

Ibanez®

2007

SIGNATURE & ARTCORE

FULL & SEMI-ACOUSTIC ELECTRIC GUITARS & BASSES



TAKE NOTE

TRADITION WITH INNOVATION

Why make full and semi-acoustic guitars? They've never been as popular as the more common solid-bodies. They take more time to build. They take more time to set-up and inspect. So why has Ibanez remained fully committed over four decades to making full and semi-acoustic guitars? **BECAUSE MAKING JAZZ GUITARS—LIKE PLAYING JAZZ— IS MORE ABOUT LOVE THAN MONEY.** And we love jazz and we love making jazz guitars. And you know, if you've ever played a "jazz box," that nothing else sounds or plays like one.

Which is why Ibanez is proud to be among a group of two large companies and many smaller shops who are dedicated to the art. But Ibanez differs from both its larger and smaller competitors via a unique history of making high quality full and semi-acoustics that most players could afford...but more importantly, with innovations they needed.



Perhaps the best way to view what sets Ibanez full and semi-acoustic guitars apart is to understand how one of the famous jazz boxes came about, the Ibanez George Benson GB10, which this year celebrates the 30th Anniversary of its debut. Prior to the genesis of the GB10, George Benson owned and played some of the finest traditional jazz boxes ever made. Superb guitars. But they had some less-than-superb limitations. They sounded great in small venues at low volumes. However, they often didn't sound great in the increasingly larger venues Benson was playing or at the increasingly higher volumes of contemporary music. He couldn't play them standing up, a must for a guitarist who was also a respected vocalist. They were too large to fit in the overhead compartments on a plane so he had to subject the expensive pieces to the rigors of the cargo hold. If the guitar survived those travails, travel often took its toll on the neck and playability and a repairperson had to be found to make needed adjustments before showtime.

Benson and Ibanez sat down (starting with drawings on cocktail napkins) and a new, much different full-acoustic electric guitar took shape. The GB10 was small so you could play it standing up. And it could fit in an overhead compartment. A thick, laminated top and floating pickups allied to eliminate feedback and provide much more articulate sound than traditional boxes. The GB10 even featured a tailpiece that a player could adjust even on stage with no tools! Best of all, **THE GB10 WAS BUILT TO DEAL WITH THE RIGORS OF THE ROAD SO IT SOUNDED AS GOOD ON ARRIVAL AS IT DID AT DEPARTURE.** The price wasn't something that everyone could afford, but it was less than half the dollars of equal quality traditional jazz boxes.

But ultimately, it would take 25 years before the GB10 would help make jazz boxes that everyone could afford.

In 2002, Ibanez turned the guitar world on its ear. **THE INTRODUCTION OF ARTCORE FULL AND SEMI-ACOUSTIC GUITARS ON DISPLAY LOOKED, PLAYED AND SOUNDED LIKE EXPENSIVE JAZZ BOXES...** and featured price tags that people thought must have been a mistake. There was no mistake with the Artcores at any level. The Artcores were a well-thought long-term project and dream that began with the lessons learned building Benson guitars and continued with the Metheny and Scofield signature models.

Thanks to the success of the Artcore – **EVERYONE, WHETHER THEY PLAY JAZZ, ROCK, BLUES, OR COUNTRY, CAN NOW AFFORD TO OWN A GREAT SOUNDING FULL OR SEMI-ACOUSTIC GUITAR.** With our original Artist signature models, the Artcores and the Artcore Custom models, players at every level have a vast assortment of guitars crafted to the highest standards to choose from.

We're very proud of our history of making full and semi-acoustic guitars available to more players whether they be great artists or those just starting out. We're especially proud of our 2007 line up which features the largest, most diverse selection of full and semi in our history.



D'Addario

All 2007 Signature and Artcore models are equipped with D'Addario® strings.

GEORGE BENSON

The GB15TR is a fresh idea with a simple approach. Don't be fooled by the single pickup, one pickup is all this guitar needs... you know what I'm talkin' about...ha ha!

