

# THE NEW Gibson BANJOS



GIBSON, Inc.  
KALAMAZOO, MICHIGAN

## GIBSON TENOR BANJO, Style TB-1

**Gibson** The Gibson Tenor-banjo, Style TB-1, has been designed with the end in view of providing tenor-banjo players with a "Guaranteed for a Lifetime" Gibson tenor, built of carefully selected material and possessing a characteristically snappy and "peppy" tenor banjo tone, at a medium price, and in the face of constantly rising material and labor markets.

The TB-1 combines high-grade workmanship and exceptional tonal quality. The rim and neck are finished in rich, antique-brown mahogany. The rim is built of white ash veneered with straight-grained hard white maple and the neck is fashioned from best quality straight-grained hard white maple.

The finger-board is extended with 20 ovalled nickel silver frets, six pearl position dots and five ivory pyralin side position dots. Length of scale, 19". Size of head, 10½".

The head is high quality calfskin, selected. It is stretched over an especially constructed one-half inch tubular brass bearing band, perforated at certain intervals and certain angles to obtain a sensitive support for the vibrated head.

The machine-head is heavily nickel plated and has ivory pyralin buttons. Latest design grooved stretcher-band, straining hooks and nuts and hook brackets, as well as tailpiece, rim bar and co-ordinator are also beautifully nicked.

The headpiece is inlaid with Japan pearl ornament, "The Gibson". The nut is bone. The bridge is a special Gibson model, non-tipable.

The TB-1 is supplied with No. 507 Gibson "Faultless" waterproof, side-opening carrying case, lined with silk-plush, or with No. 505 Corduroy Cover.

"Guaranteed for a Life-time"

Ralph Dexter is considered one of the premier banjo players of America and formerly with such well known organizations and stars as Eva Shirley, Elsie Maines, So Long Letty, Hotel Ambassador Orchestra, Dexter and Tremont, Halletts Orchestra, Paul White-man's Club Orchestra and now with Lou Gold and his orchestra at the Wigwam Club in New York City. Ralph Dexter says of the Gibson Banjo:

"I never knew what tone a Gibson Banjo had until last Thursday night when I used the Gibson Banjo for broadcasting from WJLN station here in New York City and when people who heard it on their sets told me how clear the banjo tone was, I then played the same banjo at the Wigwam Club and it was noticed by many there. I can't say too much for your banjo as it is 100%. I surely will use this banjo in all work done by me."



Style TB-1 is supplied completely equipped with Gibson Tone-Projector, arm-rest and finger-rest. (Equipment not shown in illustration.)

## POINTS OF SUPERIORITY COMMON TO GIBSON MASTERTONE BANJOS

1. *The Mastertone Rim and Tone-Tube Construction*, an exclusive Gibson feature, represents the most important development ever made in banjo construction, and is standard equipment with all Gibson Mastertone Banjos. It is superior to any other type of bearing band used to support the stretched vellum head because it accomplishes certain definite purposes, hitherto never realized, that is, it provides:

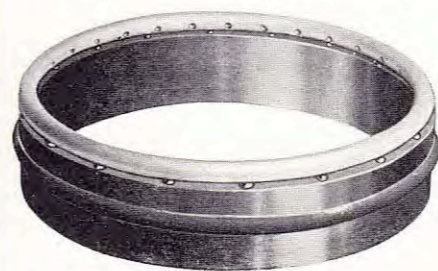
(a) *A Floating Head* which is obtained through the use of (b) *A Non-friction, Full-floating Tone-tube* in place of the usual rigid bearing band and (c) *The Ball Bearing Contact* at twenty points between Tone-tube and rim, thus affording the highest degree of vibratory sensitiveness ever obtained in banjo building. These constructional features, together with the (d) *Two Tuned-to-Pitch Air Chambers*, the angle-perforated Tone-tube and the main Tone-Projector-formed air-chamber, which each operate to reinforce the overtones that give tonal brilliancy, furnish (e) *Correct Tenor Voicing* and a (f) *Phenomenally Balanced, Big, Powerful, "Carrying" Tone*, in each instrument of the Mastertone family, ideally suited to the most exacting tonal requirements of that instrument because of proper proportional relation existing between size of head, length of scale, cubical capacity of air-chambers, etc. The Gibson Mastertone Banjo is the only banjo family instrument on the market embodying the above scientifically developed constructional points responsible for tone preeminence.

