

COMPARATIVE CHART SHOWING RELATIONSHIP OF MODERN STRING INSTRUMENTS

VOICE	MANDOLIN FAMILY	BANJO FAMILY	VIOLIN FAMILY	*GUITAR	TUNING
Soprano	Mandolin	Mandolin-banjo	Violin		Fifths—G-D-A-E
Tenor	Mandola	Tenor-banjo	Viola		Fifths—C-G-D-A
Baritone	Mando-cello	Cello-banjo	Violoncello		Fifths—C-G-D-A
Bass	Mando-bass	†Bass Banjo (See note) Five-string Banjo ‡Plectrum Banjo *Guitar-banjo	Bass-Viol		Fourths—E-A-D-G G Major Tuning—C-G, B, D. 5th string tuned to high G G Major Tuning—C-G-B and D Fourths—E-A-D-G-B-E (except G to B) A Major Chord—E-A-E-A-C#-E Same as Guitar with added harp strings
				*Guitar Hawaiian Guitar *Harp-guitar	

The term "fretted" is applied to all instruments of the mandolin, banjo and guitar groups to differentiate from the bowed string instruments (violin, etc.), the finger-boards of which do not have raised "frets" or bars to mark the intervals of half-steps. It will be noted that "fretted" instruments are divided into groups—the mandolin family, and the banjo family, or vellum-head instruments. The important difference between the banjo and mandolin families is in the substance from which the main sounding boards are made and the resulting difference in the tone produced. The thin, sensitive skin head, or sounding-board of the banjo produces a tone of quality and timbre quite different from the tone of an instrument with vibrating surface made of wood.

* The guitar, guitar-banjo and harp-guitar as well as the five-string banjo, can not be properly classified as either bass

or soprano instruments as the range of the guitar, guitar-banjo and five-string banjo, is from bass to soprano, and the harp-guitar has even greater range. These instruments should be classified as solo or accompanying instruments, similar to the piano or harp.

†The plectrum banjo (also called orchestral four-string banjo) is the same as the five-string banjo with the short fifth string eliminated. The plectrum banjo and the five-string banjo are popular for their characteristic minstrel-flavored tone quality and are often used as solo instruments and in orchestras.

‡The bass banjo is not in general use because of the impracticability of a skin head of the size required for a bass-voiced instrument. Mando-bass or bass-viol are used to supply the bass part in the banjo ensemble.

Organize a Gibson Orchestra

A GIBSON string orchestra may be organized and maintained, and made one of the most popular musical ensembles in your community, with less expense and effort and in less time than would be required to achieve a similar end with any other type of instrumentation. Be an organizer and enjoy the pleasure, profit and prestige gained by thousands of other fretted instrument lovers. We will help you. Write for particulars.

Become a Teacher

THERE is no more worthy or profitable vocation than that of teaching fretted instruments, organizing and conducting orchestras, coaching school and college clubs, etc. Splendid opportunities are open to ambitious young people, for the shortage of teachers is becoming more acute as the popularity of the fretted instruments increases. A great many of our most successful teachers have been and are being recruited from the ranks of amateur Gibsonites. Many are doing the work in their spare hours. If you wish to become a teacher, or are already a teacher, and wish to join the Gibson service organization, write us.

Music for complete Gibson orchestras, mandolin orchestras, banjo orchestras, quintets and quartets, as well as arrangements for solo, duet and trio playing may be secured from various publishers. Literally thousands of orchestrations are available, including all types of music from popular to classic. Many of these numbers are especially arranged for beginners' ensembles and afford beautiful effects with the least possible demand on the technical ability of the performers. If you will tell us your needs in fretted instrument music, we will supply a suggested list of numbers taken from various publishers' catalogs.

Instruction Books are available for each of the fretted instruments listed in the above chart and may be ordered from your Gibson representative. If he does not carry the books you want, write us.

How to Care for and Adjust the Gibson and other information useful to every Gibson owner is contained in the Gibson Hand-Book, a copy of which is supplied with each Gibson instrument. An invaluable reference book for Gibson players and teachers, including a list of parts and accessories. If for any reason you do not receive a copy with your instrument, your local Gibson dealer will supply you or we will send you a copy direct if you write us giving the serial number of your Gibson.

GIBSON INSTRUMENTS

BANJOS
MANDOLINS
MANDOLAS
MANDO-CELLOS
MANDO-BASSES
GUITARS
HARP-GUITARS



Catalog N

GIBSON INC.
FINE STRING INSTRUMENTS
KALAMAZOO, MICH., U.S.A.



FOR THE IDENTIFICATION AND DATING
OF
VINTAGE GUITARS, MANDOLINS AND BANJOS
CATALOGS FROM THE COLLECTION OF STANLEY BURG

These are scans of catalogs originally distributed to the public to describe the manufacturer's products available for sale at one point in time.

The intended use for these catalogs is historical research: vintage instrument identification and dating.

These catalogs are not offered here for sale or re-sale – They are only for the academic purpose of instrument identification, research and historical context. Please respect their use and do not reproduce, copy or distribute this information for any other purpose.

It is important to note that instrument catalogs are not always accurate in their descriptions of instrument specifications or the images used. While product improvements were constantly being made; catalogs often used older existing drawings, etchings or photographs. In some cases instruments were offered in catalogs that had been discontinued for years. For these reasons, catalogs can only be used as general guides for the dating and identification of vintage instruments.

If you are having trouble with some of the instruments details, we may be able to help. Feel free to contact us at:

ACOUSTICMUSIC.ORG:

<http://www.AcousticMusic.Org>



1—Gibson Girls.
2—Kansas City Gibson Orchestra.
3—Livery Quartet.

4—The Four Musical Kings.
5—The Rainbow Girls.
6—The Musical Cowboys.

7—American Hawaiian Quartet.
8—Billie Rialto and Laddie Lamont.
9—Jack Bell and His Band.

Gibson Three-fold Superiority

The Highest Standard of Tone, Construction and Utility

Gibson Tone

Rich, full, resonant; evenly balanced from the lowest to the highest note.

Phenomenal carrying power, with quality persisting no matter how great the demand on the resources of the instrument. *A Gibson does not sound strained even when forced.*

Every instrument correctly voiced, with an instrument to supply every voice required to complete the choirs of the string ensemble.

Gibson Construction

The "Last Word" in Fine Instrument Building

Distinctive in design—artistic and graceful, yet practical, with enduring beauty of finish that is a joy to the connoisseur.

Every Gibson is the handiwork of Gibson master craftsmen, built in conformance with scientific principles carefully worked out, proved and applied by Gibson acoustic and construction engineers.

Materials are selected from the world's best markets; woods carefully seasoned; every operation of the thousands required to complete a Gibson, subjected to careful oversight and inspection.

Gibson Utility

Accurate scale—every note true. Perfect finger-board, smoothly fretted; slender neck; delightfully easy action. Tunes easily and stays in tune.

The Gibson is easy to play and easy to care for. Gibson design and workmanship and numerous exclusive Gibson patented features insure maximum and permanent satisfaction with minimum upkeep effort and expense.

There is a Gibson for every purpose—professional, amateur orchestra, solo or small ensemble. Every instrument with adequate tonal capacity for the demands made upon it.

Gibson Instruments



TODAY, with Gibson the accepted standard of fretted instrument construction and tone the world over, it hardly seems possible that a bare quarter century has elapsed since Mr. Gibson upset the precedent of three hundred years by adapting to mandolin construction, the important principles discovered and applied by the old violin makers in the production of their masterpieces. The change was not as simple as it would seem, for the old construction bowl-shaped mandolin with its thin sweet tone, represented the ideal of many generations of mandolinists. *The new Gibson Mandolin concentrated so much progress in one lump that at first it actually seemed people would refuse to recognize the new instrument as a mandolin!* But the superior tone—so much superior “it didn’t sound like mandolin tone”—soon triumphed and established the mandolin on a new plane in the music world.

THE GIBSON MANDOLIN QUINTETTE

OVERNIGHT Gibson made the mandolin a serious musical instrument by eliminating the faults of the old construction—inaccurate scale, lack of durability and other structural weaknesses and faults which had handicapped players for centuries—and, above all, by replacing the old mandolin tone, sweet but diminutive, with the powerful, resonant and colorful tone which has made the name of Gibson famous.

This was but the beginning. The next step was to develop the lower voiced instruments to complete the ensemble, and today we have the modern Gibson mandolin quintet and orchestra, replacing the old, more or less colorless “mandolin clubs.”

Like a “choir” composed entirely of soprano singers compared to a well balanced quartet or quintet, the old mandolin club—soprano voiced instruments spread about on two or three parts with guitar accompaniment—was “thin” and insipid no matter how many players were used. *The Gibson mandolin quintet with a single player on each of the five parts, although the smallest possible complete fretted instrument combination, is yet capable of the utmost in the way of harmony, melodic and rhythmic figures and expression.* In voicing, pitch, stringing, tuning and fingering, the instruments of the

mandolin quintet correspond to the instruments of the violin quintet as follows:

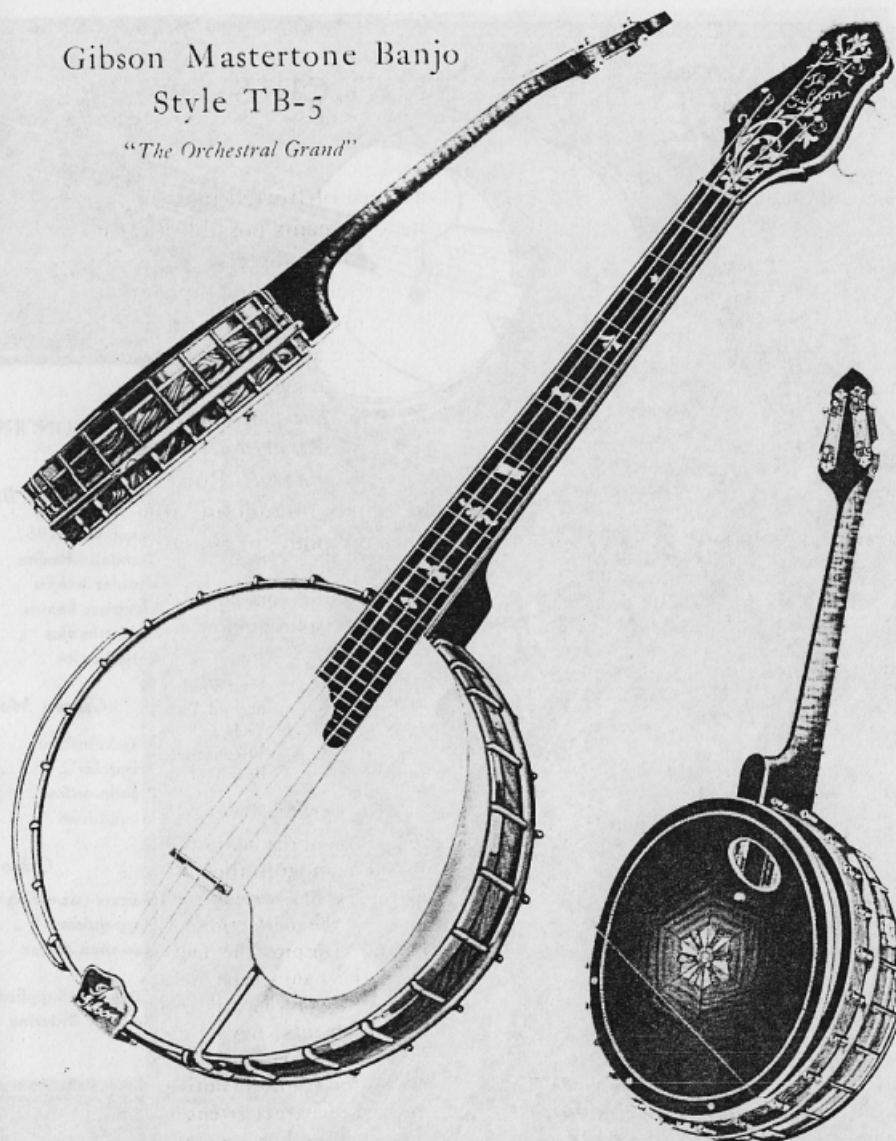
PLECTRAL QUINTET	REGULAR STRING QUINTET
First Mandolin	First Violin
Second Mandolin	Second Violin
Mandola	Viola
Mando-cello	Violoncello
Mando-bass	Bass Viol

THE GIBSON BANJO FAMILY

THE evolution of the banjo and the development and standardization of the Gibson Banjo family has wrought effects as far-reaching as the perfection of the Gibson Mandolin. Despite the fact that instruments of the banjo type were among the earliest of which there is record, vellum-head instruments never attained wide vogue until the five-string banjo, with its appealing tone and plaintive harmonies, commenced to attract attention in America and elsewhere. For several decades the five-string banjo and numerous variants with as many names, have held firm place in the hearts of music-lovers, but only very recently has banjo tone been generally recognized as essential in the orchestral ensemble—probably because in all these years and centuries, no banjo Stradivari had arisen to give serious thought to the construction of musical instruments practical for such use. (continued on page 9.)

Gibson Mastertone Banjo Style TB-5

“The Orchestral Grand”



A MASTERPIECE of banjo tone and construction—one of the most beautiful musical instruments ever made.

