

Gibson
Acoustic

J-185



Powerful strumming, delicate
fingerpicking, and everything in
between.

The first Gibson J-185 was introduced in 1951, giving players a broader choice of flat-top acoustic guitars. It quickly became a hit. With a slightly smaller body than Gibson's fabled Super Jumbos, the J-185 offers an excellent alternative for players seeking a smaller body style without sacrificing acoustic power and projection. Traditionally, the J-185 features a body length of 20 1/4 inches, a width of 16 inches, and a body depth of 4 7/8 inches, producing an big sound with clear acoustics, making it equally impressive for powerful strumming or delicate fingerpicking, and everything in between.

\$3,142
MSRP



J-185

Features



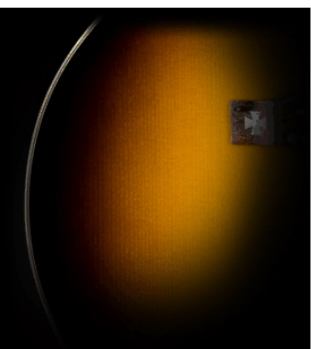
Gibson Logo

The Gibson name has graced the most innovative and revolutionary acoustic guitars of our time—the Super Jumbos, the J-45, the Hummingbird, the Dove. There is no mistaking the classic, mother-of-pearl logo, pressed onto the face of the headstock. It represents more than a century of originality and excellence. There is simply no equal.



Tapered Dovetail Neck Joint

The dovetail neck joint is one of the oldest—and best—ways of securely joining the neck to the body of a guitar. It is also a complex and expensive neck joint to build, but the result is a tight, locking connection that supports the neck at the proper neck-pitch angle, allowing the body and neck to become one solid piece of resonating wood, with no metal to impede vibration. This process is done entirely by hand, requiring patience and skill.



Nitrocellulose Finish

Applying a nitrocellulose finish to any Gibson acoustic guitar — including the J-185 — is one of the most labor-intensive elements of the guitar-making process. Unlike the polyurethane finishes used by many guitar manufacturers, a nitrocellulose lacquer finish is porous when cured, allowing the wood to naturally “breathe” and mature. Microscopically thin, the finish on a Gibson acoustic guitar first requires seven main coats of nitrocellulose lacquer. After drying overnight, the initial seven coats are then level sanded and given two additional coats. Left to dry for five additional days, the finish is then wet sanded and buffed to its final glass-like sheen. The time-consuming nature of applying a nitro finish has been employed ever since the first Gibson guitar was swathed with lacquer back in 1894. Why? For starters, a nitro finish means there is less interference with the natural vibration of the instrument, allowing for a

purier tone. It’s also a softer finish, making it easily repairable. You can touch up a scratch or ding on a nitro finish, but you can’t do the same on a poly finish.



Radius Top

The top of many “flat-top” guitars are under a lot of stress from the pull of the strings, which can eventually compromise the top. So, while most acoustic guitars are true “flat-top” guitars, all of the acoustics produced by Gibson in Bozeman, Montana have a radiused, or “tuned” top. Instead of being perfectly flat, a radiused or “tuned” top is raised slightly, and a special instrument is used to shape the top braces to the radius of the top. This process adds tension and strengthens the top, creating a less stressful joint where the top meets the sides and reducing the stresses of string pull. It also results in a “speaker cone” effect that maximizes sound projection, adding a significant boost to mid-range levels for a more balanced acoustic tone.