

The BANJO

*Supreme
in
Musical
Expression*



GIBSON, Inc.
Kalamazoo, Michigan
*Builders of
Custom Built and
Mastertone Banjos*



For the Symphonic Orchestra



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.

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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>

The Romance of the Banjo

OF all the instruments in the musical ensemble, it remained for America to conceive and popularize the most modern and virile . . . the banjo.

Not so long ago, a lusty infant seeking recognition among its peers . . . today the banjo is accepted . . . and demanded . . . for stage, for dance, for radio and social ensemble . . . even to the point of adding its rhythmic coloring to the stately symphonic orchestra. (See Gus Henschen's Palmolive Hour Orchestra, front cover, Maurice Aten, Banjoist.)

Because of the steadily increasing popularity of the banjo there are not nearly enough players to fill the demand in many sections, in fact the banjoist is often the most highly paid member of the band or orchestra.

An instrument proved worthy . . . a challenge to the most serious musicianship . . . the banjo is essentially a part of the warp and woof of America's Musical Spirit.

Not just a single instrument, but an entire family . . . complete within itself. Tenor and plectrum banjos may vie with each other for leadership, but there is a world of musical value . . . and much pleasure . . . to be derived from the mandolin-banjo, the cello-banjo and guitar-banjo.

Regardless of whether your desire is for professional triumphs or for amateur enjoyment in music, you are certain to find some member of the banjo family which will repay you richly for your time and study.

1. Harry Weyman's Debutantes—Vaudeville Artists.
2. Robert Weber, Tacoma, Washington.
3. Nick Montello, Waterbury, Conn.
4. Snow White and Rose Red, Hartford, Conn.
5. Karl Kütte and His Crazy Kats, Mose Claridge, Banjoist.
6. Lyst Reynolds, Louisville, Ky.
7. Jimmie Smith, New York City.
8. C. E. Boughton's Family Orchestra, Augusta, Kansas.

Gibson BANJOS

The World's Largest Fretted Instrument Builder

The House of Gibson is the largest institution in the world devoted exclusively to the building of fine fretted instruments such as the Gibson Banjo. Only a product of exceptional character could merit such growth. The Gibson policy is "Every instrument must be absolutely right and every customer thoroughly satisfied."

Every Gibson Banjo Invested with In- dividual Character and Identity

Because every Gibson instrument is an individually created product, each bears an identification number which sets it apart from every other Gibson, thus barring the way against loss, theft or misrepresentation.

The Art of the Master Craftsman

BY attaching strings to a crude wooden box, a tune can be played—but it is just a sound and can never be anything more. The life, the heart and the soul—that inbuilt essence which satisfies the finely developed feelings of the human being—is missing.

What makes the difference? Why is it the crude wooden box is lacking in the delicate development of tonal qualities so essential while the voice of the instruments offered today stirs one to a keener appreciation of musical art?

Is it not the art of the MASTER CRAFTSMEN—builders, who in addition to years of faithful devotion to an ideal, work with the finest materials that grow—weaving into each instrument a bit of their own personality?

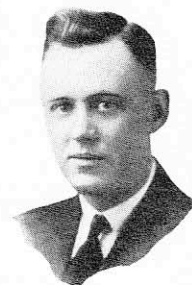
The banjo that bears the name GIBSON is the product of the most devoted craftsmen, the most skilled and the largest corps of Master Craftsmen in the world. These men are makers of things royal, offering distinguished service to musicians everywhere.



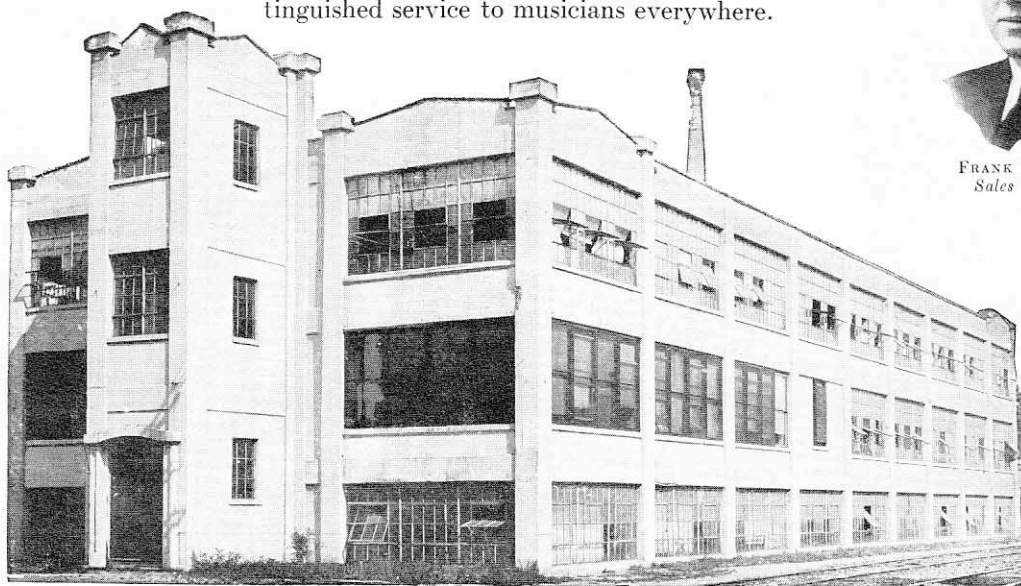
JOHN W. ADAMS
President



GUY HART
General Manager



FRANK CAMPBELL
Sales Manager



HOME OF THE FAMOUS GIBSON FRETTED INSTRUMENTS
Gibson, Inc., Kalamazoo, Michigan

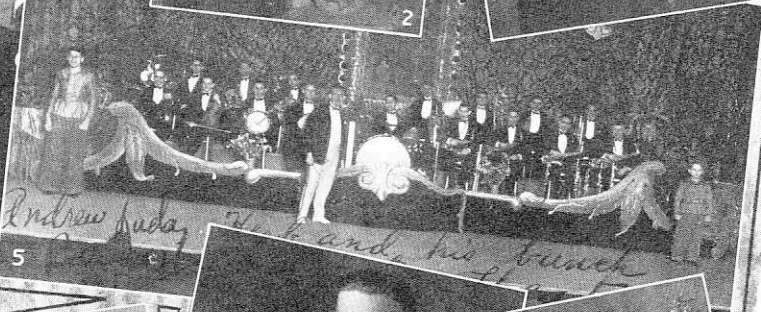
Use of Banjo

—for Symphony and Classical Music

EVERY day sees the banjo more and more widely used in connection with orchestras of Symphonic Calibre . . . even for Grand Opera.

Nothing could more clearly demonstrate the rising importance of the banjo and the wide scope of its musical possibilities . . from syncopation to classical.

It is obvious that the serious musician can well afford to specialize in studying the banjo . . . with every assurance as to the future of his chosen instrument.