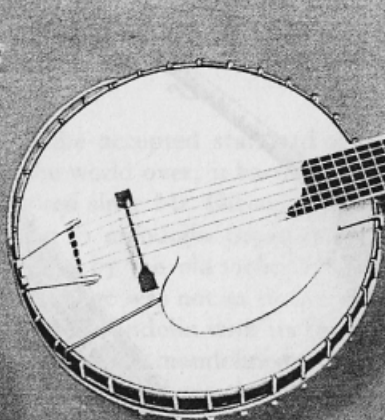
The blend and contrast of the iridescent pearl-pyralin rim and the gold metal parts, the beautifully shaded curly maple neck, the multicolored Japan pearl inlay—striking but not gaudy or ornate,—produce a perfect symphony of line and color which, combined with the tonal superiority and vastly improved mechanical features of the Gibson, would bewilder the senses of the banjo makers and players of yesteryear.

Embodying every Mastertone feature of construction, with a phenomenally balanced and brilliant tone, this instrument is a favorite with professional players, dance and recording orchestras, and is the choice of the artist or amateur who would have the “last word” in fine instrument construction.

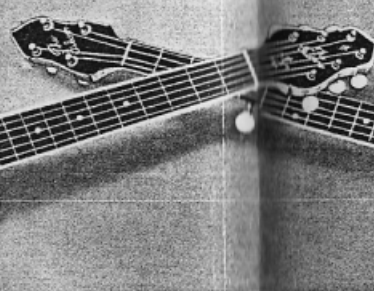
This model supplied in two styles; with 19 inch scale, extension finger-board, 27 frets, as pictured above, or with 21 inch scale, non-extension finger-board, 17 frets. When ordering, specify whether 19 inch scale or 21 inch scale is desired.



Mandolin
Style A-1



Guitar Banjo
Style G-B



Regular Banjo
Style R-B-3



Mandola
Style H-1



Mando Cello
Style K-4

Tenor Banjo
Style T-B-4

GIBSON INSTRUMENTS

Gibson Banjo Family

	Page
Tenor-banjos	39-42
Mandolin-banjos	43-44
Regular banjos	45
Plectrum banjos	45
Guitar-banjos	46
Cello-banjos	46

Gibson Mandolin Family

Mandolins	16-20
Mandolas	21-23
Mando-cellos	24-26
Mando-bass	27

Gibson Guitars

Guitars (six-string)	29-32
Harp-guitar	34-35
Hawaiian guitar	30
Cases and Supplies	50
Helps in Ordering	51

IMPORTANT: Careful study of, and frequent reference to, this color insert will materially enhance the interest and value of the Gibson Book.

Comparative sizes and the standard finishes of the various instruments illustrated and described in this book are shown on this plate. Each instrument appears in *actual colors*, as nearly as it is

possible to duplicate with printer's ink the beautiful finish of Gibson instruments. The eight engravings include one model each of the various Gibson instruments except the Plectrum banjo, Cello-banjo, Harp-guitar and Mando-bass. For larger plates and complete descriptions of these and other Gibson models, turn to pages indicated in the index above.



Mandolin Banjo
Style M-B-3



Guitar
Style L-2

Gibson Master Mandolin Style F-5

The "Strad" of Mandolins



THE Master Mandolin, with its superb tonal qualities and remarkable carrying power, has opened a new vista of musical opportunity to Mandolinists.

In many respects different from any other instrument heretofore made. A tone of marvelous richness and power is the result of these changes and improvements, which include (1) "f" holes instead of oval or round sound-holes; (2) larger sounding-board with bridge placed in the middle; (3) extension of finger-board elevated from

sounding-board; (4) neck joins body at fifteenth fret instead of twelfth fret; (5) new size air-chamber; (6) two tone-bars under the top; (7) top and back tuned to the pitch determined to be most desirable.

Matchless finish, with just enough ornamentation to emphasize the richness of the beautiful Cremona-brown shaded varnish.

Made from choicest materials, the Master Mandolin embodies the utmost of technical knowledge, skill and craftsmanship of the world's greatest mandolin makers.

GIBSON INSTRUMENTS

The tenor-banjo was first adopted as an orchestral instrument of rhythm, filling the gap between percussion and piano, but the tenor-banjo alone offers insufficient variety of tone color and in constant use is apt to become monotonous. Today we have the modern Gibson Banjo family with its choir of voices—soprano, tenor, baritone—with instruments tuned in fifths, providing an infinite variety of rhythmic and melodic effects in dance, concert and mandolin orchestras. In addition, the Gibson Banjo family with the guitar-banjo, supplies a complete instrumentation frequently featured in vaudeville, concert and dance combinations with or without addition of other orchestral instruments.

THE MODERN GIBSON MANDOLIN ORCHESTRA

THE modern mandolin orchestra is the most effective ensemble possible with the least possible technical demands upon the string

section, and, therefore, affords to music lovers generally the easiest access to the coveted privileges of ensemble playing.

With the mandolin quintet as above described, as the keystone, additions may be made to suit the will of the conductor, of course doubling various parts as required to balance with the other instruments added. Guitars, both harp and the six-string, are the first logical additions, with the guitar-banjo, cello-banjo, tenor-banjo and mandolin-banjo following somewhat in the order given. The piano is useful but not necessary, as abundant bass is provided by the mando-bass, harp-guitar, guitar, mando-cellos and cello-banjoes. Flutes, clarinets, bassoon and oboe as well as French horn come next; tympani possibly, but not so necessary with the banjo instruments present as they furnish rhythm. If the string players are numerous enough, additional instruments of the brass section may be effectively included.

Utility of Gibson Instruments

No other instruments are so easy to learn, afford so much musical satisfaction in return for minimum effort and expense, in minimum time, or offer such a wide range of usefulness, as do the mandolin, banjo and guitar, and these instruments are the natural choice of most beginners who have opportunity to know the facts and to hear the instruments demonstrated.

GIBSON'S EASY TO LEARN

WHILE the violin pupil is struggling to grasp but one phase of his studies—accurate intonation—the student of the fretted instrument is able to enjoy his instrument in both solo and ensemble playing. Moreover, with only a rudimentary knowledge of technic of any of the Gibson instruments, we are able to amuse and entertain our friends, play for our own enjoyment, or play a part in an orchestra or smaller ensemble.

BEST FOR AMATEUR MUSICAL ORGANIZATIONS

SCHOOL and college Gibson orchestras are too well known to need comment here. For the lodge, church, American Legions, Boy Scouts, Y. M. C. A., Y. W. C. A., the Gibson Orchestra is the most popular, most easily organized and maintained ensemble.

The absence of serious technical obstacles should not imply that these instruments are limited to amateur use, however, for quite the contrary is true. The photo-engravings in this book illustrate better than words the widely diversified uses for which Gibson instruments are practical.

THE GIBSON AN IDEAL MONEY-MAKER

IN concert work—solo or ensemble or in combination with other instruments—Gibsons are affording hundreds of musicians pleasant and profitable avocations.

In vaudeville, there is an almost endless range of usefulness for the Gibson, from the strictly conventional orchestra to novelty ensembles, duos, etc.

Dance orchestras composed entirely of Gibson instruments, either of the banjo family, or a combination of both the banjo and mandolin families, as well as dance orchestras using one or more Gibson banjos for rhythmic effects, or a section composed of banjos with the players doubling on mandolin, mandola, guitar and mando-bass, represent a more recent development in the use of Gibson instruments.

GREAT RECORDING ORCHESTRAS FEATURE GIBSON CHOIRS

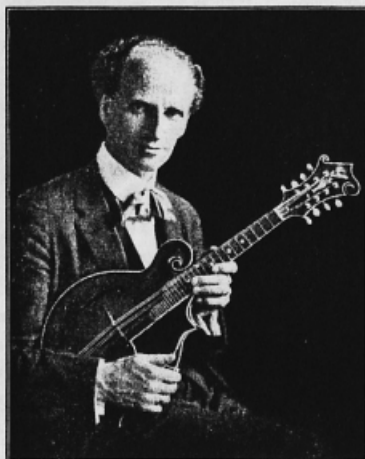
In the latter use, Gibson instruments have received wide recognition by the world's leading concert, dance and recording orchestras. The rich and varied tone color and rhythmic effects supplied by mandolin, mandola, mando-cello, mando-bass and guitar—used singly or in almost any combination—cannot be achieved in any other way. These effects, though long coveted by

composers, arrangers, and conductors, were never possible until Gibson provided instruments with tonal capacity adequate for use in the orchestral ensemble with its powerful brass, wood-winds, reeds, etc.

IDEAL MUSIC PALS

AND then there is a more intimate and personal use—in the home, in camp, on ship-board, at school or college—wherever there is need for the "companionship" of music. It is this phase of the Gibson's usefulness which has made it known as the "Music Pal of the Nation." In truth, *wherever there is music there is a place for a Gibson, and a Gibson for the place.* Whatever may be your particular need you will find that your Gibson makes music the personal and intimate factor in your life which it should be.

NOTE: The instruments of the Gibson banjo, mandolin and guitar families are listed in an interesting comparative chart on page 56. This chart shows the relationship of the various instruments singly and in choirs, as well as the close association of the fretted instruments with the violin or bowed family.



WILLIAM PLACE, JR.
Mandolinist

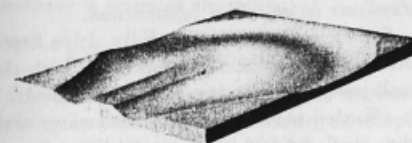
Using Gibson Master Mandolin exclusively

The Gibson Mandolins, Mandolas, Mando-cellos, Mando-bass, Guitars and Harp Guitar

EXCLUSIVE CONSTRUCTION FEATURES

Gibson Stradivarius Sounding-board and Back-board

GIBSON sounding-boards and back-boards are not bent, but are carved out of solid blocks of wood, and carefully graduated by hand from a certain thickness at the center to a delicate thinness near the outer edge.



A Gibson Top

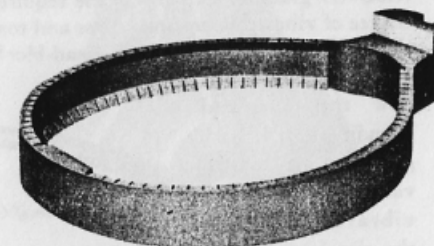
After completion of the first carving (upper side), the under side is carved, and the top then passes through hundreds of operations before it is ready for its important part in a finished Gibson.

The grain layers and fibres are thus left in their natural positions, free and sensitive. Sounding-boards are carved from Adirondack, West Virginia, Norway or Pacific Coast spruce, of the very highest grade and quality obtainable. The grain is long, straight and very close together, specifications calling for not less than twelve grains to the inch and from that up to thirty. The color is as near white as it is possible to obtain and the texture firm and clear. Back-boards are fashioned from the finest quality straight and curly grained hard Northern Michigan maple or birch, depending upon the style and grade of the instrument. Quality is always the prime and essential consideration in the purchase of raw materials from which Gibsons are to be constructed; price is entirely secondary. Thus are Gibson purchasers assured, absolutely, of long and satisfactory service from

their instruments, both from the standpoints of standing-up quality and tonal superiority.

Gibson Rim Construction

RIMS of Gibson Mandolins, Guitars, Mandolas, etc., are lightly and substantially built. The maple rim, less than a tenth of an inch thick when finished, is so sensitive that it responds freely to, and is a definite aid to, the vibrations set up in the sounding-board and back-board. At the same time, the mahogany tail-block and head-block and the maple top-block, located where there is least vibratory sensitiveness, afford staunch solidity of construction. Observe the amply proportioned but very light basswood lining to which the sounding-board and back-board are glued. Straight and curly grained hard Northern Michigan



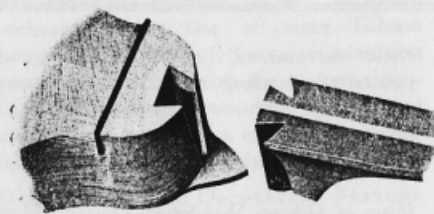
Gibson Mandolin Rim

All Gibson Mandolins, Guitars, Mandolas, Mando-cellos and Mando-basses have similar rim construction.

maple is used exclusively in Mandolin and Guitar rims; hard Northern Michigan maple, straight or curly grained, for top-blocks, and British Honduras mahogany for head-blocks and tail-blocks.

Gibson Lock-joint Dove-tail Construction

BELOW is shown the lock-joint dove-tail with which all Gibson mandolin and guitar family instruments necks are fastened to the body. Observe the tapering dove-tail which insures an absolutely tight and



Dove-tail Lock Joint

infallible fit of neck to body. This construction is so solid and permanent that it is impossible to apply a string tension at the nut that will be sufficient to pull the neck from the head block. It is one of the numberless Gibson construction features that make possible the Gibson guarantee.

Gibson Mandolin Assembly

NOTE the sturdy yet sensitive construction of the Gibson Mandolin; how the sounding-board and back-board, scientifically and relatively graduated to obtain the required degree of vibratory responsiveness and tone reinforcement, are glued to head-block, tail-block and lining; how the graduated sounding-board with gradual or Stradivarius arching secures vibration clear to

the rim instead of through just a small circumference surrounding the bridge. As the vibrations travel away from the bridge, they lose force, but the wood becomes thinner. The vibrations, though weakening in force as they travel, meet less and less resistance from the top, which is most sensitive at the points where the vibrating impulses are least powerful. Thus the

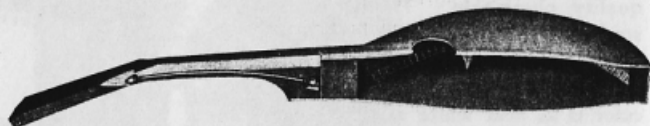
graduated Gibson top has the effect of a heavy but extremely sensitive sounding-board, strong enough to withstand the high string pressure required to give pulsations to the entire top; *sensitive enough to respond to the lightest touch.*

Observe how the sounding-board is supported with a top brace of just the required proportions to give the powerfully vibrated bridge sufficient reinforcement to prevent any settling of the top under the bridge and to prevent any checking tendency at the sound-hole. With the Gibson tilted neck, high bridge and extension tail-piece maximum string pressure is secured at minimum string strain, vibrating the larger and thicker sounding-board, and thus securing a bigger tone, *which it is impossible to duplicate in any other construction.*

See how the neck is solidly drive-fitted into the head-block and top-block with the lock-joint tapering dove-tail—how the neck is afforded insurance against warping with the steel bridge truss. All instrument building knowledge at the present time available has been called upon in the building of Gibson instruments to produce, first, unquestioned tonal pre-eminence, and second, life-time stability of construction.

