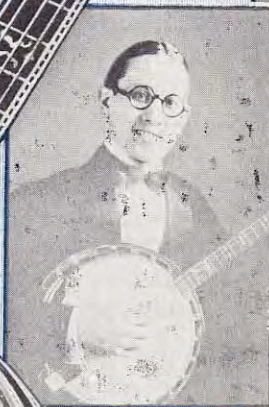


Gibson Mastertone Banjos

Andrew Ladas



June Frisby

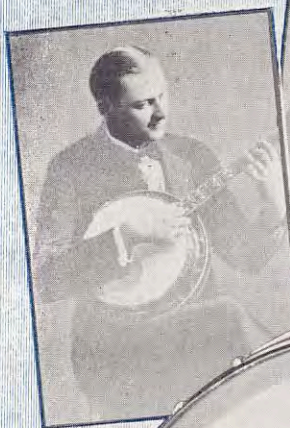


Jack Rose



Eddie Storman

Wm. Hald



*"The Banjo
You'll Love to Play"*



FOR THE IDENTIFICATION AND DATING
OF
VINTAGE GUITARS, MANDOLINS AND BANJOS
CATALOGS FROM THE COLLECTION OF GEORGE YOUNGBLOOD

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.

For more accurate information on Gibson Instruments: always go first to Gibson directly:

GIBSON WEBSITE:
<http://www.gibson.com>

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

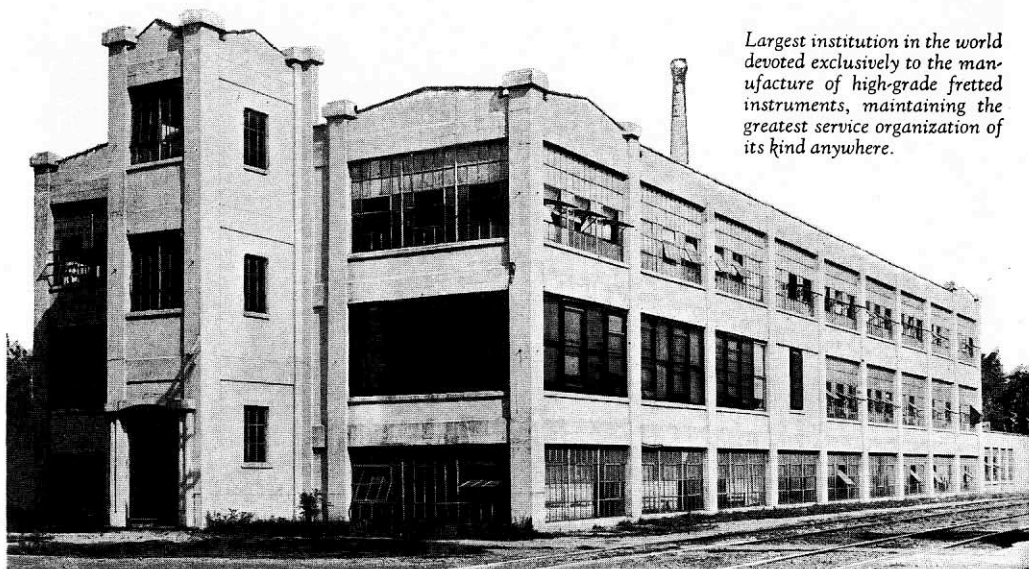
ACOUSTICMUSIC.ORG:
<http://www.AcousticMusic.Org>