- George Benson



GB200BS

- 3pc GB Prestige set-in neck
- Spruce top, Maple back/sides
- Medium frets
- IBZ Super 58 neck pu
- IBZ Super 58 bridge pu
- Ebony bridge
- Brown Sunburst
- Max width at lower bout: 16 1/2"
- Max body thickness: 4 1/4"



GB10NT

- 3pc GB Prestige set-in neck
- Spruce top, Maple back/sides
- Medium frets
- IBZ GB Special neck pu
- IBZ GB Special bridge pu
- Ebony bridge
- Natural
- Max width at lower bout: 14 3/4"
- Max body thickness: 3 1/4"

Also available in Brown Sunburst



GB15TR

- 3pc GB Prestige set-in neck
- Spruce top
- Maple back and sides
- Medium frets
- IBZ GB Special neck pu
- Ebony bridge
- Transparent Red
- Max width at lower bout: 14 3/4"
- Max body thickness: 3 1/4"

TAKE NOTE

- Our longest running artist signature model celebrates its Thirtieth Anniversary in the U.S.A.
- Floating pickups, thicker top and a smaller full-acoustic body reject feedback.
- GB15TR adds single-coil tone to the array of GB10 colors.
- GB200 features full-sized, full-acoustic body and standard pickup installation for more traditional jazz gigs.
- Deluxe hardshell case included. GB15 also includes deluxe gig bag.

Floating pickups on the GB10 eliminate feedback.



It took some time, several prototypes and perseverance from all corners, but the final results are excellent. I love playing all of the various Ibanez PM models and am quite proud to be associated with them."

- Pat Metheny from Ibanez - *The Untold Story*



PM120NT

- PM Prestige set-in neck
- Maple top/back/sides
- Medium frets
- IBZ Silent 58 neck pu
- IBZ Silent 58 bridge pu
- GB103B bridge
- Natural
- Max width at lower bout: 16"
- Max body thickness: 3 1/4"
- Also Available in Black



PM100BK

- PM Prestige set-in neck
- Maple top/back/sides
- Medium frets
- IBZ Super 58 neck pu
- GB103B bridge
- Black
- Max width at lower bout: 16"
- Max body thickness: 3 7/8"

TAKE NOTE

- The size of the traditional full-acoustic jazz guitar but slimmer for better comfort, projection, and feedback rejection.
- The PM120 features Silent 58 pickups and an even slimmer body than the PM100 (3 1/4" vs. 3 7/8") for enhanced midrange punch.
- Silent 58 pickups feature the classic, warm tone of Super 58's with an anti-feedback treatment.
- Deluxe hardshell case included.

A body joint at the 17th fret makes upper fret access easier than most traditional jazz boxes.



PAT METHENY



JOHN SCOFIELD

The JSM100 is a perfect hybrid of a solid-body and an archtop. I love my guitar. We've grown up together in this business. I do the thinking, but it does the talking. We're quite a pair."

