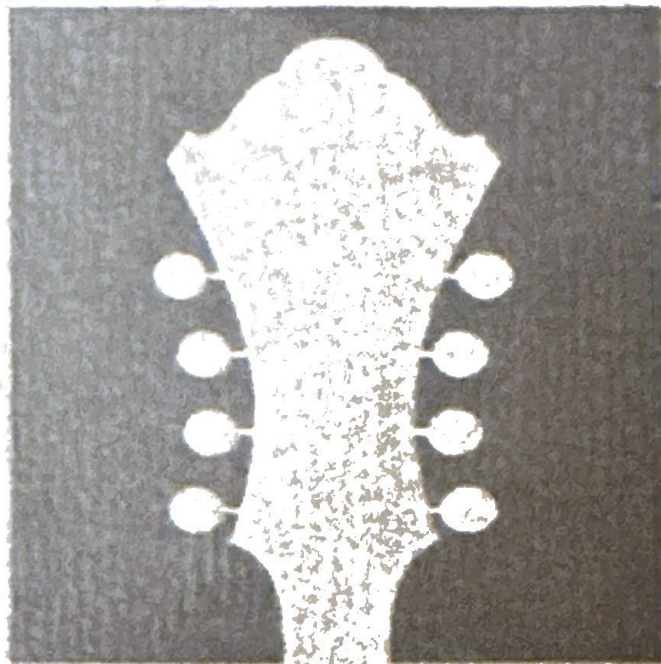

MONTELEONE
INSTRUMENTS



A
PORTFOLIO

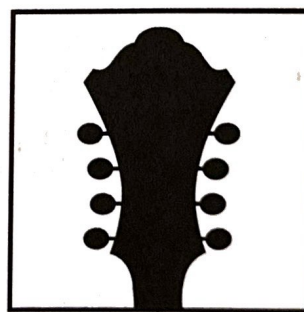


Foreword

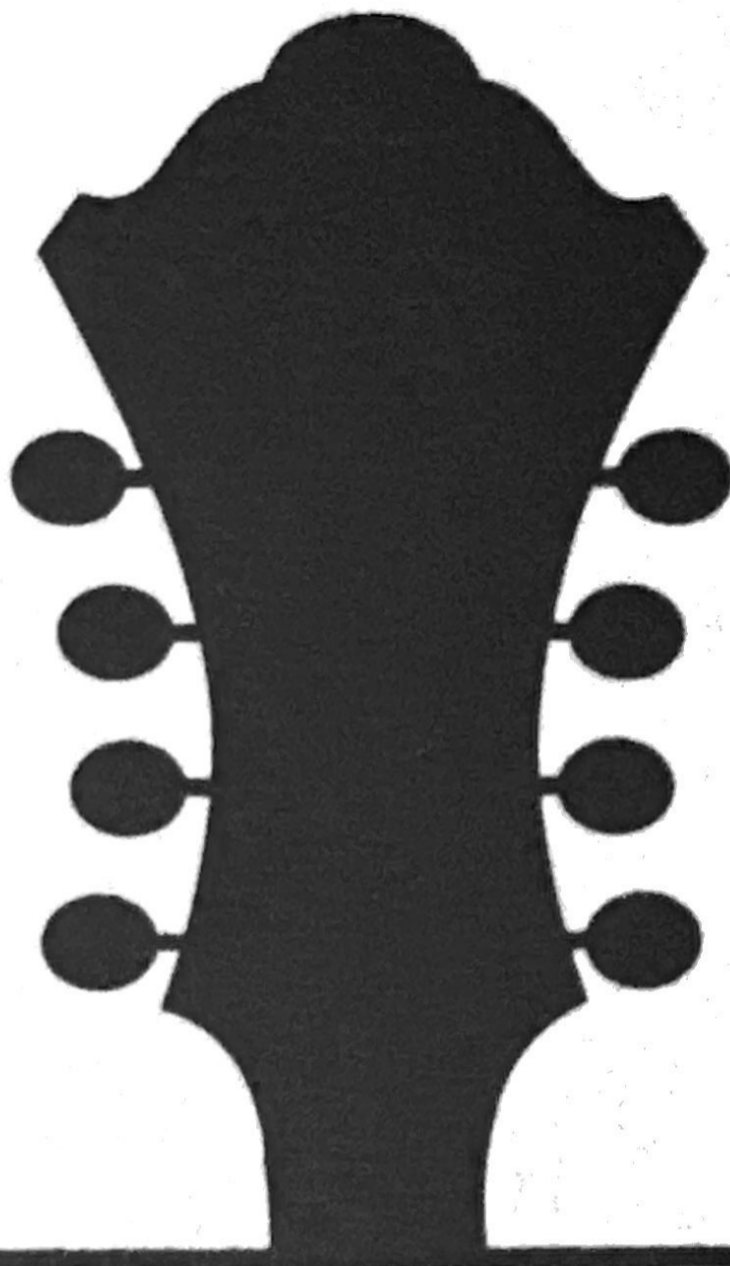
As you look through this catalog, you will see before you a representation of my life's works. Each of these instruments has grown out of an evolutionary process of experience, evaluation, time, and patience. The challenge of converting a tree into a musical art form of peak efficiency remains the most rewarding experience for me. There are many advantages to having my own small shop. The ability to maintain total control of my materials from start to finish is a prime necessity. I hand select, stock and season some of the world's finest tone-woods to make my instruments. These woods are aged naturally for several years before they are chosen to make a guitar or mandolin. This vital process permits the air-dried wood to slowly relieve itself of unwanted stress and tension. Only the best tone-woods are finally brought together and transformed into that special combination; a beautiful and highly resonant instrument with exceptional tonal characteristics.



