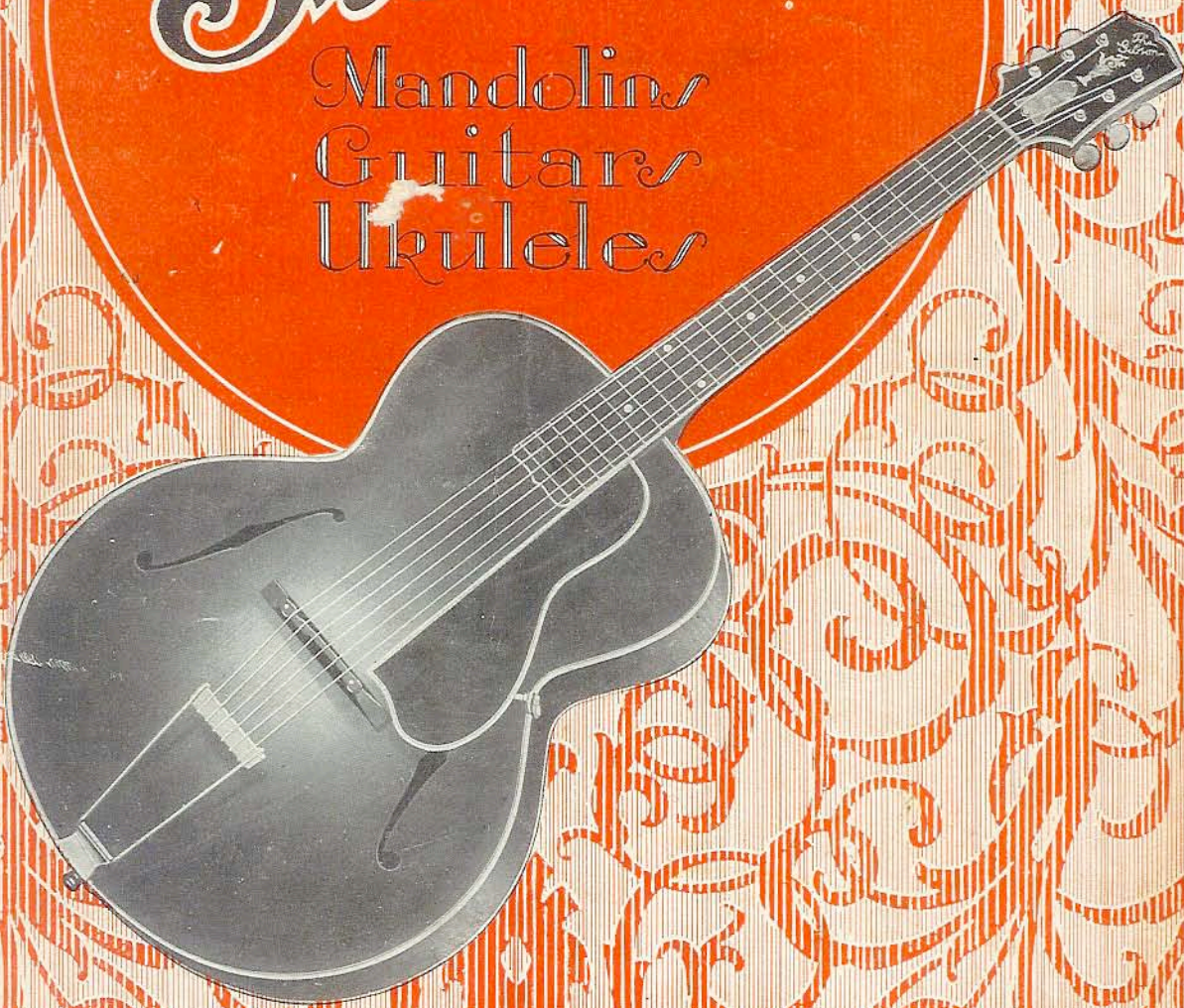


Gibson

Mandolins
Guitars
Ukuleles



The Music Pals
of the Nation



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>

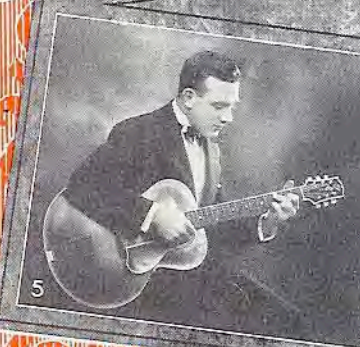


The Master's Favorite...

There's a touch of magic in the mellow, fascinating voice of the guitar . . . even the hearts of those most lacking in musical appreciation are stirred by its sparkling melody and deep, rich rhythm.

Centuries old . . . yet ever new . . . it is one of the most beloved of instruments. Somehow it symbolizes as no other instrument can, the golden world of love, romance and the inspiration to deeds of courage and chivalry.

It provides music soft as a whisper, or booming martial strains that quicken the pulse and set one's heart a'thrbbing.



1. OTTO GRAY AND HIS OKLAHOMA COWBOYS, Radio, Recording and Vaudeville Artists.
2. GEBELEIN'S HAWAIIAN ORCHESTRA, Conrad Gebelain, Director, Baltimore, Md.
3. PROKHANOFF BROTHERS, Russian Vaudeville and Movietone Artists.
4. WALTER KAYE BAUER, Composer, Teacher, Soloist, Hartford, Conn.
5. LEN FILLIS, *Orchestral and Recording Artist*, London, England.
6. BARTRAM AND SANTON, a Vaudeville Hit of years standing.
7. SEDBERRY'S BANJO BAND-MANDOLIN ORCHESTRA QUINETTE, Jesse Sedberry, Director, Phoenix, Arizona.
8. MR. AND MRS. JOHN WESTBROOK, heads of The Westbrook Conservatory of Music, Atlanta, Ga.

Gibson Fretted Instruments

*Pointing the Way to Musical Accomplishment
Winning New Triumphs and Increased Prestige for
Artist and Professional Helping the Student and
Ambitious along the road to Artistic success.*

IF YOU would taste the deep joy of musical perfection—if you would feast your eyes upon the flawless brilliance of truly beautiful design and finish—it is certain that you will derive a great deal of pleasure in going through the pages of this new Gibson Book.

The Gibson Guitars, Mandolins, Mandolas and kindred fretted instruments illustrated and described between the covers of this book are the masterpieces created by Artist-Craftsmen, many of whom have devoted a life-time to the building of fine musical instruments.

Gibson fretted instruments bring to you the modern application of acoustical secrets and knowledge employed by the old masters in building violins and other stringed instruments, some of which are considered today as of almost priceless value.

Ease of playing, perfect intonation, powerful voicing, exquisite finish—all combine to make them the worthy choice of great Artists, the leading Instructors, and discriminating Students. There are no other instruments like Gibson.

Individually Identified

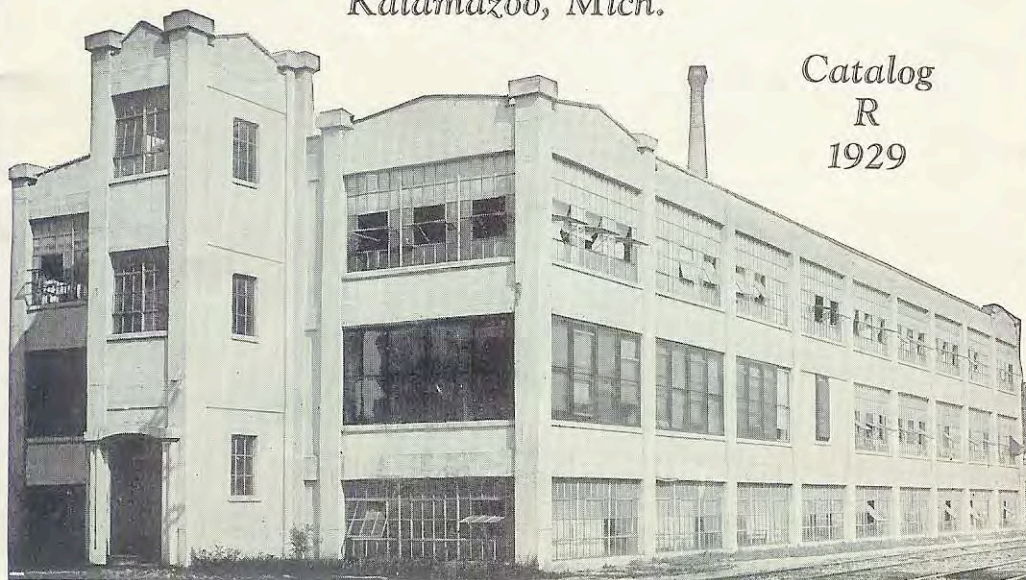
Every Gibson instrument possesses a distinct personality of voice and appearance. To mark this individuality, each Gibson is given a registered number that serves as its identification in case of loss or theft.

