

COMPREHENSIVE ARTICLE ON ROGER-GUITARREN BY HERBERT RITTINGER

Translated into English by [Elmar Kesenheimer](#)

This revised edition with additional pictures has become more comprehensive; hence it is broken down in several chapters.

CHAPTER 1 - THE FAMILY HISTORY AND THE BEGINNINGS OF THE ROGER COMPANY

- 1.1. WENZEL AND ELISABETH ROSSMEISL
- 1.2. ROGER RAIMOND ROSSMEISL - NEW EVIDENCE
- 1.3. THE BIOGRAPHY OF WENZEL
- 1.4. THE DEVELOPMENT AND EVOLUTION OF THE "ROGER-GUITARREN"
- 1.5. INFORMATION ABOUT FRANZ HIRSCH
- 1.6. THE ROGER-GUITARREN 1930 - 1940

CHAPTER 2 - THE BERLIN ERA / THE GERMAN CARVE / MARKNEUKIRCHEN

- 2.1. THE BERLIN ERA 1945 - 1946
- 2.2. THE SUPER SPEZIAL MODEL BY ROGER ROSSMEISL
- 2.3. THE DEVELOPMENT IN THE YEARS 1946 - 1947
- 2.4. THE GERMAN CARVE - HISTORY
- 2.5. THE GERMAN CARVE - DESCRIPTION
- 2.6. THE BERLIN ERA 1947 - 1953
- 2.7. THE ROGER WORKSHOP IN MARKNEUKIRCHEN - CLOSE DOWN BERLIN
- 2.8. THE GERMAN CARVE - PATENTS

CHAPTER 3 - MITTENWALD AND NEUMARKT-ST. VEIT UP TO THE END OF 1969

- 3.1. THE MITTENWALD ERA 1955 - 1960
- 3.2. THE NEUMARKT-ST. VEIT ERA 1960 - 1968
- 3.3. THE PERIOD 1968 UP TO THE END OF 1969

CHAPTER 4 - THE ROGER MODEL TYPES AFTER 1946

- 4.1. JUNIOR
- 4.2. STANDARD
- 4.3. LUXUS
- 4.4. LUXUS SPECIAL
- 4.5. LUXUS ULTRA
- 4.6. SUPER

- 4.7. SUPER ULTRA
- 4.8. ELECTRIC
- 4.9. ELECTRIC BASS
- 4.10. ELECTRIC 1963
- 4.11. HAWAIIAN

CHAPTER 5 - SPECIFICATIONS OF THE ROGER MODELS

- 5.1. THE BODIES
- 5.2. THE NECKS
- 5.3. THE HARDWARE

CHAPTER 6 - MISCELLANEOUS

- 6.1. HOW DO ROGER GUITARS SOUND?
- 6.2. THE GERMAN CARVE ROGER-GUITARREN FROM THE MANUFACTURING ENGINEERING PERSPECTIVE
- 6.3. THE SERIAL NUMBER LIST
- 6.4. EVALUATION OF THE SERIAL NUMBER LIST
- 6.5. ADDITIONAL INFORMATION ABOUT THE QUANTITY OF SOME MODELS
- 6.6. CATALOGS AND PRICE LISTS
- 6.7. CLOSING REMARKS
- 6.8. ACKNOWLEDGMENTS

CHAPTER 1 - THE FAMILY HISTORY AND THE BEGINNINGS OF THE ROGER COMPANY

1.1. WENZEL AND ELISABETH ROSSMEISL

Wenzel Rossmeisl's uncle, Wenzel Franz Rossmeisl (1870-1947), a brass instrument maker, left Graslitz in 1919, together with his son Franz. He founded a company in Tilburg in the Netherlands, specializing in manufacturing and selling musical instruments.

In 1924, Franz Rossmeisl (1864-1934), the father of Wenzel Rossmeisl, born in Graslitz, also an instrument builder, moved to Kiel in North Germany. He was married to Anna, born Mehl. They had 9 children.

At that time, Graslitz in the Egerland, situated some 5 km from the German frontier, the neighbouring town of the stringed instruments center Schönbach, was a famous European focal point of brass and woodwind instrument making. Both towns had been part of the Austro-Hungarian Empire, which collapsed after the end of WW I in 1918.

Wenzel Rossmeisl (*referred to as WR below*), the second child, was born on 28 June 1902 in *Graslitz*. After the marriage to his first wife, Elisabeth, born Przybylla, they lived in Berlin, in the Motzstrasse near Nollendorfplatz. Unfortunately, the exact date of their move from Kiel to Berlin is not known, but it might have been around 1925.

Elisabeth Rossmeisl was a singer; she entered the stage under her artist's name "Lollo", also at some of WR's musical performances. A son was born in this marriage.

Very little is known about the first 25 years of WR's life. A long-time companion reported that after school education WR had completed an apprenticeship as a hairdresser. Very early on he learned to play guitar. In the early 1930s he was one of the few accomplished jazz guitarists in Germany. He learned guitar building from master guitar maker Franz Hirsch in Schönbach, Egerland.

WR was a multi-talented and creative man, open minded and full of energy. Like nobody else of his guild he was able to share his visions and ideas with other people and to put them into operation. These distinct character traits, combined with a pronounced business sense and a healthy dose of stinginess, formed the basis for his extraordinary success.

1.2. ROGER RAIMOND ROSSMEISL - NEW EVIDENCE

In 1953 Roger immigrated to the United States and took out the US citizenship. In the late 1960s he came by serious head injuries in a car accident, resulting in prolonged disability and permanent health problems, which hastened his social decline. Similar to before in 1953, when he had left Germany in a hurry, Roger had amassed another huge pile of debts in the USA. After his divorce he was flat broke and saw no alternative than to return to his homeland Germany in 1971. His mother, who in the past had come up for a small fraction of his former debts, paid up for his flight ticket. However, no longer holding the German citizenship it was even harder for Roger to find employment in Germany, though having been the former head of the FENDER R & D acoustic instruments department. It's a sad story, but he had even to work as an ordinary salesman at the well-known KaDeWe (Kaufhaus des Westens), the largest upscale department store in the Tauentzienstrasse, West Berlin.

[More information about Roger R. Rossmeisl on](#)

<http://www.schlaggitarren.de/home.php?text=hersteller&kenn=52>

In December 1968 a US patent was granted to Roger on a special version of a solid body guitar.

Roger US patent PDF file! <http://www.schlaggitarren.de/uploaded/22.pdf>

1.3. THE BIOGRAPHY OF WENZEL

1927 the son Roger Raimund was born

1930 beginning of guitar making and selling

1939 first exhibition of ROGER jazz and Hawaiian guitars at the Leipzig Exhibition

1940-1945 war service

1945 short-term occupation at Arnold HOYER, building-up of his workshop in
Berlin, Lutherstrasse 27

1946 in summer Roger Rossmeisl attached his first guitar pickup, made of left-over
Wehrmacht headphones, to the ROGER STANDARD of Coco Schumann

1947 in March presentation of new ROGER developments on the first German postwar
spring music exhibition.

The following new products were introduced:

- Guitars showing an innovative carving of *mono*-layered tops and backs
- Guitars showing an innovative carving of *multi*-layered tops and backs
- Pick-ups for original equipment or retrofitting
- Hawaiian guitars, pick-ups and amplifiers

1948 relocation of the workshop to Lützowstrasse 69, Berlin

1948 takeover of the workshop of Peter Harlan in Markneukirchen (Soviet occupation zone)

1951 WR's arrest at the Spring Fair in Leipzig. Conviction to 4 years; imprisonment due to
Currency offences; disseizing of the operations in Markneukirchen by the GDR
government.

1951-1954 he was forced to work as a cabinetmaker in the infamous Saxon
prison Waldheim.

1953 son Roger Raimond hastily immigrates to the USA on 15 September. The
workshop in Berlin closed down on 30 September.

1954 after WR's early release from prison in March - in the course of a general amnesty by
the East German president Wilhelm Pieck - he stays in Berlin for 4 weeks.

Second marriage to his longtime partner and associate Marianne Rorarius.

On 6 May, move to Hamburg. From 01 June performing guitar artist in the music band
"Walter" at the location "Faun" in Hamburg.

From 01 August he gigged in the "Große Freiheit" with his *own* 6-man-band.

On 01 October, he moves to the Netherlands eager to set up a new company, teaming
up with a former customer (possibly his cousin in Tilburg).

1955 WR played professional guitar at Radio Hilversum and other
venues. On 01 September, he rents a complete joinery with furnishings and
fittings in Mittenwald, the famous Bavarian luthier center, starting to build
ROGER guitars.

1959 - 60 relocation to the new facility in Neumarkt-St. Veit, Upper Bavaria.
1964 December: visit to his son Roger in Los Angeles.
1965 opening of a ROGER store in Hohenzollernstrasse 58, Munich-Schwabing.
1968 leasing of the Neumarkt operation to the luthier Helmut Buchsteiner
1969 termination of the leasing contract by Helmut Buchsteiner at the end of the year
1970-71 closing down of the company in Neumarkt-St. Veit and the Munich store
1975 Wenzel died on 03 April, at the age of 73.

1.4. THE DEVELOPMENT AND EVOLUTION OF THE “ROGER-GUITARREN”

WR was obsessed with the idea of building and selling his own American-style jazz guitars or “Schlaggitarren” in Germany. Obviously, he had already planned on doing this even before his son Roger was born. For the implementation of this project he needed a suitable brand name under which he would be able to offer his products internationally - and ROGER was just the right logo. The name Roger is multilingual in Europe, also known in overseas; it is not surprising that WR chose his son’s prename for his up-coming enterprise: marketing par excellence!

However, as he was missing some skills and guitar building tricks when starting out, he contracted an experienced luthier to make instruments according to his wishes. He found the right man in Franz Hirsch, to the present a relatively unknown key figure of archtop guitar making in the German-speaking world. WR himself took over the guitar distribution. During the checks in the manufacturing of the instruments in Hirsch’s workshop, WR also quickly learned the necessary craft.

1.5. INFORMATION ABOUT FRANZ HIRSCH

Franz Hirsch, born on 08 February 1879 in Neubistritz near Budweis ([like Schönbach in the Egerland one of those germanophone areas of Bohemia that were claimed not until after the German defeat in WW I by the then newly established Czechoslovakia](#))

1891 settlement in Schönbach, Egerland

Training as a guitar and lute maker

Teacher: Franz Bruckner, Schönbach

1913 Gold medals in Komotau

Self-employed since 1920

1946 displacement to Tennenlohe, West Germany, later move to the nearby Bubenreuth. Among others, he trained WR and his son-in-law Anton Neubauer.

He was an examination member of various self-regulatory professional organizations and chambers of handicrafts.

1964 he died in Bubenreuth.

1.6. THE ROGER-GUITARREN 1930-1940

All pre-war ROGER guitars originated from the workshop of Franz Hirsch in Schönbach. WR had well-defined ideas about their design: the guitars were symmetrical, had conventionally arched (cello-like) plates and mainly matched the dimensions of the Gibson L-5. Like the latter they did not feature a zero fret. The neck heel was tapered, the inlaid headstock plate was made from ebony, and the ROGER logo made of mother-of-pearl (MOP). The fretboard was mostly ebony with 6 to 7 MOP markers, depending on the model. All models show f-holes and a symmetrical headstock, except the top-model SUPER that sported elegant teardrop-shaped soundholes (cat eyes) and an asymmetrical headstock. All instruments of that period got a maroon sunburst lacquer finish.

The following models were offered: AMATEUR, STANDARD (sometimes also written STANDART), LUXUS and SUPER.



For his business transactions WR used his spacious apartment in a corner house in the Motzstrasse. There he stocked up with various tonewoods and guitar accessories, met his customers and finished some “custom order” instruments. Very early on he rented premises in a backyard in Lutherstrasse 27, mainly used as storage facility. The Lutherstrasse became his business address as imprinted on the guitar labels. It is not exactly known when the Berlin label was introduced. By all means, it must have been before 1935, because the guitar with serial number 35, bought by Klaus Buhé in 1936, already featured that label address.

To date 11 prewar guitars are documented:

ROGER STANDARD no. 35



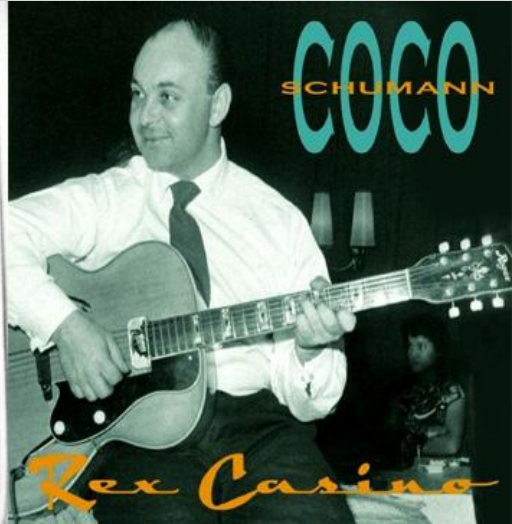
Reference: [Thomas Buhé](#)

ROGER STANDARD owned by German Jazz guitarist Coco Schumann

This maroon sunburst finished STANDARD was built before the war. A more accurate determination of the production date is not possible, because the serial number is not known. Coco had bought it from a black market dealer at a price of 5,000 Reichsmark. In the summer of 1946 it was retro-fitted with an electro-magnetic pick-up by Roger Rossmeisl. On pictures from 1947 the guitar shows up in a new blonde refinish. Many years later it was obviously overhauled once again, getting an orange-colored finish this time. In April 2006 it was sold to a well-known Canadian collector and entertainer.



Reference: Peter Strasser



Reference: web

ROGER STANDART no. 133

Extensive photo documentation and detailed measurements exist from this pre-war model.



Reference: Peter Strasser

ROGER STROMLINIE no. 301

This guitar is quite important in terms of the manufacturing date. During World War II it was sold by a German soldier in Norway; actually it's still being owned by the son of that buyer.

Pictures show the still original condition of the guitar, except for the refinish.

The label address "Berlin, W. 62 Lutherstr. 27" was overwritten/blurred similar to the label of the no. 133. Presently, it can only be a matter of assumption why this was done.

Reference: Lacquercracks



Pictures of other pre-war models and of the 1939 Fair



Standard Nr. 50 Super Nr. 200 Standard Nr. 273 Modell Super Nr. 2

Reference: MK/Arjen Ehlers/Lacquercracks/Feiner



Frühjahrsmesse 1939 in Leipzig

Wenzel Rossmeißl
liest aus dem
Melody Maker vor

"Hot-Geyer" = Kurt Michaelis, Leipzig-Gohl's
Leipziger Messe, 8. März 1939
mit (v.l.)
"Wespe" Frommann, Hot Geyer + Gerti
Wenzel Rossmeißl - aus Melody Maker (London) vorlesend

Spring Fair 1939 in Leipzig Source-Wenzel Rossmeißl reading from the "Melody Maker"

Reference: Thomas Buhé

CHAPTER 2 - THE BERLIN ERA / THE GERMAN CARVE / MARKNEUKIRCHEN

2.1. THE BERLIN ERA 1945 - 1946

Right after the war WR worked for ARNOLD HOYER in Bubenreuth for about 9 months, where he developed the first German double-neck Hawaiian guitar. However, being busy with setting up his own workshop in Berlin around the same time, he could not often be met in Bubenreuth. In Berlin, the first employee was his son Roger who had returned home from Mittenwald in 1945, assembling the guitar components delivered by Franz Hirsch. Soon WR got involved in black market dealing - not uncommon in that German postwar starvation period - in order to obtain some material urgently needed for the production of plucked or bowed instruments. This way he gained the money they needed for their own starting production.

The first batch of postwar guitars, labeled "Berlin Lutherstrasse 27", matched exactly with the former prewar models, except the increased f-holes.

In addition to assembling pre-manufactured components, the highly gifted and well-trained Roger found time for his own developments, which resulted in an entirely new, previously not known guitar body shape. This particular model, which unfortunately never went into ROGER production, should bit by bit become very famous and attract many copy-cats a couple of years later.

All conventionally arched ROGER guitars with the exception of the "SUPER SPEZIAL" were built by Franz Hirsch.



C. A. Casino, 1946, Die Schwarzen Spatzen mit Fred Schlossarek



Leipziger Messe = 3. Sept. 1947
Session bei Dr. Bohrmann "Pi Morell", cl., Wenzel + Roger Ross

The Black Sparrows 1946 Reference: Thomas Buhé / Autumn Fair Leipzig 1947

Reference: Thomas Buhé

2.2. THE SUPER SPEZIAL MODEL BY ROGER ROSSMEISL

Three years ago, when writing this article's first edition and viewing all materials, I already noticed a white-finished guitar that WR had played at a session with Dr. Bohrmann, on 3 September 1947. This guitar with teardrop-shaped soundholes is somewhat similar to the SUPER model, but the plates were conventionally arched/carved. The cutaway and cutaway horn have a different shape than their siblings. At this point, I had no explanation for these inconsistencies. However, all changed at a blow, when shortly after the publication of the article I was sent pictures of three guitars, all of which were claimed by the sender to be original ROGER-GUITARREN. One of them was showing a deep cutaway, arched body plates and the typical ROGER logo on the headstock. Inside on bottom, the Berlin label was found with the registered model name "SUPER SPEZIAL no. 401". At first sight, I was a bit wary, then recalled that white, unidentified guitar at the Bohrmann session - and stroke of luck: it was exactly the same model type! When I spoke to Thomas Buhé, the Grand Seigneur of the GDR jazz guitar education, about this discovery, it became apparent that he himself had carried that particular white ROGER to safety from the clutches of the Stasi (former State Security of the GDR) at the Spring Fair in 1951 - among 10 other ROGER guitars. He still could recall that unfamiliar, deep cutaway and bright finish. When Buhé commented on this uncommon guitar to Marianne Rossmeisl, back in the days, he had gotten the revealing answer that it was a "prototype model".