Banjos Built by Craftsmen

A MUSICAL instrument that is accurate, properly balanced and true in musical qualities cannot be produced by the ordinary workman; instead, only craftsmen with years of training, such as Gibson have, can build instruments worthy of those who take up the study of music seriously. ¶ For a quarter century, the same master craftsmen have worked at the Gibson benches, building to an ideal only truly musical instruments. Their knowledge of musical instrument building is unequaled anywhere—the proof of which is wherever fine string instruments are being used, Gibsons are the standard of comparison. ¶ These craftsmen have produced, for fretted instrument lovers, the Gibson Mastertone Banjo—an achievement that is the outstanding creation in present day banjo construction. They have united beauty of design with an action of wonderful ease, fine workmanship, superb tone of great volume and penetrating power of a true musical purity—a rare combination. ¶ There is but one type of construction used in all Gibson Mastertone Banjo instruments; it is described in a circular enclosed with this booklet. These principles of construction, backed up by the Gibson standard of workmanship, are responsible for the unprecedented demand from professional, student, teacher, and dealer. ¶ Banjos trademarked “The Gibson” are produced by the same men who produce the famous Mastertone; so, whatever your selection in the Gibson banjo line, you are assured of the utmost in honest value.

GIBSON, Inc.

Kalamazoo, Mich., U S. A.



Largest institution in the world devoted exclusively to the manufacture of high-grade fretted instruments, maintaining the greatest service organization of its kind anywhere.

Banjo Bands

THE Banjo, as constructed today, has not only proven its worth as a solo instrument and as a necessity in the leading dance orchestras, orchestras appearing in vaudeville, and even the symphonies; it also has another great worth — the Banjo Band — an organization equipped entirely with banjos with an instrumentation giving the same voicings as obtained in the brass bands.

There are thousands of Banjo Bands in existence today, but those that are most successful have been organized with one object in mind — proper instrumentation — and instruments with true voicings. It would not be very enjoyable listening to a band marching down the street if every member were playing a trombone. Just as the different instruments giving soprano, alto, baritone and bass voicings are essential in correctly instrumented brass bands, the same voicings are also necessary in the Banjo Bands.

When Gibson developed the complete banjo choir, Banjo Bands became an immediate success. The Gibson Mandolin-banjos, Tenor-banjos, Cello-banjos, Guitar-banjos, Plectrum-banjos and Regular (or 5 string) banjos, give banjo lovers the complete instrumentation and instruments with the correct voicings.

Soprano voiced instruments, which carry the melody, find their string counterpart in the Mandolin-banjo, and melody parts can also be taken care of by the Tenor-banjo, Regular-banjo, Plectrum-banjo and the Guitar-banjo; all of which also handle alto and tenor parts. The Cello-banjo is the baritone of the family, with the bass supplied to a reasonable degree by the Guitar-banjo. The Bass banjo has not proven practical so all complete Banjo Bands do best by using the Gibson Mando-bass.

We invite you to write us personally for further information on how to organize and maintain Banjo Bands. We shall gladly give you every possible assistance and you are placed under no obligation in asking for this information.



"THE GIBSONIANS"—A well-known Michigan organization

The Gibson Mastertone Tenor-banjo

Style TB-5



HERBERT AARONS, one of Chicago's most prominent banjoists, uses a Gibson Mastertone in all his work. Read what he says.

"The new Gibson Mastertone Tenor-banjo is assuredly a marvel instrument. Its snappy tone, coupled with the rich tonal qualities and its ease of playing, make it an instrument which can be used for all purposes—dance, radio and concert."



FEATURES

The DeLuxe of the Gibson Banjos is built of choice air-seasoned black walnut selected for strength and beauty. It has laminated and arched flange resonator with marquetry inlays and is bound with ivoroid. There is an exquisite beauty of texture. All metal parts are triple gold plated, satin finish, engraved and hand burnished. The neck is slender, hand shaped and is built with the Gibson truss-rod which prevents warping; 21 or 23-inch scale as desired. 11-inch rim. The Brazilian rosewood fingerboard is

bound with iridescent ivoroid and marquetry stripings and inlaid with beautiful white pearl designs to match those in the peg head. It is equipped with gold plated (4 to 1) geared pegs, genuine pearl buttons; patented tension tailpiece and Gibson adjustable arm-rest; best quality Rogers white calf-skin head, pearl nut, maple bridge with ebony saddle and specially gauged strings.

