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. Superior 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 compartment of a plane so he had to subject the expensive pieces to the rigors of the cargo hold. If the guitar survived these 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 allowed 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 Scarfield 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.
I took some time to examine the various prototypes and was quite pleased with the final results. I was very impressed with the design and the quality of the instruments. I look forward to seeing the final product. It was like a dream come true to play an instrument that I had designed and created.

- Pat Metheny - The Untold Story

### PM 120 NT
- Prestige top/back/finish
- Maple top/back/finish
- Medium frets
- Equipped with Super 58 neck pu
- GBX bridge
- Finish: Black, Natural, Natural
- Max width at lower bout: 16.5" (42 cm)
- Max body thickness: 3.75" (9.5 cm)
- Also available in Black

### PM 100 BK
- Prestige top/back/finish
- Maple top/back/finish
- Medium frets
- Equipped with Super 58 neck pu
- GBX bridge
- Finish: Black, Natural
- Max width at lower bout: 16.5" (42 cm)
- Max body thickness: 3.75" (9.5 cm)

### TAKE NOTE
- The size of the traditional full-acoustic jazz guitar is smaller than the PM 120 NT with a 3.75" (9.5 cm) body thickness.
- The PM 120 NT features Super 58 pickups and an even smaller body than the PM 100 NT (3.75" vs. 3.75"") for enhanced midrange punch.
- The Super 58 pickups feature the classic sound of Super 58’s with an anti-feedback treatment.
- Deluxe hardshell case included.
JOHN S. COFIELD

The JS100 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

**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.
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 jazzers to purveyors of screaming Scandinavian Black Metal. Well, perhaps not Scandinavian Black Metal, but certainly nearly any of the many rock genres plus rib, 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."
Players, music store owners and the music industry press were astounded by the debut of the affordable Artcore in 2002. Which still didn’t prepare them for the unveiling of the Artcore Customs in 2003, truly exquisite guitars that offer patrician specs and tones at plebian prices. The question “How do you do it?” is literally still being asked.

**AF105NTR**
- Spc Artcore custom
- One-piece neck
- Flamed Maple
- Top-back/sides
- Medium frets
- 922 Custom 58 neck pu
- 923 Custom 58 bridge pu
- ART1 bridge
- Natural
- Max width at lower bout: 15 1/8”
- Max body thickness: 3 1/8”

**AF105FNT**
- Spc Artcore custom
- One-piece neck
- Flamed Maple
- Top-back/sides
- Medium frets
- 922 Custom 58 neck pu
- 923 Custom 58 bridge pu
- ART1 bridge
- Natural
- Max width at lower bout: 15 1/8”
- Max body thickness: 3 1/8”

**AS103NT**
- Spc Artcore custom
- One-piece neck
- Flamed Maple
- Top-back/sides
- Medium frets
- 922 Custom 58 neck hu
- 923 Custom 58 bridge pu
- ART1 bridge
- Natural
- Max width at lower bout: 15 1/8”
- Max body thickness: 2 1/8”

**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
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 body
- Set-in neck
- Flamed Maple neck
- Ebony fingerboard
- Large frets
- ACH1 neck plate
- ACH2 bridge plate
- ART1 bridge
- Transparent Black
- Max width at lower bout: 15 1/4"
- Max body thickness: 3 5/8"

**AF750TR**
- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck plate
- ACH2 bridge plate
- ART1 bridge
- Transparent Orange Red
- Max width at lower bout: 15 1/4"
- Max body thickness: 3 5/8"

**AF750TRG**
- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck plate
- ACH2 bridge plate
- ART1 bridge
- Transparent Green
- Max width at lower bout: 15 1/4"
- Max body thickness: 3 5/8"

**AF755TD**
- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck plate
- ACH2 bridge plate
- Transparent Blue
- Max width at lower bout: 15 1/4"
- Max body thickness: 2 5/8"

**AF755TDD**
- Artcore set-in neck
- Maple top/back/sides
- Large frets
- ACH1 neck plate
- ACH2 bridge plate
- Transparent Red
- Max width at lower bout: 15 1/4"
- Max body thickness: 2 5/8"
Maybe the most traditional of the Arctones. The true full-hollow AK excels with the brighter sound of maple tops and metal bridges used in most of Arctones. In their place are a spruce top and all-wood bridge for the warmer, traditional sound favored in small group and jazz trio formats.