Unfortunately, this outstanding development never went into ROGER series production because WR decided upon building his German carve models developed around the same time. A serial manufacturing of the arched SUPER SPEZIAL model wouldn't have fitted into his program.

The ROGER SUPER SPEZIAL model was *the* reference model for many subsequent copies to follow made by other guitar makers and companies.

Remarkably enough, this archetypal design was above all taken over by *West* German makers. The reason for this could be that in WR's East German workshop no such particular model was found at the time of the governmental expropriation. Beyond this, it would have almost been almost impossible for those manufacturers based in the East - by all political realities and the limited number of built ROGER SUPER SPEZIAL guitars - to ever have laid their hands on such a SUPER SPEZIAL.

To date, the existence of four of these rare pieces is known.

Out of personal interest I offered to restore the SUPER SPEZIAL no. 401, in order to learn more about this historic model, to get familiar to its details. The restoration of this scarce instrument, along with some photos and a data sheet, is documented in my restoration report on <http://www.schlaggitarren.de/home.php?text=diverses&kenn=105>

Based on these new findings I had to change my opinion. So far, I had been in the firm belief that this particular body design must be attributed to the brilliant German archtop guitar maker Artur Lang, as it can be found among the first jazz guitars that Lang had built in 1949. All similar shaped instruments from other manufacturers didn't come up before 1950.

More or less all manufacturers in the West had the SUPER SPEZIAL body design in their program, at one time or another. Some of the best known are:

ALOSA Solist / Lux

BAUER Virtuoso

FRAMUS Black Rose de Luxe / Missouri / Sorella / Royal

HOPF 319 (made by GLASSL)

HOYER A. Solist

HÜTTL Pique Dame

LANG Prämus / Mastro Arturo

NEUBAUER

PENZEL

VOSS

Gustav Glassl was probably the most substantial manufacturer of the SUPER SPEZIAL design. Some of the above listed brands were supplied by him.



Roger Super Spezial Nr. 401, Label



Roger Super Spezial Nr. 401 restauriert

Reference: HR

2.3. THE DEVELOPMENT IN THE YEARS 1946 - 1947

The major evolutionary steps in the history of ROGER-Gitarren took place in the period of mid-1946 up to the Music Trade Show in 1947:

- The separate black headstock layer, MOP decorated, was omitted. The look of various combined woods and a natural finish should determine the future design. A trapezoidal plastic plate was directly inserted into the headstock, in which the ROGER logo was embedded.
- The model name AMATEUR was replaced with the name JUNIOR.



Headstock, old version A1, model no. 133 / Reference: Peter Strasser

Headstock, new version C2, JUNIOR, 1947 / Reference: HR

In this period the parallel neck heel and the Venetian cutaway were introduced.



Conical neck heel, SUPER no. 280 / Reference: Feiner

Parallel neck heel, JUNIOR no. 673 / Reference: HR

- From this point, the neck finish was consistently “naturell”.
- Probably one of the most remarkable inventions in the jazz guitar evolution - apart from the electric pick-up - is the process for manufacturing multi-layered, parallel soundboards and backs, as first applied and patented by WR. His son Roger took this know-how to North America, where it became known worldwide under the term GERMAN CARVE. Since I have started collecting and restoring Schlaggitarren, I have been concerned with the question of how it came to this invention.

2.4. THE GERMAN CARVE – HISTORY

When WR started his postwar guitar manufacturing, Berlin lay in ruins.

Great misery ruled. Even the simplest things of everyday life were very difficult to scrape up. Subsequently, Germany was divided. Despite of millions of killed people, the forced displacement of large numbers of persons from their homes resulted in a surplus of skilled workers of any profession. The supply of wood, the more of suitable tonewoods, became more and more difficult. After 6 terrible war years that had ended in a disaster, people longed for music, entertainment, life. When the sale numbers of instruments slowly began to rise, the dramatic postwar shortage of usable woods, as it was, increased. During this time, everything “looking like wood” was handled, whether it has formerly been part of old furniture or the paneling of luxury home furnishings. Even beech panels had to be used for making guitar backs. Desperately searching for any raw materials at all, the lack of wooden boards with the required minimum thickness of 25 mm was so immense that the only option had been to build jazz guitars with thin, *flat* backs.

In this situation, WR met with a new and rich source: some wood dealers, both in the Vogtland and the Alpine area, had still stored fine, aged tonewood, originally destined to

become sounding boards for pianos. However, right after the war, potential buyers of these woods had been almost non-existent, as no one could afford an expensive piano in these days.

The drawback of these wooden plates was their uniform thickness of only 7.5 mm, whereas about 25 mm are necessary to make a conventional, cello-like archtop guitar soundboard. Now, the idea was to combine several of these boards by gluing them together. Plywood was already known at that time, so all this wasn't groundbreaking new technology.

In 1946, WR's sparking idea was to cut multi-layered wooden guitar plates on both sides with a routing cutter in a particular procedure.

He certainly was aware that this procedure had been patented in the past. Anyway, in order to be able to build jazz guitar plates without patent law violating, he had to take a different approach. Contrary to the bonding of common plywood manufacturing - with the grains running against one another (*cross-graining*), he glued various wood layers together with all the plies having their grain parallel to each other (*parallel-graining*). The number of layers was limited to three. Later on, WR applied his technology, slightly different from the common plywood production, for an own patent.

With the start of his own guitar production, subject to the new manufacturing process, the former collaboration with Franz Hirsch came to an end.

2.5. THE GERMAN CARVE - DESCRIPTION

The basic raw wooden material for the production of guitar tops and backs, according to WR's process, are solid (mono-layer) or parallel-grained multi-layer boards of about 20 mm thickness.

By means of a router a channeling/deepening is cut along the outside contour with a radius of 25 mm and a depth of 7-10 mm, leaving a "shoulder" of about 20 mm width at the extreme edge for the subsequent purfling / binding. That shoulder was cut down 3 - 4 mm in relation to the plate's center level, again with a routing cutter.

In the next step the plate's backside was hollowed with another profile cutter to an overall plate thickness of about 6 to 9 mm, at a defined distance to the already existing arching/channeling on the top site.

The final working out of the top and back was done after the completion of the body, including the binding step. Smooth transitions of the "scooped" edges and the recurve were achieved by using conventional gouges, mini-planes and scrapers - both in direction to the flat center (or heart) and towards the binding / purfling, until the profile of the recurve was almost symmetrical.

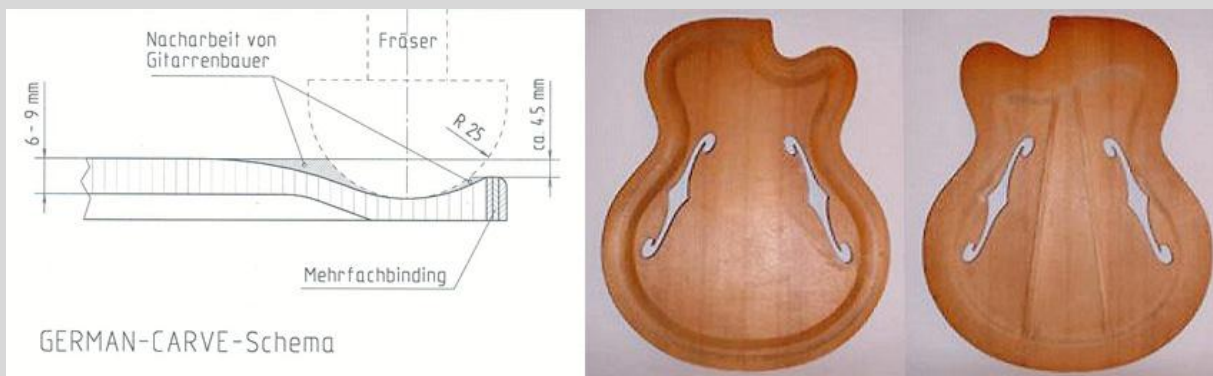
At ROGER the finishing process of the machine routed plates was done by hand only, performed by experienced luthiers.

Precise measurements of the top and back profiles of my 14 ROGER-GUITARREN from several periods revealed some even visually discernible differences. Adolf Feil, who worked at ROGER from 1956 to 1961, still is working as a master violin maker in Traunstein, has confirmed that this carving / profiling was individually handled by the luthiers. He himself was a follower of the “smoother” shaping, i.e. not making overly abrupt arches and transitions.

This new, ingenious manufacturing method for jazz guitar tops and backs has two outstanding features:

- Expanded use and saving of precious tonewood
- Lower production costs compared to fully hand-carved plates or hand-operated copy-routed plates.

On account of its evident advantage, this manufacturing principle was applied to all ROGER instruments including those made from mono-layer (solid) tops and backs.



[Schematic view of the German Carve technique / Reference: HR](#)

[Routed top of a JUNIOR / Reference: AMC](#)

I have found a strange JUNIOR example in the photo archive of Norbert Schnepel, who generously made it available to me. This instrument was assembled from original ROGER parts by someone else at a later date. Curiously, this builder had given up the above mentioned finishing of the top and back plate, be it out of ignorance or from cushiness. That is to say, the plates of this instrument were only machined, with the just minimally sanded, raw edges still showing the scoop along the contour. The unusual appearance of that JUNIOR is intensified by the application of a RICKENBACHER R-tailpiece.



JUNIOR with machined-only plates

Reference: MK

With the introduction of the German Carve design the f-holes were enlarged once again.

2.6. THE BERLIN ERA 1947 - 1953

Except for some rationalization of neck manufacturing described in the following heading 5.2. THE NECKS, no significant changes occurred in the ROGER guitars during this period. The sales boomed. Meanwhile, the workshop facility in Lutherstrasse 27 had become too small for WR, his son Roger and two employees. In 1948, the relocation to Lützowstrasse 69 met the growing company's requirements. Also, for the first time, they got the opportunity to present themselves appropriately in a prestigious show and sales room.

The ROGER labeled amplifiers were ordered from the BREMER Company in Berlin-Schöneberg. Later on, some amps were also imported from the USA.

Detailed information about ROGER pick-ups and amplifiers:

<http://www.schlaggitarren.de/home.php?text=hersteller&kenn=54>



Roger 52 DM 520,-
Kofferspezialverstärker 20 Watt
 Der „Roger 52“ 20 Watt Verstärker der in seiner
 neuesten Form wohl das preisgünstigste und leistungs-
 stärkste Gerät in seiner Klasse ist, wird mit seiner
 vielfachen Verwendungsmöglichkeit einem anspruchsvollen
 Oublierer unentbehrliche Dienste erweisen.
 Äußere Form: Reproduzierbares, stabiles Gehäuse mit
 abwaschbarem Werkstoff überzogen, hochglanzpolierte
 Stoßkanten an allen Seiten, Ledergriff, verstellbares,
 mit anliegendem Griff versehenes und stufenlos verstellbares
 Lautsprecheröffnungs mit leichter abnehmbarem Schirmmetall-
 stoff bespannt. Rückwand ausziehbar, Gesamtisolier-
 schutz und Führungsdarmen im Innern des Koffers.

Technische Daten:
 3 Röhren AZ 41, EL 41, EL 41, ECC 40, EF 41. Ausgangsleistung ca. 20 Watt.
 Wechselstrom 110 und 220 Volt umschaltbar.
 Guter permanentdynamischer Lautsprecher mit hohem Wirkungsgrad, Verstärkerhaus in ein stoff- und
 berührungssicheres Spezialmetallgehäuse eingetaucht.
 Hochwertige Tonblende, Schalter, Kontrollampe.
 Größe: 55 cm hoch, 44 cm breit, 24 cm tief. Gewicht: 10 kg
 Anschlussmöglichkeiten:
 3 Eingänge (jeweils 2 Eingänge getrennt regelbar)
 2 Eingänge für elektrische Musikinstrumente.
 1 Eingang für Graugangmikrofon
 oder 3 Elektro-Instrumente oder 1 Instrument und 2 Mikrophone.
 Enthält für 2 Lautsprecher eingebaute, einstellbare Kabelgarniture mit „Roger 52“ Klörnerstecker.

Roger 52 DM 368,-
Kofferverstärker 8 Watt
 Der „Kleine Bruder“ des „Roger 52“ 20 Watt Verstärkers stellt ein zuverlässiges und gut durch-
 konstruiertes Gerät dar. Der Eigentümer derselben wird sich in jeder Combis belauschten können.
 Äußere Form: Wie bei dem „Roger 52“ 20 Watt.
 Größe: 43 cm hoch, 35 cm breit, 20 cm tief.
 Technische Daten: 3 Röhren AZ 41, ECC 40, EL 12.
 Elektroleistung: 8 Watt
 Wechselstrom 110-220 Volt umschaltbar.
 Gut abgestimmter permanentdynamischer Lautsprecher
 mit einem Magnetstrome von besonders hoher Feldstärke.
 Hochwertige Tonblende, Schalter, Kontrollampe.
 Größe: 43 cm hoch, 35 cm breit, 20 cm tief.
 2 Eingänge (jeweils für Instrument oder Mikrofon,
 1 abteil für 2 Lautsprecher eingebaute, einstellbare
 Kabelgarniture mit „Roger 52“ Klörnerstecker.



[ROGER amplifiers / Reference: Catalog](#)

2.7. THE ROGER WORKSHOP IN MARKNEUKIRCHEN – CLOSE DOWN BERLIN

In 1948, coincidentally with the Berlin move from the Lutherstrasse 27 to Lützowstrasse 69, WR leased the workshop of the well-known instrument maker and lutenist Peter Harlan. The existing tonewood stocks, especially the tops and backs of lutes and guitars, were acquired. This ROGER subsidiary was located in the East, in Markneukirchen, Obere Strasse 1, directly at the town square with access to the rear building.

Wenzel's intent was on taking advantage of the expert craftsmen, the material and hardware, all more cost-effective in the Soviet occupation zone. Another possibility to increase the profits was in the favorable exchange rate of the soon "hard" D-Mark currency in proportion to the East German (or Ost-) Mark. A clever and shrewd businessman, WR never did hesitate to take all opportunities with both hands. Another important reason to establish the second production line in Markneukirchen were certainly the violent family disputes at that time.

In Markneukirchen the full product range was manufactured, from individual components to complete guitars. On a regular cycle WR transported the goods in his car, drawing a trailer, to Berlin from where they were released for sale, in combination with all the instruments and parts made in the Berlin workshop. The hardware for all instruments came from

Markneukirchen. Witnesses report about a bold and hazardous smuggling of tonewoods, instrument cases, fur fabric, fret wire, lacquer and other accessories.

However, at the time of greatest success - like so often in life - dark clouds of fate had already been gathering on the horizon.

WR's marriage to Elisabeth was more than strained at this stage. One reason was his love affair to his employee Marianne Rorarius, who soon became indispensable for him with respect to his business and personal life.

Then, in spring 1951, at the East German Leipzig Fair, the merciless stroke of fate came about. WR was arrested and convicted for violation of the foreign exchange act to four years of heavy penal servitude. His entire property in Markneukirchen was confiscated. The expropriation took place at a time, when a substantial export order had been shortly before delivery, and the warehouse filled with almost completed instruments, semi-finished products, raw materials and hardware components.

It is very likely that the incriminating evidence, leading to WR's arrest, was leaked from his nearest socio-environment to the Stasi.

At the time of WR's arrest, the following personnel were employed in Markneukirchen:

Roman Schuh - violin maker, maker of accessories

Dieter Hense - assistant maker of plucked musical instruments

Wolfgang Übel - assistant maker of plucked musical instruments

Karl Keller - external staff

Claus Voigt - commercial and organizational manager

All that was left over of Wenzel's and Marianne's belongings, were 10 guitars and 2 suitcases that Thomas Buhé was able to save from the booth. The full story of this daring act can be looked upon in the book "MEIN KALEIDOSKOP", directly available from Thomas Buhé, 04275 Leipzig, Bernhard-Göring-Str. 104, Germany.

One year later, the East-German MUSIMA company ("volkseigener Betrieb" or shortened VEB) originated from the former ROGER subsidiary, after having merged with two other dispossessed workshops for plucked instrument making. The new owners did not only steal the buildings, they blatantly also absorbed the ROGER staff and the full production know-how. From this period complete unlabeled ROGER guitars exist. When the original ROGER parts were more and more used up, they launched instruments showing a mix of original

ROGER and new MUSIMA components. MUSIMA's top-end guitar, the RECORD, placed on the market in 1955 (first version), was almost identical to the ROGER SUPER ULTRA model, only the neck had to be redesigned by MUSIMA. However, at the bottom line, the overall quality of these rip-offs could never reach the ROGER level.



