



John Birch Guitars Limited



John Birch started making guitars nearly ten years ago after taking a long hard look at the mass-produced instruments from all over the world, for it was only after repairing and Customising scores of these alleged guitars that it became obvious that each one had so many faults and failings that there must be a better way of building them. The last few years have seen enormous improvements in our methods of manufacture due to the expertise of the dedicated team comprised of the Founder, John Birch, John Diggins and Arthur Baker who have completely revolutionised the design and construction of guitars, for the benefit of the demanding players of today. Very few people realise that the guitars bearing famous names from the past have remained unchanged since they first appeared over thirty years ago, when the guitar merely created accompaniment for the singer/player, or it made some almost inaudible contribution to the rhythm section. In any event, it did not emerge as a prominent versatile instrument until around 1960, from which time it has enjoyed a popularity previously unheard of in the history of music.

This Company has introduced no less than SIXTEEN major improvements into guitar construction, and it is obvious from the increased demand for our instruments that our efforts are appreciated by the truly discerning player.

FIRST with guitars that are fully playable on delivery.

FIRST with the all ROCK MAPLE one-piece body centre and neck without weakening joints.

FIRST with the fully contoured neck to body area for hassle-free fingering.

FIRST with the non-weakening TUNNEL TRUSS-ROD SYSTEM to stop twisted necks.

FIRST with the TWO-PACK CHEMICAL CURE LACQUER FINISH proof against wear and sweat.

FIRST with HIGH SUSTAIN WIDE FREQUENCY PICK-UPS in STAINLESS STEEL CASES and EPOXY SEALED against microphony and GUARANTEED FOR EVER AGAINST ANY FAILURE.

FIRST with the 'FLEXIBLE MAGNET' continuous-row balance screws to give full output however wide the strings are 'bent'.

FIRST with a choice of SIX FOR EVER GUARANTEED PICK-UPS having entirely DIFFERENT CHARACTERISTICS OF TONE.

FIRST with the INTERCHANGEABLE PICK-UP SYSTEM of PLUG IN MODULES.

FIRST with GANGED TONE POTS, giving both BASS and TREBLE CUT on one control.

FIRST with MASTER VOLUME CONTROL AS STANDARD on ALL MODELS.

FIRST with STEREO - MONO - ANTI-PHASE CONTROL on ALL MODELS.

FIRST with STAINLESS STEEL BRIDGE UNITS individually adjustable for height and octave.

FIRST with a FULLY PROTECTIVE BACK-PLATE fitted as standard.

FIRST with LEFT-HANDED GUITARS at NO EXTRA PRICE.

FIRST with the incredible MULTIFLUX STEREO PICK-UP interswitchable in pairs to give up to TWENTY SIX COMBINATIONS in STEREO, MONO, ANTI-PHASE or QUADRAPHONIC but built into the standard sized stainless steel case.

The John Birch range of guitars is based upon a completely new concept of design and construction, although there have been a few instruments of other manufacture employing the one-piece neck/body centre. This principle is adopted for every guitar, unless we are forced to revert to the glued-in neck arrangement by the demands of the customer for a specific design.

The Canadian rock maple exclusively used is dried and split lengthwise and grain-reversed to obtain counter-action against twisting, but contrary to other manufacturers, the truss-rod groove is machined sideways into each mating face of the neck section. When finally glued up, the two grooves form a tunnel buried deep within the neck making the truss-rod work inside the neck and not on the underside of the fret-board as is the case with all other guitars. The great emphasis laid on the use of rock-maple is because this is the only suitable material for the necks of guitars. The long, close, stringy grain has the greatest resistance to warping and accidental breakage - contrary to the common mahogany used by most mass-producers. The obvious advantage of the one-piece construction is that there is no joint between neck and body which means (1) no weakness and (2) it is possible to contour the merging area to minimise the impedance to the fingering hand by removing the usual huge lumps of timber present on the vast majority of guitars. In the majority of cases, 24 fret necks are offered with a choice of maple, Brazilian rosewood or ebony, but as all fret-boards are fully coated with lacquer, there is no difference in the 'feel' of the complete neck, merely the colour.

