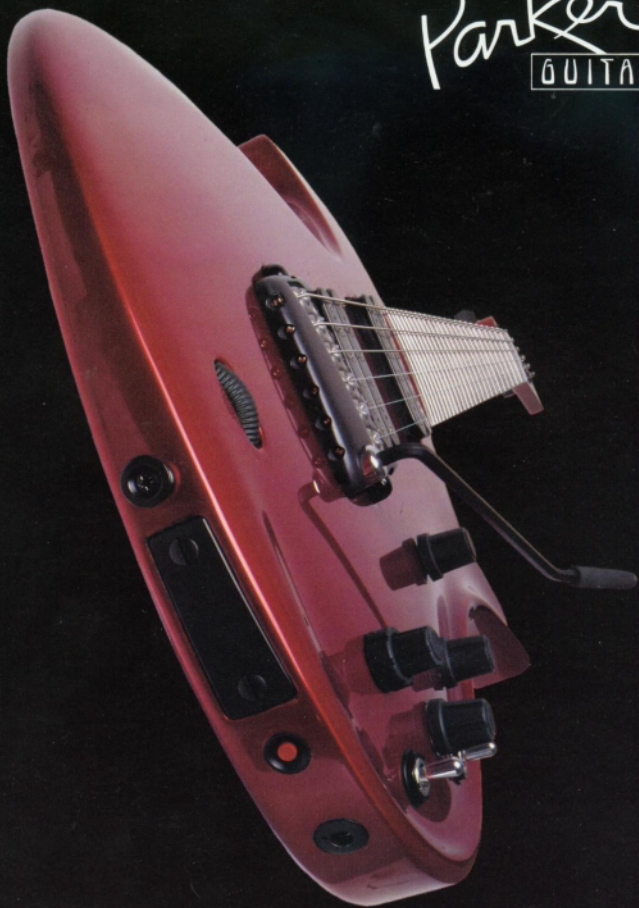


Parker  
GUITARS



# Parker Guitars:

The Parker guitar is the first new concept in electric solid bodies since 1948. Ken Parker, one of America's most imaginative guitar makers, has spent years refining a breakthrough design that maximizes the tone-generating qualities of the instrument. His guitar is everything an electric should be, and nothing more. Light, vibrant, alive, totally responsive to the touch...a pure tone engine.

Look at the Fly. Pick it up. Its incredibly thin, ultra-light body, a perfect balance of sleek modern lines and deep sculpted contours, is not a marketing gimmick. The guitar had to look this way. Everything about it is dedicated to the mission of producing the rich, full-bodied tones of the world's finest classical guitars and violins within the modern context of electronic amplification.

To generate maximum resonance, Parker started with extremely light and resonant tone woods for the core, or "tone center" of the instrument. This provided an immediate design challenge because no one had dared (or figured out how) to make these woods work in such a thin, lightweight instrument. In fact, the "experts" were quick to point out that it simply couldn't be done with wood.

Typically, Ken proved everyone wrong by devising a system to stabilize these woods. Initially, he worked with a rigid external shell of hardwood veneers, a technique perfected by lute builders in the Baroque period. When this proved to be impractical, he went on to develop an exoskeleton of carbon and glass fibers bonded with high strength epoxy resin.

As Parker sees it, "The selection of wood is critical. Also, the proportion of the material and the properties of the woods chosen are done specifically to voice the instrument with regard to its tonal, attack and sustain characteristics."

Most noticeably, the guitars weigh in at less than five pounds,



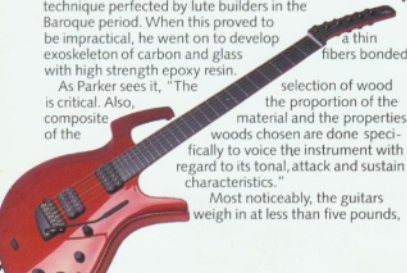
a defining quality that led to the name Fly. This lighter overall weight, coupled with amazing resonance that vibrates through your body before you even plug the guitar into an amp, has time-less appeal.

