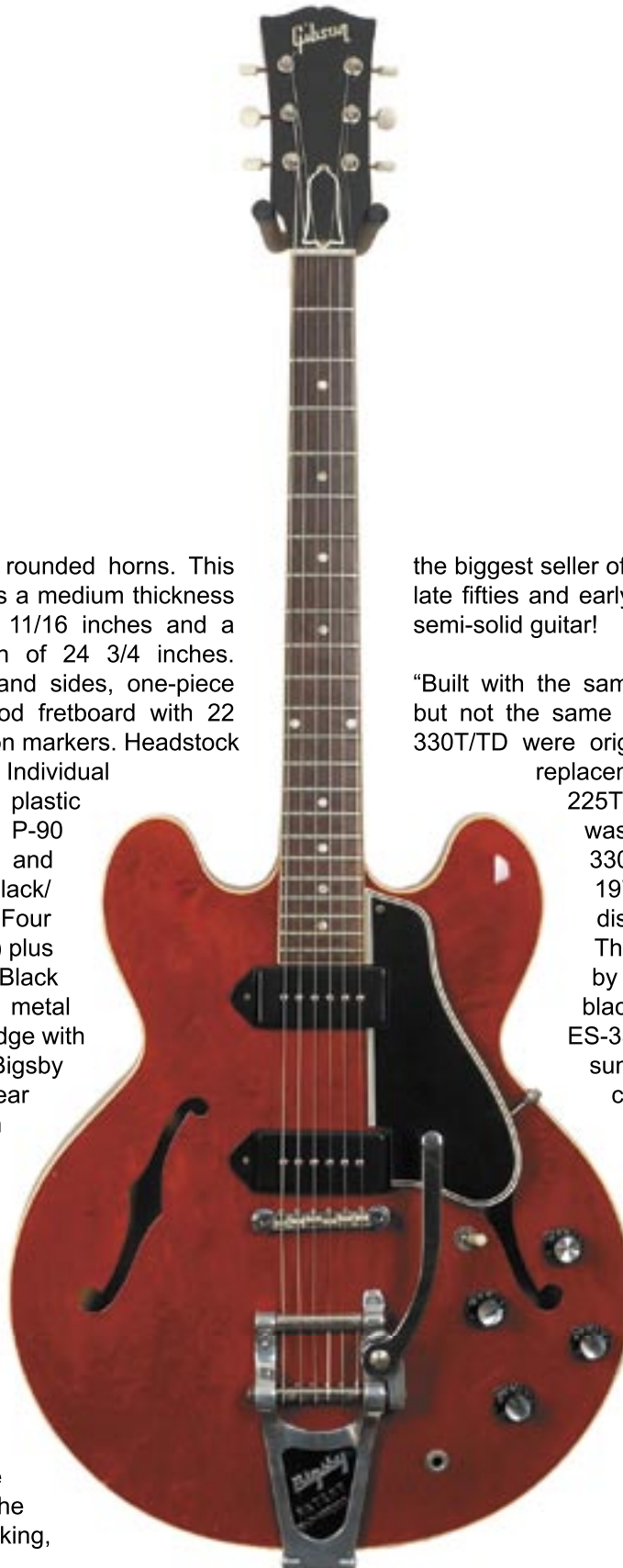
\$50,000

A Dot-Neck ES-330TD with a Factory Bigsby

Gibson :: 1962 :: ES-330TDC Factory Bigsby :: 9.25 :: Cherry [00262]

Thinline double cutaway with rounded horns. This guitar weighs 6.20 lbs. and has a medium thickness nut width of slightly under 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, and rosewood fretboard with 22 frets and inlaid pearl dot position markers. Headstock with inlaid pearl "Gibson" logo. Individual closed-back tuners with white plastic oval buttons. Two hot black P-90 pickups with outputs of 8.05k and 8.07k. 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. Tune-O-Matic retainer bridge with nylon saddles and factory Bigsby tailpiece. This guitar is in near mint (9.25) condition, with the absolute bare minimum of belt buckle wear, a little bit of checking all over (very slight), and a few minuscule marks. Housed in the original Gibson black hardshell case with orange plush lining (8.50). The handle on the case has been replaced.

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-335T, but not the same semi-solid construction, the ES-330T/TD were originally introduced in 1959 as a replacement for the single cutaway ES-225T/TD. The single pickup version was phased out in 1963, but the ES-330TD remained in production until 1972. Two main variants are usually distinguished up to the mid-60s... The first variant is characterized by a dot-inlaid fingerboard and black plastic-covered pickups...The ES-330TD was originally offered in sunburst and natural finish but in the course of 1960 the popular cherry red was substituted for natural...

In mid-62 the fingerboard was enhanced with small pearloid block inlays and at the end of the year the the pickups were fitted with metal covers. The transitional instruments made during the second half of 1962 therefore feature block markers and black plastic-covered pickups" (A.R. Duchossoir, Gibson Electrics -- The Classic Years, p. 230).

\$7,500

One of Just 128 Mono ES-355TDs Made in 1960

Gibson :: 1960 :: ES-355TD :: 9.25 :: Cherry [00130]

Thinline double cutaway with rounded horns. One of just 128 mono ES-355TDs made in 1960. This early 1960 example (with a typical 1959 neck profile) weighs just 9.20 lbs. and has a nut width of just under 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Laminated maple body with maple central block, one-piece mahogany neck, and bound ebony fretboard with 22 frets and inlaid pearl block position markers. Multi-bound headstock with inlaid pearl "Gibson" logo and pearl five-piece split-diamond inlay. The body is multi-bound on the top (seven-ply) and the back (three-ply). Individual Grover Roto-Matic Tuners with half-moon metal buttons. Two hot PAF pickups with outputs of 8.82k and 8.31k. Tortoiseshell pickguard with five-layer (white/black/white/black/white) plastic binding. Four controls (two volume, two tone) plus three-way selector switch. Black plastic bell-shaped "Bell" knobs. ABR-1 Tune-O-Matic bridge and factory Bigsby vibrato tailpiece. All hardware gold-plated. Apart from three tiny blemishes on the top and some minimal tarnishing of the gold plating

on the pickups, this great rarity is as good as it gets. Housed in its original Gibson brown hardshell case with purple plush lining (9.00). With original tags.

"A more high-end version of the 335 model also appeared in 1958, a cherry-finish guitar that was named the ES-355. This guitar was distinguished by multiple binding on the neck, body and headstock, the latter also bearing Gibson's luxurious split-diamond inlay. The 355 generally gleamed with gold-plated hardware, as well as boasting an ebony fingerboard and a Bigsby vibrato as standard" (Tony Bacon, *Electric Guitars: The Illustrated Encyclopedia*, p. 132).

"Between 1958 and 1965 a total of 754 mono 355s were shipped...The stereo model was built in greater quantities and 1,056 left the factory between 1959 and 1965" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p. 238). In 1960, 128 mono 355s were shipped as opposed to 189 ES-355TD/SVs.

