

*Fretted Americana, Inc.*<sup>TM</sup>

*Rare  
Vintage  
Guitars*

2012  
Southern California  
Guitar Show



Saturday, July 21:  
10am - 5pm

Sunday, July 22:  
10am - 4pm

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Please contact us with a list of your current interests which will help us provide you with the personalized service we feel every one of our clients deserves. Please contact us for an appointment if you wish to see our exclusive inventory.

David Brass - President

Caroline Brass - Vice President

Dustin Jack - Creative Director

Steve Gertz - Executive Director

Debra Brass - Media Relations

Front Cover:

**1968 Fender Telecaster (Clarence White 'B' Bender) in Natural.**

This unique 'Prototype' B-Bender Telecaster weighs just 8.00lbs and has a nut width of just under 1 5/8 inches and a scale length of 25 1/2 inches. Solid ash body, one-piece maple neck with a wonderful medium profile, and maple-cap fretboard with 21 frets and black dot position markers. The neck has been expertly re-fretted with the correct 0.10 gauge fret-wire. Nothing has been touched on this guitar since the very early seventies when the guitar was acquired from Clarence White by a then working musician. Complete with the original embossed leather strap that came with the guitar. Housed in the 'original' (oversized) mid-sixties Fender 'Mustang Bass' black hardshell case with black leather ends and red plush lining.

#01446

**\$8,500**



### A Fine, All Original Mid-Sixties Two Pick-Up Epiphone Olympic

1965 Epiphone Olympic SB 722D.  
Sunburst (9.00).

#01437

\$1,750

This fine and very light guitar weighs just 5.60 lbs. One-piece mahogany neck with a fast thin-to-medium profile. Black faced 'Batwing' headstock with "Epiphone" silk-screened in gold. Rosewood fretboard with 22 original jumbo frets and pearl dot markers. Serial number "323241" stamped in blind on back of headstock. Six-in-a-row 'double-line' Kluson Deluxe tuners with white plastic oval buttons. The scale length is a standard Gibson 24 3/4 inches and the nut width is just over 1 9/16 inches. Two Melody Maker single-coil pickups with nice, balanced outputs of 6.97k and 7.09k. Single-layer white plastic pickguard with inlaid silver Epiphone 'Epsilon' and eight screws. Four controls (two volume, two tone) plus three-way selector switch and jack socket, all on pickguard. Black plastic ribbed-sided knobs with metal tops with red markings. The potentiometers are stamped "134 6508" & "134 6523" (Centralab February & June 1965). Combination ridged "wrap-over" bridge, factory Epiphone Vibrola tailpiece with tubular tremolo arm with walrus-tooth tip. There is a minimal amount of belt-buckle scarring on the back and a few very small surface marks, mainly on the edges. **This fine little, all original mid-sixties guitar is in exceptionally fine (9.00) condition.** Housed in a later 3-latch black softshell case with blue felt lining (8.50).

"The solidbody line got a complete overhaul that gave the models as much first-impression power as the new sharp-pointed, double-cutaway Gibson SG models. The Epis had been slimmed down almost immediately after their introduction to a body depth of only 1 3/8", with rounded body edges..." (Walter Carter. Epiphone, The Complete History, p. 68). The asymmetrical, double-cutaway sunburst Olympic body style was introduced in 1963 and by 1964 the headstock had been changed to the 'Batwing' style with six-on-one-side tuners and a Maestro vibrola tailpiece was optional. By 1965 the Maestro vibrola was standard. In 1966 the optional cherry finish was introduced. The Epiphone Olympic was discontinued in 1970."



### A Near Mint Mid-Sixties Two Pick-Up Epiphone Olympic

1966 Epiphone Olympic SB 722D.  
Cherry (9.25).

#01439

\$1,750

This first year 'cherry finish' guitar weighs just 5.80 lbs. Asymmetrical double cutaway, one-piece, thirteen inch wide, one and a third inch thick, solid mahogany body with a waist contour. One-piece mahogany neck with a rosewood fretboard, 22 original jumbo frets, pearl dot inlays and a wonderful medium profile. Black faced 'batwing' headstock with "Epiphone" silk-screened in gold, two-layer, black over white plastic bell-shaped truss-rod cover with two screws. Serial number "530697" stamped in black on back of headstock. Six-in-a-row 'double-line' Kluson Deluxe tuners with white plastic oval buttons. The scale length is a standard Gibson 24 3/4 inches and the nut width is 1 9/16 inches. Two height-adjustable Melody Maker single-coil pickups with outputs of 7.13k and 6.84k. Single-layer white plastic pickguard with inlaid silver Epiphone 'Epsilon' and eight screws. Four controls (two volume, two tone) plus three-way selector switch and jack socket, all on pickguard. Black plastic ribbed-sided knobs with metal tops with red markings. The potentiometers are stamped "134 6551" & "134 6603" (Centralab, December 1965 & January 1966). Combination ridged "wrap-over" bridge with two intonation 'grub' screws. Factory Epiphone Maestro Vibrola tailpiece with 'walrus-tooth' tremolo arm. **This all original example is in near mint (9.25+) condition with just a couple of very tiny and hardly noticeable surface marks on the body.** Housed in an early seventies Gibson three-latch, rectangular black hardshell case with orange plush lining (9.00).

According to a 1965 Epiphone price, list this guitar sold for \$189.50.





### The Epiphone Version of the Gibson ES-335

1963 Epiphone Riviera E360TD.  
Royal Tan (8.75).

#01255

\$5,500

Introduced in 1962, the Riviera was Epiphone's equivalent of the Gibson ES-335 and had the same maple central block. The Royal Tan finish was discontinued by 1968. This is the earliest Riviera that we have seen -- Epiphone's version of the world-conquering ES-335 is far, far rarer than its Gibson counterpart.

This guitar weighs in at just 7.70 lbs. and has a nice, fat nut width of just under 1 11/16 inches. A standard Gibson scale length of 24 3/4 inches and 22 original medium jumbo frets. Individual dual-line Kluson Deluxe tuners, each one stamped on the underside "D-169400 / Patent No. Two PAF mini-humbucker pickups with outputs of 7.55k and 7.09k, each with a rectangular black label on the underside with "Patent Applied For". The potentiometers are stamped "134 6028" (Centralab, July 1960). Original ABR-1 Tune-O-Matic retainer bridge with nylon saddles and Epiphone Frequensator tailpiece. Model number "E360TD" and "Riviera" typed and serial number "96249" stamped in black on a rectangular blue label inside the bass f-hole. At some time early in its life, the jack socket on the top was 'knocked' causing a crack in the wood and the 'enlarged' hole was covered over by a rectangular plate with six mounting screws. The jack socket was repositioned slightly nearer to the bridge pickup volume control. In our opinion the guitar was sent back to the factory, in the late 60s, for a professional factory repair and automatic re-finish of the top. Under ultra-violet light this guitar shows perfectly but on close examination under bright white light one can see where the repairs were carried out as the varnish has shrunk slightly as is often the case. The white binding on the bass-side of the neck from the 17th fret to the 19th fret has been expertly and almost invisibly replaced. The guitar looks, plays and sounds like a pristine example. The integrity of the guitar is unaffected and we have priced this very rare instrument accordingly. Complete with the original Epiphone four-page hang-tag. Housed in its original black Epiphone hardshell case with royal blue plush lining (9.00).

According to the Gibson ledgers, this guitar was shipped from the factory on February 6th, 1963.



### A Really White 1962 'Olympic White' Jaguar!

1962 Fender Jaguar.  
Olympic White (9.00).

#00924

\$6,750

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

This 13 3/4-inch-wide Jaguar weighs 8.00 lbs. and has a "B" nut width of just under 1 5/8 inches and a scale length of 24 inches. Solid alder body, one-piece maple neck with a nice medium-to-thin profile and a curved veneer rosewood fretboard with 22 original frets and inlaid clay dot position markers. Headstock with matching "Olympic White" finish and decal with "Fender" logo in gold with black trim, "Jaguar" in black beside it, and four patent numbers in black below. "Offset Contour Body" decal at the ball end of the headstock. Single "butterfly" string tree. The neck is stamped "1 SEP 62B." Four-bolt neck plate with serial number ("82354") between the top two screws. Individual single-line Kluson Deluxe tuners with oval metal buttons. Two white oblong Strat-like pickups with notched metal side plates and outputs of 7.85k and 6.64k. Four-layer tortoiseshell over white, black & white plastic pickguard with ten screws. Two controls (one volume, one tone) and jack socket on lower metal plate adjoining pickguard on the treble side, circuit selector (rhythm/lead) slide switch and two roller controls (one volume, one tone) on upper metal plate adjoining pickguard on the bass side, and three pickup selector slide switches on metal plate inset into the pickguard on the treble side. The potentiometers are stamped "304 6152" and "304 6236" (Stackpole, December 1961 and September 1962). Black plastic Jaguar knobs with white markings. Jazzmaster-type floating tremolo and bridge with adjustable mute. Complete with the original tremolo arm and bridge cover. This guitar is in exceptionally fine (9.00) condition, with minimal belt buckle scarring on the back, some light finish checking and a few very small chips or marks on the edges. **A fabulous example, one of the very few guitars of that era that escaped from the factory without the nitrocellulose clear coat and has therefore actually remained white.** Housed in a later Fender G & L black hardshell case with black plush lining (9.50).