2. *The Gibson Tone-Projector*, an exclusive Gibson feature, represents another of the most important developments in banjo construction and is standard equipment with all Gibson Mastertone Banjos. It is superior to any of the multitude of resonators, amplifiers, accousticons, etc., now on the market because it thoroughly and definitely accomplishes certain purposes, i. e., it supplies:

(a) A correctly tuned air-chamber, reinforcing all the notes on the banjo to the n'th degree. (b) A sound-hole placed where it should be, of a shape to do the most good, of a size to tune the air-chamber correctly. (c) A back pleasing in appearance, not in the way, adding to the beauty of the instrument, unnecessary to remove to tighten the head. (d) Possibility of changing tone color—or augmenting banjo snap and piquancy when necessary, or of enriching the tone to a new melodiousness at will. (e) It also adds to, not lessens, the ease with which an instrument can be held, and is light and artistic in appearance, not heavy and clumsy. The Gibson Mastertone Banjo with its Tone-Projector equipment is the only vellum-head instrument affording all of these points of superiority.

### The Tone Tube

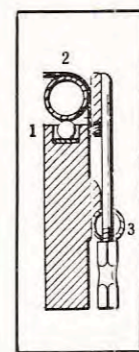
and ball bearing contact Floating Head Feature is shown below. Note the Tone-Tube; the ball point contact; the angle-cut sound holes; the smooth, uninterrupted inner and outer surfaces of the rim.



3. *Tension Tube*, an exclusive patented Gibson feature, which makes possible a stronger, and at the same time lighter rim, as it eliminates the need for brackets. With brackets, it is necessary to cut through the rim for each bracket. This, of course, weakens the wood, making a heavier rim necessary to insure permanency of construction. Moreover, the Gibson bracketless rim presents a more attractive appearance than the bracket rims commonly used, besides furnishing a more evenly distributed support for the tension hooks.

4. *Gibson Co-ordinator*. Another exclusive Gibson feature, combining the Gibson tension-rod and heel lever for distributing string tension for

adjusting the tilt of the neck, and adjusting the height of action. Through the use of this exclusive, patented device, we are able to make a very light rim, and at the same time so supported that it is impossible for rim to buckle. It is also possible by a simple adjustment of this tension-rod to raise or lower neck by pulling the heel of the neck closer to the rim or allowing it to recede a little, neutralizing the effect of the string tension on the neck and rim. Thus the inevitable readjustment of action necessary in all stringed instruments because of climatic changes, string stresses, etc., can be easily and quickly made, and "high" or "low" action may be secured to suit the needs of the player.



### The Ball Bearing

contact and tension ring principle of the Gibson bracketless rim is illustrated above. Note the steel ball (1) counter-sunk in rim. There are twenty of these balls supporting the Tone-Tube (2), each ball having only two points of contact—above with the Tone-Tube; below with a metal disk. Note also detail of the Tension Tube method of tightening the vellum head. Hooks pass through the Tension Tube as shown (3). When hook nuts are tightened, the Tension Tube is drawn against shoulder of the rim at the same time the stretcher band is drawn down. Thus the tension load is evenly distributed about the entire rim instead of at a number of points as is the case with brackets. The Gibson bracketless rim presents a smooth inner surface uninterrupted by nuts or rivets. Minimum number of parts; nothing to get out of order; maximum strength; minimum weight and upkeep expense.

5. *Rim Bar*. Another Gibson banjo innovation, which successfully displaces, in effectiveness of operation, the old fashioned taper post. Used in conjunction with the co-ordinator, it affords a very flexible adjuster for tilt of neck, height of string action and for distributing string tension. It also furnishes absolute protection against any possible tendency toward warping in the rim.

6. *Arm-rest*. Standard equipment on all Gibson Mastertone Banjos. Extends about one inch above the stretcher-band, is for the protection of the coat sleeve, provides a smooth surface upon which to slide the arm, and assists noticeably in the tremolo by raising the arm so that the wrist will easily clear the bridge. Attached with special lock-nuts, and adjustable.