For Mastertone constructional details, see circular enclosed herewith.

The Gibson Mastertone Tenor-banjo

Style Granada



EARLE COOKE, internationally known banjoist, artist, teacher and composer, of Kansas City, Missouri.

"The new banjo arrived O. K. and in voice, appearance and action it is as perfect an instrument as I have ever had the pleasure of playing. In fact, I believe that your entire Mastertone line represents the utmost in banjo value."



FEATURES

A distinguished Gibson model of beautiful flamed curly maple with triple gold-plated metal parts, satin finish, hand burnished. It has a slender, hand-shaped neck built with the Gibson patented truss-rod which prevents warping; 21 or 23-inch scale as requested. 11-inch rim. The fingerboard is of Brazilian rosewood, bound with white and black ivoroid and marquetry stripings and inlaid with original designs of white pearl to match the peg

head design. It has laminated and arched flange resonator with marquetry inlays and bound with white and black ivoroid, and is equipped with gold plated (4 to 1) geared pegs, Kershner tailpiece and Gibson adjustable arm-rest; best quality Rogers white calf-skin head, pearl nut, maple bridge with ebony saddle and specially gauged strings.

See circular enclosed describing details of construction features.

The Gibson Mastertone Tenor-banjo

Style TB-4



CARL W. OEHLER, banjoist, director, teacher, of Sacramento, Calif., uses a Gibson Plectrum banjo.

"I am so enthusiastic over my new Gibson Plectrum banjo, that I just must write and tell you so. I use it in all of my orchestra work and teaching, and recommend it to my pupils and friends because I use it myself and the reason for this is—I think it the best banjo made."



FEATURES

An exquisite instrument of rich glowing genuine British Honduras mahogany. It has hand-shaped, slender neck built with the Gibson truss-rod to prevent warping; 21 or 23-inch scale as desired. 11-inch rim. The Brazilian rosewood fingerboard is bound with black and white ivoroid; inlaid with original and attractive designs of white pearl which match those in the peg head. All metal parts are

heavily nickel-plated and highly polished. The laminated and arched flange resonator has black and white ivoroid bindings and inlays. It is equipped with Rogers white calf-skin head, Grover gear pegs and tension tailpiece, Gibson adjustable arm-rest, bone nut, maple bridge with ebony saddle and specially gauged strings. The general details of construction are in enclosed circular.

The Gibson Mastertone Tenor-banjo

Style TB-3



JACK CARLOS, director and banjoist with his own orchestra traveling out of Jackson, Michigan, was the first player to secure a Gibson Mastertone Tenor-banjo. Read what he has to say.

"As yet our language has not uncovered enough adjectives describing a completely perfect feeling of satisfaction so that I can adequately express my pleasure with this superb product of Gibson craftsmanship. Heretofore I've passed you up on instruments for dance orchestra work, but this time I'm for you 100 per cent."



FEATURES

A matchless model representing the utmost in practical values. The hard, white, northern maple is handsomely finished in red mahogany. As in all Mastertone models, it has the slender hand-shaped neck with the Gibson truss-rod to prevent warping; 21 or 23-inch scale as specified. 11-inch rim. Brazilian rosewood fingerboard bound with white ivoroid; inlaid with diamonds and squares of

white pearl which match those in the peg head. All metal parts are heavily nickel-plated and highly polished. The laminated and arched resonator has white ivoroid binding. It is equipped with Rogers white calf-skin head, Grover gear pegs and tension tailpiece, Gibson adjustable arm-rest, bone nut maple bridge with ebony saddle and special gauge strings. Enclosed circular has details of construction.

The Gibson Tenor-banjo

Style TB-2



WESLEY "SLIM" SCHNEIDER, Cookie Hannaford's House of David Band.

"Have had my Gibson Granada banjo a month and its tone has more than ever won my heart. In the meantime three other makes have been sent to me to try out, but you can say for me that I am 100 per cent Gibson.