The Home of Gibson

Largest and foremost institution in the world devoted exclusively to the building of quality fretted instruments. This magnificent factory stands as a monument to the achievement of an ideal. It is a tribute to the judgment and musical discernment of thousands of Gibsonites.

GIBSON, Inc.
Kalamazoo, Mich.

Catalog
R
1929



JOHN W. ADAMS
President



GUN HART
General Manager



FRANK E. CAMPBELL
Sales and Advertising Manager

For You, "The Richest of All Musical Voices"

The Gibson Guitar scores an artistic and musical triumph . . . Hailed as the Stringed Pipe Organ of the fretted instrument family . . . Constantly growing popularity brings increased demand for solo and orchestral guitarists.

BACK through musical history the guitar looms as one of the most favored of all instruments. Not only beloved by the great Masters, but also cherished as a constant companion of the wandering Bard and strolling Minstrel. The work of such artists of the past as Guiliani, Paganini, Beethoven and countless others has immortalized the guitar.

Today—with the discovery by Gibson of practical methods of increasing tonal capacity and power, it has taken its place as one of the vitally important instruments in all realms of music.

It is featured as a solo instrument with orchestral accompaniment . . . as a source of rhythm and melody . . . a sublime substitute for the muted tenor banjo playing chords and harmony . . . as an accompaniment in solo passages featuring violin, saxophone, trumpet and trombone, either with or without the piano.

The effects achieved by such musicians as Perry Dring with Charles Dornberger's Orchestra; All McBurney with Phil Spitalney's Orchestra; Nick Lucas, Recording Artist and Head-liner in vaudeville; Jack Rose of Radio fame; Eddie Lang and Carson Robison, Recording Artists, and a host of other famous personalities featuring the guitar, are little short of marvelous.

Such a guitar as the Gibson is more than a noble instrument. It becomes a companion . . . a friend . . . a moulder of musical taste . . . yielding the intimate pleasure found only in personal performance. Its possibilities justify the most intensive study, yet sufficient mastery for its use in ensemble and accompaniment work can be gained within an almost unbelievably short period. To take up the Gibson guitar is to throw wide open the doors of new opportunities for increased joy . . . pleasure . . . and profit, too, if you like.



CARSON ROBISON
Recording and Radio Artist
New York City

The Gibson

MASTER GUITAR

PROFESSIONAL

SPECIAL



The Gibson Master Guitar

Style L-5
Professional Model

Just as the mighty organ of the great theatre fills every nook and corner with its majestic tones, so does the Gibson Master Guitar bring the lovely coloring of the guitar voice surging forth to thrill the ear of both player and listener with its new power and grandeur.

You will find the Gibson stamp of Master applied only to that model of the individual families which embodies every known feature, representing the utmost which Gibson skill, knowledge, design, selection of material and Master-Craftsmanship can build into one superb instrument . . . \$275

STYLE
L-5
\$275

Features Exclusive to the Master Model

"F" sound holes; Larger sounding board of finest spruce; Fingerboard elevated from top; Neck and body join at fifteenth fret; Tuned sound chamber; Richly finished in Cremona brown; Gold trimmings.

"Every genuine Gibson instrument bears the name of its distinguished maker, signifying a MASTER-PIECE of musical perfection, beauty and distinction."

Follow this Happy Road

Pleasure, happiness and success are yours through Gibson.

WITH a Gibson Guitar you can quickly cultivate a close-up acquaintance with the true joys and delights of music. Imagine playing one of these beautiful masterpieces in an orchestra and receiving real money . . . big money . . . for just this pleasant, easy effort.

Picture the fun that would be yours in playing such a perfect instrument as accompaniment for "Home Concerts" . . . at parties . . . entertainments . . . wherever your friends get together.

Endowed with royal grace and beauty . . . it is as outstanding in merit when used with the orchestra of symphonic coloring as in playing the newest hit of popular syncopation. An instrument that responds to your every mood with an understanding that equals that of your closest friend.

You will be surprised at your own speedy progress with a Gibson. Easy action, eager, smooth-flowing tone, all combine to give you a mastery that causes all who know you to wonder and admire.

Who knows . . . you may have in you the talent that will develop another famous artist of the radio, recording or stage world. Many of those nationally known today have played their way to success with a Gibson. Countless others will follow.

Will you be one of them . . . enjoying life . . . popularity . . . making endless friends . . . or will you wait while those with perhaps less real ability taste the joys and happiness of musical success.

Concert Size	
13½" wide	
37½" long	
Grand Concert Size	
16" wide	
38½" long	



STYLE
L-3
\$100

Gibson Guitar, Style L-3

Concert Size

A beauty in red mahogany, sunburst at bridge; Selected spruce sounding board, mahogany neck, maple rim and back; Top, back and neck bound with white ivoroid, sound hole decorated with attractive marqueterie; Ovaled ebony fingerboard, adjustable ebony frets, compensating saddle; Elevated finger rest; Bone nut; Nickeled patent heads; Nickel trimmings; Non-warpable truss-rod neck, \$100

Gibson Guitar, Style L-4

Grand Concert Size

Superbly finished in red mahogany, golden sunburst at bridge; Finest spruce sounding board, mahogany neck, maple rim and back; Ovaled ebony fingerboard, pearl position marks; nickel silver frets; Bound with white ivoroid on top, back and neck; Vari-colored woods around sound hole; Nickeled patent heads; Adjustable ebony bridge, compensating saddle; Bone nut; Elevated finger rest; Nickel trimmings; Patented truss-rod neck . . . \$150



STYLE
L-4
\$150



ALVIN McBURNEY
Guitarist, Phil Spaulding's
Orchestra
New York City



ANDY SANBELL
Radio Artist
New York City

"Gibson sounding boards are expertly graduated, and the fingerboards ovaled to fit the natural contour of the hand"

(fwa)



NICK LUCAS
Recording, Radio and
Stage Artist
New York City



STYLE
NICK LUCAS
\$125

Gibson Special

Nick Lucas Model

THE wizardry of "Nick Lucas" and his guitar is known to all music lovers. Combining his ideas and knowledge with the skill of Gibson Artist-Craftsmen has given birth to a truly magnificent guitar.

To play it is to know a measure of the same inspiration that has carried Nick Lucas to great heights. You love the feel as it comes to life with the touch of your fingers. Your regard grows like a rare flower watered by the crystal drops of purest melody. It is indeed an instrument *by an artist, for the artist.*

A new guitar tone of startling depth and roundness, made possible by added depth of body. Slight arching of flat top makes it equally effective for either Hawaiian or Spanish Style playing.

This is the guitar used by many famous professionals exclusively for radio broadcasting, recording and stage. Conducive to amazing progress in the hands of the student or amateur because of its fast easy action.

New brown mahogany finish, golden sunburst at bridge; Ovaled rosewood fingerboard, fancy pearl inlays, nickel silver frets. Slightly convex top and back; Sounding board of selected spruce, mahogany rim, back and neck; New rosewood bridge, bone saddle, white pins; Top, back and and neck bound with alternating white and black ivoroid; All parts and trimmings genuinely Gibson; Patented truss-rod neck.

Gibson Guitar

Style L-1

This rich-voiced Gibson guitar achieves a new high level of fine instrument building at an extremely moderate price. Nested within its shapely design is a tone of warmth, sweetness and power that delights the artist. To play it, is to utterly fall in love with it.

A guitar that "Puts you over" in recording, radio broadcasting and all sorts of entertainment work. Quality in every detail.

Finished in the new brown mahogany, sunburst at bridge, and Honduras mahogany; back; New Gibson saddle, white pins; Ovaled rosewood fingerboard, nickel silver frets, pearl position marks; Bone nut; Nicked patent heads; Alternating white and black ivoroid to protect top, back and sound hole; Nickel trimmings; Truss-rod prevents neck warping.

\$50.

STYLE L-1
\$50



Four Hawaiian Specials

Who, with the love of music in their hearts can resist the soft, seductive allure of the Guitar played in the Hawaiian Style with steel and thimbles?

Today the sweetly slurred melodies of the Hawaiian Guitar are more popular than ever before for stage, radio, recording and all sorts of musical entertaining.

The four models illustrated here are especially adapted for playing Hawaiian Style. If desired for this purpose only, be sure to specify Style H-NL, H-L2, H-L1 or H-Lo.



MILES HAWAIIAN GUITAR CLUB
Knoxville, Tenn.



EDDIE LANG
Recording, Radio and
Stage Artist
New York City

The New Gibson Style L-2

Grand Concert Size

VISION a swiftly rushing flow of Golden Tone . . . thickly flecked with foaming crests of flashing Silvery Notes . . . a new guitar triumphant . . . The Gibson L-2.

Modelled with the exclusive Gibson "Slightly Arched" top . . . in Grand Concert Size . . . it is the only guitar of this type to be offered with such imposing proportions. Yet with all its size, you'll find it almost unbelievably light and easy to handle.