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 sound hole for feedback reduction and increased sustain.

AK505HS
- Apc Arctone DX set in neck
- Special top, Flamed Maple back and sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- Rosewood bridge
- Black nylon Sunburst
- Max width at lower bout: 15 1/4"
- Max body thickness: 3 5/8"

AG75BS
- Arctone 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 1/4"
- Max body thickness: 3 5/8"

AG550BS
- Apc Arctone DX set-in neck
- Flamed maple back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Dark Brown Sunburst
- Max width at lower bout: 15 1/4"
- Max body thickness: 3 5/8"

AG550BTF
- Apc Arctone DX set-in neck
- Flamed Maple back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Antique Burst Flat
- Max width at lower bout: 15 1/4"
- Max body thickness: 3 5/8"

AG550BTX
- Apc Arctone DX set-in neck
- Flamed Maple back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Black Flat
- Max width at lower bout: 15 1/4"
- Max body thickness: 3 5/8"

TAKE NOTE

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

**AS93BL5**
- 3-pc. Mahogany body/neck
- Flame Maple top
- Rosewood fingerboard
- 22-fret maple
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Max width at lower bout: 15-3/8"
- Max body thickness: 2-9/8"

**AS73TCR**
- 3-pc. Mahogany top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Cherry
- Max width at lower bout: 15-3/8"
- Max body thickness: 2-9/8"

**AS73TRD**
- 3-pc. Mahogany top/back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ART1 bridge
- Transparent Red
- Max width at lower bout: 15-3/8"
- Max body thickness: 2-9/8"
The Artcore AM body shape is an original early '60s 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.

AM

AMT37ER
- Artcore set-in neck
- Maple topback/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- AMT1 bridge
- Transparent Brown
- Max width at lower bout: 14 4/5”
- Max body thickness: 2 5/8”

AWD

AWD37TBL
- 3pc Artcore DX set-in neck
- Figured Bubinga top, Maple back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- Short Scale II bridge
- Transparent Blue
- Max width at lower bout: 13”
- Max body thickness: 1 3/4”

AWD37TTRD
- 3pc Artcore DX set-in neck
- Figured Bubinga top, Maple back/sides
- Large frets
- ACH1 neck pu
- ACH2 bridge pu
- ACH1 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 semi-slim edge template for semi-acoustic guitars, the ACH tremolo responds to tremolo action on the back of the body, resulting in greater body resonance and a final semi-acoustic sound.

The AM’s bridge and Quick Change II bridge combination offers stability, full adjustability and very early string changes.

The AMT37ER features a transparent brown finish with a single cutaway for easy access to upper frets.
The 2007 Aracore 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 AGB200TBIR provides increased sustain and feedback resistance.

AFB200BS
- 3pc. Antarc bass neck
- Maple top/back/viess
- Large frets
- ACHB-2 neck pu
- ACHB-2 bridge pu
- Rosewood bridge
- Brown sunburst
- Max width at lower bout: 15 1/4”
- Max body thickness: 3 5/8”

AGB200TBIR
- 3pc. Antarc bass neck
- Maple top/back/viess
- Large frets
- ACHB-2 neck pu
- ACHB-2 bridge pu
- Cherrywood II bass bridge
- Transparent Brown
- Max width at lower bout: 15 1/4”
- 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.

38” Scale necks offer round, full tones, classic fretting and better neck body balance.

FINISHES

NECK DIMENSIONS

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BASS NECK DIMENSIONS

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PICKUPS

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SWITCHING SYSTEM

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HARD SHELL CASES

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