

100% OR NEW CONDITION**GIBSON SJ-200 “TRUE VINTAGE”**

Courtesy Gibson Guitar Corporation

Vintage Sunburst, Ser. No. N/A. Gibson's True Vintage Series represent instruments built from Gibson's greatest era of production. In this case, this SJ-200 is based on the original Super Jumbo built in the late 1930s. Not only do Gibson's True Vintage guitars look and sound like a vintage guitar, they also feel like one! Once a guitar has been sold, it can no longer be valued in the 100% or New pricing category.

100% OR NEW CONDITION



2009 PAUL REED SMITH TONARE GRANDE

Courtesy PRS Guitars

Natural Finish, Ser. No. N/A. After nearly 30 years of building electric guitars and a line of prototype models in the early 1990s, PRS finally released a line of acoustic guitars in 2009. The Tonare is a full-bodied acoustic guitar with all the appointments expected from PRS including elaborate binding, purfling, inlays, and a soundhole rosette. Several options include the tone woods, inlays, and electronics. The 100% or New condition grading factor assumes the guitar has never been bought or sold at a retail level. Once a guitar has been played, it can no longer be evaluated under the 100% or New condition grading factor.

HIGH EXCELLENT CONDITION**2008 IBANEZ EW20AS QUILTED ASH**

Courtesy Chad Speck, Encore Music

Natural finish, Ser. No. 08008022. Ibanez is one of the largest guitar manufacturers in the industry offering a wide range of anything guitar related, and in 2005 they introduced their Exotic Wood Series of acoustics. This model features quilted ash top, back, sides, and headstock overlay as well as a rosewood fingerboard and bridge. This guitar is no longer produced, but Ibanez continues to produce the Exotic Wood Series with non-traditional tone woods. There is little to no wear on this Ibanez, so it is considered in the higher end of the Excellent condition range.

HIGH EXCELLENT CONDITION



1937 MARTIN D-28

Courtesy Dave Rogers, Dave's Guitar Shop

Natural finish, Ser. No. 66725. Martin's dreadnought-shaped body has become the most common acoustic guitar in production. 1937 is widely considered to be right in the middle of Martin's "Golden Era" of production. With Brazilian rosewood back and sides, this is one of the most valuable Martin guitars in existence. Notice the second smaller pickguard next to the fingerboard on the upper bass bout. We're not entirely sure why a customer would request a pickguard here, but it appears to be affixed from the factory. This guitar is in great condition considering it was built before World War II. Aside from some minor wear that is hardly visible, this guitar appears in the High Excellent pricing category.

EXCELLENT CONDITION**1990 OVATION ELITE SPECIAL**

Courtesy Dave Rogers, Dave's Guitar Shop

Blue Burst finish, Ser. No. 407585, Note the wear around edge and binding – on Ovation instruments; it is difficult to determine condition from looking at the back of the guitar, since it is a fiberglass bowl that is very resistant to scratches, nicks, belt buckle wear, etc. Pay attention to fretwear, potential cracks in the top, and always check the action, making sure that it's not too high. If the bridge and/or saddle has been shaved as low as it can go, and the action is still way off the strings, the neck might have to be reset to ensure playability.

LOW EXCELLENT CONDITION



CIRCA 1938 WARDS ARCHTOP

Courtesy Dave Hull

Sunburst finish, Ser. No. N/A. This original no-name guitar sure looks like a Gibson, doesn't it? It should, because Gibson made it. This guitar is known as a "House Brand" private label instrument. These instruments were typically made by big-name manufacturers for major department stores, in this case, Montgomery Wards. Even though this Wards Archtop is a Gibson-made guitar, it does not command the same amount of money or premium for a Gibson-marked instrument. This guitar shows typical playing wear with scratches, dings, and dents throughout the body. The headstock logo has also fallen off.

LOW EXCELLENT CONDITION

**1937 MARTIN 00-18 SUNBURST**

Courtesy Dave Rogers, Dave's Guitar Shop

Sunburst finish, Ser. No. 66879. Martin's 00 Grand Concert body shape has been around since the 19th century, but this particular model was produced during Martin's "Golden Era." Martin began building this guitar designed for steel strings in 1924 and it features a rare, but optional Sunburst finish. This guitar shows honest playing wear with pick marks and scrapes on the upper treble bout and light wear across the rest of the body. For a guitar going on 75 years, it is still in remarkable condition. The light wear puts this guitar in the Low Excellent pricing category.