1. Jean Rankin and Her Blue Belles, Vaudeville Artists.
2. Tommy Weber, Los Angeles, Calif.
3. Albert Bellson, St. Paul, Minn.
4. Coon-Sanders Original Night Hawks, Chicago, Ill.
5. Herb and His Bunch, State Theatre, Detroit, Mich.
6. Andrew Ladas, Detroit, Mich.
7. Maurice Aten, New York City
8. Frank Cookson, Salt Lake City, Utah.
9. Goody Payne, Butte, Montana
10. Dick Newcomb and His Orchestra, E. W. Finn, Banjoist, Northampton, Mass.
11. Ben Miller and His Orchestra, Duluth, Minn.

A New Model

comes to

Banjoland

WHISTLER, the artist, could place a touch of color in just the one right spot, and by so doing add a marvelous distinction to the whole.

Gibson craftsmen, with a similar touch of artistry, have succeeded in developing in this new model a distinguished instrument, something entirely new in beauty of tone and finish.

It represents the present day—ultimate in perfection of tonal quality and power. In its voice it carries a new ring of authority and character different from that heard heretofore in the banjo.

For the player who appreciates the great advantage of possessing an instrument quite out-of-the-ordinary . . . an instrument commanding attention everywhere for its great volume and beauty . . .

Neither words nor picture can catch the real individuality of this latest Gibson—good enough to classify you instantly as above the average.



Walt Peet and His Onondagans, Syracuse, New York, Bob Heffer, Banjoist.



Gibson
Mastertone
Tenor Banjo
STYLE TB-6
(Illustrated)

A different finish of an Argentine grey shaded to rich golden—hand rubbed. Engraved metal parts, quadruple gold plate, hand burnished; Gibson slender neck, each fret individually worked making for ease of playing and accuracy to the one thousandth of an inch. Arched, laminated and graduated resonator bound with black and white ivory-oid, fingerboard inlaid with new designs of white pearl with black and white ivory-oid on the outer edges—no raw edges and no rough fret ends; four to one geared pegs, large pearl buttons; tension tail-piece with cover to protect coat sleeve; 23" scale; 11" rim, $\frac{3}{4}$ " thick; adjustable arm rest; finest Rogers white calfskin head; De Luxe bridge, ebony saddle; 19 nickel silver frets; Gibson strings; Mastertone perfected tone chamber. Patented Truss-rod keeps the neck straight.

For more than a quarter century, Gibson has built fine fretted instruments, the tone has been copied but never equalled.



Geo. A. Berkey,
Atlanta, Ga.

The Banjoist

Featured
Artist in Orchestras



*Zez Confrey and His Victor Recording Orchestra,
Vaudeville, Lyst Reynolds, Banjoist.*

SO quickly has the banjo "taken hold" with the music loving public that, although the youngest instrument in the orchestral ensemble, it is quite often the dominating one.

It has gradually grown to be considered as an essential in every orchestra, the rhythmic basis of every dance band . . . it has proved that it possesses the qualities required for leadership and it is surprising the number of well known organizations today being brought to the front under the guidance of clever banjoists.

The appeal of the banjo as a solo instrument, its potentialities for new rhythmic effects and chord production, endow it with unusual interest. As a rule, the banjoist develops quickly into a thoroughly qualified musician with an early opportunity to earn increased income through arranging and conducting.

Wherever you go . . . in all classes of musical activity . . . you will find the banjoist in the spotlight . . . *A Featured Artist.*

Everywhere and for every occasion the Granada has already proven its worth. A beauty in appearance, brilliancy of tone and those in-built features that have made Gibsons so famous. Ever a source of pride bringing to the owner envy from all who see and hear it.



*Len Fillis,
London, England.*



*Gibson
Mastertone
Tenor Banjo
STYLE TB-GRANADA
(Illustrated)*

Triple gold plated metal parts, engraved and designs are hand burnished with a satiny background; curly maple neck, resonator and rim—selected from the finest that grows; Rosewood fingerboard inlaid with attractive designs in white pearl, bound with white and black ivoroid with marqueterie stripings. Finished in a beautiful dark brown. All frets ovaled, no rough ends and every one the same height; 23" scale; 11" rim, $\frac{3}{4}$ " thick; flange resonator arched, laminated and graduated, bound with black and white ivoroid with marqueterie stripings; four to one gold plated pegs, large pearl buttons; finest Rogers white calfskin head; De Luxe bridge, adjustable arm rest; tension tailpiece with cover, Gibson strings, brilliant and true; professional neck, okayed only after it has a feeling of comfort to the hand—non-warpable, the patented truss rod takes care of that; Mastertone perfected tone chamber.

*Everything Used in a Gibson is Genuine
—No Substitutes and "No Just As Good".*

Gibson Quality

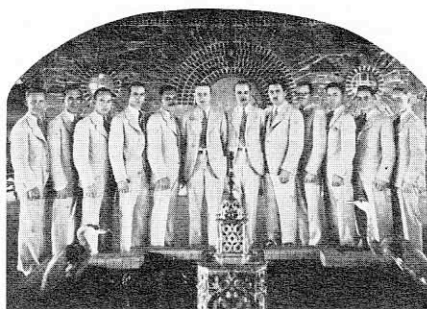
Enhances Your Opportunities

JUST as a singer is limited by the capacities of his voice in expressing his artistry . . . so is the banjoist limited by the possibilities of his banjo.

That is why an instrument of Gibson quality is so important to the ambitious musician . . . it gives him confidence and amplifies his ability to the very best advantage under all conditions.

The voice of the Gibson fits beautifully into many combinations where just-an-ordinary banjo would not do. Its blending tone makes it particularly desirable for symphonic and concert playing. Yet, it holds in reserve a powerful and commanding quality which dominates the liveliest Dance Band.

To own and play a Gibson Banjo will open the door to many new opportunities for you . . . it will help much in assuring a steady, eager demand for your musical services . . . and in building a reputation as an able artist.



*Ted Weems and His Orchestra. En-route.
Arthur Jarret, Banjoist.*



*Gibson
Mastertone
Tenor Banjo
STYLE TB-4*

(Illustrated)

Chromium plated metal parts, the best wearing plate known to science; laminated, arched and graduated resonator — perfectly constructed. This instrument is finished in rich brown mahogany. The slender hand-shaped professional neck has a rosewood fingerboard handsomely inlaid with white pearl and bound with black and white ivoroid—run your hand up the side of a Gibson neck and note the smoothness—no raw edges nor sharp fret ends; 23" scale; 11" rim, 3/4" thick; four to one geared pegs; covered tension tailpiece, quick string change possible; Ebony saddle in maple bridge; Rogers selected white calfskin head; adjustable arm rest; bone nut; Mastertone perfected tone chamber; truss rod in neck—no warping; Gibson strings—true and brilliant.

New Chromium Plated Metal Parts
—Everlasting Always Bright.