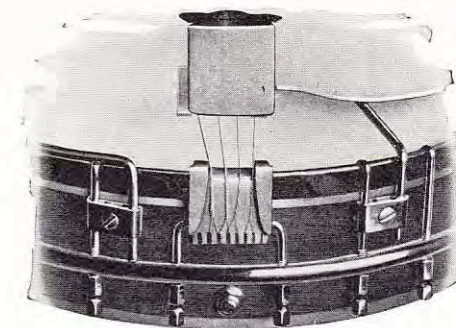
7. *Finger-rest*. Made of ivory pyralin and fastened to the instrument by means of special lock-nuts which permit it to be quickly put on or taken off the instrument, or adjusted as to position to suit the individual player. Standard equipment with all Gibson Mastertone Banjos.

8. *Machine-heads*. A peg-head does not work satisfactorily with wire strings, unless the string drum itself is so small that it lacks durability, for it winds up too quickly. Geared pegs have no advantage over machine-heads, are cumbersome, heavy and expensive. The specially designed Gibson Banjo machine-head does away with the disadvantages of the peg-head or the ordinary machine-head, besides adding much to the artistic appearance of the instrument.

9. *Voicing*. Complete voicing necessary to an adequate Banjo section in the orchestra is represented by our family of Banjo instruments. We have Mandolin-banjo or soprano; the Tenor-banjo, or tenor; the Cello-banjo, or baritone and bass, and the Guitar-banjo for accompaniment—all correctly voiced.

10. *Bridges*. We have found that the tone of the Banjo depends to a great extent upon the bridge. We have, therefore, after considerable experimentation and investigation, designed bridges for our different Banjo instruments which enable the player to secure the particular quality of tone most desirable for his particular instrument,—for the Tenor-banjo or Mandolin-banjo, a snappy brilliant tone which will force its way through the tonal mass of almost any number of orchestral instruments and which is, therefore, especially suited to the needs of the dance orchestra player; for the Cello-banjo, a substantial, solid, mellow tone of true baritone quality, and for the Guitar-banjo, a powerful, harp-like tone.

11. *Every Gibson Banjo is permanently guaranteed against faulty workmanship or materials.*



### Gibson Rim Construction

Showing Gibson Universal silvered brass tail piece and cover, finger-rest and arm-rest and adjustable clamps, tension tube; outside co-ordinator adjustment (center below tail piece).

# The Gibson Banjo Family

INCORPORATING THE WONDERFUL NEW

## MASTERTONE CONSTRUCTION

### Gibson "MasterTone" Specifications

Styles TB-4, MB-4, GB-4 and CB-4

**TONE PROJECTOR:** Five-ply curly maple veneer, sound-hole and rim bound with ivory pyralin, inlaid around edge with double black pyralin rings, finished in Cremona brown sunburst, lock and bolt heavily silver-plated and satin-finished.

**RIM:** The rim is beautifully flamed curly maple. A satin-finished silver-plated tension ring, through which the straining hooks pass, rests against a shoulder on the outer side of the rim, so that no bolts, brackets or clamps are required.

**NECK:** Three-piece select curly maple with narrow strip of ebony through center to fingerboard for re-inforcement and insurance against warping.

**FINGERBOARD:** Solid ebony (not veneered). Extension. Durable nickel-silver oval frets.

**HEAD:** Highest quality calfskin, carefully selected, stretched and tested.

**METAL PARTS:** Fine machine-heads, heavily silver-plated and satin-finished. Machine-head plates hand engraved. Sturdy, well built straining hooks, fit snugly into the stretcher-band groove, so there is no possibility of tearing the clothing. The hooks pass through the tension ring and are made fast by hexagon long nuts. Gibson patent co-ordinator for adjusting action, rim tension, angle of neck, etc. Gibson patent tail-piece or string-holder has hand engraved removable cover, can be used with or without cover and is built to accommodate both loop and knot strings. A round, cold-rolled steel rim-bar—a distinct improvement over the old fashioned taper post—is another Gibson innovation. The arm-rest and finger-rest brackets are attached to the straining hooks with specially constructed clamps—easy to detach, but holding the parts rigidly when in position. The Tone-Tube—Masterpiece of Gibson Banjo construction—is built of tubular brass, perforated on the inner diameter with holes of suitable size, and is supported by ball-bearings resting on metal disks set in holes counter-sunk in the rim. This construction affords the most sensitive bearing possible for the stretched head. Special Gibson wrench for tightening straining-hooks and adjusting co-ordinator and rim-bar. The flesh-wire is a sturdy  $\frac{1}{8}$ " square section brass ring. All metal parts, excepting the flesh-wire, are heavily silver-plated and beautifully satin finished.