ROGER "product piracy"

VEB ROGER SUPER Reference: HR

VEB / ROGER STANDARD Reference: Volkmar Rudolph

VEB / ROGER JUNIOR Reference: MK

VEB / ROGER SUPER Reference: known

”

While WR served time in prison, his son Roger led the Berlin operation in the Lützowstrasse.


In 1950, one year after Roger had passed his master craftsman certificate at age 23, he was the youngest champion of his craft guild. His luthier craftsmanship was really outstanding; in this field he surpassed the father.

After Wenzel's arrest, Roger immediately started the hand-building of his SUPER SPEZIAL models. He made only a few guitars and gave most of them away to star guitarists like Django Reinhardt and Johannes Rediske, [may it have been out of pride on these fine guitars of him or out in the hope of some future promotion by help of world-famous endorsers.](#)

On Sunday, 17 August 1952, an event well covered by the media took place: The opportunity was used to publish an article on the already legendary ROGER-GUITARREN in the Berlin

daily newspaper "Telegraf". In the location "BADEWANNE", one of the oldest and trendiest jazz clubs in Berlin, Roger Rossmeisl donated the SUPER CA no. 777 to guitarist Johannes Rediske, whose quintet was among the most busy German jazz bands in the 1950s.

Here some photos of that "Telegraf" article,
plus two of Barney Kessel's ROGER SUPER no. 1000



ROGER, BERLIN W 35

Roger-Erzeugnisse sind zu erhalten in jedem erstklassigen Musikhaus:
LINDBERG, München - HACK, Göttingen - JØRGENSEN, Düsseldorf
SCHMIDT, Frankfurt/Main - TRIXON, Hamburg u. a. m.



Einer alten Instrumentenbauerfamilie aus den Sudeten
 stammt der 25jährige Roger Rossmel, der in seiner kleinen Berliner Werkstatt die besten Gitarren Europas herstellt. Neunhundert dieser Zupfinstrumente gingen in den letzten zwanzig Jahren in alle Welt. Roger ist der Benjamin unter den Instrumentenbauern, erst vor zwei Jahren hat er die meisterlichen Würden erlangt.

Ein kleiner Anschauungs-Unterricht • Im ersten Fernseh-Programm, Mittwoch abend um 17.50 Uhr



Die Gitarrenbauer haben keinen Mangel an Arbeit, denn die Gitarre ist mit Abstand das am meisten gefragte Instrument in der Bundesrepublik. Vier Fünftel aller Musikschüler entscheiden sich für sie



auf Hochglanz poliert... Der Resonanzboden der Gitarre muß ganz glatt sein, damit der Klang der gezupften Saiten rein ist.

Es ist Jahrzehnte über, da hatte der Wandervogel seine große Zeit. Da zogen Jungen und Mädchen singend durch die Wälder, und dazu wurden die Saiten der Gitarre gezupft. Sie wurde sogar „salonfähig“: als Laute mit leicht gewölbtem Resonanzboden. Noch einmal erschien sie in neuer Gestalt: als Hawaiian-Gitarre mit schwebelhaften Melodien und fließenden Klängen. Dann schien sie verstummen zu wollen, die lärmvolle Zeit wurde von der lauten Jazztrompete überhört. Aber nun, da die Jazzmusik in immer neuen Variationen über den Atlantik klingt, hat man auch die Gitarre von neuem „entdeckt“. Es gibt sogar Virtuosen auf diesem Instrument, wie den französischen Zigeuner Django Reinhard oder den Belgier Jean Douchamps. Sie holen sich ihre Gitarren — aus Bechtel. Vor ein Jahren begann der jetzt 25jährige Roger Rossmel — Instrumentenbau ist Tradition der Familie! — in Berlin moderne Gitarren zu bauen; die Nachfrage nach seinen Instrumenten ist so groß, daß er demnächst seine „1000“ „Roger-Gitarren“ liefern wird. Er selbst ist nicht nur ein Meister seines Faches, sondern auch — im Gitarrespiel.



**Gitarren
 pielt auf.**

Fotos: v. d. Becke

„Eingerahmt“: der 25jährige Gitarrenbauer Roger Rossmel. In diesem Monat wird unter seinen Meisterhänden die 1000. Gitarre fertig, die meisten gehen ins Ausland.



Die Grillbretter mit den „Bünden“ müssen besonders sorgfältig gearbeitet werden
 Links: Stolz auf ihr Werk... Meister Roger mit seinen Mitarbeitern.

Telegraf: Gitarren strike up

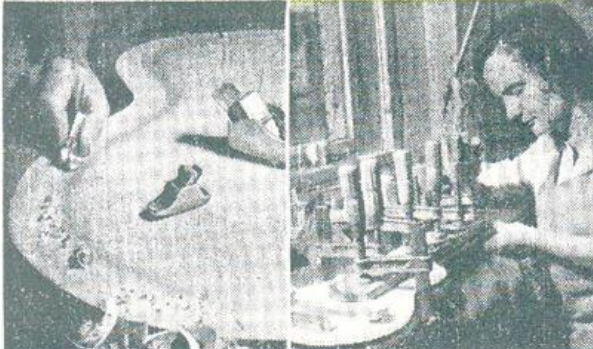
Der Ton macht die Musik . . .

und Rodger macht den Ton

„Handwerk hat einen goldenen Boden“, sagt der Volksmund. Das wußten schon die Geigenbauer von Mittenwald vor dreihundert Jahren, und das bestätigt uns heute Deutschlands einziger Gitarrenbaumeister, Rodger, in Berlin. Er baut die „unbestritten besten“ Gitarren auf dem Kontinent. In internationalen Musikerkreisen sind seine Instrumente ein Begriff und begehrter Artikel — ein moderner Stradivari im Zupfinstrumentenbau. Dabei ist Herr Rodger (sprich Rodscher) erst fünfundzwanzig Jahre alt; mit dreiundzwanzig erhielt er schon die Meisterwürde seines Fachs. Seit zwei Jahren ist er selbständig und hat seitdem mit seinen sechs Angestellten etwa tausend Gitarren hergestellt. Musiker aus aller Herren Ländern reiben sie ihm aus der Hand. Kein Wunder, denn der berühmteste Gitarrist der Welt, der Zigeuner Django Reinhard, schwört auf seine Rodger-Gitarre.

Fotos: Harry Walter

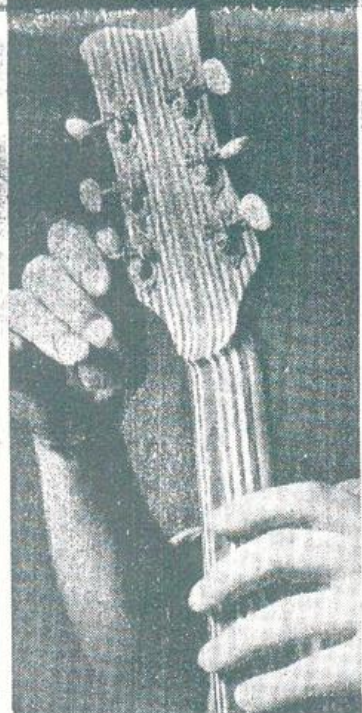
Klaus 1952 Frau Holzelmann



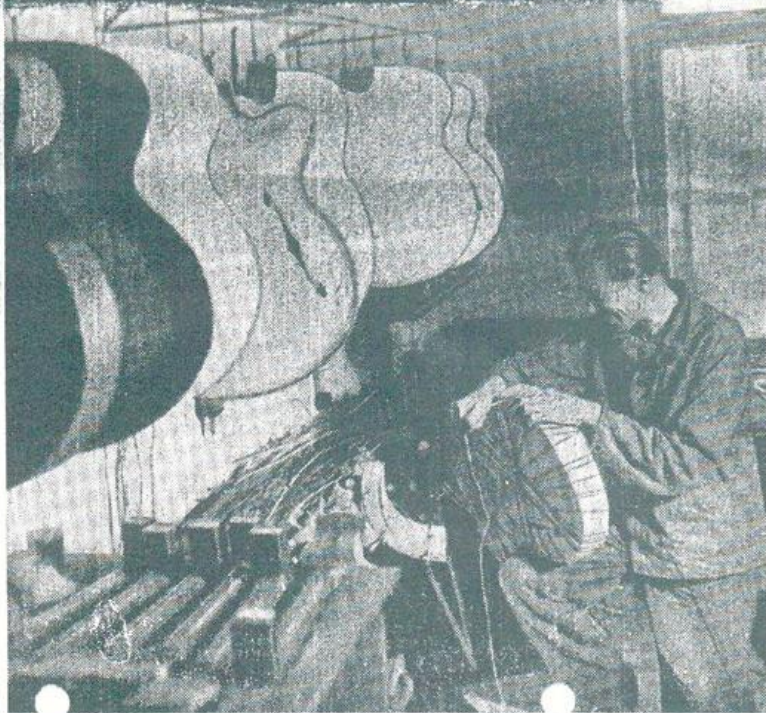
MIT DEM WOLBUNGSHOBEL werden die Schwünge, Bögen und Rundungen in den Gitarrenkörper eingefräst — unter dem Druck der Schraubzwinge wird der Hals einer Havillangitarre aufgeleimt.



DIE KLANGSCHÖNHEIT bestimmt den Wert des Instrumentes. Edle Gebirgshölzer zehn Jahre luftgetrocknet, werden elektrisch nachgetrocknet. Ein ihr Klang vor dem Ohr Rodgers besteht

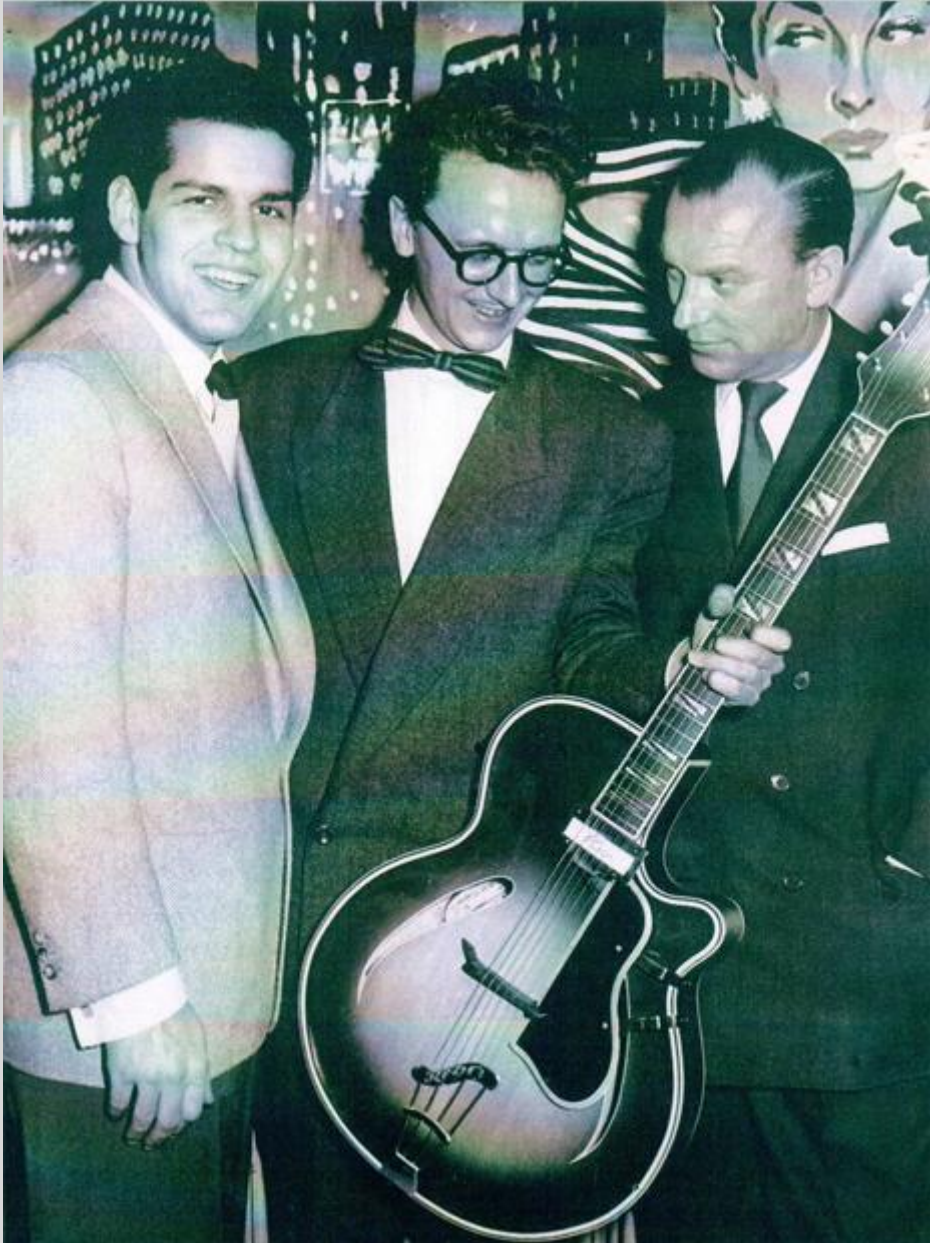


FÜR DEN GITARRENHALS verwendet Rodger südamerikanische Hölzer, die in

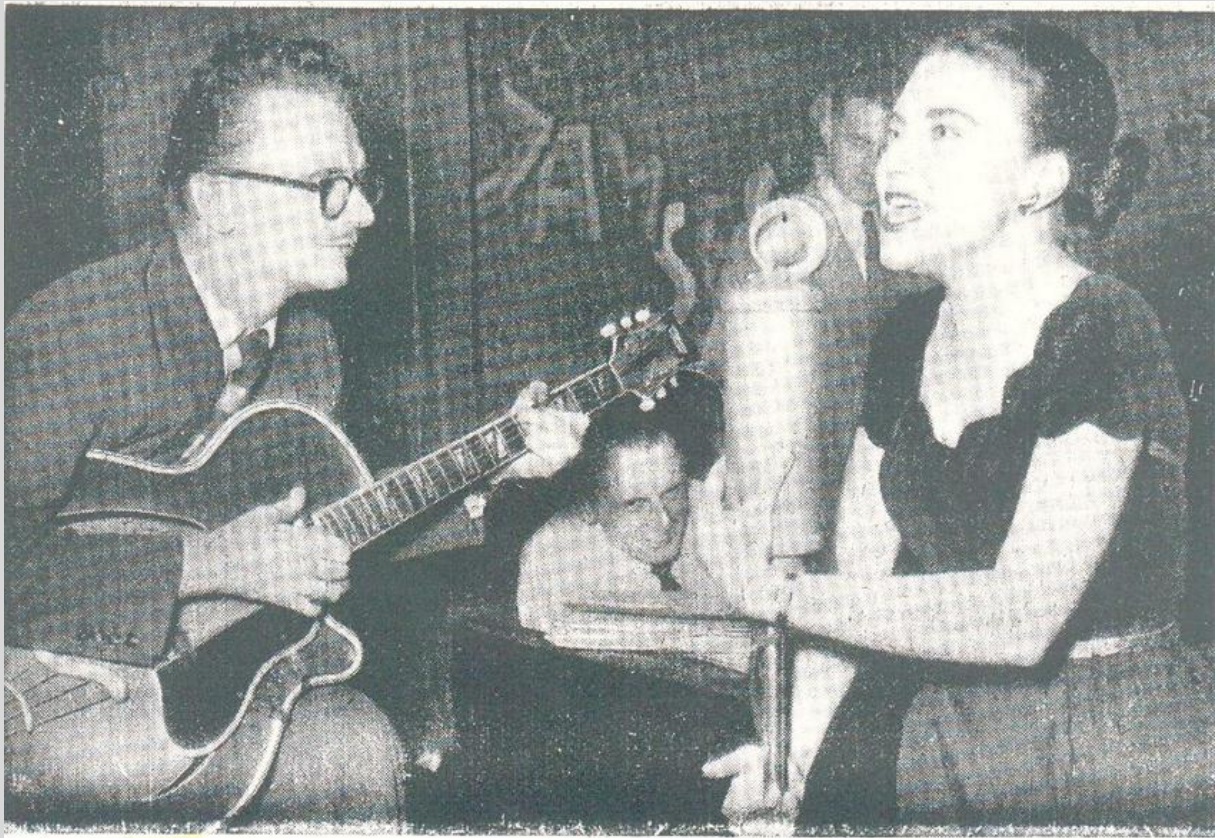


IN DER WERKSTÄTT mischt sich der Geruch von Holz, Leim und Lack. Jede Gitarre wächst unter den Händen des Instrumentenbauers und bekommt so etwas wie eine Seele eingebaut. Viele Schichten nebeneinander liegen. Im Charakter unterscheiden sich die Instrumente stark.

Telegraf: The tone makes the music...



Telegraf: Roger (on the left) passing the guitar no. 777 to Johannes Rediske



JOHANNES REDISKE, der Leiter des bekannten, jetzt in der „Bade-
wanne“ spielenden Rediske-Quintetts, begleitet Rita Paul auf seiner
wertvollen Rodger-Gitarre. Es ist die 777-Gitarre aus Rodgers
Produktion, ein Geschenk an Deutschlands begabtesten Gitarristen.

