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American-Made. World-played.



Gibson

Making history. Yesterday, today, tomorrow.

It was 1894. A time of Wild West shows, bareknuckle boxing and mandolin music. The old gourd-shaped "potato bug" mandolin — unchanged in design and tone for generations — reigned supreme among fretted instruments.

It was the year a young lefthanded guitarist and wood craftsman established a small business in Kalamazoo, Michigan: O. H. Gibson Mfg. Musical Instruments.

Working virtually alone and unnoticed, Orville Gibson redefined the musical capabilities of fretted instruments. The father of the modern arch-top guitar imparted not only his name, but a vision of innovation and excellence that continues to shape music the world over.

What separated Gibson from other guitar makers was his unshakable conviction that vibrating characteristics of certain "tone" woods were vastly superior to common woods.

Gibson's new arch-top design allowed the top of the instrument to resonate freely. In fact, many of the Gibson company's earliest patents — the floating tailpiece, elevated pickguard and the height-adjustable bridge — were features expressly created to permit the top of the instrument to ring true.

This concept, along with Gibson's new system of bracing, produced mandolins, guitars, fretted zithers and harp guitars that attained a balance of warmth, projection and attack — qualities that distinguish Gibson Instruments to this day.

As World War I was coming to a close, acoustic engineer-mandolinist-composer Lloyd Loar





joined the Gibson company and took charge of an ambitious team of designers. The adjustable truss rod was developed and patented. Celebrated new instruments came forward: the Mastertone banjo, the F-5 mandolin and the L-5 – America's first f-hole, arch-top guitar. In the hands of innovators like Eddie Lang, the L-5 became the prototype for virtually every jazz guitar made since.

In the 30's, Gibson introduced the Electric Spanish series. And the brilliant Oklahoma blues and jazz man, Charlie Christian, used his ES-150 to create a sound that encouraged the evolution of both bebop and R & B.

It was in the late 40's, though, when a free spirit by the name of Les Paul approached Gibson with a concept that would change the course of music history. Called simply, "The Log," Paul's experimental model was a 4" x 4" board with pickups, tailpiece and solid arched wings (for a guitarlike appearance).

In 1952, Gibson issued its classic Les Paul Standard – an arch-top, gold-finished, two-pickup model which produced greater brilliance, sustain and singing volume than any instrument of its time. Rock 'n roll had begun, and rock's guitar had arrived.

An explosion of Gibson inventions took place. The Stop Bar™ tailpiece, Tune-O-Matic™ bridge, humbucking pickup. Features that have become standards of excellence.

New concepts gave rise to radical new shapes and sounds in Gibson guitars: the Flying V, Explorer, SG, Thunderbird and Firebird. Even double-necked models. Instruments that have been imitated a dozen times over, but never duplicated.

The Gibsons of today uphold this tradition of quality and pioneering vision. In a world of faster and cheaper and good enough, the discerning player knows that dedication to the best isn't a luxury – it's the only thing that really matters.

Construction

An instrument of timeless tonal qualities cannot be manufactured in a matter of hours or days, or even weeks. An instrument intended to provide a generation of music must have a full season of growth in the hands of patient craftsmen.

This is why a Gibson guitar is months in the making. Character building takes time.

The first and foremost component of a Gibson guitar is the wood. "Tone" woods are chosen for their ability to produce, project and sustain tone. Only the finest hard maple, spruce, mahogany, rosewood, ebony and alder is selected for lightness, consistency of grain and evenness of color.

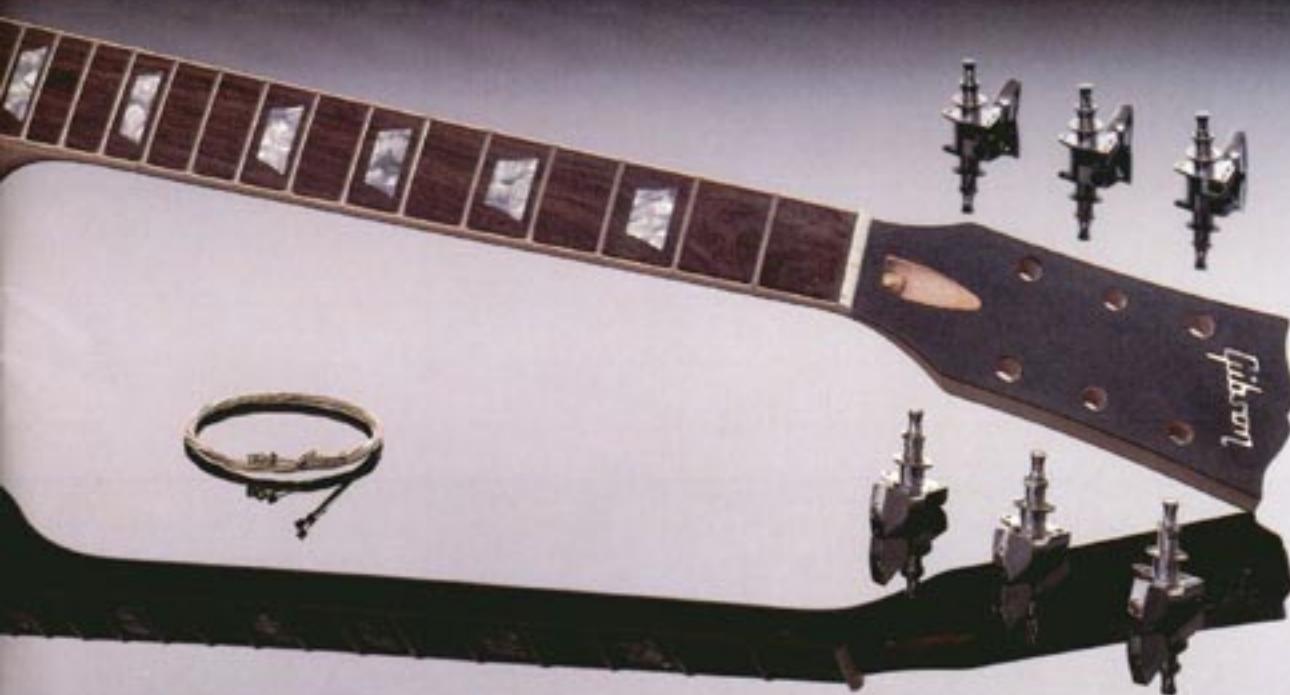
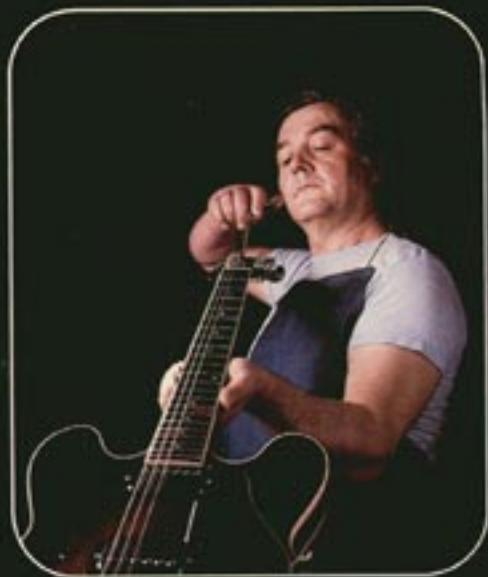
Gibson instruments receive six coats of hand-applied nitrocellulose lacquer, painstakingly buffed to a high gloss finish. Gibson has been perfecting this process since the turn of the century.

Another element crucial to the sound and playability of your Gibson is the construction of the neck. A Gibson neck — whether one-piece, three-piece or five-piece laminate — is quarter sawn for maximum stability and efficient string vibration.

Gibson's carefully shaped necks, radiused fingerboards and polished nickel silver frets are justly renowned for their feel in the player's hand and impeccable response. There's no secret to this construction, just a difficult and costly production procedure. It involves the way Gibson sets up the angle at which the neck slants away from the plane of the instrument's body. This neck pitch, depending on the model, is between zero and five degrees.

The neck pitch brings the neck closer to the body for playing com-





fort. And it also permits the player to derive the maximum benefit from the Gibson Tune-O-Matic™ bridge and Stop Bar™ tailpiece adjustments.