The L-2 is exquisitely designed with graceful outline of figure . . . suggesting the flair and charm of the dusky, dark-eyed Belles of Ancient Spain. Balanced as perfectly as a Jeweler's Scale . . . with neck and body joined at fourteenth instead of the usual twelfth fret . . . making for exceptional "Playability".

In any company . . . here is a guitar to inspire the keenest pride of ownership. Its great volume and beautiful voice are sure to delight the heart of the orchestra player and it is especially fine for solo and concert.

If there be such a quality as "Soul" in a musical instrument this guitar can truly be said to possess it. . . . \$75.

Gibsons Best For Hawaiian Playing

Gibson Craftsmen have discovered the secret of building a strong, up-standing guitar with greater power and volume for Hawaiian playing than possessed by any of the extremely light weight instruments heretofore used.

All Gibsons are so built that they can be changed almost instantly for either Hawaiian or Spanish playing, unless specified as exclusively desired for Hawaiian Style.

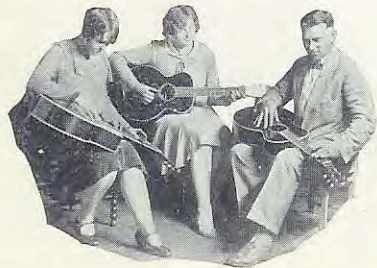
Both professional and amateur Hawaiian Guitarists have found a new thrill in these "So-Different" Guitars by Gibson.

Gibson Guitar, Style L-0

Concert Size

A true Gibson at a price that will bring a smile to your purse. Unusually responsive with full and pleasing tonal quality. A delightful instrument to play.

Genuine mahogany throughout; Slightly convex top and back; Ovalled rosewood fingerboard, nickel silver frets, pearl position marks; Top, back and sound hole bound with white ivory; New rosewood bridge, ebony saddle, black pins; Nickle patent heads; Ebony nut; Nickle trimmings; Famous Gibson hand-rubbed finish in light amber; Truss-rod neck. . . . \$35



PARKS HAWAIIAN TRIO
Covell, Ill.

"Special Patented Truss-rod in Gibson Necks means No warping—now or ever."



STYLE L-2
\$75

In selecting a Gibson you are really getting "two-instruments-in-one" . . . for all Gibson Standard Guitars can be quickly changed for Hawaiian Style Playing and make marvelous Guitars for this purpose.



STYLE L-0
\$35



HERBERT BOOTE
Artist, Composer, Teacher
Hamilton, Ontario, Can.



PRINCESS LEI LEHUA
Vaudeville Star

(seven)

Now You Can Double with Ease

Gibson Tenor and Plectrum Guitars offer a glorious opportunity for the banjoist and others who appreciate the possibilities of the four-stringed guitar.

IN the music world today there is a growing demand that the banjoist "double-up" on something different. To please orchestra leaders and enhance your value as a musician you cannot afford to overlook these latest additions to the Gibson line of quality fretted instruments. In Mandolin Orchestras they fill the long-felt need for a rhythmic effect.

Here is an instrument with the true tone and appearance of the guitar, yet the tuning, tone and fingering remain the same as the banjo. Think of the advantage . . . no time lost . . . no extra practicing. Surprise your friends and fellow musicians by appearing with a guitar. Enjoy their admiration and wonder at your versatility.

For music at home and ensemble playing with your friends . . . to entertain at parties . . . club, lodge or church gatherings you cannot imagine the genuine delight and pleasure to be secured from one of these beautiful and melodious instruments. Easily mastered for either solo or the playing of "chord" accompaniments.

Outstanding features of Gibson construction in these guitars are the exclusive patented truss rod neck that prevents warping, and the joining of the tenor guitar neck to body at fifteenth fret, which makes for greater playability.



FLOYD CAMPBELL
Orchestra Guitarist
and Soloist
New York City



STYLE
TG-1
\$50



VINCENT DI MODUGNO
Venetian Serenaders
Vaudeville Ensemble



STYLE
TG-0
\$60

Gibson Tenor Guitar Style TG-1

Regular 23-inch tenor banjo scale; The new brown mahogany finish, sunburst at bridge; Slightly convex top and back; Choice spruce sounding board; Geared pegs; Rosewood fingerboard, pearl inlays, nickel silver frets; New rosewood bridge, bone saddle, white pins; Top, back and neck bound with white ivoroid; Slender, non-warpage neck \$50

Gibson Tenor Guitar Style TG-0

Priced far below what the high standard of Gibson construction would indicate. Same size and specifications as TG-1, except built throughout of mahogany; Hand-rubbed light amber finish. This splendid value makes it possible for every tenor banjoist to own a Gibson Tenor Guitar \$30

Gibson Plectrum Guitar Style PG-1

Full plectrum 27-inch scale, perfectly fretted. Size of body, finish, materials and equipment — every detail — with exception of length of scale exactly the same as tenor guitar TG-1 \$60

"Only genuine British Honduras Mahogany used in Gibsons. The finishes are hand-rubbed, insuring permanency of color and maximum wearing qualities."

Scale the Heights of Melody

As a painter mixes his colors, so does the marvelous Gibson Harp-Guitar blend the rich music of the harp and the guitar.

MATCHLESS in its impressive beauty of appearance, you will find in this remarkable instrument an inspiration for great musical accomplishment. It places at your command the sweet, celestial beauty of the harp and magnifies many times the virtues of the standard guitar. Built of the choicest woods, designed and carved with exquisite grace and precision in every line.

To possess one of these harp-guitars by Gibson is to know the true joy of almost unlimited musical expression . . . you will be the envy of your musical friends and acquaintances . . . leaders will welcome you in every string instrument ensemble or orchestra.

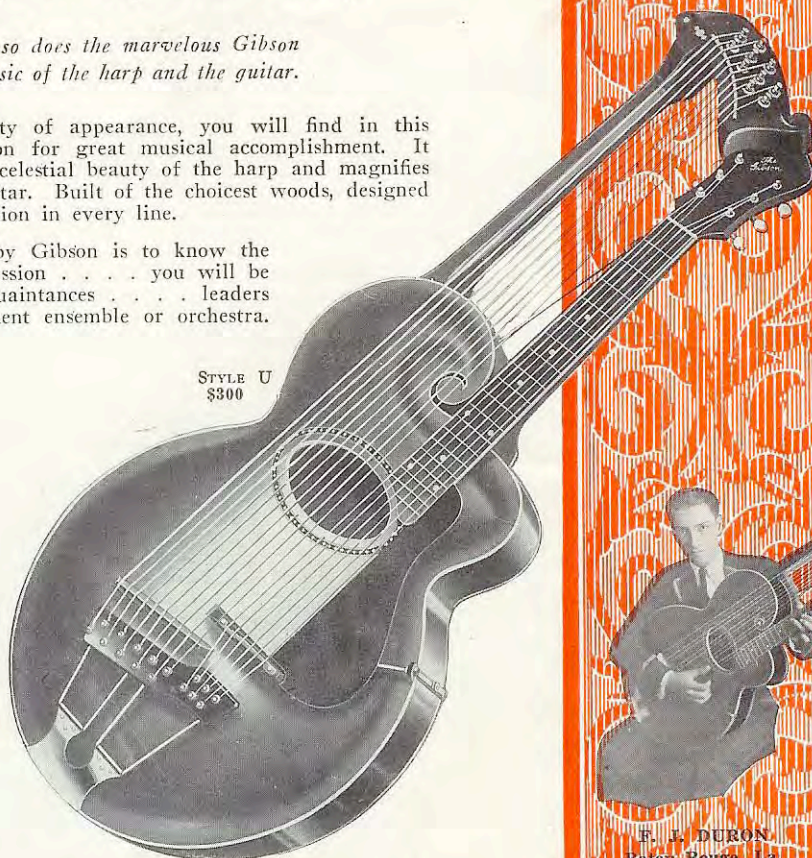
Gibson Harp Guitar

Style U

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

Except for size and design, this superb Gibson is like the beautiful L-4 on page 5, in finish and specifications. Extreme length, 45 inches; width of sounding board, 18 $\frac{3}{4}$ inches . . . \$300

STYLE U
\$300



For a Real Thrill, Play Bass

No other instrument can compare with the Gibson Mando-Bass for the deep but brilliant foundation tones demanded in modern music. Very easy to play.

