



**SHANK**  
MILANO

*Let's play.*



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## CASH

“ When Bryan asked me to make this guitar, the first thing that came to my mind was Johnny Winter and his Firebird. His albino hair and his skinny arms. Bryan instead is tall and robust and wanted one with the writing “in case of doubt, lift it up by one notch”. That of the volume on the amplifier, which increases the noise when needed. Maybe when someone in the band cannot remember the solo, he

explained afterwards. I made him create some aluminium plates eroded by acid with that writing on one side, while we did not know what to put on the other. The image of those dollars that you need to pay the bar could be ok. For the rest, nothing more than mahogany. **Let's play.**



**BODY** Mahogany

**TOP** One piece

**NECK** Mahogany - **FRETBOARD** Rosewood

**SCALE/RADIUS** 24" 3/4 - 12"

**FINISHING** Laquer

**PICKUPS** Custom Alnico 5



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## LUISONA

“ I got inspired by the “Black Beauty”...it just had to be chubbier, less refined and not elegant at all. Only a bit more pleasure loving and frank in its essence. That is how it was, imagining to find myself so hungry in a restaurant, so willing to stuff myself with

the dish of the day conceding myself some license, that I thought only Luisona, a cook from New Orleans, could serve me a dish like that – the fattest and most greased one. I also clearly remember having burped at the end.

**Let's play.**



**BODY** Mahogany  
**TOP** One piece

**NECK** Mahogany - **FRETBOARD** Ebony  
**SCALE/RADIUS** 24" 3/4 - 12"

**FINISHING** Laquer

**PICKUPS** Custom Alnico 5



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## X-RAY

“ I was already in deep water when I chose hard maple to make the body and handle of an SG. “You can’t do that”, they told me. Then the situation got much worse when the veneer of poplar briar-root on the top could not hide anything of its beauty, not even the cracks and the holes. And with them pointing at me I still wanted to make an unworkable SG? I left everything

as it was. Maple with its holes, cracks and grime in it. Until, after an accurate analysis that looked like an X-ray made by somebody in a fair, a guy asked me “maple for an SG, how is that?”, I replied that you can never feel you are in good water with an SG on your womb. And that guy smiled at me.

**Let’s play.**



**BODY** Maple - **TOP** Poplar burl  
**NECK** Maple - **FRETBOARD** Ebony  
**SCALE/RADIUS** 24"  $\frac{3}{4}$  - 12"  
**FINISHING** Laquer  
**PICKUPS** Custom Alnico 5



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## PARTY HARD

“ I just had to jump on that board. And I could not believe I had everything available. Two boards to carve for just one Telecaster. Just a glance to make sure that everything would go

well, with no glitches and I jumped on it straightaway, on that maple board. After all, everyone had gone for a beer along the riverside.

**Let's play.**



**BODY** Ash

**TOP** Carved

**NECK** Maple - **FRETBOARD** Maple

**SCALE/RADIUS** 25" 1/2 - 12"

**FINISHING** Acrylic

**PICKUPS** Custom Alnico 5



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T<sup>3</sup> O<sup>1</sup> D<sup>3</sup> O<sup>1</sup>



**DONE**

“ It all started from here. From the first guitar I made. And I would like it to end there too.  
**Let's play.**”



**BODY** Oak  
**TOP** One piece  
**NECK** Oak - **FRETBOARD** Ebony  
**SCALE/RADIUS** 24" 3/4" - 12"  
**FINISHING** Laquer  
**PICKUPS** Mama



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## SMOKE

“ I never felt like smoking again  
after making this piece of walnut  
and mahogany.  
**Let's play.** ”



**BODY** Walnut  
**TOP** Mahogany  
**NECK** Mahogany - **FRETBOARD** Rosewood  
**SCALE/RADIUS** 25" 1/2" - 12"  
**FINISHING** Oil & wax  
**PICKUPS** Custom Alnico 5



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## SHIONO

“ America, the land of opportunities – so they say - and of new experiences, dreams, music on the streets and in everybody’s soul. I found my new experience in a 5-string active tenor bass made of poplar briar root on ash ended up in the hands of Michael Shiono, bass player from Oakland who embodies the spirit of

passionate musicians like very few others do. Gabriele found music on the street with my Shank bass on his shoulders to deliver to his friend Michael. Music is really in the soul of everybody. Who knows if those 5 strings will nurture somebody’s dreams...

**Let’s play.**



**BODY** Ash  
**TOP** Poplar burl  
**NECK** Maple -  
**FRETBOARD** Maple  
**SCALE/RADIUS** 34" - 12"  
**FINISHING** Laquer  
**PICKUPS** Nordstrand





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## SHERWOOD

“ The most beautiful piece of ash I have ever seen is below this green. Then, maybe I will show it. Still, Gabriele did

not care about anything but that green colour. I made it, the colour he wanted.  
**Let's play.**



**BODY** Ash - **TOP** Ash - **NECK** Ash  
**FRETBOARD** Rosewood - **SCALE/RADIUS** 25" 1/2 - 9,5"  
**FINISHING** Craclé - **PICKUPS** Custom Alnico 5



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## RUTH

“ I have never been seduced by ordinary beauty, nor by the clear pleasure that it provokes when looked at. Not even a guitar can make it. Still, with this one, I don't know why I wanted a bit of ordinary beauty while I was making it. Just before I started

wondering if I had to change it with some unconventional element. But finally shiny red came to adjust things and to explain me what I was actually looking for in ordinary pleasure.