### An All Original Pre CBS Candy Apple Red Jazzmaster

1965 Fender Jazzmaster.  
Candy Apple Red (8.75).

#01304

\$5,500

"The Jazzmaster first appeared in Fender sales material during 1958, and became the new top-of-the-line model...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. However, 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.



This great surfing guitar weighs just 8.10 lbs. and has a nut width of just over 1 5/8 inches and a scale length of 25 1/2 inches. One-piece 'flamed' maple neck, and rosewood veneer fretboard with 21 original medium-to-thin frets. The neck is stamped "4 JUL 65B." Individual dual-line Kluson Deluxe tuners with oval metal buttons, stamped on the underside "D-169400 / Patent No." Four-bolt neck plate with serial number "L65544". Two grey-bottom Jazzmaster pickups (large white rectangular six-polepiece pickups dated on the underside "10-14-65" and "10-15-65") with outputs of 8.03k and 7.79k. The potentiometers are stamped "137 6419" and "137 6519" (CTS May 1964 and May 1965). Two controls (master volume, master tone) plus three-way pickup selector switch and jack socket on the treble side of the pickguard, two roller knobs (volume, tone) plus two-way circuit selector (rhythm/lead) slide switch on the bass side of the pickguard. White plastic "Witch Hat" knobs with metal tops. Jazzmaster bridge and integrated tailpiece and tremolo. Complete with the original tremolo arm. There is some fine finish checking, especially on the headstock where there are a few small surface chips. There are two small areas on the treble bout edge where the finish is chipped away - the largest being just under 2 x 1/2 inch. There are a few other small marks / indentations on the body and the varnish on the back of the neck is mostly worn away. With all that said this all original great surfing guitar is in excellent plus (8.75) condition and plays and sounds amazingly. Housed in the original Fender three-latch rectangular black hardshell case with black leather ends and dark orange plush lining (8.75).



### A 1961 Slab Board Stratocaster...

1961 Fender Stratocaster.  
Sea Foam Green Refin (9.00).

#01023

\$19,500

"The Stratocaster was launched during 1954. The new Fender guitar was the first solidbody electric with three pickups. 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. The Fender Stratocaster looked like no other guitar around especially the flowing, sensual curves of that beautifully proportioned, timeless body. 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).



This Sea Foam Strat weighs just 7.60 lbs. has a nut width of 1 5/8 inches and a scale length of 25 1/2 inches. This guitar was professionally refinished many years ago most probably by Jay Black in the super rare Fender custom color, 'Sea Foam Green' over 'fullerplast'. One-piece maple neck with a rosewood 'slab' fret-board and a medium-to-thin profile, 21 frets, and clay dot position markers. Individual single-line Kluson Deluxe tuners with oval metal buttons (stamped on the underside: "D-169400/Pat No."). Four-bolt neck plate with the serial number ("58054"). Three white ABS plastic covered black-bottom single-coil pickups with staggered polepieces and wonderfully balanced outputs of 6.06k, 5.88k, and 5.95k. The neck has a pencil mark of "1-61". The potentiometers are all stamped "304 6104" (Stackpole, January 1961). The capacitor is the correct red round disc type. There is some fine finish checking on the body and on the front and back of the headstock. The frets look to be original and do show some very light wear - BUT we believe that the neck has been so expertly re-fretted with the correct .08 gauge fret-wire, that it is impossible to tell... The original 'minty' pickguard has a small crack on the bass side of the neck pickup screw and one corner has broken away from the white ABS plastic tremolo back-plate. Because of the re-fin we can only give this guitar an excellent plus (9.00) rating - it shows, plays and sounds much stronger. Complete with the original white ABS plastic tipped tremolo arm. Original Fender light brown tolex hardshell case with brown leather ends and orange plush lining (8.50).



### A Rare 1970 Sunburst Telecaster!

1970 Fender Telecaster.  
Sunburst (9.00).

#01166

\$8,950

Here we have a beautiful 1970 three-tone Sunburst Telecaster that weighs 8.40 lbs. and has a nice comfortable nut width of just under 1 5/8 inches and a scale length of 25 1/2 inches. Solid alder body and one-piece fretted maple neck (with a skunk stripe) with 21 original medium frets and inlaid black dot position markers. The neck profile is consistently medium-to-thick all the way up the fretboard starting at 0.87 inches at the first fret and gently rising to 0.95 inches at the 12th fret. It is very similar to a late sixties neck profile - and strangely enough almost identical to a 1952 Telecaster that we recently sold. Individual Fender "F" tuners with octagonal metal buttons. Headstock decal with "Fender" logo in black with gold trim, "Telecaster" in black beside it, and two patent numbers "2,573,254" and "3,143,028" beneath "Fender." Single "butterfly" string tree. Four-bolt neck plate with large Fender "F" logo and serial number "273381" between the top two screws. One plain metal-cover pickup (at neck) with an output of 8.17k and one black six-polepiece pickup (angled in bridgeplate) with a really hot output of 7.29k. Three-layer (white/black/white) plastic pickguard with eight screws. Two controls (one volume, one tone) plus three-way selector switch with black plastic "Top-Hat" tip, all on metal plate adjoining pickguard. Chrome knobs with flat tops and knurled sides. Fender combined bridge/tailpiece with three smooth saddles and original chrome "ashtray" bridge cover. The neck is stamped in green "3 38 032 B" and the pots are stamped "137 6634" (CTS August 1966). **This guitar is in exceptionally fine (9.00) condition, with two small areas of surface loss on the lower edge of the body, either side of the jack-input, just a small amount of regular edgewear and a few insignificant surface marks. The original 'medium' frets show a little sign of wear but there is plenty of life left in them and the maple fretboard shows virtually no sign of wear. Overall, this is an outstanding example of this rare color.** Housed in its original Fender black hardshell case with the "tail" on the Fender logo and with dark orange plush lining (8.50).



### Clarence White's other B-Bender Telecaster...

1968 Fender Telecaster (Clarence White 'B' Bender).  
Natural (8.75).

#01446

\$8,500

This unique 12 3/4-inch-wide 'Prototype' B-Bender Telecaster weighs just 8.00 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, one-piece maple neck with a wonderful medium profile, and maple-cap fretboard with 21 frets and black dot position markers. Headstock with "Fender" logo in black with gold trim, "Telecaster" in black, and two patent numbers ("2,573,254 3,143,028") beneath "Fender." Single "butterfly" string tree. Individual Fender "F" tuners with six-sided metal buttons. The end of the neck is stamped "3 JAN 68B." Four-bolt Fender "F" neck plate with serial number ("245679") between the top two screws. One plain metal-cover 'black-bottom' pickup (at neck) with an output of 6.72k and one 'black-bottom' MusicMaster/DuoSonic pickup with cream plastic cover (angled in bridgeplate) with an output of 6.10k. The potentiometers are stamped "304 6631" (Stackpole, August 1966). Three-layer (white/black/white) plastic pickguard with eight screws. Two controls (one volume, one tone) plus three-way pickup selector switch, all on metal plate adjoining pickguard. Chrome knobs with flat tops and knurled sides and black plastic 'Top-Hat' switch tip. Fender combined bridge/tailpiece with three 'threaded' saddles. The neck has been expertly re-fretted with the correct 0.10 gauge fret-wire. There is some fret-wear and some light wear to the fret board. There is also some very old 'filler' around the jack input. Nothing has been touched on this guitar since the very early seventies when the guitar was acquired from Clarence White by a then working musician. Complete with the original embossed leather strap that came with the guitar. Housed in the 'original' (oversized) mid-sixties Fender 'Mustang Bass' black hardshell case with black leather ends and red plush lining.