*A patented, high test steel rod prevents
Gibson banjo necks from warping.*

*Built of British Honduras
Mahogany—the genuine,
the choice of the forests
and air seasoned. Logs are
selected from thousands
as they arrive at the
ocean docks so that lovers
of this beautiful wood
may be assured of the
finest that grows.*



*Jack Rose
Detroit, Michigan*

Social Popularity

Assured the Banjoist

THE Gibson Banjo is the modern "Open Sesame" to a world of good times, fun and happiness.

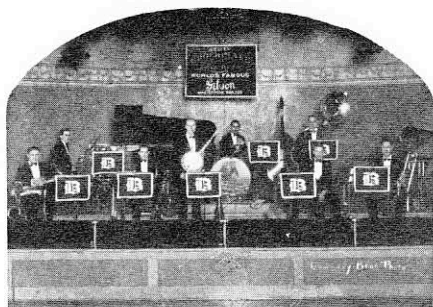
There is a sparkling quality, life and action in the voice of the Gibson which seems to fit a Gay Occasion, like a flashing diamond fits in its lovely platinum mounting.

Ability to play the banjo soon places one in position to pick and choose from scores of social invitations. Everywhere, the banjoist is assured of a hearty welcome.

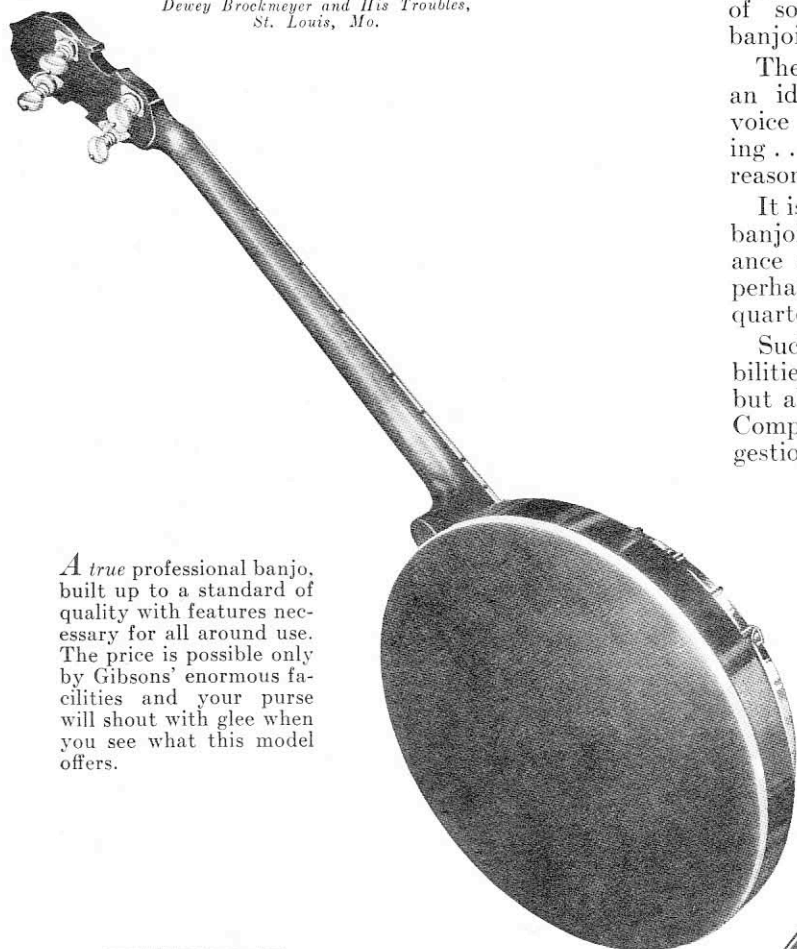
The fact that the Gibson Banjo furnishes an ideal accompaniment for the singing voice . . . either for stage, radio broadcasting . . . or in the home . . . is one of the chief reasons for its charm and appeal.

It is comparatively easy for the ambitious banjoist to interest his "pal" or an acquaintance in working up a banjo "team", or perhaps organize several players into a quartette or a small "Banjo Band".

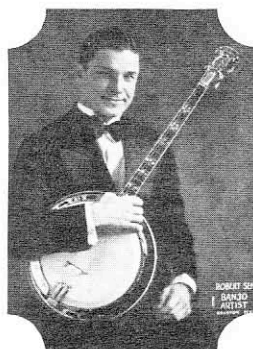
Such combinations have wonderful possibilities . . . not only from a social angle . . . but also for financial profit. The Gibson Company will gladly furnish helpful suggestions.



Dewey Brockmeyer and His Troubles,
St. Louis, Mo.



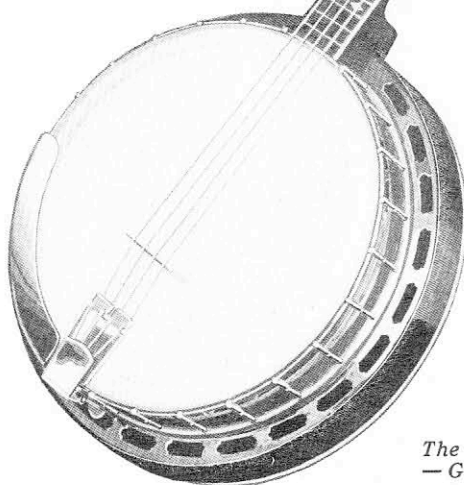
A true professional banjo, built up to a standard of quality with features necessary for all around use. The price is possible only by Gibsons' enormous facilities and your purse will shout with glee when you see what this model offers.



Robert Senay,
Houston, Texas

Gibson Mastertone Tenor Banjo STYLE TB-3

(Illustrated)



Air-seasoned, white, Northern maple finished in dark reddish mahogany, hand rubbed and treated to insure permanency of color and best wearing qualities. Like all Gibson Mastertone Banjos, it has the slender neck; arched, laminated and graduated resonator; fingerboard of rosewood accurately fretted with inlays of white pearl and bound with white ivoroid—run your hand up and down the neck and see if you are not pleased; Rogers white calfskin head; geared pegs; Ebony saddle in bridge; 23" scale with 11" rim and 3/4" thick—a solid foundation; adjustable arm rest; covered extension tailpiece; Gibson strings; metal parts heavily nickel plated; Mastertone perfected tone chamber; the neck won't warp—it has the Gibson patented truss rod.

The design and finish may attract,
—Gibson guarantees the quality.

Gibson's Ideal

For Both Young and Old

LEARNING to play the Gibson Banjo comes with exceptional ease to young and old alike.

Boys and girls both, find the Banjo a fascinating instrument . . . many players under twelve years of age can be cited for their outstanding success in vaudeville, concert and other forms of musical enterprise. They are having all the fun to be gotten out of life . . . plus a wonderful start for future musical enjoyment . . . and financial success, too, if they follow up their advantage.