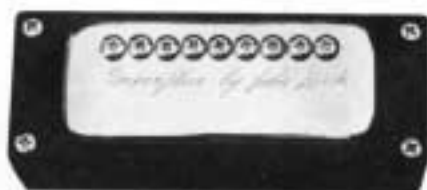
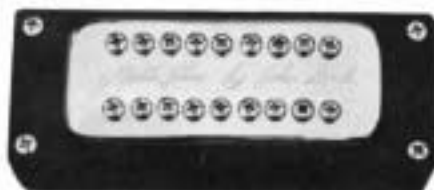
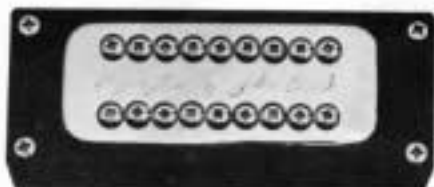
The next most important item on any electric guitar is, of course, the pick-up and here again John Birch is far ahead of all other producers who just cannot seem to think further than the conventional pick-ups they have been using for twenty years or more. There are now five basic units offered, Simplux, Superflux, Hyperflux, Biflux and Magnum which more than adequately cover all possible requirements for the most demanding performer. All these pick-ups are available fitted singly in any combination, or as Multiflux stereo units in six different configurations.

(1) Hyperflux + Biflux, (2) Hyperflux + Magnum, (3) Biflux + Magnum, (4) Superflux 'G' + Superflux 'B', (5) Superflux 'G' + Superflux 'M', or (6) Superflux 'M' with Superflux 'B'.

Front cover picture is of the guitar presented by JOHN BIRCH GUITARS to Roy Orbison at the Queens Hall, Harnchurch, Essex on the occasion of his special concert for the Roy Orbison Fan Club 1975. This beautiful instrument was created by John Diggins to complement Roy's image of black and silver.

With the exception of the Simplux, all John Birch pick-ups are hum-buckers, and they are listed below with their characteristics.

- SIMPLUX.** Single coil intended to replace the old black covered Gibson type fitted to Juniors and some SGs. but having the continuous row of balance screws centrally. 30 Hz. to 14,000 Hz. Standard impedance.
- HYPERFLUX.** Double row of balance screws to accept impulses from string vibration over a wider area. 30 Hz. to 13,500 Hz. Standard impedance and long sustain due to high sensitivity.
- SUPERFLUX "G."** Single row of balance screws to accept impulses from string vibration over a narrow area to emphasise either treble or bass depending on location. 30 Hz. to 13,500 Hz. Standard impedance with long sustain due to high sensitivity.
- SUPERFLUX "B."** Single row of balance screws to accept impulses from string vibration over a narrow area to emphasise either treble or bass depending on location. 30 Hz. to 25,000 Hz. Approx Half standard impedance with long sustain due to high sensitivity.
- SUPERFLUX "L."** Single row of balance screws to accept impulses from string vibration over a narrow area to emphasise either treble or bass depending on location. 30 Hz. to 15,000 Hz. standard impedance with long sustain due to high sensitivity.
- SUPERFLUX "M"** Single row of balance screws to accept impulses from string vibration over a narrow area to emphasise either treble or bass depending on location. Double the number of turns compared with the Hyperflux and Superflux, therefore it has double the output and double the impedance. Frequency response is slightly lower, 30 Hz. to 8000 Hz. tailing off.



- BIFLUX.** Double wound parallel connected coils to reduce impedance while retaining long sustain due to high sensitivity. 30 Hz. to 20,000 Hz. Approximately half standard impedance.
- MAGNUM.** Double row of balance screws to accept impulses from string vibration over a wide area. Double the number of turns compared with the Hyperflux and Superflux, therefore it has double the output and double the impedance. Frequency response is slightly lower, 30 Hz. to 8000 Hz. tailing off. This is the most powerful pick-up ever made and favoured by players such as Tony Iommi to really clobber the amplifier.
- MAGNUM 'L'.** Approximately half the impedance of Magnum to extend the frequency range to 15,000 Hz.
- MULTIFLUX.** The most revolutionary pick-up ever devised. It contains FOUR coils forming a STEREO unit within a standard case, all four ends of the coils being brought out to provide the maximum combinations. Two of these pick-ups when linked with the complex switching will give up to TWENTY SIX different tones in Stereo, Mono, Anti-phase or QUADRAPHONIC. Such a range of effects is of infinite benefit for studio work where tonal changes can be made without changing over instruments. The number of combinations can be limited by individual requirements to avoid over-complication, for instance one Multiflux and one single pick-up can be fitted combining, for example, a Magnum with the Hyperflux/Biflux Multiflux. This would give an incredible range of tones from full growling bass to the shrillest possible treble usually associated with HI-FI.