Telegraf: Johannes Rediske and singer Rita Paul / References: Klaus Andrees



Barney Kessel and his ROGER SUPER no. 1000

Barney's son Daniel Kessel and ROGER SUPER no. 1000


References: Daniel Kessel

This event was highlighting the meteoric rise of the ROGER Company.

On the other hand, behind the scenes, things no longer worked out well. Due to some natural habitude, Roger Rossmeisl had not been able to head an operation economically successful in the long term.

Both, the loss of the entire share capital of the Markneukirchen subsidiary and the frivolous, somewhat easygoing and luxurious lifestyle of Roger Rossmeisl gave very quickly rise to severe financial turmoil. The ROGER operation got in a fast downward spiral. The financial ruin could not be stopped, although there had definitely been no lack of orders.

To get away from his creditors, Roger saw no option but to escape to the USA. With lightning speed he closed the company and left his home country. When the ROGER firm in Berlin closed the doors, on 30 September 1953, Roger resided already in the USA - while his father was still imprisoned and should know nothing about that very soon he would leave the prison due to a general amnesty.

ROGER 

Gitarren · Electric-Instrumente · Koffer-Spezialverstärker · Saiten · Etuis

BERLIN W 35 · LÜTZOWSTRASSE 69

Fräulein Adelmann
Berlin-Schöneberg
Ansbacherstr. 36

TELEFON: 912439 und 244018
TELEGRAMMADRESSE: ROGERGUITAR
POSTSCHECKKONTO: BERLIN-WEST 52118
BANKKONTO: STADTKONTOR WEST
ZWEIGSTELLE KURFÜRSTENDAMM
KONTO NUMMER 956805

Ihr Zeichen Ihre Nachricht vom Unser Zeichen Unsere Nachricht vom 14. 9. 1953

Einschreiben

Sehr geehrtes Fräulein Adelmann!


Hiermit kündige ich Ihnen die bei mir als Instrumentenmacherin inneehabte Stellung ab sofort, da ich meinen Betrieb am 30. 9. 1953 aufgebe und bereits am 15. 9. 1953 nach Amerika gehe.

Die vorschriftsmäßige Kündigung von 8 Tagen wäre durch Ihren bezahlten Urlaub abgegolten.

Ich danke Ihnen für Ihre Dienste und bestätige Ihnen, daß ich stets mit Ihrer Arbeit zufrieden war.

Ein gutes weiteres Fortkommen in Ihrem Beruf wünschend begrüße ich Sie

hochachtungsvoll
Roger R. Rossmeisl


Roger
Inh. ROGER R. ROSSMEISL
Berlin W 35 / Lützowstr. 69

Dismissal notice to employed violin maker Olga Adelmann

Reference: Klaus Andrees

2.8. THE GERMAN CARVE - PATENTS

In 1897, Dr. Johannes Moser from Berlin was already granted a patent on multi-layered musical instrument tops and backs with curved, “channeled” edges. In 1912, Wilhelm Steuer from the same town patented the procedure of making piano soundboards from cross-laminated plywood panels. Both of these patents were later used in WR’s patent as citations to the state of the art.

Patent specifications as PDF download on

<http://www.schlaggitarren.de/uploaded/21.pdf>

Since WR had been arrested during the launch of his innovation at the Spring Fair Leipzig in 1951, he was not able to apply for a patent at this time. He caught up on this on 30 September 1955, after his new start in Mittenwald. The application was patented on 26 March 1959.

To WR himself, the patent had certainly not presented much more than some advertising and image promoting effects.

Due to extensive experience in the patent system I believe that no effective protection against a copying of WR’s patent existed, at any time. In case of a plea for annulment that patent would have easily been declared null and void because of prior use.

In today’s world, something like WR’s application would have very little chance of getting granted a similar patent - obtaining a utility model should already be deemed the most success. However, shortly after the war, the examiners of the German Patent Office must have had different standards.

CHAPTER 3 - MITTENWALD AND NEUMARKT-ST. VEIT UP TO THE END OF 1969

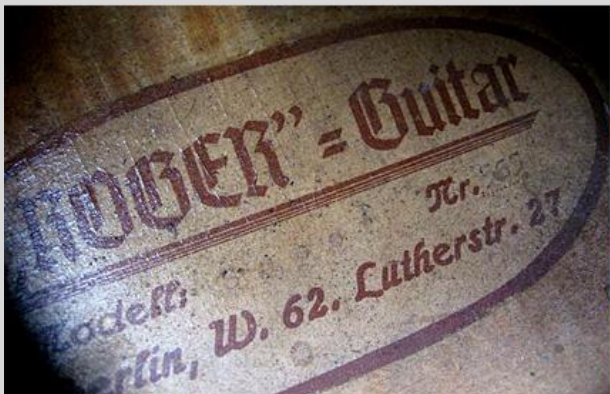
3.1. THE MITTENWALD ERA 1955 - 1960

The period from March 1954, when Wenzel had been released from prison, until the startup in Mittenwald, on 01 September 1955, is documented in the chronology of WR's life above. Worth mentioning at this point is the absolute will and unshakable belief of WR and his second wife Marianne to reopen a workshop again for the building of ROGER-GUITARREN. Only one month after the re-establishment the first instruments left the new facility.

Below is a list of all changes in the construction and design, done in this era:

- 1) All models now feature a Venetian cutaway - with very few exceptions.
- 2) The f-holes have been enlarged once again.
- 3) The new, first or "sans serif" Mittenwald label

The new label bears the "Mittenwald" inscription. A *sans serif* font was chosen as opposed to the former German or Fraktur type on the Berlin labels.



Label alt, Super Nr. 565



Label neu, Junior Nr. 1705

Old label, SUPER no. 565 / Reference: banjoworld - New label, JUNIOR no. 1705

Reference: HR

- 4) All hardware was coming from West Germany.
- 5) The neck profile was changed.

With the Mittenwald manufacturing the necks got an approximately circular section profile, in contrast to the previous D-shape (in some cases almost elliptical shape); the difference can be marginal (see 5.2.2.). However, this feature had already been scheduled before WR's arrest:

A guitar showing a circular neck profile can be spotted on a 1952 photo from the workshop in Lützowstrasse.



Halsprofil alt, Luxus Baujahr ca. 1950 Halsprofil neu, Luxus-Ca Nr. 2724

Old neck profile of a LUXUS built in ca. 1950 / Newer neck profile of the LUXUS-CA no. 2724
Reference: HR

6) The elimination of the trapezoid inlaid logo on the headstock.



Kopfplatte ohne Einlage
Ausf. C3, Luxus-Ultra Nr. 2077

Headstock with decal logo, type C3, LUXUS-ULTRA no. 2077 Reference: HR

7) The new tailpiece with “R-design” (since about 1956)

Exactly like with the first ROGER-GUITARREN some big-name instruments from across the pond acted as model. So the new tailpiece design was a combination of stylistic elements that could be found at GUILD and RICKENBACHER.

This design resulted from teamwork: WR had made his peace again with his son Roger.



Saitenhalter neu
Luxus-Ultra Nr. 2987

The new tailpiece on the LUXUS-ULTRA no. 2987

Reference: HR

8) The second or “serif” Mittenwald label.

Towards the end of the Mittenwald era, new Mittenwald labels - though very similar to the old ones - were printed with *serif letters* that should be used up later in Neumarkt-St. Veit.

The ROGER Company’s Neumarkt-St. Veit address can be seen in some guitars, sometimes simply blue stamped on the *serif* Mittenwald labels.

Btw. the abbreviation “KARW.” behind the word Mittenwald on the labels means Karwendel, a mountain range, at the foot of which Mittenwald is lying, in the Alps.



Label neu, Luxus-Ca Nr. 2724

Label neu mit zus. Stempel
Junior-Ca-EXP Nr. 3390

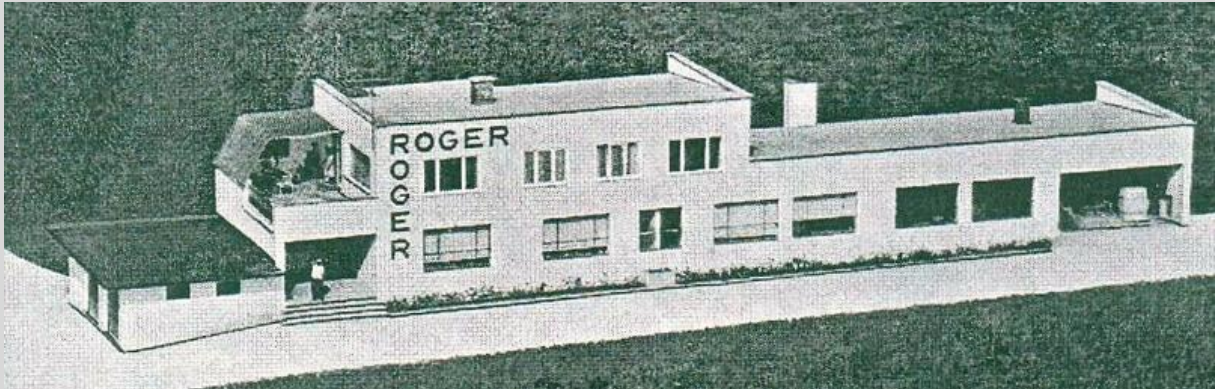
The new label, LUXUS CA no. 2724

Reference: HR

The Mittenwald label with additional stamp, JUNIOR CA EXP. (exposition) no. 3390

Reference: Ol' Fret

3.2. THE NEUMARKT-ST. VEIT ERA 1960 – 1968



The factory building in Neumarkt-St Veit - fascinatingly reminiscent to the German Bauhaus in its clarity and usefulness

Reference: Thomas Buhé

The main reason for WR's decision to build a new facility was his cooperation with the Italian EKO company. After the burn down of the first Neumarkt facility a new one was put up - from funds of the fire insurance. Previously, EKO had built accordions, but as the taste of the times was changing, they decided to exclusively produce guitars in the future. To cope with this breaking new ground, the EKO management had to hire some guitar experts for getting started. WR had been one of them. He got into a consulting agreement and soon played a major role in the EKO realignment by his big knowledge of guitar manufacturing procedures and his business relations. Additionally, he was offered to take over the EKO chief agency for Germany and to produce EKO guitar parts at his ROGER firm. However, contrary to popular belief, no ROGER guitars or guitar parts were ever made at EKO in Italy.

The move to Neumarkt-St. Veit started in 1959 and took almost one year. Surprisingly slow by WR's standards, the machinery and equipment were gradually transported to the new facility. However, as both plants in Mittenwald and Neumarkt ran simultaneously, there was no significant drop in the production of individual components.

Alternatingly, some employees were variantly working at both sites. When the relocation was accomplished in 1960, the Mittenwald workshop was finally closed down.

The following period up to 1962 may be referred to as the GOLDEN ERA in the company's history. The ROGER-GUITARREN did sell well and WR coined additional money as a manager and consultant of EKO. Other income came from the vendor parts that were produced in Neumarkt-St. Veit for EKO. Around 1962, when the FENDER guitar craze had fully arrived in Germany, the sale of ROGER-GUITARREN started to hit the skids. This didn't cause WR quite a headache, who just imported TELE- and STRATOCASTERS in large quantities, reselling them with rich profits.

In 1965, WR opened a shop in Hohenzollernstrasse 58 in Munich. It was managed by violin maker Adi Feil, who had already been working for ROGER from 1956 to 1961. When the sales of his beloved, full hollow-body ROGER-GUITARREN further drastically decreased, especially after the “British Invasion” of the music world, Wenzel, at age 63, had been anxious to find a suitable successor.



In the years 1967/68, as a side line, 12 simple but good-sounding classical guitars were built; each was sold at a price of 1,100 DM through the Munich shop. These guitars had an extra label.

Classical Guitar Reference: MK

On the ROGER-GUITARREN the following changes were made during the Neumarkt-Sankt Veit era:

- 1) **The SUPER model got f-shaped soundholes and slightly modified fretboard inlays.**

The top model SUPER sported teardrop-shaped soundholes (cat eyes) from the very beginning. This tradition was broken in Neumarkt-St. Veit. The younger SUPERS feature f-holes exclusively - most other specifications remained unchanged. The reason for the break is in the systemic rationalization of the manufacturing process. Up to this point the manufacturing of the raw, equally sized soundboards for the entire assortment required two product lines: one for f-hole plates, the other for the SUPER cat eyes soundholes. The same applied for the storage of the different components and the assembly of the bodies. With the introduction of this standardization, no longer different manufacturing lines of raw guitar bodies existed. The result was a significant savings in production costs.

Another cost-saving effect was the alteration of fretboard inlays above the twelfth fret. Due to the systemically declining block extent of the inlays towards the fretboard end, their former

diagonally cutting-off and inserting into the board had been laborious and time-consuming. Hence the diagonal splitting of the fret markers 12 to 17 was left: the mother-of-pearl inlay of the 12th fret was split into three rectangles, whereas the higher, smaller inlays got simply split in two rectangles.



Griffbretteinlagen alt, Super-Ca 1950-51



Griffbretteinlagen neu, Super Baujahr Anf. 60

Old style fretboard inlays, SUPER CA 1950/51

Reference: HR

New inlays on a SUPER from the early 1960s

Reference: known

- 2) The symmetrical headstocks got an uniform shape - like on the ELECTRIC models



Kopfplatte neu, Ausf. D2

New headstock, type D2 Reference: HR

- 3) The necks got a metal bar or - sporadically - an adjustable truss rod
- 4) The fretboards were usually made of ebony
- 5) The inlays of all models, except JUNIOR, were now made again from MOP
- 6) Some new model variants appeared in 1960/61, a JUNIOR and a LUXUS SPECIAL variant

At this time, the JUNIOR model was also offered in a budget-conscious version with arched top and back made of heat-pressed wood, supplied by the KOLLITZ Tonewood Company. The LUXUS SPECIAL was reissued, now available in a thinline version with laminated, arched tops and backs.



JUNIOR CA, pressed and arched

Reference: MK

LUXUS SPECIAL, pressed and arched

Reference: Buchsteiner

7) The ROGER SOLID BODY guitar was introduced, also available as bass guitar

8) A new plastic logo



Plastiklogo Relief
schwarz/gold, Junior-Ca



Plastiklogo Relief
weiß/gold, Standard-Ca Nr. 3449

Plastic relief logo, black and gold, JUNIOR CA

Reference: HR

Plastic relief logo, white and gold, STANDARD CA no. 3449

Reference: HR

3.3. THE PERIOD 1968 UP TO THE END OF 1969

From 15 January 1968, WR leased the company in Neumarkt-St. Veit to his former employee, the violin and guitar builder Helmut Buchsteiner, for a rent of 4,000 DM per month. Under Buchsteiner's direction just a few ROGER-GUITARREN were sold. The main business at the time was the sale of imported goods and the repair of old instruments.

Below one of those guitars is pictured, sold in 1969, still under the ROGER label. It bears the serial number 69 02 24. In contrast to the sequential numbering of WR, Buchsteiner serial numbers informed about the manufacturing date; in this case: 24 February 1969. As to that, Mr. Buchsteiner replied to my inquiry:

Original email from 30 March 2009 ([translated](#)):

Hello Mr. Rittinger,

I built that ROGER guitar probably in 1968 or 1969. At that time I used the best prefabricated parts and oriented myself by the models given on the former ROGER price list. The bridge is an EKO roller bridge and the pick-up a DeArmond model. I bought the DeArmonds - like Rossmeisl did before - directly in the USA for distribution in Germany; I also supplied, for instance, Artur Lang. The label is the ROGER label, already with the Neumarkt-St. Veit stamp. Unfortunately, I cannot read the label, but in the serial number a 68 or 69 should be included; I also signed the label with HB or HBuchsteiner.



[SUPER CA no. 69 02 24 with f-holes](#)

[Reference: Harto S.H.](#)

The lease contract ended at the end of 1969 on worse terms. The rest of the remaining raw components such as tops, backs, sides and hardware parts were sold after the close down. One customer was the AMC Company, which manufactures Hoyer guitars under that name, partially using old, original ROGER parts.

So far, here ends the story of the ROGER-GUITARREN. The brand name ROGER, registered by WR, was lapsed due to non-use.

What remains is the everlasting fame of the iconic, original ROGER-GUITARREN that have left a distinctive stamp on their time.