**BRIDGE:** Special Gibson model, hard maple with glued-on ebony saddle.

**NUT:** Best quality pearl.

**TRIMMINGS:** Six pearl position dots in fingerboard.



GIBSON  
TENOR  
BANJO  
STYLE  
TB-4

with five tortoise celluloid side position dots. Mother-of-pearl buttons on machine-head. Back of rim, and edge of fingerboard, heel of neck and head-piece are bound with fine quality ivory pyralin. Head-piece handsomely inlaid with Japan pearl ornamentation, consisting of small ornament, "The Gibson" and fleur-de-lis.

**FINISH:** Rim finished in handsome shaded Cremona brown. Back edges of rim in ebony veneer. Head-piece ebony veneer, front and back. Neck beautifully blended from rich Cremona brown at heel to beautiful natural maple finish at head.

"GUARANTEED FOR A LIFE-TIME"

**Gibson** The tenor voice of the banjo ensemble. Strung, tuned and pitched the same as the tenor mandola, and a fifth lower than the mandolin or violin. Mandolin or 'cello fingering can be used. Beautiful in design, original in constructional features, unsurpassed in finish; peppy, powerful, but always a musical instrument.

Braced extension fingerboard with 27 frets. Length of scale, 19". (21" scale, non-extension fingerboard supplied on order.) Size of head,  $10\frac{1}{2}$ ". Equipped complete with Gibson Tone-projector, Gibson Arm-rest and Gibson Finger-rest. Supplied with No. 507 Gibson "Faultless" waterproof, silk-plush lined, side opening carrying case, to fit.

### Dependable and Desirable

**DEPENDABLE BECAUSE** of its short scale and its consequent "fingering ease" and **practically complete elimination of string breakage—DESIRABLE BECAUSE** of its slender neck, its oval frets and its consequent "playing smoothness"; because of its light weight and the ease with which it is held and carried; because of the ease with which it is tuned and kept in tune, and, in addition to all these advantages because of its *wonderful, properly voiced, powerfully projected dance orchestra Tenor-banjo tone!*

"GUARANTEED FOR A LIFE-TIME"

**Gibson** "Always musical, yet plenty of 'snap' and volume in the Gibson Mandolin-banjo tone."

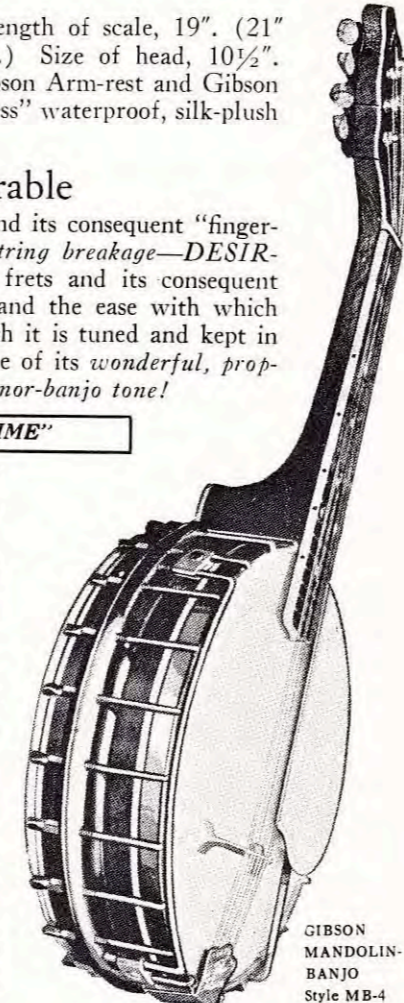
The soprano voice of the Banjo ensemble. Stringing, tuning, pitch and fingering the same as Mandolin. Distinctive in tone, construction, design and finish.

Braced extension fingerboard with 18 frets. Length of scale  $13\frac{7}{8}$ ". Size of head, 9". Equipped complete with Gibson Tone-projector, Gibson Arm-rest and Gibson Finger-rest. Supplied with No. 389 Gibson Faultless, waterproof, silk-plush lined, side-opening carrying case.