The Multiflux pick-ups when used in pairs will provide 22 switched combinations either singly or in pairs as follows, if the four units are identified as A, B, C, D.

$\left. \begin{array}{l} A \\ B \\ C \\ D \end{array} \right\}$	Singly	$\left. \begin{array}{l} A+B \\ B+C \\ C+D \\ A+D \\ B+D \\ A+C \end{array} \right\}$	6 Combinations in Stereo	$\left. \begin{array}{l} A+B \\ B+C \\ C+D \\ A+D \\ B+D \\ A+C \end{array} \right\}$	12 Combinations in Mono or Antiphase
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The term 'humbucker' dates back to the 1920s when radio loudspeakers were energised by electromagnets, and to eliminate the slight A.C. ripple induced into the voice coil, an antiphase coil was connected in series with the voice coil and placed on the same axis thereby effectively 'bucking-the-hum'. Humbucker pick-ups are more able to reject induced interference from power transformers, lighting etc. than are single-coil types.

All guitars are fitted with two pick-ups chosen by the customer, but these are optional, and will be changed at any time should this be found advantageous to the owner, all guitars carry a full guarantee for a minimum of three years, but in most cases we stand by the quality of our products, and there is no quibble over any complaint provided the instrument has not been maltreated. As a general guide to the care of such a precision instrument, we advise all guitar owners to keep the guitar in its case when not in use, and to stand the case on the body and in a room that is in constant use, NOT a bedroom, and during long non-playing periods, the strings should be slackened. No guitar should be kept in a case in which the neck-rest is closer to the machine-head than it is to the body, for it is inevitable that the neck will bend, and no guitar should EVER be left in a vehicle over-night.



SCDST.

One piece version of a popular shape right or left hand with choice of colours and fret markers.



J1L 12 or J2L 12
Short Scale

To avoid breakage of octave strings, lower tension on all strings gives easier fingering and bending. Usual choice of colours etc.

Jb

Jb

SCDL With Multiflux
facility. Natural to walnut
or colours.



SCDR 4 string long or short
scale. Usual choice of
optional colours.



J2 Natural to Walnut.
Preferably without vibrato
unit.



Jb

J1 BASS Long or short
scale. Usual choice of colours.



REVERSE FIREBIRD
Usual choice of colours.

SCSL



Jb

J1 Bass or J2 Bass
Preferably short scale but
available as long scale.



SCSL
Alternative stylings with
choice of colours and fret
markers.



SCSL Optional purfling on
body, rear body-contours,
rosewood, ebony or maple
fingerboard, long or short
scale, 22 or 24 frets, block
inlays. Choice of natural,
sunburst or full colour
depending on grain matching.

Jb



Roy Woods Mandolin.



Built for Ritchie Blackmore.



Wigams Ovation.



Tony Iommi.



Roy Wood.



Chas. O'Connor 'Hornellips'.



Barry Devlin 'Hornellips'.

JB



"The Genesis"



"Slade"



"Mud"



"Nektar"



"The Genesis"



"Slade"



"Mud"

Visitors are frequently heard to remark "I didn't know you could do such and such" or "I had no idea there was so much involved with making a guitar" when offered a choice of styles, colours, neck widths, finger boards, scale lengths, tone variations etc., but after all, there would be no real point in our bothering to compete with the mass-producers if we could not build guitars of better quality and appeal than they do. In these few pages, you will find a representative selection of the Custom guitars we have produced to the specific requirements of the discerning instrumentalists, for whom only a personalised guitar, hand built with loving care, is good enough.

J1. Deluxe.

Natural where possible with choice of sunburst or self-colour and fret markers.



SCDL. Optional rosewood, ebony or maple fingerboard, long or short scale, 22 or 24 frets, block inlays. Choice of colours, pick-guard, and head style.



STB and SFB

Available in reverse shape either as lead or bass with choice of colour and fret markers.

Jb

SCDRDUO "Rick" Shapes
only on twin-necks to
obtain ballance.
6 + 12, Bass + 6.



SCDRDUO.
4 + 8 But available in any
combination.



Jb

"TEARDROP"



J1 BASS. Long or short scale. Optional choice of colours etc.



J2, Usual choice of optional colours etc.