Sometime in the late 1960s, this early '68 Maple-Cap Telecaster was customized into an early B-Bender. According to guitarist Lee Fears, the legendary Clarence White of The Byrds and New Nashville sold it to him in the early 1970s during a recording session for Starlite Records in Pomona, California. Fears states that Clarence told him that his father and he built it. The likely, though tentative, chain of ownership is from Chuck Morgan to Clarence White to Lee Fears to us.



### A Superb Early Sixties ES-330TDC

1963 Gibson ES-330TDC.  
Cherry (9.00).

#00541

\$5,500

This guitar weighs just 6.00 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. Single-bound laminated maple body, one-piece mahogany neck with a medium profile, and rosewood fretboard with 22 jumbo frets and inlaid pearl block position markers. Headstock with inlaid pearl "Gibson" logo. Two-layer (black on white) plastic truss-rod cover. Serial number ("140069") impressed into the back of the headstock. Individual "single-line" Kluson Deluxe tuners with white plastic oval buttons. Two hot P-90 pickups with nickel covers and outputs of 8.68k and 6.11k. The model "ES-330TDC" is stamped in black inside the bass f-hole. Five-layer (black/white/black/white/black) plastic pickguard. Four controls (two volume, two tone) plus three-way pickup selector switch, all on lower treble bout. Black plastic bell-shaped knobs with white markings and metal tops. ABR-1 Tune-O-Matic retainer bridge with nylon saddles and original trapeze tailpiece with raised diamond on cross-bar. All hardware nickel-plated. **This fabulous guitar is in exceptionally fine (9.00) condition, with just some very slight checking all over and a few minuscule marks.** Housed in its original (very worn) Gibson black hardshell case with orange plush lining (7.00).



"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 pearl 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).



### A Near Fine Cherry Gibson ES-335 Dot-Neck

1961 Gibson ES-335TDC.  
Cherry (8.75).

#01162

\$28,500

This 16-inch-wide semi-hollow body guitar, with a solid maple block running lengthwise down the center, weighs just 7.30 lbs. and has a nice fat nut width of just over 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Laminated maple body with single binding on the top and back edges, one-piece mahogany neck with a typical 1960/61 thin profile. Bound Brazilian rosewood fretboard with 22 original jumbo frets and inlaid pearl dot position markers. Headstock with inlaid pearl "Gibson" logo and pearl crown inlay. Two-layer (black on white) plastic truss-rod cover. Serial number ("21391") impressed into the back of the headstock. Individual single-line Kluson Deluxe tuners with double-ring Keystone plastic buttons and "D-169400 / PATENT NO." stamped on the underside. Oval orange label inside the bass f-hole with the style "ES-335TD" written in black ink and the serial number "21391" stamped in black. Two original 'double-black' "PAF" humbucker pickups with outputs of 7.68k and 7.41k. The solder joints on the pickup covers are untouched and the black rectangular "PAF" label on both pickups are intact. The black plastic pickup rings are stamped on the underside "MR491 / M-69 7" and "MR490 / M-69 8" respectively. Five-layer (black/white/black/white/black) 'short' plastic pickguard with beveled edge. Four controls (two volume, two tone) plus three-way pickup selector switch, all on lower treble bout. Black plastic bell-shaped knobs with white markings and metal tops. ABR-1 Tune-O-Matic non-retainer bridge with metal saddles and original 'Bar-Stud' tailpiece.

**A very nice example of an early ES-335TDC, the cherry red color is rich and vibrant and shows none of the usual fading that one would expect after fifty years.** There is some fine finish checking on the body and the back of the neck. There are a few very small surface marks/dings, most noticeably by the jack input and on the lower edge of the body. There is a small 'plug' in the bottom edge strap-pin hole which is only visible when the strap-pin is removed. The original frets show some wear but the guitar plays really well and there is no fret-buzz. We can safely give this incredible sounding and great playing guitar a strong excellent plus (8.75) rating. Housed in its original Gibson five-latch brown hardshell case with pink plush lining (9.00).





### An All Original PAF Cherry ES-335

1962 Gibson ES-335TDC Factory Bigsby.  
Cherry (9.25).

#01071

\$22,500

Introduced in 1958, the ES-335T (originally no final D) truly ranks among the all-time Gibson classics, not only because of its enduring popularity but also because of its semi-solid construction which pioneered a new style of electrics.

This 16-inch-wide semi-hollow body guitar, with a solid maple block running lengthwise down the center, weighs just 8.40 lbs. and has a nice, meaty nut width of 1 11/16 inches. Laminated maple body with single binding on the top and back edges, one-piece mahogany neck with a medium profile, and bound Brazilian rosewood fretboard with 22 jumbo frets. Serial number ("51995") impressed into the back of the headstock. Individual single-line Kluson Deluxe tuners with double-ring Keystone plastic buttons and "D-169400 / PATENT NO." stamped on the underside. Oval orange label inside the bass f-hole with the style "ES-335TD" written in black ink and the serial number "51995" stamped in black. Two original "PAF" humbucker pickups with outputs of 7.57k and 7.94k. The solder joints on the pickup covers are untouched, the black rectangular "PAF" label on the bridge pickup has disintegrated (as is often the case), the label on the bridge pickup is intact. The black plastic pickup rings are stamped on the underside "MR491 / M-69 7" and "MR490 / M-69 8" respectively. ABR-1 Tune-O-Matic retainer bridge with nylon saddles and specially ordered factory Bigsby tailpiece. Rectangular three-layer black/white/black plastic cover with "Custom Made" engraved in white over the original 'stud-holes'. The 'stud-holes' have never been used and still have the original polishing compound in the screw-thread.

The cherry red color is rich and vibrant and shows none of the usual fading that one would expect after forty-seven years. **There is virtually no fret wear - in fact this guitar has hardly ever been played and has just a miniscule amount of fine 'finish checking'.** The only reason that we will give this a (9.25) near mint rating instead of the full (9.50) is because of a tiny 'flaw' in the finish just by the neck pickup tone control - and if we had not mentioned this - you probably would have missed it! Housed in its original Gibson four-latch black hardshell case with orange plush lining (9.00).



### All Original 1968 "Non-Reverse" Firebird I

1968 Gibson Firebird I "Non-Reverse".  
Sunburst (9.00).

#01309

\$5,500

This "non-reverse" guitar weighs just 6.90 lbs. and has a nut width of just under 1 5/8 inches and a standard Gibson scale length of 24 3/4 inches. Solid mahogany body, one-piece mahogany neck with a very fast thin-to-medium profile, and unbound rosewood fretboard with 22 original jumbo frets and inlaid pearloid dot position markers. Headstock with gold-painted "Gibson" logo on black plastic truss-rod cover. Serial number "947896" stamped on the back of the headstock. Dual-line Kluson Deluxe six-in-a-line strip tuners with oval metal buttons. Two black soapbar P-90 pickups with outputs of 7.85k and 7.62k. Three-layer (white/black/white) plastic pickguard with a "Firebird" emblem painted on in red on the upper bass side and ten screws. Four controls (two volume, two tone) on the lower treble bout, plus three-way slide selector switch on the upper treble side of pickguard. Gold plastic bell-shaped knobs with metal tops. Stud bar bridge/tailpiece with pre-set ridges and factory Gibson short Vibrola tailpiece with walrus tooth tip. The pots are stamped "137 6552" (CTS December 1965). The original frets show a very small amount of wear - but there is no wear to the rosewood fretboard. Apart from some light finish checking and a few very small and insignificant surface marks on the back of the neck and on the edges of the body, **this totally original guitar is in near mint (9.25) condition.** Housed in the original Gibson three-latch, rectangular black hardshell case with orange plush lining (9.25).

"The Firebirds flew. They didn't soar, but they were no turkeys. Then Gibson 'fixed' them. The first fix was understandable: putting the tuners on the bass side of the headstock for easier access. But then Fender complained that the Firebird infringed on its patented offset-waist body design, so the body was changed to a non-reversed shape and made shorter and fatter-looking. The neck-through was replaced by a glued-in neck. And on the lower two models, single-coil soapbar pickups were substituted for the Firebird-style humbuckers: The only thing that was really fixed was the Firebirds' goose. They were gone by 1969" (Walter Carter, *Gibson Guitars: 100 Years of an American Icon*, p. 237).







### One of the Last of the Single-Cut TV Specials

1958 Gibson Les Paul "TV" Special.  
Limed Mahogany. 9.25

#00850

\$19,500

"In 1955, the original line of Les Paul models was completed with the addition of the Special, effectively a two-pickup version of the Junior, finished in the TV's beige colour (but not called a TV model -- a cause of much confusion since). The Special appeared on the company's September 1955 pricelist at \$182.50" (Tony Bacon, *50 Years of the Gibson Les Paul*, p. 29).