Older folks also find the banjo full of possibilities. Many well known men and women have taken up the banjo as a form of relaxation and enjoyment. Even those in the Autumn of Life have found it easy to master—and a source of great satisfaction.

The banjo is always tuneful and ready to respond to your every mood. It is an invaluable aid to the cultivation of both a good ear, and strong rhythmic feeling.

It is never too soon, nor too late, to take up the banjo. But for tonal accuracy and ease of playing. . . be sure you have a GIBSON.



Art Krueger Orchestra, Milwaukee, Wis.
Ralph Dexter, Banjoist.



Gibson
Mastertone
Tenor Banjo
STYLE TB-2
(Illustrated)

Finished in a beautiful shade of amber brown; all woods are of white northern maple, seasoned in the open and hand worked; professional resonator, arched, laminated and graduated; slender neck with Gibson Patented Truss-rod with rosewood fingerboard accurately fretted and inlaid with fancy designs of white pearl, bound with white ivoroid—you will instantly notice the absence of objectional features so often found in an instrument of this price; geared pegs, covered tension tailpiece; maple bridge, ebony saddle; selected white calfskin head; 23" scale; 11" rim, 3/4" thick; adjustable arm rest; all metal parts heavily nickel plated and polished; Gibson strings; a new tone chamber that produces a true tenor voicing with immense volume, pep and snap.

The hours are all too short when you have a Gibson.



Harold Wires,
Cincinnati, Ohio

A fine example of the banjo builders art at a price that will please. A brilliant tone with countless exclusive features that enrich its value, making it suitable for orchestral work, radio, solo or banjo band. You will be proud to call this model "mine" and still more elated when you show it to your friends.

Teachers and Pupils

—find Gibsons are Best for
Every Musical Use

BOTH teacher and pupil find it a great advantage to be equipped with Gibson instruments.

Half the fun in taking up the study of Banjo lies in having an instrument with a naturally attractive voice, an easy action and a true fingerboard. These qualities are found in even the most inexpensive Gibsons . . . and in addition, absolute tonal accuracy . . . without which the ear may be permanently impaired by a sense of false pitch.

Gibson Banjos not only make the work of the teacher easier, but quickens the students progress. Prestige is gained by the development of successful players . . . and there is no greater aid to rapid development than the GIBSON.

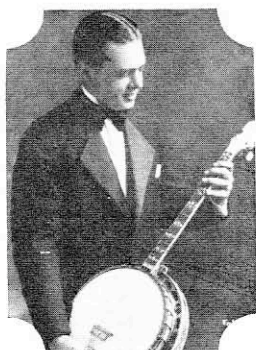
All Gibson models are of professional grade and can be counted upon to make the players work more effective than with the average instrument.



*The Frisco Frolickers, Baltimore, Md.
Albert Block, Banjoist.*



Built from the choicest air-seasoned white northern maple, the finest that grows and fashioned by the same men who make the famous Gibson Mastertone and Custom-Built Banjos. In this model is found the maximum in practical values with ornamentation left off but nothing sacrificed in quality of materials and workmanship.



*Vic Carpenter,
Los Angeles, Cal.*



*Gibson
Tenor Banjo
STYLE TB-1
(Illustrated)*

Those details so essential to banjoists are nicely worked out with a brilliant and far reaching tone that is properly balanced. Beautifully finished in dark mahogany, hand rubbed; Rosewood fingerboard inlaid with white pearl position marks; all frets are ovoid and ends rounded—no roughness and every fret the same height. Professional resonator of the most advanced type; geared pegs for finer and more accurate tuning—a new feature; adjustable extension tailpiece; finely hand worked bridge; 11" rim, $\frac{3}{4}$ " thick with steel head bearing; choice white calfskin head; slender hand-shaped neck bound with white ivoroid to protect the fingerboard and make for ease of playing; 23" scale; Gibson strings. A genuine Gibson throughout. This model is now equipped with the patented Truss-rod in the neck.

*What a difference when you play a
Genuine Gibson—practice becomes a
pleasure.*

The "Tone-Master"

—an Amazing New
Device for Coloring
Banjo Tone

RICH muted effects—beautiful vibratos—throbbing syncopated after-beats—all at your instant command with the new Gibson "Tone-Master".

Here is a development by Gibson Engineers that marks a new day in the importance and progress of the banjo.

It is safe to say that once you have heard and tried the Tone-Master, you will never again be satisfied with the limited variations of ordinary banjo tone.

Startling and almost unlimited are the effects easily secured by the use of this in-built tone control, worked by a natural and instinctive pressure on the arm rest.

Unlike most so-called "mutes", there is no sharpening or flating of pitch with the "Tone-Master". It is simple in construction, completely adjustable and can be installed in all Gibson banjos.

Your skill and reputation as a banjoist will increase materially through the use of this new device.

"Tonal Control Like an Organ"—that's what it means to have your Banjo equipped with the Gibson "Tone-Master".

Standard equipment on the TB-6, Bella Voce and Florentine Models.

Gibson Truss Rod

—of Supreme
Importance to
Banjoists

YOU would not be happy with even the most elaborate banjo unless it proved accurate and true in scale.

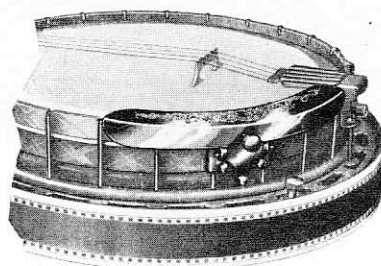
The Gibson neck cannot warp. Only with the truss rod construction is it possible to have a slender, graceful Gibson neck which will enable the banjoist to play for hours without tiring.

Note the illustration showing how the truss rod runs through the entire length of the Gibson banjo neck from peg head to heel. Note how the rod is adjustable from the special nut, recessed in the peg head.

You don't have to be a mechanic to appreciate the value of this feature.

It means much to every player—both professional and amateur—seeking real banjo value and satisfaction.

How the New Tone-Master Operates



The Gibson Tone-Master is controlled directly from the arm rest. So easily used that few observers can detect at first glance how you obtain such marvelous mastery over your banjo.

A slight pressure of the arm tips the arm rest forward—the "Tone-Master" becomes instantly effective. Can be locked on for permanent muted effects or locked open if desired.



This Graphic Picturization of The Patented Gibson Truss Rod Construction tells its own story. It is worth careful study by everyone interested in securing a perfect banjo that will stay perfect.

The New Gibson De-Luxe Strings mark a new era in string quality. Hand made, individually tested and of brilliant tone.

Likewise, all accessories on Gibson instruments are the finest made.

Gibson

Florentine

The World's Finest, Most Luxurious Banjo

TONE that is gloriously alive, design that is practical, finish that blends deep wells of vivid color with exquisite hand-carving, hand-decorating and the satiny texture of rare woods all are assembled into one magnificent banjo.