- John Scofield

JSM100VT

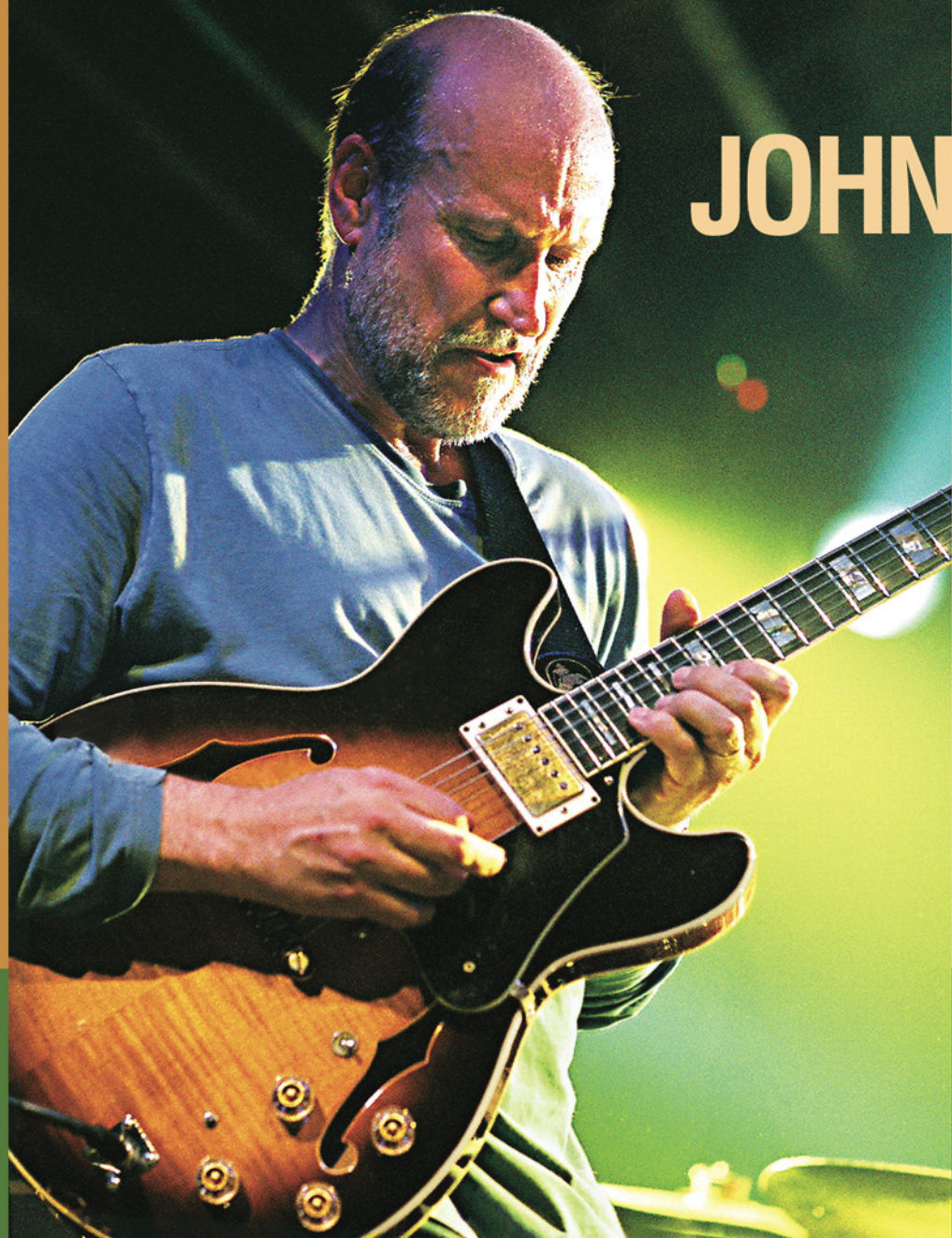
- JSM Prestige set-in neck
- Flamed Maple top/back/sides
- Medium frets
- IBZ Super 58 neck pu
- IBZ Super 58 bridge pu
- GS10BN bridge
- Vintage Sunburst
- Max width at lower bout: 15 3/4"
- Max body thickness: 2 3/8"



TAKE NOTE

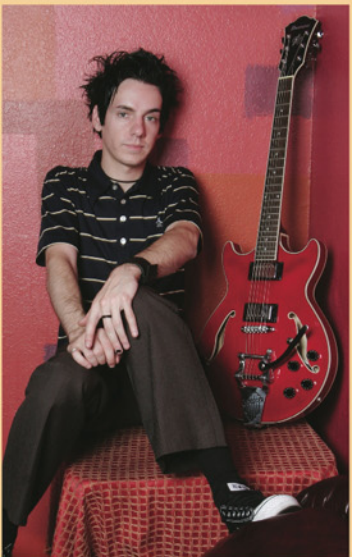
- Substantial soundblock and a rigid top and body reject feedback.
- Sco's preference of Artist-style "castle" headstock to complement AS body for better tonal balance.
- Super 58 pickups produce classic, warm and versatile tone.
- Side mount output jack offers easier performance and offers less chance of damage than traditional semi-acoustic top mount jack.
- Deluxe hardshell case included

Classic Ibanez half-bone, half-brass nut provides a balance of highs and lows.