Gibson Truss-rod Neck

THE Gibson truss-rod neck is one of the most important forward strides ever made



Cross Section of Gibson Mandolin without Finger-board or Trimmings

in mandolin and guitar construction. Recently developed in the Gibson Experimental Laboratories, and adopted as a Gibson construction detail only after months of careful observation, it offers security against that bugaboo of mandolin and guitar players—the ever-so-slightly warping neck. Nothing but the most carefully selected Michigan maple or British

Honduras mahogany has been used in the fashioning of Gibson mandolin and guitar necks, but no matter how carefully selected the material, or how painstaking the work-

entirely overcome the sharpening of tones in the upper positions, and to make the scale absolutely perfect in all positions.

The adjustable bridge is an exclusive Gibson feature and is standard equipment on all mandolins, mandolas, mando-cellos, and guitars listed in this book.



Gibson Truss-rod Neck

manship, when wood alone is used with its powerfully working internal forces, the tremendous string tension at the nut will occasionally tend to warp the neck. The cold rolled and coppered steel truss shown in the sectional view renders neck warping entirely a thing of the past.

Gibson Adjustable Bridge

THE Gibson adjustable bridge is an innovation in mandolin construction, developed in the Gibson Experimental Laboratories and represents perhaps the most important single achievement in string instrument construction since the production of the first Gibson.

The ebony string saddle engages, through a hole in either end, two threaded metal studs which are set in the base of the bridge. The saddle rests on a threaded nut on each stud and may be raised or lowered by turning these knurled nuts. With this bridge, high or low action preference can be quickly gratified. Moreover, when the action is raised the pressure on the top is also increased, and the tone is thereby made more brilliant; conversely, by lowering the action, less pressure is exerted on



Front of Bridge, saddle raised

Rear of Bridge, saddle lowered

the top and there is a tendency toward a softer and mellower tone. The bridge saddle is constructed with string bearing off-sets of such spacing and depth as to

scale—as close as the nature of a fretted finger-board will permit. The Gibson scale is noted for its extraordinary exactness—every note true in every position. Gibson finger-boards are all fashioned from solid ebony. Frets are of a nickel-silver composition, very hard, so that they show very little string wear, even with most constant use, and are not subject to rusting from

Gibson Perfect Scale Finger-board

THE Gibson standard scale, as built up in various Gibson mandolin family instrument finger-boards, is practically the corresponding violin family instrument standard

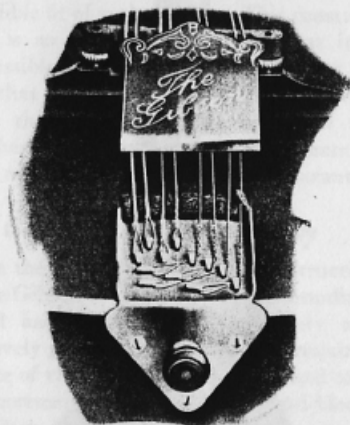


Gibson Finger-board

perspiration of the fingers. They are of proper height to permit the entire pressure of end of finger to rest on the strings, thus insuring a light touch, and are rounded or made oval so that the glissando is performed with the greatest possible ease. Shifting is facilitated by position dots in upper edge of finger-board, in addition to the regulation position dots inlaid in front of finger-board.

Gibson Extension Tail-piece

THE tail-piece illustrated is a Gibson product, originated in the Gibson Experimental Laboratories. The "half-hitch" bearing on the winding at the loop end of the strings tends to distribute the tension so that the



Gibson Extension Tail-piece or String-holder
(Cover removed.) Note the secure "half-hitch," also the substantial end-pin.

pull does not come entirely upon the loop, thus doing away largely with slipping, unraveling of windings and consequent flattening of the string.

This tail-piece is an economical feature as it tends to materially reduce string breakage.

An ebony end-pin, firmly set through the base of the tail-piece into the tail-block, relieves the screw fastenings of strain, and is also convenient for attaching cord or ribbon when playing in a standing position.

Gibson Elevated Guard-plate

THE Gibson guard-plate or finger-rest is elevated and free from the sounding-board. The sounding-board is thus not tied up with



Gibson Elevated Guard-plate or Finger-rest

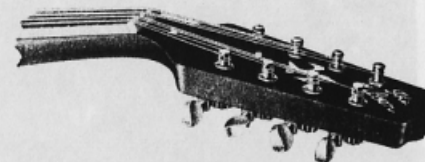
Note that the guard-plate is not attached to bridge; the only contact is at side of neck and extreme edge of rim—no chance to interfere with vibration.

inlaid, glue-fastened, non-vibrating material which retards the vibrational properties of the wood, but is left free and therefore its power to magnify tone is materially increased. The elevated guard-plate makes the use of a high bridge and tilted neck possible, which give greater string pressure and obtain a more powerful and greater volume of tone.

Another vantage point of the elevated guard-plate is that it is easily removed and replaced, if damaged or worn out, without depriving the player of his instrument for longer than the few minutes necessary to make the change. Checking or cracking of sounding-board due to natural tendency of the inlaid celluloid plate to pull and draw is also done away with. Adjusted at just the right position in relation to the strings, the Gibson elevated guard-plate affords a flat gliding surface to gauge accurately the dip of the pick and so facilitates right-hand technic.

Gibson Machine-head Superiority

GIBSON machine-heads have vertical setting of string drums, thus permitting the greatest possible convenience in stringing and unstringing. The very provoking rattling, so often largely due to the use of inferior machine-heads, is absent in Gibsons because the worm is built tightly into the gear. Hardened metal in those parts also prevents wearing and consequent "jumping of cogs." The proper "pitch" of worm and gear—that is, the number of revolutions of the machine-head button necessary to revolve the string post once—has been scientifically established so that precise and exact nicety of tuning is readily obtained. There is also afforded a steady, uniform constancy of action which pre-



Gibson Machine-head

Note that each string drum is set in a metal bushing.

vents strings suddenly sharpening or flattening. The open, uncovered gear permits each part to be oiled or repaired as necessity may require, without having to remove the entire back plate. String drums have metal bearings or bushings, making a neat, trim appearance, snug in fit, wear-resisting, with permanently close adjustment of gears and easy tuning action.



Isham Jones and His Orchestra

NOTE—Mr. Jones features besides the Gibson Tenor-banjo played by Chas. McNeil, a Gibson string section, various members of the orchestra doubling on Gibsons as required.



St. Louis
Gibson Club

Gibson Artist Model Mandolin, Style F-4

A BEAUTIFUL instrument; full, resonant, well-balanced tone; great carrying power. Artists are especially partial to the distinctive design, which is not only artistic, but provides easy access to the high positions on the finger-board.

Highest Gibson standards of workmanship and material throughout. Sounding board, finest Norway spruce. Back and rim, air-seasoned Michigan curly maple, beautifully figured. British Honduras neck, shaded to match the sounding-board and back-board which are finished in rich dark mahogany shaded to golden "sunburst." Head-piece veneered front and back; front inlaid with iridescent Japan pearl. Cream-white ivoroid binding on front and back edges of instrument, edge of sound-hole,

sides of finger-board, upper edge of head-piece. Ivoroid and variegated wood inlay around sound-hole. Extension finger-board of choice Gaboon ebony; twenty-four nickel-silver frets; standard inlaid position dots; pearl on front and shell on side. Slender, non-warpable neck, Gibson patented truss-rod construction. Adjustable compensating bridge, extension string-holder, new style finger-rest—all exclusive Gibson patents. Best quality machine-heads, onyx ivoroid buttons. Japan pearl nut. Extreme length 27 inches, weight packed for shipping 11 pounds.

A wonderful instrument which will improve with age like a fine violin.

MASTER MODEL MANDOLIN, STYLE F-5, illustrated on page 8



Gibson Melody Maids

Gibson Artist Model Mandolin, Style F-2

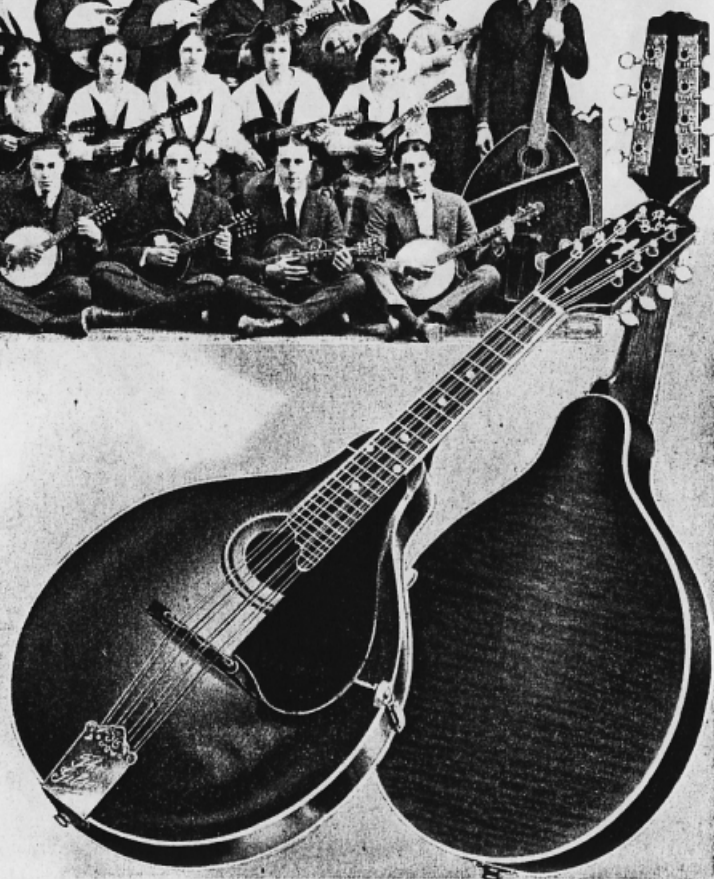
THIS instrument, built in the same design as Style F-4, is another splendid example of Gibson craftsmanship and tone. The finish is a beautiful blend from dark mahogany to sunburst. Sounding-board select Norway spruce of regular, narrow grain. Air-seasoned maple rim and back. British Honduras mahogany neck (patented non-warpable truss-rod construction); ivoroid bound, solid Gaboon ebony extension finger-board; twenty-four nickel-silver frets; standard position dots, front and side; head-piece veneered front and back, front inlaid with pearl. Bone nut. Ivoroid-bound, oval

sound-hole; purfling inlay of fancy colored woods and ivoroid center. Ivoroid binding on upper edge of rim. Elevated guard-plate, adjustable compensating bridge, extension string-holder—all exclusive Gibson patents. Fine nicked machine-heads; onyx-ivoroid buttons. Same dimensions and weight as style F-4.

This model, and styles F-4 and F-5, are favored not only by soloists and mandolin orchestra players, but the striking design and powerful, pleasing Gibson tone have made them welcome additions to the ensembles of leading dance and recording orchestras.



Mansfield, Ohio,
High School
Mandolin Orchestra



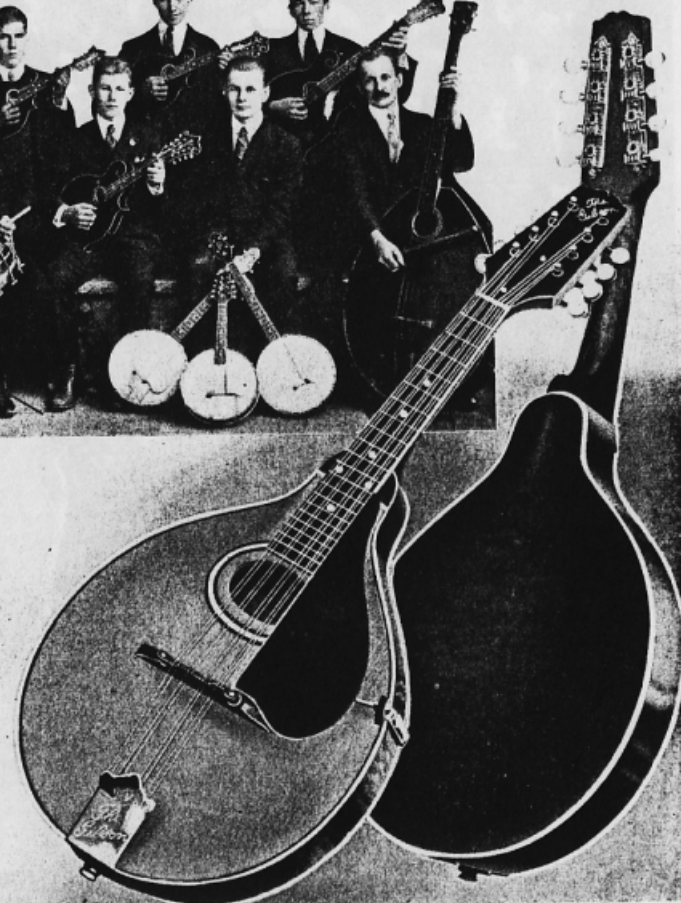
Gibson Mandolin, Style A-4

THE rich, resonant, singing tone and beautiful workmanship of this instrument make it extremely popular. The finish is superb, with reflected lights and shadows in the dark red mahogany back and rim, the colors shading to natural in the carefully chosen British Honduras mahogany neck, with an exquisite blending from the dark shades to a glowing sunburst in the center of the fine and even-grained Adirondack spruce top. Ivoroid binding about the top, back and extension finger-board; purfling of ivoroid and black and white woods inlaid around

the sound-hole; gracefully tapering ebony veneered head with a shimmering Japan pearl inlay. The Gaboon ebony extension finger-board has twenty-four nickel-silver ovaled frets and the customary front and side position dots. Finest quality nicked machine-heads, with knurled plates and onyx-ivoroid buttons; adjustable compensating bridge; Gibson elevated guard-plate; truss-rod neck; bone nut; Gibson nickel-silver extension string-holder. Extreme length, 26 11/16 inches; weight packed for shipping, 11 pounds.