All twin neck models are available as 6 + 12 and bass + 6 with either 4 string or 8 string (paired octaves). Maple, Rosewood or Ebony fret boards with dot or block pearl markers. "Drone" switching is standard to facilitate tuning and to provide additional effects.

SCDRDUO

Alternative stylings and positions of 6 and 12 necks.



SCDLDUO

In any configuration. Choice of colours and fret boards.



J1 DUO or J2 DUO in any configuration.

Jb

SVL

More conventional appearance of a popular model. Usual alternatives, stylings and colours.



SVL. Optional rosewood, ebony or maple fingerboard, rear body contours, pick-guard, short or long scale, 22 or 24 frets, Choice of colour and head style.



SCDR 8.

Available also as 4 string. Choice of colours and fret markers, controls as shown or through body.



Jb

INTERCHANGEABLE PICK-UP GUITAR.

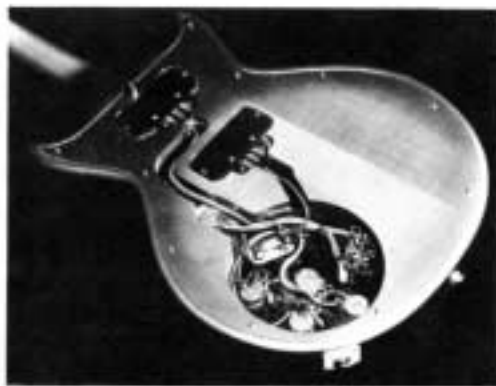
The interchangeable pick-up guitar was devised at the express wish of Tony Iommi for studio use, to provide a wide range of sounds from the one instrument. Due to the necessity for great precision this system is not on general release but it can be supplied if needed but at considerable cost. At the time of printing, such a guitar with its full complement of fourteen modules is £600 plus V.A.T. and will be only be built to order. To allow adequate shrinkage of the body, a delivery time of four months at least will be essential.

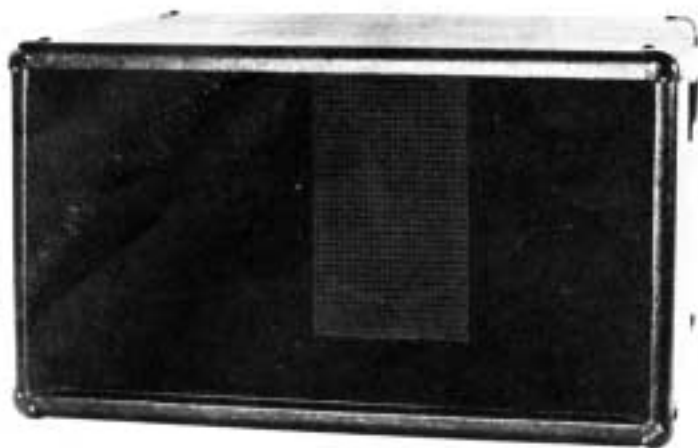
The MULTIFLUX pick-up guitar is a much more viable instrument, for this instantly provides 22 switched pick-up combinations shown on page 2.

Below is pictured the wiring of the Roy Orbison guitar having two multiflux. Standard production models have the controls grouped around and behind the bridge area in a more conventional manner.