1958 was the last year for the 'single-cut' TV Special. The Gibson shipping records show that out of a total of 4,128 Les Paul TV Special models made between 1955 and 1958, just 958 were shipped in that last year.



This very early 1958 12 3/4-inch-wide electric solid body weighs 7.90 lbs. and has a nice, fat nut width of over 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Solid mahogany body, one-piece mahogany neck with a medium profile and a bound Brazilian rosewood fretboard with 22 frets and inlaid pearl dot position markers. Headstock with inlaid pearl "Gibson" logo and "Les Paul Special" silk-screened in gold. Single-line Kluson Deluxe strip tuners with white plastic oval buttons. Serial number ("8 1832") inked on in black on the back of the headstock. Two perfectly balanced P-90 pickups with outputs of 7.80k and 7.81k. Five-layer (black/white/black/white/black) plastic pickguard with four screws. Four controls (two volume, two tone) on lower treble bout, plus three-way pickup selector switch on upper bass horn. Black plastic bell-shaped "Bell" knobs. The potentiometers are stamped: "134 738" (Centralab September 1957). Original combination wrap-over bar bridge/tailpiece. **There are a couple of small areas of very light wear on the back of the guitar but overall this super little TV Special is in near mint (9.25) condition.** Housed in a later Gibson historic brown hardshell case with five latches and maroon plush lining (9.00).



### Ricky Nelson's '68 Les Paul Custom - Re-Born

2007 Gibson Les Paul Custom.  
Black (9.50).

#01399

\$10,500

"Unlike most black beauty Les Pauls, which are routinely used to cycle cosmetically blemished or overly heavy pieces of mahogany... the wood for this guitar was hand selected and set aside for me by my friends at the Gibson Custom Shop due to its excellent tonal quality and light weight, where it was cured for a full year before we started to build this guitar. "Mike McGuire put it all together for me, personally installed, dressed and plicked the appropriate frets - medium jumbos..." (Gunnar Nelson, October 2011).



**This dark and sultry guitar is a one-off, custom prototype for a Rick Nelson Signature Model, painstakingly recreating the Gibson Les Paul Custom Black Beauty that Nelson played and is seen defiantly holding on the cover of his classic album, Garden Party.** It's the guitar that, more than any other, put the rock in Country Rock, a genre that Rick Nelson spearheaded. This Gibson Custom Shop "Third Version" Les Paul Custom weighs just 9.30 lbs. (that's light for a '68 Custom) and has a nice, fat nut width of just over 1 11/16 inches and a wonderful super-fat neck profile. Solid mahogany body with maple top, one-piece mahogany neck, and ebony fretboard with 22 medium jumbo frets. Headstock with inlaid pearl "Gibson" logo and pearl five-piece split-diamond inlay. Two-layer black on white plastic truss-rod cover with "Les Paul Custom" engraved in white. Individual Grover Rotomatic tuners with half-moon shaped metal buttons. Serial number "078348" stamped into the back of the headstock. Two WCR pickups custom wound to 1968 specification with very high outputs of 17.76k and 18.04k. Five-layer black over white plastic pickguard. Four controls (two volume, two tone) on lower treble bout plus three-way selector switch on upper bass bout. Black plastic bell-shaped control knobs with metal tops. Gibson Tune-O-Matic retainer bridge with metal saddles and separate stud tailpiece. All hardware gold-plated. Complete with the original Gibson Custom Certificate of Authenticity "68 Custom VOS / 078348". Original hang tags, cord, polishing cloth, warranty, truss-rod adjuster, and case key. Housed in the original five-latch Gibson Custom black shaped hardshell case with maroon plush lining (9.25).



### A Three-Quarter Size 'Double-Cut' Les Paul Junior

1960 Gibson Les Paul Junior 3/4.  
Cherry (8.75).

#01217

\$3,500

"By 1959 the 3/4 size Junior was also fitted with a double cutaway body, albeit in a less harmonious manner. The lower portion of the neck was sunk into the body resulting in a neck-to-body junction at the 15th fret whilst the bridge and pickup were moved towards the lower bout. This may explain the relative lack of popularity of the double cutaway 3/4 junior compared to its predecessor." (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, p.206).

This super little guitar weighs just 7.00 lbs. and has a nice comfortable nut width of 1 9/16 inches and a three-quarter Gibson scale length of 22 3/4 inches. Solid mahogany body, one-piece mahogany neck with a huge '59 profile. Brazilian rosewood fretboard with 19 frets and inlaid pearl dot position markers. Headstock with inlaid pearl "Gibson" logo and "Les Paul Special" silkscreened in gold. Closed-back "single-line" Kluson Deluxe strip tuners with white plastic oval buttons. The serial number "0 3492" inked-on in black on the back of the headstock. One very hot P-90 pickup with an output of 8.26k. Original black plastic pickup cover stamped on the underside "UC-450-1 / 1". Single-layer black plastic pickguard with seven screws (0.10 inch thick). Two controls (one volume, one tone) on lower treble bout. Black plastic bell-shaped "Bell" knobs. The pots are dated "134 5943 and "137 81X" (Centralab, October 1959 and CTS, ca. April 1958). Original combination "wrap-over" bar bridge/tailpiece. This guitar is in excellent plus (8.75) condition, with just a few small marks/scratches on the top and edges. The original jumbo frets and the fretboard show very little sign of wear. **The body is a little faded but overall this super little 'Beastie' is an exceptional example of one of only 96 "three-quarter" Les Paul Juniors made in 1960 out of a total production run (up to 1961) of just 366 guitars.** Housed in an early seventies (slightly larger) Gibson brown "alligator" softshell case with brown felt lining (8.75).



### A Near Mint Les Paul Personal

1970 Gibson Les Paul Personal.  
Walnut (9.25).

#01453

\$4,500

The upscale Personal (named for Les's own modified Customs) was basically a more luxurious model with fancy Custom binding. Gold-plated hardware gave this beautiful top-of-the-line instrument some extra class. In September 1969, its West Coast price was a whopping \$650...\$70 above the Les Paul Custom model.

This Les Paul Personal, is one of only 370 guitars produced between 1969 and 1973. This rare guitar weighs 11.30 lbs. and has a nice, fat nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Two-piece mahogany 'sandwich' body with carved top. Three-piece mahogany neck with a wonderful medium profile, and bound ebony fretboard with 22 frets and inlaid pearl block position markers. Inlaid pearl "Gibson" headstock logo and pearl five-piece split-diamond inlay. "Les Paul Personal" on truss-rod cover. Individual Grover Roto-Matic tuners with half-moon metal buttons. Serial number "912945" stamped in blind on back of headstock. No "Made in USA" stamp, very small and unobtrusive 'volute'. Two oblong low-impedance humbucker pickups mounted at an angle with "Gibson" embossed on the plastic pickup covers. Black laminated plastic pickguard. Four controls (volume, bass, treble, decade) on lower treble bout. Phase slide switch and three-way tone selector on small panel on lower treble bout. Microphone volume control knob and one selector switch on upper bass bout. The potentiometers are stamped "137 7010" & "137 7030" (CTS, March and July 1970). Microphone input jack on side of upper bass bout. Guitar input jack on side of lower treble bout. Tune-O-Matic retainer bridge with metal saddles and separate stud tailpiece. All hardware gold-plated. **This guitar is in near mint (9.25) condition with just the tiniest amount of belt-buckle indentations on the back and a few very small surface marks/indentations on the top and the sides. Overall a spectacular example of a quite rare Les Paul.** Housed in the original five-latch black shaped hardshell case with orange plush lining (9.00).

One of 222 Les Paul Personals made in 1970 out of a total run of 370 guitars produced between 1969 and 1973.





### Extremely Rare First Year Pelham Blue Melody Maker

1966 Gibson Melody Maker.  
Pelham Blue with Mahogany Neck (9.00).

#00505

\$2,450

The single pickup Melody Maker was introduced in early 1959, both in regular and 3/4 size versions, as the newer budget model in the solid body line. A dual pickup version was subsequently listed in late 1959. Between 1959 and 1965, the Melody Maker trio kept the same basic specifications but went through two successive body redesigns. The first variant is characterized by a single cutaway shape identical to the original Les Paul Junior except for a thinner body. In early 1961 both the regular and the 3/4 size versions were modified with a double cutaway shape produced by creating an upper horn symmetrical to the lower one (the Melody Maker was about the only solid body in the early 60s not to be fitted with the highly contoured SG design with pointed horns). A further redesign took place in early 1965 when the model took on a double cutaway body with more pointed sculptured horns positioned farther away from the neck. At the same time the body edges became slightly more rounded and the standard finish was changed from sunburst to cherry red. Eventually, the new body shape did not prove very pleasing and in February 1966 the Melody Maker was fitted with the SG body style. The SG-styled Melody Makers were phased out in 1971. See A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, pp. 215-216.