The pitch of the peghead, or head pitch, also varies according to the model, ranging from ten to seventeen degrees. The head pitch creates down pressure across the nut, thus eliciting buzz free string-to-nut contact, efficient string vibration and additional sustain.

The Stop Bar tailpiece is adjustable up and down to produce varying controlled degrees of down pressure across the bridge. When the tailpiece is lowered, down pressure increases and the instrument becomes more responsive with additional sustain. Raising the tailpiece achieves a lessening of attack and sustain for a faster, more slippery feel.

The Tune-O-Matic™ bridge offers further height adjustments and permits you to compensate for individual string intonation characteristics. Other Gibson bridges and tailpieces are equally functional, each designed to satisfy its own unique musical purpose.

From the design of the electronics to the finishing of the frets, from the methodical hand-sanding and buffing through 50 separate quality control checks to the field-tested dependability of Gibson parts, Gibson electric guitars are a perfect balance of flexibility and stability.

This tradition of excellence dwells in the soul of every Gibson craftsman, and is translated into the character and tone of every instrument produced. The craftsman may never meet the player, but they know each other very well. Neither is willing to compromise. Not now. Not ever.

Les Paul Series

This is the guitar that transformed an era and became an industry standard. An instrument which transcends imprecise stylistic conventions. A guitar as much at home in the midst of mega-watt heavy metal as in the hands of a jazz musician.

This is the Gibson Les Paul model, namesake of a master innovator and peerless musician — thirty years after its introduction, still ahead of its time.

The composition of the Les Paul model is legend: the mahogany body for richness, warmth and broad harmonic spectrum; the arched maple top for brilliance, clarity and sustain.

Bonded to a one-piece mahogany neck and powered by Gibson's "Pat. Appl. For"™ humbucking pickups, the Les Paul model delivers a broad tonal range from crisp, biting treble to crystalline midrange to luxuriously smooth bass.

Today there is a family of Les Paul instruments, each bearing that unmistakable identity of tone recognized around the world as the Les Paul sound, yet each with important distinctions for the discerning player.

The Les Paul Standard represents the culmination of more than 30 years of design and technological evolution. We've combined the best ideas and most requested features from three decades of player input to provide you with the quintessential electric guitar.

Gibson provides the distinctive deep-dish arched top which originally set the Les Paul apart from assembly line instruments. We've re-

Les Paul Standard





vived the skinny SP-1 headstock with its vintage 17-degree head pitch. It's part of what produced the country twang and blues shout so revered in classic models of the late 50's.

Gibson has also recreated its original "Pat. Appl. For." pickups — complete with robust bass response and glistening high end.

Today's Les Paul Standard is 30 years of electric guitar in the electric guitar that made history.

The Les Paul Custom is the time-tested classic of the line. The Custom is distinguished by a larger peghead, gold-plated hardware, multiple body bindings both top and back, and more elaborate pearl position markers and peghead inlay.

Many players express a preference for the Custom's ebony fingerboard, perceiving that it yields a brighter, more staccato response.

And for those who prefer the look of chrome, Gibson also offers the Les Paul Custom with chrome-plated parts.

The Les Paul Deluxe, cousin of the Les Paul Standard, features most of the same design innovations and aesthetic touches.

The real difference is in the electronics.

Smaller than Gibson's original humbucking pickup design, the Deluxe humbucking pickup is preferred by players who require a tighter, crisper sound. These pickups enable "Deluxe Humbuckers" to yield increased high frequency output, thus making the Les Paul Deluxe model ideal for players who require a sharp, distinctive attack.

For specifications on the Les Paul Standard, see the following page.

Les Paul Standard

BODY Mahogany body with "deep dish" carved maple top □ Vintage single cutaway design □ Chrome-plated hardware □ Adjustable Tune-O-Matic™ bridge with Stop Bar™ tailpiece □ Cream colored body binding and fingerrest □ Two Gibson "Pat. Appl. For." humbucking pickups with cream colored mounting rings □ Individual volume and tone controls □ Three position toggle switch for pickup selection (individual or both pickups simultaneously) □ The new ultra-safe Gibson "Posi-Lok"™ strap button.
Body Size: Length 17 $\frac{1}{4}$ ", Width 12 $\frac{1}{2}$ ", Depth 1 $\frac{1}{8}$ ".

NECK Mahogany neck featuring vintage SP-1 seventeen degree pitched peghead □ Width at first fret 1 $\frac{1}{8}$ " □ Rosewood fingerboard with deluxe inlays and corresponding side dots □ Cream colored fingerboard binding □ Traditional keystone shaped buttons □ Gibson truss rod with traditional Gibson bell shaped truss rod cover.
22 frets □ 24 $\frac{5}{8}$ " scale length.

Les Paul Custom

BODY Mahogany body with "deep dish" carved maple top □ Vintage single cutaway □ Gold-plated hardware □ Adjustable, Tune-O-Matic™ bridge and Stop Bar™ tailpiece □ Black pickguard with white revealed edge □ Multiple black/white body binding top and back □ Two Gibson "Pat. Appl. For." humbucking pickups with individual volume and tone controls □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously) □ The new ultra-safe Gibson "Posi-Lok"™ strap button.
Body Size: Length 17 $\frac{1}{4}$ ", Width 12 $\frac{1}{2}$ ", Depth 1 $\frac{1}{8}$ ".

NECK Mahogany neck featuring multiple bound, SP-2 peghead, pitched at seventeen degrees □ Width at first fret 1 $\frac{1}{8}$ " □ Bound Ebony fingerboard with pearl block inlays and corresponding side dots □ Pearl inlaid head veneer □ Individually enclosed machine heads featuring the exclusive Gibson Crank™ fast string winding system □ Gibson truss rod with the traditional bell shaped truss rod cover.
22 frets □ 24 $\frac{5}{8}$ " scale length.

New, solid brass Gibson Super Tune Vibrola incorporating the Gibson TP-6™ fine tuning tailpiece, optional at extra cost.
Chrome plated hardware is optional.





*Les Paul Custom
with Chrome Parts*

Les Paul Deluxe

Les Paul Deluxe

BODY Mahogany body with "deep dish" carved maple top □ Vintage single cutaway □ Top bound with cream colored body binding □ Chrome-plated hardware □ Adjustable Tune-O-Matic™ bridge with Stop Bar™ tailpiece □ Cream colored fingerrest □ Two Gibson Deluxe Humbucking™ pickups with cream colored mounting rings □ Individual volume and tone controls □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously) □ The new ultra-safe Gibson "Posi-Lok"™ strap button.
Body Size: Length 17 $\frac{1}{2}$ ", Width 12 $\frac{1}{2}$ ”, Depth 1 $\frac{1}{4}$ ".

NECK Mahogany neck featuring vintage SP-I seventeen degree pitched peghead □ Width at first fret 1 $\frac{1}{8}$ " □ Rosewood fingerboard with deluxe inlays and corresponding side dots □ Cream colored fingerboard binding □ Gibson truss rod with traditional bell shaped truss rod cover □ Traditional keystone shaped buttons. 22 frets □ 24 $\frac{1}{4}$ " scale length.

Chet Atkins

It happens only once or twice in a generation. An entirely new concept finds form, an unprecedented design takes shape, an idea is given voice — and history is made.

