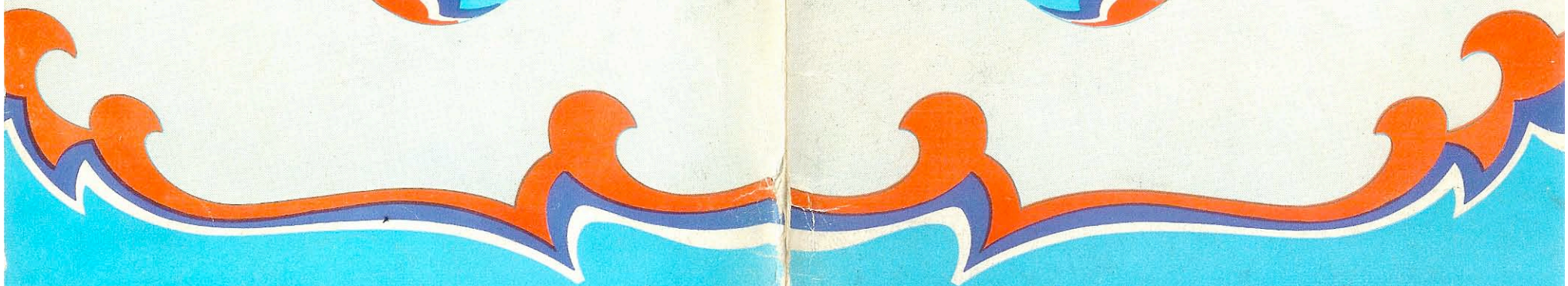




Grosvenor Press  
214 E. 10th St.  
Cleveland, Ohio



Gibson

GUITARS  
BANJOS  
MANDOLINS  
UKULELES

Gibson

GUITARS  
BANJOS  
MANDOLINS  
UKULELES





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>



## Welcome to the Gibson Factory

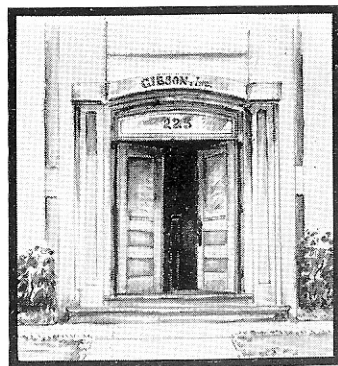
It is only natural that the joy, happiness and companionship Gibson instruments take to every part of the world should be reflected in the actual creation of these instruments.

You will always find a hearty welcome awaiting you at the Gibson Factory—we will be proud to have you visit us and enjoy the thrill of seeing for yourself just how these famous instruments are built.

Until you have seen this, it is impossible to comprehend the infinite care given every small detail—the high class of skill required—and the spirit of harmony and co-operation so evident in this, the largest and most up-to-date plant of its kind in the world.

We want to make this a cordial invitation to you, and sincerely hope it will be accepted soon—every member of the Gibson force and all facilities will be at your command.

### THE GIBSON PERSONNEL



## A Personal Message

A friend, our work, our homes — in general things that count most in life are measured by quality, not by quantity. "Biggest in the world" does not seem so interesting to us as "how did you get that way?"

We, of the Gibson organization, believe in quality instruments and fair and just business dealings.

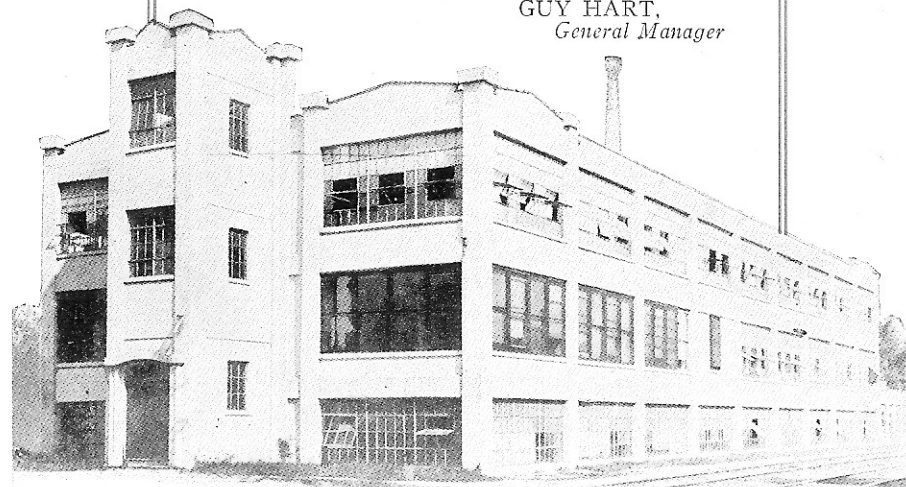
Our idea of quality can be likened to pure gold — it will not tarnish nor depreciate and its value undisturbed under all conditions and in any environment.

You as a user of Gibson Instruments are rewarded by sound value, lasting quality and the feeling of pride and pleasure in the possession of an article finely made and at a price commensurate with the effort, skill and intrinsic work put into it.

The faith already shown in us strengthens our desire to surpass all previous accomplishments — never trusting to luck but always striving to do those deeds which will justify your everlasting confidence.