HIGH AVERAGE CONDITION



CIRCA 1973-1975 GIBSON J-45 “DELUXE”

Courtesy Chad Speck, Encore Music

Sunburst finish, Ser. No. A160237. The label on this Gibson states it is a “J-45 Deluxe” but it is no different than a regular J-45. In fact, Gibson never produced a Deluxe version in addition to a regular version – it was strictly a name change/marketing ploy in the 1970s. By 1970, all of Gibson’s jumbos, including the J-45, had adopted the square-shouldered body shape. This J-45 has some general wear on the top and back along with slight weather checking and worn binding around the neck. Based on the amount of wear, this guitar appears in the higher part of the Average range.

HIGH AVERAGE CONDITION**1933 EPIPHONE DE LUXE MASTERBILT**

Courtesy Dave Hull

Sunburst finish, Ser. No. 6972. Epiphones from this era are considered to be some of the finest archtops built in the U.S. Considering this guitar is over seventy-five years old, it is in remarkably good shape. The guitar shows typical playing wear and the finish still shows the bookmatched flame maple. The Average condition price ranges (from low to high) in this text refer to the value range of instruments found in between High Average or Low Average condition factors. The only real problem with this guitar is the cracked pickguard. The headstock inlays were also probably a factory-added item that didn't come standard on the guitar. All of these factors place the guitar in High Average condition.

AVERAGE CONDITION



CIRCA 1960S HARMONY H 1213 ARCHTONE

Courtesy Chad Speck, Encore Music

Shaded Brown Sunburst finish, Ser. No. 3714. Harmony is probably the best-known private label manufacturer of all time. Countless retailers came to Harmony and had them build private label guitars – it is unknown how many different trademarks appeared on the same guitar. This H 1213 Archtone is a very simple archtop acoustic with f-holes and white painted lines along the edge. Most vintage Harmonys today are used and abused, and after comparing the front to the back of this guitar, it is evident that the front was exposed to sunlight for quite some time. There is medium wear across the guitar including a worn-down fingerboard, a missing pickguard, and dinged headstock. This guitar appears in the Average range.

AVERAGE CONDITION**LATE 1920S GIBSON L-0**

Courtesy Dave Rogers, Dave's Guitar Shop

Natural finish, Ser. No. N/A. The L-0 was introduced in 1926 as the "Robert Johnson" shape, and by 1928 it was produced with a complete mahogany body, which is the variation shown here. Gibson's L Series was much adored by Blues players such as Johnson and Nick Lucas because of its small body shape and tone. This L-0 has been played heavily and if you look close, you can see that the bridge is pulling up on the body. Other than that, this guitar is still structurally intact. With heavy wear like this, the guitar appears in the Average pricing category.

LOW AVERAGE CONDITION



1947 GIBSON J-45

Courtesy Dave Rogers, Dave's Guitar Shop

Sunburst finish, Ser. No. N/A. Gibson's round-shouldered dreadnought "Advanced Jumbo" design was one of their most popular designs. The J-45 in Sunburst finish was a player's guitar and this one is no different. A quick glance at this guitar shows heavy wear across the instrument. Of the remaining finish, it is heavily checked and cracked, and it is outright missing in several places. The neck is especially rough indicating that this guitar was played hard. The good news is that the guitar is all intact and still very collectible. With extreme wear like this, and the fact that the guitar is still playable, this appears in the Low Average pricing category.

LOW AVERAGE CONDITION**1944 MARTIN 00-17**

Courtesy Willie Del Mar

Natural finish, Ser. No. 89739. This WWII era Martin is a good example of a well-used guitar. Some wood was whittled off the bass side of the fingerboard, the bridge saddle is tipping, and the original tuners have been replaced with incorrect non-originals. This guitar needs to have the Brazilian rosewood fingerboard replaced, along with repairs to the frets and the bridge. Unfortunately, professional repairs of this nature are expensive, and the costs involved may be more than the additional value after the repairs have been made. The original finish shows tons of wear, but is intact.