**Let's play.**



**BODY** Poplar - **TOP** Maple - **NECK** Maple  
**FRETBOARD** Maple - **SCALE/RADIUS** 25" 1/2 - 12"  
**FINISHING** Laquer - **PICKUPS** Di Marzio



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## NERA FINA

“ This is how it would look like if I cut it. A white layer and a dark one wrapped together by a black blanket, actually not that black. I had two particularly thin boards of maple and mahogany and it was not clear yet what I could do with them. I just knew that maple, that was so white, could become very dark.  
I like dyeing woods when you normally

keep the original colour except when you try to emphasise its grain. Here I wanted to mordant a very white maple board, along with tobacco mahogany up to make it almost black. The result was an essence that would probably not exist. On the contrary, its fineness was already there from the very beginning, with its measurable 28 millimetres on the edge of the binding.

**Let's play.**



**BODY** Maple - **TOP** Mahogany - **NECK** Maple  
**FRETBOARD** Rosewood - **SCALE/RADIUS** 25" 1/2 - 12"  
**FINISHING** Laquer - **PICKUPS** Custom Alnico 5



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## GUILTY

“ I made a big mistake, I know. And the inconceivable alibi of using cypress for a Les Paul was not enough even for the judge. No excuses not even those granted to people without

any criminal records. Mercy of the court? Maybe it will come in the appeal. Meanwhile I will enjoy some months of holiday in jail. **Let's play.**



**BODY** Cypress - **TOP** Poplar burl - **NECK** Mahogany  
**FRETBOARD** Ebony - **SCALE/RADIUS** 24"  $\frac{3}{4}$  - 12"  
**FINISHING** Laquer - **PICKUPS** Custom Alnico 5



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## G-BASS

“ The rest – what you need to make a light ash 5-string bass with a blue-dyed textured poplar top – had little value. Only at the end, when everything was ready for painting, I knew that the only thing that would really matter for Giacomo, who had asked me to make the instrument,

was that hidden symbol. A simple letter, his personal “G”. A badge that until that moment had been hidden by something. A sleeve, a dress or who knows what, if it is a tattoo. Not anymore. 5-string basses often have this effect, they reveal something more. **Let's play.**



**BODY** Ash - **TOP** Poplar - **NECK** Maple  
**FRETBOARD** Rosewood - **SCALE/RADIUS** 34" - 12"  
**FINISHING** Laquer - **PICKUPS** Custom alnico 5



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## HONEY

“ I wanted it honey-coloured. This Les Paul had to be light, without sunburst and with a long scale. I had never seen any. I made it and it was honey-coloured. And like it happens with honey, everybody loved it

straightaway, just like the unusual cypress of the body that nobody believed in. It was loved, eaten and tastefully digested. Just like its Fender scale, after all.

**Let's play.**



**BODY** Cypress

**TOP** Maple - **NECK** Maple

**FRETBOARD** maple - **SCALE/RADIUS** 24" 1/2 - 12"

**FINISHING** Laquer - **PICKUPS** Custom alnico 5



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**GIGIA**

“ needs no introduction. Nor do his guitars, even less those who make them for him. Nor you need someone explaining you why this is

his guitar. It is enough to tell you I am so happy and proud I made it. Simply for a new friend. **Let's play.**



**BODY** Oak

**TOP** Mahogany - **NECK** Mahogany

**FRETBOARD** Ebony - **SCALE/RADIUS** 24"  $\frac{3}{4}$  - 12"

**FINISHING** Laquer - **PICKUPS** Gibson '57





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## CABRONITA

“ I found that coin in the drawer of the car and took it to the workshop. “No Cash Value”, said the engraving. Still, that dispenser at the camp had given me a dozen balls. I was curious about not fully understanding the meaning of that message engraved on its face and that is why I kept it. “No cash value”,

what a strange way for a coin. Strange until I happened to have some mother-of-pearl to inlay the body of a Telecaster that, strangely enough, reminded of a “Cabronita”. I understood everything. And the fact that nobody wanted that dozen of balls back was not strange anymore. **Let's play.**



**BODY** Maple  
**TOP** Mahogany - **NECK** Maple  
**FRETBOARD** Ebony - **SCALE/RADIUS** 24" 1/2 - 9,5"  
**FINISHING** Acrilic - **PICKUPS** Custom alnico 5



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A diving board with a blue and white patterned top, floating on a pool of blue water. The board is angled from the bottom left towards the top right.