"It would be very difficult for me to find words to express my opinion of your wonderful new Mastertone Banjo. I have always used the Gibson since the first model Gibson Banjo appeared on the market and have watched the success of your improvements with the keenest interest. The new Mastertone is perfect like all other Gibsons—its piano-like tone and marvelous finish and action fill the wants of the most discriminating player or artist. As I have told you before, the Gibson is the 'crowned King of Banjo-Land'."—(Signed) Walter Kaye Bauer, Hartford.

### Gibson's Supreme Achievement in Banjo Construction—the Floating Head Feature of the MasterTone Design

with its ball-bearing, non-friction, full-floating tone tube support, provides the highest degree of vibratory sensitiveness ever obtained in banjo construction and a consequently brilliant, powerful, snappy and "carrying" tone—the tone best suited to the most exacting tonal requirements of the most critical dance orchestra tenor-banjoist.



GIBSON  
MANDOLIN-  
BANJO  
STYLE MB-4

### Gibson Mandolin-banjo Style MB-3



"Guaranteed for a Life-time"

### Gibson Tenor-banjo Style TB-3

Gibson Tenor-banjo, style TB-3, incorporating the full-floating, non-friction tone-tube and other Mastertone features, possesses, in common with the other Mastertone models, the brilliant, powerful, snappy and "far-carrying" tone that is the joy of the dance orchestra tenor-banjoist's heart. It is built from the same quality of honor-selected materials and finished in the same attractive color scheme as is the MB-3.

Braced extension fingerboard with 20 frets. Length of scale, 19". Size of head,  $10\frac{1}{2}$ ".

Equipped complete with Gibson Tone-projector, Arm-rest and Finger-rest.

Supplied with No. 507 Gibson "Faultless" waterproof, side opening carrying case, silk-plush lined, or No. 505 Corduroy cover.

"I like my Gibson because it gives me volume and quality with the correct voicing I have never before found in a Banjo. I am satisfied that with no other instrument it is possible to satisfactorily supply the exacting demands of the type of music played by the Isham Jones Orchestra, for our Brunswick recordings and our programs on the road and at the College Inn—Charles McNeil, Banjoist with Isham Jones Orchestra and author of the McNeil Chord System.

Gibson Banjo styles MB-3 and TB-3 are Mastertone instruments. They are distinctly Gibsonic in every respect, embodying the marvelous full-floating head device as well as other exclusive Gibson constructional features, and possessing powerful, penetrating, balanced tone.

The Gibson Mandolin-banjo, Style MB-3, is made of straight grained hard white maple, finished in a beautiful, rich, dark red mahogany, with the neck blending out from the mahogany at the heel to clear natural maple finish at the head.

Braced extension fingerboard with 18 frets. Length of scale,  $13\frac{7}{8}$ ". Size of head, 9".

Equipped complete with Gibson "Faultless" waterproof carrying case, side opening, and silk-plush lined, or No. 503 Corduroy Cover.



### Gibson Guitar-banjo Style GB

"A big, powerful, pure tone, with the resonance of a harp."

The Guitar of the Banjo ensemble.

Stringing, tuning, pitch and fingering the same as the Guitar. Played regular guitar style or with the plectrum. In the Mandolin or Banjo Orchestra, regular guitar part is used. Used successfully in small dance combinations, where piano is not available.

The most valuable addition to the plectral choir in years.

Braced extension fingerboard with 24 frets. Length of scale,  $24\frac{3}{4}$ ". Size of head, 14".

Equipped complete with Gibson Tone-projector, Gibson Arm-rest and Gibson Finger-rest (as shown attached to Gibson Tenor-banjo, style TB-4).

Supplied with No. 441 Gibson "Faultless" carrying case. This case is of best grade, three-ply wood veneer, side opening, mounted on steel rim. Heavy grade waterproof Keratol covering, silk-plush lined. Equipped with lock and key.

### Gibson Cello-banjo Style CB

"What Gibson has done for the Mandolin and Guitar families, Gibson is now doing for the Banjo family."

The baritone voice of the Banjo ensemble. Stringing, tuning, pitch and fingering the same as the Mando-cello or Violoncello.

In dance work in a regular orchestra, the Violoncello part is used.