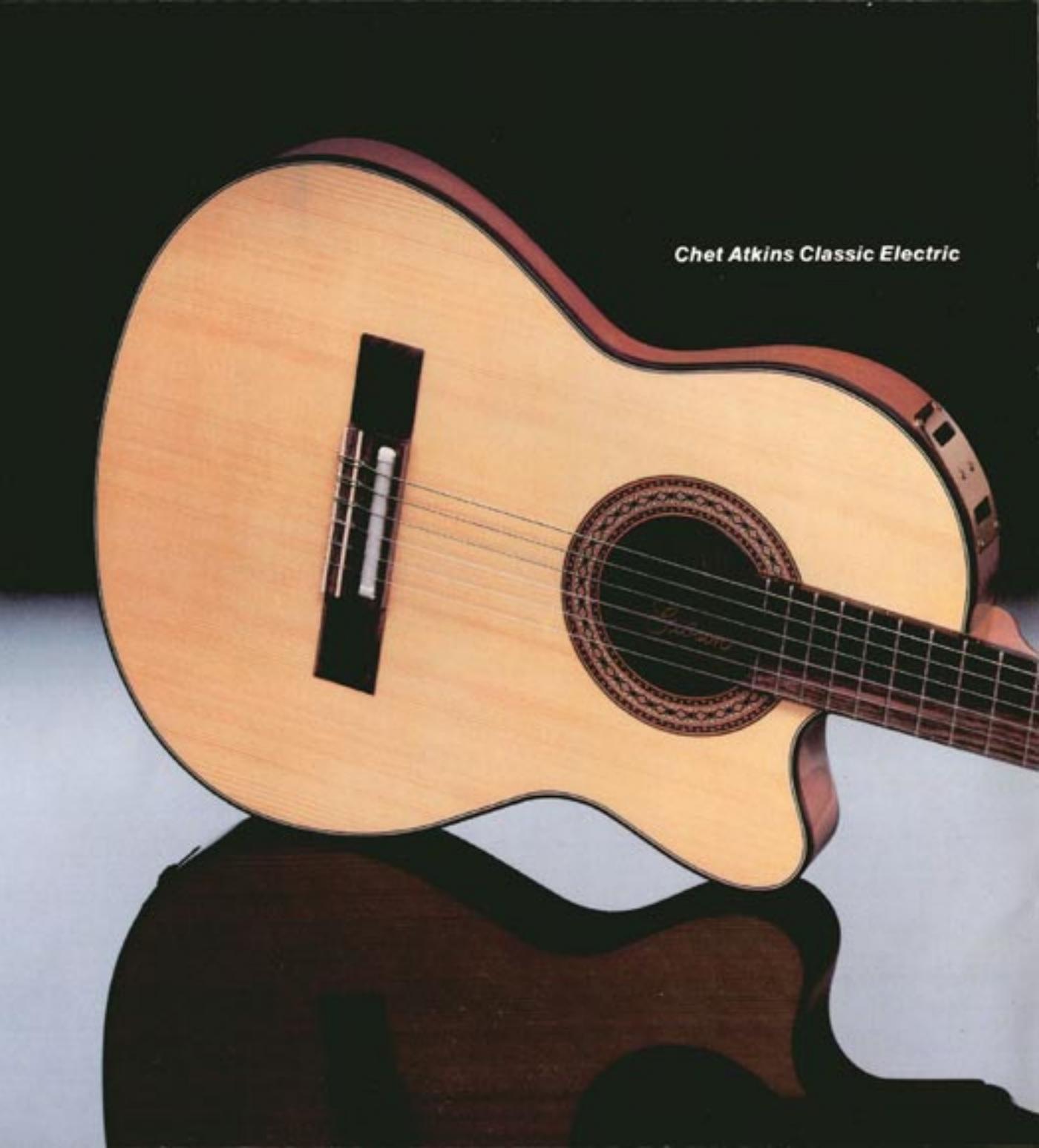
The Chet Atkins Classic Electric Guitar. Players tell us that it's probably the single most important advancement in guitar design and technology since Gibson introduced the Les Paul Standard thirty years ago.

Now, thanks to the commitment of the legendary finger picker Chet Atkins, Gibson has arrived at a design that satisfies the demands of acoustic players, yet successfully amplifies the character of the nylon string. It even permits the player to overdrive the signal or route it through effects pedals — all without feedback — for no-compromise performance.

The body is crafted from the finest mahogany, with specially designed sound chambers routed into the wood at strategic locations. Then, to accentuate the warmth and depth of the body, a close-grained spruce sound board is used to seal the top. Six individual piezoelectric transducers translate string motion into energy while six individual trim pots permit string-to-string balance for even response.

This instrument is a seeming impossibility — a nylon string solid body, all classic and all electric, all at the same time. The sound which emanates from the sculpture of mahogany and spruce is something players could only imagine, until now. Chords

Chet Atkins Classic Electric





emerge clean and open. Single lines take on a delicate clarity.

In short, the Chet Atkins model can be as much of a classic or an electric as your music requires, constantly opening up uncharted vistas of new sound.

Here is an instrument that defies conventional terminology. It simply must be heard. Because the music tells the story.

Chet Atkins Classic Electric

BODY Book matched solid spruce top, affixed to an acoustically chambered sculptured mahogany body □ Single cutaway design □ Rosewood classic bridge □ Soundhole insert encircled by a traditional classic rosette □ Multiple cream and brown binding on top.
Body Dimensions: 19½" Length, 14½" Width, 1¾" Depth.

NECK Mahogany neck construction with rosewood fingerboard □ Width at first fret 19¼", 2⅓¾" width at the 12th fret □ Adjustable truss rod □ New design, Gibson classic peghead with rosewood veneer and maple underlay □ New design, individually enclosed gold plated classic machine heads 19 frets □ 25½" scale length.

ELECTRONICS New design, Gibson piezoelectric transducer system □ Six individual trim pots accessible through the back of the instrument, permitting output adjustment for each string □ Hi-Z pre-amp with low-noise, high-gain output □ Low profile, knurled volume and treble roll off controls on upper bout rim for easy access.

OPTIONS Optional "Classic" neck in full 2.0" width at first fret, graduated to 2¼" at 12th fret □ "Classic" neck fitted with ebony fingerboard.

Thinline Series

Gibson's innovative synthesis of acoustic and electric guitar designs, pioneered during the 50's, marked another evolutionary milestone in the history of the modern guitar.

In response to the musical desires of the world's foremost players, Gibson defined an entirely new concept and brought forth an instrument which combined the luxurious, full-bodied sound of hand-carved, arch-top models with the thick, penetrating sustain of the Les Paul solid body. The result was a thin-bodied, arch-topped ES (Electric Spanish) style guitar with a distinctive double cutaway.

A solid maple center block running the length of the body provides the sustain. And the character is defined by layers of close-grained spruce used to support the arch and warm the tone of the maple.

The ES-335 Dot. The very essence of classic elegance, one of the most admired and requested models in Gibson history. The balanced feel and extraordinary playability permit the instrument to come alive in the player's hands.

The B. B. King Custom "Lucille." An instrument of unparalleled beauty fashioned after B. B.'s original Gibson model — the one he rescued from a raging fire without a thought for his own safety. Need we say more about Lucille?

ES-335 Dot





The ES Artist. A furtherance of the design concepts that created the original ES style guitar, the Artist emphasizes sustain while retaining the responsiveness and feel to produce a stunning range of popular sounds.

The ES-347. A model offering a number of extras included in the classic thin body design: ebony fingerboard, solid brass nut, block-style inlays and two high output Dirty Fingers™ humbucking pickups with extended frequency response.

ES-335 DOT

BODY Arched maple top and back with matching maple rims □ Vintage double venetian cutaway □ Top and back bound with cream colored binding □ Nickel-plated hardware □ Full maple center block for additional sustain and high frequency response □ Adjustable Tune-O-Matic™ bridge with Stop Bar™ tailpiece □ Black fingerrest with white revealed edge □ Two "Pat. Appl. For" humbucking pickups with individual volume and tone controls □ Three position toggle switch for pickup selection (individual or both pickups simultaneously) □ Original Gibson "Top Hat" knobs □ Ultra safe Gibson "Posi-Lok"™ strap button.
Body Size: 18 $\frac{1}{8}$ ", Width 16", Depth 1 $\frac{1}{4}$ ".

NECK Mahogany neck construction □ Width at first fret 1 $\frac{11}{16}$ " □ Vintage SP-1 peghead with seventeen degree pitch □ Bound rosewood fingerboard with dot inlays and corresponding side dots □ Pearl inlaid head veneer □ Individually enclosed machine heads □ Gibson truss rod with traditional Gibson bell shaped truss rod cover.
22 frets □ 24 $\frac{1}{4}$ " scale length.

The inset photo above illustrates a highly figured maple top, available through the Gibson Custom Shop. For more information on the Custom Shop, see page 26.