\$22,500



The "King of the Flat Top Guitars"

Gibson :: 1964 :: J-200N :: 9.00 :: Natural [00210]

Non-cutaway. This 17-inch-wide "King of the Flat Top Guitars" weighs just 6.10 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 25 1/2 inches. Highly figured curly maple back and sides, with a "zipper" stripe down the center of the back, close-grained spruce top, three-piece curly maple neck, and rosewood fretboard with 20 jumbo frets and inlaid pearl crest position markers. The top has seven-ply binding (black/white/black/white/black/white/black), the back has five-ply binding (white/black/white/black/white), and the soundhole rings are in two groups of seven (white/black/white/black/white/black/white) and three (white/black/white). Black headstock with inlaid pearl "Gibson" logo and pearl crown inlay. With "Custom" on truss-rod cover. Individual Kluson Super tuners with tulip-shaped metal buttons. Brown celluloid pickguard elaborately etched in a floral design. "Closed moustache" rosewood bridge with Tune-O-Matic saddle and pearl inlays. All hardware gold-plated. This guitar is in exceptionally fine condition, with only a small professionally-filled jack input hole on the lower edge and some minor finish checking on the top. Housed in the original Gibson "Faultless" black hardshell case with orange plush lining (9.25).

"Called 'King of the Flat Top Guitars' for its dramatic beauty, booming resonance, and penetrating carrying power...built with an extra large tone chamber and many exclusive design features. Very showy in appearance, flawless in workmanship, outstanding in performance" (from a 1960s Gibson catalog illustrated in Larry Meiners, *Gibson Shipment Totals 1937-1979*, p. 42). Seventy-eight J-200Ns were shipped in 1964, as opposed to 209 J-200s in Sunburst, and between 1961 and 1970, a total of 744 J-200Ns were shipped, as opposed to 1,740 J-200s in Sunburst.

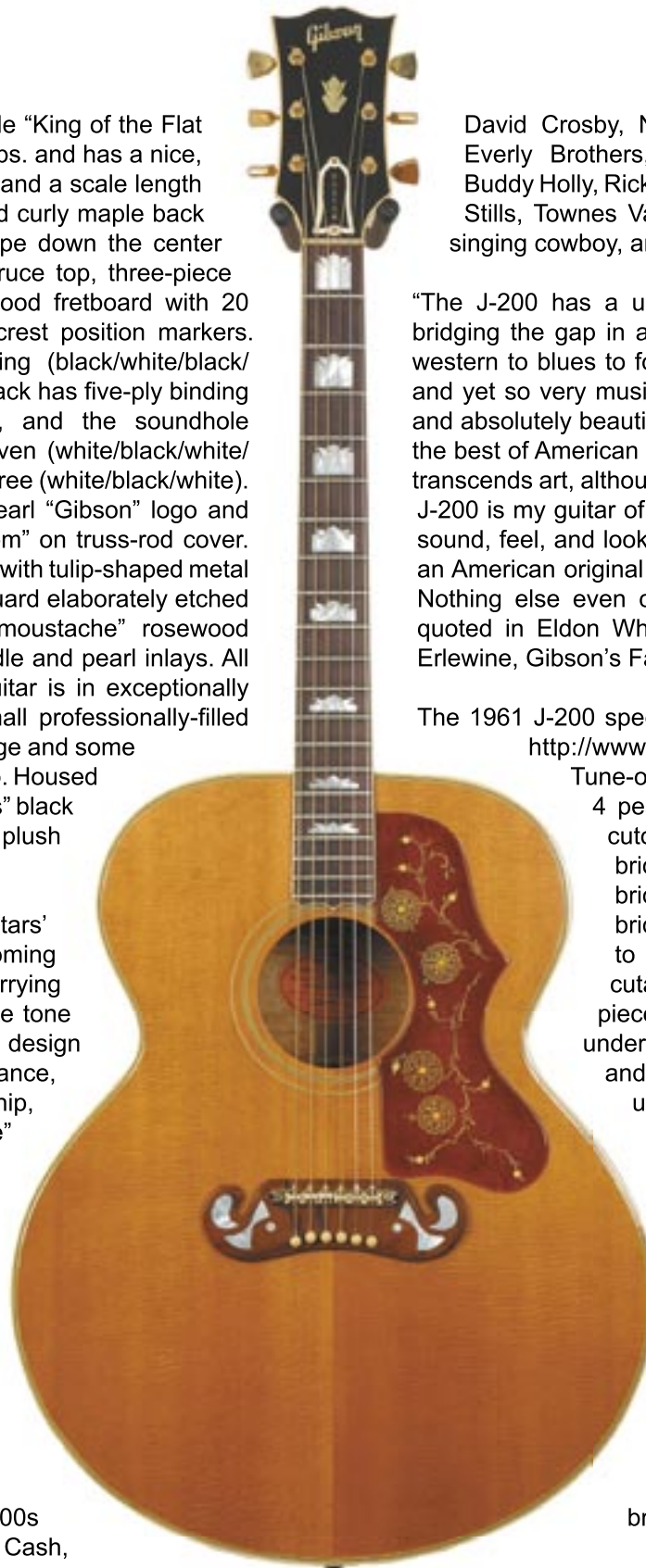
Artists who have played J-200s include: Gene Autry, Johnny Cash,

David Crosby, Neil Diamond, Bob Dylan, The Everly Brothers, Vince Gill, Emmylou Harris, Buddy Holly, Ricky Nelson, Elvis Presley, Stephen Stills, Townes Van Zandt, and Ray Whitley, the singing cowboy, among many others.

"The J-200 has a unique place in musical history, bridging the gap in all different kinds of music, from western to blues to folk to rock to country. It's sturdy and yet so very musical, a guitar tonally unique, big, and absolutely beautiful. To me, this guitar represents the best of American art, and in some ways the J-200 transcends art, although in a sense it's only a tool. The J-200 is my guitar of choice. It has such a distinctive sound, feel, and look. It is simply a thing of beauty -- an American original with its shape and appearance. Nothing else even comes close" (Emmylou Harris, quoted in Eldon Whitford, David Vinopal, and Dan Erlewine, *Gibson's Fabulous Flat-Top Guitars*, p. 76).

The 1961 J-200 specs (from *Vintage Guitars Info* at <http://www.provide.net/~cfh/gibson6.html>):
Tune-o-matic adjustable metal bridge, 4 pearl bridge inlays replace bridge cutouts in addition to previous pearl bridge inlays ("closed" moustach bridge replaces "open" moustach bridge). Bridge pins repositioned to imitate the now missing bottom cutaway in the bridge. Larger one piece neck block now wraps around under the fingerboard extension [sic], and a larger maple bridge plate is used. The strangest change is the addition of a large, suspended wooden brace under the top, between the bridge and the soundhole. In the middle of the brace is a large metal screw, held against the top. Apparently this brace was added to keep the front of the bridge from sinking. [T]wo versions of this brace were used. But both totally killed the J-200's tone, so many owners removed this brace.

\$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.