This extremely rare Pelham Blue Melody Maker weighs just 6.50 lbs. and has a nut width of 1 9/16 inches. Solid mahogany body, medium profile one-piece mahogany neck, and rosewood fretboard with 22 jumbo frets. Serial number ("900231") stamped on the back of the headstock. One hot Melody Maker pickup (white plastic-covered single-coil pickup without adjustable poles) with an output of 6.17k. The pots are stamped: "137 65XX" (CTS 1965 [month obscured by solder]). Stud wrap-around bridge/tailpiece with pre-set intonation and Maestro vibrato tailpiece. Apart from a few very small marks on the sides of the guitar, a small surface chip on the back of the neck behind the 10th fret, a tiny amount of finish checking, and the bare minimum of fading to green, **this rare Pelham Blue Melody Maker is in exceptionally fine (9.00) condition.** Housed in the original Gibson black softshell case with brown velvet lining (8.75).

### One of the '63 SG Specials That Pete Townsend Didn't Break!

1963 Gibson SG Special.  
Cherry (8.50).

#00668

\$6,500

"The Les Paul Special was introduced in 1955 as an intermediate model between the regular Les Paul guitar and the lower-priced Junior and TV instruments. Like the latter, the Special underwent two successive body redesigns in 1958 and 1961 while the Les Paul affiliation was discontinued in late 1959. The model was then renamed SG Special without any apparent changes in the specifications other than the removal of Les Paul markings. By 1965 the (short) Gibson Vibrola tailpiece, so far available as an option, became a standard appointment of the Special" (A.R. Duchossoir, *Gibson Electrics -- The Classic Years*, pp. 211-212).



This 13-inch-wide SG Special weighs just 6.60 lbs. and has a nice, fat nut width of 1 11/16 inches and a standard Gibson scale length of 24 3/4 inches. Solid mahogany body, one-piece medium profile mahogany neck, and bound rosewood fretboard with 22 medium jumbo frets and inlaid pearl dot position markers. Headstock with inlaid pearl "Gibson" logo. Two-layer (black on white) plastic truss-rod cover. Closed-back "single-line" Kluson Deluxe strip tuners with white plastic oval buttons. Two very hot P-90 pickups with outputs of 7.71k and 8.02k. Five-layer (black/white/black/white/black) plastic pickguard. Four controls (two volume, two tone) plus three-way pickup selector switch, all on lower treble bout. Black plastic bell-shaped knobs with metal tops. The potentiometers are stamped "134 6202" (Centralab January 1962). Compensated "wrap-over" bar bridge/stud tailpiece and Gibson "Maestro" Vibrato tailpiece with "Walrus-Tooth" handle. Nickel-plated hardware. This totally original guitar is excellent (8.50) condition. The cherry finish on the top, neck, and sides has faded to more of a brownish color. There is a very small stress crack on the treble side of the neck joint, but this is a very old surface crack and does not appear to have moved or worsened for many, many years. There are a few surface marks on the edges of the guitar and on the back of the neck. It is possible that the guitar has been expertly refretted. **The P-90s are super hot and the guitar plays like a dream and sounds fantastic!** Housed in a later Epiphone deluxe four-latch black hardshell case with gray plush lining (9.00).





### A Near Mint Mid 1960s Gretsch Tennesseean

1967 Gretsch 6119 Chet Atkins Tennesseean.  
Mahogany (9.25).

#00188

\$3,950

This near mint forty-one year old Tennesseean weighs just 6.70 lbs. and has a standard Chet Atkins scale length of 24 1/2 inches. Maple body with two painted-on f-holes with white borders. Two-piece mahogany neck with a nice medium-to-thick profile, and a wide nut width of just under 1 11/16 inches. Bound rosewood fretboard with 22 small 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 with oval metal buttons. Serial number "57915" stamped in black on back of headstock. Two HiLoTron pickups with outputs of 3.05k and 3.14k. Silver-gray Lucite pickguard with "Chet Atkins Tennesseean" and 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. Aluminum compensating Bigsby bridge on rosewood base and aluminum V-cutout Bigsby ("Gretsch by Bigsby") vibrato tailpiece. A few miniscule surface marks on the back, otherwise **this guitar is in near mint (9.25) condition. Must be one of the cleanest examples on the planet complete with the original Gretsch hang-tag.** Housed in the original gray hardshell case with purple velvet lining (9.00).



"With the advent of the 6119 the full complement of Atkins-family models was achieved...The final true-Western version of the Model 6119 cost \$325 [and featured two Gretsch HiLoTron pickups]. In 1962 a similar fate that befell all Gretsch electric guitars produced that year, the ElectroTone hollowbody its simulated f-holes, terminates the true-hollowbody 6119 and the new, modern painted-on-f-hole, 1 7/8-inch thick, streamlined version of the Tennesseean emerged; it will survive virtually unaltered, throughout the sixties, will become one of the company's best and most consistent sellers...the 1962 Tennesseean Model 6119 is a radically different instrument from its 1958-'61 predecessor... George Harrison's use of the Model in the cult classic "Help" and the instrument's affordable price combined to insure its success." (Jay Scott, *The Guitars of the Fred Gretsch Company*, pp. 196-202).



### Very Rare and Near Fine, Totally Original "Jaguar Tan"

1964 Gretsch 6125 Single Anniversary Model.  
Two-Tone Jaguar Tan and Ivory (9.25).

#00236

\$2,850

"In 1958 Gretsch marked the 75th anniversary of the company's founding with a pair of special Anniversary model guitars. These were offered in one- and two-pickup versions that have since been nicknamed as the Single Anniversary and Double Anniversary models. Remarkably, they lasted in the Gretsch catalog until as late as 1977" (Tony Bacon, *Electric Guitars: The Illustrated Encyclopedia*, p. 172).

This very rare and totally original "Jaguar Tan" Single Anniversary weighs just 5.90 lbs. and has a nut width of just under 1 11/16 inches and a scale length of 24 1/2 inches. Laminated maple body, medium to thick profile maple neck, and rosewood fretboard with 21 frets and neoclassic inlaid pearl half-moon (thumbprint) position markers. Headstock with inlaid pearl Gretsch "T-roof" logo and "Anniversary Model" plaque. Individual open-back tuners with white oval plastic buttons. One Gretsch Hi-LoTron pickup with tan plastic surround and an output of 3.61k. Tan Lucite pickguard with Gretsch "T-roof" logo in relief in white. One volume control on upper treble bout and one three-way tone selector switch on upper bass bout. Chrome-plated "Arrow-through-G" with knurled sides. Six-saddle Space Control bridge on ebony base and "G-hole flat" tailpiece. **This guitar is in near mint (9.25) condition.** Housed in the original Gretsch two-tone gray hardshell case with maroon plush lining (9.00). With original green Gretsch Quality Control Dept OK card.



"The revolutionary year 1958 saw dynamic electronic and cosmetic innovation in Gretsch electrics. The company issued new models to capture the utility or student market. To this latter end, four affordable models were issued to commemorate the 75th Anniversary of the founding of the company in 1883...it saw fit to celebrate its Diamond Jubilee by debuting four low-rent -- although they were long-lived since they survived from '58 to the late-1970s -- Anniversary models: the sunburst-finished, one pickup Model 6124; two pickup, sunburst-finished Model 6117; the one pickup Model 6125 in two-tone Smoke Green finish and two pickup Model 6118 in the same two-tone motif." (Jay Scott, *The Guitars of the Fred Gretsch Company*, pp. 205-211).



### **Built For Speed...**

1961 Gretsch 6132 Corvette Solid Body.  
Cherry (9.25).

**#01443**

**\$2,000**

This Cherry Red Mahogany Corvette Solidbody weighs just 6.00 lbs. and has a nut width of 1 11/16 inches and a wonderful medium-to-thick neck profile. One-piece mahogany neck with a scale length of 24 1/2 inches, and Brazilian rosewood fretboard with 21 original 'thin' frets. The serial number "44859" is stamped on the top edge of the headstock. Kluson Deluxe 'double-line' closed-back strip tuners with white plastic oval buttons. One Hi-Lo'Tron single-coil pickup in the bridge position with an output of 3.32k. Chrome "Arrow-through-G" knobs with cross-hatch pattern on sides. The pots are dated "615 7604 6205" (ROC, February 1962). The tuners on this guitar are Kluson 'double-line' - we would normally expect to see Kluson 'single-line' on a 1961/62 guitar - but does anyone really care! **This is a near mint example and is certainly the cleanest all original late 1961 / early 1962 Corvette that we have seen.** There is a minute amount of belt buckle scarring on the back (nothing through the finish) and the bare minimum of fading to the cherry finish on the body. There is a small area on the back of the headstock where a rectangular label has been removed. The first few frets show some signs of wear but will certainly sustain many more years of playing...**The guitar looks, plays and sounds quite wonderful.** Housed in the original Gretsch tan softshell case with green felt lining (9.25).