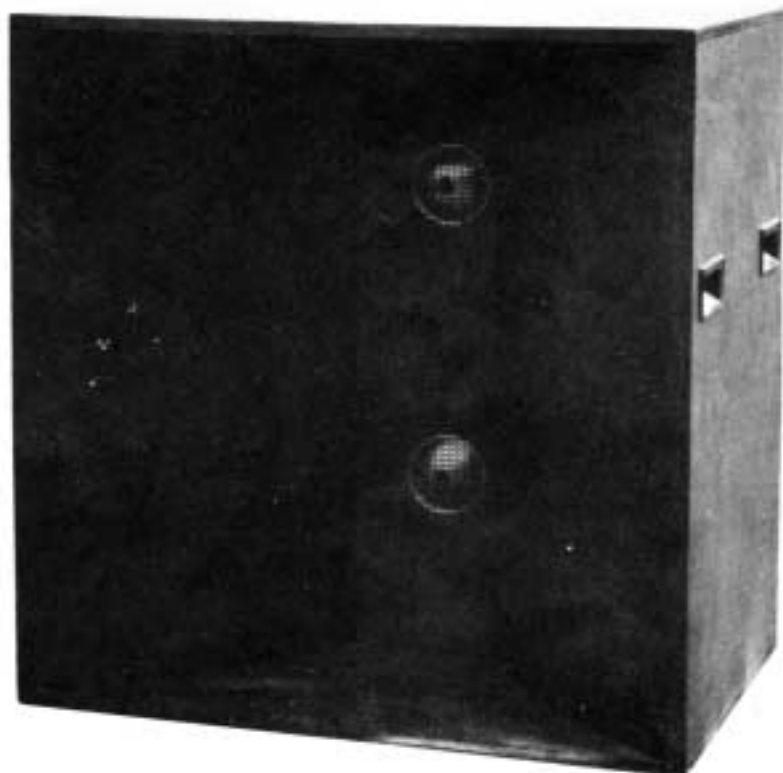


Half size special for Roy Orbison's son.





Jb



The exponential speaker cabinet is by far the most efficient — 25% against 4% of the infinite baffle 4+12 or column types. The "Penetrator" is built of resin bonded ply and rigidly constructed for long service.

The 12" and 15" single-speaker cabinets are ideal for lead guitar and P.A. but a double 15" is the smallest size recommended for bass guitar. When selecting cabinets for bass use, it must always be remembered that the expected output from the speaker unit should never be more than one quarter of the manufacturer's R.M.S. rating e.g. a 100 watt unit will only produce about 25 watts R.M.S without destroying it.

Crescendo units are used in all "Penetrators".

Twelve inch Penetrator.

24" (610mm) wide
14" (355mm) high
17" (430mm) deep
60 lbs. (27.25 kgs.)

Fifteen inch Penetrator.

30" (765mm) wide
16" (420mm) high
24" (610mm) deep
100 lbs. (45.5 kgs.)

Double 15" Penetrator.

36" (915mm) wide
36" (915mm) high
24" (610mm) deep
180 lbs. (81.6 kgs.)

JOHN BIRCH GUITARS LIMITED. 106 New Road, Rubery, Nr. Birmingham. 021-453 5665

Hours of business: 9a.m. to 6p.m. weekdays; 9a.m. to 12noon Saturdays.
Due to excessive call upon our services kindly telephone for appointments.



Jb

John Birch Guitars Limited



PRICE LIST
and
CUSTOMISING SERVICES



JOHN BIRCH
REPAIRING AND CUSTOMISING SERVICE

The John Birch Guitar Service is unique in that it provides every facility for the Customising of instruments belonging to the discerning owners who are dissatisfied with the performance or appearance of their mass produced guitars. In order that the highest standard of workmanship and finish is maintained, only first quality materials are used, for example, the John Birch fully adjustable bridge assembly offered as a replacement for the base metal hump-back type fitted to so many Gibson models is made of stainless-steel, with chromed brass bridge pieces and stainless-steel springs of the same design as those which replace the nickel-plated steel ones common to Stratocasters. As with our own Custom built guitars, all those sent in for refurbishing are finished in two-pack chemical cure lacquer. Refretting is a process that seems to be very lightly undertaken by many, and we are frequently called upon to rectify these lamentably poor efforts, and it is not only the private individual who is guilty. The greatest possible care is taken in removing the old frets to minimise damage but it is difficult to avoid in all cases. To build up the cleared finger board after levelling and checking in four positions with a straight-edge, clear two-pack lacquer is applied and due to the 95% solids present, all disfigurement disappears. After curing, this is flattened and the frets are put in, and to ensure perfect uniform height a specially contoured abrasive device has been developed. At varying stages during this process, the finger board is checked again in four positions by a straight-edge with the truss-rod slacked off, specially shaped files reform the correct contour of the frets and all sharp or rough spots are removed. Finally the lacquering is completed to build up between the frets and produce the 'fretless-feel' and this is either matt finish or left shiny at the customer's discretion. The advantages of this treatment are as follows: (1) the finger board is protected from wear and greasy dirt (2) the frets last much longer because the strings are not pulled down so far (3) much faster fingering and (4) far easier 'bending' since there is no resistance from the grain. To complete the better-than-new appearance of refurbished instruments, all worn or tarnished metal parts are replaced or replated, and where applicable, new transfers are affixed. In the interests of safety, speed and economy, we earnestly recommend that all guitars should be sent by the Data Service of Securicor, for there is no necessity for elaborate packing; the case (provided it is in good condition both inside and out) is quite adequate. Simply enclose a note with the guitar, label up the outside and telephone the nearest branch and they will pick it up and deliver it to us the next day—from anywhere in the British Isles. For overseas customers, Securicor will be pleased to arrange carriage from almost anywhere. To conclude this broad outline of the Service, we will itemise the improvements that can be made to some of the more popular guitars, a selection of which can be found on the back page.