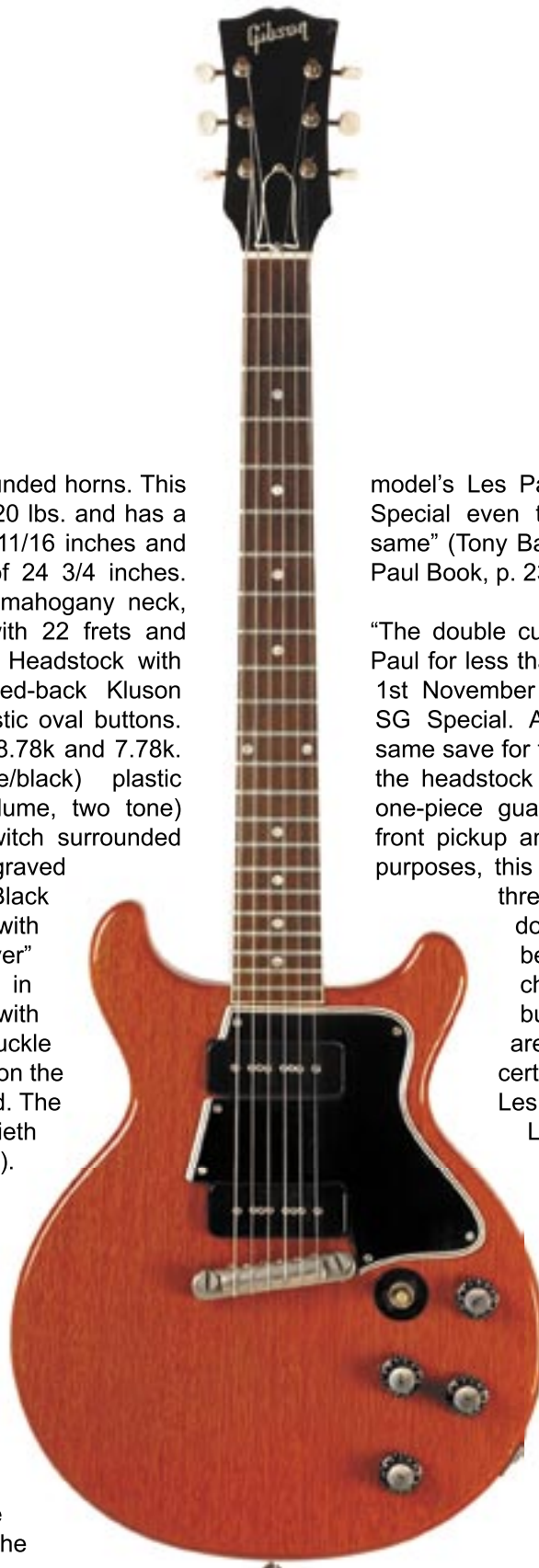
We contacted Walter Carter and he looked at the Gibson shipping record for this guitar. Here is his letter to us, dated October 12, 2004: "The Johnny Smith is logged in as 'JSD - Cream.' JSD is Johnny Smith Double. The date is not clear. It looks like someone wrote 4-9-60 and then wrote a 7 over 60. 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

Gibson :: 1961 :: Les Paul Special :: 9.00 :: Cherry [00088]

Double cutaway solid body with rounded horns. This featherweight guitar weighs just 7.20 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, one-piece mahogany neck, and bound rosewood fretboard with 22 frets and inlaid pearl dot position markers. Headstock with inlaid pearl "Gibson" logo. Closed-back Kluson Deluxe strip tuners with white plastic oval buttons. Two P-90 pickups with outputs of 8.78k and 7.78k. Five-layer (black/white/black/white/black) plastic pickguard. Four controls (two volume, two tone) plus three-way pickup selector switch surrounded by a thin black plastic ring engraved with "RHYTHM" and "TREBLE." Black plastic bell-shaped "Bell" knobs with metal tops. Combination "wrap-over" bar bridge/tailpiece. This guitar is in exceptionally fine (9.00) condition, with only a minimal amount of belt buckle wear on the back, a few tiny marks on the edges. The top is very slightly faded. The pots are dated "137 59 50 (the fiftieth week of 1959, i.e. December 1959). This is an exceptional example of one of the last of the slab-bodied Les Paul Specials. Housed in the original Gibson brown alligator cardboard case with brown felt lining (7.50).

"The double-cut Les Paul Special came and went in the same year. The change from the earlier single-cut style occurred early in 1959, while toward the end of the year Gibson removed the



model's Les Paul logo, changing its name to SG Special even though everything else stayed the same" (Tony Bacon and Paul Day, *The Gibson Les Paul Book*, p. 23).

"The double cutaway Special was listed as a Les Paul for less than a year, and in the price list dated 1st November 1959 the model appeared as the SG Special. All the specifications remained the same save for the removal of Les Paul markings on the headstock and the installation of an enlarged one-piece guard covering the area between the front pickup and the fingerboard. For all practical purposes, this latter feature permits to distinguish three slightly different sub-variants of the double cutaway slab-bodied Special between 1959 and 1961. Despite the change of designation, the Specials built between late 1959 and early 1961 are often called Les Paul guitars. It is certainly true structurally, even though a Les Paul/SG designation (and not SG/Les Paul!) would be more appropriate to signal both the thick-body style and the absence of Les Paul markings on the headstock. The last samples were released in early 1961 with serial numbers either inked-on (e.g. #1-0359 registered on 20th March) or impressed into the headstock (e.g. #1155 registered on 22nd March)" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, pp. 211-212).

\$6,500

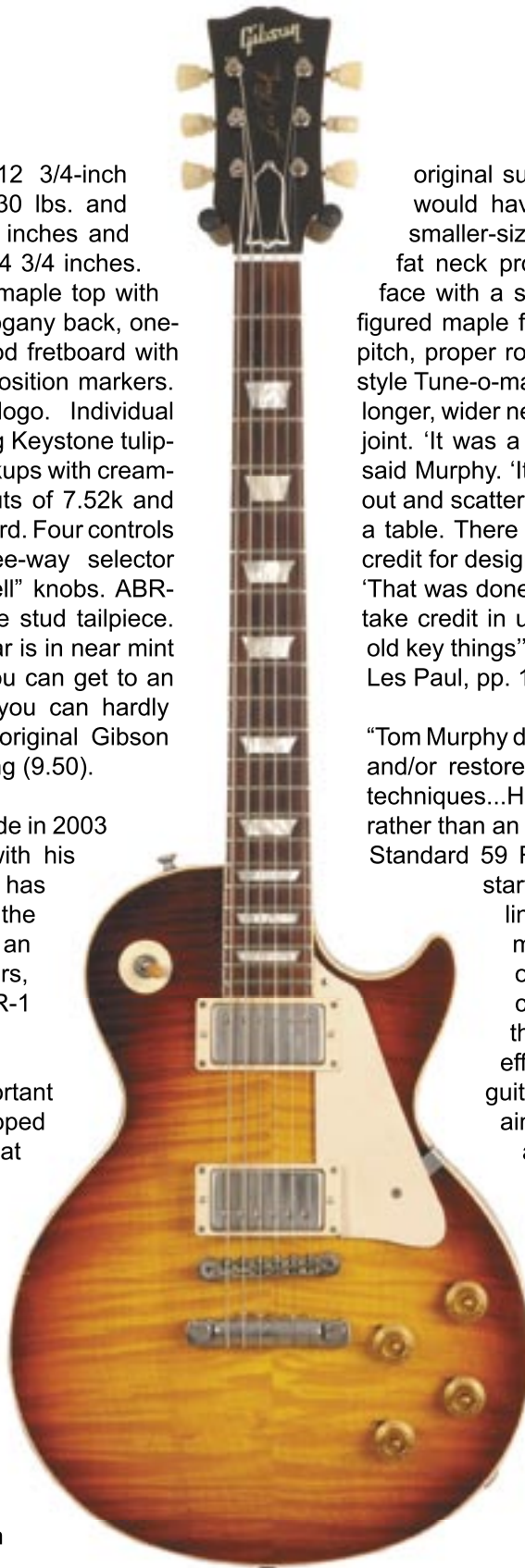
“Aged to Perfection”

Gibson :: 2003 :: Les Paul Standard '59 (Tom Murphy) :: 9.50 :: Sunburst Medium Flame [00142]

Single cutaway solid body. This 12 3/4-inch Les Paul Aged Reissue weighs 8.30 lbs. and has a very fat nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Solid mahogany back and Figured maple top with single-ply cream binding, solid mahogany back, one-piece mahogany neck, and rosewood fretboard with 22 frets and inlaid pearl trapezoid position markers. Inlaid pearl “Gibson” headstock logo. Individual Kluson Deluxe tuners with single-ring Keystone tulip-shaped buttons. Two humbucker pickups with cream-colored plastic surrounds and outputs of 7.52k and 7.95k. Cream-colored 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 and separate stud tailpiece. All hardware nickel-plated. This guitar is in near mint condition and is the closest thing you can get to an original 1959 Les Paul Standard (you can hardly tell the difference!). Housed in its original Gibson hardshell case with purple plush lining (9.50).