Specially dedicated to the banjoist who is ever alert to improve his art and give individuality to one of the most colorful and important instruments in all the world of music. Orchestra leaders rejoice when their banjoist comes on the job with a "Florentine"; theatre audiences marvel at the sparkling beauty, recording companies are delighted with the tone and radio fans are amazed at the clarity and brilliance of the banjo as they tune in.

Selected from the world's finest materials, no substitutes used and "just as good" is never considered. The Florentine is offered in four distinctly different woods—American White Holly, American Curly Maple, American Burl Walnut and Brazilian Rosewood.



Florentine

AS perfect as human hands can produce, reflecting the spirit of the times in design, workmanship and appearance.

A faultless symmetry of the accumulated experience of more than a quarter century of fine fretted instrument building. Interspersed and harmonizing in every detail are the sure deft strokes of the hand carver who has fashioned into the resonator, neck and peg head Florentine designs of the Renaissance period; the artist who with brush and color has glorified the work of the carver and the master craftsmen who have gone before him—all guaranteed by that distinguished maker—GIBSON.

The banjoists every need is worked out to perfection and in this model is incorporated each and every feature that has made the Gibson banjo so desirable for every sort of banjo playing.

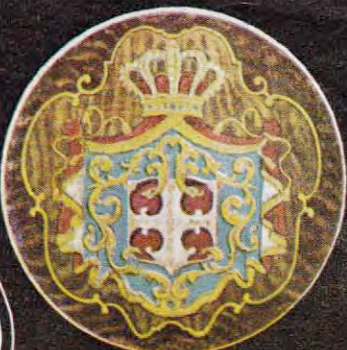
Above is shown a side view of resonator—below back views.



American White Holly



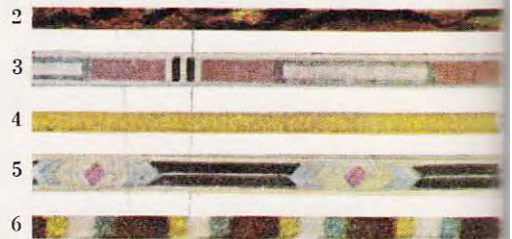
American Curly Maple



American Burl Walnut



Brazilian Rosewood



Any of the bindings shown above of Resonator, rim, and neck.
(PLEASE ORDER BY NUMBER)

Guy Lambardo and Francis Henry, Guy Lambardo Orchestra, Chicago, Ill.



Tommybilt Banjos

Bella Voce

*A Banjo that is Rich
in Heritage*

THE name Bella Voce—Beautiful Voice—can but suggest the vivid tonal coloring possible with this model. Smooth, surging volume enables the banjoist to meet the demands of leaders under all conditions.

A royal member of the banjo family, enthusiastic artists pronounce it an instrument of character and distinction, hitherto unsurpassed except by the stately and regal Florentine. A strikingly beautiful Spanish floral design displaying the graceful lyre, lute and other symbols alluding to the Goddess of the Muse.

Four different woods, all graded and selected for exceptional beauty, resonance and durability, are available for your selection—the pick of American and foreign forests and cured in the open.

Every design on each style is hand carved, then hand decorated. Offering the opportunity for individual selection and for self-expression—a perfect banjo built and embellished for the present day banjoist.



Bella Voce

ELABORATELY engraved, plating of pure gold and hand burnished; Rosewood fingerboard richly inlaid with white pearl; headpiece set with varied brilliants of harmonizing colors in a unique design; four to one geared pegs that will not slip, extra large pearl buttons; adjustable, extension tailpiece with cover — to protect coat sleeve; arm rest adjustable to any position; each fret worked by an expert—no rough edges and all of even height; every slender hand-shaped neck is tested for ease of playing, perfect scale; designs on resonator and neck are hand carved, hand decorated by our own artist and treated for permanency of color and utmost in wearing qualities. An instrument to arouse the pride of the most discriminating and exacting.

Above is shown side view of resonator—below back views.

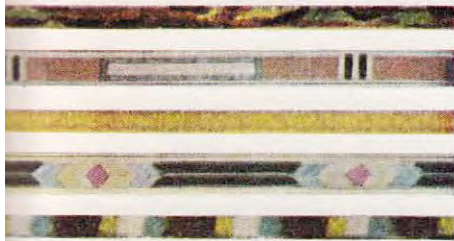


American Curly Maple

American White Holly

Brazilian Rosewood

American Burl Walnut



may be selected for the decoration
on Florentine models.

(INGS BY NUMBER)

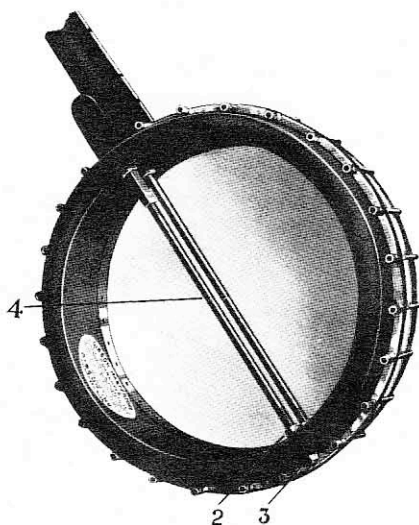


Mitchell Brothers,
"John and Bill"
Broadcast Artists
New York City

Only Gibson Banjos Can Bring You These Constructional Features

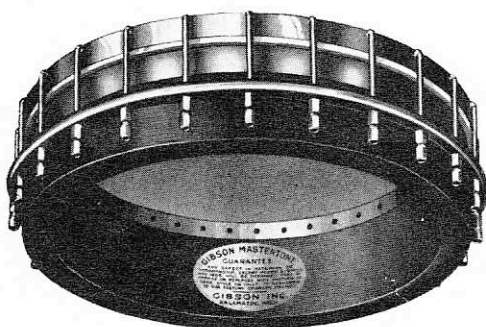
Gibson banjos are fitted only with the finest and most carefully selected heads. They will keep your banjos snappy and dependable under all sort of playing conditions.

The special Gibson process assures absolute perfection in fitting and extra long life.



Gibson Co-ordinator Rod

A patented and exclusive feature found only in Gibson banjos. Enables player to adjust strings to exact height desired. Insert nail or punch at 4 to prevent rod from turning when changing action. To draw strings closer to frets, loosen nut 2 and tighten nut 3. To draw strings away from frets, loosen nut 3 and tighten nut 2. Standard action is 7-64 of an inch high above the twelfth fret.



Special Rim Construction

Gibson rims are shaped and fitted in such a way as to eliminate permanently any possibility of rim buckling or warping. A special tension ring is provided, cancelling the necessity of placing brackets through rim and weakening it by boring holes through the wood. All Gibson rims are $\frac{3}{4}$ -inch thick.

Banjoist Tips

GIVE your banjo the same care and attention you would give any other treasured possession.

Keep your banjo clean. A little polish of the same grade used for fine furniture will both improve appearance, increase smoothness, and lengthen the life of all wood parts.

