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Filing date: **02/16/2007**

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Proceeding	92043516
Party	Defendant Stich, Willi Lorenz Stich, Willi Lorenz 950 Jennings Street Bethlehem, PA 18017
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Date	02/16/2007
Attachments	msjsuppl020707.pdf (3 pages)(118915 bytes) BillDecl020707.pdf (1 page)(281730 bytes) officeAction020207.pdf (48 pages)(14941621 bytes)

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6 Attorney for Bill Lawrence

7 **IN THE UNITED STATES PATENT AND TRADEMARK OFFICE**
8 **TRADEMARK TRIAL AND APPEAL BOARD**

9 JZCHAK N. WAJCMAN dba BILL
10 LAWRENCE PRODUCTS and BILL
11 LAWRENCE GUITAR PICKUPS,

12 Petitioner,

13 vs.

14 WILLI LORENZ STICH a/k/a BILL
15 LAWRENCE,

16 Registrant/Respondent.

) Cancellation No.: 92043516
) Serial Number: 76594437
) Registration Number: 2,303,676
)

) **In the matter of Registration No. 2,303,676**
) **Mark: BILL LAWRENCE**
) **Date Registered: December 28, 1999**
)

) **BILL LAWRENCE'S SUPPLEMENTAL**
) **DECLARATION IN SUPPORT OF**
) **REIGISTRANT'S MOTION FOR**
) **SUMMARY JUDGMENT; REQUEST FOR**
) **JUDICIAL NOTICE OF REFUSAL IN**
) **WAJCMAN'S APPLICATION SERIAL**
) **NO. 76594437**
)

) Filed: February 8, 2007
)
)
)
)
)

21
22 **I. Introduction.**

23 1. Registrant Willi Lorenz Stich a/k/a Bill Lawrence, by his attorney, hereby submits this supplemental
24 declaration by Bill Lawrence in support of Registrant's Motion for Summary Judgment.
25

1 **CERTIFICATE OF SERVICE**

2 I hereby certify that a copy of

3 **BILL LAWRENCE'S SUPPLEMENTAL POINTS AND AUTHORITIES II IN SUPPORT**
4 **OF REIGISTRANT'S MOTION FOR SUMMARY JUDGMENT; REQUEST FOR**
5 **JUDICIAL NOTICE OF REFUSAL IN WAJCMAN'S APPLICATION SERIAL NO.**
6 **76594437**
7 (NOT INCLUDING OFFICE ACTION)

8 on the following attorney of record for Petitioner, by depositing same with
9 the United States Postal Service on this 8th Day of February, 2007, addressed
10 as follows:

11 Jay S. Kopelowitz
12 Kopelowitz & Associates
13 12702 Via Cortina, Suite 700
14 Del Mar, California 92014

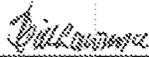
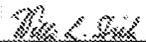
15 _____
16 Gregory Richardson
17
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25

DECLARATION OF BILL LAWRENCE
aka Willi Stich

I, Bill Lawrence, aka Willi Stich, declare:

1. The name Bill Lawrence refers to myself, Bill Lawrence, aka Willi Stich, a living person.
2. I legally use my name Bill Lawrence in my everyday personal and business affairs, including signing checks, advertising in business, and tradeshow.
3. I am the owner of the Mark BILL LAWRENCE, Registration No. 2,303,676, which was registered on December 28, 1999.
4. The PTO acknowledges that Bill Lawrence refers to a living person, i.e. myself, in an office action dated February 2, 2007 pertaining to Application Serial No. 76594437. A true and correct copy is attached.
5. I have never given permission to anyone to register my name as a trademark.
6. I have never given Jzchak Wajcman permission to register my name Bill Lawrence as a trademark.
7. I have no intention of granting to anyone any permission to register my name as a trademark.
8. I have no intention of granting to Jzchak Wajcman any permission to register my name as a trademark.

I declare under penalty of perjury under the laws of the State of California that the foregoing is true of my own personal knowledge, and that if called to testify, I would so testify, and that this declaration was executed at Corona, California on February 7, 2007.

Bill Lawrence, aka Willi Stich

UNITED STATES PATENT AND TRADEMARK OFFICE

SERIAL NO: 76/594437

APPLICANT: Wajcman, Jzchak N.

76594437

CORRESPONDENT ADDRESS:

JAY S. KOPELOWITZ
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DEL MAR, CALIFORNIA 92014

RETURN ADDRESS:

Commissioner for Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451

MARK: BILL LAWRENCE

CORRESPONDENT'S REFERENCE/DOCKET NO: N/A

Please provide in all correspondence:

CORRESPONDENT EMAIL ADDRESS:

1. Filing date, serial number, mark and applicant's name.
2. Date of this Office Action.
3. Examining Attorney's name and Law Office number.
4. Your telephone number and e-mail address.

OFFICE ACTION

RESPONSE TIME LIMIT: TO AVOID ABANDONMENT, THE OFFICE MUST RECEIVE A PROPER RESPONSE TO THIS OFFICE ACTION WITHIN 6 MONTHS OF THE MAILING OR E-MAILING DATE.

MAILING/E-MAILING DATE INFORMATION: If the mailing or e-mailing date of this Office action does not appear above, this information can be obtained by visiting the USPTO website at <http://tarr.uspto.gov/>, inserting the application serial number, and viewing the prosecution history for the mailing date of the most recently issued Office communication.

Serial Number 76/594437

This application has been removed from suspension.

A Letter of Protest has been granted in this matter. The trademark examining attorney has reassessed the application in light of the evidence supplied with the granted Letter of Protest. A copy of the evidence presented in the Letter of Protest and the memorandum that accompanied the evidence are attached. *See* TMEP §§1715 *et seq.* regarding Letters of Protest.

Upon careful consideration of the application in light of this new evidence, the trademark examining attorney has determined that new refusals and requirements are necessary. In addition, the trademark examining attorney maintains the refusal under Section 2(d) originally issued in the Office action dated August 4, 2005. Therefore, a proper response to this Office action must address each issue raised in the preceding Office action as well as those herein.

New Issue – Refusal Under Section 2(a) based on False Connection

Registration is refused because the proposed mark consists of or comprises matter which may falsely suggest a connection with Bill Lawrence. Although not connected with the goods or services applicant provides under the proposed mark, “Bill Lawrence” is so famous that consumers would presume a connection. Trademark Act Section 2(a), 15 U.S.C. §1052(a); TMEP §§1203.03, 1203.03(e) and 1203.03(f); *See generally University of Notre Dame du Lac v. J.C. Gourmet Food Imports Co.*, 703 F.2d 1372, 217 USPQ 505 (Fed. Cir. 1983); *In re Nuclear Research Corp.*, 16 USPQ2d 1316 (TTAB 1990); *University of Alabama v. BAMA-Werke Curt Baumann*, 231 USPQ 408 (TTAB 1986); *In re Cotter & Co.*, 228 USPQ 202 (TTAB 1985); *Buffett v. Chi-Chi’s, Inc.*, 226 USPQ 428 (TTAB 1985).

The following is required for a showing of false connection under Section 2(a):

- # the mark sought to be registered is the same as or a close approximation of the name or identity of a person or institution;
- # the mark would be recognized as such;
- # the person or institution identified in the mark is not connected with the goods sold or services performed by applicant under the mark; and
- # the fame or reputation of the named person or institution is of such a nature that a connection with such person or institution would be presumed when applicant’s mark is used on its goods or services.

In re Nuclear Research Corp., 16 USPQ2d 1316 (TTAB 1990); *In re Cotter & Co.*, 228 USPQ 202, 204 (TTAB 1985); *Buffett v. Chi#Chi’s, Inc.*, 226 USPQ 428, 429 (TTAB 1985).

The term at issue need not be the actual, legal name of the party falsely associated with applicant’s mark. *See, e.g., Buffett v. Chi#Chi’s, Inc.*, 226 USPQ 428, 429 (TTAB 1985) (MARGARITAVILLE held to be the persona of singer Jimmy Buffet). The term must, however, be so uniquely and unmistakably associated with the named party as to constitute that party’s name or identity. *Id.*; *See also In re Cotter & Co.*, 228 USPQ 202, 204 (TTAB 1985).

In this case, the evidence attached to the Letter of Protest demonstrates that “Bill Lawrence” is a name adopted by Willi L. Stich and that Bill Lawrence is regarded as one of the outstanding designers of electric guitars. Moreover, the examining attorney refers to the excerpted articles from the examining attorney’s search of the Internet using the GOOGLE® search engine in which “Bill Lawrence” and “guitar” appeared in over 67,000 stories. They demonstrate how well known Mr. Lawrence is in the guitar and musical instrument industry. See attachments. The submitted stories are a representative sample of the stories retrieved by the indicated search. Sample search summary page(s) and representative stories from the search have both been provided. Search result summary pages have probative value since search engine results as well as Web site contents are equally accessible to the consuming public and both constitute evidence that the public may be exposed to the term. *See In re Fitch ICBA Inc.*, 64 USPQ2d 1058 (TTAB 2002). Printouts of articles downloaded from the Internet are admissible as evidence of information available to the general public, and of the way in which a term is being used by the public. TMEP §710.01(b). *In re Total Quality Group Inc.*, 51 USPQ2d 1474, 1475-76 (TTAB 1999);

Raccioppi v. Apogee Inc., 47 USPQ2d 1368, 1370-1 (TTAB 1998). With regard to evidence the Trademark Trial and Appeal Board has also stated that newswire stories have probative value because of the increasing use of the personal computer to obtain news and information, see *In re Cell Therapeutics Inc.*, 67 USPQ2d 1795 (TTAB 2003); and that foreign publications and English language websites have probative value since the Internet is a tool widely available to all. See *In re Remacle*, 66 USPQ2d 1222 (TTAB 2002) at note 5.

Based on the foregoing, it is clear that upon viewing applicant's goods, consumers would believe Mr. Lawrence to be associated with the goods. However, Mr. Lawrence does not appear to be associated with the goods. Thus, there is a false connection between Mr. Lawrence and the goods and registration is properly refused under Section 2(a) of the Trademark Act.

Please note that even if applicant did not intend to adopt the name of a living individual, it does not obviate a false connection refusal. Trademark Act Section 2(a) does not require such intent. See, e.g., *Consolidated Natural Gas v. CNG Fuel Systems, Ltd.*, 228 USPQ 753 (TTAB 1985); *S&L Acquisition Co., v. Helene Arpels Inc.*, 9 USPQ2d 1221 (TTAB 1987). However, evidence of such intent is highly probative that the public will make the intended false connection. *University of Notre Dame du Lac v. J.C. Gourmet Food Imports Co.*, 703 F.2d 1372, 217 USPQ 505 (Fed. Cir. 1983).

Finally, please note that it is not relevant whether purchasers would realize, at some point after purchase, that no connection exists between the listed goods or services and the person. In this regard, the focus is on "the initial reaction or impact of the mark when viewed in conjunction with the applicable goods or services." *In re Bicentennial Society*, 197 USPQ 905, 906 (TTAB 1978).

Likelihood of Confusion

Registration of the proposed mark also is refused because of a likelihood of confusion with the mark(s) in U.S. Registration No(s). 2303676. Trademark Act Section 2(d), 15 U.S.C. §1052(d); TMEP §§1207.01 *et seq.* See the enclosed registration(s).