We pledge ourselves to preserve the traditions on which true progress and quality are founded and we solicit and welcome your co-operation and support.

GUY HART,  
*General Manager*



Home of  
Famous Gibson Fretted Instruments  
Gibson, Inc., Kalamazoo, Mich.

Catalog U — 1932



## The Foundation of Better Playing

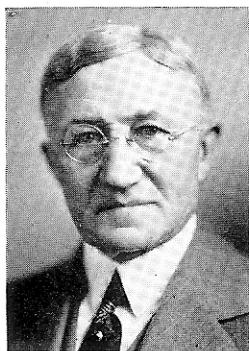
**P**LAYING a musical instrument is not difficult — anyone, however slightly interested, can know the joys of “self-made” music if certain fundamentals are followed, and with a reasonable amount of study and practice can soon be classed as a good musician. The three essentials are:

1. Mental — Cultivating your natural love and desire for music.
2. Physical — Developing correct technique.
3. Mechanical — Selecting correct instruments.

### The Path to Progress

The player, either experienced or beginner, who neglects any one of these assumes a handicap that bars the path to progress — the thrill and joy that mastery of music will bring.

The following pages are worth reading — carefully. They will show you how to improve your own playing and a fascinating way to bring more sunshine into the lives of others.



JOHN W. ADAMS  
President

## Are You A “Half Way” Player?

**A** DESIRE to be successful is in all of us — we all have aims and ambitions to taste the sweets of achievement and perfection, but it is not handed to the most of us on a silver platter — the recipe is diligence and perseverance.

You want to be a successful musician — but will you profit by the fate of the player who has reached the half-way point between amateurism and perfection and then “marks time”; neither going ahead nor backward?

There is no excuse today for being a “half-way” player if you have the real desire in your heart to succeed — modern, up-to-date teachers, thorough methods and instruments that actually help you through their accuracy, playing ease and dependability — all make it easier than ever before to become a better, yes, a good, player; to stand out in the lime-light of popularity and place yourself in a position to reap rich rewards for professional playing.



GUY HART  
General Manager



## Select Your Instrument = = = Carefully

**M**ODERN education has proven that it is the height of folly to give the student toys for his tools for working out his success in any line of art or profession.

The thrill of selecting a musical instrument is largely in the anticipation of the good times it is to bring, so it is of the utmost importance that a careful choice is made, or you may be disappointed.

Select the instrument you want to play with a thought to the future service it is to give you—it is better to pay a little more for an instrument that will prove dependable for many years than to pay for two or three inferior instruments during that time.

First thought is for tone—you have a right to expect beauty, brilliance and volume in your instrument; do not depend entirely on listening to the tone as you play, but have someone else play for you and listen for *balance of tone*—the voice of each string is important but the balance of all strings is the real test. Look also for volume without distortion.

Parallel to tone is accuracy—from the first fret to the last. See that the instrument is strongly constructed to withstand string tension and climatic changes which tend to draw the neck forward.

Construction is a vital point, from all angles; it affects not only the strength, but also the tone of your instrument—the best tonal results can be secured only if the materials are properly selected and seasoned, then carefully worked so as not to disturb the grain fibers which carry and amplify the vibrations. Construction affects the playing ease—the neck should be slender and hand shaped and the frets an exact height and smoothness. Select only an instrument that has a practical adjustment for raising and lowering the strings so that you can fit it to your own particular desires.

Finish and decorations should be looked on not only from a beautifying angle, but also as protection—your instrument should have as many as five to seven coats of durable, waterproof materials over the stains. The rims and neck should be bound with ivoroid to protect raw edges.

These hints on selecting your instrument have been given from an unbiased angle but thousands of Gibsonites the world over will tell you their Gibsons have measured up to all of these requirements.

Gibson

## Improve Your Playing = = = Have Good Times = = = Join An Orchestra

**M**USIC is one of the strongest builders of character as well as friendship—to play a musical instrument is in itself a treat, but the thrill of playing in an orchestra is never ending.

That's where the real pleasure in playing is—with the "bunch," whether it is a modest family trio or a full fledged symphonic Mandolin-Guitar Orchestra or Banjo Band. There is a great deal of satisfaction in knowing you are a necessary part of an organization—that you are spreading joy and happiness and at the same time improving your own talents.

Profits, too, come your way. Banjo, Guitar, Mandolin and Ukulele orchestras are always in demand wherever there is entertainment—and that means everywhere. The Radio, Stage and Records offer a marvelous opportunity to "cash in" on your ability—many dance bands are now putting in entire fretted instrument sections which opens up another avenue to profits for the player.

Join an orchestra! If there isn't one in your community, see your teacher or musical merchant about it—or why not start an orchestra yourself; it is easy, and Gibson, Inc., will be glad to assist you in many ways without obligation. Just write for free information.



DICK WILEY'S BOYS  
Glouster, Ohio



UKRAINIAN ORCHESTRA  
Detroit, Mich.



ST. JOSEPH'S HOSPITAL BANJO BAND  
Chicago, Ill.