Price list of new guitars

All one pick-up models in any colour with ebony, rosewood or maple fret boards with dot markers	from £280.00
All other models in any colour with ebony, rosewood or maple fret boards with dot markers	from £320.00
Special inlays in block mother-of-pearl	extra £30.00
Special body and head shapes	price on application
Built-in effects	price on application
Eight-string basses strung in octaved pairs	from £340.00
Twin-neck models in any combination any colour	from £550.00
Luxury padded cases, ply construction, rugged coverings	from £45.00
Guitars finished white or pale colours	extra £25.00



Services and Accessories for Fenders

Reconditioned necks with original fret boards	£28.00
Reconditioned necks with low camber fret boards, maple, rosewood, ebony	£38.00
Reconditioned necks re-assembled to body, setting action	extra £10.00
New maple neck for lead or bass	£60.00
New Schaller machines fitted (bass)	from £16.00
New Schaller machines fitted (lead)	from £16.00
Pick-up rebuilds with rigid bodies and bonded coils	£11.50
Pick-guards Strat, Precision, Jag., Jazz-master B/W/B or W/B/W	£12.50
Pick-guards Telecaster, Jazz-bass etc.	£10.00
Pick-up covers for Strat, Black or White	£1.00
Bridge/vibrato unit complete for Strat. rustless	£40.00
Bridge-pieces for Strat, or basses, stainless, complete set	£12.50
Bridge conversion for Telecaster, remove and refit, individual adjust	£17.00
Bridge unit complete for basses, stainless, fitted	£18.50
New Magnaflex pick-ups for Strat, overwound, fully adjustable poles	£25.00
New Humbucker pick-up for a Fender sound, Superflux B or L	£28.00
Pick-up selector switch British made	£5.00
Second p.u. selector for any one or any two p.u.'s. incl. fitting	£12.50
New top-nut fitted	£5.00
Stons and contour Frets Set, Action, and Octaves	£12.50
New body only, Strat, Telecaster, Jazz, Precision, any colour polished	£80.00
Refinish body only, polished	£35.00
White or pale colours	extra £25.00
Re-assembly complete, setting action etc.	extra £15.00

Services and Accessories for Gibsons

Refinishing complete incl. refret, setting action	£80.00
Custom and Deluxe models as above	£90.00
Recondition neck complete, refret strip and refinish	£40.00
Recondition neck with new maple, rosewood or ebony fret-board	£50.00
Block mother-of-pearl inlays	extra £30.00
Refret and lacquer on fixed neck guitars.	£35.00
New complete neck fitted and blended in at body	£90.00
Refitting broken machine-head section, refinish neck	from £40.00
Refitting loose neck, blending in at body	from £50.00
Bridge unit replaced with stainless fully adjustable, lead or bass	£18.50
Roller bridge for vibrato models, fitted where possible	£12.00
Humbucker pick-ups - Hyperflux, Biflux, Superflux & Magnum, guaranteed forever	£28.00
Non-Humbucker pick-ups Simplux. (Replaces black S.G. Type)	£28.00
Multiflux Quad Pick-up (double stereo) plus fitting	£50.00
Fitting charge for pick-ups depending on model	from £5.00
Twin-channel (stereo) wiring, ganged multitone controls & lead, fitted	from £35.00
Selector switch for two pick-ups	£5.00
Selector switch for three pick-ups	£6.00
Volume and tone pots	each £0.50
Volume and tone knobs Gibson type	each £0.50
Single pick-up loom complete with vol. & multitone pots	£12.50
Control looms complete with lead, ganged multitones, stereo	£30.00
Stoning and recontouring frets and setting action	£12.50
New top nut fitted	£5.00
Schaller machine heads fitted	from £16.00

Acoustic and semi-acoustic repairs are quoted after inspection.

V.A.T. Extra

Any other service not listed please enquire.

Refinishing is all done with two-pack chemical cure lacquer

All work is carried out under strict control by fully experienced operators and full satisfaction is guaranteed.