## AQUAFAN

“ Do you know the smell of chlorine in pools? The one you can smell around even if you haven't jumped off the diving board? The smell that fills your nose together with water when you are down?

*That is: I never smelled it. Just a dive. This is what I did and what I smelled. Just a two-metres free fall that you would never do except from a springboard.*

**Let's play.**



**BODY** Ash - **TOP** Poplar - **NECK** Maple  
**FRETBOARD** Rosewood - **SCALE/RADIUS** 24"  $\frac{3}{4}$  - 12"  
**FINISHING** Laquer - **PICKUPS** Tv Jones



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## NOT SHAKIRA

“ It was lying there on the workbench, just finished, when they told me it looked like a tanned Shakira coming out of the water of a beach at sunset. But it was not her, not Shakira. In fact, the Les Paul has the

shape of a beautiful body and the colour of the walnut wood reminds of an amber-coloured skin. But it was not her. And I fell in love with it immediately, just for the way I had imagined it.

**Let's play.**



**BODY** Walnut - **TOP** One piece - **NECK** Mahogany  
**FRETBOARD** Rosewood - **SCALE/RADIUS** 24"  $\frac{3}{4}$  - 12"  
**FINISHING** Oil & wax - **PICKUPS** Tv Jones



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## JUPITER BILLY-BO

“ It was supposed to be its blatant, even grotesque copy. This is what they asked me to do and I remembered very well when trying to catch, traced by the lines of the left side of the template I had prepared, the silhouette of a popular 1960s Cadillac. I could not see it and I even started hating it a bit, that odd shape I had

to create. That was the source of inspiration for the makers of this Gretsch, known as “Billy-Bo”. I could not glimpse the stylised silhouette of the Cadillac until I finished the guitar. Which is exactly when I realised how beautiful that car was with its “flippers” and how bad I wanted to build a new one.

**Let's play.**



**BODY** Mahogany - **TOP** Maple - **NECK** Mahogany  
**FRETBOARD** Ebony - **SCALE/RADIUS** 24"  $\frac{3}{4}$  - 12"  
**FINISHING** Acrylic - **PICKUPS** Tv Jones



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## POP-LAR

“ The tag on the bottle said ‘Vintage Amber’. I did not know yet what colour would come out while I was mixing some drops of mordant with denatured alcohol. What sort of colour should that tag refer to? I had no clue. I

just remembered that amber had a nice colour that would be, if not the best, definitely the most beautiful one for this top. I knew it.

**Let's play.**



**BODY** Maple - **TOP** Poplar - **NECK** Maple  
**FRETBOARD** Rosewood - **SCALE/RADIUS** 24"  $\frac{3}{4}$  - 12"  
**FINISHING** Laquer - **PICKUPS** Custom Alnico 5



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**LAY**



*We just got up.  
Let's play.*



**BODY** Walnut - **TOP** One piece - **NECK** Walnut  
**FRETBOARD** Rosewood - **SCALE/RADIUS** 34,5" - 12"  
**FINISHING** Laquer - **PICKUPS** Custom alnico 5



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## LOCTITE

“ I was joking with a friend, a colleague of mine and a luthier. He was mocking me saying that an ebony keyboard for a bass would not have been good. That the instrument's attack would have been too “aggressive”, he used to tell me with a

knowing smile. Well, “Loctite” produces a cyanoacrylate that here in Italy is called “Attack”. The name for the bass came out in that very moment. And the attack it has, well, I am hearing it now. And it is no joke. Phony. **Let's play.**



**BODY** Ash - **TOP** One piece - **NECK** Maple  
**FRETBOARD** Ebony - **SCALE/RADIUS** 34,5" - 12"  
**FINISHING** Laquer - **PICKUPS** Custom alnico 5





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## STORYTELLER

“ The feeling of having been chosen was nice. As it was the confirmation that we had been chosen for real when that board got to the Shank Instruments workshop and when they explained to me the value it had for the guy who had just unloaded it from the boot of his car. An object full of emotional value, capable of transforming an even more “noble” object, if possible,

as a walnut Telecaster is. The table of the living room of your parents, who passed away, where you have had lunch and chatted, discussed, quarrelled, played and studied for years. You grow up and you can even live on a wooden table, in my opinion. And it is nice to know you have been chosen to become a piece of a story like that.

**Let's play.**



**BODY** Walnut - **TOP** One piece - **NECK** Walnut  
**FRETBOARD** Walnut - **SCALE/RADIUS** 25" 1/2 - 12"  
**FINISHING** Laquer - **PICKUPS** Custom alnico 5



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## STUDY

“ I found this instrument in my pocket. I made it, probably by chance, I don't know. The things you have in your pockets will always come out again, every time by mistake and

with the same astonishment. It served as a lesson for me, something to study well.  
**Let's play.**



**BODY** Mahogany - **TOP** Spalted maple - **NECK** Mahogany  
**FRETBOARD** Ebony - **SCALE/RADIUS** 25" - 13"  
**FINISHING** Laquer - **PICKUPS** Mama "romantic"



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