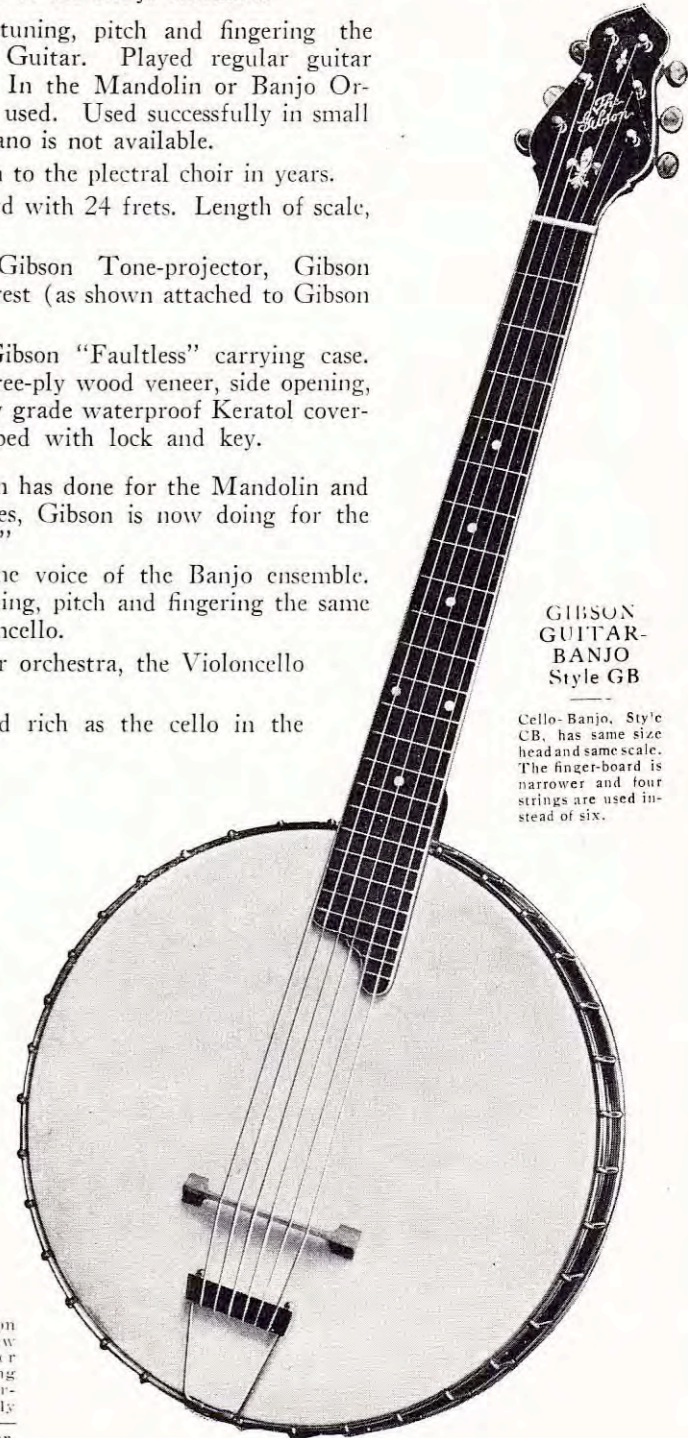
Powerful bass, mellow and rich as the cello in the upper register.

Braced extension fingerboard with 24 frets. Length of scale,  $24\frac{3}{4}$ ". Size of head, 14".

Equipped complete with Gibson Tone-projector, Gibson Arm-rest, and Gibson Finger-rest (as shown attached to Gibson Tenor-banjo, style TB-4).

Supplied with No. 441 Gibson "Faultless" waterproof, carrying case. This case is of best grade, three-ply wood veneer, side opening, mounted on steel rim. Heavy grade Keratol covering. Silk-plush lined. Equipped with lock and key.

"We feel very proud of our Gibson Banjo, made according to your new principles of construction. Its fuller volume and greater tone carrying power have added greatly to our orchestra. We have found it especially fine for phonograph reproduction."—(Signed) Frank Westphal, (Director, Westphal's Orchestra, Rainbo Gardens, Chicago.)



GIBSON  
GUITAR-  
BANJO  
STYLE GB

Cello-banjo, Style CB, has same size head and same scale. The finger-board is narrower and four strings are used instead of six.

"Guaranteed for a Lifetime"