B. B. King Custom "Lucille"

BODY Arched maple top and back with matching rims □ Double venetian cutaway □ Top and back bound in multiple black/white binding □ Gold-plated TP-6" fine tuning tailpiece □ Full maple center block for additional sustain and high frequency response □ Adjustable, gold-plated Tune-O-Matic™ bridge, solidly mounted on two $\frac{1}{8}$ " brass studs ("Sustain Sisters") for added sustain and high frequency response □ Multiple bound, shell-type fingerrest □ Two gold-plated "Pat. Appl. For"™ humbucking pickups with individual volume and tone controls □ Three-position pickup selector switch (individual or both pickups simultaneously) □ Stereo wiring with dual output jacks. (Both jacks for stereo, rear jack only for standard monophonic operation) □ Six-position Varitone™ control for additional tonal capabilities □ "Posi-Lok"™ strap buttons
Body Size: Length 18 $\frac{1}{2}$ ", Width 16", Depth 1 $\frac{1}{4}$ ".

NECK Maple neck construction □ SP-2 peghead with mother of pearl inlaid "Lucille" head veneer □ Solid brass fingerboard nut □ Width at first fret 1 $\frac{11}{16}$ " □ Ebony fingerboard with pearl block inlays and corresponding side dots □ Bound peghead and fingerboard □ Deluxe gold-plated Gibson "Crank"™ fast string winding machine heads □ Gibson truss rod with polished brass, "B. B. King" inscribed, bell-shaped truss rod cover.
22 frets □ 24 $\frac{1}{4}$ " scale length.

ES Artist

BODY Arched maple top and back with matching maple rims □ Double venetian cutaway □ Top and back bound in multiple black/white binding □ Adjustable gold-plated Tune-O-Matic™ bridge mounted on two individual $\frac{1}{8}$ " brass studs ("Sustain Sisters") for added sustain and high frequency response □ Full maple center block for additional sustain and brilliant high end □ The exclusive Gibson instant adjust gold-plated TP-6" fine tuning tailpiece □ Multiple bound shell-type fingerrest □ Gibson Active Electronics featuring expansion and compression circuitry, a bright mode, and two potted gold-plated Gibson humbucking pickups □ Three, two-position, mini toggle

B. B. King Custom—"Lucille"

ES Artist



ES Artist specifications continued:



switches for selection of the compression, expansion or bright modes □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously) □ Individual bass and treble controls with center position detent and master volume potentiometer □ Black speed knobs □ The new ultra-safe Gibson "Posi-Lok"™ strap button.
Body Size: Length 18½", Width 16", Depth 1¾".

NECK Maple neck construction with SP-2 peghead design □ Solid brass fingerboard nut □ Width at first fret 1⅓⅔" □ Ebony fingerboard with offset dot style inlays and corresponding side dots □ Bound peghead □ Individual machine heads with the exclusive Gibson "Crank"™ fast string winding system □ Gibson truss rod with engraved brass truss rod cover.
22 frets □ 24¾" scale length.

ES-347

BODY Arched maple top and back with matching maple rims □ Vintage double venetian cutaway □ Bound top and back □ Adjustable gold-plated Tune-O-Matic™ bridge mounted on two individual ¾" brass studs ("Sustain Sisters") □ Full maple center block for additional sustain and brilliant high frequency response □ The exclusive Gibson instant adjust, gold-plated TP-6™ fine tuning tailpiece □ Two gold-plated Gibson high output, Dirty Fingers™ humbucking pickups with individual volume and tone controls □ Three position toggle switch for pickup selection (individual or both pickups simultaneously) □ Coil tap switch to place either humbucking pickup into a single coil mode □ Black speed knobs □ The new ultra safe Gibson "Posi-Lok"™ strap button.
Body Size: Length 18½", Width 16", Depth 1¾".

NECK Maple neck construction with Gibson SP-2 peghead design □ Solid brass fingerboard nut □ Width at first fret 1⅓⅔" □ Ebony fingerboard with pearl block inlays and corresponding side dots □ Bound peghead and fingerboard with mother of pearl inlaid head veneer □ Traditional gold-plated keystone shaped buttons □ Gibson truss rod with traditional bell shaped truss rod cover.
22 frets □ 24¾" scale length.
Chrome-plated hardware optional.

Custom Series

The proud legacy of Gibson's luthiers and artisans lives on in the hollow body, hand crafted Custom Series — the peak of Gibson's achievement.

Working with the finest tone woods available, Gibson still hand-carves many of these instruments with a time-tested procedure inherited from Orville Gibson himself. The top is meticulously shaved and sanded. Over time, it takes shape. The top is tapped periodically with a piano mallet, then sanded again until the wood reaches its own special voice.

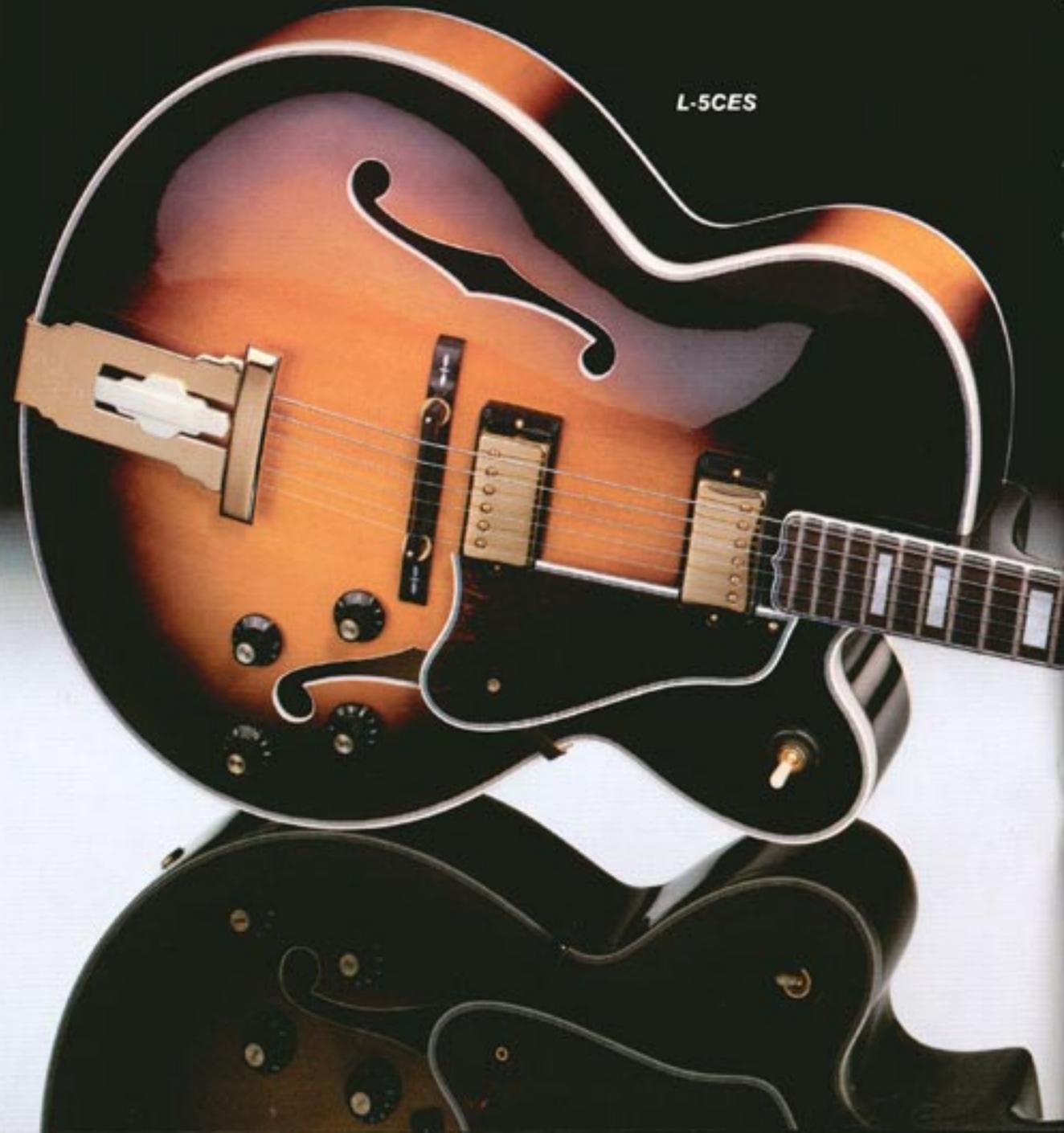
Gibson continues to ply this venerable craft because, after all, we perfected it. And because for every one hundred guitarists who select an instrument for the way it pushes their amplifiers into distortion and clipping, there are still one or two for whom the magic comes from feeling the notes swell up inside the instrument and resonate against their bodies like a heartbeat.