ARTCORE

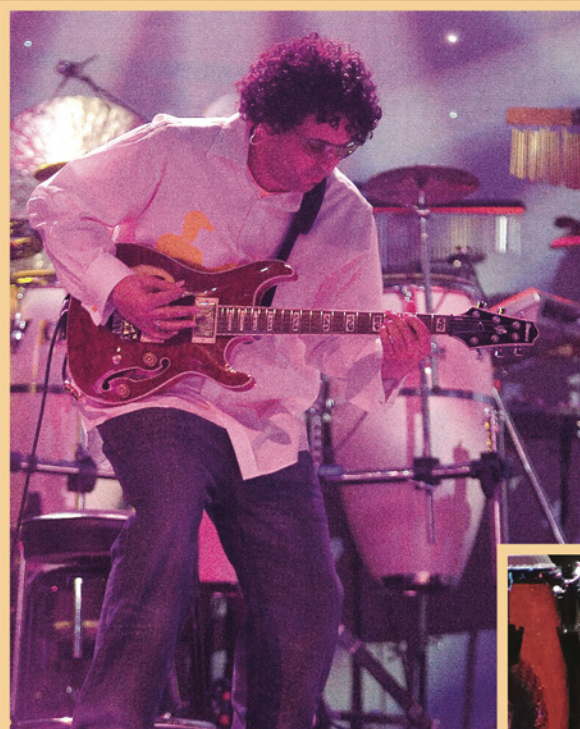
"WITH ARTCORE EVERYONE CAN NOW OWN A GREAT FULL OR SEMI-ACOUSTIC GUITAR." That statement was first true because ARTCORE OFFERED PLAYERS A GREAT GUITAR AT A PRICE THAT, BEFORE ARTCORE, USUALLY MEANT A LESS-THAN-GREAT FULL OR SEMI-ACOUSTIC GUITAR. The price part is still true. However, now everyone can own a great full or semi-acoustic guitar, not just because of an affordable price, but because of the vast range and features of Artcore models. **FOR 2007, THE ARTCORE LINE OFFERS SOMETHING FOR EVERYONE** from the most laid back traditional jazz to purveyors of screaming Scandinavian Black Metal. Well, perhaps not Scandinavian Black Metal, but certainly nearly any of the many rock genres plus r&b, blues, country, rockabilly, punk and more. The bottom line is that, whatever music you play, if you're interested in making the move to a "box" without breaking the bank, **YOU'LL FIND AN ARTCORE THAT MEETS YOUR NEEDS AND MORE.**



MIKE DEWOLF
Taproot



ERIC KRASNO
Soulive



DAVE MANLEY
Jill Scott, Philosophik, Alo Brasil



PAUL GILBERT
Racer X



LARRY CHANEY
Edwin McCain Band



CHRIS CAMOZZI

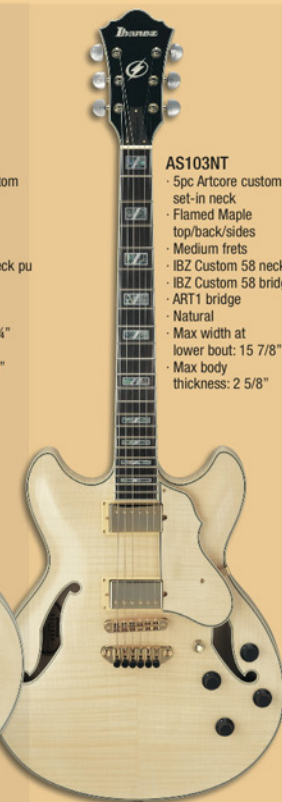
Players, music store owners and the music industry press were stunned by the debut of the affordable Artcores in 2002. Which still didn't prepare them for the unveiling of the Artcore Customs in 2005, truly exquisite guitars that offer patrician specs and tones at plebian prices. The question "How do you do it?" is literally still being asked.