CHAPTER 4 - THE ROGER MODEL TYPES AFTER 1946

4.1. JUNIOR

- The basic, most popular model
- f-holes
- Single binding on top, back and pickguard
- Unbound neck and headstock
- Fingerboard with 7 Pearloid bar inlays
- R-tailpiece not standard equipment
- Colors: red-brown sunburst, natural

JUNIOR CA no. 1678

Reference: HR



4.2. STANDARD

The slightly better model

- f-holes
- Multiple bindings (3) on top, back and pickguard
- Single binding on neck and headstock
- Fingerboard with 9 Pearloid block inlays / MOP since 1960
- Standard R-tailpiece since 1957
- Colors: red-brown sunburst

STANDARD no. 3449

Reference: HR



4.3. LUXUS

The more exclusive version of the STANDARD

- Multiple bindings (4-5) on top, back and pickguard
- Single binding on neck and headstock / multiple binding since 1960
- Fingerboard with 9 Pearloid block inlays
- Color: natural

LUXUS CA no. 2724

Reference: HR

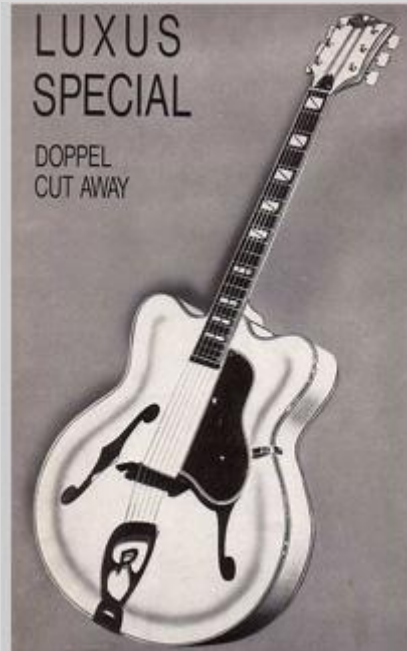


4.4. LUXUS SPECIAL

The LUXUS double Venetian cutaway model

Offered also in the STANDARD, SUPER, ULTRA version, according to the catalog

Color: red-brown sunburst, natural



LUXUS SPECIAL, 1957, catalog picture / Reference: HR

LUXUS SPECIAL ULTRA, 1968 / Reference: Buchsteiner

4.5. LUXUS ULTRA

The LUXUS model with three-layer top and back (multiple woods)

LUXUS ULTRA CA no. 2987

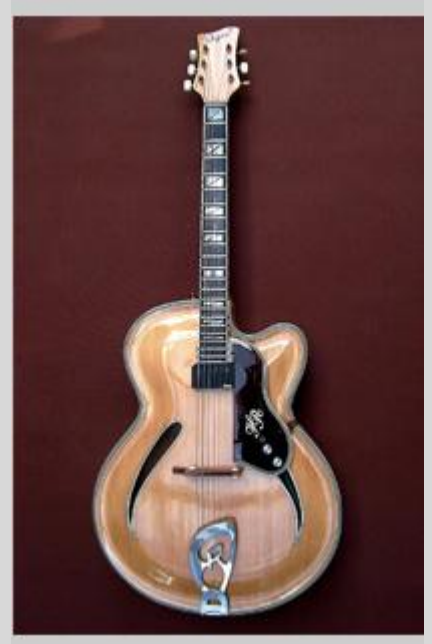
Reference: HR



4.6. SUPER

The top model with following features:

- Selected woods
- Teardrop-shaped soundholes / f-holes since 1960
- Multiple bindings (5-7) on top, back and pickguard
- Multiple bindings (4) on neck and headstock
- Bound soundholes (4)
- Diagonally split block inlays from Pearloid / MOP since 1960
- Asymmetrical headstock
- R-tailpiece as standard equipment since 1956
- Colors: red-brown sunburst, natural



SUPER CA / Reference: HR

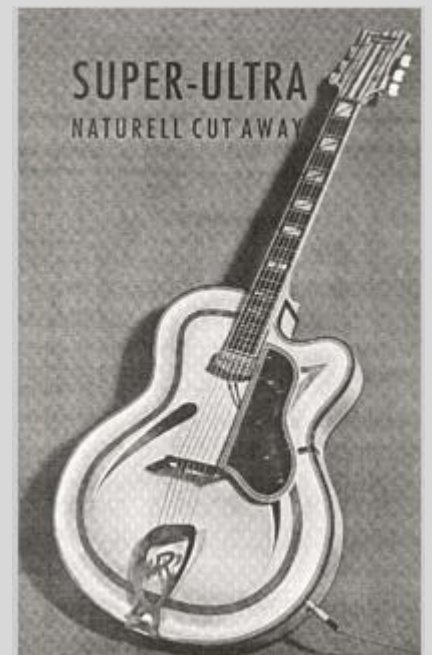
4.7. SUPER ULTRA

The SUPER model with three-layer top and back (multiple woods)

Color: natural

SUPER ULTRA CA

Reference: HR



4.8. ELECTRIC

The hollow-body electric guitar, with separate rims and a sound-post

- No soundholes
- Two pick-ups
- Colors: red-brown sunburst, natural

ELECTRIC

Reference: HR

4.9. ELECTRIC BASS

The hollow-body bass guitar with separate rims and a sound-post. Two versions existed:

- Two parallel, longitudinal tonebars of the same height as the rims or
- A full-length, massive center (sustain) block throughout the body (heavy-weight)
- A smaller version of the R-tailpiece
- Colors: red-brown sunburst, natural

ELECTRIC (Munich) BASS / Reference: Rolf Johansson©



4.10. ELECTRIC 1963

The solid-body electric guitar, also available as electric bass guitar.

The 4 push buttons for tone selection were adapted from an EKO design.

ELECTRIC 1963 guitar, built in Neumarkt-St. Veit

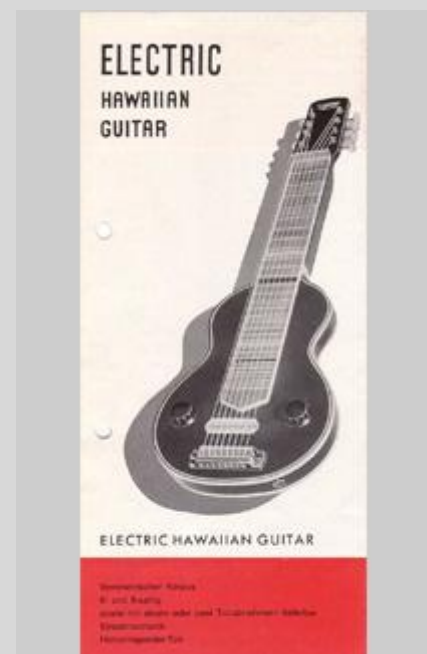
Reference: catalog

4.11. HAWAIIAN

The body of the HAWAIIAN lap steel guitar is often made of solid maple and has cut-outs to accommodate the hardware. Sometimes a veneered body can be found.

Electric HAWAIIAN guitar, built from 1939

Reference: catalog



CHAPTER 5 – SPECIFICATIONS OF THE ROGER MODELS

5.1. THE BODIES

5.1.1. CUTAWAY

The cutaway feature wasn't introduced before the German carve development, meaning that all arched models except the SUPER SPECIAL show a symmetrical body. Since 1955 only cutaway bodies were made, although one or two batches are known to exist with a symmetrical body. The latter were even officially offered in the catalogs.

5.1.2. SOUNDBOARDS

5.1.2.1. Woods

Mainly spruce was used, rarely mahogany or rosewood. For the ULTRA version the combination of spruce / pear / spruce was preferred. In the 1960s, sometimes laminated plates were used.

5.1.2.2. Shape

Cello-like arched from the start up to right after the war. In 1946/47, the German Carve was introduced, in the early 1960s pressed-arched soundboards added.

5.1.2.3. Soundholes

Compared to other manufacturers, WR was satisfied to offer only two different soundhole shapes:

- **f-holes**

Over the entire manufacturing period 4 different shapes of f-holes are known:

- The first version, from the production start to the outbreak of war, represents an amazingly elegant, slim f". The elliptical openings ("soundhole circles") at the lower and upper end are differently sized, proportionately to the ratio of the lower and upper bout.
- At the start of the postwar production, a first change was made: Length and width of the soundholes were increased. As before, the elliptical openings were unequally sized, but the difference between the two turned out to be smaller. The soundhole dimensions show relatively large tolerances that were determined by the manufacturing method: By help of a template and a pencil the outlines were transferred to the soundboard, the process of cutting/working out was done by hand.
- The next change happened around the introduction of the German carve. The two opposite soundhole circles were designated then to be equally sized. In addition,

- **Teardrop-shaped holes**

Concurrent with the f-hole changes, the teardrop holes also changed.



Stromlinie Nr. 301, Zeitraum: 1930 - 40



Super Nr. 399 gewölbt, Zeitraum: 1945 - 46



Super, German-Carve Berlin, Zeitraum: ab 1946 - 53



Super Nr. 2947 Mittenw/St. Veit, Zeitraum: ab 1955

STROMLINIE no. 301, period 1930 - 40

Reference: Lacquercracks

SUPER, arched, no. 399, period 1945 - 46

Reference: Feiner

SUPER, German carve, Berlin, period 1947 - 53

Reference: HR 205

SUPER no. 2947. Mittenwald and Neumarkt-St. Veit era

Reference: Tats Ohisa

5.1.3. BACKS

5.1.3.1. Woods

The most common used wood was maple, but mahogany, rosewood, beech, oak, and laminates can also be found. Beech and oak for building flat backs were taken only for a short time after the war. The ULTRA version was often made from maple / pear / maple.

5.1.3.2. Shape

Arched from the very beginning to the introduction of the German Carve design in 1946/47. Flat backs for some time after the war due to lack of tonewood. At the beginning of the 1960s some pressed, arched backs also.

5.1.4. RIBS

5.1.4.1. Woods

Solid maple as standard; mahogany and other woods or laminations are the exception.

5.1.5. LABELS

Documentation of the labels used by ROGER over the entire period:

Berlin - German Fraktur type, period ca. 1930 - 53

Mittenwald - sans serif, period 1955 - ca. 60

Mittenwald - serif, period ca. 1960 - 65

Mittenwald - serif plus stamp, since about 1964

Neumarkt-St. Veit, period since about 1965

Neumarkt/Munich, classical guitars, period ca. 1967 - 68



Berlin-Fraktur, Zeitraum: ca. 1930 - 53



Mittenwald-sans-serif, Zeitraum: 1955 - ca. 60



Mittenwald-serife, Zeitraum: ca. 1960 - 65



Mittenwald-serife+Stempel, Zeitraum: ab ca. 1964



Neumarkt St. Veit, Zeitraum: ab ca. 1965



Neum/München, Konzertgitarren, Zeitraum: ca. 1967/68

5.2. THE NECKS

5.2.1. WOODS

The most common used materials were maple and pear, but mahogany, rosewood, oak, and beech wood can also be found.

5.2.2. NECK SHAPES AND PROFILES

There are 3 different neck designs:

- *First* version with a separate, tapered, solid heel.
All models with cello-like carved top have this feature.



Tapered neck heel / Reference: Lacquercracks

- *Second* version with parallel neck heel. The neck and the heel were laminated and made from a multi-panel “mono-block”. Several wooden boards were bonded, each of them having a defined wideness. The two outer layers were relatively wide in order to have sufficient material on hand for properly working out the tapered neck width. The making of the block was quite simple, but two additional operation steps were required to get the neck taper right. The neck profile was elliptical, whereas the neck heel edges were rounded off to radius $R < 10$ mm. After the introduction of the German Carve all models were built this way, up to ca. serial number 750, correlating to ca. 1950.



Parallel wood layers / Reference: HR

Rounded edges of a neck heel / Reference: HR

- *Third* version with a parallel neck heel. The neck and the heel were laminated and made from a multi-panel mono-block. The central wood layer was wedge-shaped corresponding to the neck's scheduled conicity.



For technical reasons, prior to the jointing step, the raw central layer was at least 1.5 cm wide, resulting in a mono-block that already presented the final contour of the neck width. This construction was used since ca. 1950.

The conical central wood layer

Reference: HR

The elliptical profile of the neck and the heel

Reference: HR

5.2.3. THE MAKING OF NECK BLANKS VERSION 3

The blanks were cut out with a band saw from wedge-shaped, multi-laminated mono-blocks. After gluing on of the wooden “ears” at both sides, the contouring / cutting of the headstock shape followed. The profiles of the neck and neck heel were routed with a cutter in one-step procedure. After this, one or more wooden offcuts (maple, mahogany, pear etc.) were laminated on the neck heel up to its designated height - sometimes a necessity to get one or two more necks out of a mono-block, to minimize the waste. After sanding and scraping of the heel laminations the fretboard had to be attached, and the holes drilled in the headstock for the tuner positions. The Neumarkt-St. Veit necks required additional working steps for the embedding of the metal neck reinforcements.



Different neck making stages, reinforced necks / Reference: Snap

As is common with steelstring guitars, the ROGER guitars show no constant neck tallness throughout the length. The enlargement from the 1st to the 11th fret position is typically two to max. three millimeters. Due to the continuous enlarging and widening the best possible and most even bending strength of the neck against string tension is achieved.

5.2.4. THE ACCURATE MEASUREMENT OF 16 DIFFERENT POSTWAR ROGER GUITAR NECKS LED TO THE FOLLOWING RESULTS:

Tallness at 1st fret: 21 to 25mm

Tallness at 11th fret: 23 to 26mm

Enlarging from 1st to 11th fret: 0 to 2.5mm; the majority being between 1 to 2mm

However, on a non-cutaway ROGER from ca. 1948 - 50 the neck slims down by 1.5mm, from 25 to 23.5mm!

Neck width at the nut: 41 to 45.5mm; the majority being between 42 to 44mm

Neck width at the fretboard end: 51.5 to 55.5mm; the majority being between 52.5 to 55mm

The varying dimensions are due to the production process. They result from different setting/positioning of the workpiece in correlation to the routing cutter.

5.2.5. NECK REINFORCEMENT

ROGER neck reinforcements - rarely adjustable truss rods - do not appear before the early 1960s in Neumarkt-St. Veit. These aluminum rods show either a "Martin-style" T-section or a 10 x 10 mm full profile.



A neck with visible reinforcement / Reference: Ol' Fret

5.2.6. FINGERBOARDS AND INLAYS

The fingerboards of all arched models were preferably made of ebony, the inlays from MOP. After the introduction of the German carve, rosewood was used almost exclusively, and Perloid for the inlays.

Sporadically, the more exclusive models feature wenge fingerboards, but now and then even plain maple was taken. With the 1960s, the combination of ebony / MOP ruled again.

All in all, the variety of fretboard inlays is so large that their application to various models or periods can be best achieved by comprehensible charts:

EXCEL CHART ROGER FINGERBOARD INLAYS - arched body models

Models Arched Body		AMATEUR-JUNIOR		STANDARD		LUXUS		SUPER				
		standard	rare	standard	rare	standard	rare	frequent	rare	rare	rare	
FRETBOARD INLAYS	Shape	Bar	Circle	Block		Block		Block	Block	Rhombus	Block	
	Number	5	6	6		6		6	7	6	9	
	Inlay 1st fret	none	none	none		none		none	yes	none	yes	
	Material	Perloid	Perloid	Perloid		Perloid		MOP	MOP	MOP	MOP	
	Inlay splitting	longitudinal										
		diagonal 1x							5	7		8
		diagonal 2x										
		transverse							4			1
	Decorative inlay	none	none	Rhombus		Rhombus		Rhombus	none	Dot	none	
	Period	1930 - 40	1938 - 40	1930 - 46		1930 - 46		1930 - 46	1939 - 40	1939 - 45	ca. 1946	
Image source	Catalog	526 Square	33 Strasse		Catalog		Catalog	301 Kield	399 Feiner	35 Lönnie		



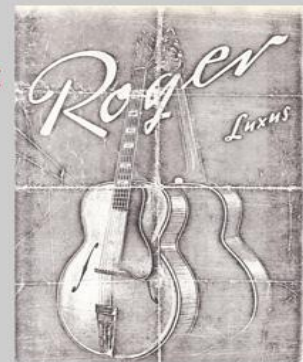
Amateur-Junior gewölbt

Junior Nr. 526 gewölbt



Standard gewölbt

Luxus gewölbt gewölbt



AMATEUR - JUNIOR, arched

JUNIOR no. 526, arched

STANDARD, arched

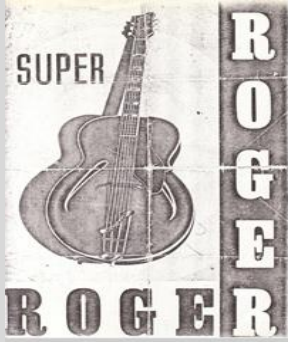
LUXUS, top and back arched

Reference: catalog

Reference: Squarepeg

Reference: Peter Strasser

Reference: catalog



Super gewölbt

Super Nr. 301 gewölbt



Super Nr. 399 gewölbt

Super Nr. 535 gewölbt



SUPER, arched

SUPER no. 301, arched

SUPER no. 399, arched

SUPER no. 535, arched

Reference: catalog

Reference: Lacquercracks

Reference: Feiner

Reference: Lönies

EXCEL CHART ROGER FINGERBOARD INLAYS - German Carve models

Models German Carve		JUNIOR		STANDARD		LUXUS-ULTRA		SUPER - SUPER F - ULTRA				
		standard	rare	standard	standard	standard	rare	standard	rare	rare	rare	
FRETBOARD INLAYS	Shape	Bar	Bar	Block	Block	Block		Block	Block	Block	Block	
	Number	7	6	9	9	9		9	9	8	9	
	Inlay 1st fret	yes	none	yes	yes	yes		none	yes	yes	yes	
	Material	Perloid	Perloid	Perloid	MOP	MOP		Perloid	Perloid	Perloid	MOP	
	Inlay splitting	longitudinal							9			
		diagonal 1x						8			5	
		diagonal 2x								8		
		transverse						1			4	
	Decorative inlay	none	none	none	none	none		none	Bar	none	none	
	Period	from 1946		1946 - 60	ca. 1965	early 60		1930 - 46	1946 - 50	ca. 1946	from 1960	
Image source	1678 HR	Vint.audio	HR 211	3449 HR	2724 HR		HR 205	MK-1	565 banjow	2982 Rechr		