"In the early 1960s, Gretsch attempted to move into the inexpensive solidbody market primarily controlled by Gibson's Les Paul and SG Junior and Special Models. If the Model 6128 Duo Jet, Model 6129 Silver Jet and Model 6131 Jet Firebird were the upper part of the range, like Gibson's Les Paul Custom and Standard Models, the Corvette Solid-body Double Cutaway guitar covered the bottom part of the spectrum. In 1961 the denizens of these lower reaches were non-contoured, slab-bodied solid-bodies reminiscent of the Les Paul Junior in cherry red and TV finish. 1961 Corvettes were available in two colors: the \$148 dark cherry red-stained Model 6132 in Mahogany and the \$185 Platinum Grey... At 13 1/2-inches-wide and 1 1/2-inches-deep with a 24 1/2-inch scale on a full-access neck, you'd swear the Corvette was a Les Paul Junior..." (Jay Scott, *The Guitars of the Fred Gretsch Company*, pp. 212-213).



### **The 21st Century Version of the Elusive Gretsch Jupiter Thunderbird**

2005 Gretsch 6199 Billy-Bo Jupiter Thunderbird (Japan).  
Firebird Red (9.50).

**#00471**

**\$2,400**

This beautifully-built six year old but brand new guitar has all of the good looks of the original 1959 visionary Bo Diddley solid body model. It weighs in at just 6.30 lbs. and has a very comfortable nut width of just under 1 11/16 inches and a scale length of 24 3/4 inches. Chambered mahogany body finished in black with a three-ply maple top finished in Firebird red. One-piece mahogany neck (also finished in black) with a very comfortable medium profile, and rosewood fretboard with 22 thin frets and pearlloid Neo-Classic "thumbnail" position markers. Headstock with black overlay and inlaid pearlloid Gretsch "T-roof" logo. The body has triple binding on the top and the neck and the headstock have single binding. Individual open-back Grover StaTite tuners with oval metal buttons. Serial number "JT05 118031" and "Billy Bo" signature in white on the back of the headstock. One Gretsch TV Jones Power'Tron pickup in the neck position and one Gretsch TV Jones Power'Tron 'Plus' pickup in the bridge position, with outputs of 5.00k and 7.90k respectively. Black Plexi pickguard. Four controls (two individual volume controls and master tone control on the lower treble bout and master volume control on upper treble bout) plus three-way pickup selector switch on upper bass bout. "Arrow-through-G" knobs with cross-hatch pattern on sides. Gretsch Adjustomatic bridge on pinned rosewood base. Gretsch "G" cutout tailpiece. **This guitar is in mint (9.50) condition and is complete with all of the original case candy.** Housed in its original Gretsch, three-latch black hardshell case with black leather ends and black plush lining (9.50).



Rock luminaries Billy F Gibbons and Bo Diddley joined forces to bring you a 21st century version of the elusive Gretsch Jupiter Thunderbird™, now dubbed the 'Billy-Bo'. Designed in '59 from Bo Diddley's talented hand...! 'Some time ago, Bo gave me the guitar as a gift. It was during the recent ZZ Top recordings when the engineering crew and I snaked through the guitar vault searching for that "certain-something" guitar and there it was! We didn't risk subjecting such a rare instrument to the rigors of the road so this new, reproduction model was recreated with some BFG Mojo thrown in for good measure. It's now the main stage guitar with a groove.' -- Billy F Gibbons.



### Near-Mint 1964 Guild 'Slim-Jim' Complete With Original Hang-Tag

1964 Guild Slim Jim T-100C.  
Sunburst Three-tone (9.25).

#01385

\$1,450

This all original 16 1/4 inch-wide, featherweight thinline guitar weighs just 5.70 lbs. and has a nut width of 1 11/16 inches, a scale length of 24 3/4 inches and a wonderful medium-to-thick neck profile. Triple-bound (top edge only) two inch thick body with a one-piece laminated maple top and back and laminated maple sides, One-piece mahogany neck, and bound rosewood fretboard with 20 original medium-thin frets and inlaid pearl dot position markers. Headstock with Inlaid pearl "Guild" logo, pearl "Chesterfield" inlay and black metal truss rod cover with two screws. Waverly open-back strip tuners with cloverleaf shaped metal buttons. Serial number "34477" stamped in blind on back of headstock. Single Guild metal-cased single coil pickup (in the neck position) with an output of 5.53k. Original black lucite stairstep pickguard with gold silk-screened "Star" and "Guild". Two controls (one volume, one tone). Guild black plastic control knobs with ribbed sides and 'G'-logo on a silver disc. Rosewood bridge with pre-set compensating saddle on a height adjustable ebony base. Guild 'Lyre' tailpiece with 'G' cutout. Inside the bass 'f' hole is the original 'Guild Guitars Inc. Hoboken, New Jersey' white oval label with the model "T-100" and the serial number "34477" written in blue and also "Made in USA" stamped in black. All hardware nickel plated. There is very little wear to the original medium-thin frets. There is one very small surface finish 'chip' on the top edge and a few on the back and sides of the body. Otherwise **this fifty-seven year old example is in near mint (9.25) condition. Complete with the original folding hang-tag with matching serial number, the original Guild polishing cloth and the original case-key.** Original Guild three-latch black shaped hardshell case with light blue padded lining (9.00)

"The T-100C was patterned after the CE-100 and it was the first Guild model with a 2-inch deep 'thinline' body. The T-100CD was the same instrument, but with double pickups, a pickup selector switch and individual volume and tone controls for each pickup" (Hans Moust, *The Guild Guitar Book*, p. 60).



### Hofner's Mid-Range Archtop

1960 Hofner 456/S/b Acoustic (fitted with Schaller pickup).  
Natural (8.75).

#01431

\$1,500

This blond Hofner 455N which was originally purchased in Holland, weighs just 4.70 lbs. It has a nut width of just over 1 5/8 inches and a scale length of 25 1/4 inches. Two-piece highly flamed maple top with nitrocellulose finish, two-piece highly flamed maple back, and highly flamed maple sides. Two-piece maple neck with a mahogany center strip and a really nice thick profile. Brazilian rosewood fretboard with original three-layer nut, 'zero' fret and 22 original? medium-jumbo nickel-silver frets. Three-in-a row Hofner open-back strip tuners with 'chiklet' shaped pearloid buttons. On the back of the headstock is a decal with "Muziek Van / Eindhoven" in gold with black trim. Shaped mother-of-pearl with black edging pickguard secured by two pins. Hofner rosewood bridge with ivory saddle on height adjustable rosewood base. Original nickel-plated 'trapeze' escutcheon tailpiece secured to the bottom edge by two pins and one screw (stamped "Made in Germany"). The original white plastic strap button has been replaced with another one situated just above the old screw hole. An original vintage Schaller 'floating' pickup has been fitted to the guitar. The pickup is secured by three screws on the side of the neck and the cable runs through the treble 'f' hole and a standard jack input has been professionally on the edge of the treble bout. In our opinion the pickup was most likely fitted at the original time of purchase in 1959. The original pickguard side mounting bar is missing and the plating on the trapeze tailpiece shows some wear. **This wonderful guitar is in excellent plus (8.75) condition with just a few small surface marks and some finish checking. It has never had (nor required) a neck re-set, and there are no cracks.**

"When Hofner re-commenced production in Moehrendorf, Bavaria after WW2, the 456 was one of the archtop models offered. The 456 was intended to be Hofner's mid-range archtop, utilizing nicely flamed maple for the body back & amp; sides, with a maple top. Initially the 456 was only supplied in brown sunburst finish. Later, a natural blonde finish was available, and some examples even have a red-burst finish. The 456 disappeared from the range in 1962, by which stage the 457 model would seem to have taken over as Hofner's principle mid-range archtop." (www.vintagehofner.co.uk)