Taking into account the relevant *DuPont* factors, a likelihood of confusion determination in this case involves a two-part analysis. First, the marks are compared for similarities in appearance, sound, connotation and commercial impression. *In re E. I. DuPont de Nemours & Co.*, 476 F.2d 1357, 177 USPQ 563 (C.C.P.A. 1973). Second, the goods or services are compared to determine whether they are similar or related or whether the activities surrounding their marketing are such that confusion as to origin is likely. *In re National Novice Hockey League, Inc.*, 222 USPQ 638 (TTAB 1984); *In re August Storck KG*, 218 USPQ 823 (TTAB 1983); *In re Int'l Tel. and Tel. Corp.*, 197 USPQ 910 (TTAB 1978); *Guardian Prods. Co., v. Scott Paper Co.*, 200 USPQ 738 (TTAB 1978); TMEP §§1207.01 *et seq.*

Regarding the issue of likelihood of confusion, all circumstances surrounding the sale of the goods and/or services are considered. *Industrial Nucleonics Corp. v. Hinde*, 475 F.2d 1197, 177 USPQ 386 (C.C.P.A. 1973). These circumstances include the marketing channels, the identity of the prospective purchasers, and the degree of similarity between the marks and between the goods and/or services. In comparing the marks, similarity in any one of the elements of sound, appearance or meaning is sufficient to find a likelihood of confusion. In comparing the goods and/or services, it is necessary to show that they are related in some manner. *In re White Swan Ltd.*, 8 USPQ2d 1534, 1536 (TTAB 1988); *In re Lamson Oil Co.*, 6 USPQ2d 1041, 1043 (TTAB 1987); *In re Mack*, 197 USPQ 755, 757 (TTAB 1977); TMEP §§1207.01 *et seq.*

Comparison of the Marks

Applicant's mark "BILL LAWRENCE" is identical to the registered mark. Accordingly, since the marks are so similar in sound, appearance and overall commercial impression, confusion as to source is likely.

Comparison of the Goods/Services

In this case, applicant's goods/services are musical instruments accessories, namely, electronic sound pickups for guitars; musical instruments, namely, guitars. The registration covers technical consulting in the nature of design and evaluation of stringed musical instruments and accessories, namely, pick-ups, strings and bridges.

Many entities provide both musical instruments and services related thereto. In this regard, attached are copies of printouts from the USPTO X-Search database, which show third-party registrations of marks demonstrating this. These printouts have probative value to the extent that they serve to suggest that the goods and/or services listed therein are of a kind that may emanate from a single source. *In re Infinity Broadcasting Corp. of Dallas*, 60 USPQ2d 1214, 1218 (TTAB 2001), citing *In re Albert Trostel & Sons Co.*, 29 USPQ2d 1783, 1785-86 (TTAB 1993); and *In re Mucky Duck Mustard Co., Inc.*, 6 USPQ2d 1467, 1470 at n.6 (TTAB 1988).

Additionally, consumers are likely to be confused by the use of similar marks on or in connection with goods and with services featuring or related to those goods. See *In re Hyper Shoppes (Ohio), Inc.*, 837 F.2d 463, 6 USPQ2d 1025 (Fed. Cir. 1988) (BIGG'S for retail grocery and general merchandise store services held confusingly similar to BIGGS for furniture); *In re U.S. Shoe Corp.*, 229 USPQ 707 (TTAB 1985) (CAREER IMAGE (stylized) for retail women's clothing store services and clothing held likely to be confused with CREST CAREER IMAGES (stylized) for uniforms); *In re United Service Distributors, Inc.*, 229 USPQ 237 (TTAB 1986) (design for distributorship services in the field of health and beauty aids held likely to be confused with design for skin cream); *In re Phillips-Van Heusen Corp.*, 228 USPQ 949 (TTAB 1986) (21 CLUB for various items of men's, boys', girls' and women's clothing held likely to be confused with THE "21" CLUB (stylized) for restaurant services and towels); *Steelcase Inc. v. Steelcare Inc.*, 219 USPQ 433 (TTAB 1983) (STEELCARE INC. for refinishing of furniture, office furniture, and machinery held likely to be confused with STEELCASE for office furniture and accessories); *Mack Trucks, Inc. v. Huskie Freightways, Inc.*, 177 USPQ 32 (TTAB 1972) (use of similar marks for trucking services and on motor trucks and buses is likely to cause confusion).

Moreover, if the marks of the respective parties are identical, the relationship between the goods or services of the respective parties need not be as close to support a finding of likelihood of confusion as might apply where differences exist between the marks. *Century 21 Real Estate Corp. v. Century Life of America*, 970 F.2d 874, 877, 23 USPQ2d 1698, 1701 (Fed. Cir. 1992), cert. denied 506 U.S. 1034 (1992); *In re Opus One Inc.*, 60 USPQ2d 1812, 1815 (TTAB 2001); *Amcors, Inc. v. Amcor Industries, Inc.*, 210 USPQ 70 (TTAB 1981); TMEP §1207.01(a).

Accordingly, registration must be refused because the average purchaser would be likely to conclude that applicant's goods/services and those in the cited registration(s) emanate from a common source.

Although the trademark examining attorney has refused registration, applicant may respond to the refusal to register by submitting evidence and arguments in support of registration. If applicant chooses to respond to the refusal(s) to register, then applicant must also respond to the following requirement(s).

Requirement under Section 2(c) – Consent and Name of a Living Individual

Applicant was previously required to clarify whether the name in the mark identifies a particular living individual. Applicant indicated that it did not.

However, the evidence now of record clearly demonstrates that the name in the mark *does* identify a living individual. The mark is a name adopted by Willi Stich whose birth name was Willi Lorenz Stich. Therefore, applicant must submit the following:

- (1) a signed, written consent from Bill Lawrence (Willi Stich) authorizing applicant to register the name as a trademark with the USPTO; and
- (2) a statement that “Bill Lawrence” in the mark identifies a living individual whose consent is of record..”

Trademark Act Section 2(c), 15 U.S.C. §1052(c); TMEP §§813 and 1206.

Note

The examiner notes that the cancellation proceeding involving the cited registration is ongoing.

If applicant has any questions, please do not hesitate to contact the undersigned.

/Maureen Dall/

Maureen L. Dall
Trademark Attorney, Law Office 117
United States Patent and Trademark Office
Phone: 571-272-9714

HOW TO RESPOND TO THIS OFFICE ACTION:

- **ONLINE RESPONSE:** You may respond using the Office’s Trademark Electronic Application System (TEAS) Response to Office action form available on our website at <http://www.uspto.gov/teas/index.html>. If the Office action issued via e-mail, you must wait 72 hours after receipt of the Office action to respond via TEAS. **NOTE: Do not respond by e-mail. THE USPTO WILL NOT ACCEPT AN E-MAILED RESPONSE.**
- **REGULAR MAIL RESPONSE:** To respond by regular mail, your response should be sent to the mailing return address above, and include the serial number, law office number, and examining attorney’s name. **NOTE: The filing date of the response will be the date of receipt in the Office,** not the postmarked date. To ensure your response is timely, use a certificate of mailing. 37 C.F.R. §2.197.

STATUS OF APPLICATION: To check the status of your application, visit the Office’s Trademark Applications and Registrations Retrieval (TARR) system at <http://tarr.uspto.gov>.

VIEW APPLICATION DOCUMENTS ONLINE: Documents in the electronic file for pending applications can be viewed and downloaded online at <http://portal.uspto.gov/external/portal/tow>.

GENERAL TRADEMARK INFORMATION: For general information about trademarks, please visit the Office's website at <http://www.uspto.gov/main/trademarks.htm>

FOR INQUIRIES OR QUESTIONS ABOUT THIS OFFICE ACTION, PLEASE CONTACT THE ASSIGNED EXAMINING ATTORNEY SPECIFIED ABOVE.



Commissioner for Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451
www.uspto.gov

MEMORANDUM

DATE:

TO: Maureen L. Dall
Examining Attorney
Law Office 110

FROM: Jessie N. Roberts
Administrator for Trademark
Classification & Practice

SUBJECT: Letter of Protest concerning Application Serial No. 76594437

The above-referenced Letter of Protest contains the following objection:

Bill Lawrence is a living individual of significance in the field of musical instruments, in particular, electronic sound pickups for guitar. It is noted that the Examining Attorney inquired as to whether the name presented in the mark is a living individual to which the applicant responded that he was not. The evidence submitted by the protestor is found to be significant concerning this issue.

The following evidence was submitted and is attached hereto:

Copies of publications in the field of musical instruments, in particular, the guitar in which Bill Lawrence is referred to as a significant figure in that field. Also, a copy of a patent for a pickup apparatus for stringed musical instrument has been submitted in which Willi L. Stich is listed as the inventor. The registration cited by the Examining Attorney in her suspension letter of August 3, 2005 indicates that Bill Lawrence is a pseudonym for Willi L. Stich.

A Letter of Protest is granted if the evidence presented by the protestor established a clear case which supports a refusal, requirement or suspension in an application. Publication of the mark for opposition without consideration of the issue and evidence presented in the Letter of Protest may result in a clear error by the Office. This standard has been met by this Letter of Protest. Therefore, a refusal, requirement or suspension based on the objection presented in the Letter of Protest should be issued. Applicant, of course, may present argument concerning this action.

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GUITAR WORLD

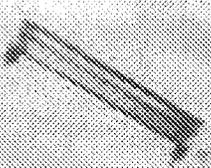
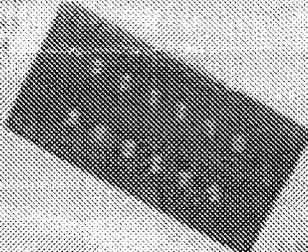
The Vintage Secret... Pot Luck

Some guitarists claim that the magic of vintage pickups is a result of the materials used in their construction. Others claim it's the way they were made. They also claim that vintage pickups are more "musical" than modern pickups. But what if the secret to vintage pickups is not the materials or the way they were made, but the way they are used?

It's not just the materials or the way they were made that makes vintage pickups special. It's the way they are used. Vintage pickups were designed to be used in a specific way, and that's the secret to their magic.

For many years, guitarists have used vintage pickups in their guitars. They have used them in their guitars, and they have loved them. They have used them in their guitars, and they have loved them. They have used them in their guitars, and they have loved them.

Bill Lawrence



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Keystone Pickups® are the result of a high-level research effort by the inventor, Bill Lawrence, without the use of expensive materials.

For more information, contact:



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561 West 10th Street, Suite 100
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Bill Lawrence