BELOW AVERAGE, (REPAIRED CONDITION)**1930S GIBSON L-0**

Courtesy Music Go 'Round

Natural finish, Ser. No. N/A. If you could use one word to sum up this guitar's condition, it would be "problems!" The top pulled up behind the bridge, and an oversized bridge and braces were added to make this wonderful old guitar sound like it was made out of cement. A qualified luthier with extensive repair experience is a must for this type of repair. Unfortunately, this instrument was "fixed" by someone who didn't know what they were doing. A lot of wood was also added under the top, effectively dampening the sound while providing no additional structural support. The neck was reset at an incorrect angle, causing a low action that buzzes all up and down the neck. One of the tuners was replaced by a piece of a three-on-a-side, and it turns the wrong way. A very sorry example of a guitar that could and should have been repaired properly, but wasn't - hence the Below Average condition factor. The cost of fixing it correctly at this point probably exceeds the value of the instrument.

NO CONDITION FACTOR, NOT PLAYABLE**1920 MARTIN MODEL 1-28**

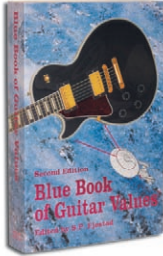
Courtesy Hoffman Guitars

Natural finish, Ser. No. 15123. This pre-war Martin came into the guitar shop with two bolts in the bridge—right through the tops of the pyramids. This image was taken before any work had been done. Repairman Ron Tracy replaced the pyramid tops without removing the bridge, which was no small feat. The guitar will also be getting a neck reset. Other than one side crack that appears to have been poorly repaired, this instrument with Brazilian rosewood back/sides will be in pretty good shape again once the surgery is carefully and professionally completed. A guitar that is not playable, with major problems requiring extensive repair like this, is worth virtually the wood that makes up the components, unless it is exceedingly rare and collectable (this one is). Once this guitar is reassembled, its value will go up substantially. It won't be worth as much as a no problem original, but a professionally repaired guitar that is playable is always worth more than a broken/parts instrument.

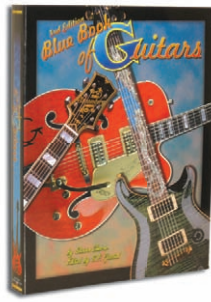
PREVIOUS EDITIONS



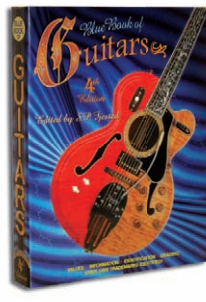
1st Edition
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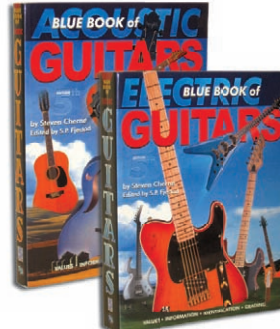
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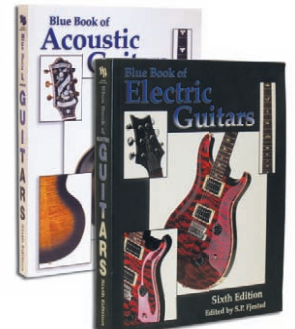
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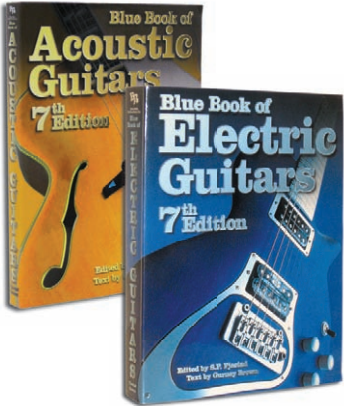
4th Edition
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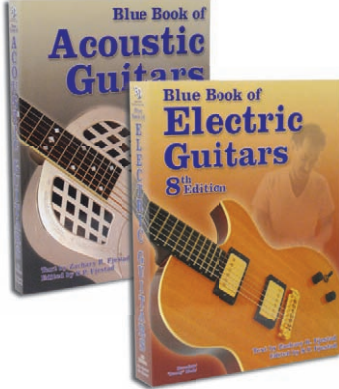
5th Edition
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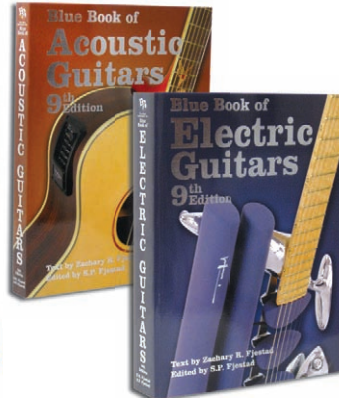
6th Edition
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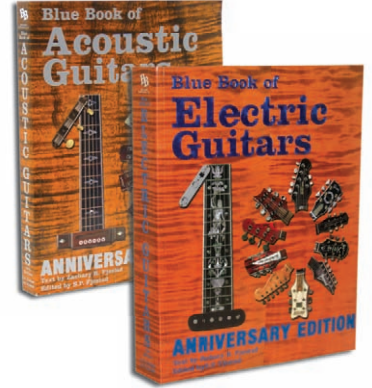
7th Edition
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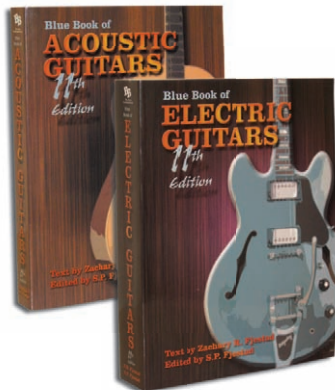
8th Edition
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9th Edition
2005