The Gibson L-5CES is the heart and soul of the entire Gibson line — the proud descendent of Lloyd Loar's masterpiece L-5, the world's first arch top, f-hole guitar in 1923. Today's L-5CES has specially designed bracing, a carved maple back, hand-shaped rims and a beautifully finished spruce top.

The Howard Roberts Fusion holds its own in any situation — no matter how subtle or scorching. From dark, pearly tones to rich, screaming sounds, the Howard Roberts Fusion is a remarkably personal instrument — a blood-bred mixture of an ES-175 and a Les Paul.

The new ES-175D is a response to practical input from players who want a more focused sound for expressive applications. It is built with an arched maple top bound to a

L-5CES





mahogany back and matching rims. It feels the same as the original ES-175, but the characteristically full acoustic sound emerges with a noticeably greater degree of warmth.

The Byrdland stands alone among modern arch tops, owing to the particular vision of Nashville pickers Hank Garland and Billy Byrd. Thinner than most Gibson Custom Carved instruments, the Byrdland is a joy to play — even more of a joy to hear.

The Gibson Johnny Smith model is the namesake of one of the most extraordinary musicians of the 20th century. Slightly smaller than the L-5CES, the Johnny Smith (JS-D) utilizes a different system of bracing. The upper register of the neck is flush with the top and attaches to the soundboard's interior bracing for optimum response and additional sustain. The top resonates freely. And the results are light action and sure response in a pure sounding guitar.

L-5CES

BODY Hand crafted, carved solid spruce top and carved maple back □ Solid hand crafted matching maple rims □ Graceful venetian cutaway □ Top and back bound in multiple black/white binding □ Bound "f" holes □ Adjustable ebony saddle with pearl inlaid ebony bridge base contoured to outside top dimensions to maximize acoustical resonance and frequency response □ Gold-plated tailpiece with contrasting engraved silver-plated centerpiece which reads "L-5" □ Multiple bound shell-type fingerrest □ Two Gibson humbucking pickups with individual volume and tone controls □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously).
Body Size: Length 21". Width 17". Depth 3 1/4".

NECK Five-piece laminated maple neck □ Width at first fret 1 15/16"; 2 1/8" at the 12th fret □ Ebony fingerboard with pearl block inlays and corresponding shell side dots □ Multiple bound peghead and fingerboard □ Distinctive pearl inlaid head veneer □ Deluxe gold-plated individual machine heads with the exclusive Gibson "Crank" fast string winding system □ Gibson truss rod with traditional bell shaped truss rod cover. 20 frets □ 25 1/2" scale length.

Howard Roberts Fusion

BODY Newly designed body shape with arched maple top and back with matching hand bent maple rims □ Single Florentine cutaway design □ Bound top and back □ Black fingerrest with white revealed edge □ Adjustable chrome-plated Tune-O-Matic™ bridge with Gibson "Sustain Sisters" (½") brass studs mounted under the bridge for added sustain) □ An internal body design which offers the ultimate wood combination of a maple center block sandwiched between top and back spruce bracing □ The exclusive Gibson instant adjustment chrome-plated TP-6™ fine tuning tailpiece □ One Gibson "Pat. Appl. For."™ humbucking front pickup and one high output Super Humbucking back pickup □ Individual tone and volume controls □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously) □ Black speed knobs □ The new ultra-safe Gibson "Posi-Lok"™ strap button.
Body Size: Length 18½", Width 14½", Depth 2¾".

NECK Maple neck construction with vintage SP-1 peghead design □ Width at first fret 1⅓" □ Ebony fingerboard with dot inlays and corresponding side dots □ Gibson truss rod system with traditional bell shaped truss rod cover. 22 frets □ 24¾" scale length.

ES-175D

BODY Arched maple top □ Mahogany back and rims □ Florentine style single cutaway □ Body binding on top and back □ Chrome-plated hardware □ Adjustable Tune-O-Matic™ bridge □ Trapeze tailpiece mounted on an arched rosewood base □ Black fingerrest with white revealed edge □ Two powerful, Gibson humbucking pickups with individual volume and tone controls □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously).
Body Size: Length 20¼", Width, 16¼", Depth 3¾".

NECK Laminated mahogany neck with vintage SP-1 peghead □ Width at first fret 1⅓" □ Rosewood fingerboard with distinctive pearl inlays and corresponding side dots □ Gibson crown design, inlaid head veneer □ Traditional keystone shaped buttons □ Gibson truss rod system with traditional bell shaped truss rod cover. 20 frets □ 24¾" scale length.

Howard Roberts Fusion

ES-175D





Byrdland

BODY Hand crafted, carved solid spruce top and carved maple back □ Solid, hand crafted matching maple rims □ Graceful venetian cutaway □ Top and back bound in multiple black/white binding □ Bound "F" holes □ Gold-plated Tune-O-Matic™ Bridge with pearl inlaid ebony base □ Gold-plated tailpiece □ Shell-type multiple bound fingerrest □ Two powerful gold-plated Gibson humbucking pickups with individual volume and tone controls □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously).
Body Size: Length 21", Width 17", Depth 2½".

NECK Laminated maple neck □ Width at first fret 1½" □ Ebony fingerboard with pearl block inlays and corresponding shell side dots □ Bound peghead and fingerboard □ Distinctive, traditional pearl inlaid head veneer □ Deluxe, gold-plated, individual machine heads with the exclusive Gibson "Crank" fast string winding system □ Gibson truss rod with traditional bell shaped truss rod cover.
22 frets □ 23½" scale length.

J-S-D

BODY Hand crafted, carved, solid spruce top and carved maple back □ Solid hand crafted matching maple rims □ Graceful venetian cutaway □ Top and back bound in multiple black/white binding □ Bound "F" holes □ Adjustable ebony saddle with pearl inlaid ebony bridge base contoured to outside top dimensions □ Shell-type multiple bound fingerrest □ The exclusive, gold-plated, individually fingered jazz tailpiece, permitting individual adjustment of string down pressure behind the bridge □ Two powerful gold-plated Gibson humbucking pickups with individual volume and tone controls and a three-position rotary pickup selector switch (individual or both simultaneously) □ Floating fingerrest.
Body Size: Length, 20½"; Width, 17"; Depth 2½".

NECK Five ply, laminated maple neck □ Width at first fret 1½" □ Ebony fingerboard with pearl split block inlays and corresponding shell side dots □ Deluxe, gold plated, individual machine heads □ Gibson truss rod with traditional bell shaped truss rod cover.
20 frets □ 25" scale length.

Victory Series

Victory Series represents Gibson's total commitment to the total player.

These multi-voiced instruments combine sophisticated electronics with Gibson's proven neck designs to produce a myriad of percussive, harmonically complex sounds - the kind of biting presence required to make the grade in today's music.

The Victory Series represents a choice - not a compromise.

Consider the Victory MV X. This multi-voiced guitar utilizes a special three-pickup configuration with newly designed Humbuckers™ in the neck and bridge positions and a stacked Humbucker in the center.

