Company Founder

Jol Dantzig

Artist, dreamer, designer, builder.
When I set out to build my first instrument in 1973, I was driven by two desires. First, to resurrect the quality that had vanished from guitar building, and second, to possess an instrument that reflected my personal identity. Since then Hamer has been totally absorbed in a quest for excellence, constantly pushing the art form and raising the level of guitarists' expectations.

Our guitars are celebrations of individuality. We revel in doing the absurdly difficult rather than taking the easy way around. It is our desire that your Hamer instrument will continue to surprise and delight you, revealing more nuance year after year. To achieve this we hand build only a small number of exquisite guitars in our studio each year.

If you seek excellence and honor individuality, you’ve come to the right place. Welcome to the world of Hamer.

“Approach every task as though it were the moment that will define you.”
Hamer began the boutique revolution in 1973, and we’ve been building art, in the form of guitars, for the world’s best players ever since. We’ve been at the forefront of our craft and have repeatedly introduced design ideas years before they became mainstream. But of all our accomplishments, I am most proud of the fact that we have built a really great team.

From wood selection to setup, each one of our artisans is driven to excel. Whether it is custom mitred purfling, delicate inlay work or hand carving a top, each job is done to a level of perfection that is rare in the modern world. We enjoy using premium materials like ivory and bone, genuine shell and Italian cellulose binding to make our instruments as beautiful and exclusive as they are toneful. Our electronics have always been a hallmark—with custom-made potentiometers and pickups designed specifically for each application.

Every day we approach our work with the determination to delight ourselves, and our clients.

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With this design series I wanted to expand the notion of what a traditional style single-cutaway could be.

Starting with a generous (13.8”) body dimension and by using a longer (25.5”) scale length, the Monaco family of semi-hollow designs blurs the distinction between genres.

More comfortable to play than a big hollowbody, yet surprisingly open and articulate, the Monaco offers the guitarist new colors to paint with.

By varying the wood selection and hardware the Monaco family has a choice for every type of player.

The SubTone is a 26.5” scale, intended to be tuned down a fifth (or more) without compromising the ability to play chord forms. The Elite is a smaller solidbody version with a more distinct midrange.
Monaco: Jazz Burst
Spruce-topped, semi-hollow with f-holes.
TonePros bridge, Bigsby tailpiece. Rosewood fingerboard with genuine shell Victory inlays.
Two humbucking pickups, two volumes, master tone and 3-way toggle switch.

Monaco III: Red Transparent
Spruce-topped, semi-hollow with f-holes.
TonePros bridge, Bigsby tailpiece. Rosewood fingerboard with genuine shell Victory inlays.
Three custom-wound P-90 pickups, volume, tone and 5-way rotary switch.

Monaco SuperPro: Amber Burst
Figured maple on mahogany, semi-hollow.
TonePros bridge and tailpiece. Rosewood fingerboard with genuine shell Victory inlays.
Two custom-humbucking pickups, two volumes, master tone and 3-way toggle switch.
Monaco SubTone: *Black*
Mahogany, semi-hollow. 26.5” scale.
TonePros bridge and tailpiece. Rosewood fingerboard with genuine shell dot inlays.
Two custom-humbucking pickups, two volumes, master tone and 3-way switch.

Monaco Elite: *’59 Burst*
Figured maple on solid mahogany. 24.75” scale.
TonePros bridge/tailpiece. Rosewood fingerboard, genuine shell Victory inlays.
Two humbucking pickups, two volumes, master tone and 3-way toggle switch.
Body width: 12.90”

Monaco Elite P-90: *Gold Top*
Rock maple on solid mahogany. 24.75” scale.
TonePros bridge/tailpiece. Rosewood fingerboard with Victory inlays.
Two P-90 pickups, two volumes, master tone and 3-way toggle switch. Body width: 12.90”
The original Newport is fitted with Phat Cat single coils which were the result of a collaboration with my friend Seymour Duncan. Conceived as a crossover guitar in 1999, the spruce-topped Newport was the first guitar to receive a perfect score in a Guitar Player magazine review. Since then we’ve been busy configuring the Newport in different ways—adding binding, carved backs, custom inlays and experimenting with alternative pickup choices.

Shown here is a wonderful custom example. Notice how the highly figured top and layered binding contrasts against the stark ebony fingerboard with its single inlay signature.
Newport: *Vintage Orange*

Newport Korina: *Vintage Korina*

Newport BE: *Jazz Burst*
Honduras mahogany, semi-hollow, bird's-eye maple top with f-holes. Italian ivoroid binding throughout. Schaller tuners, TonePros bridge/tailpiece. Rosewood fingerboard with genuine shell Victory inlays, two Seth Lover pickups, master volume, master tone and 3-way toggle switch.
Newport Pro: *Vintage Natural*
Honduras mahogany with spruce top, semi-hollow with f-holes. Cellulose ivoroid binding throughout. Schaller tuners, TonePros bridge and tailpiece. Rosewood fingerboard with genuine shell dot inlays, two Seth Lover pickups, master volume, master tone and 3-way toggle switch.