### Hofner's Mid-Range Archtop

1969 Hofner 457/S.  
Sunburst (9.00).

#01432

\$1,750

This late 1960's/early 70s tobacco sunburst Hofner 457/S. Single-cutaway sixteen inch-wide, three and a quarter inch deep archtop, weighs just 4.80 lbs. and has a nut width of just over 1 11/16 inches and a scale length of 25 1/2 inches. Two-piece laminated close-grain spruce top with nitrocellulose finish, two-piece flamed maple back, and flamed maple sides. One-piece maple neck with a very comfortable medium profile. Bell-shaped, four-layer, black on white plastic truss-rod cover with three screws. Rosewood fretboard with original nut, 'zero' fret and 20 original medium-jumbo nickel-silver frets and pearl dot fretboard markers. The top of the body has five-ply binding and the bottom is single-bound. The f-holes are also single-bound. Headstock with walnut face veneer with "Hofner" decal in gold with black trim and a three-piece mother-of-pearl "dagger" design. Three-in-a row Hofner open-back strip tuners with 'chiklet' shaped white plastic buttons. On the back of the headstock is a decal with "Genuine / Hofner / Original / Made in Germany" in gold with black trim. Shaped two-layer, black on white plastic pickguard secured by three screws with "Hofner" etched in gold. Hofner pre-compensated rosewood bridge on height adjustable rosewood base. Original nickel-plated 'Harp/Jazz/Art-Deco' tailpiece secured to the bottom edge by two screws and two pins (stamped "Made in Germany"). **This wonderful guitar is in exceptionally fine (9.00) condition with just a few tiny surface marks on the spruce top. It has never had (nor required) a neck re-set.**

"The 457 was Hofner's mid-range archtop. Similar in appearance to the 456 model, but with spruce top (solid carved spruce into the 60's). Nicely flamed maple back and sides. Available with or without cutaway, and electric (one, two, and even three pickups with or without active circuits) or acoustic. Produced from 1952 onwards."  
(www.vintagehofner.co.uk).



### A Fine and Totally Original Mid-Seventies Hofner 500/1 Violin Bass

1974 Hofner 500/1 "Violin" Bar-Blade Pickup Bass.  
Sunburst (9.25).

#01150

\$1,950

This near mint and totally original mid-seventies Hofner 500/1 "Violin" bass weighs just 4.00 lbs. Thirty-inch scale one-piece maple neck with a nut width of 1 9/16 inches and a really fat profile. Rosewood fretboard with a 'zero' plus twenty-two original 'medium' frets. Individual 'Kolb' closed-back tuners with squared-off white plastic oval buttons. Two Hofner black plastic bodied single coil "Bar-blade" (shark-fin) pickups with individual height adjustments and outputs of 5.63k and 5.85k. Two 'rotary' volume controls and three two-way 'slider' switches for "Rhythm/Solo", "Bass" and "Treble". The original potentiometers are made by 'Preh' and are all stamped "714". 'Floating' four-saddle ebony bridge with ebony base with four 'friction-fit' moveable saddles. Hofner specific nickel 'trapeze' style tailpiece with "Made in West Germany" stamped on the end. Apart from a few tiny and insignificant marks on the back of the neck **this fantastic bass is in truly near mint (9.25) condition.** Housed in a modern rectangular three-latch black hardshell case with black plush lining (9.25).

This is a superb example of a mid seventies "Beatle" Bass... Walter Hofner conceived of the idea of a short scale violin shaped hollow electric bass guitar in 1955 and introduced the finished product at the Frankfurt trade show in 1956. It was most certainly based on the Gibson EB-1 which was commonly called the Gibson Electric Bass. The measurements are very similar, the Gibson having an 18 7/8 inch long body (Hofner 18 inches); the Gibson body width 11 1/4 inches (Hofner 10 3/4 inches); the Gibson body thickness 2 inches (Hofner 1 3/4 inches); the Gibson scale length 30 1/2 inches (Hofner 30 inches). That famous bass was introduced in 1953 and also featured a 'violin-shaped' body - but was made of solid mahogany and featured a telescopic end-pin for playing bass upright style.

This 1970 example features the two Hofner black plastic bodied single coil "Bar-blade" (shark-fin) pickups, which were introduced in late 1967. They were 'upgraded' versions of the 'Staple-Top' pickups, which when notes were bent, volume was not lost.





**What do Eric Clapton, David Gilmour and Justin Hayward all have in Common? They All Owned and Played a Hofner Club 60...**

1959 Hofner Club 60 Brunette (Selmer).  
Sunburst (9.00).

#01430

\$3,250

This rare 'Brunette' Club 60 weighs just 4.20 lbs and has a two-piece book-matched flamed maple back. Five-piece (maple-mahogany-beech-mahogany maple) neck with a scale length of 24 1/4 inches, a nut width of just over 1 9/16 inches and a very fat 'baseball-bat' profile. On the back of the headstock, stamped in blind is the serial number "670". Ebony fretboard with 'triple-layer' nut, 'zero' fret and 22 original jumbo frets. Two Hofner single-coil pickups with outputs of 6.69k and 6.71k. Two volume controls plus three 'slider' switches, all on rectangular tortoiseshell panel (edged in white) on treble bout. White plastic with gold top Hofner 'teacup' control knobs with securing grub screws. Hofner ebony bridge on ebony base with six individually adjustable individual saddles (actually lengths of fretwire). Hofner 'trapeze' tailpiece. Original Hofner leather strap fasteners. **This rare little guitar is in exceptionally fine (9.00) condition** with just some very light belt-buckle scarring on the back (nothing through the finish) and a few very small surface marks on the spruce top. Housed in a later four-latch, shaped black hardshell case with black plush lining (9.00).

"The Club series of guitars are probably those most considered to be the Hofners that helped the early British rock heroes in their early careers. Photographs abound of John Lennon, Paul McCartney, Dave Gilmour, Justin Hayward, etc. clutching a Hofner Club in their youth. The Club was considered by most young guitarists in the late 50s to be the "business", until they were weaned away by such modern developments as the Futurama III or, if really lucky, an American guitar!

This is a similar model to one of the first guitars that Eric Clapton owned, which he bought from a shop in Surbiton called Bells. Clapton recalled seeing this model as the top of the range guitar in the Hofner catalogue when he was 13 years old. (Eric's guitar fetched \$27,600 at the Christie's 'Crossroads' auction in 1999).



**A Very Unusual Bird**

1962 Martin F-55.  
Sunburst (9.00).

#01297

\$2,500

This very unusual 16 inch-wide, first year, Martin electric thinline guitar weighs just 6.00 lbs. Single-cutaway two inch thick hollow arch-top body with two 'f' sound-holes. One-piece laminated maple top, maple back and sides. One-piece mahogany neck with a nut width of just over 1 11/16 inches, a medium-to-thin profile and a scale length of 25 inches. Brazilian rosewood fretboard with 22 original medium frets and inlaid pearl dot position markers. Headstock with "C.F. Martin & Co. / Est. 1833" decal in gold with black trim. The body of the guitar is triple-bound on the top and single-bound on the back. Individual 'single-line' Kluson Deluxe tuners with oval metal buttons (each one stamped on the underside "D-169400 / PATENT NO"). Two original DeArmond Dynasonic pickups with metal trapezoid bezels and outputs of 1.62k and 1.80k. Both pickups with a black plastic spacer. Black lucite pickguard secured by two screws. Four controls (two volume, two tone) on lower treble bout and a three-way pickup selector switch on the treble horn. Guild style black plastic control knobs with 'fluted' sides, white lettering and metal tops. Later pre-compensated height-adjustable ebony bridge on ebony base and Martin "M" cutout tailpiece. Inside the bass 'f' hole the serial number and model number are stamped "181796 / F-55". Also the "Martin & Co" logo is 'branded' on the inside. There is some fine finish checking and a few minor surface marks, The top triple-binding has two slight gaps on the waist, but overall **this rare bird is in exceptionally fine (9.00) condition**. Housed in a later three-latch, shaped black hardshell case with black plush lining (9.25).

325 F-55's were shipped in 1962 out of a total production run of 665 guitars between late 1961 and 1965.

The two DeArmond pickups give this rare bird a sound very similar to the Gretsch hollow bodies of the fifties.