Gibson



## Gibson Constructional Features Help Your Playing

Absolute confidence in your instrument—the knowledge that it has the right quality of tone, volume and is free from distortion and overtones, and can be depended upon to come through under all conditions—meet your every demand at all times and make you glad when you are sad—you have every right to expect all this in your instrument. A Gibson will give them all to you—and more.

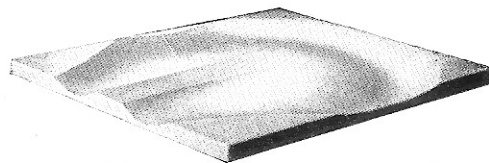
### Accurate Fingerboards

Gibson fingerboards are accurate to a thousandth of an inch—if the player does his part in fingering the strings, there can result only perfect results.

Only the finest of selected and seasoned woods from Brazil and Madagascar are used; specially made nickel silver frets are worked by hand to just the proper height and shape. Inlaid pearl position marks at proper intervals assist in swift and true playing.

### Super Sensitive Gibson Sounding Boards

The correct handling of vibrations is of first importance in producing a truly fine toned instrument—first the strings are made to vibrate by striking them with a pick or fingers, then these vibrations pass through the bridge to the top of the



sounding board which converts them into a musical tone.

Gibson is the master of tone reproduction.

All Gibson sounding boards are made from woods aged in the open air and selected by experts from the finest forests in many parts of the world. Each layer of fibre, each season's path of growth is carefully preserved by Gibson in carving the sounding board and back from a solid block of wood—not plywood pressed into shape.

### Gibson Lock Joint Necks -- Unbreakable

No better method than the Gibson dovetail lock joint has ever been found—this solid joint brings the neck and body together as if they were one piece of wood. Unbreakable regardless of the strain put upon them.

### Gibson Adjustable Compensating Bridge

The Gibson adjustable bridge offers instantaneous raising or lowering of the string action; adjustment can be made on all strings simultaneously, or just the bass or treble strings if desired—this is done through the patented adjustable bridge.

No sharpening of tones in upper positions—there is compensation for the difference in string sizes.

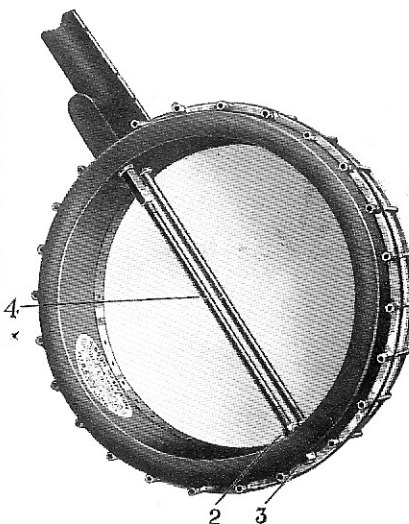


*Gibson*  
— 6 —

### Gibson Co-ordinator Rod

The strings of a Gibson banjo can be raised or lowered to suit your own particular needs and desires — whether you like an easy, hard or medium action, a simple adjustment of the co-ordinator rod gives desired results without endangering the tonal quality or accuracy.

Adjustment is made as follows: Insert nail or punch at 4 to prevent from turning. 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.

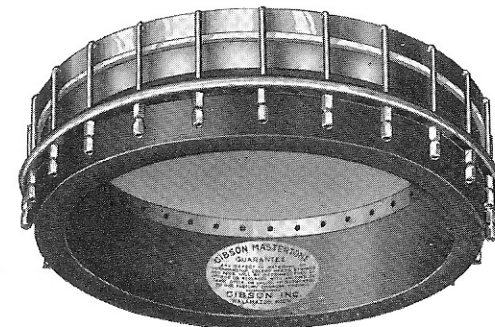


### Mastertone Rim

#### Construction

Strong, three ply, hard-wood rims  $\frac{3}{4}$ -inch thick fitted with a highly sensitive amplifying tone ring, over which the head is stretched.

The tension ring for tightening and holding the head in position is so placed to eliminate the necessity of drilling holes which weaken the rim. Rim cannot warp or buckle.



### Famous Gibson

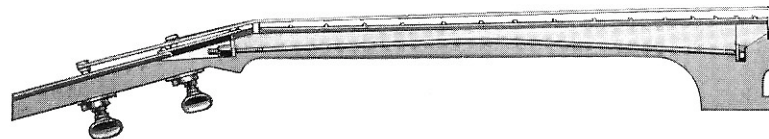
#### Truss Rod Necks

One of the most valuable constructional features ever created—without this rod, even the most carefully selected and seasoned woods would warp and pull out of shape because of the tremendous string tension to which they are subjected.

The slightest variation of the neck renders the entire instrument inaccurate—the utmost confidence may be placed in every Gibson as the Truss Rod guarantees that the neck will not warp.

Note illustration and see how the Truss Rod runs the full length of the neck, making it possible to have a slender, easy fingering neck, which makes for ease of playing.

Note: Do not attempt to adjust any Truss Rod without writing for full instructions.



*Gibson*  
— 7 —





ALVINO  
REY,  
San  
Franc-  
isco



W. D.  
TRING-  
HAM,  
England

## The Guitar

The Guitar has been called a Miniature Orchestra in itself, and for centuries an instrument of romance and endless beauty.