Always keep a good head on your banjo and see that it is adjusted so that it is good and tight in order to retain brilliancy. Never let "pocket" form under bridge.

In tightening the head, it is best to tighten alternate brackets all the way around, then go back and tighten the balance. Use half-turns and then repeat operation two or three times. Do not tighten to extreme at first.

Watch Your Strings

Keeping the strings close to the finger-board makes for a low, fast and easy action. However, volume is reduced by having strings too low and the heavy player will find that too low an action makes for buzzing and rattling.

Action is too high if strings are hard to press down. This can be regulated by the patented Gibson Co-ordinator Rod.

Change strings often. A dead, lifeless tone is the best you can hope for with old, worn-out strings.

Keep Bridge in Place

In setting the bridge, remember that it must always be exactly the same distance from the 12th fret as the 12th fret is from the "nut" at peg-head end of finger-board.

Use only the style of bridge furnished with your instrument. Changing the type of the bridge may cut down on the tone and volume. Get a new bridge as soon as you notice the notches wearing. Large, open notches can easily cause a string "buzz". $\frac{5}{8}$ " bridge used on Gibsons.

Consistent practice will toughen the tips of your fingers, enabling you to play for hours with comparative ease. Always press strings down firmly for clear, true tone.

Use Gibson Picks

For the best tone, use a pick or "plectrum" of genuine tortoise shell, medium thickness and flexibility.

Gear Pegs should be oiled occasionally.

To prevent slipping, tighten screw at tip of button.

Always use Gibson strings on Gibson Banjos.

Always keep your banjo in a good case when not in use.

If you are a student, get yourself the best teacher available and determine to practice your lessons regularly and earnestly, *every day*.

The Banjo Band

—Its Organization and Possibilities in Both Professional and Amateur Fields

THE popularity of the banjo for dance, concert and classical music, has brought to the front during the past few years a new type of musical organization—the BANJO BAND.

To belong to one of these organizations is perhaps one of the greatest thrills to be enjoyed by either the professional or amateur banjoist, for it brings out in the most forceful manner the possibilities of the banjo family.

However, too much cannot be said on the need for proper instrumentation if this type of band is to be truly and permanently successful. One would very quickly tire of an organization wherein every member played a clarinet . . . or a trumpet.

Sopranos, altos, baritones and basses are essential to every well balanced musical organization . . . and for the banjo band, Gibson has developed the complete choir consisting of Mandolin-Banjo, Tenor-Banjoes, Plectrum-Banjoes, Cello-Banjoes, Guitar-Banjoes . . . and the Mando-Bass for bass.

Any group of from five to fifty can develop a banjo-band within a minimum length of time, by taking care to have a properly balanced combination of the above instruments. You can have a family, neighborhood, lodge, church, school or club membership . . . or group of qualified musicians can quickly work up to a point where profitable bookings may be obtained in vaudeville, dance or public concert.

Write Gibson, Inc., for free booklet on "How to Organize a Banjo Band".



Brattain's Banjo Quartette, Sandusky, Ohio



Fairbanks-Morse Co. Banjo Band, Indianapolis Ind. R. Steiner, Director.



Dee Wells, Rockford, Ill.

Mr. Wells, as others, has found the Banjo Band the easiest and most successful method to develop real banjo players. Rhythm, time, and ability to play with others can be developed in organizations of this kind. As stated before, Mr. Wells has been very successful and it would be a pleasure to everyone to hear his Banjo Band.



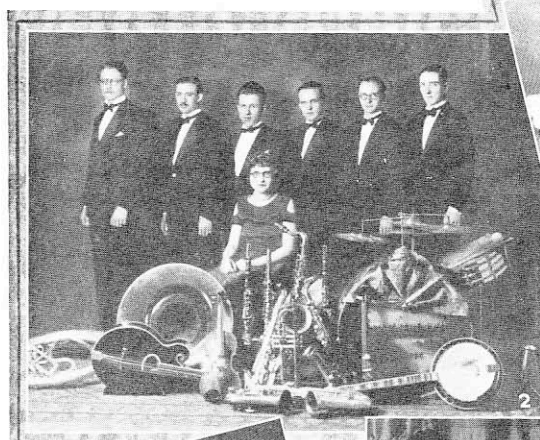
Dee Wells' Gibson Banjo Band, Rockford, Ill.

The Banjo

—in the School Orchestra

TODAY, many leading schools are turning to the banjo—not only because of its distinctive tonal coloring in the orchestra, but also because it inspires musical interest in many pupils who would not otherwise care for music.

The increasing use of the banjo in public school, high school and college orchestras is convincing proof of its value as a standard part of the orchestral ensemble.



1. Jimmie Joy and His Versatile Orchestra, Louisville, Ky. Orville Andrews, Banjoist.
2. Bee Lester and Her Challenge Rhythm Kings, Pocatello, Idaho. Maz Christenson, Banjoist.
3. A. L. Caroselli, Detroit, Mich. Geo. G. Midkiff, Butte, Mont.
4. Don Santos, Rochester, N. Y.
5. Emil Seidel and His Orchestra, Indianapolis, Ind. Don Kemmil, Banjoist.
6. Kenneth Warren, Binghamton, New York.
7. B. M. Tremaine, Los Angeles, Calif.
8. Conrad Gebelein, Baltimore, Md.
9. Emil Heimberger and His Hotel Bond Orchestra, Hartford, Conn. Nathan Moss, Banjoist.
- 10.

A Rich Soprano

—in the Gibson Mandolin-banjo

THE development of these brilliant-toned models by Gibson, with the new Mastertone construction adds an entirely new lustre to the banjo family.

While the Mandolin-banjo is already an established favorite with many stage, radio and recording artists . . . it is certain that additional impetus will now be given to their growing use both for public performance and in the home.

The Mandolin-banjo is the essential soprano voice in the Banjo Band . . . carry-solo or "lead" parts similar to the trumpet in the brass band and violin in the orchestra.

Ideal for the mandolinist who wants, and needs, a doubling instrument. The sweetness of the mandolin tone combined with the brilliancy and power of the banjo.

Gibson Mandolin-Banjo

STYLE MB-3

(Illustrated)

This model corresponds in construction finish and ornamentation, to the Tenor Banjo Style TB-3 shown on page eight, except it has the mandolin scale and is equipped with machine heads instead of geared pegs. Resonator is laminated, arched and graduated by experts; woods used are finest white northern maple, cured by mother nature and the finish is a rich dark reddish mahogany of an attractive shade; Mastertone rim construction with 11" rim, $\frac{3}{4}$ " thick; Ebony fingerboard; bound with white ivoroid and inlaid with white pearl; 15 nickel silver frets oiled; Gibson strings; choice Rogers white calf skin head.

MB-2

Corresponds to TB-2 shown on page 9, except has mandolin fingerboard, 10 $\frac{1}{2}$ " head and machine heads instead of banjo pegs.