Monteleone mandolins and guitars are seldom to be found on the used market. This is a positive sign which indicates to me that the owners of these instruments are reluctant to part with them.



John Monteleone



JOHN MONTELEONE

41 DEGNON BLVD.,
BAY SHORE, N.Y. 11706

516 ♦ 666 ♦ 0562



Foreword

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John Monteleone



Some of the Outstanding Features of Monteleone Instruments:

- ♦ The fretslots in the fretboards are beveled at their tops so that when it comes time to refret, there is minimal chip-out along the groove, making a neater appearance.
- ♦ Shellac is used as a sealer prior to additional applications of stain to create the sunburst. This rarely used method provides a lightweight barrier between the wood and the finish, preventing absorption into the wood. The result of this "old world" method of finishing is a beautifully rich and transparent shading which allows the depth of the grain to stand out.
- ♦ The contour of the truss rod was determined after testing for maximum adjustment under minimum tension. Should the truss rod ever break, it can simply be withdrawn from the neck and a new rod fitted.
- ♦ All interior surfaces are finely sanded to help eliminate the collection of moisture inside the instrument. This minimizes the possibility of cracking. Also, a smoother surface is a better reflector of sound.
- ♦ The bridge adjusters on my mandolins are made of stainless steel. Since they are smaller than guitar adjusters, they would normally wear faster if made of brass. The stainless steel does not require plating and it will continue to look clean.
- ♦ The side dot position markers are actually turned from small pieces of ebony. While this is not really necessary, it conforms to the overall theme and character of the instrument.
- ♦ Each neck is shaped by hand after it is mounted to the body. This process is more laborious, however, the shape and balance of the entire instrument can be controlled, resulting in a guitar or mandolin that feels right in every sense.





Options

Standard Options

The cutaway is available on the Hexaphone and Dreadnought models	\$ 150.00
Brazilian Rosewood back and sides (when available)	250.00
45-style Abalone and wood purflings	1,000.00
All guitar models can be made as a 12-string	300.00
Pickup for Eclipse with tone and volume controls, and endpin jack	175.00
Complete sunburst finish	250.00
Shaded sunburst top (flat-top models)	100.00

Custom neck shapes, sizes and scales, at no extra charge.

All guitars and mandolins can be made with either round, oval, or F-holes at no extra charge.

Custom Options (prices available upon request)

Custom pearl inlay designs.

Special wood purfling and binding in combinations of: curly maple, padauk, or rosewood.

Pickups for flat-top guitars and mandolins.

Ordering

John Monteleone
41 Degnon Blvd.
Bay Shore, N.Y. 11706
516 • 666 • 0562

A deposit of one-third of the total cost is required to place your order. Another one-third payment is due when work begins on your instrument. The final one-third balance is due when the instrument is completed.

Checks should be made on cashiers bank draft or money order. New York residents are required to pay 7½% state sales tax.

Prices are held firm from the receipt of your deposit until delivery.

You may call or write to determine the current waiting time for delivery, and/or any other information relative to ordering an instrument from me.

Warranty

Monteleone guitars and mandolins are warranted for life to the original owner against defective materials and workmanship. Normal wear to the instrument is not covered under this warranty. All instruments returned for warranty repair must be shipped pre-paid and returned shipping collect.



Price List

Mandolins

GRAND ARTIST	\$3,000.00
BABY GRAND	2,250.00
STYLE B	1,850.00
STYLE A	1,450.00
GRAND ARTIST mandola	3,600.00
GRAND ARTIST mandocello	4,500.00

All models are available with standard F-holes or can be specially ordered with oval sound-hole. Also, sunburst or natural finish at no extra cost. Please specify when ordering. Custom services are optional.