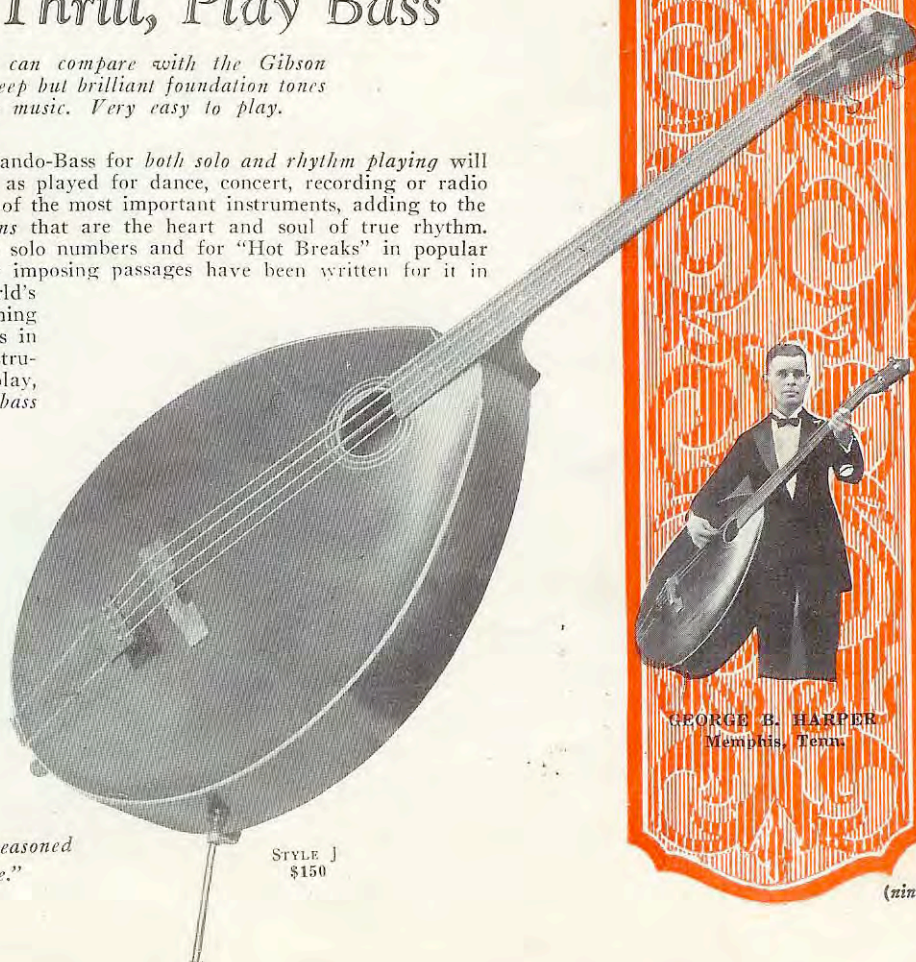
The possibilities of the Gibson Mando-Bass for *both solo and rhythm playing* will surprise you. Listen to modern music as played for dance, concert, recording or radio and you will find that the bass is one of the most important instruments, adding to the ensemble the *deep, profound pulsations* that are the heart and soul of true rhythm. Often featured with unusual effect in solo numbers and for "Hot Breaks" in popular music of the syncopated type. Many imposing passages have been written for it in the classical compositions of the world's most famous composers. It is becoming the fashion for leaders to use the bass in any combination of five or more instruments. Although unusually easy to play, there are not at present nearly enough bass players to meet the demand.

Gibson Mando-Bass

Style J

Tuning of the Gibson Mando-Bass is exactly the same as the bass-viol. Its range is just one octave below the four lowest guitar strings. Forty-two-inch scale with fretted finger-board. Played with pick in sitting or standing position. Beautifully finished and an instrument that will attract admiring attention wherever you go. . . . \$150

STYLE J
\$150



F. L. DURON
Baton Rouge, La.



GEORGE B. HARPER
Memphis, Tenn.

"All woods used in Gibsons are air-seasoned . . . a Gibson improves with age."

The Gibson Ukulele

LIKE the Pipes of Pan, the Ukulele has drawn thousands of men, women, boys, and girls into the land of musical joy and happiness. Countless numbers have followed this pleasant road to the realization of that deep, inner desire to "personally produce" music.

Lightly strumming fingers have won their way to popularity, romance and untold pleasure through the medium of this friendly little instrument. At parties, on the beach, wherever people get together, the girl or fellow who plays the ukulele is always the center of attraction. Theirs is an open invitation to participate in all social gatherings.

In the hands of Gibson Craftsmen the ukulele has been developed into an instrument of power and accuracy, yet retaining the true Hawaiian flavor of tone. It is like playing on velvet—so smooth, so easily mastered. Anyone who can hum or whistle a tune can perform creditably with a Gibson Ukulele almost from the very start.

And you can play the Gibson for profit as well as pleasure. The true tonal qualities and great power of the Gibson Ukulele have made it much desired for radio broadcasting, recording and vaudeville artists.

Style Uke-3

Proud is the possessor of one of these "De Luxe" Gibsons, for no finer ukulele has ever been offered. With its magnificent full tone and deep rich mahogany finish, it instantly wins the admiration and approval of all who see and hear it.

Genuine mahogany throughout, bound with alternating white and black ivory; Sound hole inlaid with fancy marqueterie; Extension rosewood fingerboard, pearl ornaments, nickel silver frets; Bone nut; Patent pegs, Gibson design bridge, bone saddle; Finest gut strings. Absolute musical accuracy\$20

Style Uke-2

Another fine example of Gibson Artist-Craftsmen's skill. Combining an appearance of dignity in a light amber finish.

Patent pegs; Gibson special bridge, bone saddle; Finest gut strings; Solid mahogany throughout; Top and back bound with white ivory; Sound hole decorated with fancy marqueterie; Rosewood fingerboard, pearl position marks, nickel silver frets; Bone nut. A beautiful instrument capable of wonderful expression and harmony.....\$15

Style Uke-1

This model represents the utmost in practical ukulele values—offering an opportunity for everyone to own a genuine Gibson.

Mahogany throughout, finished in a pleasing light amber; Rosewood fingerboard, nickel silver frets, pearl position marks; Ebony nut; Sound hole inlaid with marqueterie; Patent pegs; Special Gibson bridge, ebony saddle. Dependable, accurate and far more tone than you would expect in a ukulele at this price\$10

Tenor Ukulele, Style TU

Grand Concert Size

The harp of the Ukulele Family. Imagine the deep, rich singing voice of the Grand Opera Tenor compared to the lilting Soprano, and you will have an idea of the pleasing tonal quality of this instrument. Its voice is broad, full and sonorous. Immense volume and vibrant responsiveness in every position. Presents an imposing appearance and has an exceptionally easy action. Tuned and played same as regular ukulele, but one octave lower. Incomparable as a solo instrument, with enough volume for orchestra or ensemble playing.

Finish, materials and equipment similar to Ukulele Style 2.....\$30

TENOR UKULELE—STYLE TU
\$30

Gibson Custom Built Ukuleles to Order

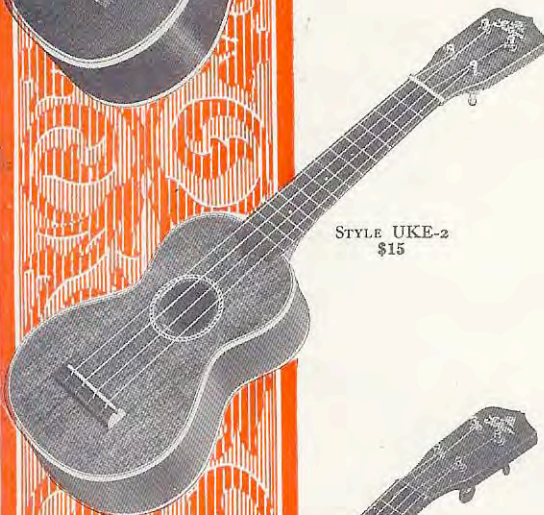
Something entirely new. Custom Built instruments in a lavish splendor of ornamentation and finish. Hand decorated and beautifully inlaid with vari-colored stones. Write for details.



RAY CANFIELD
"Paderewski of the Uke"
Enroute Vaudeville



STYLE UKE-3
\$20



STYLE UKE-2
\$15



STYLE UKE-1
\$10



How Gibson gives you more ...Tone...Volume...Durability

Fretted instruments built as Stradivarius built violins.

This construction created and used by Gibson in Mandolins, Mandolas, Mando-Cellos, Guitars and Harp-Guitars.

Sounding Board and Back Board Cut from a Solid Block

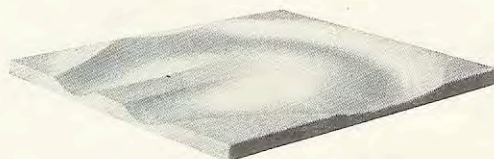
Graduated to retain all the vibratory sensitiveness.

STRADIVARIUS was among the first to develop the true symmetry of the graduated sounding board and back board, thus greatly increasing beauty of tone and vibratory sensitiveness.

Fronts and backs are carved from solid blocks of wood, just as Gibson is doing it today, instead of bending to shape from a flat piece. These blocks are carefully graduated by expert hand carvers from a certain thickness in the center to a delicate thinness near the edge. This delicate graduation leaves the grain layers and fibers in their natural position, free and sensitive, helping to amplify vibrations to their finest possibilities.