This Les Paul Aged Reissue was made in 2003 by “Reissue Guru” Tom Murphy (with his certificate) of old Gibson parts. He has aged this guitar twice -- in addition to the body checking, etc., he has put on an original old set of tuners, pickup covers, stud tailpiece, and possibly the ABR-1 Tune-O-Matic bridge.

“Tom Murphy became an important person within the team that developed the [Les Paul] Reissues. He’d been at Gibson since 1989, and a few years later moved from the finish repair department to the Custom area. As a player, he’d been attracted by several of Gibson’s attempts to recapture the holy grail over the years...Once at Gibson, Murphy began to appreciate the practical considerations necessary to produce a good, acceptable reissue...Gibson people set to work in an attempt to replicate more closely than ever the magic of an



original sunburst Standard...The ‘new’ Reissue would have more accurate body carving, the smaller-size vintage-style headstock, a re-tooled fat neck profile, holly veneer for the headstock face with a silkscreened logo, the most attractive figured maple for the top, a slight reduction in neck pitch, proper routing of the control cavity, and early-style Tune-o-matic bridge, and the reinstatement of a longer, wider neck tenon or ‘tongue’ at the neck/body joint. ‘It was a matter of retrieving all those things,’ said Murphy. ‘It was almost as if they’d been thrown out and scattered across the plant floor, swept under a table. There were here...somewhere. I won’t take credit for designing the 59 Les Paul,’ Murphy smiled. ‘That was done when I was nine years old. But I will take credit in unearthing and finding some of these old key things’” (Tony Bacon, 50 Years of the Gibson Les Paul, pp. 100-101).

“Tom Murphy developed his ability to make a repaired and/or restored guitar ‘look right’ by using ageing techniques...He prefers to call it a ‘broken-in’ feel rather than an aged look. The first to benefit was the Standard 59 Reissue Aged model, which officially started life as part of the Custom Shop line in 1999. The paint colours were made to appear faded, the nickel parts on the instrument such as the pickup covers were realistically tarnished, the lacquer ‘skin’ was cracked and effectively dulled. Remarkably, the guitar really did look old and worn..Gibson aimed to recreate the almost indefinable allure of a vintage guitar but in a new instrument -- and at a stiff price, of course. The Aged 59 at present [2002] lists at \$10,155, about \$3250 more than the regular Reissue...Murphy said that the Aged Reissues profit from a combination of techniques that he arrived at to simulate wear on small areas of the guitar” (Tony Bacon, 50 Years of the Gibson Les Paul, p. 121).

\$11,000

A Fine and Original SG Standard

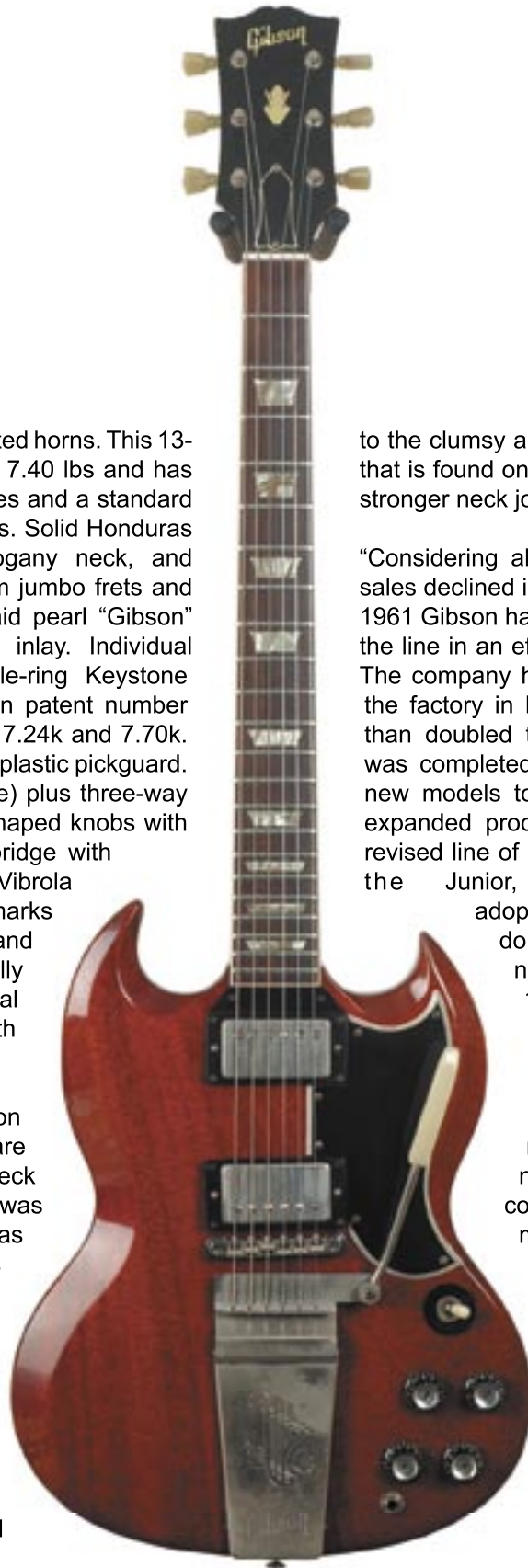
Gibson :: 1965 :: SG Standard :: 9.00 :: Cherry [00246]

Double cutaway solid body with pointed horns. This 13-inch-wide SG Standard weighs just 7.40 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 Honduras mahogany body, one-piece mahogany neck, and rosewood fretboard with 22 medium jumbo frets and inlaid pearl trapezoid markers. Inlaid pearl "Gibson" logo and pearl crown headstock inlay. Individual Gibson Deluxe tuners with double-ring Keystone plastic buttons. Two original Gibson patent number humbucker pickups with outputs of 7.24k and 7.70k. Four-layer (black/white/black/white) plastic pickguard. Four controls (two volume, two tone) plus three-way selector switch. Black plastic bell-shaped knobs with metal tops. ABR-1 Tune-O-Matic bridge with metal saddles and Gibson Deluxe Vibrola tailpiece. Apart from a few tiny marks on the edges, this totally original and untouched guitar is in exceptionally fine condition. Housed in its original Gibson black hardshell case with orange plush lining (9.00).

Earlier this year we had a 1962 Gibson Les Paul SG Standard with the rare ebony block tailpiece/vibrato -- the neck measurements were identical, as was the weight. The outputs of the PAF's as against the Patent Number pickups on this guitar were admittedly slightly higher, at 7.43k and 8.08, but this is certainly one of the very best playing SG Standards we have ever seen. This example is one of the last of the "original style" SG Standards and has the great advantage of the far superior Gibson "Deluxe Vibrola" as opposed

to the clumsy and cumbersome "side-to-side" vibrola that is found on the earlier Standards. It also has the stronger neck joint that was introduced in early 1963.