JUNIOR no. 1678

JUNIOR

STANDARD

STANDARD no. 3449

LUXUS ULTRA no. 2724

SUPER

SUPER

SUPER no. 565

SUPER no. 2982, f-holes

Reference: HR 202

Reference: Vintageaudio

Reference: HR 211

Reference: HR 210

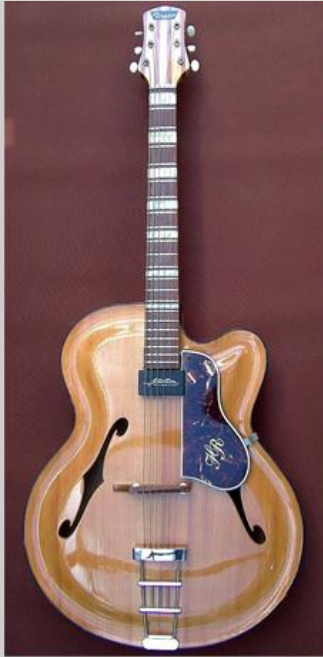
Reference: HR 204

Reference: HR 205

Reference: MK

Reference: banjoworld

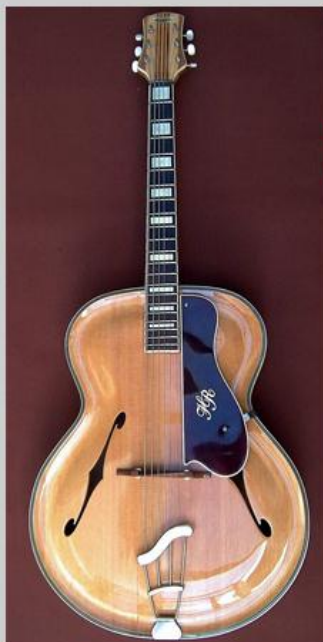
Reference: BR



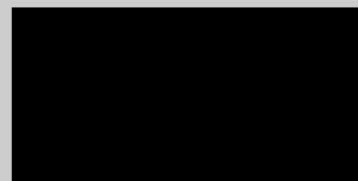
Junior Nr. 1678 German-Carve
Quelle: HR 202



Junior German-Carve
Quelle: Vintageaudio

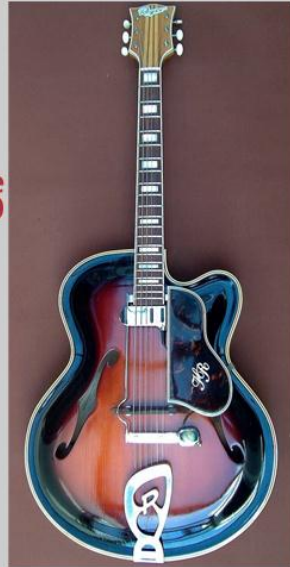


Standard German-Carve
Quelle: HR 211





Standard Nr. 3449 German-Carve
Quelle: HR 210



Luxus-Ultra Nr. 2724 German-Carve
Quelle: HR 204

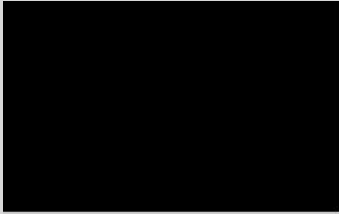


Super German-Carve
Quelle: HR 205



Super German-Carve
Quelle: MK





Super Nr. 565 German-Carve
Quelle: banjoworld



Super-F Nr. 2982 German-Carve
Quelle: BR

5.2.7. NECK FINISHING

The necks of the conventionally arched models were finished “au naturel” or brown-sunburst.

With the introduction of the German carve the necks of all models were naturally finished. The reason was - among other things - the new design of the headstock. The most beautiful look of wood laminations consisting of various, contrasting layers can only be retained by a translucent, natural coating.

5.2.8. HEADSTOCKS - SHAPE AND DESIGN

For an easier designation of multiple headstock designs to different models and periods, I have developed a suitable scheme.

There are two distinctive features:

- The shape of the headstock. It is characterized by a letter.
- The variable design, which is designated by a number.

Please note:

- Unbound headstocks are characteristic of JUNIOR models.
However, some 1960s JUNIORS, distributed in Great Britain and showing the supplement printing "BOOSEY & HAWKES LTD." on an otherwise common *serif* Mittenwald label (see 3.1.), actually have a bound neck and headstock - as well as a very few special models, for instance "Exposition" JUNIORS.
- All other models - except the SUPER - usually have one neck binding layer.
- The top model SUPER has multiple purflings / bindings.

The following photos show specifications for each type:

Type A1

Symmetrical, separate headstock layer

MOP inlays and logo

Period since ca. 1930 - 1946

Reference: Strasser



Type A2

Symmetrical, separate headstock layer

MOP inlays and logo

Period ca. 1930 – 1946

Reference: MK



Type A3

Symmetrical, separate headstock layer
4 Pearlloid black and white layers, MOP logo

Period: until about 1946

Reference: MK



Type A4

Symmetrical, separate headstock layer
Two wedge-shaped Pearlloid layers

Period: until about 1946

Reference: Lacquer cracks



Type B1

Symmetrical

Bright rectangular plastic inlay and black plastic logo

Period: until about 1946

Reference: MK



Type C1

Symmetrical

Bright trapezoid plastic inlay and black plastic logo

Period: ca. 1946 - 48

Reference: HR



Type C2

Symmetrical

Black trapezoid plastic inlay and white plastic logo

Period: ca. 1947 - 57

Reference: HR



Type C3

Symmetrical

No inlay, black decal logo

Period: ca. 1956 - 62

Reference: HR



Type D1

Symmetrical

No inlay, gold-colored decal logo

Period: from ca. 1962

Reference: HR



Type D2

Symmetrical

No inlay, black decal logo

Period: from ca. 1958

Reference: HR



Type D3

Symmetrical

No inlay, white/gold-colored injection molded plastic logo

Period: since ca. 1964

Reference: HR



Type D4

Symmetrical

No inlay, black/gold-colored injection molded plastic logo

Period: since ca. 1964

Reference: MK



Type E1

Asymmetrical, separate headstock onlay

MOP inlays and logo

Period: pre-war

Reference: Arjen Ehlers



Type E2

Asymmetrical, separate headstock onlay

MOP inlay and engraved logo

Period: pre-war

Reference: Feiner



Type E3

Asymmetrical, separate layer

Bright trapezoid plastic inlay and black plastic logo

Period: ca. 1946 - 48

Reference: Feiner



Type E4

Asymmetrical

Bright trapezoid plastic inlay and black plastic logo

Period: ca. 1946 - 48

Reference: banjoworld



Type E5

Asymmetrical

Bright trapezoid plastic inlay and black plastic logo

Period: ca. 1946 - 48

Reference: HR



Type E6

Asymmetrical

Black trapezoid plastic inlay and white plastic logo

Period: ca. 1947 - 57

Reference: HR



Type E7

Asymmetrical

No inlay

Black decal logo

Period: ca. 1956 – 62

Reference: HR



Type E8

Asymmetrical

No inlay

Gold-colored decal logo

Period: since ca. 1962

Reference: unknown



Type E9

Asymmetrical

No inlay

White/gold-colored injection molded plastic logo

Period: since ca. 1964

Reference: MK



Type E10

Asymmetrical

No inlay

Black/gold-colored injection molded plastic logo

Period: since ca. 1964

Reference: HR



5.3. THE HARDWARE

From the beginning to the closure of the workshops in Berlin and Markneukirchen, all hardware, except the pickups, was obtained from suppliers in the Vogtland and the Egerland region. This was changed with the opening of the business in Mittenwald, when WR got his accessories from West German suppliers: since his deportation in 1954 he was forbidden to enter the GDR again.

Below the pictured descriptions of the hardware used as standard equipment

5.3.1. TUNERS

From the start, WR had favored open-gear single tuners, on which the ROGER lettering was embossed. Towards the end of the Mittenwald era he used off-the-shelf non-embossed, enclosed-gear single tuners, especially to equip the more high-grade models.

5.3.1.1. Tuners of prewar models

Origin: Vogtland

Period: up to 1940

Reference: no. 301 Lacquercracks



5.3.1.2. Tuners of all models, mainly the JUNIOR

Origin: Vogtland/West Germany

Period: up to 1968

Reference: HR 211



5.3.1.3. Tuners of STANDARD - LUXUS models

Manufacturer: Kolb

Period: Mittenwald

Reference: no. 1753 Buhé



5.3.1.4. Tuners of STANDARD - LUXUS models

Manufacturer: Kolb

Period: Mittenwald / Neumarkt-St. Veit

Reference: no. 2077 HR



5.3.1.5. Tuners of STANDARD - SUPER models

Manufacturer: Van Gent

Period: Mittenwald / Neumarkt-St. Veit

Reference: no. 3449 HR



5.3.1.6. Tuners of SUPER / SUPER f-holes models

Manufacturer: Kolb

Period: Neumarkt-St. Veit

Reference: MK



5.3.2. TAILPIECES

5.3.2.1. **Type: GRETSCH**

Models: diverse

Origin: Vogtland

Period: until the end of the Berlin era

Reference: no. 301 Lacquercracks



5.3.2.2. **Type: trapeze, no braces**

Models: Junior

Origin: Vogtland

Period: until the end of the Berlin era

Reference: HR



5.3.2.3. **Type: trapeze with braces and logo**

Models: AMATEUR and JUNIOR

Origin: Vogtland

Period: until about 1953

Reference: HR



5.3.2.4. **Type: trapezoidal sheet with notches and logo**

Models: STANDARD - LUXUS

Origin: Vogtland

Period: until about 1953

Reference: HR



5.3.2.5. Type: cast lyre with braces and logo

Models: LUXUS - SUPER

Origin: Vogtland

Period: until about 1953

Reference: HR



5.3.2.6. Type: bolt-on trapeze with braces

Models: SUPER

Origin: Vogtland

Period: until about 1948

Reference: HR



5.3.2.7. Type: trapeze with braces

Models: JUNIOR

Origin: ABM Müller & Sohn

Period: since 1955

Reference: HR



5.3.2.8. Type: R-design

Models: STANDARD and higher

Origin: ABM Müller & Sohn

Period: since ca. 1956

Reference: HR



5.3.3. BRIDGES

5 types are known:

5.3.3.1. **Type 1:** S-shaped base with one extended end

This version can be found on prewar arched, symmetrical models.



Reference: Arjen Ehlers

5.3.3.2. **Type 2:** S-shaped base, symmetrical, mirror-inverted to type 1.

This design can be found above all on German Carve models. The curved end of the bridge base does no longer reach to under the pickguard, but is rather running parallel to it, thus clearing space for the assembly of electronic components. Also, the look is more pleasant.



Type 2 Front view Reference: HR / Type 2 Top view Reference: HR

5.3.3.3. **Type 3:** straight and symmetrical base

It was pretty much used on German Carve models.

Period: after the war until the end of the Berlin era.



Type 3 Reference: HR

5.3.3.4. **Type 4:** straight and symmetrical base

It was developed *after* the German Carve design.

Both the base and the upper / saddle part were weight-reduced by slots and holes: given the relative tallness of the ROGER bridges, this should have a positive effect on the acoustic sound transmission.

For two reasons the weight-reduced bridges were almost exclusively made of rosewood: first, they blend well with the fingerboards made from the same wood species. Second, the making of such sophisticated bridges from the costlier, harder and more brittle ebony would have been much more complex.



Type 4 Reference: HR

5.3.3.5. **Type 5:** the base on treble side is flush with the upper part.

Both the base and the upper part are hollowed like type 4.

Similar to type 2 the base was unilaterally shortened.

A second variant shows a unilaterally curved base extension.



Type 5, straight/Reference: HR - Type 5, curved/Reference: Tats Ohisa

5.3.4. PICKGUARDS

Three pickguard shapes can be found:

5.3.4.1. **Shape 1:**

Long version, sharp-angled at the neck attachment position.

It was above all mounted on the prewar, symmetrical models.

This design existed from 1930 until the end of the Berlin era.

Depending on the model the pickguards were bound with up to 5 layers.



Reference: HR

5.3.4.2. **Shape 2:**

Long version, sharp-angled both at the neck attachment position and towards the bridge.

It was above all mounted on symmetrical guitars.

This postwar development was used up to the end of the Berlin era.

Depending on the model the pickguards were bound with up to 5 layers.



Reference: HR

5.3.4.3. Shape 3:

Short version, sharp-angled both at the neck attachment position and towards the bridge.

It was the standard equipment on cutaway guitars.

Depending on the model the pickguards were bound with up to 5 layers.



Models: JUNIOR, three-ply ABS material

Models: STANDARD - LUXUS, celluloid material, 3 bindings

Models: SUPER, celluloid material, 5 bindings

Reference: HR

Reference: HR

Reference: HR

5.3.5. ROGER PICK-UPS

Detailed information on this subject in the article by Stefan Lob

<http://www.schlaggitarren.de/home.php?text=hersteller&kenn=54>

CHAPTER 6 - MISCELLANEOUS

6.1. HOW DO ROGER GUITARS SOUND?

Due to the special manufacturing of the top and back, a ROGER is closely related to a flat-top guitar. It isn't surprising that this relationship can also be perceived in the sound characteristics.

The tone can be described by the following attributes:

LOUD - PERCUSSIVE - ROSSIG (hot, "like a wild horse"),

with a very good response, a good projection and a fast attack. Frequently, the bass range and the "sustain" aren't too powerful, but the midrange is awesome. Due to the thick soundboards playing plugged through an amp causes little feedback problems.

I won't dare to make an evaluation about the electric sound, as the OEM FUMA pick-ups aren't known to rank among the premium class, but also because I don't consider myself to be knowledgeable enough in the "electric field".

As for me the acoustic playing takes priority, because it can best lure out the individual voice of any stringed instrument.

Due to their basic acoustic tone properties the ROGERS are very popular with the aficionados of the gypsy jazz style, but they shine as well in other musical genres.

The interested reader may allow a translator's note here, resulting from own experience with more than a dozen ROGER guitars:

While I fully agree to Herbert's statement above, little else is more individual and controversial than sound and tone.

The archtop guitar, an instrument rather based on the development of master violins in the 16th and 17th century than on conventional flat-top guitars, was introduced more than a hundred years ago. Since then, fired by the invention and spreading of the electromagnetic pick-up around the 1930s, it has almost exclusively been the small group of traditional jazz guitarists to *consistently* hold faith with their much-loved workhorses. It's not by chance, if by far most archtop guitar players were and still are looking for the best compromise between *acoustic and electric* sound in any of these guitars

Sometimes, it is not considered that the ROGER German Carve design, originally born out of necessity, is much closer to the conventional, cello-like archtop guitar concept than to the common flat-top guitar. WR definitely was an archtop guy. The main difference to the cello-like arched guitar is that the area of the body plates, where the arching was designated by the builder to be about right, is entirely placed within a relatively narrow range near the contour or - more precisely - near the recurve. Also, the dimensions and placement of the two "parallel" ROGER tonebars are very similar to some of the most well-known archtop guitars, meaning that the typical flat-top fan or ladder bracing is *not* found. For all this reason, the ROGER mode frequencies are much more related to the conventional archtop guitar than to the steelstring flat-top guitar. On the latter, as well, the transition of the string energy to the soundboard often happens differently through a fixed bridge, rather driven in a longitudinal torsion movement, as compared to the violin-related archtop guitar, where the construction facilitates up-and-down and side-to-side rockings also.

Similar to their prominent American counterparts, ROGER guitars are *not* delicate guitars. WR was an accomplished jazz guitarist who knew well from personal experience that plucked acoustic string instruments don't have a lot of horsepower and would easily be drowned out by other instruments, if no electrical guitar amplification was feasible. From this perspective, it is plausible that during the building of most ROGER guitars obviously any out of proportion, time-robbing "acoustic optimizing" working steps (tap-tuning, fine-graduation, building to stiffness rather than to dimension etc.) have not been considered - without detrimental consequences for the *electro-acoustic* properties. Thick solid tops are an elegant way to obtain a rich sound pattern and the most even tone balance and sustain - if you know how to implement a fine recurve. World-famous archtop guitar builders like D'Angelico and

D'Aquisto built this way, knowing that even the jazz guitar's purely acoustic, bowed sibling, the comparably sized cello, requires a top thickness at the heart of around 5 to 6 mm to meet these demands - and cello tops are higher arched than most archtop guitars! Also, thick solid tops reduce the chance of feedback without sacrificing tone.

After all, ROGER's quest for great acoustic tone was never given up. There is evidence enough that WR had set his heart on *full* hollow-body jazz guitars right into the 1960s - contrary to the fast changing spirit of the times and the general demand, back in the days. The sound of these instruments is largely radiated from the instrument itself as opposed to semi-acoustic and solid-body guitars. Also, unlike some of his former competitors, WR shipped the vast majority of his guitars equipped with a floating pick-up system that interferes less with the instrument's intrinsic acoustic properties than a top-mounted pick-up or even a set pick-up will do.