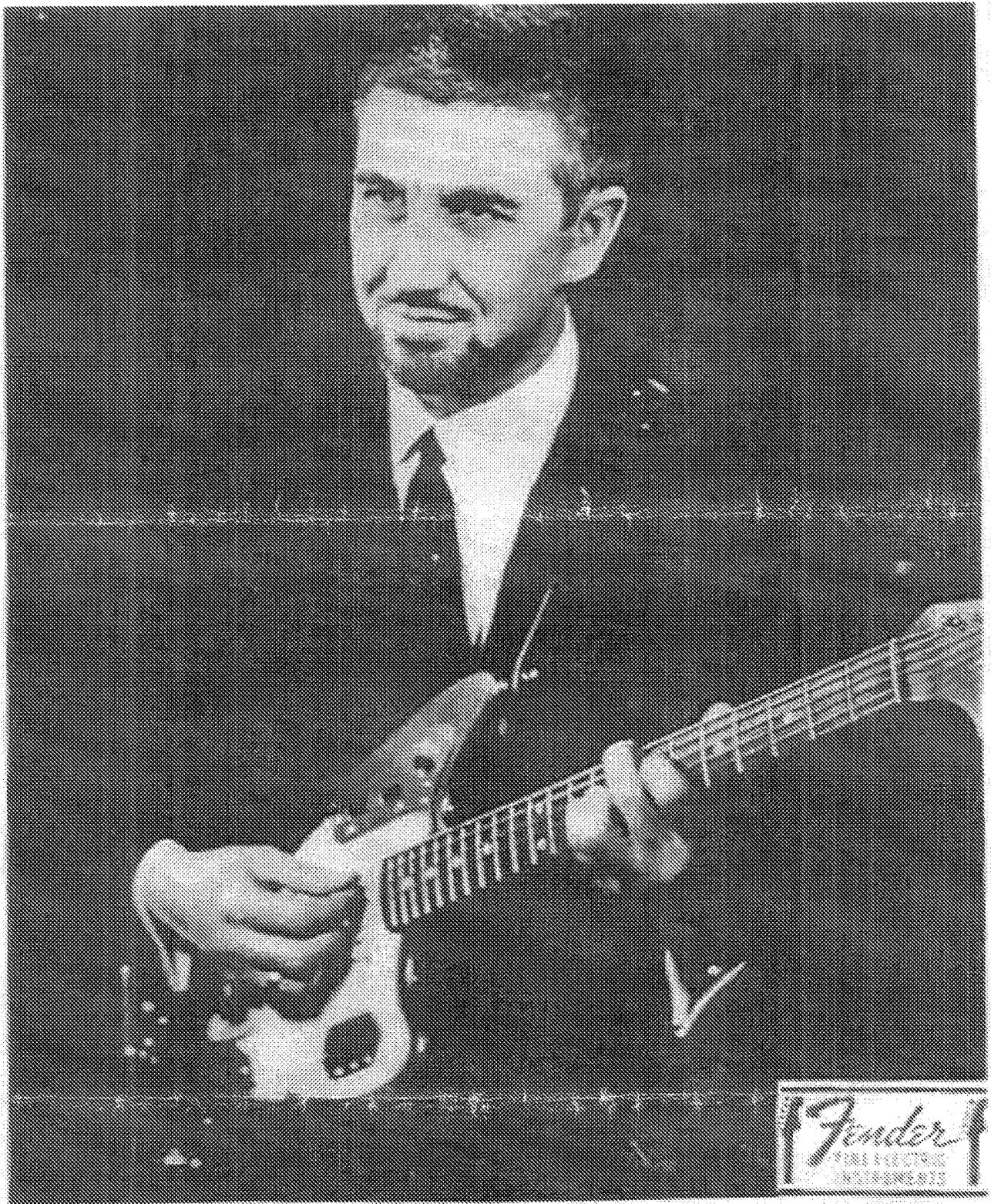
Bill Lawrence
Guitar Company
561 Jermans Street
Bethlehem, PA 18017
Tel: 610-974-9544
Fax: 610-974-9518
www.billlawrence.com

Wilde CHERRY

Bill Lawrence, einer der führenden gitaristen im internationalen showgeschäft, hat aufgrund 20-jähriger erfahrung den gitarrensound soweit verbessert, dass die gitarre auf der bühne mittels Lawrence pick up genauso klingt wie eine hochqualifizierte studioaufnahme.

Bill Lawrence outstanding guitarist in international show business developed a tremendous guitar sound
Lawrence "true sound" pick ups make it possible that a guitar sounds on stage as well as on a high qualified studio recording





Bill Lawrence



US005376754A

United States Patent [19]

[11] Patent Number: 5,376,754

Stich

[45] Date of Patent: Dec. 27, 1994

[54] PICKUP APPARATUS, HAVING A WINDING WITH AN ADJACENT CLOSED CIRCUIT, FOR STRINGED MUSICAL INSTRUMENTS

[75] Inventor: Willi L. Stich, Mt. Juliet, Tenn.

[73] Assignee: Gibson Guitar Corp., Nashville, Tenn.

[21] Appl. No.: 3,457

[22] Filed: Jan. 12, 1993

[51] Int. Cl.⁵ G10H 3/18

[52] U.S. Cl. 84/728

[58] Field of Search 84/726-728

[56] References Cited

U.S. PATENT DOCUMENTS

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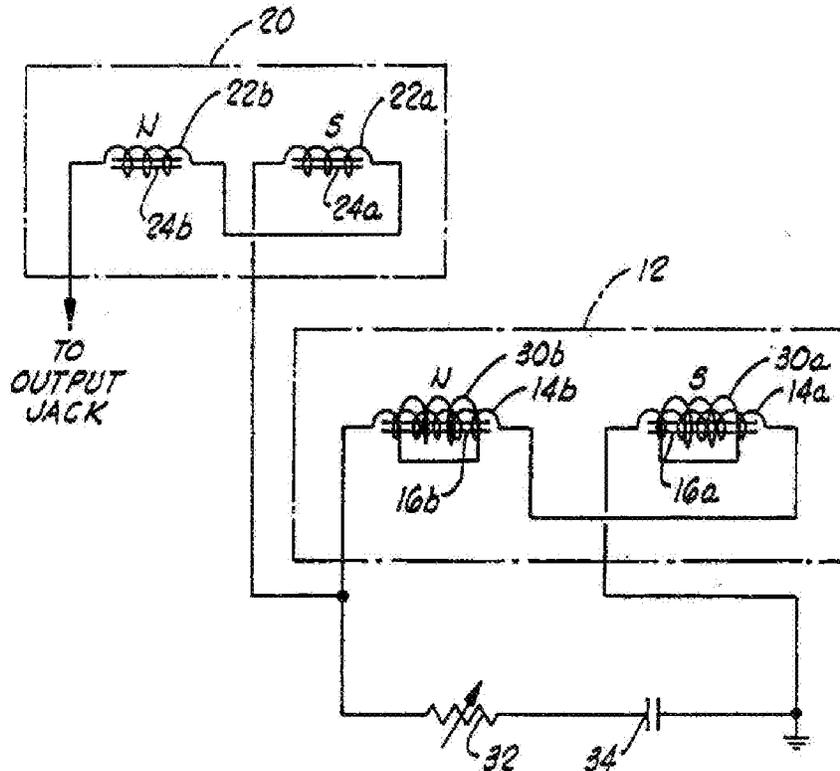
Primary Examiner—Stanley J. Witkowski

Attorney, Agent, or Firm—Dougherty, Hessin, Beavers & Gilbert

[57] ABSTRACT

A pickup apparatus for a stringed musical instrument includes an electromagnetic string vibration sensor, preferably including at least one winding, and a feature associated therewith, preferably a conductive closed circuit around the winding, to suppress resonant peaks and thereby equalize the harmonic reproduction. The apparatus preferably includes two such windings and circuits connected in a hum-canceling manner. A second hum-canceling pair of windings having a lower inductance to reproduce clean highs without phase cancellation can be added along with a resistive-capacitive network so that the combination can reproduce a wide variety of different sounds, all at a consistent high output level.

30 Claims, 1 Drawing Sheet



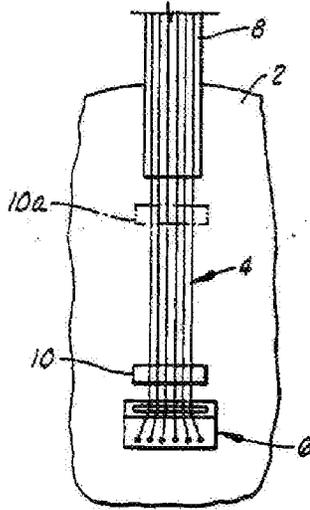


FIG. 1

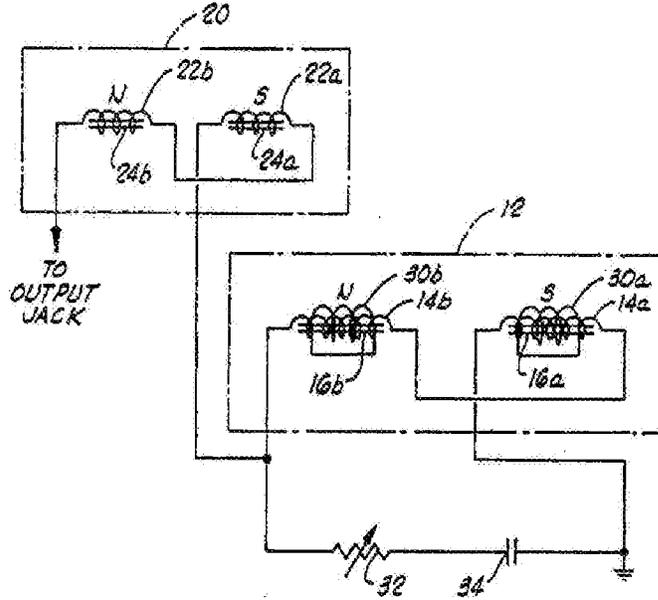


FIG. 2

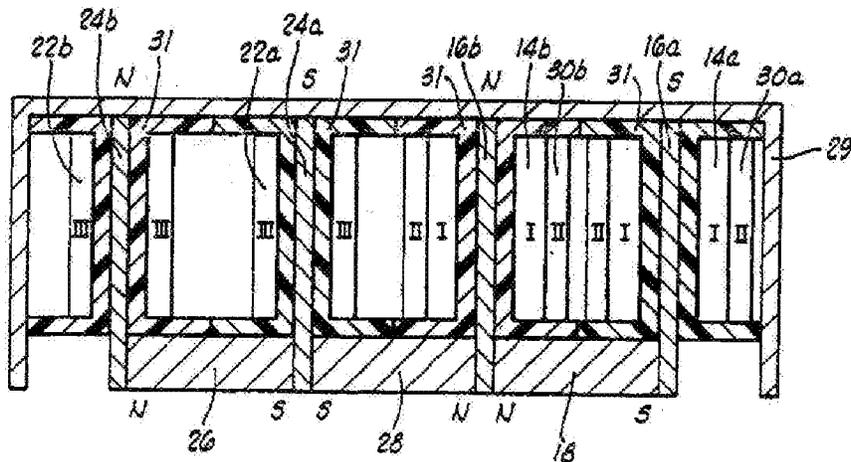


FIG. 3

PICKUP APPARATUS, HAVING A WINDING WITH AN ADJACENT CLOSED CIRCUIT, FOR STRINGED MUSICAL INSTRUMENTS

BACKGROUND OF THE INVENTION

This invention relates to electromagnetic pickup apparatus for stringed musical instruments. The following explanation is made with specific, but non-limiting, reference to electric guitars.

There are many different sounding electromagnetic pickup devices. Any one type typically tends to reproduce only a powerful low end with lesser highs or a brilliant high end with a lack of lows and a considerable loss of output. One type of pickup apparatus particularly suited for reproducing the low end has a hum-canceling dual-winding transducer, whereas one type of pickup apparatus particularly suited for reproducing the high end has a non-hum-canceling single-winding transducer. Although combinations of these are used to give a player a wider variety of sounds at different output levels, there are at least two shortcomings of relevance to the present invention: resonant peaks and location of pickups.

As to resonant peaks, a prior hum-canceling dual-winding pickup apparatus typically has wide band peaks in the midrange (e.g., 3,000 hertz to 5,000 hertz) that can make the reproduced sound undesirably harsh because at least some of these peaks correspond to, and thus enhance the reproduction of, undesired harmonics of a low fundamental frequency produced by a vibrating string when it is played.

As to the location factor, such a prior hum-canceling dual-winding pickup device located at the fingerboard position tends to reproduce imprecise and mushy low frequencies, especially at today's high volume performance levels. Such lows are better reproduced by the pickup at the bridge position; however, this is where the aforementioned harmonics are more likely sensed and reproduced.

The location of the pickup apparatus can also hinder the player in his or her performance when several transducers have to be mounted between the bridge and fingerboard to give the player a variety of different sounds. These can physically impede playing both because they can be in the way when the player wants to pick individual strings and because they require the player to reach for and manipulate multiple controls for connecting different combinations of the transducers.

In view of the aforementioned shortcomings, there is the need for a pickup apparatus that can reproduce a rich powerful low end without significant harshness due to harmonics in the midrange where resonant peaks have typically existed in previous pickup apparatus. Such a pickup apparatus should also be substantially noise free. Preferably, such a pickup apparatus should also be able to sense and reproduce brilliant highs. To free the playing area and obviate excessive control handling, thereby facilitating playing, such a pickup apparatus preferably should have a single transducer assembly that can be located out of the player's way near the bridge of the instrument and that can be used in reproducing a variety of sounds heretofore available only through the use of multiple transducer assemblies, and such reproduction should be at a consistent high output level regardless of whether lows or highs are being reproduced.