"Considering all the Les Paul models as a whole, sales declined in 1960 after a peak in 1959...[and] by 1961 Gibson had decided on a complete re-design of the line in an effort to reactivate this faltering model. The company had started a \$400,000 expansion of the factory in Kalamazoo during 1960 which more than doubled the size of the plant by the time it was completed in 1961...One of the first series of new models to benefit from the company's newly expanded production facilities was the completely revised line of Les Paul models. Gibson redesigned the Junior, Standard and Custom models, adopting a new, distinctly modern, sculpted double-cutaway design. The 'Les Paul' name was still used at first, but during 1963 Gibson began to call these new models the SG Junior, the SG Standard and the SG Custom...The transition models -- those produced between 1961 and 1963 -- had the new SG design but the old Les Paul names, and these are now known to collectors and players as SG/Les Paul models...SG-style solidbodies have attracted a number of players over the years, including John Cipollina, Eric Clapton, Tony Iommi, Robbie Krieger, Tony McPhee, Pete Townshend, Angus Young and Frank Zappa" (Tony Bacon, *Electric Guitars: The Illustrated Encyclopedia*, pp. 134-136).



\$10,500

A Near Mint Early 1960s Gretsch Tennessean

Gretsch :: 1963 :: 6119 Chet Atkins Tennessean :: 9.25 :: Burgundy [00188]

Single Cutaway Semi-hollow Body. Weighs just 7.00 lbs. and has a nut width of just under 1 11/16 inches and a short Chet Atkins scale length of 24 1/2 inches. Maple body with two painted-on f-holes with no white border, mahogany neck, and bound rosewood fretboard with 21 frets and neo-classic inlaid pearloid thumbprint (half-moon) position markers. Black-finished headstock with inlaid pearl Gretsch "T-roof" logo. Individual Grover StaTite tuners (replaced) with oval metal buttons. Two Filter'Tron pickups with outputs of 3.01k and 3.12k. Silver-gray Lucite pickguard with Gretsch "T-roof" logo in black. Three controls (two volume on lower treble bout, one master volume on cutaway bout) plus two three-way selector switches on upper bass bout, and a three-way standby switch by the volume controls. Chrome "Arrow-through-G" knobs with cross-hatch pattern on sides. Space Control bridge and aluminum V-cutout Bigsby ("Gretsch by Bigsby") vibrato tailpiece. Minimal body checking and

belt buckle wear, otherwise this guitar is in near mint condition. Housed in the original gray hardshell case with purple velvet lining (9.00).

"The 16-inch-wide Tennessean Model 6119, essentially a one-pickup version of the Model 6120, 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 palin, 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" (Jay Scott, *The Guitars of the Fred Gretsch Company*, pp. 196-197).

\$6,500



The Holy Grail of Gretsches!

Gretsch :: 1957 :: 6120 Chet Atkins Hollow Body :: 9.25 :: Amber Red [00169]

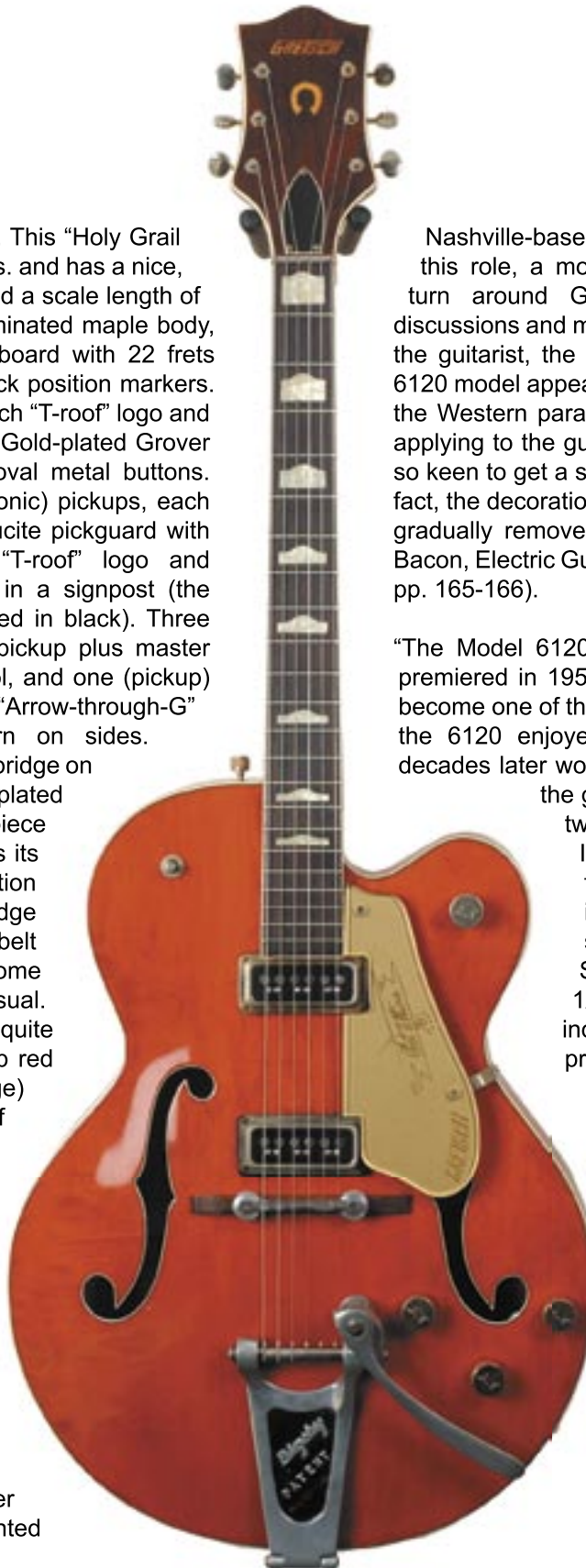
Single Venetian (round) cutaway. This “Holy Grail of Gretsches” weighs just 6.70 lbs. and has a nice, fat nut width of 1 11/16 inches and a scale length of 24 1/2 inches. Double-bound laminated maple body, maple neck, and rosewood fretboard with 22 frets and inlaid pearloid hump-top block position markers. Headstock with inlaid pearl Gretsch “T-roof” logo and pearloid plastic horseshoe inlay. Gold-plated Grover StaTite open-back tuners with oval metal buttons. Two DeArmond (Gretsch Dynasonic) pickups, each with an output of 9.37k. Gold Lucite pickguard with pantograph-engraved Gretsch “T-roof” logo and “Chet Atkins” signature framed in a signpost (the signpost and signature highlighted in black). Three volume controls (one for each pickup plus master volume control), one tone control, and one (pickup) selector switch. Gold-plated “Arrow-through-G” knobs with cross-hatch pattern on sides. Aluminum compensating Bigsby bridge on original rosewood base and unplated aluminum Bigsby B-6 vibrato tailpiece with pivoting arm. This guitar has its original brass nut. Some discoloration to the gold-plating on the bridge pickup. A minuscule amount of belt buckle wear on the back and some minimal finish checking, as usual. Other than that, this guitar is quite spectacular. The guitar is a deep red orange (more red than orange) with nice figuring and the front of the headstock is a rich brown. Housed in the original Gretsch (deluxe) dark brown hardshell imitation alligator case with brown plush lining (8.75).

