

WHY? A short 'about' wiring harnesses



All guitar players are talking about Pickups and these are selling quite well – we never had the choice that big as we have today. In most cases the wiring (pots, caps and ground design) keeps untouched and the best available PUs try to send their signals through a desaster of wrong pot values, lousy caps and often miserable wiring itself.

I tuned lots of guitars over the last decade, all brands and the whole quality range for resale and service. After I recognized that even actual Far East production models (Epiphone, Gretsch, Hagström and others) sound much better after a rewiring (just with their stock Pickups!), I started improving knowledge about the details and examined this in all guitars being in for service, turned into interest getting 'real sounding' electrics using good caps and correct ground design on all the work to be done.



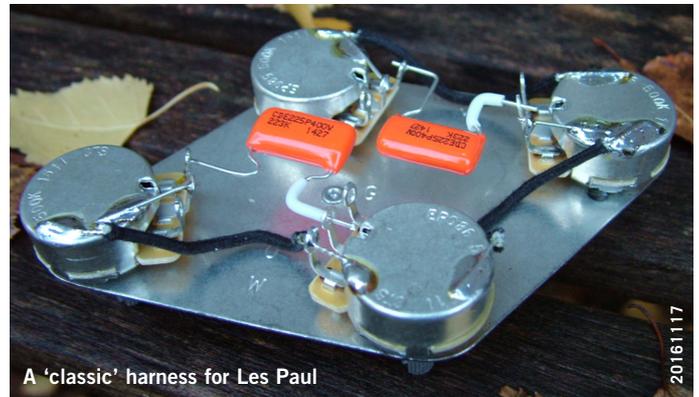
Detail: new harness for a left-handed EPIPHONE Casino

What can a wiring harness provide: it's the base of every good guitar tone; the tonal character of any PU is determined by the pot values, capacitors and the wiring – the center of this game is the harness. That for I separate them into sets with slightly different attitudes. These will support your personal preferences, at all every harness will work harmonically fine and balanced.

Why should you change it? I'll make them because all factory made guitars throw in what's available. Last week I

found 185KOhm pots in a Mex Strat and 228/265 KOhm pots in Gibson Firebird V, over the time weird values in high priced guitars of any brand. The stock caps are often lousy – look at the tiny ceramics of nowadays Gibbies and finally I trust anything. Of course single parts can be switched on service but I can't do it 'online'. That for I'm offering the harnesses.

I promise: every single electric will benefit from this modification; especially high end Pickups will show their real potential, dynamics and sound.



A 'classic' harness for Les Paul

What I can't: each instrument got its own construction, woods, hardware, strings and setup. All these have influences upon tone. Furthermore I can not estimate the final behavior of the controls in the circuit. IMHO we have to deal with these facts – so just throw them in and play!

Next to come: I widened my stock of necessary materials and will publish an actual stock list which includes the most asked for harnesses and a detailed overview towards options; a lot of builds are waiting for solder!

If you can't trust yet, have a good time and maybe remember parts of these explanations later. **Jens**

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NEW – GIBSON wiring for heavy rock
Detail of a full SG wiring incl. toggle and jack

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A word on caps – why I turned into Orange Drops 225P's

I A/B-tested the OD 225P's on various occasions against Tropical Fish, SoZo, Mallory 150's and other caps. In Fender circuits they make an advantage in most cases; just as if a towel was pulled of from the speaker. In Gibson guitars it is a matter of taste. The Mallory's and K40Y-9 caps provide rock style, the latter with a clear vintage attitude as they are built identical to the 'bumble bees'. Other option can be into discussion.

Among the Orange Drops Google shows a lot of threads and opinions dealing with the advantages of the larger 715P's against the 'small' 225P's. The big ODs are made to work in hifi powerstages providing clarity and repeating exactly what is coming in – would we ever like to buy a hifi amp for our guitars? Right it may not be as easy, I made my decision and if your personal taste wants to go with 715P's I will make it for you; it will provide high end signal treatment that could be of interest for some pros maybe ... 225P's just add a little of somewhat alot of players are searching for and what happens in good guitar amps, the signal is not hified – guitar sounds got their own attitudes. So the little ODs will always be a solid base for for an excellent guitar sound.



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