Newport 90: *Tobacco Sunburst*
Semi-hollow Honduras mahogany body with center block. Spruce top with f-holes. Ivoroid binding. Schaller tuners, TonePros aluminum wrap-around bridge. Rosewood fingerboard with dot inlays. Two P-90 pickups, master volume, master tone and 3-way toggle switch.

Newport Pro Custom: *Ruby Red*
Honduras mahogany with spruce top, semi-hollow with f-holes. Cellulose ivoroid binding. Schaller tuners, TonePros bridge, trapeze tailpiece. Ebony fingerboard with Victory inlays. Two Seth Lover pickups, master volume, master tone and 3-way toggle switch, gold hardware.
Our first foray into semi-solids, the Artist was a logical evolution of my original Hamer double cutaway design from 1977. Taking the mahogany-backed, maple-topped guitar into a chambered format brings a new dimension to a classic sound.

This example is called the Artist Ultimate and it features over two-hundred-fifty individually cut pieces of shell inlaid around the entire guitar. I like to use large pieces, cut to shape around the curves of the body and headstock. It’s more time consuming to do, but it looks better than using a lot of little pieces. There’s over fourteen hours of inlay and binding work in the neck alone.
Artist Korina 90: *Vintage Korina*
African limba, semi-solid with f-hole. Schaller tuners, TonePros bridge and tailpiece. Rosewood fingerboard with shell dot inlays. Two P-90 pickups, two volumes, master tone and 3-way toggle switch.

Artist Korina HB: *Vintage Korina*
African limba, semi-solid with f-hole. Schaller tuners, TonePros bridge and tailpiece. Rosewood fingerboard with shell dot inlays. Two Duncan humbucking pickups, two volumes, one master tone and 3-way toggle switch.
Artist: '59 Burst
Mahogany, semi-solid with f-hole. Bookmatched figured maple top. Schaller tuners, TonePros bridge and tailpiece. Rosewood fingerboard with genuine shell dot inlays and side markers. Two Duncan Seth Lover pickups, two volumes, one master tone and 3-way toggle switch.

Artist Custom: Transparent Red
Mahogany, semi-solid with f-hole. Bookmatched figured maple top. Italian ivoroid binding Schaller tuners, TonePros bridge and tailpiece. Rosewood fingerboard with Victory inlays. Two humbucking pickups, two volumes, one tone, 3-way toggle switch. Ivory string nut, pearl headstock logo.
The Studio series was a landmark design for us, and remains one of the most popular instruments in our range. Crafted from pattern grade Honduras mahogany and topped with figured maple, it set a standard for high-end designs.

Pictured here is the “Custom” version which includes elegant touches like Italian cellulose ivoroid binding, ivory string nut and thirty genuine pearl inlays. The headstock logo is inlaid shell also.

The controls are laid out logically and positioned to accommodate the natural arc of the player’s hand. All this, before the word ‘ergonomic’ entered the dictionary.
Studio Custom: ’59 Burst
One piece mahogany, solidbody with bookmatched figured maple top. Schaller tuners, TonePros bridge and tailpiece. Rosewood fingerboard with genuine shell Victory inlays. Two Duncan ’59 pickups. Italian ivoroid binding and genuine ivory string nut.

Studio: Aztec Gold
One piece mahogany, solidbody with bookmatched figured maple top. Schaller tuners, TonePros bridge and tailpiece. Rosewood fingerboard with genuine shell dot inlays. Two Duncan ’59 pickups. Fully shielded electronics cavity, straplock compatible strap buttons.

Studio P-90: Gold Top
Mahogany solidbody with rock maple top. Schaller tuners, TonePros bridge and tailpiece. Rosewood fingerboard with genuine shell Victory inlays. Two Duncan P-90 pickups. Ivoroid binding and genuine ivory string nut.
Envisioned in a dream, Jol Dantzig created the DuoTone — the first workable hybrid electric-acoustic — in 1991. It has been available continuously since its introduction and has graced the stages and recordings of some of the most famous acts in music.

The acoustic pickup utilizes a kynar cable sensor feeding into an onboard preamp with fully adjustable three-band equalizer. The magnetic pickups are time-tested Duncan humbuckers selected for this application, and together with the rosewood bridge, provide a truly warm electric sound. A full duplex output allows you to rout each signal to a separate discrete sound system, or to join them together.

