

Fretless 4 String Single Cut

My inspiration on this Bass was to construct the neck from Padauk. Being part of the Rosewood species, it really rings, and I thought that combining it with a single piece of Tiger Maple for the body, as a single cut, would work really well. It has.

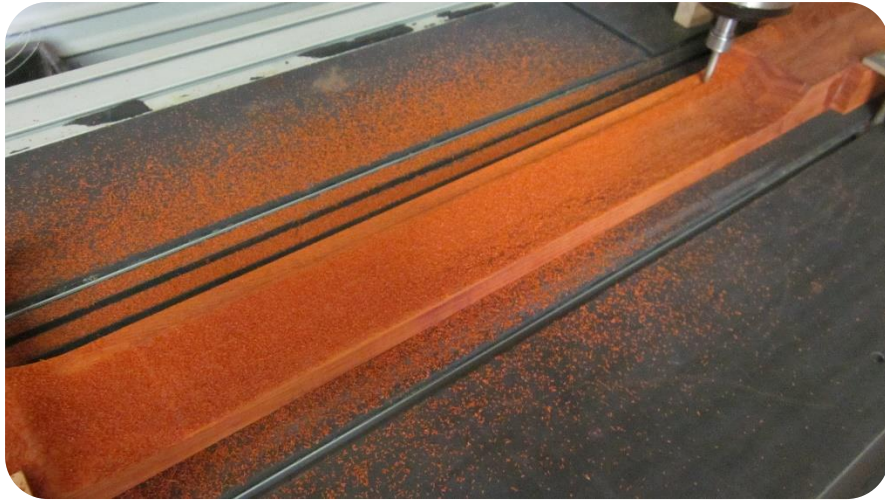
The design of the body came about by modifying a double cut design which I already had. I doodled away in CAD until I came up with a shape which I thought looked nice and would work ergonomically. It also had to reflect some originality, which is very difficult to achieve these days-it seems it's all been done before. Or has it?

At first glance one only notices a single pickup. This is actually true, one single magnetic Delano Extender. However, the bridge incorporates a unique Piezo system and the integration of these into the saddles, is a little different. The Piezo's are married to a Richter Piezo Pre amp. Here, the overall Piezo output adjustable, but also the output of each individual string. Individual string output is achieved via a separate channel adjustment for each. No more string to string output imbalances. The result is a perfect match between string outputs as well as being able to balance Piezo Bridge output to the magnetic pickup output. Are you seeking a close to upright sound Sweep back via the mixer to either full or partial piezo. Prefer magnetic pickup sound only? Sweep towards magnetic pickup only. The mixer allows perfect control of the tone and sound combinations you desire. And no annoying changes in volume as you sweep between the two distinct sounds. This mixer allows you to attain the perfect blend of sounds-or the distinct sound alone of either piezo or magnetic pick up alone.

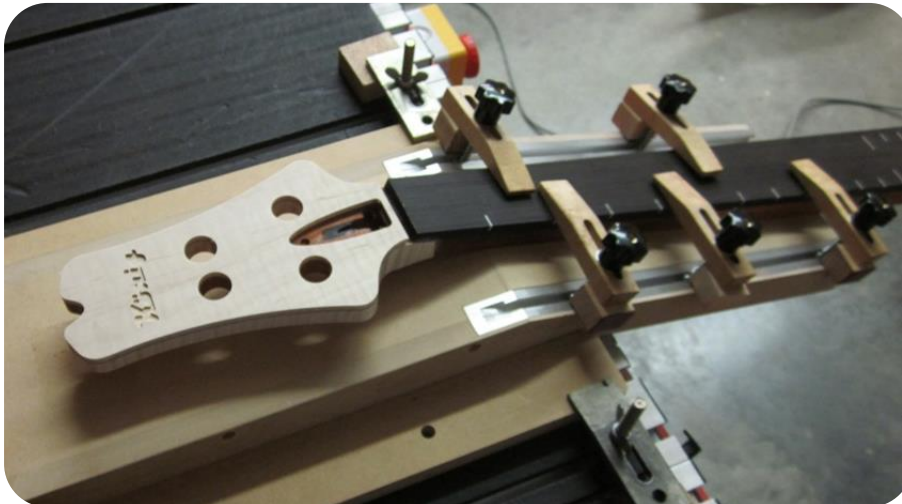


As mentioned above, the neck is constructed from Padauk, an underrated tonal timber, and is constructed in the neck through method. It is capped with a jet black Madagascar Ebony fingerboard, this runs to almost the equivalent of 29 frets. Some even use the fingerboard itself as a type of ramp.

The position markers on the fingerboard, run right out to the edge of the fingerboard on the E-A side, and then, are inset from the G string towards the D string. The idea is that from the 12th fret on up, as the player looks down, their eyes “draw a line. The brain basically fills in the missing bits, and a perceived line is essentially drawn in the players mind!



Another noticeable departure is the steep headstock angle. There were several reason I chose to do this, the obvious being an increase in string pressure at the nut, but also, fundamentally to increase the perceived tension to the player. This bass is not floppy and allows you to dig in hard.



The truss rod cover is magnetically latched. Simply push at the top and it releases to gain easy access for those truss rod adjustments as needed. Due to the neck dimensions, two carbon rods are also fitted in order to aid in overall neck stiffness. A dual action truss rod is also fitted. For added assistance when things get dark on stage, you will notice blue *Luminlay*, glow in the dark, side position markers are an added aid.





The electronics not only feature a really useful Piezo system, but the magnetic pickup is also split-able and allows series/single coil/parallel operation. On board is a semi parametric EQ, with those important mids being sweep-able between 240 Hz and 1.1 KHz. Bass is set at 70 Hz and treble at 6 KHz. The electronics also feature a battery warning light, which once on, warns the player that approx. 10 hours of active usage remain. Most importantly-active operation is not the only tonal choice available. Passive operation is an important option, especially on fretless basses. Mixing to Piezo is still available in this mode, providing the battery is still serviceable. A traditional tone control remains available in this mode.

The finish on this particular bass was rubbed oil-but obviously this was a personal choice and any finish is available-along with just about any other options!