**AF105NT**

- 5pc Artcore custom set-in neck
- Flamed Maple top/back/sides
- Medium frets
- IBZ Custom 58 neck pu
- IBZ Custom 58 bridge pu
- ART1 bridge
- Natural
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"

**AF105FNT**

- 5pc Artcore custom set-in neck
- Flamed Maple top/back/sides
- Medium frets
- IBZ Custom F neck pu
- ART1 bridge
- Natural
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"

**AS103NT**

- 5pc Artcore custom set-in neck
- Flamed Maple top/back/sides
- Medium frets
- IBZ Custom 58 neck pu
- IBZ Custom 58 bridge pu
- ART1 bridge
- Natural
- Max width at lower bout: 15 7/8"
- Max body thickness: 2 5/8"

ARTCORE CUSTOM

TAKE NOTE

- The true-full-hollow AF105 features traditional pickup installation for traditional jazz gigs.
- True full-hollow AF105F features a floating pickup to eliminate feedback.
- AS103NT offers semi-hollow sustain, power, and feedback resistance.
- Deluxe hardshell case included

Exquisite flame maple bodies for enhanced, clear highs.



AF

The AF is one of our most traditional full-acoustic lines with a large full hollow body that's truly full-hollow. Unlike many so-called "full acoustics" which feature soundblocks in the body, all Ibanez full acoustic guitars are completely full-hollow for the rich, complex tones you can only get from a true, full-hollow guitar.

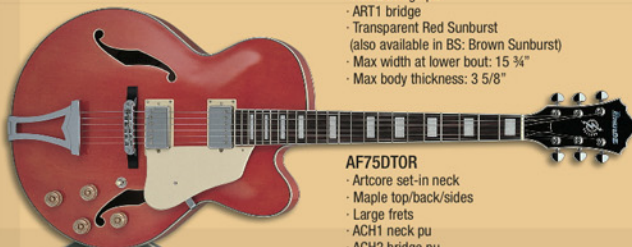
AF95TK

- 3pc Artcore DX set-in neck
- Flamed Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Black
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"



AF75TRS

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Red Sunburst (also available in BS: Brown Sunburst)
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"



AF75DTOR

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Orange Red
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"



AF75DTGR

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Green
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"

TAKE NOTE

- The traditional large "jazz box" (but with 22 instead of the traditional 20 frets).
- New 95 series models offer all-flame maple bodies, gold hardware, abalone inlays and 3pc necks.

Gold hardware on Artcore Deluxe models creates a timeless appearance.

Wood tailpiece with abalone inlay adds an extra element of elegance.



AFS

Always stick to tradition. At Ibanez, our tradition is to start with traditional models as the theme and then play our own variations such as the AFS. Our AFS starts with the classic large body width of the traditional AF, but utilizes a one-inch thinner depth for increased comfort and more mid-range punch.



AFS75TD0BL

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- Ocean Blue
- Max width at lower bout: 15 3/4"
- Max body thickness: 2 5/8"



AFS75TTBL

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- Transparent Blue
- Max width at lower bout: 15 3/4"
- Max body thickness: 2 5/8"



AFS75TTRD

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- Transparent Red
- Max width at lower bout: 15 3/4"
- Max body thickness: 2 5/8"

TAKE NOTE

- True full-hollow body construction.
- The same traditional body width of the Artcore AF, but one-inch thinner for increased comfort and more mid-range punch.
- Ibanez Vintage Vibrato (licensed by Fred Gretsch Enterprises in the U.S.) with roller saddles eliminates the tuning problems of traditional systems.

Vintage tremolo adds a classic vibe and sound coveted by country and rockabilly players, among many others.



AFS75TDSV

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- Silver
- Max width at lower bout: 15 3/4"
- Max body thickness: 2 5/8"





AK

Maybe the most traditional of the Artcores. The true full-hollow AK eschews the brighter sound of maple tops and metal bridges used in most of Artcores. In their place are a spruce top and all-wood bridge for the warmer, traditional sound favored in small group and jazz trio formats.