"The F-55 had the same equipment as the F-65, but it was a single cutaway model. It was first made in 1962"







**'Spanish Castle Magic' - Almost the Same as  
Jimi Hendrix's Double-Neck Mosrite...**

1965 Mosrite Joe Maphis Model Double-Neck 6/12 String.  
Natural (9.00).

**#01460**

**\$5,850**

This 1965 'Joe Maphis' double-neck weighs 11.90 lbs., was modified by Semie Moseley in 1975 for Lou Martin. The regular six-string neck has a nut width of just under 1 5/8 inches and a scale length of 24 3/4 inches; the twelve-string neck has a nut width of 1 11/16 inches and a scale length of 24 3/4 inches. Three-piece maple body with 'German Carve' scalloped top-edge. Two one-piece maple necks, both with very comfortable medium profiles, both with zero frets + 22 original thin 'speed' frets. Serial number "2J 359" blind-stamped on the twenty-second fret of both necks. Both necks with unique Mosrite 'M' shaped headstocks and individual Kluson Deluxe 'double-line' tuners with oval metal buttons with "D-169400 / Patent No." stamped on the underside. Two Mosrite single coil pickups with black plastic covers with "Mosrite of California" embossed on the lower edges of each guitar - the outputs on the regular guitar being 10.67k and 12.79k, and on the twelve-string guitar being 10.99k and 11.16k. The pickguard is engraved in black "Lou / Martin". In addition, on the top of the body there is a small rectangular brass plate engraved with "Custom Built / for / Lou Martin / by / Mos-Rite". Two controls (one volume and one tone) plus three-way pickup selector switch (for the six-string neck), three-way neck selector switch and jack input. Bass horn with three-way pickup selector switch (for the twelve-string neck) on its own small three-layer pickguard in the same material. The potentiometers are stamped "134 6628" (Centralab, July 1966). Mosrite 'hat type' chrome control knobs with two grooves and small marker holes. The six-string guitar with a compensated aluminium bridge with aluminium mute device with rubber pad and Mosely 'Vibramute' vibrato tailpiece. The twelve-string guitar with compensated aluminium bridge and a rosewood and aluminium stop tailpiece. **Complete with Lou Martin's original tan leather guitar strap with his name and two music notes onlaid in black leather.** Housed in the original three-latch black rectangular hardshell case with black leather ends and red plush lining (9.00).

Jimi Hendrix had an almost identical guitar to this one (serial # 2J 158) which he used to record "Spanish Castle Magic" on *Axis: Bold as Love* in 1967. That guitar was originally white and has since faded to cream...



**Solid Body Rickenbacker Twelve-String**

1977 Rickenbacker Combo 450-12.  
Fireglo (Shaded Red with Some Yellow) (9.00).

**#01286**

**\$1,750**

"The 450/12 (introduced in late 1964) was the first production model solid body electric twelve string by Rickenbacker. It was simply a twelve string version of the Model 450. The 450-12 was discontinued in 1985."

According to Richard Smith's book, just twelve Fireglo 450-12's were shipped in 1964; three-hundred and thirty-six (all colors) in 1965 and four hundred and eighty-four (all colors) in 1966. After that it would appear that these fine solid-body 12-string guitars were made in rather smaller numbers - probably by order.

This Fireglo 13-inch-wide solid-body 12-string with a 'cresting-wave' shape weighs just 7.30 lbs. has a nut width of just under 1 5/8 inches and a scale length of 24.50 inches. Double cutaway maple body with neck-through-body construction. One-piece maple neck, rosewood fretboard with 21 original medium-to-thin frets and white dot position markers. Serial number "QE 2152" stamped onto bridge/tailpiece assembly. Headstock with opaque white plastic, crescent-shaped plate lettered in white "Rickenbacker" and secured with three screws. Individual dual-line Kluson Deluxe tuners with oval metal buttons. Two Rickenbacker 'High-Gain' Single-Coil pickups, both with two height-adjustment screws and outputs of 12.38k and 12.40k. Single-layer opaque white plastic pickguard with eight screws. Four controls (two volume, two tone) plus three-way pickup selector switch and jack socket, all on pickguard. The potentiometers are stamped "137 763X" (last number obscured by solder) and 137 7642" (CTS, October & November 1976). Seven-sided black plastic knobs with metal tops with black lettering. Rickenbacker pre compensated aluminium bridge with two height-adjustment screws which in turn sits on a Rickenbacker chrome-plated tailpiece secured by five screws. Inside the control cavity, written in pencil is "R-450/12". There are a few very minor surface marks on the edges but **this thirty-four year old solid-body twelve-string guitar is still in exceptionally fine (9.00) condition.** Housed in the original Rickenbacker three-latch, rectangular Silver-Gray case with black leather ends and blue plush lining (9.00)





### A Fantastic Super Rare Factory Black 1957 Rickenbacker 1000

1957 Rickenbacker Model 1000 C150-18 (3/4 size).  
Jet Black (9.00).

#01233

\$1,850

This guitar is identical to the 1957 example shown in color on p. 99 of Richard Smith's *The History of Rickenbacker Guitars*.

This super-rare, factory black finish weighs just 4.90 lbs. and has a nut width of just under 1 5/8 inches and a short scale length of 21 inches. One-piece maple neck, Brazilian rosewood fretboard with 18 original thin frets. Serial number "V 7107" stamped in blind on lower edge of neck at body-end. Individual 'single-line' Kluson Deluxe tuners with (replaced) oval white plastic buttons. Single Rickenbacker 'Pre-Chrome Bar' Single-Coil pickup with two height-adjustment screws and an output of 7.55k. Single-layer white plastic pickguard with fourteen screws (two tiny chips at horn-ends). Later 'Tulip-shaped' single-layer white plastic back-plate secured by fourteen pins. Two controls (one volume, one tone) plus two-way on-off mute switch and jack socket, all on pickguard. The potentiometers are stamped stamped "140 XXX" (Clarostat - year & week obscured by solder). Black bakelite control knobs with ribbed sides. Ebony saddle (slanted) on metal base with four height adjustment screws which in turn sits on Rickenbacker aluminum tailpiece secured by three screws. Complete with the original aluminum bridge cover. Apart from the professional replacement of the back-plate and the tuners, this fifty-four year old very early guitar is in all original condition. There is a small amount of wear to the back of the neck and the body edges, especially on the lower edge. **This is the first example of one of these super rare guitars that we have ever seen and we can safely give it an exceptionally fine (9.00) rating.** Housed in the original Selmer imitation gray snakeskin hardshell case with maroon plush lining (9.00).

"Models 900, 950, and 1000 -- These short scale student guitars came out in 1957. The 900 had a single pickup and a twenty-one fret neck. The 950 was the same as the 900, but with two pickups. The 1000 had one pickup and an eighteen fret neck." (Richard R. Smith, *The History of Rickenbacker Guitars*, p. 145). According to Richard R. Smith (p. 237), at total of 354 1000's were shipped from the factory between 1957 and 1960: 28 Black; 43 Natural; 17 Autumn; 8 Gray; 258 with no color specified.



### Very Early and Super Rare Silvertone '1359' Standard Model

1954 Silvertone 1359 Std "Peanut" Style Body / Coke Bottle Headstock.  
Tan and Ginger Simulated Leather (9.00).

#01223

\$2,250

This super-rare 1954 Silvertone weighs just 5.10 lbs. and has a nut width of just over 1 9/16 inches and a scale length of 25 inches. Masonite top and back over a pine frame with 'solid center' strip. Body covered in ginger colored vinyl with tan edging. Huge, thick profile poplar bolt-on neck (secured by two screws) with 3/4 inch square aluminum tube beginning at the peghead and going through the body to the bridge. No truss rod other than the aluminum neck rod. Brazilian rosewood fretboard with aluminium nut, 20 medium-jumbo aluminium frets and aluminium position dot markers. Open-back Kluson Ideal G-132 three-a-side strip tuners with white oval plastic buttons. Two "Lipstick-Tube / Split-Shell" pickups with alnico bar magnets and outputs of 4.09k and 4.26k. The height of the pickups can be adjusted via four screws on the back of the body. Clear plastic pickguard secured by two screws. Two concentric 'stacked' controls (two volume, two tone) + three-way metal toggle 'tone' switch. The potentiometers are stamped: 137 446 (CTS, November 1954). Concentric white plastic knobs with ribbed top edges. Combination Brazilian rosewood bar bridge on a four-way adjustable lightweight aluminium tailpiece. There is no visible serial number which is often the case with early Danelectro's / Silvertones. **This guitar is in exceptionally fine (9.00) condition with just a few small marks on the edges of the body and on the edge of the headstock.** Housed in a slightly later (sixties) three-latch, shaped black softshell case with red plush lining (8.00).

This is a late '54 or early '55 'transitional model' with the 3/4 inch square aluminium neck rod and the early fretboard markers.

The original price way back in 1955 was \$100 !! Just about every great guitar player from Jeff Beck to Eric Clapton to Jimi Hendrix to Jimmy Page to Eddie Van Halen - and even Elvis Presley has used a Danelectro or a Silvertone at one time or another...



# Notes

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