“The success of Gibson’s new Les Paul guitar... alerted other manufacturers, including Gretsch, to the value of a ‘signature’ model endorsed by a famous player... Around 1954 Jimmie Webster succeeded in securing talented

Nashville-based country guitarist Chet Atkins for this role, a move that in time would completely turn around Gretsch’s fortunes. After various discussions and meetings between the company and the guitarist, the Gretsch Chet Atkins Hollow Body 6120 model appeared in 1955. Atkins wasn’t keen on the Western paraphernalia that Gretsch insisted on applying to the guitar...but relented because he was so keen to get a signature guitar on to the market. In fact, the decorations on the Hollow Body model were gradually removed over the following years” (Tony Bacon, *Electric Guitars: The Illustrated Encyclopedia*, pp. 165-166).

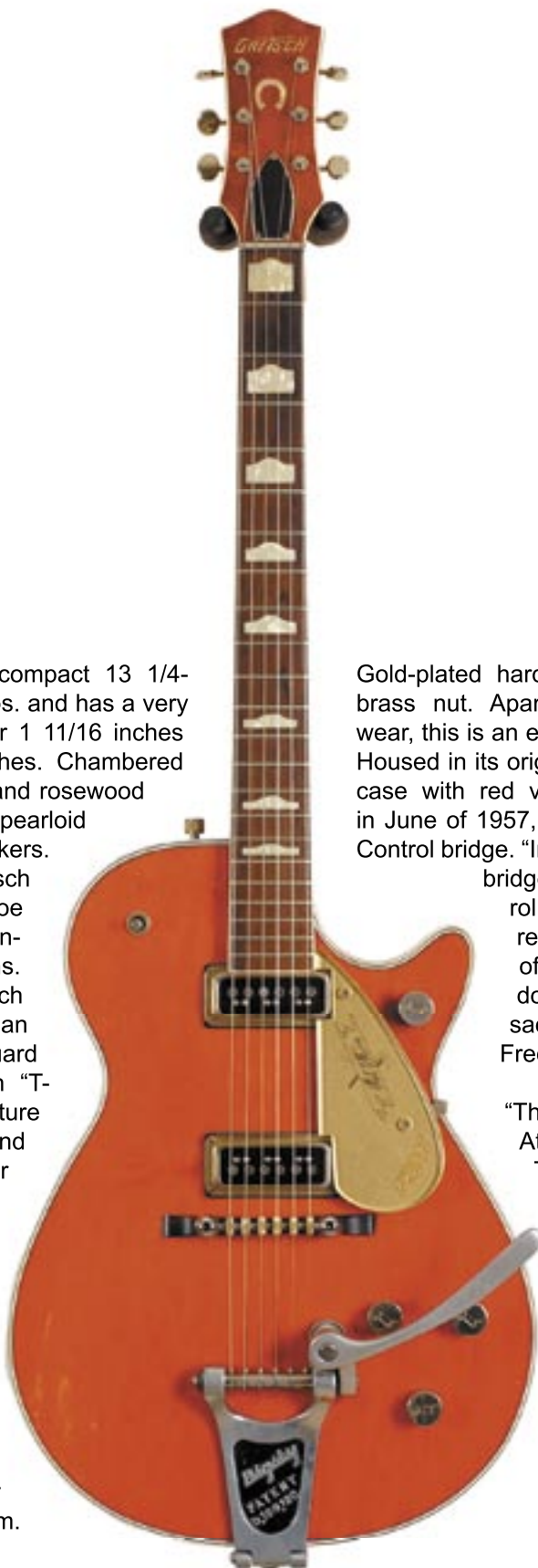
“The Model 6120 Chet Atkins Hollowbody electric premiered in 1954, priced at \$385 and destined to become one of the company’s most popular models, the 6120 enjoyed immediate success and three decades later would be resurrected and revered by the guitar-playing community as one of two most desired Gretsch models. It was first displayed on the inside front cover of the 1955 catalog, in full color, beneath its solidbody sibling the Model 6121 Chet Atkins Solidbody electric. The 6120 is 15 1/2-inches-wide -- not 16-inches as indicated in the catalog -- like the previously mentioned Model 6190 Streamliner, 2 2/3-inches-deep and is finished in what the catalog called Amber Red but what has come to be known, among the cogniscenti [sic], as Western Orange. The very earliest models appear as a ruddy orange-brown but most 6120s present as a deep, vibrant orange. Unusually, as we shall see, the 1957 models were, in fact, a striking red color” (Jay Scott, *The Guitars of the Fred Gretsch Company*, p. 66).

\$14,500



Gretsch :: 1957 :: 6121 Chet Atkins Solid Body :: 9.00 :: Orange [00008]

Single cutaway solid body. This compact 13 1/4-inch-wide guitar weighs in at 7.70 lbs. and has a very comfortable nut width of just under 1 11/16 inches and a scale length of 24 1/2 inches. Chambered mahogany body, mahogany neck, and rosewood fretboard with 22 frets and inlaid pearloid plastic hump-top block position markers. Headstock with inlaid pearl Gretsch "T-roof" logo and pearloid horseshoe inlay. Individual Grover StaTite open-back tuners with oval metal buttons. Two single-coil DeArmond (Gretsch Dynasonic) pickups, each with an output of 16.00k. Gold Lucite pickguard with pantograph-engraved Gretsch "T-roof" logo and "Chet Atkins" signature framed in a signpost (the signpost and signature highlighted in black). Four controls (two individual volume controls and master tone control in a triangular configuration on lower treble bout and master volume control on upper treble bout) plus three-way selector switch on upper bass bout. "Arrow-through-G" knobs with cross-hatch pattern on sides. Space Control roller bridge on rosewood base and unplated aluminum Bigsby B-3 vibrato tailpiece with pivoting arm.



Gold-plated hardware. This guitar has its original brass nut. Apart from some minimal belt-buckle wear, this is an exceptional and totally original guitar. Housed in its original tweed fabric-covered hardshell case with red velvet lining. This guitar, produced in June of 1957, is one of the first to have a Space Control bridge. "Introduced in 1958, the space control bridge with laterally adjustable brass rollers ('transversing string wheels') replaced the Melita...Earliest models of the so-called spacer had large, domed knobs at the ends of the bridge saddle" (Jay Scott, *The Guitars of the Fred Gretsch Company*, p. 73).