The idea of being able to seamlessly switch between acoustic and electric sounds may have been fifteen years too early for the times, but it’s still ready when you are.
You simply cannot judge this book by its cover. Hamer’s forte has always been doing more with less. Simple as a sunny day and fierce as a top-fuel dragster, the Korina Junior is a bantam-weight with a heavyweight knockout punch. Every detail is rendered with a skill usually reserved for fancy guitars. The love shows in the details. The Junior utilizes a full depth dovetail neck joint to provide resonance galore. Fitted with Seymour’s P-90 and a gloriously simple wrap-around bridge, it may look like a one-trick pony—but what a ride.
The high-performance Talladega breaks rules and rewrites the record books on tone. The 25.5” scale maple neck and rosewood fingerboard provide articulate highs, while the chambered mahogany body with “string through” sustain block bridge deliver endless sustain. The figured maple top is hand-carved and bound with Italian ivoroid. Custom-designed single coil pickups were created specifically for this guitar by Seymour Duncan and Jol Dantzig. Ergonomic controls for volume, tone contour and a four-speed selector switch let you dial up exactly what you need.
The Standard

Hamer entered the consciousness of the guitar playing world with the release of this guitar in 1974. It provided the young company a platform on which to build its growing reputation as a custom builder. Virtually unchanged since its introduction, it remains a mainstay for customization and personalization. Hand-built with a one-piece Honduras mahogany body with book-matched figured maple top, it is an icon of the rock guitar world, setting “the standard” for all who came after.
Tracing its roots back to Jol Dantzig’s original 1973 Hamer, the Vector is the essence of rock. Lovingly crafted in our small New England studio from the choicest white African limba and shaded with a korina hued acetate lacquer. Gold hardware from Schaller and TonePros update this classic piece, worthy of any collection.
In 1978 Hamer constructed the world's first twelve string bass. The Dantzig-penned design was based upon the ancient Tiple with four groups of three strings. Easier to play than it would appear, every bassist owes it to themselves to have one in their collection. Sometimes called the "pocket piano," it is a bold sonic statement that is perfect for trio applications as well as ensemble settings. The twelve string has a thunderous roar and stinging overtones that are the signature sound of this unique instrument. Also available as an eight string, the Chaparral bass is another icon of Hamer history.
All old-school, analog and awesome. The Monaco Bass is an instrument with a true identity. If you think that modern basses have lost their personality in the rush to go hi-fi, this bass will delight you. The set-neck construction affords this bass loads of sustain and warmth. The one-piece mahogany body is topped with a book-matched figured maple top. The 34” scale rock maple neck with rosewood fingerboard is dovetailed to the body for a tonal character that is distinctive and unique. To make sure that character isn’t lost, Jol Dantzig and Seymour Duncan collaborated to create the Phat Cat bass pickup exclusively for this instrument.
Each Hamer design seeks to address a question, and provide a solution to an artist’s need. In the Improv, you’ll find a guitar that possesses the romance, build quality and sound of a large-bodied jazz guitar; in a smaller, more manageable size. It’s more familiar to hold if you’ve grown up on solid body electrics, yet it delivers big sound. The Improv is perfect for the traveling musician, getting in and out of taxis and aircraft with ease.

The construction is a tour-de-force of modern luthiery, with multi-ply stacked and mitred Italian cellulose binding, hand-made ebony appointments and genuine ivory nut and tail block.

Fully carved inside and out, the spruce top features “X” bracing. The body and neck are hand-carved from pattern grade Honduras mahogany. Every detail is masterfully executed to exceed your expectations, then finished in your choice of shaded acetate-based lacquer. Extremely limited production; please inquire about availability.
Top Row: (Spruce Tops) Ruby Red, Vintage Natural, Cherry Transparent, Honey  (Maple Tops) Black, GoldTop

Bottom Row: (Spruce Tops) Cherry Transparent, Indigo Blue, Jazz Burst, Black Cherry Burst  (Korina Tops) Vintage Korina, Jazz Burst
Top Row: (Figured Maple) Amber Burst, Natural, Indigo Blue, Honey, Cherry Transparent, Red Transparent

Bottom Row: (Figured Maple) Vintage Natural, Black Transparent, Cognac, Honey, Tobacco Sunburst, '59 Burst
One...

of my favorite things is to work directly with musicians to create one-of-a-kind instruments. This is where I can use our years of experience to turn a dream into reality.

Our bag of tricks includes all the stylistic flair of traditional luthiery, plus our trademark slight-of-hand way of doing the “impossible.” Still, the most important aspect of our Designer Series guitars is our ability to focus on what it is that the musician really wants while avoiding the pitfalls of uninformed design choices.

These pages display just a few of our collaborative results in order to whet your appetite for a truly special piece. I invite you to call upon our knowledge to craft an instrument that both embodies the lineage of the Hamer name and is a reflection of your desires.

www.hamerguitarsgallery.com
Most likely, you are reading this because you are at a point in life where you’d prefer something unique created by artists at the top of their game.

We build every Hamer USA guitar by hand in our New England studio. When you acquire a Hamer instrument, you are tapping into over three decades of custom building heritage.

Jol Dantzig

“We don’t have a custom shop.
We are a custom shop.”

Cover Photo: Designer Newport in Tortoise
Cover and work bench photos by Rick Whitney.
Workshop Personnel photos by Jeff Crandall.