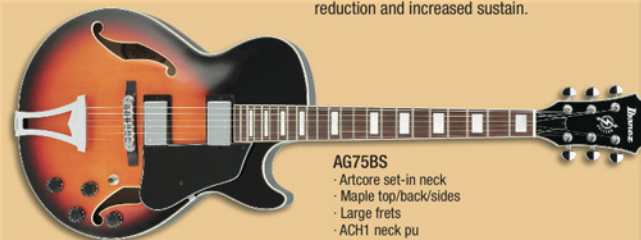


AK95DHS

- 3pc Artcore DX set-in neck
- Spruce top, Flamed Maple back and sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- Rosewood bridge
- Dark Honey Sunburst
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"

AG & AGS

Our AG body size offers a slightly smaller body width than the AF traditional dimensions but the same depth. The AG is true full-hollow while the semi-acoustic AGS features a thinner body and soundblock for feedback reduction and increased sustain.



AG75BS

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Brown Sunburst
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"



AGS83BATF

- 3pc Artcore DX set-in neck
- Flamed Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Antique Burst Flat
- Max width at lower bout: 15 3/4"
- Max body thickness: 2 5/8"



AGS83BTKF

- 3pc Artcore DX set-in neck
- Flamed Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Black Flat
- Max width at lower bout: 15 3/4"
- Max body thickness: 2 5/8"



AG95DBS

- 3pc Artcore DX set-in neck
- Figured Bubinga top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Dark Brown Sunburst
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"

TAKE NOTE

- AG is true full hollow.
- AGS is semi-acoustic with a soundblock that increases sustain and rejects feedback.
- AGS offers 17th fret to the body joint for effortless upper-fret access.
- Matching pickguard on the AGS adds to its incomparable jazz box style.

The ultra-slim AGS83B features an extra-deep cutaway and body joint at the 17th fret.



The defining feature of the semi-acoustic guitar is its sustain block (or sound block) into which the pickups are mounted for increased sustain and feedback elimination. The semi-acoustic is one of the most versatile electric guitars and can be found in every genre of popular music from jazz to rock and pop to punk.

AS93BLS

- 3pc Artcore DX set-in neck
- Flamed Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Blue Sunburst
- Max width at lower bout: 15 7/8"
- Max body thickness: 2 5/8"

AS73TCR

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Cherry
- Max width at lower bout: 15 7/8"
- Max body thickness: 2 5/8"

AS73TRD

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Red (also available in BS: Brown Sunburst)
- Max width at lower bout: 15 7/8"
- Max body thickness: 2 5/8"

TAKE NOTE

- Classic semi-acoustic construction, size and sound.
- The AS93's bridge and tailpiece are solid, stable, and fully adjustable

Gold hardware on the new Artcore Deluxe AS93 provides an even richer classic vibe.

AS



The Artcore AM body shape is an original early '80s Ibanez design that incorporates the classic semi-acoustic shape in a more compact and comfortable body size. It's perfect for smaller players, hyperactive stage performers or anyone else who wants the traditional semi-acoustic elements but not the traditional size.



AM73TBR

- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Brown
- Max width at lower bout: 14 3/4"
- Max body thickness: 2 5/8"



The AM's bridge and Quick Change III tailpiece combination offers stability, full adjustability and very easy string changes.



AWD

A very distant and much younger relative of the big jazz box, the AWD is neither big nor boxy. But it is an unbeatable and ingenious combination of features.



AWD83TBL

- 3pc Artcore DX set-in neck
- Bubinga top, Maple back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- Short Stop III bridge
- Transparent Blue
- Max width at lower bout: 13"
- Max body thickness: 1 3/4"



AWD83TTRD

- 3pc Artcore DX set-in neck
- Figured Bubinga top, Maple back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ACT tremolo
- Transparent Red
- Max width at lower bout: 13"
- Max body thickness: 1 3/4"

TAKE NOTE

- The full tones, strong sustain and light weight of a semi-acoustic.
- The comfortable size and standout rock shape normally associated with a solid-body.
- Double-cutaway for easy access to upper frets.

The first knife-edge tremolo for semi-acoustic guitar, the ACT tremolo requires no tremolo cavity on the back of the body, resulting in greater body resonance and a true semi-acoustic sound.



AFB & AGB

The 2007 Artcore bass lineup features two completely new models designed for warmer, rounder, more "Roots Rock" tones. The AFB200BS offers the rich, complex tones of a true full-acoustic body while the semi-acoustic construction of the AGB200TBR provides increased sustain and feedback resistance.