The modern Guitar as created by Gibson is an example of skilled craftsmen's highest attainment — clear, sparkling, tonal beauty combined with brilliance and volume; rich in finish, strong in construction and accurate in every detail.

The joy and happiness that comes through the ability to play a guitar cannot be measured in dollars and cents — try it for yourself.

### A Gibson Guitar For Every Purpose

**Pick or Plectrum:** Modern dance music needs the steady rhythm of the guitar — powerful in tone, yet sweet and rich.

**Spanish or Finger Style:** The original and beautiful, sweet guitar tone; many of the oldest and best known guitar solos are written for this type of playing.

**Steel or Hawaiian Style:** The romantic music of the South Seas—the Hawaiian style calls for holding the instrument in the lap and left hand fingering is displaced by use of the steel bar laid across the strings. The strings are plucked with steel thimbles fitted on the finger of the right hand.

### RADIO FAVORITES

Because of their unusual clearness and accuracy, even down to the last fret, Gibson guitars are favorites for Radio playing — a light touch of the strings sends a full, vibrant tone through the microphone; yet, it has power to stand out in the largest orchestra without distortion.

OTTO GRAY'S OKLAHOMA  
COWBOYS



## Guitar Orchestras

There are two types of Guitar combinations in popular demand today — one in which the Hawaiian or "Steel" guitar dominates and the other which features the Spanish Guitar.

Both types are beautiful and their possibilities are wide in range—from trios up to large ensembles made possible by the complete family of instruments created by Gibson. The guitar orchestra is very effectively supplemented by the mandolin, mandola or mando cello; and the guitar, in turn, is essential to a complete mandolin orchestra.

### How To Organize An Orchestra - - Free

**Guitar orchestras** are becoming extremely popular as evidenced by their use over the Radio — get in on this popularity, join or organize an orchestra today. Send for the free Gibson booklet on "How to Organize an Orchestra."

**Gibson guitar banjos** make it possible for the guitar ensemble to change to banjo instruments which are tuned and played the same as guitars.



WILL D.  
MOYER,  
Harris-  
burg,  
Pa.



CARTER  
FAMILY  
TRIO,  
Records

### "GET A GIBSON!"

That bit of advice has been passed along thousands of times by America's leading artists and teachers. It is wise advice. It means complete satisfaction with the fretted instruments you select from this catalog. So — get a Gibson!

CARDINAL ENTERTAINERS  
Alexandria, Ind.





*The Guitar of Guitars*

An instrument worthy of the artist's skill — one that responds instantly to every movement of the fingers — that will fit the moods with almost human exactness — powerful and surging one moment; soft mellowness the next. Always the correct voicing and balance.

1—Perry Bechtel, *Guitarist*, Atlanta, Ga.  
 2—Emma Murr, *White Plains*, N. Y.  
 3—Nelson Hall, *Gus Arnheim's Orchestra*  
 4—Julian Davidson, *Ben Bernie's Orchestra*  
 5—Arthur Jarrett, *Radio Artist*  
 6—Ted Powell, *Abe Lyman's Band*  
 7—Russell Smith, *Pittsburgh*, Pa.  
 8—Dayton and Heuer, *Davenport*, Ia.  
 9—Jerry Foy, *Jack and Jerry Team*, Pittsburgh  
 10—Eddie Quinn, *Shreveport*, La.

## ARTISTS MODEL (L5) GIBSON MASTER GUITAR



**NICK LUCAS**  
 The popular vaudeville, recording, radio and "talkie" headliner is one of the many outstanding artists using Gibsons exclusively.

Design, materials, finish, the many exclusive Gibson patented features — in fact, everything that the leading builder can put into one superb instrument. The greatest of all guitars is why artists the world over have chosen this model.

Size of Body  
 16" Wide  
 20" Long



**STYLE L-5**  
 "Grand Concert Size"

**Price \$275**  
 Case extra...page 66

### Features

**Finish:** Beautiful, rich Cremona brown shaded to a golden sunburst on the top, rim, back and neck.

**Top:** Finest spruce sounding board, carved; "F" holes allow for extra large vibrating surface; bound with black and white ivoroid.

**Back and Rim:** Richly figured curly maple; back carved; bound with black and white ivoroid.

**Neck:** Curly maple with ebony, ovaled, fingerboard; new large nickel silver frets; large pearl position marks; bound with ivoroid; neck and body join at 14th fret.

**Fittings:** Heavily gold plated metal parts; adjustable bridge; elevated finger rest. New individual tuning pegs.



## A New Gibson ... To Meet Modern Trends

The only guitar made whose tonal power and richness approach that of the famous Master Gibson Guitar—and yet, at a remarkably low price, placing it easily within reach of everyone.

Many of the same majestic qualities so outstanding in the Master L-5 guitar are to be found in this new creation—built to meet the modern trend in tonal quality and price.

### Gibson Arched Tops

All Gibson arched tops and backs are carved from solid blocks of seasoned wood—sweeter tone and more power.



