

Torres Humbuckers:

Playing Impression:

Guitar:

Kevin's Blonde 335 Reissue with beautiful mahogany neck ([Torres Guitar Shop Set-up](#) too.)

The pickups started as Gibson 57's but were completely disassembled and the coils rewound to [Torres Blues \(bridge\)](#) and [Very Vintage \(neck\)](#) specs.

New Torres unpolished Alnico magnets were installed also. Re-assembled and all installed back in the guitar, including the Nickel covers on the pickups.

Amp:

Dan Torres's Fender Vibrolux Reverb with [Super Texan mod](#), 2 x Celestion 10" Vintage speakers.

Effects:

None.

Since I have a 1960 Gibson 335 with original Patent Applied For Pickups (P.A.F.) And had just been playing it, the obvious comparison was, how close are they?

Well, it could not be closer!. This new Gibson with the pair of [Torres Humbuckers](#) has all the clarity, character, warmth and stunning sustain found in the old guitar and old pickups.

Tone may have actually been better, certainly was so good that any measuring of it is impossible - it is "all there", the guitar with the [Torres Pickups](#) could be played any way you wish and would deliver perfection all the time.

With the amp on clean some R & B rhythms, or Stones-like chords come on like heaven on earth, with a big clean punch and solidity.

With the neck pickup on and the tone turned down a bit, (back off the volume one or two numbers also) classic jazz chord melody and Wes Montgomery licks came out absolutely perfect - Torres [Very Vintage Pickups](#) really have a great Classic [Jazz tone](#)!!

I guess one of the greatest sound impressions of the pickup's clean sound is the balance and evenness - the even order harmonics around the notes, very musical and sweet.

Crank the amp a bit and do some rockabilly and blues, maybe move into the Mike Bloomfield or Clapton areas and get that thrilling sustain and ring that is so hard to get with humbuckers.

Switching over to the Super Texan's Overdrive channel I ran some aggressive blues and rock licks through the guitar, from Santana to Joe Perry, Clapton to Satriani, Van Halen to ZZ Tops.

Killed the PRS we had tried out earlier in the day - notes would just last forever, with warmth and big fat tone.

The most surprising thing were the "[pick harmonics](#)" (A Roy Buchanan technique, picked up by

Eddie Van Halen, Satriani, Vai etc.).

They spring out of the guitar in perfect tune with lots of volume and sensitivity - they are hard enough on a 335, but to get them this good sounding, so easily and so strong made everyone jump back two feet!

Crankin' out some new and old Santana licks on the neck pickup had that tone down perfectly, lots and lots, and LOTS, of sustain, big, fat notes on the high strings without being shrill or muddy, incredible sensitivity to vibrato, bends, and still retaining note distinction and clarity (a problem with lots of other pickups) even with chords and lots of distortion.

Overall, a real rockin' set of pickups with all the cool tone in the world. I'll be taking the "BurstBuckers" out of my other 335 and putting in these babies ASAP.

Another pickup impression:

Rewound pickups.

Guitar: White Fender Robben Ford owned by Joey.

These "Fender Les Pauls" are really beautiful guitars, but many have found the pickups to be just average/adequate, but not total knockouts.

The Torres staff decided to see what could be done with them.

The first thing we discovered was the "unusual" construction. It appeared to have a regular humbucking sized pickup fitted in a very ingenious way to a cover that looked like it was the size of a P-90.

The pickups were disassembled and both sets of coils rewound to:

Torres Blues Humbucker 8.5k for Bridge
Torres Very Vintage Humbucker 7.0K for neck.

Guitar staff member Jeff had the job of putting the pickups back together using the Torres Alnico Magnet, which is classic Gibson size - just a tiny bit wider than the old Fender Magnet.

This was "cured" by carefully **machining** the metal "shoe" that holds the adjustable pole pieces, a delicate, and perfectly carried out job on both pickups.

After this was done, the pickups fit back into the Fender covers and the guitar was reassembled with a new Torres RWRP coil cut switch (when both pickups have their coils cut, it selects the opposite coils so that one is RWRP in relation to the other) - quiet and cool sounding. Incredible funk!!

Final impression: Wow, I gotta find one of these guitars!! The Robben Ford has always been famous for that feel - a solid, sustaining tone, and a great bluesy feeling neck. The longer 25.5 in scale contributes something that Les Pauls just do not have.

With the new pickups this guitar had the smoothest, round, clean bass of any guitar we have ever heard. It was incredible. (the guitar is in our Shop in San Mateo - not for sale, but there to

try.)

The new pickup winding spec was perfect for the guitar. The bridge pickup sings with authority, never shrill and with a big punchy growl. It bites like my real '59 Les Paul, but a bit stronger because of the 25.5 in scale!!

The neck pickup has a sweet, sweet, singing tone with distortion and a warm Jazz tone clean. Great highs in both modes - not muddy at all - and the overall guitar and pickup setup can hold a note forever!!

Check it out with both pickups on for the perfect Mike Bloomfield classic tone. Robben ought to come in and try it out! Next up when we get time will be to install the new Torres "BluesBucker" wiring harness to really get this guitar under control.

Dan Torres
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