Schorsche
Mandolin Orchestra
Newtown, Pa.



Gibson Mandolin, Style A-2z

LIGHT amber finish, through which the straight, even grain of the carefully selected spruce top shows clearly, with a new, rich antique mahogany treatment of maple rim and back and fine British Honduras mahogany truss-rod neck. A thin jet black character line inlaid within the ivoroid binding and the alternating black and white lines of the purfling ring around sound-hole lend delightful contrast, while ivoroid binding around the outer edge and back and on the finger-board sets off the antique mahogany finish. "The Gibson," inlaid in Japan

pearl, gleams from the ebony veneer of the tapering head-piece. Solid Tamatave ebony finger-board, inlaid with front and side position dots; twenty nickel-silver frets. Fine quality machine-heads, with ivoroid buttons; adjustable compensating bridge; elevated guard-plate; bone nut; extension tail-piece. Metal parts, nickel-silver. Same length and weight as style A-4.

An instrument of more than ordinary attractiveness, with full, rich and powerful tone of the distinctive Gibson quality.



Joliet
Mandolin Club

Gibson Mandolin, Style A-1

A VERY attractive instrument, with glossy ebony finished sounding-board of selected spruce, maple rim and back done in the beautiful Sheraton brown, and British Honduras mahogany neck shaded from Sheraton brown at the heel to natural mahogany at the head.

In striking contrast to the dark body colors is the glistening ivoroid inlaid on the outer edge of the top and back, and the white, black and white inlay ring around the sound-hole. The tapering head-piece is veneered with ebony. Solid ebony finger-board with inlaid pearl front position dots,

ivoroid side position dots; twenty nickel-silver frets. Exclusive Gibson features include truss-rod neck, elevated guard-plate, adjustable bridge with ebony compensating saddle, sturdily built machine-heads, mounted with ivoroid buttons, extension tail-piece, bone nut. Length and weight same as style A-4.

A Gibson creation in every respect—satisfying to the eye, and with characteristic Gibson tonal superiority in point of both quality and volume.

(This model illustrated in actual color, center spread of color plate, pages 6 and 7.)

The Gibson Mandola

Tenor Voice of the Mandolin Choir

THE counterpart of the tenor-banjo and the viola (tuned a fifth lower than the mandolin), combining some qualities of both, and offering advantages possessed by neither, the Gibson Mandola occupies an unique position in the music world because it has an important place in the instrumentation of both the violin or "standard" orchestra and the mandolin orchestra.

Sweet, mellow, resonant and deep; never harsh, shrill nor thin, the Gibson Mandola has in no small degree the quality of the correctly placed, tenor voice, and because of this characteristic, as well as its greater volume and power, is chosen in preference to the mandolin by many music lovers.

The mandola blends beautifully with the human voice, guitar or piano, and the instrument is also a great favorite for solo playing. As a "home" instrument, it rivals mandolin and guitar in popularity. For orchestra use, the mandola has come into great favor, being used effectively by leading concert, dance and recording orchestras, usually being played

as a "doubling" instrument by the tenor-banjoist or violinist.

Vincent Lopez, Isham Jones, Clyde Doerr, Dan Russo, and other famous orchestras enhance their programs with the colorful and rhythmic effects afforded by using the mandola as a melody or "chording" instrument.

Mandola students acquire right and left-hand technic as readily as do mandolin students, and find the instrument rich in possibilities whether used in small ensemble, orchestra, or unaccompanied playing.

Violin players learn the instrument readily, and mandolin players have practically no difficulty in playing the mandola "at sight" as the first three strings—A, D and G—are exactly the same as the last three strings on the mandolin or violin with the difference of a slightly increased distance between the frets. There is, therefore, only one new string to learn—the C, or fourth string.

Practically all music arranged for voice, mandolin, violin, or any treble-reading, non-transposing instrument is playable upon the Gibson Mandola without extra study of clef.

Tuning and Clef Chart for Mandola

SHOWING range of the mandola as written in the universal notation tenor clef (written one octave higher than treble), commonly used by arrangers and publishers of mandolin orchestra music, and also by many publishers of dance and concert arrangements. This

notation brings all the most used notes of the mandola in a more readable position on the staff, as is shown by comparison with the lower staff, which gives (in regular treble clef) complete range of the three highest strings of the mandola.



Universal Notation, absolute pitch, is expressed by the clef signs C (treble), C (tenor), C (bass). The lines and spaces of the staff have, in the three clefs, the same reading. The tenor clef designates a pitch one octave below the treble, and the bass clef designates a pitch one octave below the tenor or two octaves below the treble.



Vincent Lopez
and His Orchestra
Featuring
Gibson Mandola
and
Gibson String
Section.



Gibson Mandola—Artist Model, Style H-4

A MARVELOUS instrument in every respect; captivating tone—rich, resonant and powerful; design and workmanship the highest standard of Gibson perfection—beautiful and striking, but not gaudy in finish or embellishment. Sounding-board, finest selection of Adirondack spruce finished in the famous Gibson mahogany-to-golden sunburst. Back and rim, select Michigan curly maple; mahogany finish, shaded to match the sunburst top. British Honduras mahogany neck; extension finger-board of best grade Gaboon ebony;

twenty-one frets. Ivoroid inlay on edge of sounding-board, back-board, finger-board and head. Pearl nut. Iridescent Japan pearl inlay in head veneer. Sound-hole ivoroid bound; handsome variegated wood and ivoroid purfling inlay. This model has all the latest patented standard Gibson features including adjustable bridge, finger-rest (guard-plate), string-holder, best quality Gibson machine-heads, truss-rod neck construction, etc. Length, 29 $\frac{3}{8}$ inches; weight packed for shipment, 13 pounds. An instrument for the discriminating musician.



Laurel
Gibson Orchestra,
Fort Wayne



Gibson Mandola, Style H-1

THE rich, satisfying voice and easy-playing qualities of this Gibson Mandola have earned for it a place among our "biggest sellers." Moderately priced, yet Gibsonic in every respect, it finds favor with artists and amateurs who use it for solo and orchestral playing. Tenor-banjoists find it an admirable "doubling" instrument in the dance orchestra.

Straight grain, graduated spruce sounding-board, beautifully ebonized and satin finished; air-seasoned maple rim and back finished in deep, rich brown mahogany; satin polish throughout. Reinforced non-warpable British Honduras mahogany neck with "The Gibson" in pearl. Ivoroid bound solid Gaboon ebony extension finger-board with twenty-one ovaled, narrow frets; pearl and shell position dots inlaid front and side of finger-board. Ivoroid bound oblong sound-hole inlaid with double purfling of colored woods; ivoroid binding inlaid on upper edge of rim; adjustable compensating bridge, elevated finger-rest; fine quality machine-heads; bone nut; extension string-holder; truss-rod neck. Length 28 $\frac{3}{8}$ inches, weight packed for shipment, 13 pounds.

(This model illustrated in actual colors, center spread of color plate, pages 7 and 8)

The Gibson Mando-cello

The Baritone Voice of the Mandolin Choir

WITH its tonal broadness, richness and phenomenal carrying power, the Gibson mando-cello is considered by many the most satisfying in tone quality and quantity of all the fretted instruments. It is an exceptional favorite for solo playing, rivaling the violoncello and the harp, blending beautifully with orchestra or piano accompaniment, but dominating either with its distinctive, powerful tone.

Tuned the same as the violoncello—an octave and a fifth below the mandolin or violin and an octave below mandola or viola—the mando-cello corresponds with the violoncello in voicing, tuning and fingering and has a compass from low bass to high tenor, with to no small degree the full, round, rich quality of the correctly-placed bass voice in the lower register and the limpid, penetrating quality of the lyric tenor in the higher tones.

Arrangers give the mando-cello such prominence in bold counter-themes, bass solos, and captivating obligato that with its tonal quality and power it is immensely successful in small combinations where the lack in numbers must be made up by the individual power of each instrument, filling in the entire gap between mandola and

mando-bass and even furnishing an excellent bass when mando-bass is not available.

The modern concert or dance orchestra string section, "doubling" the mandolin family instruments, find the mando-cello invaluable to complete the choir of fretted instruments. Charming, colorful effects of new musical flavor are secured with the quartet of mando-cello, mandola and first and second mandolins.

Right hand technic of the mando-cello is practically the same as that of the mandolin or mandola. Left hand technic is somewhat individual, though easily acquired. This instrument is very easily mastered by mandolin or mandola players, as the A, D and G strings are the same on all three instruments with the difference of increased distance between the frets—these strings, of course, being one octave lower on the mando-cello than on the mandolin and mandola. Violoncello and tenor-banjo players master the instrument with little effort.

Instruction books and music for the mando-cello are written in universal notation (treble clef reading) so a student may play from any music arranged for violin, mandolin, voice or any treble reading, non-transposing instrument.

Tuning and Clef Chart for Mando-cello

SHOWING the range of the most used notes of the mando-cello as written in the universal notation bass clef. Universal notation gives the advantage of *treble* reading in all clefs, making it unnecessary to jump from the old bass clef to tenor or treble clef in order to write for the complete range of the instrument.

A comparison of the three clefs below will give an idea of the complete range of the instrument as well as a comparison

of the universal notation bass and tenor clefs. The lower or treble clef shows the compass of the mando-cello A string and one interval below. (It should be noted that the mandola G or third string and the mandolin G or fourth string have the same range indicated by the lower staff, i. e., one note lower than the A string of the mando-cello.)



Universal Notation, absolute pitch, is expressed by the clef signs $\frac{1}{2}$ treble, $\frac{1}{2}$ tenor, $\frac{1}{2}$ bass. The lines and spaces of the staff have, in the three clefs, the same reading. The tenor clef designates a pitch one octave below the treble, and the bass clef designates a pitch one octave below the tenor or two octaves below the treble.



Cannonsburg (Pa.)
Gibson Orchestra



Gibson Mando-cello, Style K-4

Artist's Model

THIS resonant-voiced, powerful-toned instrument corresponds in design and finish to the mandolin and mandola artist's models (styles F-4 and H-4), but sounding-board area, air-chamber size, length of scale, gauge of strings, etc., are proportioned to the requirements of baritone voicing.

Finest selection of materials; all wood air-seasoned and tested. Best quality Norway spruce sounding-board; beautifully figured curly maple rim and back; all finished in an exquisite blend of dark mahogany to sunburst; British Honduras mahogany neck, richly shaded. Head-piece

veneered front and back, with Japan pearl inlay. Solid ebony extension finger-board; twenty-four frets; front and side position dots; pearl nut. Oblong sound-hole with variegated wood and ivoroid purfling inlay. Cream-white ivoroid binding on top and back edges, finger-board and head-piece. Adjustable bridge, elevated finger-rest, extension string-holder, truss-rod neck, best quality machine-heads with onyx buttons. Length, 39 $\frac{3}{8}$ inches; weight packed for shipping, 23 pounds.

(This model shown on color plate, page 6)
Gibson Master Mando-cello Style K-5, similar to Master Mandolin F-5 but with different body design. Descriptive circular on request.



Kalamazoo Central High School
Boys' Mandolin Orchestra.



Gibson Mando-cello, Style K-1

A POPULAR instrument, particularly for quintet and orchestra players, and used by many soloists. Full, big tone of great resonance and carrying power.

Sounding-board is straight grain, graduated spruce, in the beautiful Gibson satin ebonized finish, air-seasoned maple rim and back, finished in deep, rich brown-mahogany; satin polish throughout. Reinforced non-warpable British Honduras mahogany neck in shading of brown; veneered head-piece, with "The Gibson" in pearl.

Bone nut. Ivoroid bound solid ebony extension finger-board with twenty-four ovaled, narrow frets; pearl position dots inlaid on finger-board, and position dots on upper edge of neck. Ivoroid bound oblong sound-hole inlaid with two rings of purfling of colored woods. Ivoroid binding inlaid on outer upper edge of rim. Standard Gibson equipment, including adjustable bridge, guard-plate or finger-rest, finest quality nicked machine-head, extension string-holder. Length, 38 $\frac{3}{4}$ inches; weight packed for shipping, 19 pounds.

Theodore T. Peck, member of the famous Plectral Quartet, and one of America's best Mando-cellists, with a repertoire of many of the greatest classics for the Violoncello, writes: "It is a great pleasure to recommend the instrument in every respect. . . . The great achievement of a resonant 'C' is something for which Mando-cellists are indeed grateful. Besides this, the accurate fretting and easy action of your Mando-cello make concert work a pleasure."

"I am certainly surprised at the tone and volume of the Mando-cello. I have played a Violoncello in an orchestra for several years. I got one of your K-1 Mando-cellos and will say the Violoncello is not in it, so have discarded it entirely and use my Mando-cello, playing regular Violoncello parts. Using the Gibson Mando-cello beside the Violoncello in a regular orchestra is probably unusual, but we make some wonderful harmony and the two instruments blend beautifully."