Mandolin Cases

Harptone; hard-shell, shaped A or F style	\$ 95.00
Saga, oblong hard-shell F style	129.00
Buck "Ruff Rider"; A or F style, heavy duty	175.00
Mandola case; custom-made	250.00
Mandocello case	149.00

Guitars

ECLIPSE arched-top	\$4,200.00
THE HOT CLUB Model "A"	3,900.00
THE HOT CLUB Model "F"	2,900.00
HEXAPHONE	2,900.00
DREADNOUGHT	2,900.00

All models are available as cutaway or non-cutaway. Items such as pickups, and electronics, and any other custom services are optional. Information is available on request.

Guitar Cases

All guitar cases are Harptone hard-shell	\$120.00
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Shipping

Mandolin & Mandola:	United Parcel Service	\$35.00
	Air freight (U.S.A.)	85.00
Guitar & Mandocello:	United Parcel Service	45.00
	Air freight	95.00

Instruments are usually shipped U.P.S. and insured in the United States. It is possible to ship fully insured air-freight to your closest major airport where you can pick it up, so that delivery is overnight and passes through fewer hands. However, I have had good success with U.P.S.

For foreign shipping rates please inquire.



“I usually let my instruments do the talking, but here’s what some of the owners of Monteleone instruments have to say:”

“The John Monteleone “Grand Artist” mandolin is, in my opinion, the first positive innovation in arch-top mandolin design and construction, since Lloyd Loar and company first put together the original F-5 models nearly seventy years ago.”

David Grisman

“More than my other instruments, the Monteleone Grand Artist makes me want to play it. The instrument has a beautiful, living, well balanced design that delights one’s senses to look at it, as well as to listen to it.”

James Gordon, Mass.

“Whenever we play on it, we are fascinated and stimulated by its bright and loud sound and by its brilliant appearance.”

Rudolph Benoit, Switzerland

“After years of frustration at playing guitars that, though fine instruments, were just not right for me, I had John Monteleone custom make an ECLIPSE guitar for me. At last, in this instrument, I have what I wanted for all those years: a guitar that feels “right,” has the physical characteristics I want, and lets me approach the sound I’m after. Listen to the difference in guitar sound between *Hurricane* (Sunnyside 1021) played on the guitar John built for me, and *Nightwork* (Cadence Jazz 1016) recorded a few years before, playing a fine instrument that belongs to a friend. That tells the story.”

Rory Stewart, N.J.

“Let me say it’s awesome! As soon as I had the instrument up to pitch I hit a full chord and was amazed at the sound. If it sounds this good now, I can’t even imagine what to expect a few years from now. I thought the workmanship on your No. 2 (which I also own) was superb, but your work on my *Grand Artist* is immaculate. The Monteleone is a bargain at any price.”

Don Teeter, Illinois

“Just in the past two weeks I’ve heard it just blossom out, tone-wise. The bass is getting smokier and richer. I can’t tell you what an inspiration it has been to my playing, trying to make that sucker sound as good as you meant it to sound.”

Jim Magill, N. Carolina

“Playing Monteleone’s *Grand Artist* mandolin is like tasting a rare old wine from Burgundy: every time I’m rediscovering a new and different sensation...you can call it pleasure.”

Phillipe Ochin, Macon, France

“My Monteleone F-5 is the finest mandolin I’ve ever owned or played, and I’ve been fortunate enough to have played four Lloyd Loars. Your workmanship is outstanding. The standout to me is the tone. I’ve played louder instruments before, but none with the balance or richness or smoothness which my Monteleone has in abundance.”

David Teeter, Illinois

“Just a note to let you know that the *Dreadnought* you made for me is truly a sweet guitar. It helps our singing through its rich and solid sound.”

Don Wisel, New York

"Last Friday evening I was invited to meet and play with the owner of Gibson mandolin #75950. The mandolin is Loar-signed and dated March 31, 1924. At the conclusion of the evening, after much comparison, I was delighted to be going home with the Monteleone rather than the Loar. However, pretty as it is, the first function of any musical instrument is to produce sound. Lots of first rate sound! My Monteleone sounded as good as the Loar. Not the same, but as good. I'm not wishing my life away, but I can't wait to hear what it will sound like in ten years."

Bruce Morrison, New York

"Once again, the instrument is magnificent. This should end what was becoming the 'eternal search' for the perfect mandolin. Keep up the good work!"

David Levin, Illinois

"Well, we finally started doing 'Gator's Strut' again, and for some reason, we thought that we needed a guitar to do that tune. But, for the hell of it, we tried the mandocello on it and it worked fine. I think it's because of your fine mandocello. I can also play rhythm on it and it doesn't buzz. It's great!"

Mike Marshall, California

"...without a doubt, my *Grand Artist* mandolin is the ultimate. I play it every day and take care of it expressly. I'm quite sure we are (the mandolin and myself) inseparable. I'm completely satisfied. The tone is great. The action is wonderful."