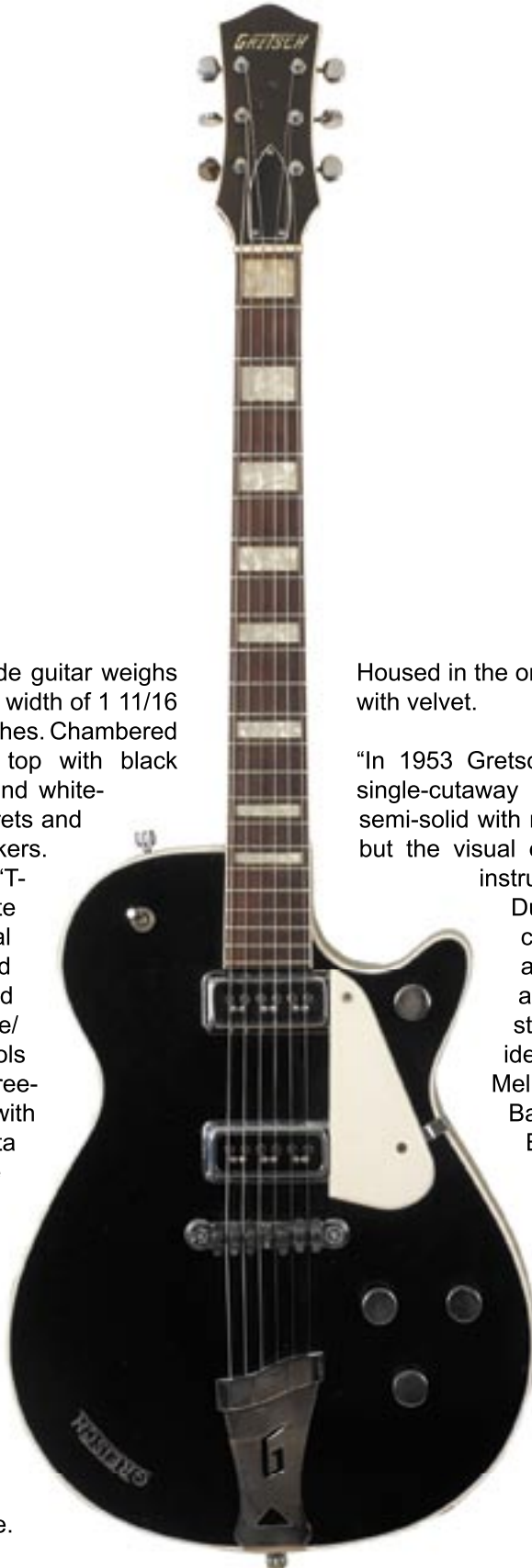
"The solid companion to the Chet Atkins Hollow Body debuted in 1954. The only differences between it and the Round-Up are standard Chet Atkins model features: Bigsby vibrato, non adjustable bridge, signature pickguard, and...metal nut" (George Gruhn and Walter Carter, *Electric Guitars and Bases: A Photographic History*, p. 175). Despite the name, the Chet Atkins Solid Body had Gretsch's customary semi-solid construction.

\$10,500

One of the Very First Duo Jets

Gretsch :: 1954 :: 6128 Duo Jet :: 9.25 :: Black Top with Mahogany Body [00003]

Single cutaway. This 13 1/4-inch-wide guitar weighs in at 7.80 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 with black plastic laminate, mahogany neck, and white-bound rosewood fretboard with 22 frets and inlaid pearloid block position markers. Headstock with inlaid pearl Gretsch "T-roof" logo. Individual Grover StaTite open-back tuners with oval metal buttons. Two single-coil DeArmond pickups with outputs of 13.43k and 10.92k. Four-layer (white/black/white/black) plastic pickguard. Four controls (three volume, one tone) and one three-way selector switch. Chrome knobs with cross-hatch pattern on sides. Melita Synchro-Sonic bridge and chrome cut-out "G-hole flat" tailpiece. This is one of the very first Duo Jets, with a silver cut-out Gretsch logo above the tailpiece, the Melita bridge anchored directly into the body, and, as with the very early Gibson Les Paul's, no printed Gretsch identification label in the control cavity. Apart from some minor belt buckle wear on the back of the body, this is an exceptionally clean and totally original example.



Housed in the original straw-colored fitted case lined with velvet.

"In 1953 Gretsch launched its first solidbody, the single-cutaway Duo Jet. In fact, the guitar was a semi-solid with routed channels and pockets inside, but the visual effect was certainly of a solidbody instrument. In its early years the new Duo Jet had, unusually, a body front covered in a black plastic material, as used on some Gretsch drums. It also had Gretsch's unique two-piece strap buttons (an early take on the idea of locking strap buttons) and the Melita Synchro-Sonic Bridge" (Tony Bacon, *Electric Guitars: The Illustrated Encyclopedia*, pp. 163-165).

George Harrison bought a 1957 Gretsch Duo Jet early in 1961. "Harrison used the Duo Jet throughout the group's rise to fame, only retiring it when he acquired a double-cutaway Gretsch Country Gentleman in summer 1963" (Tony Bacon, *Electric Guitars: The Illustrated Encyclopedia*, p. 164).

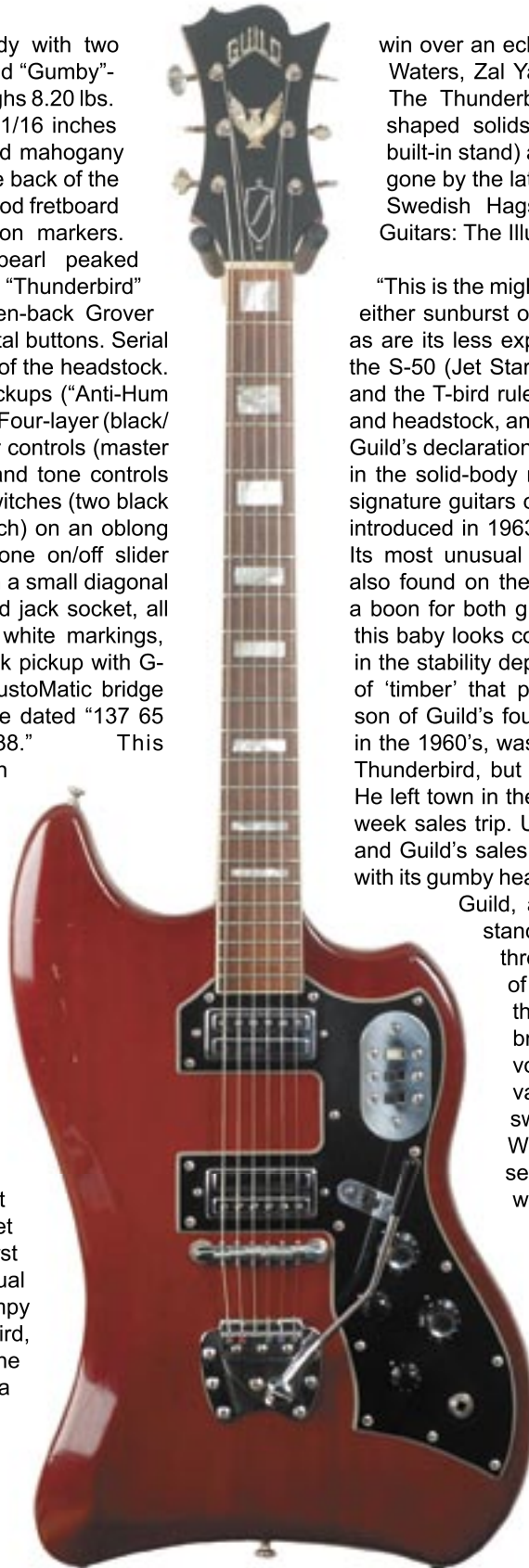
\$7,500

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>).