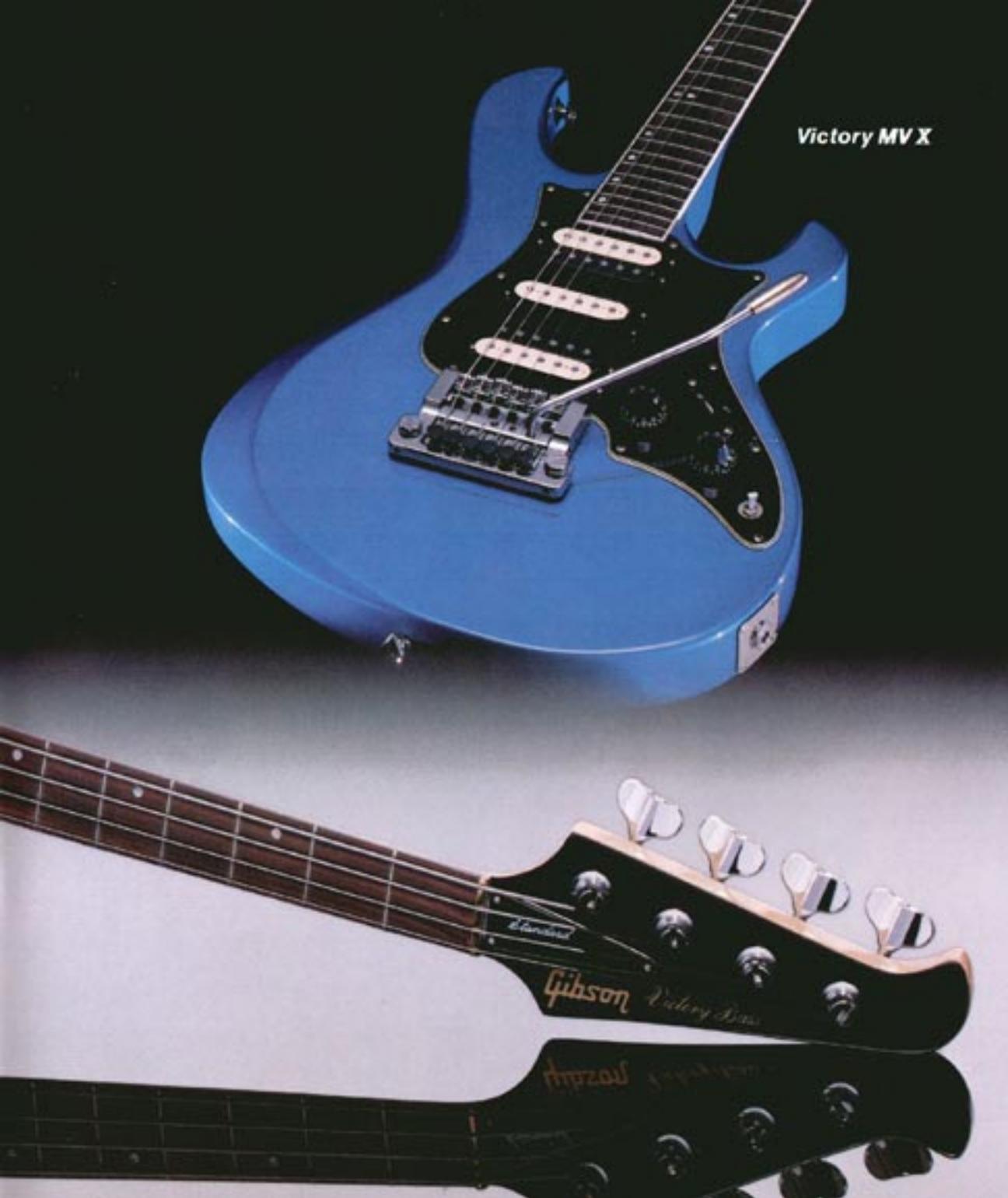
This center position pickup duplicates the tight, focused sound of a single coil - but it is, in fact, a Humbucker. The coils have been stacked vertically, giving the player the smooth noiseless performance of a Gibson humbucking pickup, plus the enhanced attack and harmonic detail of a single coil.

For four-string players, the Victory Bass is one of the most versatile, functional electric basses Gibson has ever made. A full size, long scale instrument which offers today's growing legion of bass players a realistic alternative. The Victory Bass offers a carefully-crafted fretted or fretless neck with a smooth rosewood fingerboard that is free of the dead spots found in other electric basses.

On the Victory Artist Bass, Gibson's active circuitry provides 15 db of cut or boost for bass and treble colorations. Equipped with the new 3-way adjustable Wedge™ bass bridge, the Artist model provides clean response and true intonation.

Victory Standard Bass





Victory MV X

Victory Standard Bass

BODY Select hardwood body construction □ Unique asymmetric design □ Deep cutaway for access to upper register □ New design Gibson chrome-plated bass bridge – "The Wedge"™ – offering total intonation, string action height and string spacing adjustment □ New potted Gibson humbucking pickup with extended frequency response □ Mini-toggle series/parallel switch offering two distinct tonalities □ Pickup placement angled to offer optimum tonal response □ Master volume and tone controls.

NECK Specially contoured maple neck construction □ Width at first fret 1 $\frac{1}{8}$ " with rosewood fingerboard and offset position dots (10" radius) □ Solid brass nut □ Fourteen degree pitched peghead □ Gibson truss rod system for accurate, positive adjustment. Chrome-plated, individual machine heads. 24 frets on treble side □ 34" scale length.

Victory MV X

BODY Select hardwood body construction □ Dual asymmetric cutaway □ Chrome-plated Tune-O-Matic™ bridge and Stop Bar™ tailpiece □ Black fingerrest with white revealed edge □ "Posi-Lok"™ strap buttons (chrome) □ Two special design Gibson pickups in the fingerboard and bridge positions, one newly designed stacked humbucking pickup in the middle position □ Five-position "Blade-type" pickup selector switch (Position #1) – front pickup only; Position #2 – front and middle pickups; Position #3 – middle pickup only; Position #4 – middle and back pickups; Position #5 – back pickup only □ Master volume and tone controls □ Coil tap switch for selecting humbucking or single coil tonalities in any pickup combination.

NECK Maple neck with distinctive peghead □ Fourteen degree head pitch □ Width at first fret 1 $\frac{1}{8}$ ", at 12th fret, 2" □ Ebony fingerboard with offset dot inlays □ White fingerboard binding □ Individual, mini, chrome-plated machine heads □ Gibson truss rod with inscribed "MV X" truss rod cover. 22 frets □ 24 $\frac{1}{2}$ " scale length.

First Editions

Only the most daring can transcend their own times to stand forever apart from the ordinary.

The SG, as well as the instruments shown on the following two pages are designs that shattered every visual and sonic stereotype of their day. Masterpieces of styling and sound innovation created in a supernova of design ingenuity.