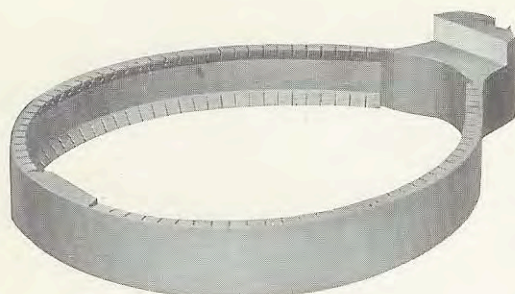
Only the finest grade of spruce is selected by Gibson artisans for sounding boards—firm of texture with long straight, close grain. Back boards are made from the finest quality straight or curly grained Northern Michigan Maple, depending on the style and grade of instrument.

The faithfulness of tonal reproduction and their increasing mellowness as years go by is only possible because of the construction and material put into sounding boards, back and rims.



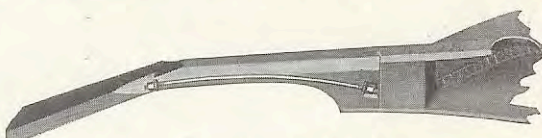
A GIBSON TOP

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.



GIBSON MANDOLIN RIM

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

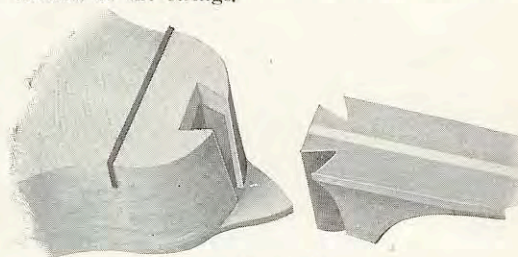


The Exclusive Gibson Truss Rod

Protects you against warped necks.

Gibson developed this truss rod to offer security against the ever-so-slightly warping neck. It is of cold-rolled steel and coppered to prevent rust.

No instrument without this truss rod can be depended upon to withstand the tremendous tension of the strings.



UNBREAKABLE NECK

Gibson Unbreakable Necks

Lock joint — Dovetail.

The Gibson neck is not attached to the head-block simply with glue and dowels, but has a tapering dove-tail—making a joint almost as tight and solid as though both neck and head-block were cut from a single piece. You cannot apply sufficient tension at the nut to loosen the neck from the body.

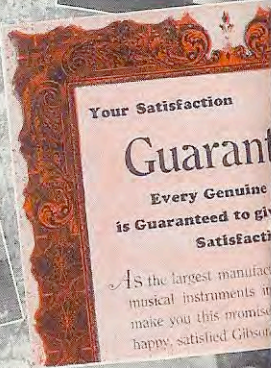
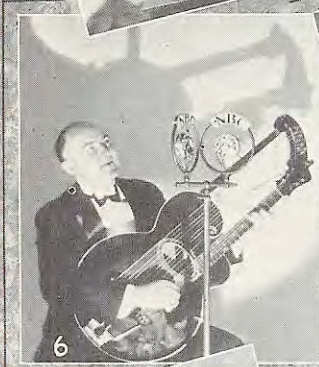
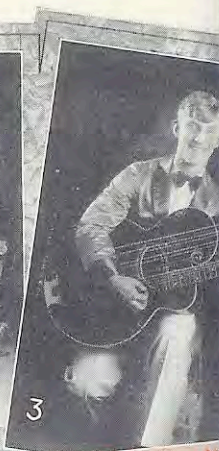
Strong, Light, Sensitive Rims

The maple rims used on Gibson Mandolins, Mandolas, etc., play an important part in establishing Gibson superiority. Less than one-tenth of an inch in thickness, they respond freely to and amplify the vibrations set up in the sounding board and back-board.

At the same time, staunch solidity of construction is provided by the mahogany tail-block, head-block and the maple top-block located where there is least vibratory sensitiveness.

Extra reinforcement is given by the light but amply proportioned basswood lining used where the outer edges of the rim meet sounding board and back-board.





1. JOHNNIE RIO AND EDDIE HOWARD, *The Harmaniacs*, Keith Vaudeville.
2. SPANISH SERENADER'S ORCHESTRA. JAS. E. LOYD, JR., Dir.; Odd Fellow's Home of Virginia, Lynchburg, Va.
3. EDDIE PEABODY, *Vitaphone Star and Stage Artist*.
4. LAVERY MANDOLIN ORCHESTRA, Margaret B. Lavery, Dir., Detroit, Mich.

5. THE JO ZIMANITCH RADIO MANDOLIN TRIO. Jo Zimanitch, Director, New York City.
6. CHARLES MARSHAL, *N. B. C. Broadcasting Artist*, San Francisco, Cal.
7. STIENER MANDOLIN ORCHESTRA-BANJO BAND. R. A. Stiener, Director, Indianapolis, Ind.
8. C. E. BOUGHTON QUARTETTE, Augusta, Kansas.

9. DECKER HAWA, Centre, Nebraska.
10. MISS ANITA ASPIN, Atlanta, Ga.
11. FISHER HENDLEY TAR HEELS, Alben
12. LANDENBERGER GU, Landenberger, Dir



AN PLAYERS, Clay

VALL, Juvenile Ar-

AND HIS CAROLINA
arle, N. C.

TAR BAND. J. Philip
tor, Perkasi, Pa.

13. MR. AND MRS. TED BARR, *Artists and Teachers*, Fort Wayne, Ind.

14. ROBERT L. SHARP, *Teacher and Soloist*, Memphis, Tenn.

15. HOMER KAPUA, *Teacher and Soloist*, Danville, Ill.

16. GLENN HEWITT AND HIS SOUTHERN MELODY BOYS, Station KFOB, Fort Worth, Texas.

17. MRS. EMMA MURR, *Teacher and Artist*, White Plains, N. Y.

18. TOLEDO SCALE ORCHESTRA, Earl Smith, Director, Toledo, Ohio.

19. JACK BANKEY, *Radio and Recording Artist*, Pittsburgh, Pa.

20. MAURICE ATEN, *Artist and Member Cliquot Club Eskimos*, N. Y. City.

21. WEBER'S SPANISH SERENADERS, H. A. Weber, Dir., Portland, Ore.

Symbols of Supremacy

You'll find these exclusive Gibson features invaluable.

Adjustable Bridge

For perfect scale positions and string adjustments.



FRONT OF BRIDGE,
SADDLE RAISED

REAR OF BRIDGE,
SADDLE LOWERED

This exclusive Gibson feature provides a wonderful versatility in tone modulation.

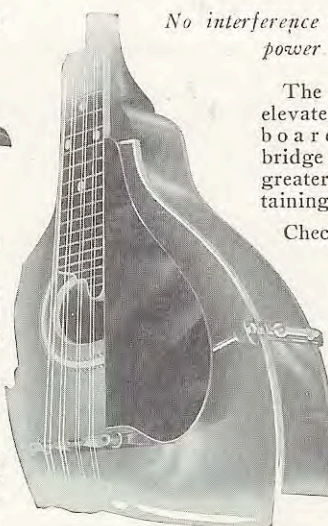
The ebony string saddle has a threaded nut at each end so that it can be raised or lowered by a slight turn to right or left. This permits high or low string action as you prefer.

When raised the tone becomes more brilliant—when lowered the tone is instantly more soft and mellow.

The string saddle is constructed with string bearing off-sets which entirely overcome the sharpening of tones in the upper positions—making the scale absolutely perfect in all positions.

Elevated Guard Plate

No interference with vibrations, more power and volume.



GIBSON ELEVATED GUARD-
PLATE OR FINGER-REST

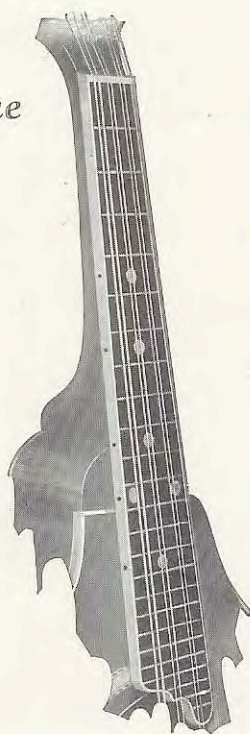
The Gibson finger-rest is elevated from the sounding board, permitting a high bridge and tilted neck with greater string pressure, obtaining a more powerful tone.

Checking and cracking of sounding-board due to tendency of inlaid celluloid plate to draw is done away with. Adjusted at just the right position, it affords a flat gliding surface and facilitates right hand technique.

Every Note True

Extraordinary exactness of scale.

Solid ebony fingerboards with nickel-silver frets spaced on practically the same standard scale as the violin. Provides marvelous fidelity and trueness of each note, this accuracy covering the entire scale from the first to the twenty-fourth fret. They are of just the proper height to insure light touch and easy action. The rounded oval frets permit the glissando with greatest possible ease.



GIBSON FINGER-
BOARD

Extra Strength and Safety

Built-in Extension Tail piece.

The exclusive Gibson tail piece provides a wide bearing for the loop end of the strings which distributes the tension and largely eliminates slipping. Also reduces string breakage.