FEATURES

The neck, rim and resonator are made of carefully selected white northern maple, finished in amber brown. The hand shaped neck has 21-inch scale. Brazilian rosewood fingerboard bound with white ivoroid and beautifully inlaid with white pearl designs. The peg head is inlaid with ornamentation and "The Gibson" in white pearl. 11-inch rim. Metal parts are heavily nickel plated and highly

polished; the laminated and arched flange resonator has white ivoroid binding. It is equipped with Grover gear pegs and tension tailpiece, Gibson adjustable arm-rest, selected calf-skin head, bone nut and white maple bridge. The Gibson TB-2 model, has a rim construction which includes a tone ring, giving this instrument a very pleasing resonant tone with plenty of volume for orchestra work.



Fritz Basten and his Husk O'Hara Orchestra, Chicago, Ill.



Brockmeyers Banjo

EMBLAZONED across the word GIBSON in great professionals, teachers, amateurs the Gibson is unequalled and is supreme in the production

The organizations picture the many that have sold Banjo job and fit in with



Peter Chan, En Route



Vincent Kelley, LaSalle, Ill.



Ben Miller and his Orchestra, Dolts



Jack Carlos Criterion Band, Jackson, Mich.



Baltimore Banjo Or



Coon-Sanders, Kansas City Nighthawks, Chicago, Ill.



Conley-Silverman O



Club, St. Louis, Mo.



Seymour Simons and his Orchestra, Detroit, Mich.

horizon of Banjo leadership is
big letters. Whether you ask
ers or students, they agree that
that the factory in Kalamazoo
of fine musical instruments.

d in this book are a few of
ted the Gibson to fill the
eir musical combinations.



Melvie Moos, Pittsburgh, Pa.



Wendell Roberts, Commerce, Ga.



Minn.



estra, Baltimore, Md.



Chas. L. Fisher and his "Gang," Kalamazoo, Mich.



estra, St. Louis, Mo.



House of David Orchestra, En Route
House of David Band

The Gibson Tenor-banjo

Style TB-1



HARRY SCHER, prominent banjoist and teacher of Saint Louis, considers the new Gibson Banjos the best he has ever seen or played upon.

"The tone is exceptionally pleasing. Being a violinist as well as a banjoist it takes a banjo with a real tone to please a trained ear. I highly recommend the Gibson above all others."



FEATURES

Here is an exceptional value. A moderately priced instrument with constructional features corresponding to that of the higher priced instruments. In this particular instrument Gibson offers a banjo suitable for orchestra or Banjo Band combinations.

Neck and rim are of well-seasoned white northern maple finished in Tuna Mahogany.

Ebonized fingerboard is bound with white ivoroid and inlaid with white pearl position dots. Hand shaped neck with 21-inch scale. "The Gibson" is on the peg head. 11-inch rim. All metal parts are heavily nickel plated and highly polished. Equipped with grip-tight pegs, tension tailpiece, selected white calf-skin head, bone nut, white maple bridge and laminated wood flange resonator.

The Gibson Tenor-banjo

Style TB-0



J. M. WOLFE, formerly with the Mikado Serenaders of Chicago, and now teacher and director of several prominent organizations in Chicago.

"Am going on my ninth year as a user of Gibson Instruments and since the new Mastertone came out am stronger than ever for them. For tone, beauty and carrying power the Gibson has no equal, and to play one is to play without effort."



FEATURES

This model fills the needs of all who wish a correctly fretted, well constructed and highly finished banjo. An instrument that has a wonderful tone quality, easy to play, and above all, an instrument to be proud of when shown to friends.

Rim and neck are of white northern maple finished in dark mahogany. Hand shaped neck with 21-inch scale. The ebonized fingerboard is bound

with white ivoroid and inlaid with white pearl position dots. "The Gibson" is on the peghead. All metal parts are heavily nickel plated and highly polished. It has a 11-inch rim, $\frac{3}{4}$ inch in thickness with a $\frac{1}{4}$ inch steel head bearing and is equipped with grip-tight pegs, tension tailpiece, selected calf-skin head, bone nut and white maple bridge.