Consistent with the Parker body, the neck is also made of resonant tone woods reinforced with a rigid outer shell. An ingenious tension-compensating truss rod assures the neck's stability. The carefully thought out overall shape of the neck and compound radius fingerboard makes for a comfortable, natural feel with easy bending

and effortless control.

More importantly, Ken Parker's radical new approach to fret installation is one of many patent-pending designs in the guitar. It's an entirely new process whereby hardened stainless steel tangless frets are positioned directly onto the fingerboard with absolute accuracy. What that means to you is total integrity in terms of intonation and a playing surface that resists wear for decades, not years.

In keeping with Ken's approach, the standard Parker bridge is made of a lightweight alloy cast with the extremely



# The Story.

precise "lost wax" technique used in making fine jewelry. The bridge is specifically designed as an integral part of the guitar's tone generation system and,

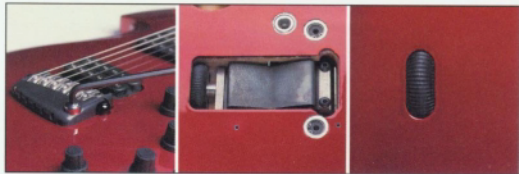
like all other Parker components, is definitely *not* a stock item. Because its radius is exactly the same as the

neck's, it doesn't require lots of moving parts to compensate for different neck shapes like stock replacement bridges do. Equipped with the minimal hardware needed to adjust

overall bridge height and individual string lengths, the Parker bridge is free to allow maximum transmission of acoustic energy.

The Parker guitar's unique shape and design demanded a special Vibrato. Ken's solution was a low friction, non-locking

system, essentially a fast-forward rethink of the original tremolo design, using a flat spring due to the thinness of the instrument. The bridge locks in the zero position so you can play multiple bends without strings going out of tune.



Parker Vibrato bridge

Inside view of Vibrato bridge system showing flat spring and bridge height adjustment screws.

Vibrato bridge tension adjustment control.



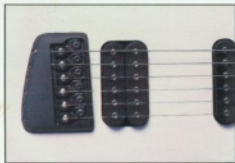
At the other end of the fingerboard, a special self-lubricating nut compensates for intense string bending while the strings are securely anchored into precision locking Sperzel tuning machines.

To capture the guitar's wide-ranging tonal response with absolute fidelity, Ken and partner Larry Fishman devised an electronic system that combines magnetic and piezo electric transducers.

These custom-designed magnetic pickups are screwed directly into the wood to maximize transmission of acoustic energy. A three-position selector switch gives you the



Parker Fly with magnetic pickups.



Parker Fly Deluxe with magnetic and piezo pickups.



Parker Fly Deluxe with magnetic pickups, piezo transducers and Vibrato system.

option of neck, bridge and the inside coils of both for that "in between" sound. Because the Parker is such a "live" guitar, it doesn't need super high output pickups to reap maximum benefits from the Parker's tone-rich body. The standard Parker pickup control system is completed by overall Volume and Tone controls.

Fishman, an acknowledged pioneer in the art of transducer design, has established another breakthrough with the new piezo electric pickup for the Parker guitar. It produces an exceptionally realistic amplified acoustic guitar sound, extending the guitar's range of timbres. The version used with the Vibrato system employs patented signal conditioning circuitry to eliminate noise and low frequency rumble created by the moving bridge. Piezo electric models feature a control system with Magnetic Volume & Tone; Piezo Volume & Tone; Master Volume; Magnetic/Piezo

Selector Switch; Magnetic Selector Switch and a Mono/Stereo Switch.

An active mixing function lets you switch and mix between the magnetic and piezo pickup sounds, allowing the output to go from full electric to full acoustic, or a blend of the two. Both sounds function in either mono or stereo, one channel transmitting the acoustic sound while the other carries the magnetic pickup signal.

The graceful lines of the guitar are finished in a special solvent-free polymer that is friendly to the environment. The finish is slowly and carefully applied using a new paint-immersion technique, then cured with ultra violet light.

The first time you feel the guitar explode with pure tone against your body, you'll know what Ken Parker has done is nothing less than a revolution in the evolution of guitar design.

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