SUMMARY OF THE INVENTION

The present invention overcomes the above-noted and other shortcomings of the prior art and meets the aforementioned needs by providing a novel and improved pickup apparatus for a stringed musical instrument. Advantages include substantially noise free reproduction of rich powerful lows without significant distortion by harmonics in the midrange. In at least a preferred embodiment, further advantages include: reproduction of the high end along with the low end; compact construction for preferred location solely adjacent the bridge; reproduction of a variety of sounds without multiple transducer assemblies; and consistent high output levels.

The present invention provides a pickup apparatus for a stringed musical instrument, comprising: an electrically conductive winding for mounting on the instrument and for connecting into an amplification circuit; and an electrically conductive closed circuit disposed adjacent the winding.

In a more particular embodiment, the present invention provides a pickup apparatus for a stringed musical instrument, comprising: first hum-canceling electromagnetic means for responding to string vibrations, including first and second windings connected in series; a first overwinding adjacent the first winding; a second overwinding adjacent the second winding; second hum-canceling electromagnetic means for responding to string vibrations, including third and fourth windings connected in series, the second hum-canceling electromagnetic means connected in series with the first hum-canceling electromagnetic means; and a series resistive-capacitive network connected in series with the second hum-canceling electromagnetic means and in parallel with the first hum-canceling electromagnetic means.

Therefore, from the foregoing, it is a general object of the present invention to provide a novel and improved pickup apparatus for stringed musical instruments. Other and further objects, features and advantages of the present invention will be readily apparent to those skilled in the art when the following description of the preferred embodiment is read in conjunction with the accompanying drawings.

BRIEF DESCRIPTION OF THE DRAWINGS

FIG. 1 is a representation of a part of an electric guitar with which the present invention can be used.

FIG. 2 is a schematic circuit diagram of the preferred embodiment pickup apparatus of the present invention.

FIG. 3 is a schematic sectional view of a particular implementation of the winding structure of the apparatus represented in FIG. 2.

DETAILED DESCRIPTION OF PREFERRED EMBODIMENT

Although the present invention can be used with any stringed musical instrument, the preferred embodiment is particularly adapted for use with an electric guitar 2 partially represented in FIG. 1. The illustrated guitar 2 has six strings 4, but more or less may be used on other types of guitars or other musical instruments. The strings 4 are anchored at their lower ends in conventional manner near a bridge 6, and they are connected at their upper ends to tuning screws (not shown) located at the upper end of fingerboard 8.

Mounted in conventional manner beneath the strings 4 adjacent the bridge 6 is a pickup apparatus 10 of the

present invention. Although this is the preferred mounting location, at least a portion 10a of one embodiment of the pickup apparatus can be mounted on the body of the guitar 2 at other locations (e.g., near the end of the fingerboard 8) spaced from the primary portion that preferably remains near the bridge 6.

Referring to FIG. 2, the pickup apparatus 10 of the preferred embodiment includes electromagnetic transducer means 12 for providing a magnetic field and for conducting an electrical current in response to vibration of one or more of the strings 4 in the magnetic field when the electromagnetic means 12 is connected into a conventional amplification circuit (not shown). The electrical current has frequency responsive to vibration of the strings 4 in the magnetic field. This occurs in a manner as known in the art.

In the preferred embodiment, the electromagnetic means 12 is particularly adapted for connecting adjacent the bridge 6 to be out of the player's way and because the full harmonic spectrum can be sensed only at the bridge.

The electromagnetic means 12 of the preferred embodiment includes at least one electrically conductive winding 14 and at least one associated pole piece 16. More preferably, there are two such windings 14a, 14b connected in series and mounted on respective pole pieces 16a, 16b; and most preferably, the two windings of this pair are connected in a known hum-canceling relationship (e.g., either a standard Gibson side-by-side humbucker configuration or a standard Gibson stacked configuration known in the art). As shown in FIG. 3, the pole pieces 16a, 16b can be magnetized at least in part by an adjacent permanent magnet 18.

Although the electromagnetic means 12, modified as subsequently described and claimed, has utility by itself, the pickup apparatus 10 more preferably further comprises another electromagnetic transducer means for providing another magnetic field and for conducting electrical current in response to vibration of one or more of the strings 4 in this other magnetic field. This is generally identified in FIG. 2 by reference numeral 20.

The electromagnetic means 20 preferably includes a pair of electrically conductive windings 22a, 22b wound around respective pole pieces 24a, 24b magnetized by permanent magnet 26 (FIG. 3). Further magnetization of both electromagnetic means 12, 20 is provided by a permanent magnet 28 disposed between pole pieces 16b, 24a in the FIG. 3 configuration, wherein windings 14b, 22a are in higher magnetic flux than windings 14a, 22b.

To provide a complete, out-of-the-way winding package, the two pairs of windings 14a, 14b and 22a, 22b are preferably disposed adjacent each other and mounted in a single housing 29 (FIG. 3) of conventional size and shape (e.g., preferably less than 1.5 inches wide so that it is interchangeable with a standard prior type of pickup). This package is preferably mounted adjacent the bridge 6 where the present invention is responsive to both low and high frequencies of the played strings and is out of the way when the player plays the strings. It is contemplated by the present invention, however, that the electromagnetic means 20 can be assembled in a separate housing from the electromagnetic means 12 and mounted elsewhere on the guitar 2, such as described above as portion 10a shown in FIG. 1.

Referring to FIG. 3, there is shown a particular implementation of the preferred embodiment of FIG. 2 described thus far. This implementation is a lateral side-by-side configuration rather than a vertical, stacked

configuration which can also be used (or a combination of side-by-side and stacked can be used). The windings are wound in a conventional manner around respective elongated, centrally slotted coil forms 31 having lateral cross-sectional "P" shapes as shown in FIG. 3. The windings 14a, 14b are disposed in regions I around their respective coil forms, and the windings 22a, 22b are disposed in regions III around their respective coil forms. The materials of construction are conventional. By way of non-limiting example only, the windings may be made of 44 or 46 gauge wire with the windings 14a, 14b having 6500 turns and the windings 20a, 20b having 2200 turns.

Used alone, the electromagnetic means 12 has resonant peaks within the midrange frequency response (e.g., 3,000 hertz to 5,000 hertz). This causes harmonics of like frequency contained within the vibrations of the strings 4 to be significantly reproduced. As previously mentioned, this can produce an undesired sound.

To prevent this undesired harsh reinforced reproduction in the present invention, the pickup apparatus 10 further comprises means for suppressing in the amplified sound the generation of harmonics within a predetermined range, preferably from about 3,000 hertz to about 5,000 hertz with respect to an electric guitar. In the preferred embodiment, this preferably mid-range harmonic suppressing means decreases the effective inductance of the electromagnetic means 12 in response to increasing frequencies. In a specific (but non-limiting) implementation for an electric guitar, this decrease is from, for example, a nominal inductance of about 10 henries at lower frequencies to about 5 henries in the preferred midrange, as compared with a substantially constant inductance of preferably less than about 1.6 henries and more preferably less than about 1.0 henry for a corresponding electromagnetic means 20 (the ratio between nominal inductances of the electromagnetic means 20 and the electromagnetic means 12 is preferably at least 1:4). This decreased inductance of the modified electromagnetic means 12 suppresses harmonic reproduction without significantly affecting the output signal level.

Referring to FIG. 2, the harmonic suppressing means of the preferred embodiment includes an electrically conductive closed circuit 30a inductively coupled to the winding 14a and an electrically conductive closed circuit 30b inductively coupled to the winding 14b. Referring to FIG. 3, each closed circuit is defined by a respective wire overwinding in the two respective regions II; however, it is contemplated that each closed circuit can be located elsewhere relative to its primary winding (e.g., inwardly of or in the middle of the primary winding). Preferably an insulating layer, such as paper, is disposed between the windings in region I and the closed circuit winding in region II. Each of these closed circuits can be simply a respective loop of wire having its ends connected together after being wound over the respective primary vibration sensing winding as schematically shown in FIG. 2, or they can include other components such as a variable or fixed resistor or capacitor or both by which the impedance of the closed circuit can be controlled. Such loops can include one or more turns (e.g., a single turn of #10 AWG insulated copper wire or a thousand turns of #44 AWG insulated copper wire). To obtain the highest precision in tuning the circuit, which is preferred in a hum-canceling pickup apparatus, a loop having more turns with a smaller wire is preferred. Such "closed circuit" as re-

ferred to herein means a self-contained current conductive circuit that is inductively coupled as described, but that is not electrically connected in the primary amplification circuit in which the windings 14a, 14b, 22a, 22b are intended to be connected.

Another feature of the overall preferred embodiment pickup apparatus 10 represented in FIG. 2 is a series resistive-capacitive network containing a variable resistor 32, such as a potentiometer, and a capacitor 34, which may also be a variable device or an array of two or more switch-selectable discrete capacitors, for example. A variable or fixed resistor can also be used in parallel with the capacitor(s). Control or selection is via control knobs or switches (not shown) accessible on the face of the guitar 2 in known manner. The values of these components can be of any suitable values as known in the art for tone control circuits. By way of specific but non-limiting examples, the capacitor 34 can be in the range of about 0.002 microfarad to about 0.05 microfarad.

In use on an electric guitar, one end of the pair of series-connected windings 22a, 22b (specifically, an end of winding 22b in FIG. 2) is connected to an output jack (not shown) into which a cord from an amplification circuit can be connected in known manner. The connection of the winding end to the output jack is preferably through a variable resistor operable from the front of the guitar to control volume in known manner. The other end of the pair of windings 22a, 22b is connected in series with the series-connected windings 14a, 14b and the resistive-capacitive network (namely, an end of winding 22a, an end of winding 14b and an end of resistor 32 in FIG. 2), which network is connected in parallel with the windings 14a, 14b. The common ends of the pair of windings 14a, 14b and the resistive-capacitive network not connected to the junction with the windings 22a, 22b (namely, the connected ends of winding 14a and capacitor 34 in FIG. 2) are connected to electrical ground in use. In this embodiment, full low end frequency reproduction is obtained because the lows are reproduced by both electromagnetic means 12, 20, which provides in combination a relatively wide magnetic field, while high end frequency reproduction is obtained by the electromagnetic means 20, which alone provides a narrower magnetic field. The resistor-capacitor network controls the cut-off for the electromagnetic means 12 and the highs passed by the electromagnetic means 20. The closed circuits 30a, 30b change the effective inductances of the windings 14a, 14b, respectively, so that undesired harmonics from the strings are suppressed in the amplified output sound. The foregoing can be obtained while still providing an overall impedance at 1,000 hertz within the range between 40 kilo-ohms and 80 kilo-ohms as needed for today's conventional amplification circuits.

Although the embodiment of FIG. 2 and the implementation of FIG. 3 are presently preferred, it is contemplated that other configurations can be used. For example, additional windings can be added in series with resistive-capacitive networks connected in parallel from electrical ground across one or more sets of windings; windings can be connected in parallel; multiple configurations can be obtained using switches; and, as previously mentioned, the resistive-capacitive network(s) can take various configurations of either fixed or variable nature.

In summary, the preferred embodiment of the present invention provides a pickup apparatus that can repro-

duce a wide variety of different sounds, all at a consistent high output level while also maintaining full hum-canceling effect. Each of the two windings of the higher inductance pair is surrounded with a loop of conductive material to decrease the inductance at the midrange frequencies and to suppress resonant peaks and corresponding harmonics, thereby allowing for the reproduction of a solid low end without harmonic harshness. The other hum-canceling pair of windings reproduces clean highs without the disadvantage of phase cancellation.