The Gibson Plectrum and Regular Banjo

Style PB-3



BOB CAIN, banjoist, with Fischer's Exposition Orchestra, enroute.

"You cannot make my indorsement too strong for the Gibson Granada. I have owned and played three of the leading makes of banjos, but my final choice is the Gibson because it is 'A World Beater'."



FEATURES

Many of the leading orchestra men are taking up the Plectrum banjo. Its popularity is growing rapidly because of its wonderful carrying power and pleasing tone.

The Gibson Mastertone Plectrum combines sweetness and mellowness of tone with a tremendous volume and carrying power which is made possible by the Mastertone construction. It is remarkable for its ease of action and wide range of expression, and is unsurpassed as a solo or melody instrument.

The Plectrum Mastertone banjos are the same in every detail, except for scale length, as the corresponding styles in the Tenors. Plectrums are built in styles PB-1, PB-3, and PB-4 Granada and PB-5. 27-inch scale. 11-inch rim. See corresponding models on Tenor-banjo pages for constructional features.

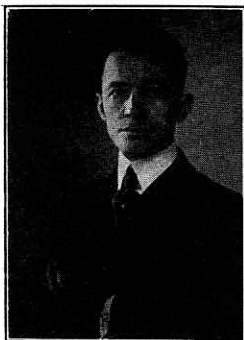
Regular or Five String banjos are also built in the Mastertone construction. They are built in styles RB-1, RB-3 and RB-4 and specifications are the same as the Plectrums with the fifth string added

1926

GIBSON, INC., KALAMAZOO, MICH., U. S. A.

The Gibson Mastertone Guitar-banjo

Style GB-3



WILL D. MOYER, noted teacher, composer, arranger and soloist, was the first artist to play the newly created Mastertone Guitar-banjo.

"This is truly a marvelous instrument. You have created a Guitar-banjo that will fill the needs of the most skeptical."



FEATURES

Guitar-banjo

Same constructional features and finish as the Mastertone Tenor-banjo, Style TB-3. The Guitar-banjo is played regular American guitar style or with plectrum—tuned exactly the same as the regular guitar—a melody, accompaniment, or self-accompanied solo instrument. Also used successfully in small dance combinations where piano is not available.

Cello-banjo

The baritone voice of the Banjo Ensemble with a range from bass to tenor. Strung, tuned, and played the same as the Mando-cello or Violin-cello. The Cello-banjo is same in construction as the Guitar-banjo illustrated with the exception of the Cello stringing. The Guitar-banjo is made up in models GB-1, and GB-3. The Cello-banjo in CB-3 only.

The Gibson Mandolin-banjo

Style MB-3



LOUIS BELLSON, prominent teacher and artist of Rock Island, who is a great lover of the Mandolin-banjo.

"I have always played and enjoyed my Gibson instruments, but when you introduced the new Tenor and Mandolin-banjos, you gave me something better than I thought could possibly be produced. Leave it to Gibson."



FEATURES

This beautiful model is finished to correspond with Tenor-banjo, Style TB-3. The resonator, rim, and neck are finished in rich red mahogany. All metal parts heavily nickel plated. Best quality machine heads with ivory pyralin buttons, beautifully inlaid genuine ebony fingerboard. Rogers select calf-skin head. Has 10½-inch rim.

Gibson Mandolin-banjos are made in three models—styles MB-0, MB-2 and MB-3. MB-0 and

MB-2 correspond in construction and finish with the same models in the Tenor-banjos, style TB-0 and TB-2.

The MB-3, illustrated on this page, corresponds in finish, equipment, etc. with Tenor-banjo style TB-3. However this instrument does not have the Mastertone rim construction.