C. E. Wenck



Eleanor
Camp

Gibson Mando-bass

The Bass Voice of the Mandolin Choir

WITH a tone as deep and powerful as the bass register of a concert grand, but with plectral tone color, the Gibson Mando-bass is the foundation instrument of the mandolin orchestra, and an indispensable part of the mandolin quintet. May be used in any combination of four or more instruments.

Tuning is the same as the bass viol—one octave below the four lowest guitar strings. 42-inch scale. Single stringing. Finger-board is fretted. Played with a plectrum of composition or leather, or with a small felt-covered hammer. Player's arm may be supported by an arm-rest (supplied free) attached to instrument diagonally across strings. Played in sitting or standing position as desired.

Straight grain, graduated spruce sounding-board ivoroid bound. Maple rim and back; deep, rich Sheraton-brown finish. Satin finish ebonized top, British Honduras mahogany, reinforced, non-warpable neck; veneered head-piece with "The Gibson" in pearl; solid ebony convex finger-board with seventeen frets; pearl position dots. Ivoroid bound sound-hole inlaid with two colored purfling rings. Elevated arm-rest. Sturdy machine-heads. Ebony nut. Gibson extension string-holder. Perpendicular compensating maple bridge; adjustable ebony string-saddles. Adjustable extension floor rest and vermillion end pin. Extreme length, 61 $\frac{3}{4}$ inches. Weight 16 pounds; packed for shipment, 85 pounds.

Music and instruction books published in universal notation bass clef (treble reading), or in regular bass or "F" clef.

So easily mastered that a reasonable degree of proficiency in right and left-hand technic may be acquired by beginners in a few days, and by guitar players with especial ease.

Absolutely essential to satisfactory interpretation and rendition of orchestral compositions and equally important for completing the string quintet. Is often used instead of bass viol in bowed string combinations, and in banjo combinations, dance orchestras, etc. "The first and last word in the modern mandolin orchestra."



Miles High School
Orchestra
Knoxville, Tenn.



Hawaiian Guitar Club
Oklahoma City, Okla.



Newark
Gibsonian Quartet
Newark, N. J.



Lippich
Mando Trio
Lancaster, N. Y.



Grace and
May Peers
Vicksburg,
Miss.



Barz Quintet, Joliet, Ill.



May and Brown.

The Gibson Guitar

"The Guitar is a Miniature Orchestra in Itself."—BEETHOVEN.

WHILE the guitar was long years ago established as a favorite solo instrument through the works of such artists as Giuliani, Sor, Carcassi, Horitzky, Regondi and many others, and is also used very effectively in the orchestral combinations of every type, as well as in small ensembles, it is as an accompanying or "companion" instrument that it is most generally known and best beloved.

Paganini, whose marvelous mastery of the violin and beautiful compositions for it have made his name immortal, was also past master of the guitar and, it is recorded, composed many of his airs on this instrument, later arranging and amplifying them for the violin. He said of the guitar: "I love it for its harmony; it is my constant companion in all my travels."

The potentialities of the guitar justify a lifetime of study. However, sufficient mastery of the instrument for its use in ensemble or accompaniment work can be gained in a comparatively short time.

The universal tonal affinity of the guitar makes it the ideal instrument for accom-

panying practically any other instrument, or the voice. Indeed, it is difficult to conceive of any instrument more particularly suited for a home instrument—a real "music" pal—than is the guitar with its pleasing, flowing melody and full-voiced, correctly progressing harmony.

For the evening "sing" by the fireside, with one or many voices; for accompanying the mandolin, or other instrument; for entertaining your friends, the guitar is unsurpassed. When you are tired and blue, the sweet, singing voice of your guitar will rest and cheer you; when you are cheerful and gay, its lively, sparkling tones will give expression to your happiness; it harmonizes with your every mood. Light and convenient to carry, your guitar can go anywhere you can—to spend an evening with a friend; picnicking in the woods; out on the lake in a canoe; on a camping trip; in concert, recital or other more formal use—*anywhere, everywhere*, your Gibson guitar "fits in," and it is always sufficient and satisfying in its response to the demands you may make on its resources of tone and music expression.

Gibson Guitar as an Orchestral Instrument

THE wonderful versatility of the guitar since Gibson provided an instrument with adequate tonal capacity is admirably demonstrated in the modern dance orchestra. Here the guitar is featured as a solo

instrument, accompanied by the orchestra; as an instrument of rhythm and melody, similar to the tenor-banjo, playing chords, counter-melody, contrapuntal themes, etc.; or again, the guitar furnishes the accom-



Lou Gold's Wigwam Orchestra
Featuring the Gibson Guitar and a complete Gibson section

paniment in solo passages featuring violin, saxophone, muted trombone or cornet, etc., with, or without the piano. The effects achieved by Nick Lucas with the Orioles, Charles McNeil with Isham Jones, Ed Storman with Gene Rodemich's Orchestra, Jack Rose with Arnold Johnson's Orchestra,

Eddie Peabody with Austin Wylie's Orchestra, the Vincent Lopez Orchestra, and countless others of the world's leading orchestras, are so varied and unique that it would hardly be possible to describe them in detail in the pages of this book allotted to the guitar section.

The Hawaiian Guitar

THE peculiar, weirdly fascinating music of the Hawaiian guitar, or guitar played with a steel and thimbles (incorrectly called "steel guitar"), has distinctive charm, and no person who has ever heard a Gibson guitar played "with the steel" in true Hawaiian fashion can ever entirely forget the haunting, sweet appeal of the music.

In this form of playing the guitar is held in the lap and the left hand fingering is displaced by the use of a bar of steel laid across the finger-board, while the strings are plucked with steel or celluloid thimbles fitted on the fingers of the right hand. This method of guitar playing is comparatively easy to learn.

Distinctive Gibson Features

1. Individual as well as relative treatment of the sounding-board and back-board secures sympathetic vibration of back-board and thus reinforces the tone.

2. Tops and backs not bent, but carved out of solid blocks of wood, leaving grain layers in natural position, free and sensitive.

3. Graduated sounding boards with the gradual or Stradivarius arching secure vibration clear to rim instead of just a small circumference around the bridge.

4. Tilted neck, high bridge, extension string-holder, secure maximum string pressure at minimum string strain and, therefore, vibrate a larger and thicker sound-board, and thus secure a bigger tone impossible to duplicate in any other construction.

5. Leverage or twist pressure of strings at bridge, the cause of the sweet, low drone of tonal diminu-

tiveness, is eliminated, and vertical pressure, the cause of tonal virility and power, is secured.

6. Vibrations are prolonged and distributed by graduated tone bars (patented) which secure equal pressure over the entire air chamber.

7. Tonal depth and roundness of the basses and sparkling brilliancy of treble are secured by the divided bridge.

8. A stationary tail-piece is employed so that if peradventure a string breaks, the instrument is not thrown out of tune, as is the case with the violin and some guitars having tail-pieces.

9. Tapering height of bridge secures the essential individual string pressure to insure the best tonal results.

10. Unnecessary breakage of strings due to too acute or incorrect direction of bearing at nut or bridge is eliminated.

11. Frets of sufficient height to permit the entire pressure of end of finger to rest on the strings, which insures a light touch. (When the tip end of the finger is held up by the finger-board, as is the case with a low fret, great strength is required to hold strings firmly.)

12. Frets are rounded or made oval so that the glissando is performed with the greatest possible ease.

13. All machine heads have vertical setting of string drums (instead of horizontal setting through slots sawed in the head as per the old-style guitar and some makes of foreign mandolins), thus permitting the greatest possible convenience in stringing and unstringing.

14. Strings jumping sharp or flat is prevented by steady, uniform, constancy of action of machine-head.

Formerly, a great objection was that guitars made for steel playing could not be used for the American style of playing. However, with a very simple device, any Gibson guitar may be equipped for steel playing and as readily changed back to the American style, thus providing virtually *two instruments in one*. The greater advantages of the Gibson, however, are in its greater tonal resources and durability of construction. Leading vaudeville artists use the Gibson exclusively for "steel" playing, finding it best for the purpose and at the same time having in the Gibson the best obtainable standard guitar.



Aeolian Mandolin Sextet
Memphis, Tenn.



Gibson Guitar, Style L-4

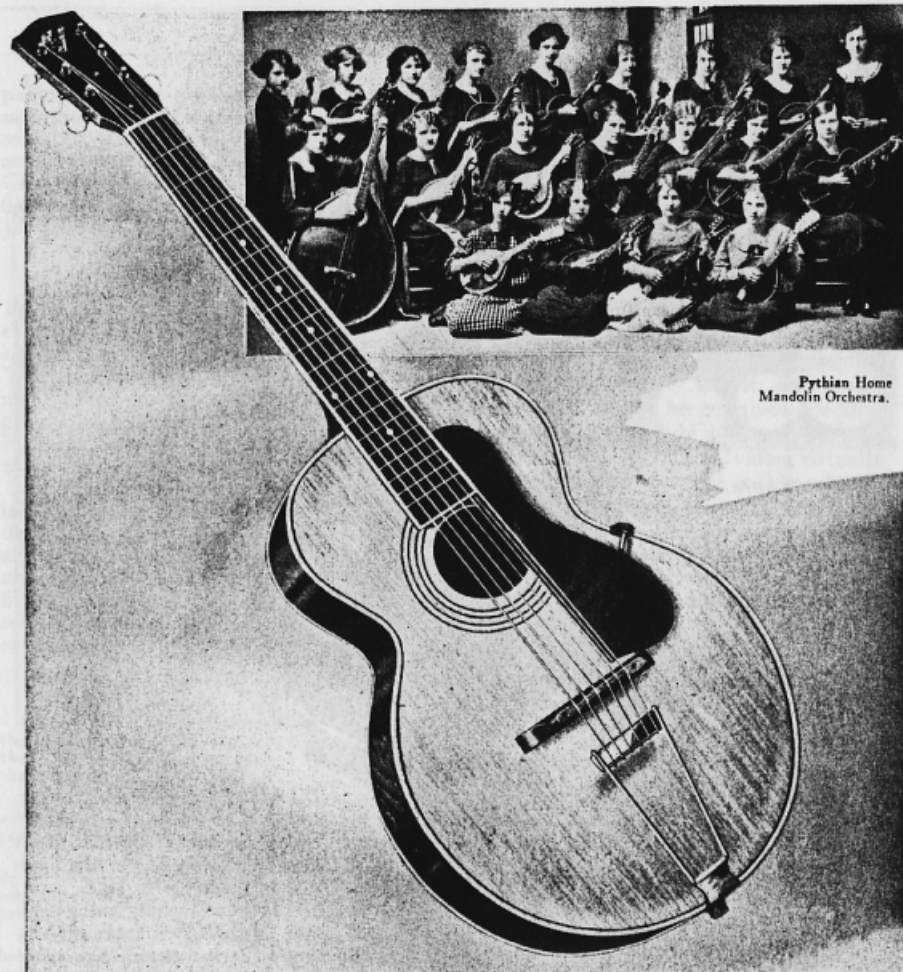
Grand Concert Size

A MASTERPIECE of Gibson craftsmanship with big, harp-like tone; responsive, balanced in every register. Crisp, sparkling treble; solid, resonant bass. Finest of materials and workmanship throughout. Choicest selection of woods, all thoroughly air-seasoned. Superbly finished in dark mahogany, shaded to golden sunburst.

Sounding-board carved from Adirondack spruce; Michigan figured maple rim and back; Stradivarius arching and graduation. British Honduras mahogany neck; veneered head-piece front and back, inlaid with "The Gibson" in pearl; Gaboon ebony convex finger-board with twenty frets; standard inlaid front and side position dots of pearl and shell; bone nut. Oblong sound-hole inlaid with three rings of

fancy colored woods. Top and back, finger-board, head-piece and sound-hole ivory bound. Best quality nicked machine-head. All the latest Gibson improvements—adjustable divided bridge with compensating saddle, improved elevated finger-rest, truss-rod neck, improved extension string-holder. Width of sounding-board at bridge, 16 inches. Length, from end pin to top of head, 39 $\frac{3}{8}$ inches. Weight packed for shipment, 19 pounds.





Pythian Home
Mandolin Orchestra.

Gibson Guitar, Style L-2

(Concert Size)

For those who prefer a smaller instrument than the grand concert size, style L-2 is ideal. The Stradivarius principles of construction give it the characteristic Gibson tone—fluty, bouyant, harp-like; of great volume and carrying power as compared to the low, thin, monotonous, drone-like, non-projecting tone of the old construction guitar.

The popular new light amber finish shows the natural beauty of the fine, straight-grain spruce sounding-board, which is set off by a thin black pin-stripe around the outer edge, just inside the ivoroid binding,

and a double purfling ring of alternating black and white lines. Antique mahogany finish on maple rim and back-board. Back, finger-board and head-piece ivoroid bound. Standard Gibson construction throughout; mahogany truss-rod neck; Tamatave ebony, convex finger-board; nineteen frets; front and side position dots; pearl inlay in head; best grade machine-heads; adjustable compensating bridge; special extension string-holder; bone nut. Width of sounding-board at bridge, 13 9/16 inches; length from end pin to tip of head, 37 11/16 inches. A distinctive instrument in every respect.

(Illustrated on color plate, page 7)



Kobe Mandolin Orchestra
Kobe, Japan.



Guimando
Plectral Orchestra,
Chambersburg, Pa.



The King
Quintet,
Darwin,
Australia.



Dean's
Plectrum Orchestra,
Des Moines, Ia.



Eskimo Serenaders,
Edmonton, Alb., Canada.



The Bournemouth
Gibson Mandolin Club,
Bournemouth, England.



Gibson Club,
Galveston, Texas.



The Hartford Symphony
Mandolin Orchestra.