It is contemplated that through the use of a single one of the preferred embodiment unitary pickup apparatus, sounds replicating those of either the Gibson Les Paul guitar or the Fender Stratocaster guitar, for example, can be obtained. In this preferred embodiment, lows, highs and peaks are controllable with a single potentiometer (i.e., resistor 32) and the apparatus can be located on the instrument out of the way of the player (i.e., adjacent the bridge 6).

Thus, the present invention is well adapted to carry out the objects and attain the ends and advantages mentioned above as well as those inherent therein. While a preferred embodiment of the invention has been described for the purpose of this disclosure, changes in the construction and arrangement of parts and the performance of steps can be made by those skilled in the art, which changes are encompassed within the spirit of this invention as defined by the appended claims.

What is claimed is:

1. Pickup apparatus for a stringed musical instrument, comprising:
 - an electrically conductive winding for mounting on the instrument and for connecting into an amplification circuit; and
 - an electrically conductive closed circuit disposed adjacent said winding but permanently electrically unconnected from said winding, the amplification circuit and the strings of the instrument.
2. Pickup apparatus as defined in claim 1, wherein said electrically conductive closed circuit consists of a closed loop of wire.
3. Pickup apparatus as defined in claim 1, further comprising:
 - an electrically conductive second winding, connected to the first-mentioned said winding; and
 - an electrically conductive second closed circuit, disposed adjacent said second winding.
4. Pickup apparatus as defined in claim 3, wherein said first-mentioned winding and said second winding are connected in hum-canceling relationship.
5. Pickup apparatus as defined in claim 4, further comprising a resistive-capacitive network connected in parallel with said hum-canceling connected windings.
6. Pickup apparatus as defined in claim 3, wherein:
 - said first-mentioned winding and said second winding define a first pair of windings;
 - said pickup apparatus further comprises third and fourth electrically conductive windings defining a second pair of windings; and
 - means for connecting said first and second pairs of windings.
7. Pickup apparatus as defined in claim 6, further comprising a resistive-capacitive network connected to said first and second pairs of windings.
8. Pickup apparatus as defined in claim 6, wherein said first and second pairs of windings are disposed adjacent each other.

9. Pickup apparatus as defined in claim 6, wherein said first-mentioned winding and said second winding are connected in hum-canceling relationship and further wherein said third winding and fourth winding are connected in hum-canceling relationship.

10. Pickup apparatus as defined in claim 1, wherein said closed circuit includes wire wound adjacent said winding.

11. Pickup apparatus as defined in claim 10, wherein said closed circuit consists of said wire and at least one other passive component.

12. Pickup apparatus as defined in claim 11, wherein said at least one other passive component is selected from the group consisting of resistors and capacitors.

13. Pickup apparatus for a stringed musical instrument, comprising:

electromagnetic means, having a nominal inductance, for providing a magnetic field and for enabling electrical current to be conducted with frequency responsive to vibration of at least one string of the instrument in the magnetic field; and

closed loop electrically conductive mid-range harmonic suppressing means, coupled to said electromagnetic means, for conducting electrical current in said electrically conductive means so that the inductance of said electromagnetic means is reduced in response to frequency throughout a range of frequencies.

14. Pickup apparatus as defined in claim 13, further comprising second electromagnetic means, having a nominal inductance lower than said first-mentioned electromagnetic means, for providing another magnetic field and for enabling electrical current to be conducted with frequency responsive to vibration of at least one string of the instrument in said another magnetic field, said second electromagnetic means having a first end adapted for connecting to an amplification circuit and having a second end connected to said first-mentioned electromagnetic means.

15. Pickup apparatus as defined in claim 14, further comprising a series resistive-capacitive network connected to said second end of said second electromagnetic means.

16. Pickup apparatus as defined in claim 15, wherein said first-mentioned electromagnetic means includes a first hum-canceling pair of electrically conductive windings and said second electromagnetic means includes a second hum-canceling pair of electrically conductive windings.

17. Pickup apparatus as defined in claim 16, wherein said first and second hum-canceling pairs of windings are mounted adjacent each other.

18. Pickup apparatus as defined in claim 16, wherein said suppressing means includes a first electrically conductive loop around one of the windings of said first pair and a second electrically conductive loop around the other of the windings of said first pair.

19. Pickup apparatus as defined in claim 18, wherein said range of frequencies includes about 3,000 hertz to about 5,000 hertz.

20. Pickup apparatus as defined in claim 13, wherein said electromagnetic means includes a pair of electrically conductive windings connected in series and wherein said suppressing means includes a first electrically conductive loop around one of said windings and a second electrically conductive loop around the other

of said windings, and further wherein said range of frequencies includes about 3,000 hertz to about 5,000 hertz.

21. Pickup apparatus as defined in claim 13, wherein said suppressing means includes wire wound adjacent said electromagnetic means.

22. Pickup apparatus as defined in claim 21, wherein said suppressing means consists of said wire and at least one other passive component.

23. Pickup apparatus as defined in claim 22, wherein said at least one other passive component is selected from the group consisting of resistors and capacitors.

24. Pickup apparatus as defined in claim 20, wherein each of said first and second electrically conductive loops consists of a respective closed loop of wire wound adjacent the respective one of said windings.

25. Pickup apparatus as defined in claim 20, wherein each of said first and second electrically conductive loops consists of respective wire and at least one other respective passive component.

26. Pickup apparatus for a stringed musical instrument, comprising:

first hum-canceling electromagnetic means for responding to string vibrations, including first and second windings connected in series;

a first overwinding adjacent said first winding; a second overwinding adjacent said second winding; second hum-canceling electromagnetic means for responding to string vibrations, including third and fourth windings connected in series, said second hum-canceling electromagnetic means connected in series with said first hum-canceling electromagnetic means; and

a series resistive-capacitive network connected in series with said second hum-canceling electromagnetic means and in parallel with said first hum-canceling electromagnetic means.

27. Pickup apparatus as defined in claim 26, further comprising a housing having at least said first and second hum-canceling electromagnetic means and said first and second overwindings disposed therein.

28. Pickup apparatus as defined in claim 26, wherein: said first winding and said resistive-capacitive network have ends connected in common and adapted for connecting to an electrical ground;

said first winding has another end, connected to an end of said second winding;

said second winding has another end, connected in common with another end of said resistive-capacitive network and an end of said third winding;

said third winding has another end, connected to an end of said fourth winding; and

said fourth winding has another end, adapted for connecting to an amplification circuit.

29. Pickup apparatus as defined in claim 26, wherein: said first overwinding includes a first wire, wound adjacent said first winding; and

said second overwinding includes a second wire, wound adjacent said second winding.

30. Pickup apparatus as defined in claim 29, wherein: said first overwinding consists of said first wire and at least one other passive component; and

said second overwinding consists of said second wire and at least one other passive component.

* * * * *

Tom and Mary Anne Evans

GUITARS

Music, History, Construction and Players
From the Renaissance to Rock



Facts On File

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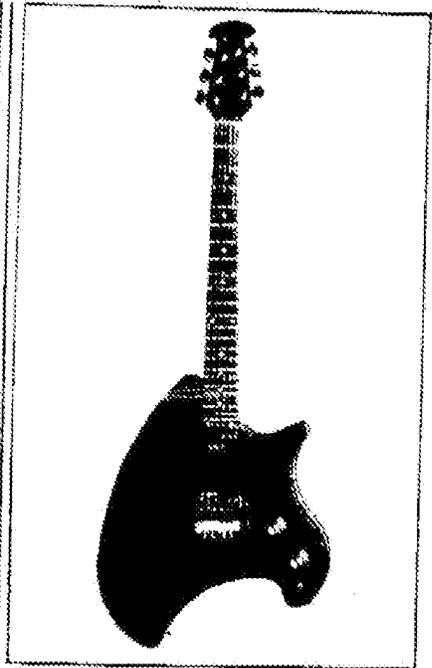
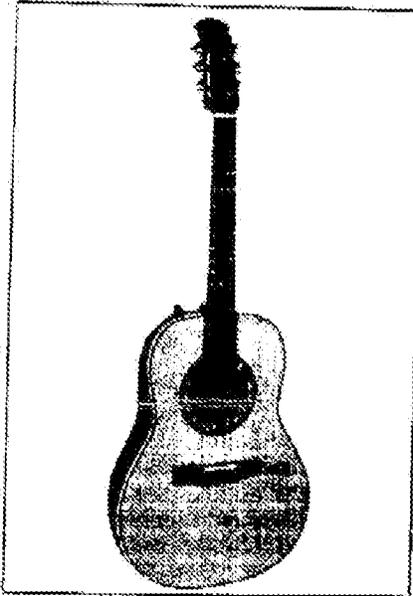
ABC; Arhoolie; Biograph; Capitol; CBS/Columbia; Decca; Delmark; Deutsche Gramophon Gesellschaft; Folkways; Fonogram; Hispavox; Island; Polydor; Pye; RCA; Morningstar; Transatlantic; Universal Music Service Corporation; Vanguard; Virgin; WEA.

All photographs not otherwise credited were taken by Tom Evans.

Ovation "Electric Country Artist" acoustic-electric guitar, 1971.
 Photograph by courtesy of Rose-Morris Ltd, London.

Piezo-electric transducers work equally well on nylon- and steel-string guitars. This is the amplified version of Ovation's "Country Artist," a guitar designed for steel-string players who wish to play nylon strings but feel uncomfortable on a classical guitar.

The "Electric Country Artist" uses Ovation's system of individual piezo-electric pickups for each string. The plastic saddle is divided into six sections, under each of which is a separate piezo-electric transducer, the whole assembly being contained in a black plastic trough pegged to the table. The output from the pickup unit is fed to a miniature battery-powered preamplifier by the forward endblock, which has a volume control and incorporates two filters to help give a balanced sound across the tonal range.



Ovation "Broadwinner," 1972.
 Photograph by courtesy of Rose-Morris Ltd, London.

Overall length: 100.3cm
 Scale length: 62.8cm
 Fingerboard at nut: 4.3cm

Ovation entered the solid-body electric field in 1972 with the Broadwinner and Deacon (which is identical to the Broadwinner except that it has more expensive inlays and hardware). Both have an unconventional,

asymmetric mahogany body and bolt-on twenty-four-fret neck. The bridge design is also out of the ordinary, bridge and tailpiece being combined in a single brass unit fitted with individually adjustable plastic saddles.

The electrics of the Broadwinner combine two hum-canceling pickups with a three-way selector switch, phase switch, master tone and volume controls, and a built-in transistorized preamplifier powered by a nine-volt battery. The preamplifier is designed to provide a constant output level whether the pickups are used singly or together, in or out of phase,

whatever the position of the tone control.

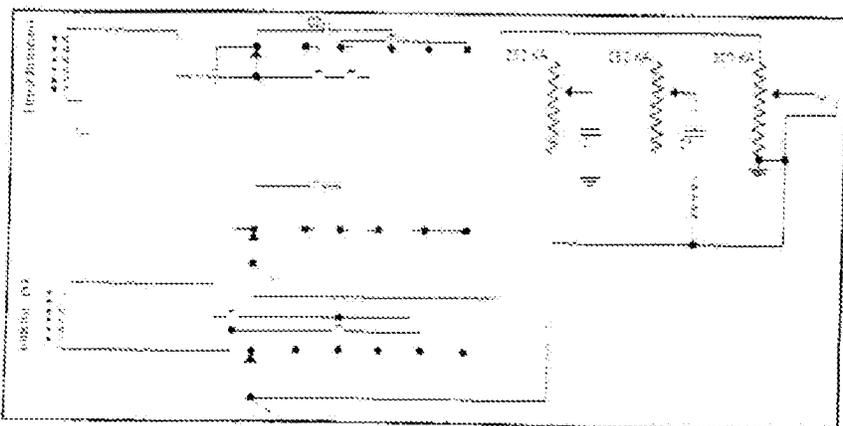
Ovation solid-body guitars are surprisingly comfortable to play and are reasonably priced in view of their technical sophistication, but they have not as yet caught on widely among musicians. On past evidence, guitarists are quite conservative about the shape of their instruments (witness the lack of success of Gibson's Explorer and Flying V when they first appeared). It is also possible that they are wary of the built-in preamplifier.