Some may experience that true German Carve guitars won't fully hit the refined acoustic tone of the few top class, light-weight archtop guitars that are hand carved according to acoustic-physical principles of violin or cello making, to yield a sublime balance and note-to-note separation, catch even the smallest attack/nuances, inherently present a wider dynamic response, a prolonged sustain etc.. However, isn't it doubtful if guitarists (and naturally their audience too), outside the classical genre, for all practical purposes and in almost any band context, can take advantage at all of - howsoever - first and foremost *acoustically* "ultra-refined" guitars? The reasons for this are mainly the necessary volumes on stage, even at small venues, under permanently changing live conditions, and the restrictions of transmitting extremely subtle sound qualities to the audience without having the huge equipment of a recording studio on hand.

Solo virtuosos who mainly play unplugged in their parlors, may experience something different though, but can't be considered to represent the benchmark of the guitar world.

It's not until the *electrical* playing, when the intrinsic archtop guitar qualities really come into effect: The fast attack, the wide dynamic range, the excellent tone separating and massive projecting. Any good pick-up can be installed on a ROGER, be it a clear-voiced single coil or a much-loved, warm sounding, full-size humbucker: a whole lot of the ROGER guitars will easily accept the mounting of the latter in a floating way, thus no major harm must be done to the instrument. Depending on the player and the setup, a German Carve ROGER can come amazingly close to the "reference American archtop sound" - if you would agree that this reference does exist at all, more or less a historical definition depending on listening habits. If desired, some players could like to accentuate another ROGER voice characteristic, hard to

put into words, sort of “bite and grit”: a hot, but never dull timbre. ROGER guitars are very well qualified for being used in Bebop, Hard bop and similar styles.

There may be some other fascinating kinds of instruments out there, but no other instrument is being played with such close physical contact and as intimately embraced as a vibrating, big-bodied jazz guitar. Father and son Rossmesl were among the most important and influential guitar builders to establish the jazz guitar in Germany - moreover, they have left some marks in American guitar building.

The word is that making vital and visceral music is primarily about transferring feelings: Original ROGER guitars definitely allow expressing a lot of them.

Important note:

To fully maximize the acoustic efficiency of a ROGER the using of heavy gauge strings is recommended. Any ROGER with a string set lighter than .013 won't bring about its full potential. Just don't worry, the ROGER necks will easily withstand this tension, if the fingerboard bonding is still all right!

My favorite strings are .013 roundwounds.

6.2. THE GERMAN CARVE ROGER-GUITARREN FROM THE MANUFACTURING ENGINEERING PERSPECTIVE

To someone like me, having devoted the full working life to the rationalization of organizational and manufacturing processes, it has been fascinating to study and evaluate the former ROGER production management. By the result I've been pleasantly surprised.

The following listing and explanation of various rationalization measures illustrate the significance of cost management in the house of ROGER:

6.2.1. RATIONALIZATION IN THE MANUFACTURING OF THE GERMAN CARVE SOUNDBOARD

- Enabling to use a reduced board thickness and parallel-grain board laminations
- The particular flat-top construction: savings in the processing time, no specific alignment of the bridge to the top necessary
- The particular routing procedure for the arching, the recurve and the hollowing of the body inside. Any labor-intensive, manual reworking was only needed to finish some transitions in relatively small areas.

6.2.2. RATIONALIZATION IN THE MAKING OF THE GUITAR BODY

- Only one single body shape and size necessary for the most popular and remunerative models
- The soundholes did not require subsequent work
- The soundholes were left unbound - except the SUPER
- The use of an economical binding on the popular JUNIOR models

6.2.3. RATIONALIZATION IN THE MAKING OF THE NECK

- The tapering central wood layer of the neck eliminated an extra handling to reach the right neck width taper
- The neck and heel reached almost their final profiles by routing cutters
- The tallness of the neck heel was often regulated by gluing-on pieces of scrap wood
- No need of an extra headstock layer due to the use of beautiful neck wood laminations
- No need of decorative headstock inlays
- The natural neck finish was used for all models, regardless of the body color
- No use of MOP logos and inlays; water decal logo since ca. 1957
- No costly ebony wood for making the fingerboards and the bridges until about 1959
- No MOP fretboard inlays until the end of the 1950s
- The neck and headstock of the best-selling JUNIOR models were left unbound
- The waiver of a metal bar / truss rod until the end of the 1950s
- The use of inexpensive, but good quality open-geared single tuners
- The use of ROGER embossed tuners for all models until the end of the 1950s

6.2.4. OTHER COST-SAVING MEASURES

- Almost no custom guitars were made, costly in terms of labor
- The finish was restricted to two color schemes: red-brown and natural
- The consequent utilization of materials and parts - nothing was ever thrown away
 - For example: all ever printed labels were used up. No extra label of the Berlin workshop Lützowstrasse existed. All those instruments were marked with leftover labels of the Lutherstrasse. The same was done after the move from Mittenwald to Neumarkt-Sankt Veit.
- Even the catalogs were a field of cost-cutting measures (see 6.6).

All these efforts were based on a high level of creativity and ingenuity.

WR had succeeded in transferring his main principle to his company:

MAXIMUM BENEFITS AT MINIMUM COST

It is noteworthy that all these cost slashing measures did *never* compromise the functionality or appearance of the guitars in any way. The cutback and the absence of any “bells and whistles” rather implicate sort of a timeless elegance, which is big part of the ROGER success story. [They never got under the disastrous one-way directive of some competitors who didn't make much more than essentially capitalizing on the 1960s guitar craze, dictating that their guitars - whether built under their own name or just bought-in from somewhere else - basically had to be made as cheap as possible.](#)

I don't know of any other company in this field that could boast an equally high degree of rationalization in manufacturing processes as was the case with ROGER. The single parallel which comes to my mind is the FENDER Company - but that was years later and far away!

6.3. THE SERIAL NUMBER LIST

The compilation of ROGER-GUITARREN that bear a numbered label is important and indispensable for the answering of questions on the following topics:

- The quantity determination
- The determination of both the date and the manufacturing site
- The “whys and ways” of changes and their chronological evaluation
- Historic in-house events and changes

The following spreadsheet contains the main features that are relevant to the guitar identification. In the column “Manufacture Date” a few dates are in bold type: they designate instruments of which either the exact date of the former sale is known, or which have particular design features which allow them to assign to a limited time frame. The interpolation of such basic data enables the calculation of the date of manufacture for any serial numbers in between, which results in a product sales curve throughout the entire manufacturing. Once the date of manufacture is designated to the serial numbers, you can also roughly determine the moments of diverse product changes. The corresponding formulas are underlaid in the table. Of course, the more reliable basic data this curve has, the more accurate the result will be.

For this reason my big request to all owners of ROGER guitars:

If you are the proud owner of a still unlisted, labeled instrument with recognizable serial number, please write all data according to the order as shown in the list. It would be really great, if someone could even give some additional chronological information about the initial purchase. Please, send me an email and some photos of the guitar on which the individual features can be seen. I give my word that I will update the list from time to time.

Please, do not forget to tell what to include in the “reference” column: THANK YOU!

EXCEL ROGER SERIAL NUMBER LIST at the End of the document!

6.4. EVALUATION OF THE SERIAL NUMBER LIST

As is common with collectibles, the question of quantity is of great interest. The answer is often difficult and time-consuming. In this case it was convenient that ROGER guitars - unlike, for instance, Artur Lang guitars - often show a filled-out label, presenting the consecutive serial number. Nevertheless, as you can imagine, the compilation and evaluation of the serial number table wasn't too easy to achieve.

The first task was to find out the meaning and classification scheme of the serial numbers. From all research it is beyond doubt that the numbers are consecutive and start with No 1. However, there is a time leap of numbers at the start of the Mittenwald workshop.

Chronological evaluation of the serial numbers:

- From 1930 until early 1940: no. 1 to about no. 350
- From 1930 until the introduction of the German carve in 1946: ca. no. 535
- From 1930 until the end of the Berlin era in 1953: ca. no. 1,016
- From the start in Mittenwald to 1960: no. 1,500 to about no. 2,800
- The last originally numbered guitar should be close to no. 3,500

Guitars with serial numbers between 350 and 3,000 should have a maximum chronological deviation of *less than one year* with regard to the above given interpolated dates and the actual manufacturing date.

However, from about serial number 3,000 the deviation may be larger, as the sale numbers decreased dramatically from ca. 1963. Moreover, in this period there is no single instrument indicating a reliable date of origin.

Total number of officially numbered ROGER-GUITARREN: Ca. 3,100

In the aforesaid number of pieces *only guitars bearing a filled-out serial number label* are included. However, my extensive photo archive comprises a big number of ROGER guitars carrying blank labels without any model specification or serial number. In addition, there are unlabeled guitars, which at least partially could have been built from original ROGER parts

after the final close down. The proportion of all these instruments in the total number could be as high as 30%.

It is obvious that WR on purpose did not mark part of his production for fiscal reason, to further increase the profit - like many of his competitors also did.

Considering these unnumbered and unlabeled guitars, a total of well above 4,000 ROGER guitars could have been made.

6.5. ADDITIONAL INFORMATION ABOUT THE QUANTITY OF SOME MODELS

The double cutaway LUXUS SPECIAL model, launched in Mittenwald, was only made within three small production circles.

- A total of 10 units in Mittenwald
- A similar quantity in Neumarkt-St. Veit in the early 1960s
- Two guitars built by Helmut Buchsteiner in Neumarkt-St. Veit in 1968

The ELECTRIC and ELECTRIC BASS guitars were also launched in very small numbers, mainly because there was no demand for these models - according to the ROGER luthier staff.

This could also be the reason why to date I am not able to offer one single photo of an existing LUXUS SPECIAL or an ELECTRIC 1963 BASS from my photo gallery.

6.6. CATALOGS AND PRICE LISTS

When I tried to put the available brochures in chronological order, I met my Waterloo. Neither an issue date nor any other chronological indication could be found. So I pondered approaching the catalog dates by means of well-known changes of some models. The confusion was only bigger. The solution did not become apparent before I was thinking about to explore this subject with regard to existing, minimal catalog modifications.

As we have learned, an important event happened on 17 August 1952, when the Berlin newspaper "Telegraf" published that article, addressing in the handover of the ROGER guitar no. 777 to Johannes Rediske (see 2.7.).

In the run-up to that newspaper report, photo documentation was held in the workshop in Lützowstrasse. The pictures reveal several evolutionary steps of the guitars, plus a staff photo at the exhibition / sales room. One photo points to the scraping around a soundboard's recurve by means of a small thumb- or violin maker's plane. The hand holding the plane belongs to Klaus Andrees, at that time a young student of architecture, working at the

ROGER Company. Quite revealing is the fact that exactly the same photos have been reused for the printing of the Mittenwald and Neumarkt-St. Veit brochures a number of years later.

The schematic catalog outline was divided into three chapters:

First, an introductory section was put in front with some grandiose product advertizing.

In the second part some manufacturing steps were shown, plus a portrait of the boss himself.

The third part included pictures and the specifications of the guitar models.

When the guitar specification changed, quite often only the description was updated, whereas the corresponding pictorial material remained unchanged. However, any stock of outdated brochures has been used up for economic reasons, even many years later.

Conclusion: The catalog model description and representation do not always represent the status quo at the respective time. For this reason, the catalogs are non-reliable in correlation to any model changes over the time.

CATALOG PICTURES:

All catalogs can be downloaded as PDF files on www.schlaggitarren.de

- <http://www.schlaggitarren.de/uploaded/23.pdf>
Katalog 1 Berlin 1930 – 48 / Die Bilder zeigen ausschließlich gewölbte Modelle
- <http://www.schlaggitarren.de/uploaded/24.pdf>
Katalog 2 Berlin 1948 – 53 / Die abgebildeten Modelle haben German-Carve
- <http://www.schlaggitarren.de/uploaded/25.pdf>
Katalog 3 Berlin - Bilder 1951 / gedruckt von J. Schmidt 03.02.51 Markneukirchen
- <http://www.schlaggitarren.de/uploaded/26.pdf>
Katalog 4 Mittenwald / Neumarkt
- <http://www.schlaggitarren.de/uploaded/27.pdf>
Katalog 5 Mittenwald - Flyer 57
- <http://www.schlaggitarren.de/uploaded/28.pdf>
- Katalog 6 Mittenw / Neumarkt
- <http://www.schlaggitarren.de/uploaded/29.pdf>
- Katalog 7 Neumarkt - Faltprospekt
- <http://www.schlaggitarren.de/uploaded/30.pdf>
- Katalog 8 Neumarkt - englisch
- <http://www.schlaggitarren.de/uploaded/31.pdf>
Katalog 9 Verstärker – Tonabnehmer
- <http://www.schlaggitarren.de/uploaded/32.pdf>
Katalog 10 - Preislisten

CLOSING REMARKS

Some time ago, I started thinking about writing a brief report on Wenzel Rossmeisl and his "Guitarren", so to speak as an addendum to the state of the knowledge; some new information had been accumulating over the years. It should never have comprised more than 4 pages. At this point, I simply couldn't imagine how many information would be revealed about WR, his company and his guitars. So, the present story is not only about describing the design, the making and the evolution of his instruments, it also pictures WR's personal life: a life, on the one hand characterized by hard work and great success, on the other hand also affected by tragical throwbacks and misfortune.

Today, whenever I touch and play a ROGER guitar, I feel a certain emotional attachment to its master designer in my heart, a feeling that could well express my best compliment to WR.

My task was to gather facts, to piece together a tricky puzzle. If this effort has been successful, it would be reward enough.

Though reasonable scrutiny has been applied, it is more than likely that my report will need correction or amendment in some places. I would feel very grateful for any valuable further information shedding light upon some inconsistencies or still unknown facts. Also, reporting any relevant news about ROGER in the future would be a pleasure.

6.5. ACKNOWLEDGMENTS

I would like to express my gratitude to those who gave strong support during my research. Without their valuable information and documentary material a detailed report on the life and work of WR would not have been possible.

Thomas Buhé

Due to his close relation to the Rossmeisls and his vast experience on the subject of jazz guitar I owe him a myriad of technical, historical and intimate information including the entire letter correspondence with Marianne Rossmeisl.

Aged 92, Thomas Buhé is the pioneering jazz guitar artist and teacher in Eastern Germany - pretty sure the oldest living witness. His well-documented experiences, which he also has made accessible in his book MY KALEIDOSCOPE, have been a rich source of information.

Klaus Andrees

He is the former student of architecture whose right hand will be forever immortalized in the ROGER brochures. He willingly provided extensive information and documents about his time at ROGER.

Adolf Feil

From 1956 to 1961 he worked as a guitar maker for ROGER. From 1966 to 1969 he headed the Munich store. His profound knowledge of the full ROGER manufacturing, the nature, the timing and extent of changes as well as his knowledge of operational and organizational practice have been inestimably valuable for my article.

He is still busy today in his own workshop, founded in 1990.

Helmut Buchsteiner

From 1959 to 1961 he worked as a trained guitar maker at ROGER, together with Adolf Feil. A master maker in 1968, he took over the lean for the ROGER Company, until end of 1969. A lot of information about the Neumarkt-St. Veit period was provided by him. More details about him and his instruments can be found in the section "Hersteller".

Dieter Hense and Wolfgang Übel

Both were former employees in WR's Markneukirchen workshop and have shed light upon that place of work.

Hans Joachim Naydowski

He is a cousin of Roger Raimond Rossmeisl. I learned much from him about the life-style and social environment of the Rossmeisl's.

Erwin Rossmeisl

He is a distant relative of WR from the Dutch Rossmeisl line - and a hobby genealogist. This lucky circumstance and Mr. Rossmeisl's helpfulness I owe some detailed information about the siblings of Wenzel Rossmeisl.

Dr. Elmar Kesenheimer

He is a jazz cat who - besides the music - is much interested in musical instruments including their origin, structure and sound. Some of his suggestion, research and information have been included in this report. When I asked him, if he would be willing to translate the actual ROGER article into English, he spontaneously agreed. Worldwide many guitar enthusiasts will be delighted with this very good news.

Peter Strasser, Dr. Martin Kemmler, Kield Andersson

They are guitar freaks who hold near and dear the history of German Schlaggitarren, along with the instruments. Their suggestion, search and information have been very valuable.

Stefan Lob

My special thanks go to Stefan Lob who browsed the databases of the Markneukirchen Musical Instrument Museum for useable data and also made a large contribution by providing contacts, information, pictures, and serial numbers. He spared no effort to put this comprehensive, updated report online.

My thanks go to all close and casual friends, collectors and guitar nuts who have contributed suggestion, information and data for this article.