The rim construction is so built as to give maximum carrying power and purity of tone.

Gibson Ukulele-banjos

The same expert workmen that shape and build the world-noted Gibson Mastertone Banjos, Mandolins, and Guitars, now make a truly musical Ukulele-banjo. An instrument pleasing in quality of tone, sturdily constructed with a true and accurate scale, has been created for the lovers of the weird and melodious South Sea strains of music obtained from these instruments.

Gibson offers three very attractive models—Styles UB-1, UB-2, and UB-3. Every model has a genuine ebonized fingerboard accurately fretted, real calf-skin head, grip-tight pegs, and is equipped with a resonating back beautifully finished. Styles UB-3 and UB-2 have 8-inch rims and the UB-1 has a 6-inch rim.



Style UB-2



ALLIDA BLACKS UKULELE BANJO CLUB, MEMPHIS, TENN. You would be surprised and delighted if you heard this organization playing. Their little novelty stunts have pleased thousands in Memphis. The Ukulele-banjo is easily learned and a group of friends can have loads of fun in an organization of this kind. Truly fretted instruments are necessary however.

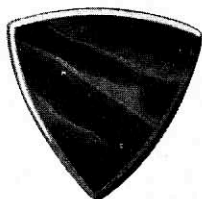
Gibson Strings, Picks and Accessories



No. 60



No. 71



No. 74

Picks for All Fretted Instruments

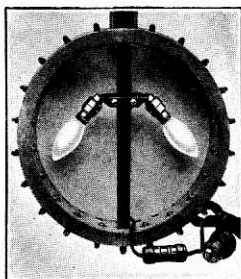
Medium and Heavy Weights



No. 73



No. 70

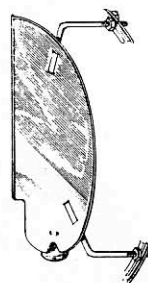


Head Lights

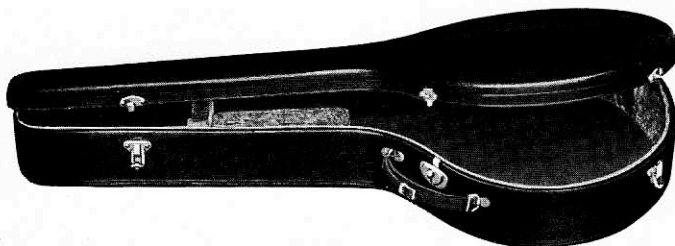


No. 26
Banjo Bridges

Gibson carries the most complete line of banjo accessories and supplies obtainable. Everything needed for the fretted instruments can be supplied. A few of the items are listed here for the convenience of banjo players. We will gladly furnish you with our accessory catalog, which lists all parts and supplies and prices.



Guard Plate



No. 509 Case
Three-ply silk plush lined Faultless Case.

GUITAR D or 4th
GUITAR BANJO
Compound Wound on Silk and Steel
No. 227

MASTERTONE
MUSICAL STRINGS

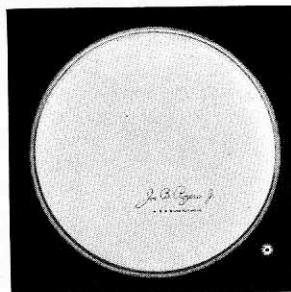
Gibson Inc

KALAMAZOO, MICH.

Gibson Strings
For All Fretted Instruments.

We recommend that Gibson strings be used on Gibson instruments. Our instruments are constructed to give the maximum in results and especially gauged strings are advisable.

Banjo heads are supplied already stretched with flesh wire, so that they can be placed on your instrument immediately. Be sure to state size of head, model and style of banjo. We also have unstretched heads.



Banjo Heads
Best Quality White Calf-skin

Gibsonisms from Gibsonites

BELLSON BROTHERS, Saint Paul, Minnesota—"We have received our TB-5 Mastertone Banjos, and believe us, we are mighty proud of these instruments."