John Byrd, N. Carolina

"First off, the mandolin is holding up superbly. It's definitely my final mandolin. There's nothing it doesn't do that I would want a mandolin to do."

Tim Ware, California

"Just wanted to let you know that I'm the proud owner of a Monteleone mandolin. Sure like the tone and fine workmanship."

Ramona Jones, Arkansas

"The mandolin sounds wonderful. The harmonics and overtones are just ringing!"

Lou Martin, New York

"I've been very happy with my Style B. I like your concept of tone – the mandolin really has a sound of its own. The wood selection is excellent and the workmanship is terrific. The whole instrument *works*. It rings like a bell and responds well anywhere on the neck, both for single notes and chords. And it has been getting better the more I play it. It has great sustain and it's great for recording."

Russ Barenberg, Tennessee

"My Monteleone *Grand Artist* is my favorite recording mandolin. The tone coming back on tape cuts through other instruments, still retaining a warm bottom end with sweet, sparkling highs. It's one of the few acoustic instruments that I have heard that sounds equally well acoustically or over a mike."

John Jorgenson, California

"I love the mandolin you built me. It has lots of sustain and the kind of even tone that mics and records beautifully. I don't have to fight it to get it to speak; the sound is all there even at low volumes, yet it doesn't fizzle out when I want to play harder. It is, or can be when necessary, a very loud mandolin. It's a great instrument!"

Paul Glasse, Texas

"I could probably spend a few hours filling page after page with praise and still not express all the happiness that this instrument has brought me. It "feels" good in my hands, its tone is at least as good if not better than most of the vintage fretted instruments I've played and it seems to improve with each playing! It is hands down the loudest instrument I've played, which permits a great deal of dynamic expression. It is well balanced from string to string, is incredibly clear sounding: the material and workmanship are amazing. In short, this mandolin goes well beyond my highest expectations and for whatever it's worth, you've created a masterpiece."

Wayne Fugate, New York

"It's everything you said it would be and it arrived in perfect condition. You couldn't get it back on a bet! Naturally, I have played it and shown it to my pickin' partners as well as others. They all have been simply awed at the workmanship and sound it produces. Those that have played older instruments couldn't believe a new one could produce this kind of sound. It's really got it!"

Bradley Bodle, Minn.

"Enclosed is payment for *Grand Artist* #58, which is to me the finest mandolin I've seen! More importantly, the finest I've heard. The instrument surpassed *all* of my expectations...the neck feels perfect, and the sound is beautiful...loud enough to use in a bluegrass context, but with enough warmth to use as a solo instrument in other types of music as well. I finally have a mandolin that does everything I want it to do."

Don Stiernberg, Illinois

"My family and I were beside ourselves when I received the mandolin. We drove about 225 miles round trip to Louisville to pick it up. I would have driven a lot further after seeing it."

Bob Shanklin, Kentucky

"This is certainly the finest sounding mandolin I have played. It has a fine, detailed bass response that is richer than any I've played. The neck has a very good feel, and the fingerboard is a pleasure to use."

Bill Penn, Illinois

"I can't believe that it's been six weeks since I received my Monteleone *Grand Artist* mandolin, but the instrument is definitely conducive to losing track of time under its influence. Everyone I've shown it to has been struck by the flawless craftsmanship and aesthetic integrity, as well as by the beautiful tone. It was expensive and long in coming, but more than worth the wait and the money."

John Pizzuto, New York

"It is now, a better mandolin than most any I've ever played and it seems to be potentially the best mandolin I've ever played (and I've played lots of Loars and great vintage Gibsons)."

Charlie Brown, Illinois

"As for the mandolin itself...it's everything I ever dreamed of. Craftsmanship, volume, tone, balance, finish are almost unbelievable. I was especially amazed at the stain and finish on the instrument. The neck is perfect. Due to the neck/body design, I can hit upper position fingerings that were either impossible (physically) before, or sounded terrible. It has opened up an entire new sound for me in the fourth and fifth positions. I just love it!"

Mike Seiwert, Kansas

"I just wanted to drop you a short note to let you know how delighted I am with my new mandolin. Now that I've had a couple of weeks to play it (which I do all the time to the dismay of my wife) I can't tell you how much I appreciate its tone."

Ed King, New Jersey

"Just a line to let you know how pleased I am with my new ECLIPSE. It is by far the best investment I have ever made. The balance, clarity and hugeness of sound is outstanding. I don't know how you do it."

Dwight Spencer, S. Carolina

"The HOT CLUB Model "F" grabs you, before you even pick it up. It's appearance is striking. The guitar is like nothing I've ever seen and yet somehow I feel like I'm looking at a classic. No gimmicks here. Just meticulous craftsmanship and attention to detail. Ebony buttons on the tuning machines are just one example of the unusual touches on this instrument. This guitar has simple elegance. There is very little inlay on the instrument, so my eye is drawn to the beautiful figures in the woods utilized, enhanced by the finest of finishes. Very, very sexy appearance. I expect to see a noticeable change in the number of groupies who approach me.