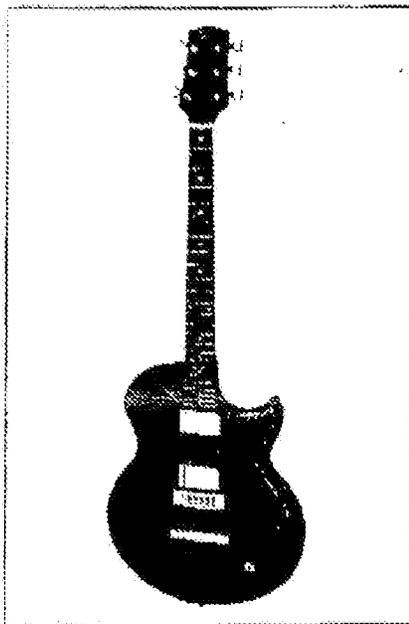
Gibson L-6S, 1973.
 Photograph by courtesy of Norlin Inc.

Overall length: 100.5cm
 Scale length: 62.8cm
 Body length: 41.8cm
 Pickup centers: 50 and 59cm from nut
 Fingerboard at nut: 4cm

The Gibson L-6S, introduced at the end of 1973, was designed by Bill Lawrence, who is widely regarded as one of the few genuinely outstanding designers of electric guitars.

The L-6S has interesting features in both its physical and electrical construction. It was designed to have twenty-four frets, two more



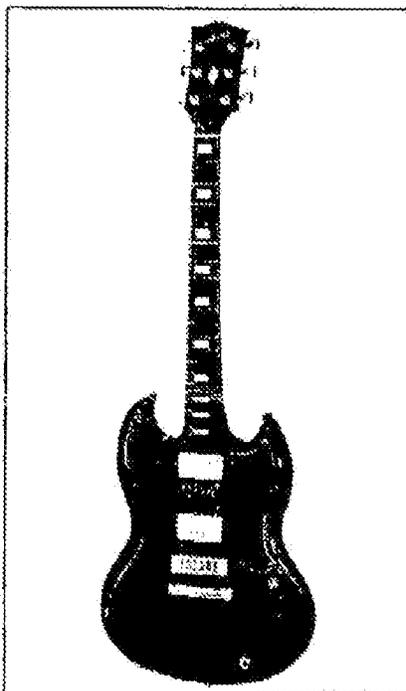


Gibson SG Standard, 1974.
 Photograph by courtesy of Norlin Inc.

The SG series is Gibson's "other" long-running solid-body electric guitar series, alongside the even more famous Les Paul models. The immediately recognizable double-cutaway SG body shape was first introduced on the Les Paul Standard and Custom models manufactured in 1961, the designation of which was officially changed to

than usual, but still to be physically well balanced. This has been achieved by joining the neck at the eighteenth fret to a dense maple body with a single deep cutaway. The maple body also helps to provide excellent sustain qualities.

The electrical design of the L-6S is ingenious. The initial aim was to build a guitar that would give rock players the widest possible tonal variety without using complex varitone circuitry (see page 355). Two superhumbucking pickups are wired into a circuit which has a master volume control, standard tone control, additional mid-range tone control, and six-way selector switch. This allows the pickups to be used singly or together, in phase or out of phase, wired in series or in parallel. The resultant variation in tone, gained simply by switching the pickups, is enormous. Carlos Santana said of the L-6S (in an interview in *Guitar Player*, November 1974), "With the controls, I can make it sound like a Stratocaster, a Telecaster, an SG or a Les Paul—I get them all."



SG later the same year.

The SG Standard has been produced continuously from 1961 to the present, except for a break in the period 1971 to 72. There have been numerous small modifications. The current design, which came in in 1974-5, has the familiar lightweight mahogany SG body, mahogany neck and rosewood fingerboard. The SG Standard is fitted with two superhumbucking pickups, with a straightforward wiring circuit. The other current SG

models are the three-pickup Custom and the Special, which has two superhumbucking pickups encapsulated into plastic pickup covers.

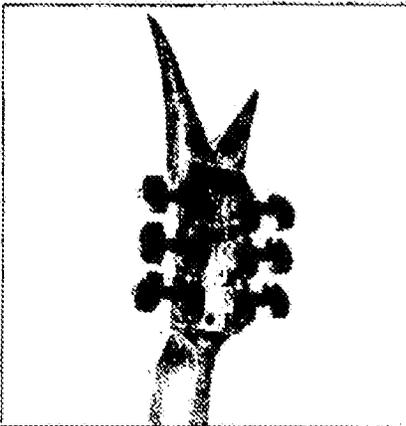
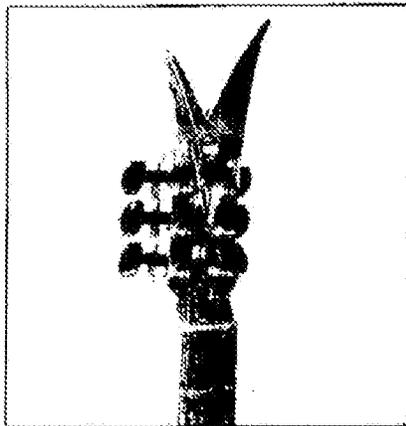
In the past, numerous other guitars have been made by Gibson with the SG designation and twin-cutaway mahogany body. These include the SGI, II and III, SG Professional and Deluxe.

Veleno guitar, c. 1974.
 Photographed at Top Gear, London.

Overall length: 98.5cm
 Scale length: 63.5cm
 Body length: 39.5cm
 Body width 32.3cm max.
 Body depth: 3.7cm
 Pickup centers: 48.5 and 61.5cm from nut to active poles

John Veleno's company in St. Petersburg, Florida, specializes in all-aluminum guitars, which have some very strange features.

The body of the guitar is machined out of two solid pieces of aluminum, a front and a back, which are screwed together. The chan-



pick up unwanted noise; conventional electromagnetic pickups attached to the top or suspended in the soundhole are susceptible to feedback and produce too electric a sound.

The development of piezo-electric transducers since the mid-1960s has pointed the way to a possible solution of this problem. Piezo-electric transducers use materials (some natural, some synthetic) which produce an electric current when subjected to a physical stress. Some work under bending loads, others under direct pressure. The output of piezo-electric pickups is usually small, and often needs boosting by a preamplifier mounted either in the guitar or on the lead.

Since piezo-electric transducers work in response to physical force, they can be used with either steel or nylon strings, and either fitted to the soundboard of the guitar or built in to the bridge. The latter has proved to be the more satisfactory; transducers in the bridge respond to a combination of string and table vibration and cut down external noises of fingering, bumps and taps.

Ovation's acoustic-electric guitars are fitted with a

separate piezo-electric element for each string, mounted beneath the saddle. Other piezo-electric pickups of proved effectiveness are the Barcus Berry Hot Dot and the FRAP (Flat Response Audio Pickup, invented by Arnie Lazarus in 1969), which are marketed for fitting to any acoustic guitar.

While electric guitars are now made throughout the world, the American companies remain almost unchallenged as producers of high-quality instruments. Their most serious rivals for export sales have been the Japanese, who have usually concentrated on producing cheap copies of the most successful American designs. But the Americans continue to be the innovators, and the Gibson company, above all others, steadily produces guitars that combine fresh ideas with quality craftsmanship.

The guitar gallery which follows contains a selection of electric guitars which has been made to illustrate general trends in instrument design as well as individually outstanding guitars.

* The only difference between batches of the standard Gibson humbucker has been that some have had coils wound on black cores and others wound on white. The color difference was caused only by the availability of pigment!

* The superhumbucking pickup, designed for Gibson by Bill Lawrence in 1971, uses three ceramic magnets in place of the single alnico magnet of the standard humbucker, producing a different type of output (see page 181).

10/16/06 - Bill's website is currently being updated with a new look and new information so check back regularly. We welcome your ideas and suggestions. Please e-mail us: becky@billlawrence.com

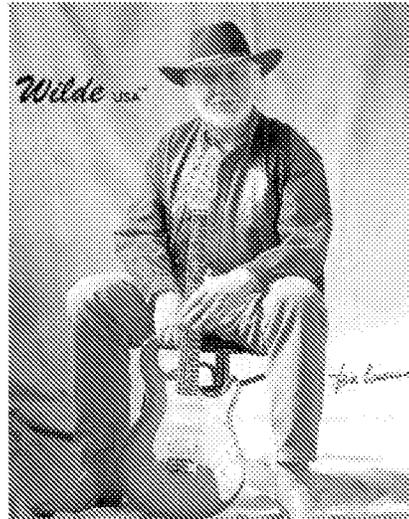
Bill Lawrence®

01/26/07 Namm was great and here's a [couple of pics](#) - one from the Austin show and a recent one from our booth at the Anaheim show. And for you Bill Lawrence followers who can't get enough of Bill's writings, read his recent post here -- [Evaluating the sound of an unplugged Tele](#)

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Read more about Bill's work at Gibson in the 70's - [The L&S & A Laurentian trio](#)
And more updates about Bill's legendary work! - [The Historic L-96XL](#)



Welcome to my website!

~~.....~~
Please take a little time and stay awhile because there is quite some fun and interesting material collected here to share with you. I've prepared information in the section called Pickupology™ which will help you to better understand magnetic guitar pickups and their function. For newcomers, I *strongly advise* you to read this total writing thoroughly before going to the other sections. *We hope you enjoy your visit!*

Bill Lawrence

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Bill Lawrence (guitar maker)

From Wikipedia, the free encyclopedia

For other uses, see Bill Lawrence.

Bill Lawrence (born **Willi Lorenz Stich** on March 24, 1931 in Wahn-Heide (near Cologne), Germany) is a recording musician and an electric guitar pickup designer/maker and guitar designer/maker in the musical instrument industry, designing pickups and guitars for Fender, Gibson, Peavey and other guitar companies from the late 1960s to the present, with many patents (see below).

His birth name was anglicized to "Bill Lawrence" and claims under oath at the USPTO to have used "BILL LAWRENCE" since 1962. In the early 50's, he also used Billy Lorenzo as a stage name and had his own guitar and string line with the German guitar manufacturer, Framus. However, since the 1960s he has performed and recorded under the name Bill Lawrence (see 'external links' below).

Later, in the 1970s, Bill designed guitars for Framus Nashville. Hans Peter Weber, who owns Framus today, is writing a book about Framus' history and has interviewed Bill about him and his extensive knowledge of the company's history.

(<http://www.framus.de/modules/frameset/frameset.php?lang=en&>).

In the late 1960s and early 1970s, Bill started winding and offering replacement pickups in the U.S. and working on professional guitarist's instruments at his Greenwich Village, New York custom guitar shop with Dan Armstrong.

Players like Jeff Baxter with the Doobie Brothers and Joe Walsh with the Eagles, and many, many others in the music scene were regulars there. Larry DiMarzio joined the team and when Lawrence left to work with Gibson Guitars, DiMarzio continued with Lawrence's direction and started the first replacement pickup company in the 1970s, DiMarzio Pickups.

Bill was the guitar consultant for the band Aerosmith for a time, and is mentioned in the liner notes of their album *Pump*, released in 1989.

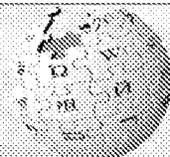


Bill Lawrence [?]