AFB200BS

- 3pc Artcore bass neck
- Maple top/back/sides
- Large frets
- ACHB-2 neck pu
- ACHB-2 bridge pu
- Rosewood bridge
- Brown Sunburst
- Max width at lower bout: 15 3/4"
- Max body thickness: 3 5/8"



AGB200TBR

- 3pc Artcore bass neck
- Maple top/back/sides
- Large frets
- ACHB-2 neck pu
- ACHB-2 bridge pu
- Gibraltar III Bass bridge
- Transparent Brown
- Max width at lower bout: 15 3/4"
- Max body thickness: 2 5/8"

TAKE NOTE

- Two pickup configuration for greater tonal range
- Covered pickups provide warm tones that complement the hollow and semi-hollow bodies and 30" inch scale neck.

30" Scale necks offer round, full tones, easier fretting and better neck/body balance.

FINISHES



NECK DIMENSIONS

NECK MODEL	SCALE LENGTH	WIDTH AT WBT	WIDTH AT LAST FRET	THICKNESS AT 1ST FRET	THICKNESS AT 12TH FRET	RADIUS
GUITAR NECK DIMENSIONS						
AS/AR/AX/AXK	628mm/24.7"	Clen	57mm	20mm	23mm	305
ARTCORE (AS/AM)	628mm/24.7"	Clen	58.5mm	21.5mm	23mm	305
ARTCORE (AF/AG)	628mm/24.7"	Clen	58.5mm	21.5mm	26.5mm	305
ARTCORE (Others)	628mm/24.7"	Clen	58.5mm	20mm	22mm	305
GB	628mm/24.7"	Clen	57mm	20mm	23mm	305
JSR	628mm/24.7"	Clen	57mm	20.2mm	23.3mm	COMPOUND
PRR	628mm/24.7"	Clen	57mm	21mm	23mm	305
BASS NECK DIMENSIONS						
ARTCORE (AFB/AGB)	770mm/30.3"	Clen	63mm	21.5mm	25mm	305

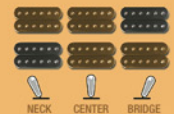
PICKUPS

MODEL NO.	NAME	REGIONAL POSITION	CONTINUOUS	HEIGHT	DESCRIPTION
IBANEZ GUITAR PICKUPS					
ACH1	ARTCORE 1	N	H	C	Clen standing with a slight overdrive.
ACH2	ARTCORE 2	B	H	C	Bridge version of ACH1.
GB SPECIAL	GB SPECIAL	B	H	AL	Floating pickup as designed by George Fieser for hollow bodies of higher volumes. Warm, and rounded output with less feedback.
GB SPECIAL	GB SPECIAL	N	H	AL	Neck version of above.
SSB	SUPER 50	A11	H	AL	Clenic, warm and versatile. Handles both jazz and rock without feedback.
SLSB	SILENT 50	A11	H	AL	Clenic, warm and versatile. Handles both jazz and rock without feedback.
N/A	CUSTOM 50	N/B	H	C	Clenic, warm and versatile.
N/A	CUSTOM-11	N	H	C	Floating pickup designed for AF1000.
IBANEZ BASS PICKUPS					
ACHB-2	ARTCORE	B/N	H/P	C	Warm clenic tone with added output.

(B) BRIDGE, (M) MIDDLE, (N) NECK, (H) HUMBUCKING, (S) SINGLE COIL.
BASS ONLY: (A) ACTIVE, (P) PASSIVE, (AL) ALNICO, (C) CERAMIC.

SWITCHING SYSTEM

2 HUMBUCKER PICKUP MODELS



HARD SHELL CASES

CASE ITEM #	MODELS
AF100C	AS, AR
AF200C	AS, AR
AG100C	AG
AG100C	AGS
AM100C	AM
AS100C	AS, AS
AS200C	AS, AS
TA100C	TA
GB100C	AS, GB
AG100C	AG
AF100C	AF



The Ibanez logo is rendered in a stylized, bold, italicized serif font. The letters are white with a slight shadow effect, making them stand out against the dark brown background of the left sidebar.

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