Its tone is sweet and clear as a bell. Very well balanced with incredible volume anywhere on the neck. Can be pushed very hard up high on the neck, even on the low strings without hearing fingerboard slap so prevalent with other instruments. The bass comes through very strong without getting muddy. This guitar has it all. It penetrates well while playing with other loud instruments in my band. I no longer have to overplay in rehearsals, or other non-amplified settings, in order to hear what I'm doing.

One of the first things I noticed was how easy The HOT CLUB is to tune. This is not due only to the fact that the intonation is set to near perfection and that the tuning machines are smooth and easy to use. I find that I can hear the notes more clearly than I have ever been able to before with my past guitars due to the overtones and partials in their resonance. There is great clarity in tone while still sounding rich and full.

My Monteleone is brand new and sounds great. If it didn't change a bit, I would be very pleased with the sound. It doesn't have any of the brashness or squeezed tone so often found in a new instrument. It's almost frightening to think that this guitar is going to "open up" the more I play it. John, You've created a monster!"

Tom Eton, Conn.

"John Monteleone's skill as a builder of "normal" fretted instruments is practically legendary among musicians of all styles. He is equally adept, however, at catering to more exotic tastes, for example; the 10-string cittern he has designed and built for me. Dubbed the "EXCALIBER", it is every bit as magical as King Arthur's original, at once a trustworthy tool and a beautiful work of art which inspires its owner. The most critical instrument repairman I know called it "flawless". That's about how I feel. That's why I went to John in the first place."

Gerald Trimble, Conn.



The
Baby
Grand





The Baby Grand

On occasion I have found some beautifully figured maple and superb pieces of spruce originally intended for building a GRAND ARTIST, that may not have been large enough for the purpose. These special pieces are set aside for the BABY GRAND. Most of the appointments for the GRAND ARTIST are found on the BABY GRAND. Very special care is given to the carving of the tops and backs to assure a match which will produce the best sound. The tonal character is similar to that of the GRAND ARTIST. This is a mandolin for those players who desire something a little different from the rest, and is a fine alternative to the scroll-model mandolin. The BABY GRAND name draws its reference from the piano. I have tried to exploit that instrument's beautiful responses and coloration of sound. Those who can appreciate the power of a fine BABY GRAND will not be disappointed with this mandolin.

Features:

Soundboard	Selected Spruce
Back/Sides/Neck	Curly Maple Beautiful Figure
Fretboard	Selected Ebony
Frets	24, Nickel-Silver
Position Markers	Mother of Pearl & Ebony Side Markers
Scale Length	13 $\frac{1}{8}$ "
Bridge	Ebony, Two-Piece
Bridge Adjusters	Stainless Steel, Knurled
Pickguard	Ebony/Bound Ivoroid, Black, White
Peghead Veneer	Ebony/Bound Ivoroid, Black, White
Tuning Machines	Gold
Tuning Buttons	Pearloid
Nut	Bone
Tailpiece	Cast Brass—Hand Eng. Gold Plate
Endpin	Ebony
Binding (body)	Ivoroid, Black, White
Finish	Sunburst, Nitro-Cellulose Lacquer



The
Grand
Artist





The Grand Artist

The GRAND ARTIST mandolin was originally inspired by the finer examples of the renowned F-5 mandolins made in the mid to late 1920's. My intent was to further develop the instrument to meet the modern professional's playing needs by taking a fresh and modern approach to tone quality and performance. Each GRAND ARTIST mandolin is hand carved from the finest tone woods specially selected for maximum response and natural beauty. The very best grades of spruce and figured maple are carved and graduated to exacting dimensions. In response to feedback from mandolinists, I have modified a number of otherwise traditional features. These changes have been enthusiastically received. One such important improvement is the abbreviated ebony pickguard. This design does not obscure the treble soundhole and there are no brackets or screws to vibrate loose or get in the way. The arched fretboard greatly increases left hand playing comfort and helps the player fight fatigue. The gold plated and hand engraved tailpiece is a unique and distinct Monteleone trademark. Its design allows a more uniform string tension, and string changing is fast and easy.

The GRAND ARTIST is a finely tuned instrument which is very carefully carved and graduated to give you the kind of performance that you would expect from the finest of mandolins. The tonal balance is pure and bell-like, with exceptional power and positive response in all registers, and in all notes. The tone bars and bridge are given special attention to increase the sustain and give a boost to the overall character of sound of the GRAND ARTIST. This mandolin can tackle any style of music, from Bach to Bluegrass, with ease. The GRAND ARTIST has proven itself to be the mandolin of choice among discriminating mandolinists who have brought the instrument to new heights. The GRAND ARTIST offers the musician new possibilities for tonal exploration.