The Gibson Harp-guitar

BEETHOVEN described the guitar as a "miniature orchestra"—but he never had opportunity to hear or play the modern Gibson Harp-guitar, else he should have discarded the word "miniature" for some such adjective as "grand." The Gibson Harp-guitar magnifies and amplifies the virtues of the regular guitar, and increases the capacity of the instrument many fold. Tone quality is improved, combining the sweetness of guitar tone with the mellow depth and power of the harp. Carrying power is greatly increased. Treble is firm and crisp with unlimited depth and volume of supporting bass tone afforded by the sub-bass and contra-bass strings.

With this remarkable instrument, effects are possible in accompaniment work which cannot be achieved on any other single string instrument. For solo playing or in the mandolin orchestra, the harp-guitar is invaluable.

Many players upon first taking up the harp-guitar are surprised to note how much more satisfactory their solos prove even when rendered without use of the extra harp strings. But when the almost endless resources are tapped through the constant and intelligent use of the ten open bass strings, there is divulged a perfect wealth of music expression not available to players who are confined to the limits of the regular six-string guitar. Difficult harmonies or chords, some of which would be impossi-

ble on the six-string guitar, are easy to encompass.

The range of the harp-guitar is four octaves and two notes, or a full chromatic of fifty notes—from the first A below bass clef staff (the A below the lowest string on the violoncello or mando-cello) to the first B above treble clef staff (7th fret of the mandolin E string or fourth finger, first position, violin E string.)

A large instrument, but not cumbersome. Perfectly balanced, therefore, easily held. A player of the six-string guitar soon adapts his right hand to the technical requirements of the harp strings. The beginner will find that with any standard guitar method, supplemented by harp-guitar studies supplied by the Gibson Company, progress will be as rapid as when studying the six-string guitar and, of course, ultimately much more satisfactory.

Standard System of Tuning the Harp Guitar

The Universal or Standard System of Tuning the ten sub-basses, beginning with the first (next to the finger-board), is G sharp, G, F sharp, F, D sharp, D, C sharp, C, B and A sharp. The first four sub-basses are unisons with the fourth, third, second and first frets respectively of the sixth finger-board string.



Austin Wylie and His Orchestra (Cleveland)
Featuring the Gibson Harp Guitar, and "doubling" as a Gibson String Orchestra

Extreme length, 45 inches; extreme width, 18 3/4 inches; extreme length of sub-basses from nut to bridge, 34 inches; extreme depth, 6 inches; length of scale from nut to bridge, 24 3/4 inches. Weight 12 pounds; weight packed for shipment, 55 pounds.



Laminated extension head, amply reinforced to resist string tension; straining rod from head of instrument to laminated headblock beneath sounding-board; turn buckle adjustment. Finish is dark mahogany and golden sunburst; nicely shaded on neck, extension arm and extension head. Fancy purfling inlay around soundhole which is bound with white ivoroid to match the binding at side of finger-board and upper and lower edges of body.

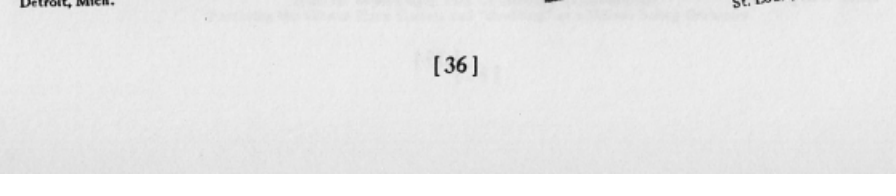
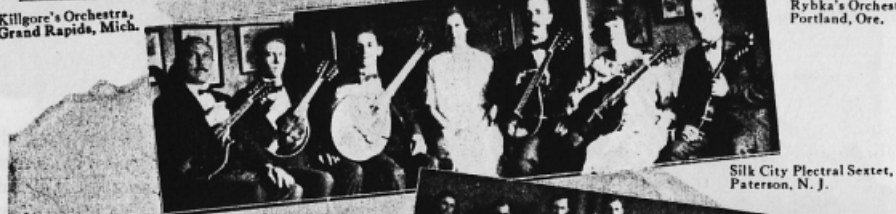
Harp strings are tuned with patent pegs set in nickel plates; finest quality machine-heads and adjustable compensating bridge for finger-board strings;

Gibson Harp-guitar, Style U

THIS super-Gibson product of our finest craftsmen is made from the very finest of materials. Arched and graduated Adirondack spruce sounding-board and Michigan curly maple back-board; rim of the latter material; British Honduras mahogany neck and extension arm, both reinforced and non-warpage.

separate bridge for the ten harp strings; special Gibson tortoise elevated string-holder with ebony pegs inlaid with pearl.

Convex, Gaboon extension finger-board; nineteen frets; pearl nut; pearl front and black side position dots. Japan pearl inlays on guitar head and extension head—rich and effective but not over-embellished. Metal parts carefully finished and heavily plated.



The Virzi Tone Producer

A remarkable invention for
the tone of magnifying and clarifying
string instruments.



THE Virzi Tone Producer, available for installation in any Gibson instrument on order, was first introduced to the world through the enthusiastic recommendations of the world's greatest musicians, among whom are Kreisler, Heifetz, Spaulding, and other violinists whose names are household words.

The Tone Producer is a simple device of wood, built in conformance with certain scientific principles, and set within the body of the instrument, directly under the bridge. The Tone Producer increases the amplitude of vibration of the sounding board and the air-chamber, thereby increasing the amplitude, or power of tone, of the resulting sound wave. It also increases the number, and improves the proportion, of the overtones of the tone of the instrument or the partial waves of the sound wave. Thus, it secures a tone of more richness,

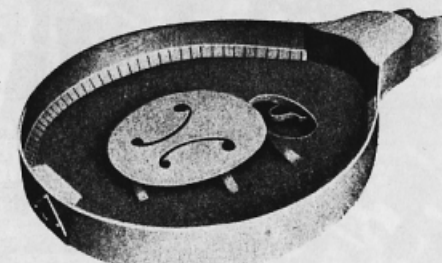
sonorousness and sweetness, in addition to increasing the volume of tone. The Tone Producer is being successfully applied to pianos, violins, and all stringed instruments with wood sounding-boards.

Gibson Incorporated, Kalamazoo, Michigan, under exclusive license to the Virzi patents, will install the Virzi Tone Producer in any Gibson Mandolin, mandola, mando-cello or mando-bass. A deposit of ten dollars must accompany any instrument sent

to the factory for installation of the Virzi Tone Producer, and an order for a new instrument with the Tone Producer installed must be accompanied by one-third of the purchase price as evidence of good faith. Prices for installation (net):

Mandolin	\$15.00
Mandola	16.00
Mando-cello	25.00
Mando-bass	45.00

(Artist Model installation, 10% extra. Prices for installation of Virzi Tone Producer in non-Gibson instruments quoted on request.)



Recommended and Used by the World's Greatest Artists

Kreisler, Heifetz, Manen, Place, Schelling, Bonucci, Schmitz, Guidi, Pettine, Kortchak, Betti, Thibaud, Loar, Casela, Sklarevski, Tirindelli, Golde, Gega, Casals, Spalding, Adler, Kriens, Benedetti, Hughes, Bibb, Musin, Mastrucci, and many other of the greatest artists.

The College of Technology and Engineering,
Newark, New Jersey

To Whom It May Concern:-

I find that the Virzi Tone re-inforcer, being placed in a stringed instrument of music, serves as an effective complementary amplifier, picking up and satisfactorily manifesting such overtones, or upper partial waves, as chance to be inhibited, nullified or aborted by the material and structural weaknesses inhering in the instrument. Applied to the bowed string class of instruments, it appears to be the first epochal advance since Stradivari worked the final Cremona chapter in the distribution of stresses.

The possibilities of increased esthetic gratification and consequent musical enjoyment created by the Virzi Brothers constitute a vista very difficult to measure, since they are causing common upright pianos to sound better than some

grands and have enabled even the factory fiddles of Germany and Japan to speak with the voices of real violins.

RALPH WYLIE, Mus. Bac.

If you wish to buy a piano with the Virzi Tone Producer already installed, inquire of the nearest dealer, or write direct to the

SCHUBERT PIANO COMPANY
1 West 139th Street
NEW YORK CITY, N. Y.

If you wish a violin, viola, violoncello, or bass viol with the Virzi Tone Producer already installed, or if you wish a Tone Producer installed in one of these instruments, write direct to

J. & J. VIRZI BROTHERS
503 Fifth Avenue
NEW YORK CITY, N. Y.



Sheepskin
Melody Boys
Union City, Ind.



Wilcox Banjo Players,
Battle Creek, Mich.



Wm. L. Henion's
Orchestra,
Saginaw, Mich.



Cox's Serenaders,
Pocatello, Idaho.



The Jolly Threes,
Fort Wayne, Ind.



Holloway's
High Tension
Orchestra,
La Porte, Ind.



Wm. Brooks Orchestra,
Sheldon, Conn.



McKeesport Banjo Sextet,
McKeesport Pa.

The Gibson Mastertone Banjos

Tenor-banjos, Mandolin-banjos, Cello-banjos, Guitar-banjos, Four-string and Plectrum Banjos

Gibson Mastertone Banjo

THE most satisfactory instrument it is possible for the world's best construction and acoustical experts to make. *The highest standard of tone, construction, utility and dependability.*

Superior Tone

Penetrating, balanced, full — not thin or jangly even when forced. Each instrument correctly voiced: Gibson Tenor-banjo has *tenor* scale, *tenor* size head and air-chamber and *tenor* voice; The Gibson Mandolin-banjo is *soprano* in scale, head and air-chamber size and voice; the Gibson cello-banjo is *baritone* in every respect. *Careful attention to the tonal requirements of each instrument of the banjo family is an outstanding feature in Gibson banjo supremacy.*

Construction

Simple — effective — original — durable. Best quality of materials. Finest of workmanship. Beautiful finish. Striking and distinctive—

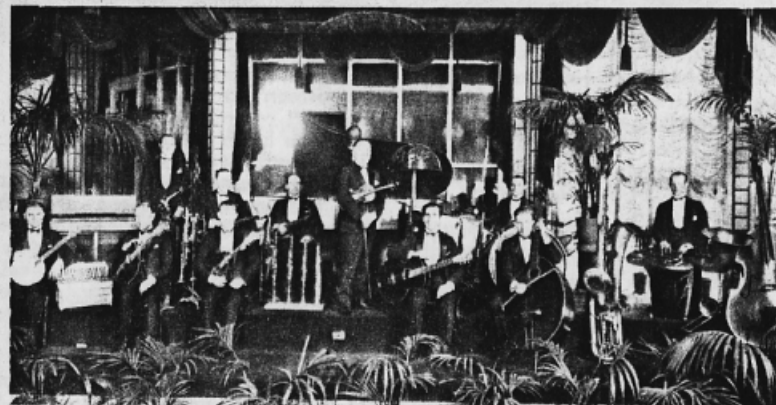
looks like a musical instrument. Comes completely equipped—no special attachments necessary or mechanical contrivances needed to offset errors of construction.

Utility

Light but very strongly made. Convenient to handle and carry about—not necessary to carry "excess baggage" in order to "hold your own" in modern orchestras. Easy to play. Tenor-banjo has standard tenor length scale (the Mastertone construction produces that banjo "twang" without long strings). Convenient and easy fingering because of shorter scale, oval frets, slender, smooth neck, and easy action.

Dependability

Simplicity and durability of Gibson construction with minimum number of parts makes for maximum dependability with minimum upkeep expense. The Gibson stays in tune. Easy to tune. Strings do not break.



Dan Russo's Famous Oriole Orchestra—Featuring a complete Gibson String Section.



Frank Westphal
and his Orchestra.



Gibson Mastertone Tenor-banjo, Style TB-4

AN outstanding favorite among professional musicians—adopted by leading orchestra players in America and abroad. A beautiful instrument, easy to play, with the wonderful, properly voiced, powerfully projected tone that is the delight of players and orchestra leaders.

Wood parts, select Michigan curly maple finished in flame and sunburst cremona brown, in striking contrast to the satin finish of the heavily silver-plated metal parts. Deluxe finish in every detail. Standard Gibson Mastertone construction through-

out; the famous ball-bearing-contact tone-tube, tension-tube and all exclusive Gibson features including tone-projector, co-ordinator, rim-bar, etc. Extension finger-board with 27 frets; 19-inch scale.* Gibson special specification strings. Equipped complete with Gibson tone-projector, Gibson arm-rest and Gibson finger-rest. For detailed description of these exclusive features see pages 47 to 49.

*This model supplied either with 19-inch scale, extension finger-board, 27 frets as pictured above, or with 21-inch scale, non-extension finger-board, 17 frets. When ordering, specify whether 19-inch scale or 21-inch scale is desired.