**STYLE L-10**  
"Grand Concert Size"  
**Price \$175**  
Case extra...page 66

### Features

**Top:** Sensitive, straight grained spruce, carved; white ivoroid binding.

**Back and Rim:** Selected maple; air seasoned; carved back; bound with white ivoroid.

**Neck:** Slender, maple neck with raised ebony oval fingerboard; new large frets. Truss Rod construction; pearl position marks; white ivoroid binding; joins body at 14th fret.

**Fittings:** Nickel metal parts; elevated finger rest; individual tuning pegs; adjustable bridge; extension tailpiece.

## Amazing Quality At New Low Price

The most startling value ever known to Guitar history — the remarkable L-4 Professional model whose beauty is known wherever guitars are played — is now offered at the amazing new price. Tonal beauty, volume, finish, dependability — nothing has been sacrificed to give you this new price; large purchases of this model have made it possible.

### Two New Gibson Features



Raised fingerboard gives top more vibrating surface and added tone. New large, low frets for easier and smoother playing action.



**STYLE L-4**  
"Grand Concert Size"  
**Price \$100**  
Case extra...page 66

### Features

**Top:** Carved from select spruce to produce finest guitar tone with added volume; bound with white ivoroid.

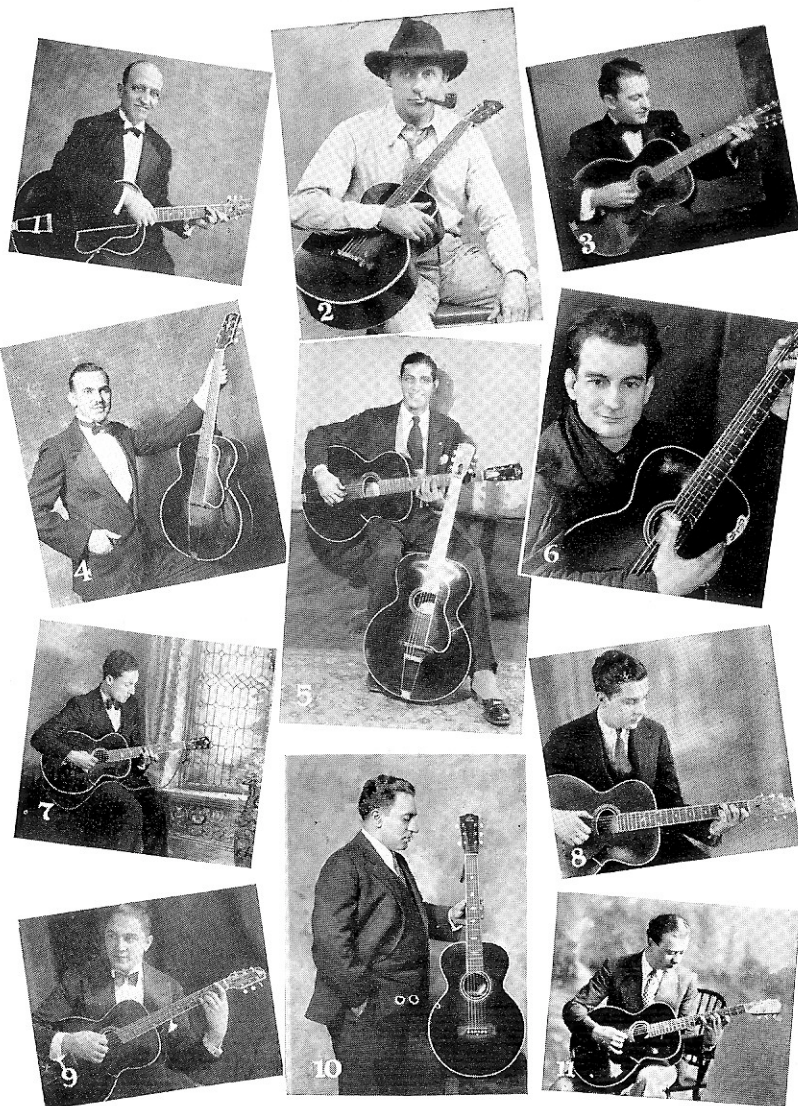
**Back and Rim:** Air seasoned maple; back carved; bound with ivoroid.

**Neck:** Mahogany, protected by Truss Rod; raised ovaled fingerboard of ebony with new large nickel silver frets; pearl position marks; bound with white ivoroid; joins body at 14th fret.

**Fittings:** Nickel plated metal parts; extension tailpiece; adjustable bridge; new individual tuning pegs, best made; elevated guard plate.

**Finish:** Rich, transparent chocolate brown with golden sunburst at bridge.





1—Jack Bankey, *Soloist*, Pittsburgh  
2—Carson Robison, *Records*, New York  
3—Bill Seckler, *Soloist*, Paul Whiteman's Orchestra  
4—Fred Kammer, *Soloist*, Kansas City  
5—Joe Capraro, *Soloist*, New Orleans

6—Goebel Reeves, *Recording Artist*, Dallas  
7—Patty Labato, *Soloist*, Youngstown  
8—Eddie Lang, *Soloist*, New York  
9—Jac Pet, *Soloist*, Rotterdam, Holland  
10—John Cali, *Radio Artist*, New York  
11—Ted Gillmore, *Soloist*, Chicago

## Popular Arched Top Guitar at Reduced Price

The tremendous enthusiasm and popularity shown for this model has allowed us to make a drastic price reduction — the same outstanding quality of tone and construction that have made the L-3 Guitar famous are left untouched by the new price.