MB-1

See description and illustration of TB-1 on page 10. Only difference is the mandolin scale, 10 $\frac{1}{2}$ " rim and machine heads instead of pegs.

Happiness in the Gibson plant insures perfect harmony in the instruments.



Otterbein College Banjo Orchestra,
Westerville, Ohio



Tuned and played just like the mandolin but with a powerful banjo quality of tone. A true soprano and a wonderful solo instrument. Takes the lead in banjo bands and other combinations and used extensively on the stage, over radio, recording and home playing.



A. L. McBurney
New York City

Glowing Harmony

—in the Gibson Plectrum



*Dixie Sorenaders, Grand Rapids, Mich.
Roy Killgore, Director.*



The neck and scale length of the plectrum banjo are considerably longer than the tenor—plectrum is 27" while the tenor is 23". Reading from bass to treble side the four strings are tuned C, G, B, D. This tuning makes possible the working out of effective piano figurations in complete series—adding to either a large or small combination.



*Earle Cooke,
San Francisco, Calif.*

THE Plectrum Banjo has been made popular by that extremely pleasing tone that differentiates it from all other banjos—in no other instrument is found the same ringing twang, penetrating brilliancy and satisfying quality.

There is that something about the Plectrum Banjo that gives a feeling of complete satisfaction—the velvety smoothness—brilliant chords that are full, round and solid; the beautiful tones of this banjo set the heart strings a-tingling and thrill you through and through.

Many professional banjoists have found it a source of both pleasure and profit to "double" on the Plectrum Banjo. The sweet tone makes it ideal for song accompaniment and feature playing—equally successful over the foot-lights, through the microphone, on the records or in the home.

-88-

Gibson Mastertone Plectrum Banjo STYLE PB-3

(Illustrated)

MASTERTONE STYLE PB-3

An outstanding value—eminently fitted for all musical purposes. Dress—tone—volume—all indicate an instrument priced twice the amount of this model. Finish and details, except scale length, duplicate of Model TB-3 shown on page 8, Full 27" scale.

MASTERTONE STYLE PB-6

A new model that sums up all the desirable qualities in a fine plectrum banjo—beauty and tone beyond words. Identical in style and finish to the TB-6 illustrated and described on page 5. Full 27" plectrum scale.



MASTERTONE STYLE PB-GRANADA

A combination of richness in voice with appearance which places the Granada model in a class by itself. A gold banjo of proven success. Corresponds to TB-Granada shown on page 6. Full 27" scale.

MASTERTONE STYLE PB-1

Plectrum banjoists who prefer an instrument built of mahogany will find this model particularly to their liking. The highest grade chrome plating. Same style, grade and finish as the TB-1 on page 7. Regular 27" plectrum scale.

THE GIBSON STYLE PB-1

Worthy of every confidence, priced for every purse and guaranteed by Gibson. Corresponds to the TB-1 shown on page 10. 27" plectrum scale.

All woods used in Gibsons are air-seasoned—greater beauty, flexibility, strength.

5-String Banjos

—for Radio,
Vaudeville
or Home

STIRRING melody . . . characteristic tone . . . runs, scales and arpeggios . . . lightning-like rapidity of technic . . . these are but part of the treasure-trove found in the Gibson 5-string banjo.

The 5-string instrument is the original founder of the modern banjo family . . . it is of the true aristocracy and while always a great favorite for solo and feature playing . . . indications are that today it is on the road to a greater popularity than ever before.

It can be played effectively with either fingers or thimbles. Usual tuning is G Major—C—G—B—D, with short or 5th string tuned to high G.

Gibson
Mastertone
Regular Banjo
STYLE RB- GRANADA
(Illustrated)

MASTERTONE STYLE RB-GRANADA

A golden toned banjo of distinction and equipment. Triple gold plate. Of same finish, woods and materials as Granada Tenor Banjo on page 6.

MASTERTONE STYLE RB-4

More volume and tonal coloring than heretofore associated with the five string banjo . . . richly apparelled, with finish and details same as the marvelous TB-4 Tenor Banjo described on page 7. Full 27" scale.

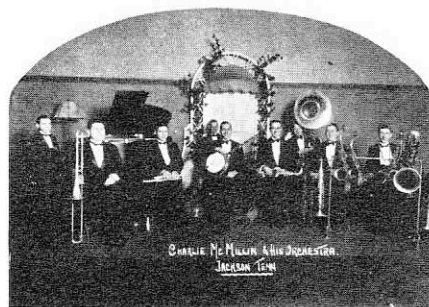
MASTERTONE STYLE RB-3

Tone of recording quality . . . volume more than ample for all playing conditions . . . unusually responsive . . . beautifully finished and corresponding in all details with Model TB-3 Tenor Banjo, see description page 8. 27" scale.

THE GIBSON STYLE RB-1

A splendid five string banjo of professional grade. Finished same as Tenor Banjo TB-1, described on page 10. 27" scale.

Gibson ingenuity gives to banjos that something so necessary to the player.



Charlie McMillin and His Orchestra, Jackson, Tenn. J. Walter Knowles, Banjoist

If you've ever heard the five-string banjo in the hands of a capable performer, you know that it is an instrument of amazing possibilities.

And the exclusive improvements incorporated in the Gibson five-string banjo have given it more power, brilliancy and snap than five-string players ever believed possible in their favorite instrument. Because of these improvements the five-string banjo is in greater demand today than ever before for recording, broadcasting and general solo playing.



*Alex Magee,
New Rochelle, N. Y.*

1927

Gibson Guitar and Cello Banjo



Uncle Dave Macon and Sam McGee,
Readyville, Tenn.

FOR solo or band, to play either of these magnificent instruments once is to want to play them always. They are fascinating and intensely enjoyable in their musical performance.

Instantly responsive and easily controlled—but ready for you with almost unbelievable volume when required. Stirring tones—martial and gay—or soft, sweet and serious—an inspired mingling of deep bass and lilting soprano.

Often heard to splendid advantage as solo instruments on the stage and over the air. Both of them are indispensable parts of the banjo band to give the correct instrumentation and make ideal instruments for the home.

Used most effectively in small dance combinations and of especial value where a piano is not available.

Tuning of the Guitar-banjo is the same as the standard guitar. Six strings—E, A, D, G, B, E. Fingerboard is identical with guitar so that any guitarist can take up the Guitar-banjo without additional knowledge or practice. Cello-banjo is tuned A, D, G, C.



William Haid,
Chicago, Ill.



Gibson
Mastertone
Guitar-Banjo
STYLE GB-3
(Illustrated)

GIBSON GUITAR-BANJO STYLE GB-3

An imposing instrument of classic lines. Finish and details are same as the TB-3 shown on page 8.

STYLE GB-1

An accurate and well balanced instrument of finest workmanship. Corresponds to the TB-1 on page 10.