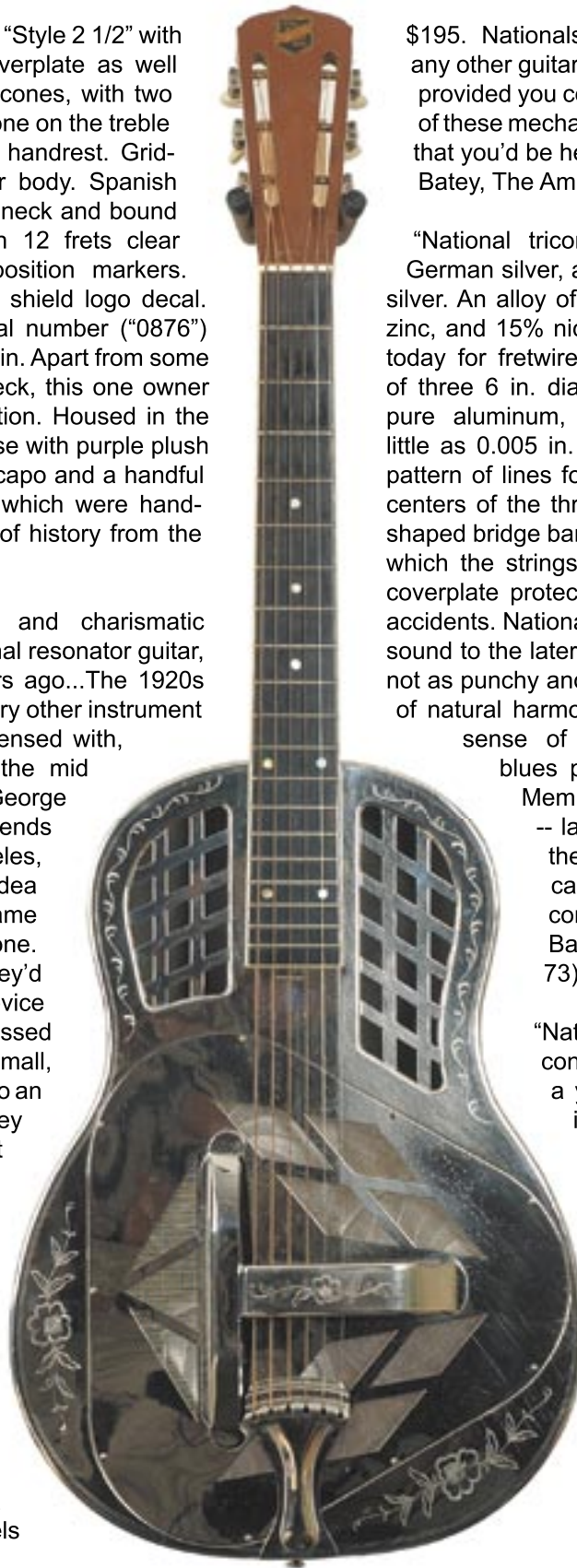
\$6,000

"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).

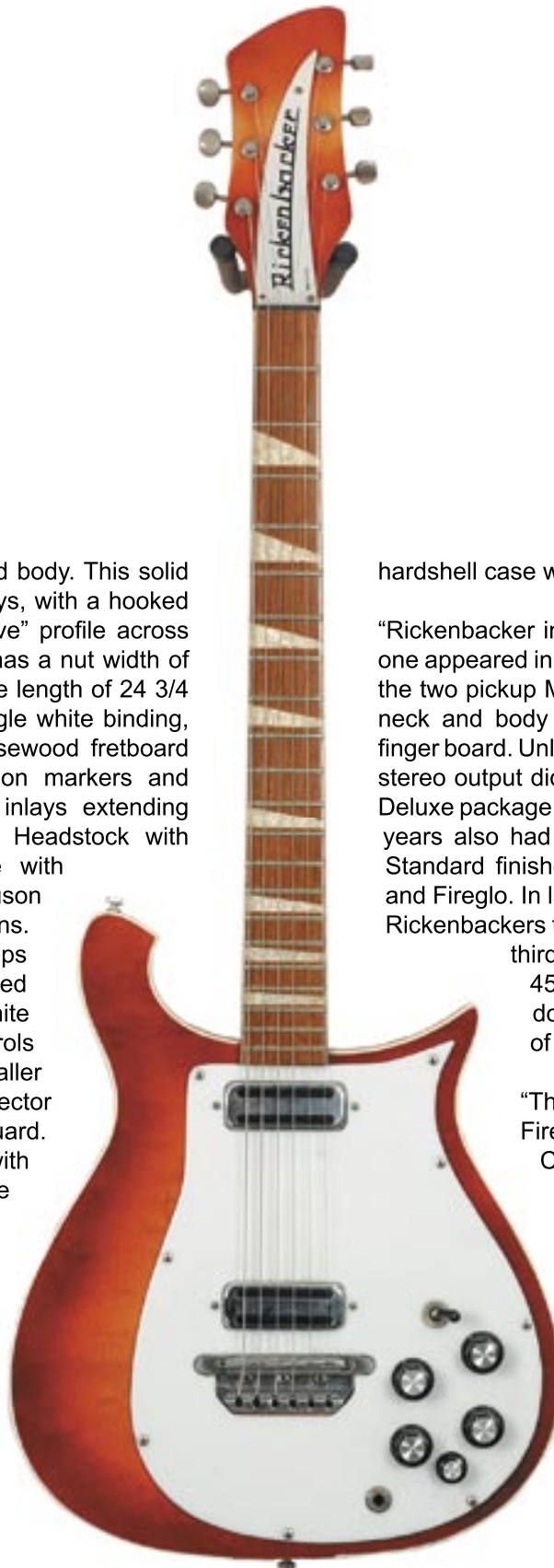
"National introduced squareneck tricone guitars in 1927 and roundnecks a year later. No doubt, the tri-cone's immediate association with Hawaiian music helped squareneck models outsell roundnecks by about three to one. Because of the relative rarity of roundnecks and the fall in popularity of Hawaiian 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

An Early 1960s Beatles Model Rickenbacker

Rickenbacker :: 1964 :: 460 Deluxe :: 8.75 :: Fireglo [00258]

Asymmetrical double cutaway solid body. This solid body guitar features offset cutaways, with a hooked left horn providing a “cresting wave” profile across both. It weighs just 6.50 lbs. and has a nut width of just under 1 5/8 inches and a scale length of 24 3/4 inches. Solid maple body with single white binding, maple neck, and single-bound rosewood fretboard with 21 frets and red dot position markers and triangular sparkle crushed pearl inlays extending completely across the fretboard. Headstock with white opaque plastic logo plate with lettering in black. Individual Kluson Deluxe tuners with oval metal buttons. Two Rickenbacker “toaster” pickups with chrome covers and balanced outputs of 7.62k and 7.36k. White opaque plastic pickguard. Five controls (two volume, two tone, and a smaller blend control) plus three-way selector switch and jacket, all on pickguard. Seven-sided black plastic knobs with metal tops. Combination six-saddle nickel bridge/tailpiece with pre-set compensating saddle. Some light belt-buckle scarring on the back, a few very tiny marks on the top and edges, and a small loss of surface finish on the treble-side of the neck by the nut are all that prevent this super forty-year old Ricky from being exceptionally fine. Housed in the original Rickenbacker silver



hardshell case with blue plush lining (9.00).

“Rickenbacker introduced the 460 in 1961. The first one appeared in March. This was a Deluxe version of the two pickup Model 450. Deluxe features included neck and body binding and triangle inlays on the finger board. Unless specially ordered, Rick-O-Sound stereo output did not become part of the Model 460 Deluxe package until 1962. Deluxe models for certain years also had fancy pearloid tipped tuning pegs. Standard finishes for the 460 were black, natural, and Fireglo. In late 1961 the 460 was one of the first Rickenbackers to have the fifth mixer control knob. A third pickup was available on the Models 450 and 460 for an additional thirty dollars” (Richard R. Smith, *The History of Rickenbacker Guitars*, p. 149).

“The red sunburst finish known as Fireglo was a standard option on the Combo 450 by 1960 and went on to become one of Rickenbacker’s most popular finishes. The cresting wave body became the dominant style in the solidbody line; variations included single pickup (425), deluxe trim (460), or 12-string (450-12)” (George Gruhn and Walter Carter, *Electric Guitars and Bases: A Photographic History*, p. 184).

\$2,950

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