RALPH DEXTER, New York City, New York—"My TB-3 Mastertone Banjo can lick any banjo on the market regardless of price."

MISS SARAH CRANDALL, Syracuse, New York—"Although I have been offered other banjos at remarkably low prices, I cannot see where my Gibson could possibly be beat in any respect. It sure is a dandy."

LT. IVAN D. YEATON, Camp Lewis, Washington—"Allow me to compliment you on your latest masterpiece, the Mastertone Tenor-banjo. It hasn't even a close competitor. I have been using your stringed instruments for the last 16 years and to me there is no tone like the Gibson tone."

BILL HAID, Chicago, Illinois—"You have sure made a real banjo and I am more pleased with my TB-5 everyday. Coon and Sanders are enthusiastic about it too. Watch interest grow in Chicago."

JACK ROSE, Cleveland, Ohio—"Best tonal quality and easiest playing banjo ever made. I use it in preference to all others."

J. B. MILHOLLAN, Oklahoma City, Okla.—"I have sold the TB-5 to J. F. Paine of this city. Mr. Paine is one of the best Tenor-banjoists in the state and plays regularly with one of the leading orchestras of this city. He has been playing a..... for some time and thought there was no banjo its equal. I let him use the TB-5 on several engagements with the result that he wanted it and that right now he says it is the best banjo that he has ever seen. Pretty good for a..... lover."

M. H. STEPHENS, Livingston, Mont.—"The TB-3 arrived today and is a wonderful instrument. The workmanship is splendid and the tone and volume is in conformity with the beautiful appearance of the instrument. In brief, I believe you have embodied all that could possibly be asked for in a professional banjo in your Mastertone instruments."

EDDIE STORMAN, Saint Louis, Missouri—"I am still playing my Gibson Mastertone Banjo and will always recommend this instrument as well as your Mandolins and Guitars."

A. THOMAS WELLESP, Pasadena, Calif., Care The Renee Dorrock School—"This is only a letter of congratulation, but believe me those congratulations are the sincerest I could possibly offer. For the past five years I have played Gibson instruments exclusively; my first one was a mandolin. Then I ordered a tenor-banjo about three years ago. I thought it was the one perfect instrument. I thought so until about the first of last month when I bought one of your new Mastertone Banjos. Sir, I am speaking with the greatest sincerity when I say the Mastertone has the most powerful, the sweetest, and the most harp-like tone of any banjo I ever played. I know whereof I speak, for besides being manager of this school, which offers courses in dancing, drama, music, and art, I handle the fretted instrument department myself, teaching the tenor-banjo, mandolin, mandolin-banjo, and mando-cello—and all my instruments are Gibsons."

J. CLIFFORD NASON, Kasota, Minn., Care Red's Six Red Devils—"Have one of your Gibson Mastertone Banjos and sure like it fine. Have used a..... and..... but don't like them as well as I do a Gibson. All the other banjos I have had warped at the neck. I can get more volume out of the Gibson than all the others."

R. W. DEETS, Hershey, Pa., Banjoist with Phil Fisher Orchestra—"I have been playing for the past year, using one of your Mastertone Tenor-banjos with perfect satisfaction."

Of the several different makes of banjos that I have played I certainly endorse the Gibson instrument as surpassing anything I have ever tried, meeting all orchestra requirements and satisfying the most critical in tone and volume.

ANDREW LADAS, Detroit, Michigan—"I cannot speak too highly of your Gibson Mastertone Tenor-banjos, as this unique instrument excels in tone, quality and adaptability over any other banjo that I have ever used."



MISS CRANDALL
Syracuse, N. Y.



BELLSON BROTHERS
St. Paul, Minn.



MISS MOYR
Harrisburg, Pa.



AMES SHARP
Memphis, Tenn.



W. F. BAUM
Lamoore, Calif.



L. D. YEATON
Tacoma, Wash.