Mastertone Cello-Banjo

Style CB-3 Cello-Banjo is similar in style and finish to tenor banjo TB-3, page 8. 24 $\frac{3}{4}$ " scale.

Gibson guitar-banjoes also available in Custom-built models—both the "Bella Voce" and "Florentine".

Ukulele Banjos

—Joyous and
Practical

GLORIOUS good times . . . social popularity . . . fun a'plenty . . . what more could one ask . . . even from a genuine Gibson Ukulele-Banjo?

But, there *is* more . . . these instruments are so accurate . . . so sweet in tonal quality . . . so great in volume that they offer money-making opportunities in vaudeville, radio and recording for those whose desires turn in this direction.

Endowed with the same attributes which have made famous the Gibson Mastertone and Custom-Built Banjos.

STYLE UB-1

6" maple rim, resonator
back

STYLE UB-2

8" maple rim, resonator
back



UB-2

UB-1



STYLE UB-3

STYLE UB-4

8" maple rim, flange
resonator

8" walnut rim, burl wal-
nut flange resonator gold
plated



Peter Pan Club, Dayton, Ohio.
Irene Schreiner, Director.

Professional or Amateur

—You Will Find Gibsons Best

The Styles UB-4 and UB-3 are of advance construction having the arched laminated and graduated flange resonator. Fifteen nickel silver frets, individually ovaled and leveled.

Every Gibson Ukulele-banjo neck is hand shaped and dressed down by experts to insure perfect playing under all conditions. A Gibson will always get you the spotlight and draw the envy of all who see and hear it.

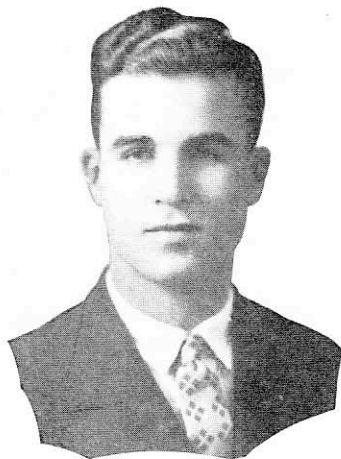
The Ukulele-banjo did not come into its own until instruments of the type illustrated on this page were made—by craftsmen who know how to make fretted instruments. Now the Ukulele-banjo can be played—if a Gibson—with a clear, clean, true, tone.



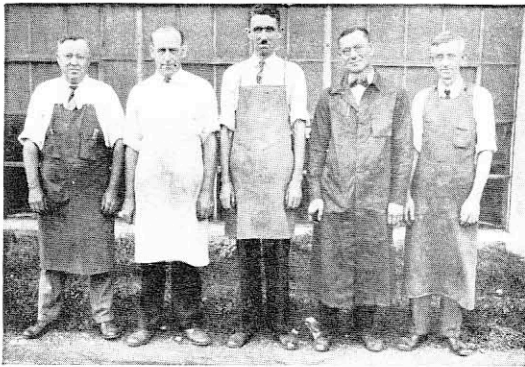
Hugh Lassey,
Ansonia, Conn.



Jack Hill,
London, England



RODNEY C. CHITTENDEN
Production Manager



Department Managers
O. C. KUNEY, NEIL DEYOUNG, MAX ELLERTON,
JACK HAWLEY, BERT STRATTON



The Gibson
Factory Force
22 years ago



T. J. McHUGH
Chief Engineer



The Gibson Factory
Force Today

A Glimpse Behind the Scenes

Building the Banjo of Today--and Tomorrow

Banjo-building in accordance with Gibson Standards is a true art . . . requiring, in addition to skill and experience, the highest ideals.

YOU cannot visit the Gibson plant without realizing that it is more than just a "factory" specializing in the production of quality instruments.

Into the building of each Gibson banjo goes all the genius and individuality of a master workman . . . a workman who handles his tools as a great painter handles his brushes and colors.

What Quality Means

The following extract from an article in *The Music Trades*, a national trade paper, sums up the picture:

"Now and then the uninformed layman will pick up a banjo, a guitar or a high grade ukulele in a music store and when the salesman tells him the price, running from ten to fifteen dollars all the way up into the hundreds, he is astounded. A queer look comes over his face. 'How can they ask such an exorbitant price for so inexpensive a thing?' he wonders, and sometimes asks the clerk point blank. And once in a while a music dealer will be found who is just as ignorant as the layman.

"Any musical instrument that is made should be produced for just one specific reason and only one—to give the owner a rich musical response to his touch. If the instrument is not musically accurate it has no place in any store. It should never reach the public. It does more harm than one could imagine, because its unmusical qualities tend to destroy the public's love for music—and is there anything worse than noise, which it might be called after all, if any sound is not harmonious.

"To obtain colorful, resonant and powerful quality of real musical tone—regardless of the type of musical instrument—requires endless and exquisite care in production. That is why we find such houses as Gibson, so thoroughly devoted to the highest ideals in quality of production in every stage."

Not Only Banjos

In addition to Mastertone and Custom-Built Banjos, Gibson is the only manufacturer building a full line of high grade Mandolins, Guitars, Ukuleles and kindred fretted instruments.

Regardless of the kind of fretted instrument in which you are interested, you can select a Gibson with assurance of supreme musical quality and the utmost in value at the price you wish to pay.

A copy of Catalog R, illustrating and describing the complete fretted instrument family—aside from banjos—is yours free for the asking.

GIBSON, INC., Kalamazoo, Michigan



You Cannot Doubt!

THE fact that you have arrived at the back cover of the Gibson Banjo book . . . is proof conclusive that you have in your heart a fondness for music . . . and the banjo. And where there is a real love for music, talent is seldom far behind.

You have noted the evidence of increasing popularity of the banjo . . . and opportunities opening everywhere for the banjoist. Doubtless, you have studied the exclusive advantages of the Gibson banjo . . . possibly you have already decided upon your choice of models.

You cannot doubt the convictions of your own mind. It only remains for you to act, in order to reap the dividends of friendship, opportunity and success, which are yours with a Gibson.

1. Kansas City Banjo Club, Kansas City, Mo. Paul Marston, Director.
2. Miss Lucille Block, Los Angeles, Calif.
3. Frank Frazier, Kibbenburg, Wash.
4. Spanish Screeners, Dallas, Texas. Tom D. Collins, Director.

5. Jim King's Brown Males, New Holland, Pa.
6. Golden Girls, Salt Lake City, Utah.
7. Charlie Poole, Smyth, N. C.
8. Joe Daback and J. Carozelli, Detroit, Mich.
Back Cover
Gibson Banjo Band, Berkeley, Cal. J. Philip Landsberger, Director.

The BANJO

It's Possibilities
for
Radio and Recording
The School Orchestra
Dance and Concert
The Soloist
The Home



GIBSON, Inc.
Kalamazoo, Michigan

*Builders of
Custom Built and
Mastertone Banjos*



For the Banjo Band