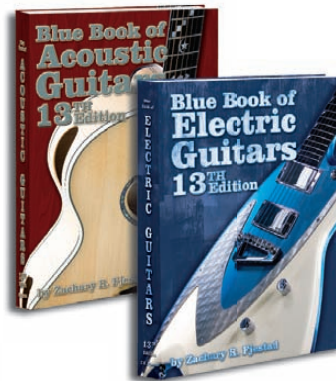
10th Edition
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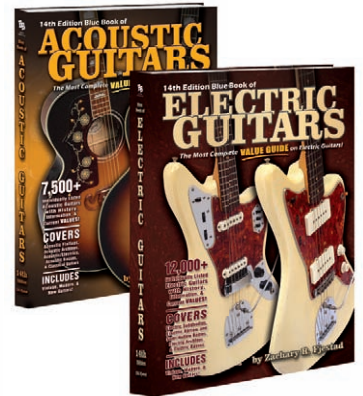
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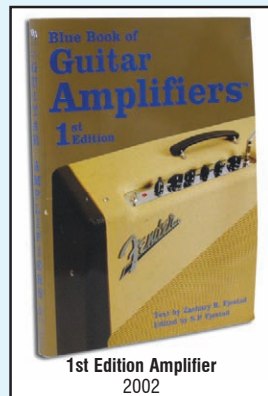
12th Edition
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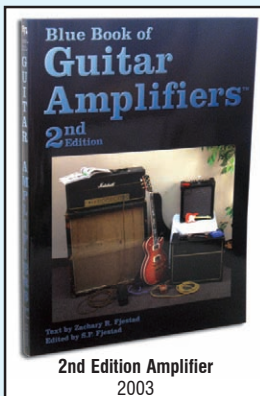
13th Edition
2011



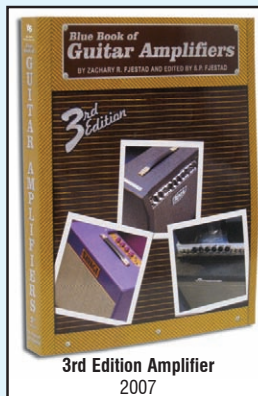
14th Edition
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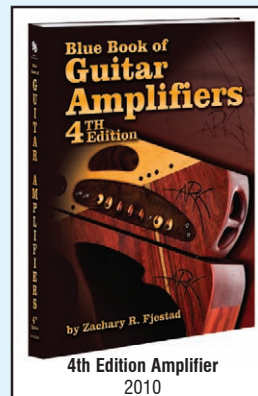
1st Edition Amplifier
2002



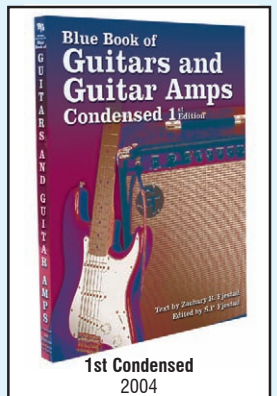
2nd Edition Amplifier
2003



3rd Edition Amplifier
2007



4th Edition Amplifier
2010



1st Condensed
2004