Features:

Soundboard	Premium Grade Spruce
Back/Sides/Neck	Curly Maple, Finest Figure
Fretboard	Finest Gaboon, Ceylon and Maccassar Ebonies
Frets	24, Nickel-Silver
Position Markers	Mother of Pearl & Ebony Side Markers
Scale Length	13 $\frac{7}{8}$ "
Bridge	Ebony, Two-Piece
Bridge Adjusters	Stainless Steel, Knurled
Pickguard	Ebony/Bound Ivoroid, Black, White
Peghead Veneer	Ebony/Bound Ivoroid, Black, White
Tuning Machines	Gold
Tuning Buttons	Mother of Pearl
Nut	Mother of Pearl
Tailpiece	Cast Brass—Hand Eng. Gold Plate
Endpin	Ebony
Binding (body)	Ivoroid, Black, White
Finish	Sunburst, Nitro-Cellulose Lacquer



Style "B"
Mandolin





Style "B" Mandolin

It is unusual to find a mandolin which has as much to offer at such a reasonable price. The tops and backs for these mandolins are carefully selected to assure the musician plenty of punch when it is called for. This mandolin has proven to be a popular choice for the mandolinist who wants to be heard! Like the GRAND ARTIST, this mandolin has that "bark"; that woody sound that so many mandolin players are looking for. It also has a wonderful balance and projection. This is an instrument which is built to last for generations of playing. The fretboard is arched, as in all of my instruments, to give you non-fatiguing left hand comfort. The hand-shaped neck combines good left hand support with great playability.

Features:

Soundboard	Spruce
Back/Sides/Neck	Curly Maple
Fretboard	Ebony
Frets	24, Nickel-Silver
Position Markers	Mother of Pearl & Ebony Side Markers
Scale Length	13 $\frac{3}{8}$ "
Bridge	Ebony, Two-Piece
Bridge Adjusters	Stainless Steel, Knurled
Pickguard	Ebony
Peghead Veneer	Ebony/Ivoroid bound
Tuning Machines	Nickel
Tuning Buttons	Pearloid
Nut	Bone
Tailpiece	Cast Brass – Hand Eng. Nickel Plate
Endpin	Ebony
Binding (body)	Ivoroid, Black, White
Finish	Sunburst, Nitro-Cellulose Lacquer



Style "A"
Mandolin





Style "A" Mandolin

The STYLE A mandolin is as carefully built as the other Monteleone mandolins and has enough tone and power to rival any mandolin in its price range, and beyond! It is a known fact that a fine, if not an extraordinary instrument may be made regardless of the visual presence of figure in the wood. Since the making of the GRAND ARTIST mandolin requires only the finest and fanciest of tone-wood, many pieces of wood, slightly below the exceptionally high standards reserved for the GRAND ARTIST, remained in my shop. These woods include perfectly sound maples and spruces which may lack the exquisite grain structure and figure reserved for the making of the GRAND ARTIST mandolin, but are just right for building excellent instruments. Special consideration goes into the making of each of the STYLE A, STYLE B, and BABY GRAND mandolins to insure that the proper balances of tone, volume, projection, and clarity are maintained to satisfy the highest standards set forth by both the musician and myself.

Features:

Soundboard	Spruce
Back/Sides/Neck	Maple
Fretboard	Ebony
Frets	24, Nickel-Silver
Position Markers	Mother of Pearl & Ebony Side Markers
Scale Length	13 $\frac{7}{8}$ "
Bridge	Ebony, Two-Piece
Bridge Adjusters	Stainless Steel, Knurled
Pickguard	Ebony
Peghead Veneer	Ebony
Tuning Machines	Nickel
Tuning Buttons	Pearloid
Nut	Bone
Tailpiece	Cast Brass – Hand Eng. Nickel Plate
Endpin	Ebony
Binding (body)	Ivoroid
Finish	Sunburst, Nitro-Cellulose Lacquer



The
Grand Artist
Mandola





The Grand Artist Mandola

The mandola is the tenor voice of the mandolin family. Most builders will not spend the extra time needed to produce a mandola of exceptional quality. The need for such an instrument exists, and I take pride in making this instrument available. All appointments and details for this instrument are the same as those of the GRAND ARTIST mandolin, with the exception of size and scale length. The tone of this mandola is very sweet and throaty. You can hear the woody sound coming through in all registers. The goal of making a mandola which will not choke out up the neck has been met with this design. There is lots of power on tap and I have found this mandola blends extremely well with other instruments. The GRAND ARTIST mandola will solo as well as any mandolin. This one is truly a pleasure to build and play.