JOHN BIRCH GUITARS LIMITED, 106 New Road, Rubery, Nr. Birmingham. 021-453 5665

Hours of business: 9 a.m. to 6 p.m. weekdays; 9 a.m. to 12 noon Saturdays.

Due to excessive call upon our services please telephone for appointments.

Kindly enquire for any other service not listed.

January 1977



S.G. Junior and Les Paul Junior

Machine out a recess for a second pick-up near the neck, to take either the original bridge pick-up or a pick-up selected from six different available types as instructed. Enlarge the control box and coverplate to accept extra controls and selector switch. Fit new stainless steel cover and frame to the original pick-up to match the new pick-up. Alternatively, fit two new pick-ups. Replace bridge with the fully adjustable John Birch unit. Fit Schaller machine heads. Wire in stereo. Fit new dual tone controls.

ES 330 and ES 335 and Epiphones

Replace pick-up with selected types. Replace bridge (ABR 1 tun-o-matic) with either a roller type to improve sustain or with a modified fully adjustable John Birch unit. Fit Schaller machine heads. Wire in stereo. Fit new dual tone controls.

ES 345 TD

Replace pick-ups with selected types. Replace bridge (ABR 1 tun-o-matic) with either a roller type to improve sustain or with a fully adjustable John Birch unit. Fit Schaller machine heads. Rewire for true stereo by replacing the tone controls with new dual tone controls and replacing the original six-way selector with either a dual master volume control or a lead/rhythm switch.

Les Paul "Deluxe" and "Custom"

Refix Bridge $\frac{1}{8}$ " nearer treble pick-up to obtain correct tuning or replace bridge/anchor with complete John Birch adjustable bridge. Fit new pick-ups of selected types. Rewire stereo/mono/antiphase.

EBO and Rivoli

Replace original pick-up with selected types. Machine out recess for additional selected pick-up in treble position and enlarge control box and coverplate to accept additional controls. Replace bridge with fully adjustable John Birch unit with or without spring dampers. Fit Schaller machine heads. Wire in stereo with master volume, mono/antiphase.

EB3

Replace both pick-ups with selected types. Replace bridge with John Birch fully adjustable unit. Replace tone controls with new dual tone controls. Fit Schaller machine heads. Wire in stereo/mono.

Telecaster

Replace bass pick-up with selected types. Replace dual bridge-pieces with separate ones by John Birch identical with those designed to replace Stratocaster type. Strip down and rebuild treble pick-up to eliminate microphonic howling. Replace machine heads with dismantlable ones, bored and slotted as original. Strip finger board and reshape lower camber. Replace finger board with maple. Rewire electrics for either or both pick-ups selection. Machine out larger control panel and rewire in stereo with separate volume controls and dual tone controls complete on stainless steel panel.

Stratocaster

Replace pick-ups with either Magnaflex "F" or Humbuckers of selected types fully adjustable pole-pieces in rigid nylon frame to compensate for different string gauges. Replace bridge-pieces with heavily chromed brass ones plus stainless-steel springs. Replace machine heads with type recommended for Telecaster. Fit additional selector switch in parallel with original to select any two or any one pick-up. Strip finger board and reshape with lower camber. Replace finger board with maple. Wire in stereo.

Precision Bass

Machine out recess in treble position to take pick of selected types. Move original dual pick-up nearer to neck. Machine out control box to accept additional controls mounted on Custom scratch-plate. Slim down neck. Fit stainless-steel palm rest to eliminate possible microphony. Wire in stereo.

Jazz Bass

Machine out control box to accept additional controls for stereo wiring, mounted on Custom stainless-steel panel. Fit stainless-steel palm rest.

Any guitar can be fitted with a maple finger-board, but we can supply replacement heavily reinforced necks with or without maple finger boards for the whole Fender range.

It will be seen from these details that most contingencies have been catered for, but we welcome any suggestions for additional alterations to suit individual requirements and we cannot stress too heavily that all work is executed with the greatest possible skill and attention to detail to enhance the appearance and performance of the guitar. All faulty pick-ups are rewound to the original specification and are rebuilt where necessary, and where balance screws or their seatings become worn, new oversized ones are fitted.

Please do not hesitate to bring us your problems, for we are dedicated to the cause of the guitar owner for whom we always have a sympathetic ear and a willing hand to get him out of trouble with all possible speed.