The ebony end-pin firmly fits into the tail block through the tail piece, relieving strain on screw fastening and convenient for attaching cord or ribbon when playing in standing position.



GIBSON EXTENSION TAIL-
PIECE OR STRING-HOLDER
(Cover removed.) Note the
secure "half-hitch," also the
substantial end-pin.

All Metal Patent Heads

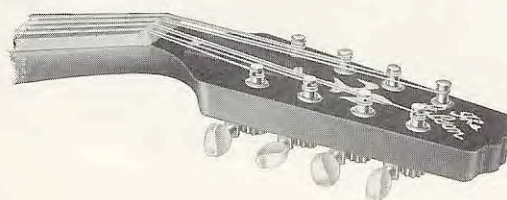
Perfect tuning, no stripping.

With Gibson machine heads, stringing is easy. The string drums are set vertically and have metal bushings and bearings, making a neat trim appearance, snugly fitted and wear-resisting.

The hardened metal used in the worms and cogs prevents wearing. No jumping cogs and no rattling.

The worms and cogs are scientifically timed, so that it provides an exact and precise nicety of tuning. They are positive in position, preventing strings suddenly sharpening or flattening.

Open, uncovered gears permit oiling and repairing without removing the back plate—a real convenience.



GIBSON MACHINE-HEAD

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

Modern Mandolin Ensembles

Music as you love to hear it.

Popular with both musicians and public.

HAVE you heard the thrilling, satisfying music of the complete mandolin choir as created and developed by Gibson? Here is music with a tang, snap and beauty of tonal coloring that is distinctively individual. There is no other combination like it.

The human voice is, of course, the basis of all choral combinations as well as instrumental groups. To be complete, all families of musical instruments must have soprano, alto, tenor and bass members. This is exactly what Gibson craftsmen have developed in the Mandolin, the Mandola, Mando-Cello and Mando-Bass. They form a perfect ensemble capable of the most stately classical renditions or swaying popular numbers for the dance. It is the most talked of musical achievement of the times.

In voicing, pitch, stringing, tuning and fingering the Gibson Mandolin quintet corresponds with the violin quintet as follows:

Plectral Quintet

First Mandolin
Second Mandolin
Mandola
Mando-Cello
Mando-Bass

Bow String Quintet

First Violin
Second Violin
Viola
Violincello
Bass Viol

This quintet forms the keystone of the mandolin ensemble regardless of size. To it may be added guitars of the tenor, six-string and harp family. The Guitar-Banjo, Cello-Banjo and Mandolin-Banjo. Other additions may be the piano, harp, flute, clarinet, bassoon, oboe, French horn and tympani. Complete information regarding the organization and maintenance of mandolin orchestras and other plectral combinations free upon request. You are welcome to call upon the Gibson Company for advice and assistance at all times.

Gibson fretted instrument orchestras or string bands are easily trained and very effective. They demand the easiest possible technical skill on the part of the individual player. They are often used as "doubles" by regular dance and concert orchestras after very little practice and rehearsal. Because of exceptional musical accomplishment and rapid progress possible with fretted instrument ensembles they are ideal for schools, churches, lodges, Boy Scouts, Y. M. C. A., commercial and industrial organizations.

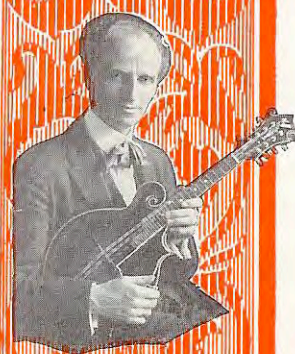


1. GIBSON PLECTRAL QUARTETTE, Galveston, Texas.

2. ALLEGRO MANDOLIN SEXTETTE, Percy V. Lichtenfels, Director, Pitcairn, Pa.

3. EDNA D. WILCOX GIBSON ORCHESTRA, Battle Creek, Mich.

"The rarest enjoyment of music comes from playing . . . not listening"



WILLIAM PLACE, JR.
Providence, R. I.



H. RUSSELL TRUITT
Pittsburgh, Pa.



WM. B. GRIFFITH
Atlanta, Ga.

(fifteen)

The Gibson Mandolin

The miracle mandolin of the World.

NOW—in The Gibson—a wonderful new volume and coloring has been added to the mandolin. It has been endowed with a tone scintillating in its brilliancy, pure, true, and penetrating, captivating the player as well as those who hear it. A tone so rich, resonant and flexible that the possibilities are almost limitless, giving the player instant response, more power, and an astonishing command of the instrument.

Every note is true to pitch on the Gibson mandolin and its extreme ease of playing appeals to all who have tried this new instrument. It is endorsed not only by our best artists but by thousands of players and music students all over the world.

Gibson workmanship has never shown to more marked advantage than in the construction of Gibson mandolins, the handiwork of master craftsmen showing in every line of the instrument. Superb delicately shaded finishes, selected woods, artistry of design, all contribute in making Gibsons faultless and characterful in appearance.

The Gibson mandolin is so sensational in its qualities that it must be tried to be appreciated. It is then, the realization of the possibilities of this instrument in the hands of even the ordinary player, will convince you more tellingly than we can in print what a truly magnificent achievement it is.



PERCY V. LICHTENFELS
Director Allegro Sextette
Pittsburgh, Penna.

The Gibson

MASTER
MANDOLIN



Gibson Master Mandolin, Style F-5

STYLE
F-5
\$250

*The Perfect Instrument
for the Understanding
Artist . . . Jeweled tones
that sparkle and flash . . .
Mellow resonance to touch
the heart strings.*

This master mandolin—the result of combining the utmost in skilled craftsmanship and technical knowledge by the world's greater mandolin builders—stands as an achievement without parallel in fine instrument construction.

It has a tone of tremendous power and body . . . a richness never before found in a mandolin. Perfect balance and astonishing ease of playing brings a feeling of indescribable satisfaction when in the hands of the player. Here is the instrument you have always wanted . . . the instrument your friends will admire . . . the instrument that will assure you of a leading place in orchestral and string ensemble playing . . . \$250

Distinctive Features of the Master Model.

"F" sound holes; Larger spruce sounding board; Fingerboard elevated from sounding board; Neck and body join at fifteenth fret; Correctly tuned sound chamber; Cremona brown finish, delicately shaded; Gold trimmings.

*"The tone of the Gibson Mandolin would indicate
an instrument two or three times its size"*

Music that Sings in the Memory

... the richest joys of music are yours to command for a life-time if you play a Gibson Mandolin.

GIBSON mandolins offer you one of the easiest and quickest ways to learn music—to play brilliantly. No other instruments are so perfectly designed, so responsive to the lightest touch of your pick. None have such flexibility of tone or perfection of fretting.

If you wish to play on the stage or over the radio there is plenty of opportunity when equipped with a Gibson. Or . . . for home playing or the entertainment of friends . . . you reap rich dividends of pleasure in the possession of a genuine Gibson.

If you wish you can organize a mandolin orchestra among your friends. Real fun . . . loads of it . . . can be had in this way. You can become the leader and soon build a reputation for yourself. You can do a lot of good . . . make money, too . . . by playing for church, lodge, school and other places where musical entertainment of this character is in great demand.

Select now, your preference among the beautiful instruments that are just waiting for an invitation to become your life-time "Pal."



STYLE
F-4
\$150

Gibson Artist Mandolin

Style F-4

Beautiful full resonant tone that never fails to attract attention. Not only artistic in design but exquisitely finished. Provides for superior technique because of easy access to high positions.

Arched sounding board from solid block of finest spruce, maple rim and back, mahogany neck; Rich red mahogany finish, golden sunburst at bridge; Gibson design head-piece; White ivoroid binding on front, back and neck; Sound hole decorated with fancy variegated woods; Ebony fingerboard, nickel silver frets, pearl position marks front and side; Slender non-warpable truss-rod neck; Adjustable ebony bridge, compensating saddle; New style finger-rest; Nickeled patent heads; Pearl nut; Nickeled trimmings.
\$150

Gibson Artist Mandolin

Style F-2

Another splendid example of Gibson Craftsmanship and finish. A beautiful blend from dark red mahogany to golden sunburst.

Arched sounding board of choice spruce, maple rim and back, mahogany neck; Patented non-warpable neck; Ebony fingerboard, nickel silver frets, pearl position marks front and side; Gibson original head-piece; Bone nut; Marqueterie around sound hole; White ivoroid binding on upper rim and neck; Elevated finger-rest; Adjustable ebony bridge, compensating saddle; Nickeled patent heads; Nickel trimmings and all Gibson patented features.
\$110



STYLE
F-2
\$110



PETER VOORNAS
Director Hellenic Mandolin
Orchestra, Chicago



E. J. LEMIEUX
Green Bay, Wis.

There is No Finer Medium of Musical Expression

The Gibson Mandolin will bring you friends, popularity and success. It will become one of your most treasured possessions.