Features:

Soundboard	Premium Grade Spruce
Back/Sides/Neck	Curly Maple, Finest Figure
Fretboard	Finest Ebony
Frets	:24, Nickel-Silver
Position Markers	Mother of Pearl & Ebony Side Markers
Scale Length	15 $\frac{3}{8}$ "
Bridge	Ebony, Two-Piece
Bridge Adjusters	Stainless Steel, Knurled
Pickguard	Ebony/Bound Ivoroid, Black, White
Peghead Veneer	Ebony/Bound Ivoroid, Black, White
Tuning Machines	Gold
Tuning Buttons	Mother of Pearl
Nut	Mother of Pearl
Tailpiece	Cast Brass – Hand Eng. Gold Plate
Endpin	Ebony
Binding (body)	Ivoroid, Black, White
Finish	Sunburst, Nitro-Cellulose Lacquer



The
Grand Artist
Mandocello





The Grand Artist Mandocello

Few luthiers these days will build these instruments. I was recently called on to make a mandocello which could "do it all" I love a challenge, and I love the mandocello, so, I have designed this one to do its job well. The main problem with existing mandocellos comes from a combination of several things, such as, cumbersome necks, high action, no volume, no balance, and no power.

The first thing that you will notice about the GRAND ARTIST mandocello is that the neck is fast and comfortable. The bass response can be thunderous, and such highs have never been heard on a mandocello before. This instrument is made to be sensitive to the player's touch. The overall sound is lush and definitive with long sustain.

Features:

Soundboard	Premium Grade Spruce
Back/Sides/Neck	Curly Maple, Finest Figure
Fretboard	Finest Ebony
Frets	24, Nickel-Silver
Position Markers	Mother of Pearl & Ebony Side Markers
Scale Length	25"
Bridge	Ebony, Two-Piece
Bridge Adjusters	Brass, Knurled Gold Plated
Pickguard	Ebony/Bound Ivoroid, Black, White
Peghead Veneer	Ebony/Bound Ivoroid, Black, White
Tuning Machines	Gold
Tuning Buttons	Mother of Pearl
Nut	Mother of Pearl
Tailpiece	Ebony
Endpin	Ebony
Binding (body)	Ivoroid, Black, White
Finish	Sunburst, Nitro-Cellulose Lacquer



The
Eclipse





The Eclipse

The archtop guitar has had its roots in the jazz idiom. With the influences of everything from rock to classical music, Jazz has continually expanded to new horizons. This has placed the archtop guitar into new and challenging territory. Being limited by their instrument has been a constant problem for Jazz musicians. Today's jazz guitarists seek a guitar which can freely respond to their sensitivities.

In both acoustic and amplified use, the ECLIPSE offers the guitarist some unique capabilities for expression not commonly found in the archtop guitar. It is an instrument which almost begs to be played. The tone is clean, clear, and crisp. Lack of sustain used to be a drawback in this type of guitar, but the ECLIPSE will amaze you. I have tried to build some of the finer attributes of the flat-top guitar into this instrument, and the result is a warm sound with great sustain and tonal blend. The separation of notes is equally impressive. Even balance and brilliance is smoothly distributed through the asymmetrical "X" bracing design. The attack is clean, and the projection is very positive. From the softest passages to the loudest, the power is there when you need it. The ECLIPSE is carved from some of the finest tone-woods the world has to offer, and is shaped by hand into an improviser's dream.

Features:

Body Length	20½"
Body Width	16¾"
Side Depth	2⅞" Variable
Top	Spruce; Alaskan or German
Back/Sides	Curly Maple
Neck	Ebony
Frets	Nickel Silver, 22 on Elec., 24 on Acous.
Position Markers	Ebony Side Dots
Scale Length	25.250
Bridge & Fretboard	Ebony
Pickguard	Ebony
Peghead Veneer	Ebony
Tuning Machines	Schaller, Gold Plated
Nut	1¼" Bone
End Pin	Ebony
Binding	White Nitrate, Black & White Strips
Finish	Natural; Lacquer
Tailpiece	Carved Ebony; Cast Metal Bracket



The
Hot Club
Model "A"





The Hot Club Model "A"

The HOT CLUB ARCHTOP was inspired by my restoration work on one of Django Rheinhardt's personal guitars. While the HOT CLUB ARCHTOP is not faithful to the original concept of the Selmer/Maccaferri design, I based my design on the size and outline of the original. My experiments led me to make this guitar with a carved top and back, as I envisioned a guitar with lots of power and a hot sound!, reminiscent of some of the earlier swing music. I designed this guitar to be capable of handling many styles of guitar playing, from Bird to Bach.