Whether professional or amateur, you can take just pride in ownership of this guitar — ideal for combination or solo playing — rich, powerful tone—easy, accurate action—responsive.

Raised Fingerboards  
— Large Frets



Two new features which add greatly to the playing ease and tone of Gibson guitars — on all models from L-2 up.

STYLE L-3  
"Concert Size"

Price \$75  
Case extra..page 66

### Features

**Top:** Selected spruce, carved; bound with white ivoroid; very sensitive and will respond quickly and to the slightest touch.

**Back and Rim:** Seasoned white maple, finest that grows; back carved.

**Neck:** Mahogany; raised oval ebony fingerboard with large nickel silver frets; pearl position marks; bound with white ivoroid; Truss Rod protection; joins body at 14th fret.

**Fittings:** Solid ebony bridge; extension tail-piece; nickel finish; nickel machine heads; elevated celluloid finger rest; Mo-na Steel strings.

**Finish:** Beautiful transparent chocolate brown with shaded sunburst at sound hole.





## The Gibson "Special"

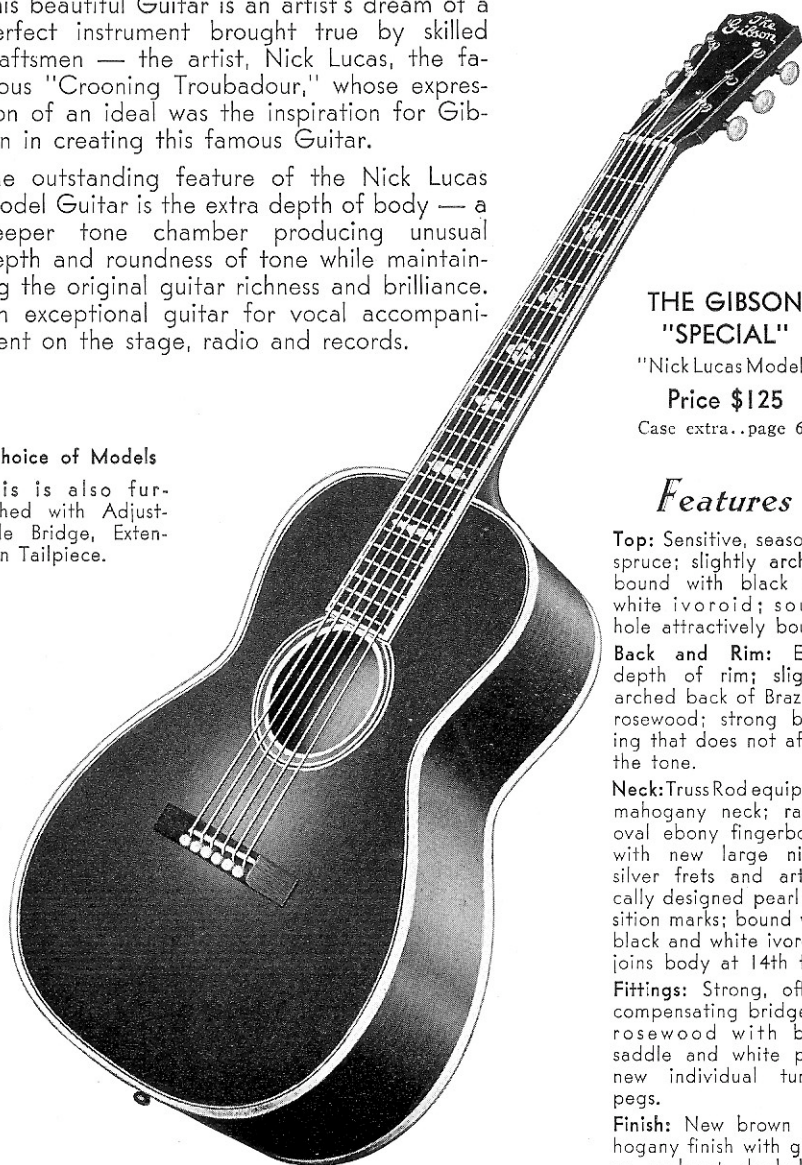
(Inspired by Nick Lucas)

This beautiful Guitar is an artist's dream of a perfect instrument brought true by skilled craftsmen — the artist, Nick Lucas, the famous "Crooning Troubadour," whose expression of an ideal was the inspiration for Gibson in creating this famous Guitar.

The outstanding feature of the Nick Lucas Model Guitar is the extra depth of body — a deeper tone chamber producing unusual depth and roundness of tone while maintaining the original guitar richness and brilliance. An exceptional guitar for vocal accompaniment on the stage, radio and records.

### Choice of Models

This is also furnished with Adjustable Bridge, Extension Tailpiece.



### THE GIBSON "SPECIAL"

"Nick Lucas Model"

Price \$125

Case extra...page 66

### Features

**Top:** Sensitive, seasoned spruce; slightly arched; bound with black and white ivoroid; sound hole attractively bound.

**Back and Rim:** Extra depth of rim; slightly arched back of Brazilian rosewood; strong bracing that does not affect the tone.