THERE is something about the character of a fine instrument that strikes a fundamental note in all of us . . . We grow to admire and love its beauty of tone and feeling expression . . . its swift, proud answer to the lightest touch . . . its grace . . . its loyalty.

In the Gibson mandolin you can possess an instrument that brings you satisfaction as lasting as friendship itself. It commands a fuller, richer tone . . . it continues to command it in larger and larger measure long after the ordinary instrument has outlived its usefulness. It is a personal possession to use and treasure through all the years to come.

Youth . . . happiness . . . the zest for playing all are realized in fullest measure through musical expression and the Gibson. Ahead of you are hours, weeks, months and years. How will you spend them? Will you let them drift—or will you crowd them full of solid fun and musical enjoyment at its best?



HIME GERSTEIN
Omaha, Nebr.



STYLE
A-4
\$80

The Difference

Just from the illustration you may not see the difference that all our extra care and attention makes in a Gibson. But you feel it, hear it and see it, too, the minute you hold the instrument in your hands.



MRS. ADA N. MERRIFIELD
Williamette, Conn.



STYLE
A
\$50

Gibson Mandolin

Style A-4

Arched sounding board of choicest spruce, mahogany neck, maple rim and back; Brilliant red mahogany finish blending to glowing sunburst at bridge; White ivoroid binding about top, back and fingerboard; Fancy marqueterie around sound hole; Graceful Gibson head-piece; Ebony fingerboard, pearl position marks front and side, nickel silver frets; Adjustable ebony bridge, compensating saddle; Nickeled patent heads; Gibson finger-rest; Truss-rod neck—no warping; Bone nut; Nickel trimmings. A remarkable instrument with flashing beauty that catches the eye and causes the audience to wonder at the marvelous appearance and beautiful tone \$80

Gibson Mandolin

Style A

Very attractive in appearance and possessing the true Gibson tone quality. Particularly designed as a popular-priced model incorporating the various improvements found only on a genuine Gibson.

Ebony finished arched sounding board of select spruce, maple rim and back in Sheraton brown; Mahogany neck; White ivoroid inlay on outer edge of top, marqueterie around sound hole; Ebony fingerboard, pearl front and side position marks; nickel silver frets; Gibson design finger-rest; Nickel trimmings; Bone nut. \$50

The Proof, Just Play and Compare

Know why we are so proud of the Gibson...why Gibsons are the overwhelming preference of teachers, professional and amateur musicians.

GIBSONS have a quality of richness that delights you instantly. As time goes on the tone mellows . . . the action grows more responsive . . . you become as attached to it as to an actual member of your family or a very dear friend. This is true regardless of the model you select. The price in a Gibson cannot be taken as an indication of the true quality.

Here you find, all in one instrument . . . beauty . . . tone . . . power. Rare pleasure is yours in playing such a mandolin as this . . . thrilling beauty and clarity . . . each note standing out with Cameo-like precision. What a fine thing for any boy or girl to acquire a real love for music in this way . . . to have such a wonderful instrument for a true, faithful, loyal "Pal." Singly, in groups, in amateur and professional orchestras and ensembles, thousands are treading this pleasant, delightful path to happiness and endless pleasure . . . to success . . . to fame . . . and world-wide popularity.

Can you stand aside and watch this joyous throng travel on, leaving you to the drab colorings of an ordinary existence . . . join them, and know for yourself the delight of living a musical life.

Gibson Mandolin

Style A-O

A very popular model with a strong appeal for the many who seek a less expensive mandolin that measures up to professional requirements. It has tonal beauty, accuracy of scale and attractive display. Yet the price is low enough for those who cannot afford a larger outlay of money.

Arched sounding board of select spruce, mahogany neck, maple rim and back; Nicked patent heads; Ebony bridge; Ebony fingerboard, pearl position marks, nickel silver frets; Elevated finger-rest; Ebony nut; Nickel trimmings. Same dimensions as Style A. A Gibson throughout.....\$35



STYLE A-O
\$35



1. T. A. MILES, GIBSON MANDOLIN ORCHESTRA, Knoxville, Tenn.
2. FLORENCE C. BLAKELY, GIBSON ORCHESTRA, Highland, N. Y.

3. MERRITT OUTDOOR ADV. CO. ORCHESTRA, Kansas City, Mo.
4. MISS ANNA W. KING ORCHESTRA, Birmingham, Ala.



VEDA SANTOS
Rochester, N. Y.



DON SANTOS
Rochester, N. Y.

"Playing a Gibson makes you regret the shortness of the hours"

(nineteen)

The Gibson Mandola

A pure tenor voice, discoursing the most eloquent music.

THE counterpart of the tenor-banjo and viola, combining desirable qualities of both instruments and offering advantages possessed by neither. It is tuned a fifth lower than the mandolin and supplies the tenor voice in the mandolin choir.

The tone is sweet, mellow, deep and resonant. Because of its greater volume and power it is chosen by many in preference to the mandolin. Blends beautifully with the human voice, guitar or piano, and is a favorite for solo playing, radio broadcasting, vaudeville stage, and playing in the home.

Famous orchestras secure colorful and rhythmic effects by using the Mandola as a melody or "chording" instrument. Often used as a double by tenor-banjoist or violinist.

Mandola technic is acquired as readily as that of the mandolin. Violin players learn it with ease and mandolin players have no difficulty in playing "at sight".

The first three strings—A, D and G—are exactly the same as the last three of the mandolin. Only one new string for the mandolin player—the C or 4th string—to learn.



LORETTA TABAKA
Chicago, Ill.

Style H-4

A beautiful artist model, similar in design and finish to Style F-4 mandolin described on page 17. Wonderful flexibility of tone and ease of playing characterizes this instrument. A pure tenor voicing....\$175

Style H-1

Very popular model moderately priced, although offering true Gibson beauty of voice and enduring construction. Similar in design and finish to Style A mandolin shown on page 18. A rich tenor voicing. \$75

The Gibson

MASTER
MANDOLA



STYLE H-5
\$260

Gibson Master Mandola

Style H-5

As there is in nature, so there is in art, a point of perfection.

Every detail of this beautiful instrument represents the zenith of master craftsmanship. Its golden tones will linger long in the ears of the hearer and the startling beauty of appearance will win instant admiration from everyone who sees it.

The professional who neglects the opportunity to use the Gibson Master Mandolin for solo concert, or novelty orchestra work is overlooking one of the greatest chances for advancement that has ever been offered him.

Special features of this instrument are exactly the same as the Master Model Mandolin shown on page 16. The mandola body is slightly larger than the Mandolin, being one inch wider and two inches longer....\$260

The Gibson Mando-Cello

--- Who does not admire the rich beauty of the true baritone voice . . . harmony is made of variety.

ITS deep, stirring quality of tone and phenomenal carrying power make the Gibson Mando-Cello an exceptional favorite for solo playing, rivaling the violincello and the harp, blending with orchestra or piano, but dominating with its distinctive, powerful tonal broadness.

Tuned the same as the violincello—an octave and a fifth below the mandolin or violin, and an octave below mandola or viola. Corresponds with the violincello in voicing, tuning and fingering, and has same compass from low bass to high tenor.

Immensely successful in small combinations where lack in numbers must be made up by individual power of each instrument. It fills the gap between mandolin and mando-bass—even furnishing an excellent bass when mando-bass is not available.

The modern orchestra string section, “doubling” the mandolin family instruments, find the mando-cello invaluable. Charming new colorful effects are secured with the quartet of mando-cello, mandola and first and second mandolins.

Played with wonderful success in radio broadcasting programs, phonograph recording, and on the vaudeville stage.

Very easily mastered by mandolin or mandola players as the A, D and G strings are the same on all three except for the wider spacing between frets. These strings being one octave lower on the mando-cello than on mandolin and mandola. Violincello and tenor-banjo players find the mando-cello an ideal instrument for “doubling” and quickly learned.

Gibson Master Mando-Cello

Style K-5

Both ear and eye pay tribute to this majestic instrument. Like the Master Guitar, Mandolin and Mandola, this Mando-Cello is the most perfect that human hands can build. Without question, the world's finest instrument of its kind. Possesses an immense tone of startling beauty and quality; big, round and full in every register. It has won the commendation of many famous artists and musicians who have found in it an opportunity for new musical triumphs.