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- Wilde USA

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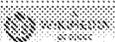
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- ✎ [3,711,619 \(1973\)](#)
- ✎ [3,902,394 \(1975\)](#)
- ✎ [3,915,048 \(1975\)](#)
- ✎ [3,916,751 \(1975\)](#)
- ✎ [4,151,776 \(1979\)](#)
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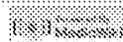
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- ✎ [A picture of one of Bill's record sleeves](#)

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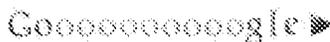
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Sylvan Music, Santa Cruz, CA
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Serial Number

75490657

Status

CANCELLATION PENDING

Word Mark

BILL LAWRENCE

Standard Character Mark

No

Registration Number

2303676

Date Registered

1999/12/28

Type of Mark

SERVICE MARK

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PRINCIPAL

Mark Drawing Code

(1) TYPED DRAWING

Owner

Stich, Willi Lorenz AKA Bill Lawrence INDIVIDUAL DELAWARE 1785 Pomona Road Unit D Corona CALIFORNIA 92880

Goods/Services

Class Status -- ACTIVE. IC 042. US 100 101. G & S: Technical consulting in the nature of design an evaluation of stringed musical instruments and accessories, namely, pick-ups, strings and bridges. First Use: 1962/03/00. First Use In Commerce: 1976/05/00.

Filing Date

1998/05/26

Examining Attorney

WOOD, CAROLINE

Attorney of Record

Gregory Richardson

BILL LAWRENCE

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MANNY'S

Standard Character Mark

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Registration Number

1555705

Date Registered

1989/09/12

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PICKS, DRUMSTICKS, DRUMHEADS, KEYBOARD BAGS, GUITAR BAGS AND HORN BAGS.
First Use: 1935/00/00. First Use In Commerce: 1935/00/00.

Goods/Services

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RETAIL OUTLET SERVICES IN THE FIELD OF MUSICAL INSTRUMENTS AND
ACCESSORIES. First Use: 1935/00/00. First Use In Commerce:
1935/00/00.

Filing Date

1988/03/23

Examining Attorney

UNKNOWN

Attorney of Record

Print: Feb 2, 2007

73718285

HAROLD I. KAPLAN

Print: Feb 2, 2007

76326016

DESIGN MARK

Serial Number

76326016

Status

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Word Mark

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Registration Number

2873153

Date Registered

2004/08/17

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Henderson NEVADA 89014

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Ballinderry Lisburn, BT23 2NH UNITED KINGDOM

Owner

McIlveen, Alastair INDIVIDUAL UNITED KINGDOM 144 Kensington Road
Belfast, BT5 6NL UNITED KINGDOM

Goods/Services

Class Status -- ACTIVE. IC 015. US 002 021 036. G & S: Guitars;
acoustic guitars, electric guitars, electro-acoustic guitars,
classical guitars, Spanish guitars, travel guitars; mandolins;
mandolas; plectrums; strings for guitars; zithers; guitar accessories,
namely, leads, pick-ups, stands, capos, slides, winders, tuners; parts
and fittings for guitars, bass guitars and mandolins, namely, tuners,
pick guards, guitar bridges, truss rod wrenchs and bridge pins;
carrying cases for guitars and non-leather and leather straps for
guitars.

Goods/Services

Class Status -- ACTIVE. IC 042. US 100 101. G & S: Consultation and design services for others in the field of manufacture, structure, composition and design of musical instruments.

Foreign Country Name

ERPN CMNTY TM OFC

Foreign Priority

FOREIGN PRIORITY CLAIMED

Foreign Application Number

002208163

Foreign Filing Date

2001/07/11

Foreign Registration Number

2298040

Foreign Registration Date

2002/10/14

Foreign Expiration Date

2012/10/14

Filing Date

2001/10/15

Examining Attorney

FIRST, VIVIAN MICZNIK

Attorney of Record

Mr Gary D.E. Pierce

AVALON

Print: Feb 2, 2007

78420824

DESIGN MARK

Serial Number

78420824

Status

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Registration Number

3137866

Date Registered

2006/09/05

Type of Mark

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Register

PRINCIPAL

Mark Drawing Code

(2) DESIGN ONLY

Owner

Fodera Guitars, Inc. CORPORATION NEW YORK 68 34th Street Brooklyn NEW YORK 11232

Goods/Services

Class Status -- ACTIVE. IC 040. US 100 103 106. G & S: Manufacture of custom made guitars, basses, guitar and bass parts and accessories, amplifiers, pre-amplifiers, amplifier control boxes, electromagnetic transducers and electronic effect processors. First Use: 1983/00/00. First Use In Commerce: 1983/00/00.

Goods/Services

Class Status -- ACTIVE. IC 015. US 002 021 036. G & S: Musical instruments, namely acoustic, electric, double, custom designed guitars, acoustic, electric, double and custom designed basses, bass guitars; guitar and bass parts and accessories, namely bridges, picks, straps, and strings; guitar and bass cases and gig bags. First Use: 1983/00/00. First Use In Commerce: 1983/00/00.

Goods/Services

Class Status -- ACTIVE. IC 025. US 022 039. G & S: Wearing apparel, namely, t-shirts, hats and sweatshirts. First Use: 1984/00/00. First Use In Commerce: 1984/00/00.

Goods/Services

Class Status -- ACTIVE. IC 009. US 021 023 026 036 038. G & S: Amplifiers, pre-amplifiers, amplifier control boxes, electromagnetic transducers and electronic effect processors. First Use: 1983/00/00.

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First Use In Commerce: 1983/00/00.

Goods/Services

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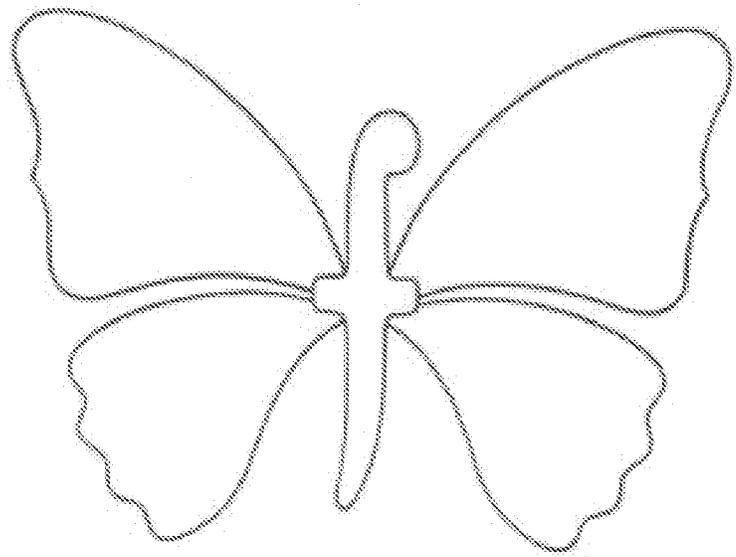
2004/05/18

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Amy J. Benjamin



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Bill Lawrence L-500

Summary

Sound	N/A (0 responses)
Overall Rating	8.6 (10 responses)

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Product: [Bill Lawrence L-500](#)
Price Paid: US \$45.00
Submitted 03/11/2003 at 12:17pm by [Jeremy du Brul](#)
Email: jeremybrul@at-earthlink.net

Features

Pickup features: Dual blade humbucker
Impedance or other specs: about 9.5k

Instrument

Model of guitar or bass: Heritage H-150CM
Position: neck
Pickup being replaced: Stock Shaller
Other pickups on guitar: L-500XL, chrome
Artists using this pickup: Dimebag Darrel, Nuno Bettencourt, Joe Perry and Brad Whitford
You musical style(s): Blusey, Hard Rock and Metal
Reason for pickup change: The stock Shallers are lousy, whimpy pickups.



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02/02/2007 06:24:21 PM

Reason for pickup change: The stock bridges are lousy, wimpy pickups.

Sound : No Opinion

Perceived output level: Depending on your setup, this is a pushed, warm pickup. Can easily cut through the mix.

Tone: Balanced in the mids. Good definition of the bass and bell, like highs. Good "woman-tone"

Sonic evaluation: This is a Les Paul type, Studio like guitar. Pushing a Mesa/Doggie Studio Caliber 30dc with an extension cabinet. This pickup is a solid performer, giving me what I wanted out of the guitar... I wanted to hear the wood! Playing ultra clean, the pickup emulates the acoustical properties that this guitar does have.

For which styles and positions is this pickup (un)suitable: This is great for the Cream/AC-DC pushed blues, or clean it up and riff out on T-Bone Walker. It's a great pickup.

Overall Rating : 10

Comments: A word, this is a pickup from the 70's, when the **Bill Lawrence** Company was co-owned by **Bill**, at billlawrence.com, whom I'll refer to as #1 and the other guy, whose name escaapes me, at billlawrenceusa.com, I'll refer to as #2. This pickup that I'm reviewing, is closer to what **Bill Lawrence** #1 produces today. Key differences of the pickups from the two companies: the blades on the **Bill Lawrence** #1 and this pickup are thicker (1/8") versus the P.U. from #2 (about 1/32"). Also, the company #1 offers a bezel that is finished in chrome, which does make a difference in sound. Company #2 does not offer that option. I have made use of #2's pickups before and, well, they are not on any of my guitars anymore. They just aren't that great. Also, the pickups that are made from #1, these days, do not have the **BILL LAWRENCE** USA imprint on the molding of the bezel, company #2 has that on it. Also, company #2's L-500 has an epoxy filling in the pickup, filling out the bezel/surround. Personally, I would say... go with Company #1, at billlawrence.com, ph# 1. 610. 974. 9544. The Company in Bethlehem, PA. Now, to finish up on this pickup... This is from the 70's, on the bottom is a Patent Pending sticker, so it's early (confirmed by **Bill** himself). It's a great pickup and I'd be pretty irritated if it went missing, because I love the guitar itself. The sound just hits where I want it, sometimes sounding asthmatic, other times searing and cutting. It get's the "woman tone". It can also be colored very "brown", scooped (for those tender, Metallica Moments) and can be very lively and Jazzy. Depends on your pedal set and how you set the amp. My clean channel is very clean, mids are mildly scooped, gain backed off to 4 and presence full up. The lead is fully scooped, gain at 7 and presence full up. My effects are, in order: Route 66 Compression/Overdrive combo (an awesome pedal), Rocktron Rampage Distortion (original, blue box, made in the USA) and a Morley Wha. Very simple. I tend to leave my compression on always, then choose between the overdrive feature or the Rampage. I don't do much with the Wha, I just really haven't fully figured it out.

Final assesment, this is a pickup that looks cool with the chrome surround and performs the way one would expect it to... meaty and full of grit when you want it to, clean and sparkling when you need it to. If you are really serious about a **Bill Lawrence**, talk to **Bill** himself at 1. 610. 974. 9544. He's a fascinating guy who will teach you more about physics and electrical currents in 15min than a college course ever will and he can help you find the right pickup for you. The L-500r is a basic neck, the bridge, well, he's got several to choose from. Be candid about your setup and your playing style... wait on pins and needles for 8 wks... and be prepared to fall in love with your guitar again. I've also got his pickups on a homemade tele of mine, they are hot as well. I'm a big fan of these pickups. The only other ones that I like as well are Rio Grand Genuine Texas in the lead and I do like the Seymore Duncan '59 in the neck of one of my guitars. That's another hot combo. But you cannot beat the value of the **Bill Lawrence**, from billlawrence.com

Product: **Bill Lawrence** L 500

Price Paid: US \$

Submitted **11/07/2002** at **08:21pm** by **Kevin Wells**

Features :

Pickup features:

Impedance or other specs:

Instrument :

Model of guitar or bass:

Position: neck

Pickup being replaced:

Other pickups on guitar:

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Other pickups on guitar:
Artists using this pickup:
You musical style(s):
Reason for pickup change:

Sound : No Opinion

Perceived output level:
Tone:
Sonic evaluation:
For which styles and positions is this pickup (un)suitable:

Overall Rating : No Opinion

Comments: Just want to update my review below:
Having had experience with only one **Bill Lawrence** company over the last 15 years, I only recently became aware of the controversy around this company. I had done some research, thought I new the whole story and then defended the company that I had bought my pickups from in my review. Since then I've done more research and realized that I didn't know the whole story. I still don't, but i have a better picture and am still learning. I apologise for sounding so uninformed in my review, but I was. I still think the BL pickups I own sound great, but I'm thinking about getting a set from **Bill** (if he'll even let me!). Again, please excuse my ignorance.