**Neck:** Truss Rod equipped mahogany neck; raised oval ebony fingerboard with new large nickel silver frets and artistically designed pearl position marks; bound with black and white ivoroid; joins body at 14th fret.

**Fittings:** Strong, offset, compensating bridge of rosewood with bone saddle and white pins; new individual tuning pegs.

**Finish:** New brown mahogany finish with golden sunburst shaded at bridge.

## Test A Gibson

(How Would You Test It?)

Test a Gibson any way you like — that is your one sure way of protecting yourself against all sorts of future disappointments. The fact that more Gibsons are used by those who must have only the best is why we say to you — "Test a Gibson!"

"Gibson" gets a grip on you! It grips you with its beauty. Its tonal qualities — responsiveness — dependability — utmost value — and the joy it brings — all grip the life and heart of the Gibson owner.

### Choice of Models

The L-2 is also furnished with Adjustable Bridge, Extension Tailpiece.



### STYLE L-2 Price \$75

Case extra...page 66

### Features

**Top:** Selected spruce, slightly arched; inlaid around edges and sound hole with beautiful lines of black and white.

**Neck:** Hand-shaped mahogany equipped with Truss Rod; raised ebony fingerboard bound with black and white to match body inlays; large frets; pearl inlays in fingerboard and peghead; joins body at 14th fret.

**Back and Rim:** Brazilian rosewood bound with black and white ivoroid; back slightly arched.

**Fittings:** Rosewood bridge; nickel plating; Mona Steel strings.

**Finish:** Back, rim and neck striking natural rosewood of unusual depth and richness. Top natural golden spruce.



## The "Perfect Balance" of Each Gibson

Only an instrument so perfectly balanced can give you absolute satisfaction.

Players everywhere are enjoying that smooth even flow of tone so prevalent in a Gibson and one thing, "perfect balance," is why they do everything you ask of them.

Unstinted admiration! Since the first Gibson craftsmen painstakingly developed their early instruments many years ago, artists have freely extended their admiration to Gibson fretted instruments. The nearer an artist and leader arrives to the pinnacle of high achievement, the more they appreciate Gibson quality.

**BODY SIZE**  
Flat Top Models  
14 3/4" wide  
19 1/4" long  
Neck joins body  
at 14th fret.



**STYLE L-1**  
Price \$50

Case extra...page 66

### Features

**Top:** Finest upland spruce with vertical layers of wood fiber; bound with ivory — slightly arched for fuller and more powerful tone.

**Neck:** Mahogany with ovaled ebony fingerboard; nickel silver frets, new large size; pearl position marks; Gibson Truss Rod; neck joins body at 14th fret.

**Back and Rim:** Honduras mahogany, best that grows; slightly arched back; bound with white ivory.

**Fittings:** Strong rosewood bridge with bone saddle and white pins; nickel Machine Heads; Mona Steel strings.

**Finish:** Rich, brown mahogany with sunburst at bridge; hand rubbed for permanency.

## Two "Gibson" Models At Popular Prices

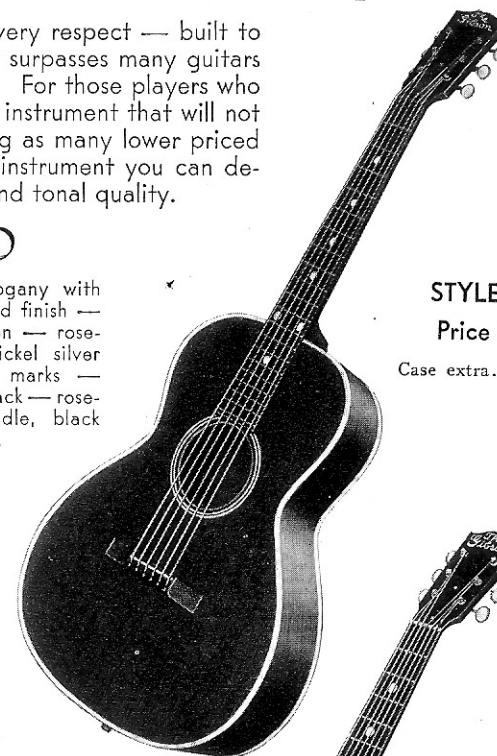
Genuine Gibsons in every respect — built to give performance that surpasses many guitars costing twice as much. For those players who desire a less expensive instrument that will not jeopardize their playing as many lower priced guitars do, here is an instrument you can depend on for trueness and tonal quality.

### Style L-O

Made of Honduras mahogany with natural amber, hand rubbed finish — Truss Rod neck construction — rosewood fingerboard with nickel silver frets and pearl position marks — ivory binding top and back — rosewood bridge, ebony saddle, black pins — Mona Steel strings.

**STYLE L-O**  
Price \$35

Case extra...page 66



### MONA-STEEL STRINGS

All Gibson Instruments  
Equipped with  
Mona-Steel  
Strings

### Style L-00

Neck, back and rim made of Honduras mahogany; northern spruce sounding board — finished throughout in lustrous black ebony — hand shaped neck fitted with Truss Rod — rosewood fingerboard, pearl position marks — long wearing frets — rosewood bridge — Mona Steel strings.

