The 2013 Historic Collection

1963 marked a significant milestone in the history of solid body electric guitars. It was in that year that Gibson Guitars began its very ambitious quest to recreate the craftsmanship, performance, and quality of an era that had passed more than forty years ago.

When the Gibson Historic Collection was presented to the world, it was met with excitement, as well as skepticism. As the years went by, the model that we had created proved the most accurate replicas of Gibson’s most sought-after guitars from the 1960s, the decade which Gibson cemented its place in guitar history. It only took us that long to get it right.

Time marches on, and with it, materials become scarce, the march of efficiency toward bigger, faster and better can lead to the demise of otherwise quality. Meanwhile, costs become prohibitive, future human skills become so niche as to be outdated. To move back in the past and recreate the essence of the most beautiful instruments ever made, there would be a premium that would never go in or out. Every day would see increasing scarcity of materials, increased pressure to keep very specialized skills and techniques alive and to pass that knowledge on to the next generation, no matter how long it took to keep that flame alive, it will end.

Today we celebrate 30 years of our continued commitment to the craftsmanship of not only Gibson’s legacy, but also American workmanship and the value of human ingenuity. We believe today, as we did 30 years ago, that there remains a place in this world for the best of the best and that there is beauty that extends far beyond the flashy, gleaming and flashy, gleaming weight of a finely crafted Les Paul.

In 2013, we bring the most discerning players and collectors in the world the most refined offerings of Historic Replica guitars we have ever had the pleasure to craft. Through milestone achievements that reflected 30 years of a passionate commitment by Gibson to the craftsmanship, engineering, and players and collections around the globe, the 2013 Historic Series of Les Paul guitars is the most “loved” yet.
Goldtops
1954 through 1957

Goldtop Custom has reimagined the Goldtop finish to match the original’s deep, dark, gold finish. The Goldtop’s Back is also formulated to match the original from the 1950s.

In the case of the updated Gold, you’ll notice a deeper, richer tone with a slightly ‘bigger’, classic. On the guitar’s back, you will see a noticeable increase in the visibility of mahogany grain benefits more obvious effect on the final color that comes from the wood’s individual personality. As it was in the 1950s, each guitar back results in a very individual look. Based on the use of vintage stain formulations and application techniques, and the unique qualities of each individual piece of wood.
The vast majority of modern guitar building techniques employ PVA (polyvinyl alcohol) as an "advanced" of science from the 20th century. This was created to minimize manufacturing time and limit still requirements, effectively increasing generalizing efficiency. PVA holds adhesive and for a period spanning back thousands of years, animal or fish "glue" was the preferred material for joining wood in furniture, art and industry.

Gibson Custom is throwing back the clock of fast hide glue in its crafting of Historic Series Instruments. This truly ancient process requires more time to be taken in the crafting of these guitars, as well as more curing, curing by the proper drying and adhesion. The result is a better feel of highwoods that prepares each guitar for a lifetime of use, general and reposition form damage. The 2010 Gibson Custom Historic series now feature authentic hide glue at the neck joint.

L-PI Faded Tobacco, Washed Cherry, Iced Tea
In 2013, Gibson Custom re-introduces the use of single layer, beveled fingerboards to its Historic series of Les Paul guitars. Following the challenge of meeting global standards for the local harvesting and processing of fire hardwoods from Quebec, the USA, Gibson Custom returns to the traditional use of single layer fingerboards featuring the best available materials sourced, not only in accordance with US and international law, but also Gibson’s Guide. Due in part to these standards, all 2013 Historic Les Paul Reissues now come standard with historically accurate fingerboard dimensions that compliment proper binding and back.

Updates to the 2013 Historic Les Paul series include the accurate reproduction of vintage Gibson roadheadstock inlays as were used on the original 1950s Les Pauls. With proper arches, performance specifications and quality of materials, these recreations mark significant attention in detail. The new Gibson “Roadster” machine heads are coated for fine smooth performance, vintage looks, and projected reliability. Only one manufacturer in the world has earned this right: a precisely laid gear train.

Tone Capsules:
- 20 Year Cherry, Iced Tea, Packed Tobacco
For decades, Gibson Custom has been studying the performance specifications of the original Les Paul. Combining consulting with vintage specialists, testing original equipment, and digging through the vast archive of historical data from our company's own manufacturing history, we've compiled the most accurate reproduction of Les Paul features your ear can hum. The 50s models, along with the '59s, and the techniques used to create what essentially was the most sought after guitar tone accessible to the public have been distilled and recreated in the Custom 60th Anniversary.

Les Paul

60

Among the details to capture the original tone of our legendary Les Paul is the proper length of 3 magnets as well as the exact materials composition. We've painstakingly studied the minutiae to make sure every current detail, including the original wood material, thickness and covering, were accurately replicated.

- Faded Tobacco (Custom Onion, Woodpeckers, 1958)
- Ebony (Blacktop, Blacktop, 1958)
SG Standard

The fretboard of the original 1960s Les Paul has a very distinct crowning and binding thickness that was hand-pressed. This was eventually slimmed out by lighter more material and thinner tape. To recapture the original look and feel across the entire fretboard, Gibson has worked to reproduce a processes binding formulated to our original specifications. While the change seems subtle, there is a noticeable difference in both the aesthetic of the guitar and feel of the fretboard.

LR: Faded Cherry, Faded Cherry Maestro Classic White
One of the many improvements to the original Les Paul design was the addition of a truss rod cover to prevent warping when the truss rod was adjusted. In addition, the specification of the truss rod's position, which became the passage of the rod into the neck and provides a means for changing the intonation, was changed over the course of years. Finally, the anchor on the end of the truss rod, deep in the passive center, was changed too. All these changes collectively allowed the guitar to be built in a more efficient manner. In 2013, Gibson Les Paul returned to the original specifications of the 1959 era...
Aniline

Early in the 19th Century, using natural dyes made from organic materials such as roots, berries and even insects, was relatively easy to do for few years. However, this was often a difficult process, and the dyeings were often of poor quality. Aniline dyes, on the other hand, were easier to use and produced much better results. Aniline dyes were also much more expensive, and this made them popular among the wealthy.

In the 1930s, a British chemist accidentally produced a strong purple dye while working with aniline, a clear, oily substance. This new dye, called aniline black, was much more stable than the natural dyes. Aniline dyes were also used to treat wood, and this led to the development of aniline wood finishes.

The popularity of aniline dyes continued into the 20th century, and they were used to create a variety of colors and finishes. Aniline dyes were used to create a wide range of colors, from the bright reds of the 1920s to the more subtle shades of the 1930s. Aniline dyes were also used to create a variety of finishes, from the glossy finishes of the 1920s to the more matte finishes of the 1930s.

Because of the smooth nature of the application and their ability to create a wide range of colors, aniline dyes were favored for both interior and exterior use. Aniline dyes were also used to create a variety of finishes, from the glossy finishes of the 1920s to the more matte finishes of the 1930s.

Today, aniline dyes are still used to create a variety of finishes, and they are favored for their ability to create a wide range of colors and finishes. Aniline dyes are also used to create a variety of finishes, from the glossy finishes of the 1920s to the more matte finishes of the 1930s.

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