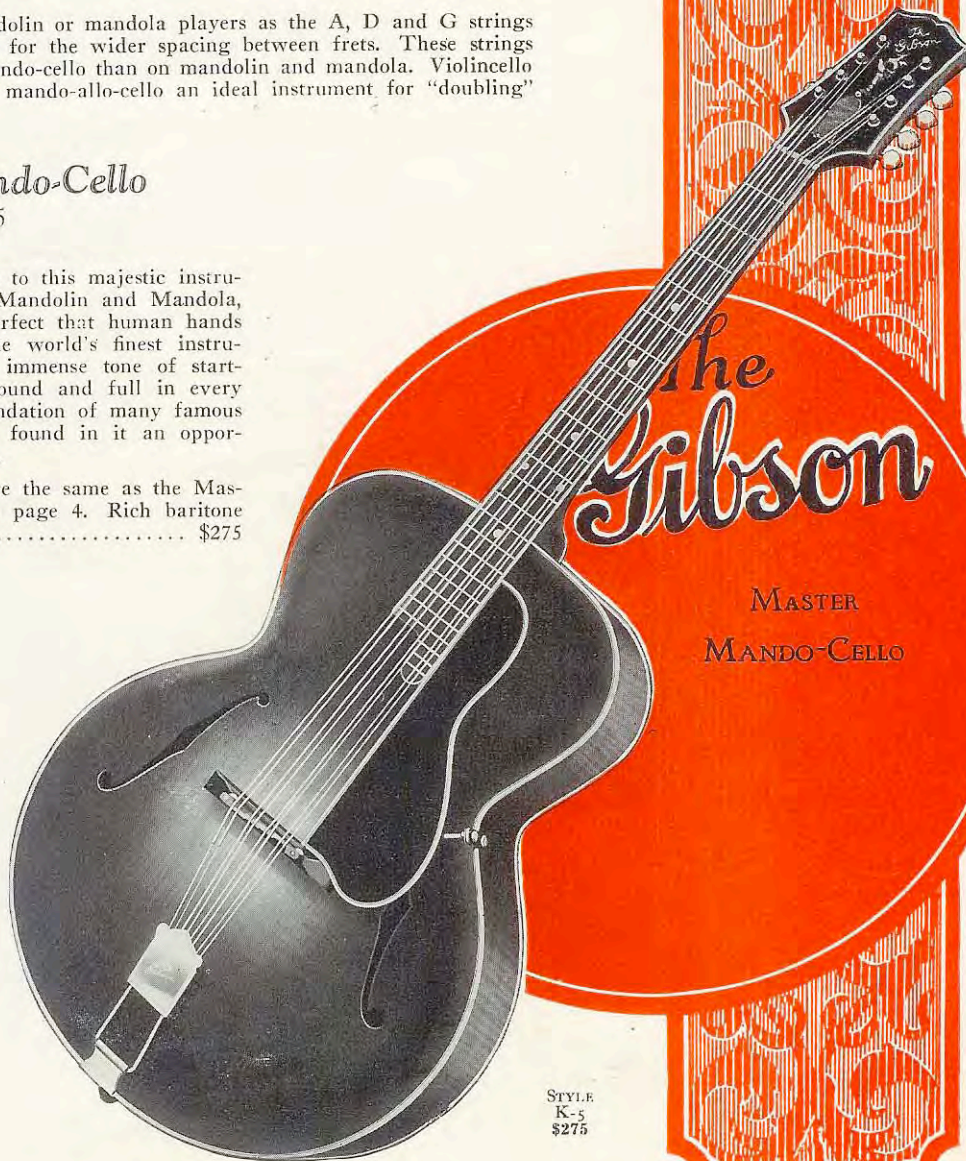
The constructional features are the same as the Master Guitar, Style L-5, shown on page 4. Rich baritone voicing \$275

Style K-4

An instrument worthy of the great artist. Powerful tone of exceptional quality. Corresponds in design and finish to Artist Model Mandolin, Style F-4, shown on page 17, but much larger throughout. Baritone voicing \$200

Style K-1

Moderately priced, but with attractive display as well as distinctive Gibson tone and construction. Similar in design and finish to Style A Mandolin shown on page 18. Pleasing baritone voice \$80



STYLE
K-5
\$275

“The name ‘Gibson’ has come to stand as a symbol in the building of fine musical instruments”

(twenty-one)



A. W. CROOKES
Hartford, Conn.

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	Violincello		Fifths—C-G-D-A
Bass	Mando-bass	†Bass banjo (See note) Five-string banjo ‡Plectrum-banjo ***Plectrum guitar —Tuning same as 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
				*Guitar	Fourths — E-A-D-G B-E (except G to B)
				Hawaiian guitar	A Major Chord — E-A-E-A-C#-E
				*Harp-guitar	Same as Guitar with added harp strings
				††Ukulele banjo	Tenor Guitar—Fifths —C-G-D-A G-C-E-A (commonly)

The term fretted is applied to mandolin, banjo and guitar families to differentiate from the bowed string instruments (violin, etc.) the finger-boards of which do not have raised "frets." The two principal family groups of "fretted" instruments are the *Mandolin Family* and the *Banjo Family*.

The important difference is in the substance from which the main sounding boards are made and the resulting difference in tone. The thin sensitive skin head or sounding-board produces a tone of quality and timbre quite different from those with vibrating wood surfaces.

NOTES

*The guitar, guitar-banjo, harp-guitar and five-string banjo are neither bass or soprano, as the range of these instruments runs all the way from bass to soprano—the harp-guitar having even greater range. They would be classified as "solo" or "accompaniment" instruments, similar to the piano or harp.

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

‡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 minstrel-flavored tone-

quality and close harmony. They are widely used as solo instruments and often for orchestra playing.

**The tenor guitar has the appearance and tone-coloring of the guitar but is tuned, fingered and played exactly like the tenor banjo. It can also be tuned and played as a ukulele but one octave lower.

***The plectrum guitar is similar in appearance and tone to the tenor guitar, but is equipped with the longer finger-board, making it possible to tune, finger and play the same as the plectrum banjo.

††The Ukulele-Banjo, a guitar adaptation, has the first four guitar strings, the fourth string on the ukulele being tuned an octave above the corresponding guitar string

Gibson Accessories

Write for our complete free catalog of high-grade strings, picks and other Gibson accessories. Contains much valuable information regarding Gibson instruments.

Strings

All of the Gibson Mandolin family require heavier strings, as the heavier and larger sounding boards demand greater string pressure at the bridge. Replace strings frequently to retain tone brilliance. Old strings are worn and stretched thinner than new ones. Always replace in pairs on any double string instrument.



Picks

A variety of large and small picks in all grades made to Gibson specifications.

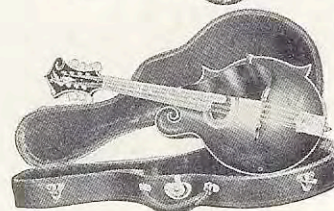
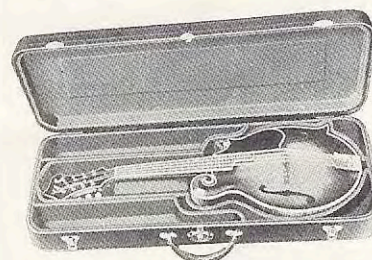


Bridges

Gibson bridges produce exceptional quality of tone. The Gibson patented adjustable bridge makes it possible to raise or lower string action without filing or cutting the bridge in any way.

Other Accessories

Accessories not listed include nuts, fingerboards, machine heads, friction and gear pegs, elevated finger-rests, Hawaiian Guitar Supplies, etc. Send for complete catalog.



Gibson Cases

The Faultless case is an exceptionally high quality case, attractive in design and appearance, water-proof, dust-proof and wear resisting. For every style of Gibson except Mando-Bass. Body is three-ply cross-grain veneer, black seal art-leather covering moulded to fit instrument. Opens full length. Fine velvet or velour padded plush lining. Strong nickel-plated trimmings, lock and key. Collapsible handle. String and pick pocket.

The Utility Case furnished for those who want cases at a very low price. The Faultless is especially recommended. Good instruments deserve good cases.



Glorify your home with Music

If music were not cherished in the home we should have no great music outside of it, for the home must ever be the ultimate cradle of melody.

For the supreme thrill of actually making music — the kind you like best — organize a home group. Play duets . . . trios and orchestras. A whole new world of pleasure will open for you.

1. OSTRANDER PLECTRAL SEXTETTE, Seattle, Washington.
2. KNAPP'S BANJO AND MANDOLIN CLUB, F. H. Knapp, Director, Elmira, New York.
3. CROCKETT'S KENTUCKY MOUNTAINEERS, Frank Mack, Mgr., Vaudeville Stars.
4. FRED KAMMER, Kansas City, Mo. Soloist, Entertainer and Radio Artist.
5. MILLER AND FARRELL, Victor Recording and Vitaphone Artists.

6. BROKAW'S HAWAIIANS, J. F. Brokaw, Dir., Marion, O.
7. THE GONDOLIERS, J. Leslie Fox, Horace Brosious and Guy Richmond, Staff Artists, Station KFJH, Wichita, Kansas.
8. THE GOOD GUITAR ORCHESTRA, J. Lewis Good, Director, Huntington, W. Va.
9. JACK ROSE, Soloist, Radio Artist and Orchestral Player. Detroit, Mich.
10. WIRSING'S MANDOLIN ORCHESTRA, H. M. Wirsing, Director, Flint, Michigan.

Gibson

Mandolins
Guitars
Ukuleles



The "Strads" of the
Fretted Instrument Family