Features:

Body Length	18 $\frac{5}{8}$ "
Body Width	15 $\frac{3}{8}$ "
Side Depth	3 $\frac{3}{8}$ "
Top	German or Alaskan Spruce
Back/Sides	Curly Maple
Neck	Curly Maple; Adjustable Truss Rod
Frets	22 Nickel Silver
Position Markers	Mother of Pearl Side Dots
Scale Length	25.250
Bridge & Fretboard	Ebony
Pickguard	Ebony; Beveled Edge
Peghead Veneer	Ebony
Tuning Machines	Schaller, Gold Plated, Ebony Buttons
Nut	1 $\frac{3}{4}$ " Bone
End Pin	Ebony
Binding	Celluloid White & Black Strips
Finish	Natural; Lacquer



The
Hot Club
Model "F"





The Hot Club Model "F"

The HOT CLUB FLAT-TOP is another design of mine which was born out of my experience with Django's guitar. I believed for a long time that the basic Sel/Mac design would lend itself well to a flat-top adaptation. Indeed it has! The size and dimensions of the body are ideal for producing an all-around instrument capable of any music set in its path. A comfortable guitar to play, the HOT CLUB FLAT-TOP is very sensitive to both finger and flatpicking styles. The elliptical sound hole (edged in a raised ring of rosewood) more than compensates for the smaller sized body and projects easily. Assymetrical bracing gives better bridge control and even sound distribution to the top. The tone is so evenly balanced that the HOT CLUB FLAT-TOP can be just as easily played at home, the studio, or in live performance.

The prospect of bringing raw materials into peak efficiency is a challenge to any builder of fine musical instruments. I believe that I have met this challenge in the HOT CLUB FLAT-TOP.

Features:

Body Length	18 $\frac{5}{8}$ "
Body Width	15 $\frac{5}{8}$ "
Side Depth	4-3/16" (at tail block)
Top	German or Alaskan Spruce
Back/Sides	Indian Rosewood
Neck	Mahogany, Adjustable
Frets	22 Nickel Silver
Position Markers	Mother of Pearl Side Dots
Scale Length	25.250
Bridge & Fretboard	Ebony
Pickguard	Clear Celluloid
Peghead Veneer	Ebony
Tuning Machines	Schaller, Gold Plated, Ebony Buttons
Nut	1 $\frac{3}{4}$ " Bone
End Pin	Ebony
Binding	Ivoroid
Finish	Natural; Lacquer



The
Hexaphone





The Hexaphone

A common problem with larger bodied guitars is to get the guitar to respond easily. In most cases, the resulting sound is limited and compressed.

The HEXAPHONE is the embodiment of design elements which allow for a larger sound board to produce sound with more efficiency. The elliptical sound hole performs a function similar to the F-hole, in that it projects more directly than a round hole. The shape and placement of this sound hole has the advantage of increasing the soundboard area surrounding the bridge. The response of the HEXAPHONE is very broad, even, and piano-like in balance. From the music hall to the living room, the HEXAPHONE can be relied upon to more than satisfy the needs of guitar players in just about any musical setting. This is a versatile guitar for the musician who wants to be heard in the cheap seats!

Features:

Body Length	21"
Body Width	17"
Side Depth	4¼" (at tail block)
Top	German or Alaskan Spruce
Back/Sides	Indian Rosewood
Neck	Mahogany, Adjustable
Frets	22 Nickel Silver
Position Markers	Ebony Side Dots
Scale Length	25.250
Bridge & Fretboard	Ebony
Pickguard	Clear Celluloid
Peghead Veneer	Ebony
Tuning Machines	Schaller, Gold Plated
Nut	1¼" Bone
End Pin	Ebony
Binding	Ivoroid
Finish	Natural



The Dreadnought



Instrument shown is detailed with optional custom Abalone inlays on the headstock, fret board and sound hole.



The Dreadnought

My DREADNOUGHT is a classic in guitar design with a difference. As in all of my other guitars, the main bracing pattern is an asymmetrical "X". I am able to control the responses and concentrate the bridge resonances where they are most effective for the soundboard. The result is a guitar unlike others of its shape. The bass response is powerful and clean, but does not dominate over the middle and high registers which remain clear and brilliant. The balance and blend of notes is as smooth as silk. While other "D's" have a tendency to choke on the higher positions of the neck, the MONTELEONE DREADNOUGHT is true to its ancestral name: "Fearless!"

Features:

Body Length	20"
Body Width	15 $\frac{3}{4}$ "
Side Depth	4 $\frac{7}{8}$ " (at tail block)
Top	Spruce; Alaskan or German
Back/Sides	Indian Rosewood
Neck	Mahogany, One Piece, Adjustable
Frets	20 Nickel Silver
Position Markers	Ebony Side Dots
Scale Length	25.250
Bridge & Fretboard	Ebony
Pickguard	Celluloid
Peghead Veneer	Ebony
Tuning Machines	Schaller, Gold Plated
Nut	1 $\frac{1}{4}$ " Bone
End Pin	Ebony
Binding	Ivoroid
Finish	Natural