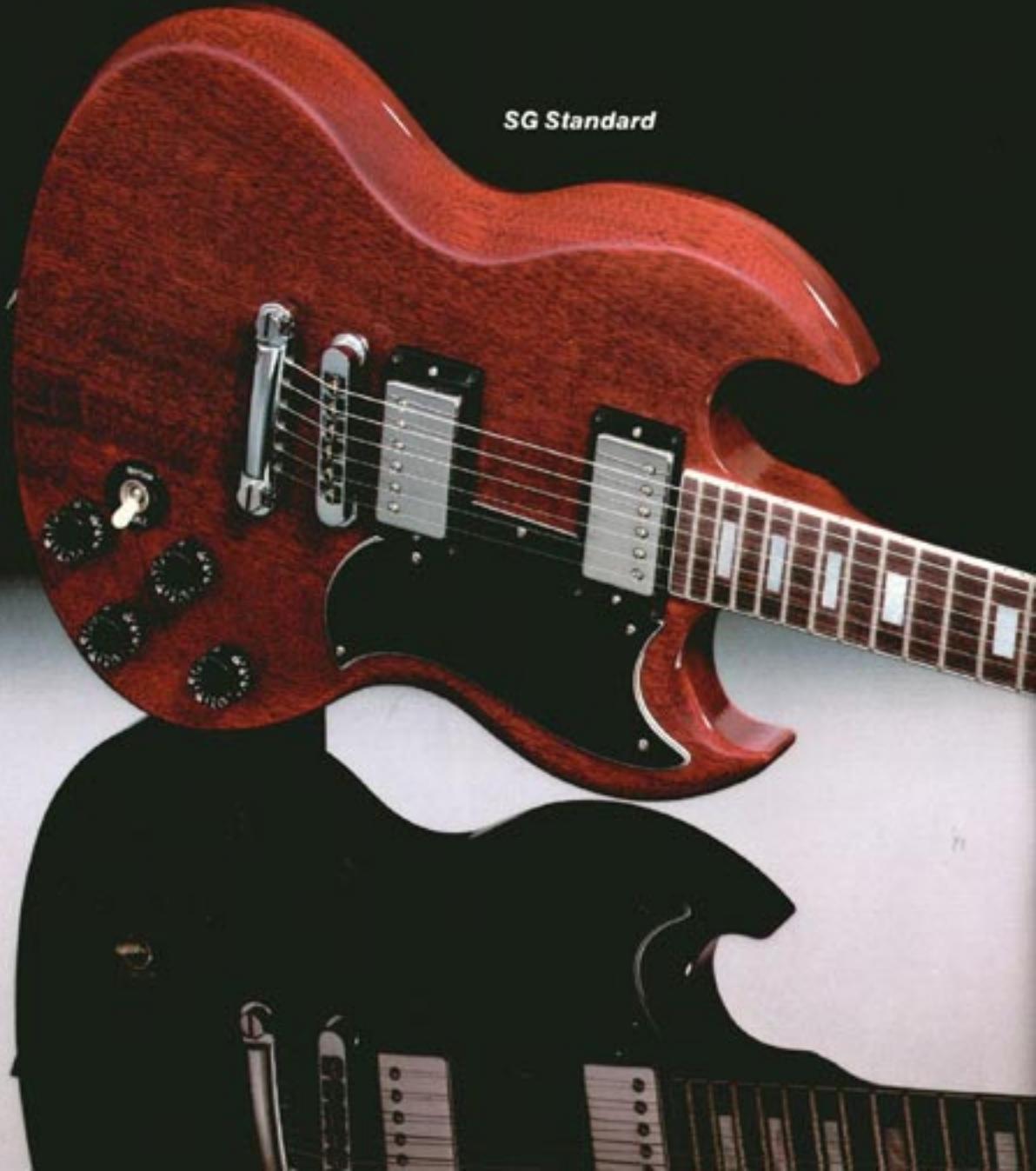
The SG Standard. It's like no other guitar Gibson makes, an instrument that grew up in the 60's when Rock was reaching its zenith, versatile and powerful enough to project the rebellious tone which became the fabric of that classic era. Today the SG is continuing to prove its stamina as a workhorse instrument in a number of musical arenas.

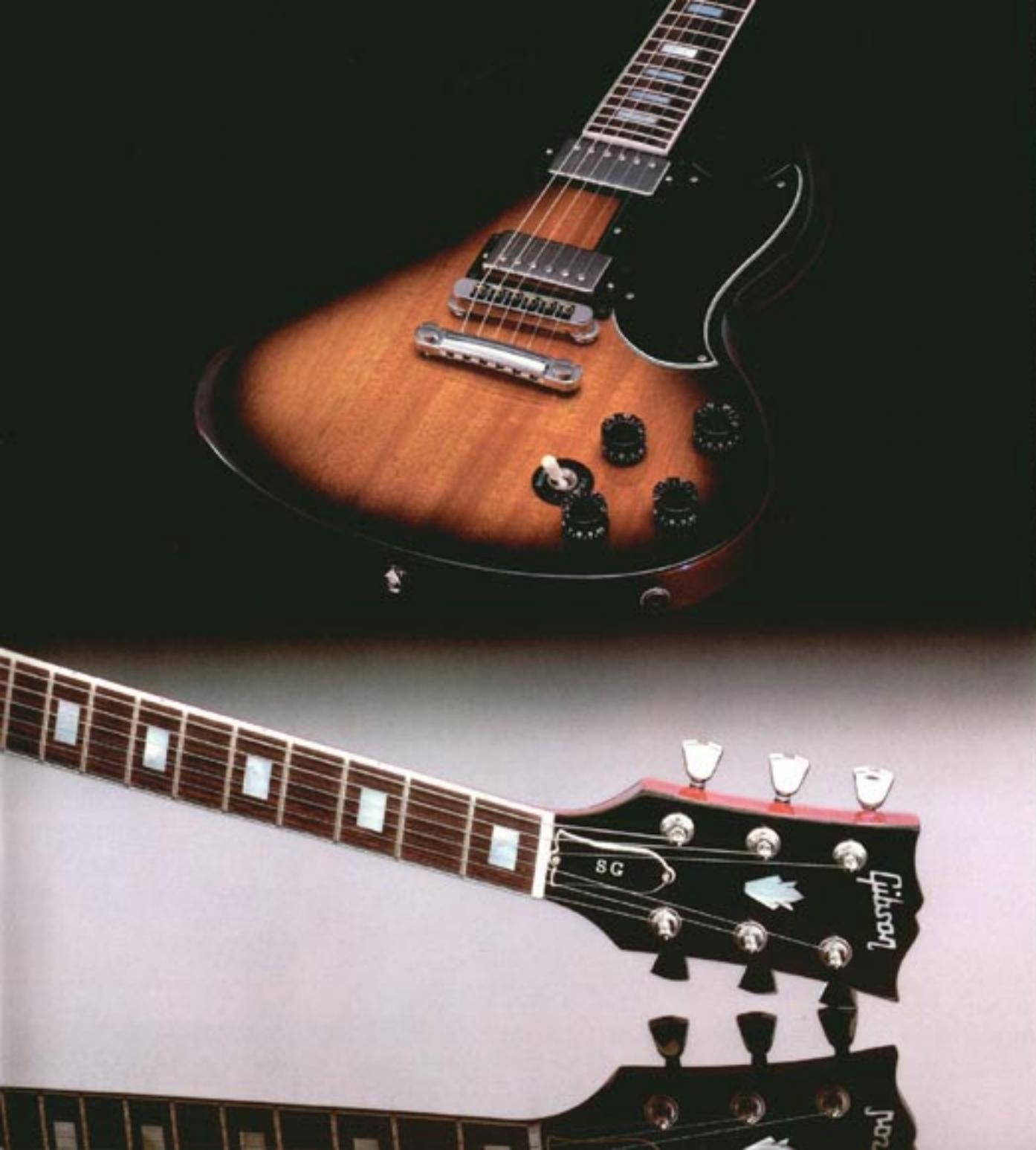
The Futura. An uncommonly graceful shape, contoured to fit the player firmly. Neck-through-the-body construction to allow unimpeded access to all 22 frets. Evolved from two decades of engineering excellence, the Futura is the shape of things to come.

The Flying V and Explorer. Two free spirits from beyond the outer reaches of rock 'n roll. Together they created a sonic boom still being heard, often in the faint echo of imitators.

The EDS-1275. A two-horned dragon of almost mythical proportions. This double-necked cousin of the SG enables the player to produce both

SG Standard





the soft-ringing tone of a 6-string and the silvery, translucent aura of a 12-string.

While radically different from other instruments of their time, and from each other as well, these Gibson legends share a common ancestry of materials, craftsmanship and electronic sophistication.

As distinctive now as when they were first conceived, these time machines have achieved a kind of immortality among fret aficionados.

Like fine wines, these first editions have only improved with age. Unlike fine wines, however, when you "open up" one of these guitars — the music pours forever.

SG Standard

BODY Contoured solid mahogany construction □ Double cutaway design □ Adjustable, chrome-plated Tune-O-Matic™ bridge and Stop Bar™ tailpiece □ Black fingerrest with white revealed edge □ Two chrome-plated Gibson Super Humbucking pickups with individual volume and tone controls □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously) □ The new ultra-safe Gibson "Posi-Lok"™ strap button.
Body Size: Length 16", Width, 13 $\frac{1}{2}$ ", Depth 1 $\frac{1}{8}$ "

NECK Mahogany neck construction with 17-degree pitched peghead □ Width at first fret 1 $\frac{1}{8}$ " □ Bound rosewood fingerboard with block inlays and corresponding side dots □ Distinctive peghead inlay □ Chrome-plated, individual machine heads with traditional keystone shaped buttons □ Gibson truss rod system with traditional truss rod cover, 22 frets □ 24 $\frac{5}{8}$ " scale length.