Mastertone Artist Model Tenor-banjo, Style TB-5

Illustrated in color and described on page 5



Joliet Gibson Club
Dance Orchestra



Gibson Mastertone Tenor-banjo, Style TB-3

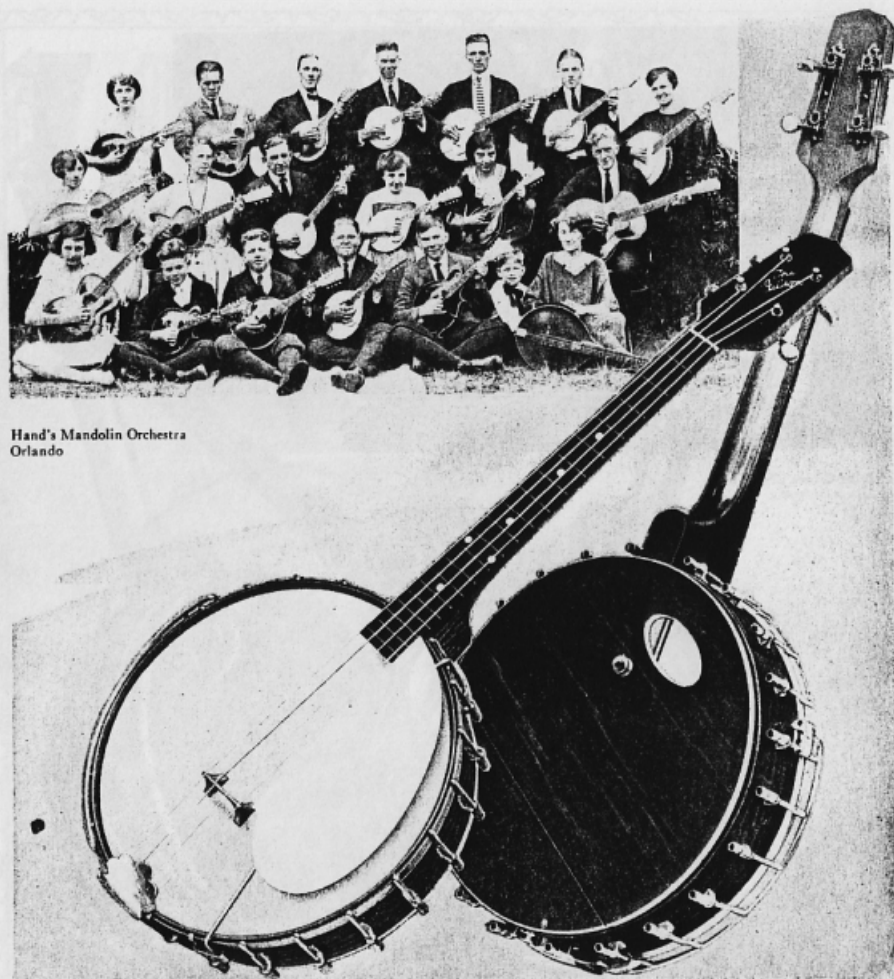
A VERY popular model, incorporating the full-floating, non-friction tone-tube and other Mastertone features which give it the characteristic brilliant, powerful, snappy and far-carrying tone that is the joy of the dance orchestra Tenor-banjoist's heart. Select ebony finger-board; other wood parts best quality maple, finished in beautiful, rich, dark mahogany with the neck blending from mahogany to clear natural maple finish. Japan pearl ornamentation and position dots. Braced extension finger-

board with twenty frets; 19-inch scale. Gibson special specification strings. All standard Gibson mastertone features, including ball-bearing tone-tube, tension-tube, etc. Completely equipped with Gibson arm-rest, finger-rest and tone-projector. Length, 29 inches; weight packed for shipping, 18 pounds.

One of the instruments which helps to maintain the Gibson reputation for offering the most in quality, durability and tone for the least cost.



Hand's Mandolin Orchestra
Orlando



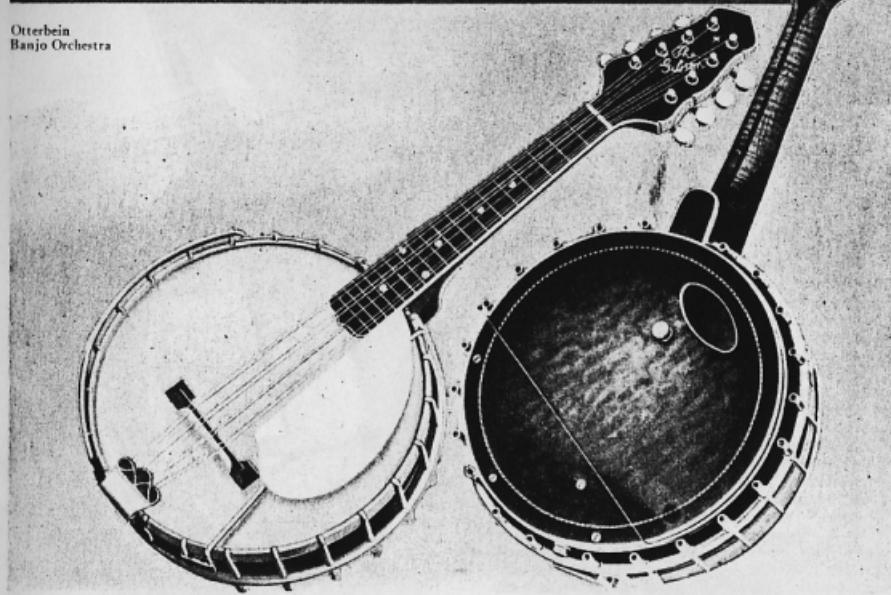
Gibson Tenor-banjo, Style TB-1

THIS instrument supplies the demand for a medium priced tenor-banjo built by Gibson workmen and incorporating standard Gibson Banjo features. The style TB-1 possesses the characteristic snappy, powerful tenor-banjo tone and is built of carefully selected material. The rim is of white ash, veneered with straight-grained hard white maple, and the neck is best quality straight-grained hard white maple. The rim and neck are finished in rich, antique-brown mahogany, beautifully shaded to natural finish.

High quality selected calf-skin head stretched over an especially constructed one-half inch tubular brass bearing band; best quality metal parts, heavily nickel plated. Ivory pyralin machine-head buttons. Pearl ornamentation on head, pearl position dots and side position dots. Ebony finger-board; 19-inch scale; extension finger-board; covered string-holder. A high-grade banjo and a favorite among students who desire the special advantages afforded by Gibson tone and construction and the famous Gibson standard scale.



Otterbein
Banjo Orchestra



Gibson Mastertone Mandolin-banjo, Style MB-4

THIS instrument affords for the first time a soprano voiced instrument of the banjo family with a tone that is characteristically banjoistic, powerful and snappy and yet of pleasing quality. Featured in many dance orchestras and is indispensable in any banjo combination of three or more instruments. Stringing, tuning, pitch and fingering the same as the mandolin, but decidedly distinctive in tone and constructed on the same principles with the same exclusive features incorporated in the Mastertone Tenor-banjo, style TB-4. Materials and finish the same as style TB-4.

Gibson Mastertone construction throughout, including ball-bearing tone-tube, tension tube, rim-bar, co-ordinator, tone-projector, etc. Cremona brown finish with satin silver metal parts. White pyralin trimmed throughout; mother-of-pearl ornamentation on head, mother-of-pearl position dots on finger-board and black side position dots; covered string-holder. Completely equipped with Gibson arm-rest, finger-rest and tone-projector. (For detailed description of exclusive Gibson Mastertone features, see pages 47 to 49). Length, 23 1/4 inches; weight packed for shipment, 15 pounds.



Emma Murr's Orchestra.
White Plains N. Y.

The musician recognizes balance of tone as one of the first essentials of a musical instrument. Whatever he plays (flute, violin, banjo, piano, harp or horn), the good musician does not want an instrument which responds vigorously in one register, or on one note, at the expense of flabbiness or weakness in other registers or other parts of the scale.

The capable banjoist wants "pep,"—but he doesn't want it all on one string; he requires an instrument that responds evenly from the lowest note to the highest; he wants an instrument that demands no more force to produce *ff* in the treble than in the bass; that will not produce in any position a "flabby" chord wherein the lowest or next to the lowest note is drowned out by the top notes. And the wiser and the better the player is, the more definite he is in his insistence on securing the instrument which gives him not only the desirable tone quality, volume and carrying power, but affords these tonal virtues on each note of each string.



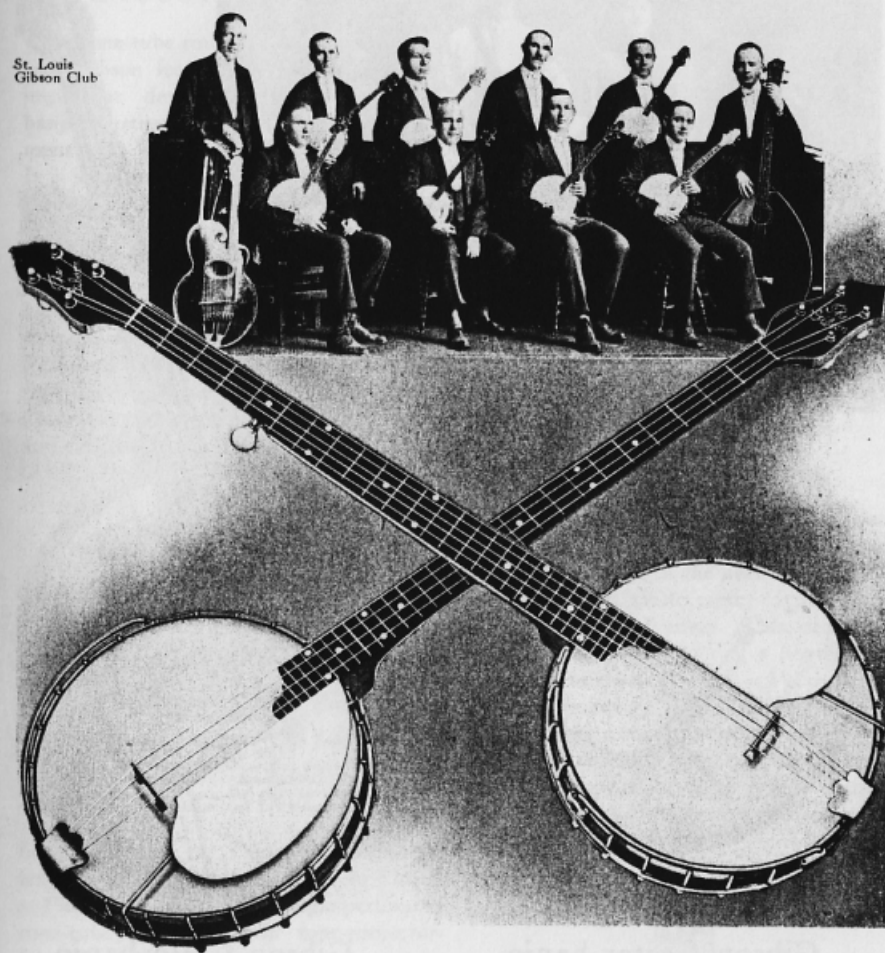
Gibson Mastertone Mandolin-banjo, Style MB-3

ANOTHER popular model, finished to correspond with the Mastertone Tenor-banjo, style TB-3, with rich mahogany rim and neck shaded to natural. Mastertone construction throughout, including ball-bearing tone-tube feature, tension-tube, co-ordinator, rim-bar, etc. Extension finger-board with eighteen frets and five position dots. Japan pearl ornamentation; Gibson covered

string-holder; completely equipped with Gibson arm-rest, Gibson finger-rest, and Gibson tone-projector. Best quality metal parts heavily plated. For detailed description of exclusive Mastertone construction features, see pages 47 to 49. Length and weight same as style MB-4.

(This model illustrated in actual color, center spread of color plate, pages 6 and 7.)

St. Louis
Gibson Club



Gibson Plectrum Banjo

THE Gibson plectrum or orchestral four-string banjo is supplied in two models, both of Mastertone construction throughout, ball-bearing tone-tube, tension tube, co-ordinator, rim-bar, etc.

STYLE PB-4, cremona brown finish with heavily gold plated metal parts; same equipment and trimmings as style TB-4. Length of scale, 25 $\frac{5}{16}$ inches.

STYLE PB-3, mahogany finish, fine nickel metal parts, corresponding in finish with style TB-3 and RB-3. Complete mastertone equipment, including tone-projector, arm-rest and finger-rest.

Gibson Regular Banjo

THE standard five-string banjos are supplied in two Mastertone models. STYLE RB-4 has gold plated metal parts, but otherwise corresponds, except in length of neck, number of frets, and stringing, with Tenor-banjo, style TB-4. Twenty-nine frets. Length of scale, 25 $\frac{5}{16}$ inches; length of instrument, 36 $\frac{1}{8}$ inches.

STYLE RB-3, same specifications as style RB-4 except in point of finish and trimmings, which correspond exactly to Mastertone Tenor-banjo, style TB-3.

(REGULAR BANJO, STYLE RB-3, illustrated in actual colors, center spread, color plate, pages 6 and 7.)



Merritt's Gibson
Banjo Club



Gibson Guitar-banjo

Style GB-4

THIS instrument delights every musician who plays or hears it. Tuned and played exactly the same as the regular guitar; powerful, pure tone, with the resonance of a harp, and just the right flavor of banjo quality. Played regular American guitar style or with the plectrum—a melody, accompaniment, or self-accompanied solo instrument. Used successfully in small dance combinations where piano is not available. Same equipment, trimmings and finish as tenor-banjo, style TB-4. 14-inch head, best quality. Extreme length, 36 $\frac{3}{8}$ inches; weight packed for shipment, 23 pounds.

Gibson guitar-banjo, style GB (illustrated on color plate pages 6 and 7), same dimensions and equipment as GB-4 above described but built with double honeycomb wood rim, with inner lip bearing band; finest quality nickel plated metal parts; wood parts handsomely finished in mahogany, shaded to natural. A very popular model.

Gibson Cello-banjo

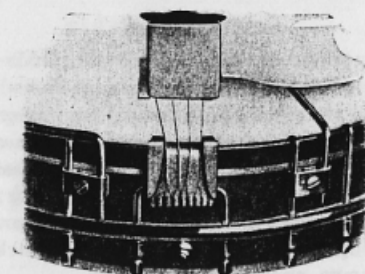
Style CB-4

THE baritone voice of the banjo ensemble with a range from bass to tenor. Stringing, tuning, pitch and fingering the same as the mando-cello or violoncello (one octave lower than mandola or viola). The tone is mellow and rich as a cello in the upper register, with a substantial bass in the lower register. Used in small and large combinations, dance orchestras, mandolin or banjo orchestras, and may be played very easily by any mandolin, tenor-banjo, tenor-mandola or mando-cello player. Same equipment and trimmings as TB-4 tenor-banjo. Weight and dimensions same as GB-4.