Product: **Bill Lawrence** L-500
Price Paid: N/A
Submitted **11/05/2002** at **10:19pm** by **Anonymous**

Features :

Pickup features: passive blade-style humbucker
Impedence or other specs: depends on sub-model

Instrument :

Model of guitar or bass: Any guitar with full-size humbucker routs; can also replace P-90 soapbars.
Position: all positions
Pickup being replaced: N/A
Other pickups on guitar: N/A
Artists using this pickup: Lots
You musical style(s): N/A
Reason for pickup change: N/A

Sound : No Opinion

Perceived output level: Depends on sub-model.
Tone: The XL is designed to retain clarity without sterility at maximum volume for a passive pup, and with a Q-Filter delivers a wide tonal range.
Sonic evaluation: N/A

For which styles and positions is this pickup (un)suitable: N/Z

Overall Rating : 10

Comments: There is ONLY ONE place to buy real genuine **Bill Lawrence** pickups: <http://www.billlawrence.com> direct from **Bill Lawrence** himself @ excellent prices with fantastic customer service. Ask yourself why folks wait up to 8 weeks for the real thing before you go buying from the likes of Stew-Mac (who at the time of writing are finally blowing out their ?**Bill Lawrence** knock-offs? after many years selling them)! **Bill Lawrence** does exist. He IS a real genuine person. He has been interviewed and reported by the world's music press many times! He has been internationally known by the name **Bill Lawrence** for more than 30 years! **Bill Lawrence?** is his registered trademark. Many get confused

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about his name, and many like to disparagingly use his, for want of a better term, birth name, **Willi Lorenz Stich**. **Bill Lawrence** was born in Germany, and like many new Americans he now uses an anglicized version of his foreign name?it?s as simple and clear as that! The saga between **Bill Lawrence** and his former business partner, EZ Wajcman, who also makes pickups using the **Bill Lawrence** name, is long and bitter, and all the ?gory? details can be read from each side on their respective websites. It should however suffice to say that if you do an online search of the US Patent and Trademark Office, for patents assigned to **stich willi** , you will find at least five that are still current, not excluding older and foreign patents. If you then do a search for patents assigned to wajcman , you will find none whatsoever!

Product: **Bill Lawrence** L-500
Price Paid: US \$49
Submitted **11/01/2002** at **05:15pm** by **Kevin Wells**

Features :

Pickup features: humbucker
Impedence or other specs: 8k

Instrument :

Model of guitar or bass: n/a
Position: neck
Pickup being replaced: n/a
Other pickups on guitar: n/a
Artists using this pickup: n/a
You musical style(s): n/a
Reason for pickup change: n/a

Sound : No Opinion

Perceived output level: n/a
Tone: n/a
Sonic evaluation: n/a

For which styles and positions is this pickup (un)suitable: n/a

Overall Rating : No Opinion

Comments: I want to clarify the authenticity of this pickup. Contrary to what some people believe, and have written below, there has always been only one company that produces **Bill Lawrence** pickups. The company can be found on the net at www.billlawrenceusa.com. The man in Bethlehem, PA who calls himself **Bill Lawrence**, and claims to be making **Bill Lawrence** pickups, is actually **Willi Stich**, a performer, pickup designer and ex-partner of the **Bill Lawrence** company. The **Bill Lawrence** company was founded in 1965 by **Willi Stich** and his partner, E.Z. Wajcman, and it was Mr. Wajcman who came up with the trade name "**Bill Lawrence**". In 1984 Mr. **Stich** and Mr. Wajcman parted ways and Mr. Wajcman became the sole owner of the company and the **Bill Lawrence** name. Mr. Wajcman has continued to produce the same pickups, on the same machines and with the same materials, right here is the U.S.A. **Willi Stich** has been misrepresenting himself as "**Bill Lawrence**" in order to market his own pickups. Mr. **Stich** makes very good pickups, but it's a shame that he is confusing customers by using the name of another company to market them. Mr. **Stich** really needs to go by his own name and find a new business name. Prior to co-founding the **Bill Lawrence** company, Mr. **Stich** performed as "Billy Lorento", a trade name that was owned by the Framus guitar company for which he designed the "Billy Lorento Model" guitar. Just as he stopped using the Billy Lorento name after he co-founded the **Bill Lawrence** company, **Willi Stich** should stop using the **Bill Lawrence** name now that he has a new company.

Product: **Bill Lawrence** L-500
Price Paid: N/A used
Submitted **02/02/2007** at **11:14am** by **Jeff Ford (no email)**

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Submitted **02/20/2002** at **11:14pm** by **Jeff Earl (no spam please)**

Email: landj at chico<dot>com

Features 🌟:

Pickup features: Passive Humbucker

Impedance or other specs:

Instrument 🌟:

Model of guitar or bass: Dean EVO Deluxe European

Position: neck

Pickup being replaced: Stock Dean Zebra's

Other pickups on guitar: 500XL in Bridge position

Artists using this pickup:

You musical style(s): Hard Rock/Metal, Blues.

Reason for pickup change: Not Applicable.

Sound 🌟: No Opinion

Perceived output level: Balanced tones. Quiet. This has the right output for the neck position if you like clear distinguished tone. It's like butter.

Tone: Clean tones are glass-smoothe and warm. Great for moderate distortion Blues.

Sonic evaluation: Digitech 2101 for effects and Tube Preamp.(Sovtek 12AX7WB, and Ruby 12AX7) Nady MSE-100A Enhancer, Carvin HT150 Power Amp into a 5150 4x12 Cab.

For which styles and positions is this pickup (un)suitable: Anything that sounds emotional. Chunk, Clean and in the middle.

Overall Rating 🌟: 10

Comments: I would replace this one if it were stolen or damaged. I'm ordering 2 more **Bill Lawrence** pickups for my other eVo.(Phantom) I own a 500XL in the bridge (same guitar) and it screams. These things are sweet as pure-cane and mean as hell. In the 15 years that I've been playing,(and even longer listening) I've yet to hear a better tone for me. No Duncan, Carvin, or DiMarzio can come close. Check out the **Bill Lawrence** website and/or better yet, call 'em. You will see why these are the best.

Product: **Bill Lawrence** L-500

Price Paid: N/A

Submitted **10/07/2001** at **10:18pm** by **Anonymous**

Features 🌟:

Pickup features: See note below

Impedance or other specs: See note below

Instrument 🌟:

Model of guitar or bass: See note below

Position: neck

Pickup being replaced: See note below

Other pickups on guitar: See note below

Artists using this pickup: See note below

You musical style(s): See note below

Reason for pickup change: See note below.

Sound 🌟: No Opinion

<http://209.85.165.104/search?q=cache:2nX6VQC-c2QJ:reviews.harmony-central.com/reviews/Electric%2BGuitar%2BPickup/product/Bill%2BLawrence/L-500/10/1+willi+stich+bill+Lawrence&hl=en&ct=clnk&cd=10&gl=us>

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Sound : No Opinion

Perceived output level: See note below

Tone: See note belowSee note below

Sonic evaluation: See note below

For which styles and positions is this pickup (un)suitable: See note below

Overall Rating : No Opinion

Comments: Don't even bother reading the reviews from anyone who purchased a "Bill Lawrence" pickup from Stewart McDonald. If you purchased one of these from Sewart McDonald you were ripped off. These were NOT Bill Lawrence pickups. Try the real thing from www.billlawrence.com. They are MUCH better.

Product: Bill Lawrence L-500

Price Paid: its a stock pickup

Submitted **10/01/2001** at **10:20pm** by **Marlon Bengsonski**

Email: marlon_bengson at hotmail<dot>com

Features :

Pickup features: passive humbucker

Impedence or other specs:

Instrument :

Model of guitar or bass: Washburn N2 which is a kick ass guitar

Position: bridge

Pickup being replaced:

Other pickups on guitar:

Artists using this pickup: Nuno, Dimebag

You musical style(s): Extreme, Dream theater, Hendrix, Van Halen

Reason for pickup change:

Sound : No Opinion

Perceived output level: This pickup is hot. Hot enuf for Van Halen, Metallica, Dream Theater

Tone: MIDDY! and trebly with a tight bass end.(Just listen to Nuno's tone in Pornografitti)

Sonic evaluation: This pickup really matches the Washburn N2. The pickup sounds middy enuf for soloing yet isnt too muddy for Rhythmn palm-muting. It realy sounds like Nuno's tone in 'rest in peace'

For which styles and positions is this pickup (un)suitable: This pickup is very versatile and sounds decent in clean. I use this pickup for all types of music, rock, metal, jazz...

Overall Rating : 10

Comments: This pickup is very distinct sounding and is appealing to some people. People say it is way to muddy but it just depends on your rig and style. Put it this way, if u like Nuno's tone, then you'll like this pickup. I like Nuno's tone....

Product: Bill Lawrence L-500

Price Paid: N/A

Submitted **10/08/2000** at **01:06pm** by **craig squires**

Features :

Pickup features: passive twincoil

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For which styles and positions is this pickup (un)suitable: punk and this pick-up is great. i believe it is similar to the same one billie joe (greenday) installed on blue his guitar.

Overall Rating : 10

Comments: if anything ever happened to this pick-up i would rush to the store and buy another one

Product: **Bill Lawrence** L-500

Price Paid: FREE

Submitted **08/29/2000** at **09:52pm** by **Steve McFaul**

Email: darthmcfaul at yahoo<dot>ca

Features :

Pickup features: passive humbucker

Impedence or other specs: blade style

Instrument :

Model of guitar or bass: Lado Custom RG style, and early model B.C. Rich Warlock

Position: bridge

Pickup being replaced:

Other pickups on guitar: Warlock- Ibanez blade style in neck, Lado- shiteatingbastard of a single coil in neck

Artists using this pickup: Dime Bag Darrel, Steve McFaul

You musical style(s): Metal (Slayer, Pantera, Machine Head, Sepultura) style

Reason for pickup change: needed higher output pickups.

Sound : No Opinion

Perceived output level: slightly more than an EMG-81

Tone: scooped mid sound, nice woofing bass with a quick plam-muted pick attack. sharp highs, sometimes a little too sharp.

Sonic evaluation: playing through- ART DST-4 preamp->BOSS GE-7 EQ->Roland JC-120 head-> Marshall 4X12 (Sometimes with BOSS Metal Zone or ZOOM 505)

This pickup sounds like god through my rig, it kicks all my buddies in the ass. I wouldn't use this pickup if I spent more time dicking with effects then going for a raw sound. My only beef is that it's almost too hot for playing leads, but again, it blows EMG-81's out of the water if you want balls-to-the-wall crunch.

you can take a look at my gear at <http://www.geocities.com/darthmcfaul/gear.html>

For which styles and positions is this pickup (un)suitable: It's a wicked pickup for metal rythm, especially if you like to tune low. I wouldn't suggest it for clean sounds, the tone is quite hot and will probably over drive your amp .

Overall Rating : 9

Comments: I love this pickup. I've owned about 10 different guitars, and became quite familiar with the sound of most pickups that are intended for hard rock guitarists. Don't waste your time and money on active EMG's, this is the pickup you've been waiting for. The only problem is that it is all or nothing, it sounds like ass if you not using distortion or overdriving your amp.