Futura

BODY Maple construction, neck through body design □ A uniquely sculptured instrument featuring an innovative body taper for remarkable comfort and playability □ Gold-plated hardware including a Stop Bar™ tailpiece and Tune-O-Matic™ bridge □ One specially designed high output humbucking pickup at the bridge and one humbucking pickup at the neck □ Three-position toggle switch for pickup selection (individual or both simultaneously) □ Individual volume controls for each pickup and one master tone control mounted onto a revealed edge pickguard □ Black speed knobs □ Gold-plated "Posi-Lok"™ strap buttons.
Body Size: Length 16 $\frac{1}{8}$ ", Width 12 $\frac{3}{8}$ ", Depth 2".

NECK Width at first fret 1 $\frac{11}{16}$ " □ Rosewood fingerboard with dot inlays □ Gold-plated, individually enclosed machine heads □ Gibson truss rod system and bell shaped truss rod cover.
22 frets □ 24 $\frac{1}{8}$ " scale length.

New, solid brass Gibson Super Tune Vibrola incorporating the Gibson TP-6™ Fine Tuning tailpiece optional at extra cost.

Flying V

BODY Korina body construction □ Gold-plated Tune-O-Matic™ bridge and V-style tailpiece □ Two gold-plated Gibson Pat. Appl. For™ humbucking pickups □ Three "Top Hat" knobs □ Two volume and one master tone controls, each with dial pointer □ Pickup selector switch (individual or both pickups simultaneously) □ Through-the-body string anchoring □ Black pickguard with white revealed edge □ Skid pad located on treble rim.

NECK Korina neck □ Rosewood fingerboard with dot inlays and corresponding side dots □ Original 1958 peghead shape and size, 17 degree peghead pitch □ Keystone emerald descent machine head buttons with individually enclosed gears □ Raised Gibson peghead logo from original 1958 mold.
22 frets □ 24 $\frac{1}{8}$ " scale length.





Explorer

EDS-1275

Explorer

BODY Korina body construction □ Asymmetrical shape with unique Explorer cutaway design □ Adjustable gold-plated Tune-O-Matic™ bridge and Stop Bar™ tailpiece □ Two Gibson Pat. Appl. For.™ humbucking pickups □ Three black "Top Hat" control knobs □ Two volume, one master tone control □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously).

NECK Korina neck □ Rosewood fingerboard with dot inlays and corresponding side dots □ Individual, mini gold-plated machine heads □ Gibson truss rod system with traditional bell shaped truss rod cover □ Width at first fret $1\frac{1}{8}$ ".
22 frets □ 24¾" scale length.

EDS-1275

BODY Solid mahogany body □ Double cutaway □ Chrome-plated hardware □ Adjustable Tune-O-Matic™ bridge with fixed tailpieces □ Black pickguards with white revealed edges □ Two sets of Gibson humbucking pickups (each neck has its own master volume and tone controls) □ Three-position toggle switch for six string and/or twelve string selection □ Three-position toggle switch for pickup selection (individual or both pickups simultaneously).
Body Size: Length 17¼", Width 16¼", Depth 1½".

NECK Two maple necks □ Width at fingerboard nuts $1\frac{1}{8}$ " □ Bound rosewood fingerboards with deluxe inlays and corresponding side dots □ Deluxe fine tuning machine heads □ Gibson truss rod with molded truss rod cover.
22 frets □ 24¾" scale length.

The Custom Shop

Gibson has always been more than simply a source of outstanding instruments. For professional players whose music is a living passion as well as a livelihood, Gibson is a Mecca of ideas, expertise, technology and know-how. It's a place well-marked on the map of stardom.

Musicians come to Gibson to locate that most elusive of musical qualities — a "sound." Not just a fresh sound or a new sound, but a voice all their own, so unique and magnetic in its appeal that it becomes a virtual signature in sound — a personal trademark.

And they come to Gibson to be "fitted" with instruments unlike any they could buy in a music store, even from the Gibson line. They may want a slightly different neck or a particular body configuration — one or more of a hundred variations and alterations that personalize an instrument and make it "feel right" in their hands.

The Custom Shop is, in every sense of the word, Gibson's "tailor." Here concepts are transformed into finished instruments, one-of-a-kind guitars created under strict quality specifications by a highly specialized team of luthiers and craftsmen.

The instruments are beautiful. The materials and workmanship incomparable. Each bears the indelible stamp of individual achievement.

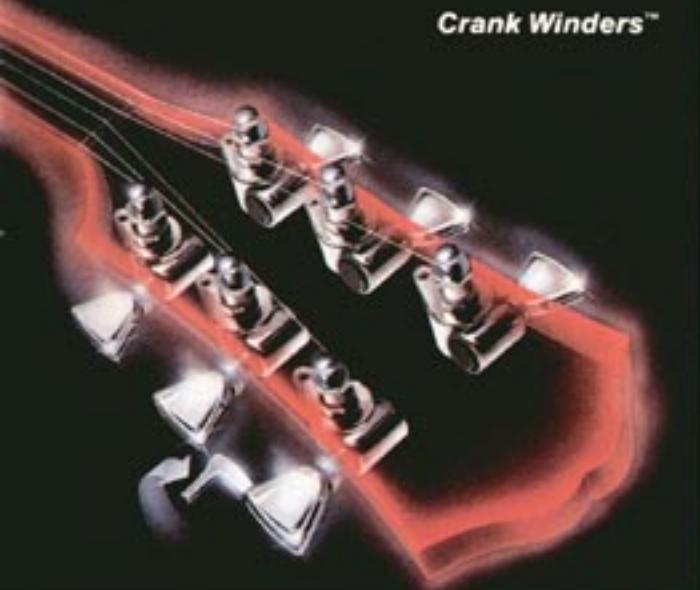
If you would like more information about the capabilities and services available in the Gibson Custom Shop, contact your local Gibson music dealer. He or she can put you on the path toward designing the instrument of your dreams.



Pat. Appl. For™
Pickup



Crank Winders™



Super-Tune™
Vibrola

Tune-O-Matic™ Bridge



Dirty Fingers™
Pickup



TP-6" Fine Tuning
Tailpiece



Parts

It stands to reason that Gibson, the world's premier maker of guitars, would also provide a complete line of parts and accessories. And even if you don't own a Gibson, you can enjoy the fringe benefits of those who do.

Looking for a way to pick up your sound? Gibson has a range of precision pickups for virtually any style or sound. Try our famous "Pat. Appl. For™" humbucking pickups with legendary response and harmonically rich presence. Or to kick your music into overdrive, try Gibson's fire-breathing Dirty Fingers™ pickups.

How about a tremolo system which adds texture and dimension to every note you play — the Gibson Super-Tune™ Vibrola. This unit will send your music into another area code.

For tuning, Gibson handles it perfectly at both ends of the strings. The TP-6" fine tuning tailpiece permits fingertip adjustments to put you right back in tune. And Gibson's Crank Winders™ tuning machines make restringing a snap with their built-in crank handle. Both parts are available in chrome or gold.

And, of course, there's the Gibson Tune-O-Matic™ bridge — the bedrock of a generation of music. Now the 3-point adjustable and Top Adjust Tune-O-Matic™ bridges bring new meaning to "versatility."

The 3-point bridge permits not only individual string control but positioning of the bridge itself. The Top Adjust Tune-O-Matic enables the player to individually position the bridge inserts, either brass or nylon, and lock them from above.

The Gibson catalog of parts and accessories reads like a textbook in sound. This shouldn't be surprising. Because, when it comes to innovation, Gibson wrote the book.

The Gibson Hall of Fame.

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of the Gibson Hall of Fame.

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Charlie Byrd

Larry Carlton

Charlie Christian

Roy Clark

Eddie Condon

Herb Ellis

Tal Farlow

Hank Garland

Jim Hall

Steve Howe

B. B. King

Carl Kress

Eddie Lang

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Merle Travis

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In order to continually improve the design, quality and performance of our instruments,
and to make use of the best available materials at all times,
Gibson reserves the right to change specifications without notice.