Gibson Mastertone Rim Construction

THE Tone-tube rim 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) *Ball Bearing Contact* at twenty points between tone-tube and rim, thus affording the highest degree of vibratory sensitiveness ever obtained in

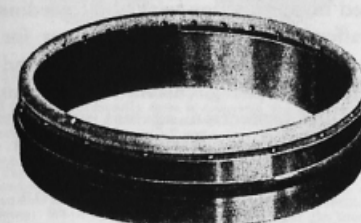


Gibson Rim—External Assembly

The simplicity of Gibson external rim construction is here illustrated. Note: (1) tension tube; (2) method of attaching finger rest (guard-plate) and arm-rest with adjustable clamps; (3) Gibson universal tail-piece and cover; co-ordinator adjustment (center, below tail-piece).

GIBSON TENSION TUBE

THIS exclusive Gibson feature 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.



Mastertone Rim and Tone-Tube

The illustration above explains the simple but effective principle of the Gibson floating head feature. Note the tone-tube; the ball point contact; the angle-cut sound holes; the smooth, uninterrupted inner and outer surfaces of the rim.

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 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 pre-eminence.



Contact and Tension Ring Principle

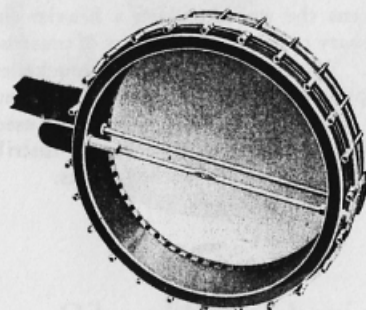
The ball bearing contact and tension ring principle of the Gibson bracketless rim is illustrated above. Note the steel ball (1) countersunk in rim. There are twenty of these balls supporting the tone-tube (2), each ball having only two points of contact—above with the tone-tube; below with a metal disk. 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.

GIBSON 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 locknut clamps, and adjustable.

GIBSON 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. Provides a smooth, even surface on which to rest or slide the supporting fingers of the right hand. Prevents wearing and soiling vellum-head. Standard equipment with all Gibson Mastertone Banjos.



Gibson Rim—Internal Assembly

View of back with tone-projector removed. Note: (1) tone-tube with angle cut sound-holes; (2) co-ordinator rod with turn-buckle and adjuster nut; (3) rim bar, which takes the place of the old fashioned dowl-stick or taper-post; (4) tension-tube through which pass the tension hooks for tightening the head.

This picture effectively shows the remarkable combination of strength and lightness which is a Gibson feature.

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 the neck by pulling the heel of 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.

GIBSON RIM-BAR

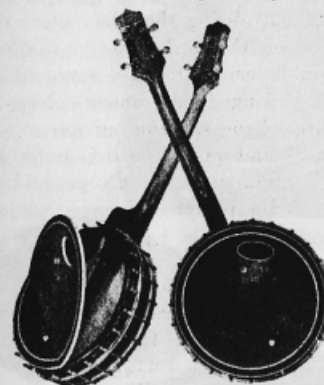
ANOTHER Gibson banjo innovation, which successfully displaces, in effectiveness of operation, the old fashioned taper-post. Used in conjunction with the co-ordinator, it affords a very flexible adjuster for tilt of neck, height of string action and for distributing string tension. It also furnishes absolute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

GIBSON TONE-PROJECTOR

AN exclusive Gibson feature, representing another of the most important developments in banjo construction and standard equipment with all Gibson Mastertone Banjos. It is superior to any of the multitude of resonators, amplifiers, acousticons, 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.



Gibson Tone-Projector

The names commonly used to designate banjo backs, such as "resonator," "acousticon," "amplifier," etc., are misleading. All the back ordinarily does is complete the air chamber; the air-chamber itself is the resonator or amplifier. The reason that most so-called "resonators," etc., seem ineffective is that the air chambers they complete are not tuned to the most effective pitch.

The Gibson banjo back when closed completes the air-chamber and it is so designed that it assists in tuning the air-chamber to that pitch necessary to secure a definite tenor voicing. When open, the back actually projects the tone. The back may be opened or closed while playing the instrument, and may be locked in either position.

In actual use the tone-projector need not be open more than an inch or two to produce the snappy, "cracking" tone effect desired for orchestra playing.

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 sporano; the tenor-banjo, or tenor; the cello-banjo or baritone and bass, and the guitar-banjo for accompaniment—all *correctly voiced*.

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.

T. Dewey Brockmeyer
Deck's Dixie OrchestraW. H. Sweeney
PittsburghJohn Downer
PhiladelphiaW. C. Dean
Des MoinesWm. B. Griffith
AtlantaJ. M. Wolfe
Visalia



Gibson Instrument Cases

THE Gibson Faultless Case is built especially for Gibson players who require a high-grade carrying case, attractive in appearance, water-proof, dust-proof, wear resisting and strong enough to afford the highest degree of protection to the valuable instrument for which it is made.

This case is made to fit every style of Gibson instrument listed, except mandobass, and comes in one quality only. Body of case is three-ply, cross-grain veneer, covered with black seal art-leather and moulded to

fit the instrument. Opens full length like a violin case. Lined throughout and padded. Fine quality velvet or velour plush lining. Nickel plated trimmings, lock and key. Collapsible handle. String and pick pocket moulded in case.

This is a most convenient, durable, and at the same time luxurious case, and one any musician is proud to carry.

Canvas Cases—If desired, we can furnish canvas cases but we do not recommend them except for storage purposes, as in

general use the Gibson user will wear out enough canvas cases to more than equal the cost of a Faultless case, especially if case be exposed to rain or snow (unless the canvas case be made water-proof by varnishing). The case we furnish is reinforced by extra strawboard, cotton flannel lined, leather bound, hand stitched, opens at end, strap and buckle, nicked trimmings, stitched heavy leather handle.

Mackintosh Cover—A low priced and satisfactory protection for Gibson A style mandolins is afforded in the mackintosh cover. (Not made to fit other models than the A styles). The cover is end-opening, fastening with snaps. Made of heavy, well lined mackintosh, shaped to fit the instrument. Carrying handle at the side.

Corduroy Cover—A similar cover made of heavy dark brown corduroy with snap fastenings, and handle. Makes a satisfactory storage container for mandolin-banjos and tenor-banjos. Often used by dealers as protection for reserve stock. Not recommended as a substitute for the

Faultless carrying case for these instruments but can be so used if necessary.

Prices—Case prices are listed with the instrument prices on the current Gibson price list supplied on request.

GIBSON STRINGS, PICKS, ACCESSORIES AND REPAIR PARTS

A COMPLETE catalog of all Gibson supplies and accessories will be supplied to any Gibson user on request. This book is published in the form of a *Gibson Service Hand-Book* which contains many pages of information invaluable to Gibson owners. How to adjust a bridge, how to eliminate string buzzes, and other facts about strings; how to stretch and put on a banjo head, and many other items of information, together with complete list of publishers of music for mandolin, banjo and guitar, with selected list of solo, ensemble and orchestra music, and instruction books for all the instruments.

If you have not a copy, ask your Gibson dealer for the Gibson Service Hand-Book.

Helps in Ordering

PRICES on all instruments and cases described in this catalog are quoted on the price list supplied with the catalog. You may place your order for a Gibson with the factory at Kalamazoo, Michigan, or through our local representative in your territory who is authorized to quote you our direct-from-the-factory prices. You will undoubtedly prefer to deal with our local representative, who can not only assist you in making your selection by giving you an opportunity to compare the various models, and select the tone of your preference, but who can also give you Gibson service as you may require it.

Ordering by Mail

If there is no Gibson representative in your neighborhood, your order will receive careful attention direct. It is only necessary that you state the catalog number, the

style name of the instrument required, with the style number of the case as shown on the price list.

Address all communications to GIBSON Inc., Kalamazoo, Michigan, U. S. A. Do not address business letters or make remittances to individuals. Write plainly your own name and street address, or postoffice box number, town and state. We constantly receive letters we can not answer because some of the above points are omitted.

State whether goods are to sent by freight, mail or express. If by express, give the name of the Express Company in your town.

Goods sent by mail are at purchaser's risk unless insured. Mail packages to the value of \$10.00 may be insured for 5 cents. If the value be over \$10.00, 10 cents in addition to the regular postage. Pack-

ages weighing not more than twenty pounds and measuring not more than eight-four inches in length and girth combined, may be sent by parcel post.

Refuse to accept any goods that show evidence of damage in transit, from any freight or express agent, or waive the Gibson guarantee. All claims for allowances must be made within five days from receipt of goods. Our responsibility ceases when goods are delivered to any transportation company and receipted for in good order. No allowance for exchange or express charges.

Remittances

Always state in letter the exact amount sent, in what form and for what purpose, that the amount may be properly credited. The safest way to send money is by express or postoffice money order, bank draft, or registered letter. United States postage stamps are acceptable for amounts up to \$3.00. We can not use foreign, special delivery or revenue stamps. We are not responsible for remittances made in either currency or coin.

Cash with Order

Where remittance accompanies order, all retail goods shipped by mail will be forwarded postage free.

Gibson instruments purchased at retail direct from us, whether in or without cases, will be shipped transportation charges prepaid within the United States. Transportation charges are not prepaid on retail shipments of cases without instruments. Goods shipped C.O.D. are subject to five days examination, when, if not satisfactory, shipment may be returned to the express agent within the five-day limit, and he will return you the money paid, and forward shipment to us. Cash with order assures immediate attention and saves C.O.D. charges which the customer would have to pay if goods were sent C.O.D. Money cheerfully refunded if goods do not prove

satisfactory, providing goods be returned in perfect condition within ten days from date of their receipt.

Furnishing References

Responsible parties may open accounts with the Gibson Company but those who do not have commercial credit ratings should make arrangements to establish their credit with the Gibson Company by furnishing three satisfactory business references. Customers who have never established their credit with other houses will have no difficulty in getting four business men of their own town to say a good word for them in lieu of a business introduction and guarantee of good faith.

Errors

We shall always most willingly correct any errors of Gibson Inc. and request that we be promptly notified of any mistake of omission or commission.

Returning Goods

Before returning goods for any reason, write us, stating your reasons for wishing to return the goods. It is often possible for us to save a customer inconvenience and expense.

Goods returned because of alleged defect in workmanship or materials must be forwarded to us without previous attempt to repair.

All shipments should be plainly marked, Gibson Inc., Kalamazoo, Michigan, and should also bear your own name and address plainly printed on the outside of the box or package.

At the same time the shipment is made, a letter should be mailed to us, stating just what is sent. If goods are to be repaired, state explicitly the repairs desired and all circumstances connected therewith which will save needless correspondence.

Do not return goods to us if there is a Gibson representative near you.

In any case, it is always safest to write to us first.

Some of the Thousands who Play and Endorse the Gibson



Charles McNeil
Isham Jones Orchestra



Nick Lucas
Oriole Orchestra



Ralph Dexter
Lou Gold's Wigwag Orchestra



Billy Haid
Clyde Doerr Orchestra



Eddie Peabody
Austin Wylie's Orchestra



Alice Hill
Washington



Miss Virginia Hazard
Providence



A. N. Catania
Joe Omer's Temple Orchestra



Russell Truitt
Pittsburgh



Bertram and Saxton



A. W. Crooks
Hartford Banjo Band



Ami Woodworth
House of David Orchestra



Jim Wright
The Bostonians



Anthony Salamack
Amsterdam Collegians



W. J. Crosley
Bridgeport



Joe Nicomede
Altoona



C. C. Rowden
Chicago



F. E. Savale
Orange



Robert Lehmann
St. Louis



Ed Storman
Gene Rodemich's
Brunswick Orchestra



Jack Rose
Arnold Johnson Orchestra



Earl Roberts
Frank Westphal Orchestra



Mae Gerarden
Denver



W. D. Moyer
Harrisburg



Norman Rathert
Joe Gill's St. Louis Society
Orchestra



Walter Holt
Washington



Mary Katherine Campbell
"Miss America"



Cyril Culp
Fischers Exposition Orchestra



Miss Grace Newman
Regina, Sask., Canada



Henry L. Hokans
Worcester



Wm. Ladas
Detroit



Mrs. C. L. Brock
Houston



Wesley Rohrer
Johnstown, Pa.



Charles Sanvito
West Hoboken



Eddie Noble
Thoma's Princetonians



Ed Cox
Pocastello



Sigmund A. Lauber
New Haven



D. E. Hartnett
New York



J. E. Stoker
In Vaudeville



W. R. Barr
Fort Wayne



J. B. Milhollan
Oklahoma City



George C. Krick
Philadelphia



Percy Henneberry
Milwaukee



Walter Kola
Lyndhurst



Warren N. Dean
York



Vincent Strahno
New York City



Russell Manuel
Wichita



C. C. Warren
Binghamton



Frank Andrus
The Music Masters



Templeman Trio
C. A. Templeman, Marguerite Lichti, Hazel Ruth Templeman



Lovetta Tabaka
Chicago



Miss Walla Zeller
Cleveland



Mrs. Luella Allen
Omaha



F. Monroe Planque
Vancouver



Jas. H. Johnstone
Fischer's Serenaders



Billie Shostland
Melbourne, Australia



Ben Boyer
Seattle



Harry Six
New Rochelle



Louis Bellson
Minneapolis