Herbert Rittinger, in May 2012

[Translated into English by Elmar Kesenheimer \(old_fret@freenet.de\)](mailto:old_fret@freenet.de), in August 2012

TABULATION AND ANALYSIS OF THE ROGER SERIAL NUMBERS												author: Herbert Rittinger	retrieved June 2012		
cons no.	LABEL - DETAILS					Headstock			Fretboard	Carving		Particularities	Manufa. date	Reference	
	ser.no.	origin	model name	cut	font	shape	no.	logo-inlay	logo	inlays	top				back
1	35	Berlin	STANDARD	NON	Fraktur	symm.	A1	no	white	block+rhombus	arched	arched	separate headst.+ MOP inlays	Jan 36	buhé
2	39	Berlin	SUPER	NON	Fraktur	symm.	E1	no	white	block+rhombus	arched	arched	separate headst.+ MOP inlays	Feb 36	Klaub Andrees
3	50	Berlin	STANDARD	NON	Fraktur	symm.	A1	no	white	block 1x diago.	arched	arched	refinished, 1-piece-back, ebony fretb.	May 36	MK
4	109	Berlin	STANDARD	NON	Fraktur	symm.	A1	?	?	block+rhombus	arched	arched	separate headst.+ MOP inlays	Jun 37	Stefan Senger
5	133	Berlin	bTANDART	NON	Fraktur	symm.	A1	no	white	block+rhombus	arched	arched	separate headst.+ MOP inlays	Sep 37	Strasser
6	200	Berlin	SUPER	NON	Fraktur	asymm.	E1	no	black	block+rhombus	arched	arched	separate headst.+ MOP inlays	Aug 38	Arjen Ehlers
7	243	Berlin	SUPER	NON	Fraktur	asymm.	?	no	black		arched	arched	?	Mar 39	Karl Lotwig
8	273	Berlin	STANDARD	NON	Fraktur	symm.	A3	no	white	block	arched	arched	2 wedge-sh. Perloid inlays in headstoc	Aug 39	lacquer cracks
9	280	Berlin	SUPER	NON	Fraktur	asymm.	E2	no	engraved	block / triangle	arched	arched	separate headst.+ MOP inlays	Sep 39	ebay 22.10.2005
10	?	Berlin	STANDARD	NON	Fraktur	symm.	A1	no	white	block+rhombus	arched	arched	separate headst.+ MOP inlays	prewar	ebay 22.04.2006
11	301	Berlin	STROMLINIE	NON	Fraktur	symm.	A1	no	white	block 1x diago.	arched	arched	separate headst.+ MOP inlays	Jan 40	lacquer cracks
12	346	Berlin	JUNIOR	NON	Fraktur	symm.	?	?	?	bar	arched	flat	back mahogany	Sep 45	euroguitars
13	399	Berlin	SUPER	NON	Fraktur	asymm.	E3	trapez. w	black	rhombus+dot	arched	arched		Apr 46	ebay 07.11.2005
14	490	Berlin	LUXUS	NON	Fraktur	asymm.	E?	trapez. ?	?	keine	German	German	trapez. headstock inlay missing	May 47	Marcus Sieg
15	517	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	dots	arched	flat	back unbound, parall. neck heel	Sep 47	ebay 09.03.2010
16	526	Berlin	JUNIOR	NON	Fraktur	symm.	C	trapez. b	white	dots	arched	flat	back unbound, parall. neck heel	Oct 47	Squarepeg
17	535	Berlin	SUPER	NON	Fraktur	asymm.	E6	trapez. b	white	block diagonal	arched	arched		Dec 47	ebay 09.05.2010
18	547	Berlin	LUXUS	NON	Fraktur	symm.	C1	trapez w	black	block	German	German		Jan 48	G. Schulz
19	557	Berlin	STANDARD	NON	Fraktur	symm.	C1	trapez. w	black	rhomboid	German	German	6 rhomboid fretboard inlays	Mar 48	Schrading M.
20	565	Berlin	SUPER	NON	Fraktur	asymm.	E4	trapez. w	black	block 3x diago.	German	German		Apr 48	banjoworld
21	594	Berlin	SUPER	NON	Fraktur	asymm.	?	?	?	block diagonal	German	German		Aug 48	banjoworld
22	600	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	bar	German	flat		Sep 48	ebay 26.08.2007
23	604	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. w	black	bar	German	flat	ebony fingerboard	Oct 48	euroguitars
24	605	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. w	black	bar	German	flat		Oct 48	ebay 21.05.12
25	618	Berlin	SUPER	CA	Fraktur	asymm.	?	?	?	block diagonal	German	German		Dec 48	euroguitars
26	673	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	bar	German	flat	beech back	Aug 49	HR 212
27	684	Berlin	STANDARD	CA	Fraktur	symm.	C2	trapez. b	white	block	German	German		Sep 49	MK
28	688	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	bar	German	flat		Oct 49	ebay 14.06.2011
29	711	Berlin	JUNIOR	NON	Fraktur	symm.	C?	?	?	bar	German	flat	rosewood back	Jan 50	euroguitars
30	723	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	bar	German	?		Mar 50	MK
31	733	Berlin	JUNIOR	CA	Fraktur	symm.	C2	trapez. b	white	bar	German	flat		Apr 50	Harto S.H./Lob
32	736	Berlin	JUNIOR	CA	Fraktur	symm.	C2	?	?	rhomboid	German	flat	rhomboid inlays not orig.	May 50	Ol' Fret
33	757	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	bar	German	flat		Aug 50	ebay 25.03.2006
34	801	Berlin	STANDARD	CA		symm.	C2	trapez. b	white	block	German	German		Feb 51	nate_lamy
35	824	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	bar	German	flat		May 51	MK
36	907	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	bar	German	flat		May 52	Byl Henk
37	921	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	bar	German	?		Jul. 52	Huber Johann
38	985	Berlin	JUNIOR	NON	Fraktur	symm.	C2	trapez. b	white	bar	German	flat		May 53	Kris Floru
39	988	Berlin	SUPER	CA	Fraktur	symm.	C2	trapez. b	white	block inlays	German	German	symm. headstock; 8 fretb. inlays	May 53	Kris Floru
40	1000	Berlin	SUPER	CA	Fraktur	symm.	E5	trapez. w	black	block diago.spl.	German	German		Jul. 53	Kessel junior
41	1012	Berlin	STANDARD	NON	Fraktur	symm.	C	?	?	block	German	German		Sep 53	euroguitars
42	1016	Berlin	SUPER	CA	Fraktur	symm.	C2	trapez. b	white	block	German	German	symm. headstock; 8 fretb. inlays	Sep 53	ebay 25.08.2012
43	1500	Mittenw./Karw.	STANDARD	CA	sans serif	symm.	C2	trapez. b	white	block	German	German	circular neck profile	Oct 55	Guitar Center
44	1508	Mittenw./Karw.	JUNIOR	NON	?	symm.	C?	?	?	bar	German	German	overhauled neck; logo removed	Oct 55	Lob 12.01.2010
45	1551	Mittenw./Karw.	SUPER	CA	sans serif	asymm.		trapez. b	white	block+inlays	German	German		Dec 55	lacquer cracks
46	1565	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C	no	?	bar	German	German		Dec 55	Markgraf
47	1610	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C3	no	black	bar	German	German		Feb 56	euroguitars
48	1617	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C3	no	black	bar	German	German		Feb 56	ebay 10.06.2011
49	1618	Mittenw./Karw.	STANDARD	CA	sans serif	symm.	C2	trapez. b	white	block	German	German		Feb 56	Ol' Fret
50	1638	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C2	trapez. b	white	bar	German	German		Mar 56	Lob-REF10
51	1647	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C2	trapez. b	white	bar	German	German		Apr 56	Old. Music Stat.
52	1648	Mittenw./Karw.	STANDARD	CA	sans serif	symm.	C2	trapez. b	white	block	German	German	R-tailpiece	Apr 56	Old. Music Stat.
53	1666	Mittenw./Karw.	STANDARD	CA	sans serif	symm.	C2	trapez. b	white	block	German	German	R-tailpiece	Apr 56	ebay 22.06.2010
54	1673	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C2	trapez. b	white	bar	German	German		May 56	ebay 03.06.2010
55	1678	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C2	trapez. b	white	bar	German	German		May 56	HR 202
56	1693	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C2	trapez. b	white	bar	German	German		May 56	Guitar Center Nr.
57	1705	Mittenw./Karw.	JUNIOR-bEM	CA	sans serif	symm.	C	no	?	bar	German	German	logo removed	Jun 56	ebay 17.10.2007
58	1714	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C2	trapez. b	white	bar	German	German		Jun 56	ebay 31.12.2006
59	1721	Mittenw./Karw.	JUNIOR	CA	sans serif	symm.	C3	no	black	fretboard repla.	German	German		Jul 56	Ol' Fret
60	1727	Mittenw./Karw.	STANDARD	CA	sans serif	symm.	C?	trapez. ?	?	block	German	German		Jul 56	euroguitars

cons no.	LABEL - DETAILS					Headstock			Fretboard	Carving		Particularities	Manufa. date	Reference
	ser.no.	origin	model name	cut	font	shape no.	logo-inlay	logo	inlays	top	back			
61	1735	Mittenw./Karw.	LUX. ULTRA	CA	sans serif	symm. C2	trapez. b	white	block	German	German		Jul 56	ebay 20.11.2005
62	1737	Mittenw./Karw.	LUXUS	CA	sans serif	symm. C2	trapez. b	white	block	German	German		Jul 56	Hunklinger
63	1758	Mittenw./Karw.	JUNIOR	NON	sans serif	symm. C3	no	black	bar	German	German		Aug 56	ebay 19.02.2010
64	1810	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	black	bar	German	German		Oct 56	unknown
65	1817	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	black	bar	German	German		Oct 56	ebay 10.06.2011
66	1860	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	black	bar	German	German		Dec 56	ebay 19.03.2011
67	1870	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C	no	?	bar	German	German	neck replaced from a STANDARD	Jan 57	euroguitars
68	2022	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	black	bar	German	German		Jul 57	ebay 29.04.2006
69	2077	Mittenw./Karw.	LUX. ULTRA	CA	sans serif	symm. C3	no	black	block	German	German	R-tailpiece	Sep 57	HR 206
70	2087	Mittenw./Karw.	STANDARD	CA	sans serif	symm. C2	trapez. b	white	block	German	German		Oct 57	ebay 02.08.2009
71	2089	Mittenw./Karw.	SUPER	CA	sans serif	asymm. E7	no	black	block	German	German		Oct 57	Ol' Fret
72	2151	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	black	bar	German	German		Dec 57	desliep
73	2195	Mittenw./Karw.	LUXUS	CA	sans serif	symm. C3	no	?	block	German	German		Feb 58	euroguitars
74	2252	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	black	bar	German	German		May 58	HR 203
75	2259	Mittenw./Karw.	LUX. ULTRA	CA	sans serif	symm. D2	no	black	block	German	German	ebony fretboard + MOP	May 58	Lob 22.03.2010
76	2277	Mittenw./Karw.	JUNIOR	CA	?	symm. C?	no	?	bar	German	German	logo removed	Jun 58	ebay 27.02.10
77	2289	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	black	bar	German	German		Jun 58	euroguitars
78	2331	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. D2	no	black	bar	German	German		Aug 58	Ol' Fret
79	2479	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. D2	no	black	bar	German	German	neck+headstock binding	Mar 59	ebay 21.02.2010
80	2518	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. D2	no	black	bar	German	German	neck+headstock binding	Apr 59	manningsmusic.
81	2610	Mittenw./Karw.	LUXUS	CA	sans serif	symm. D2	no	black	block	German	German	ebony fretboard	Aug 59	Rolf Horr
82	2629	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. D2	no	black	bar	German	German		Sep 59	Schrader H.
83	2655	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. D2	no	black	bar	German	German		Oct 59	MK
84	2688	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	black	bar	German	German		Dec 59	ebay 26.11.2007
85	2708	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. D4	no	relief b	block	German	German	neck+headst. binding, blockinlays	Jan 60	Dorn Michael
86	2724	Mittenw./Karw.	LUXUS	CA	serif	symm. D2	no	black	block	German	German	ebony fretb.+MOP+neck reinf.	Jan 60	HR 204
87	2741	Mittenw./Karw.	JUNIOR	CA	serif	symm. D2	no	black	bar	German	German		Feb 60	MK
88	2747	Mittenw./Karw.	LUXUS	CA	serif	symm. D2	no	black	block	German	German	ebony fretboard	Feb 60	Knu 89
89	2771	Mittenw./Karw.	JUNIOR	CA	serif	symm. D2	no	black	bar	German	German		Mar 60	euroguitars
90	2820	Mittenw./Karw.	JUNIOR	CA	serif	symm. D2	no	black	bar	German	German		Jun 60	ebay 28.04.2012
91	2859	Mittenw./Karw.	JUNIOR	CA	serif	symm. D2	no	black	bar	German	German		Jul 60	ebay 09.11.2006
92	2909	Mittenw./Karw.	STANDARD	CA	serif	symm. D2	no	black	block	German	German		Sep 60	ebay 24.04.2007
93	2946	Mittenw./Karw.	JUNIOR	CA	serif	symm. D2	no	black	bar	German	German		Nov 60	MK 2100460
94	2947	Mittenw./Karw.	SUPER	CA	serif	asymm. E7	no	black	block diagonal	German	German		Nov 60	ebay 13.07.2008
95	2961	Mittenw./Karw.	JUNIOR	CA	serif	symm. D2	no	black	bar	German	German		Dec 60	Uli Weber
96	2982	Mittenw./Karw.	SUPER-F	CA	sans serif	asymm. E7	no	black	block split	German	German	ebony fretboard + MOP	Dec 61	Rechner Dom.
97	2987	Mittenw./Karw.	LUX. ULTRA	CA	serif	symm. D2	no	black	block	German	German		Jan 62	HR 208
98	3017	Mittenw./Karw.	LUX. ULTRA	CA	serif	asymm. E	no	relief ?	block	German	German		Mar 62	euroguitars
99	3037	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	?	bar	German	German		Apr 62	euroguitars
100	3062	Mittenw./Karw.	JUNIOR	CA	sans serif	symm. C3	no	black	bar	German	German		Jun 62	Armin Billens
101	3112	Mittenw./Karw.	JUNIOR	CA	serif	symm. D1	no	gold	block	German	German	ebony+block inlays+neck bind.	Sep 62	Ol' Fret
102	3229	Mittenw./Karw.	JUNIOR	CA	serif	symm. D2	no	black	bar	pressed	pressed	pressed top and back	May 63	Brand Michael
103	3248	Mittenw./Karw.	JUNIOR	CA	serif	symm. D2	no	black	bar	German	German		Jun 63	ebay 22.12.2009
104	3252	Mittenw./Karw.	STANDARD	CA	serif	symm. D2	no	black	block	German	German		Jul 63	MK
105	3268	Mittenw./Karw.	JUNIOR	CA	serif	symm. D	no	?	bar	German	German		Aug 63	euroguitars
106	3277	Mittenw./Karw.	LUXUS	CA	serif	symm. D2	no	black	block	German	German		Sep 63	Lob-Steppat
107	3390	Mittenw./Neum.	JUNIOR Exp	CA	serif	symm. D1	no	gold	bar	German	German	blue stamp Neumarkt-St. Veit	Sep 64	Ol' Fret
108	3406	Mittenw./Karw.	JUNIOR	CA	serif	symm. D3	no	relief w	bar	German	German		Nov 64	ebay 04.12.2011
109	3424	Neum.-St. Veit	SUPER-F	CA	sans serif	asymm. E	no	relief b	block diagonal	German	German	ebony + Perloid, blue stamp	Jan 65	Ol' Fret
110	3449	Mittenw./Neum.	STANDARD	CA	serif	symm. D3	no	relief w	block	German	German	blue stamp Neum., alu reinf.	Apr 65	HR 210
111	3474	Mittenw./Neum.	JUNIOR	CA	serif	symm. D3	no	relief w	bar	German	German	blue stamp Neumarkt-St. Veit	Jul 65	Kleinanzeigen
82/54 GX	Mittenw./Neum.	JUNIOR	CA	sans serif	symm. D1	no	gold	bar		German	German	LABEL wrong classification		Old. Music Stat.
69 02 24	Mittenw./Neum.	SUPER-F	CA	sans serif	symm. E	no	relief b	block slanted		German	German	Buchsteiner era, new LABEL	Feb 69	Harto S.H.
333	Berlin/ Roger	SUPER spez.	deep	Fraktur	asymm. E5	trapez. w	black	block 1x diago.	arched	arched		Roger JR. for Django Reinhard	1951	agas-schmitz
401	Berlin/ Roger	SUPER spez.	deep	Fraktur	asymm. E5	trapez. w	black	bar	arched	arched		Roger JR. for Teddy Göpner	1952	HR-Göpner
404	Berlin/ Roger	SUPER spez.	deep	Fraktur	asymm. E5	trapez. w	black	bar	arched	?		Roger JR.	1952	Tsumura Collect.
777	Berlin/ Roger	SUPER spez.	deep	Fraktur	asymm. E5	trapez. w	black	block 1x diago.	arched	arched		Roger JR. for Johannes Rediske	17.08.52	Klaub Andrees

cons	LABEL - DETAILS					Headstock			Fretboard	Carving		Particularities
	no.	ser.no.	origin	model name	cut	font	shape	no.	logo-inlay	logo	inlays	

 The guitars highlighted in yellow are newly added to the serial number list on occasion of the update.