**STYLE L-00**  
Price \$25

Case extra...page 66



### All Gibson Guitar Necks Join Body at 14th Fret

Adding greatly to the player's speed and accuracy — reduces the number of frets on the guitar top to a minimum.



## Your Success

YOUR success -- to no one else is it so important.

To us, then, your success is ours -- starting from opposite ends of the trail, we join hands in the center to combine our ambitions and endeavors, and we march into the future to find happiness in mutual success.

Gibson is the creator and producer of the mechanical part of your success -- the instrument. Without a suitable instrument you will be retarded perhaps to the extent of discouragement, thereby depriving yourself of the one heritage from which is drawn your greatest pleasure.

Our duty to you then, is the development of the finest and most perfect guitar, banjo and mandolin that human ingenuity can produce -- otherwise our part of the bargain is not completed.

We point with pride to this record:  
*Of all the instruments made, Gibsons have helped more musicians to reach their goal -- success -- than any other.*

## The World's Finest Hawaiian Guitar Tone Amplification Without Tone Distortion

THE final step in glorifying the Hawaiian Guitar was left to Gibson—to create an instrument that would produce power and volume while bringing out each individual note with distinctive brilliance. No distortion—balanced tone.

The new Gibson amplifying double tone chamber, really two guitars in one, picks up the slightest vibration and enlarges it to a beautiful, full, powerful tone.

### Gibson Hawaiian Guitar Features

#### STYLE HG-24

Price \$160.00

Case extra...page 66

The DeLuxe of all Hawaiian guitars—larger body and tone chambers gives it greater volume, sweetness and brilliancy. Beautifully figured Brazilian rosewood used for back and rim; finest of vertical grained spruce sounding board with multi-amplification sound holes; Honduras mahogany, Truss Rod neck; new large frets and pearl position marks; individual tuning pegs.

#### STYLE HG-22

Price \$80.00

Case extra...page 66

A handsomely finished guitar in new transparent chocolate brown with golden sunburst at bridge. Northern air-seasoned maple used for rims, back and amplifying chambers; neck of Honduras mahogany with white binding; rosewood fingerboard and new large nickel silver frets; top of selected spruce double "F" sound holes for added volume and tone. Top and back bound with white ivoroid.

#### STYLE HG-20

Price \$47.50

Case extra...page 66

Body and amplifying tone chambers made of northern maple with sounding board of choice spruce—double "F" sound holes to release tone. Mahogany neck with Truss Rod protection; accurate rosewood fingerboard joins body at 14th fret. Finished in new chocolate brown.

#### ANDY SANNELLA

Popular Hawaiian Guitar Artist of "Lucky Strike Dance Band" radio fame — an enthusiastic Gibson player.





1—Honolulu Troubadours, Spartansburg, S. C.  
 2—Carl Ruhnow, La Crosse, Wisc.  
 3—Tropical Harmonizers, South Gate, Cal.  
 4—Mr. and Mrs. Ted Barr, Fort Wayne, Ind.  
 5—Gibson Hawaiian Trio, Los Angeles  
 6—Lane Hawaiian Trio, Coraopolis, Pa.  
 7—David Anderson, Norfolk, Va.  
 8—A. D. Crabtree, Charleston, S. C.  
 9—James Avalloni, Boston, Mass.  
 10—N. G. Nell, South Africa  
 11—Messenger's Hawaiians, Erie, Pa.  
 12—Tom Fattarusio, Newark, N. J.  
 13—Boote Hawaiian Orchestra, Hamilton, Ont.

## The Gibson Tenor and Plectrum Guitars

Modern dance band orchestrations make it necessary for the banjoist to be able to "double" on the Guitar. For those who do not wish to learn the six-string guitar, the Gibson Tenor or Plectrum is an ideal instrument — full size guitar body with slender, four-string Tenor or Plectrum neck; fingerboard same as banjo and played exactly the same.

Rich guitar tone with plenty of volume and brilliance — a wonderful instrument for orchestra or solo playing.

**BODY SIZE**  
 All Tenor and  
 Plectrum Guitars  
 14 $\frac{3}{4}$ " wide  
 19 $\frac{1}{4}$ " long  
 Neck joins body  
 at 14th fret.



### TENOR GUITAR STYLE TG-1

Price \$50

(Illustrated)

Case extra..page 66

Full size Guitar body of mahogany and spruce same as L-1 illustrated on page 18; regular 23-inch scale tenor neck with rosewood fingerboard, nickel silver frets and pearl position marks; strong geared pegs; rosewood bridge; Mone Steel strings; Truss Rod in neck.

### STYLE TG-0

Price \$35

Case extra..page 66

Same specifications as TG-1 except built throughout of mahogany; lots of instrument for the money. Finished in light amber. Truss Rod and all Gibson refinements.

### STYLE TG-00

Price \$25

Case extra..page 66

Same specifications and finish as L-00 page 19, except 23 inch banjo scale.

### PLECTRUM GUITAR STYLE PG-1

Price \$60

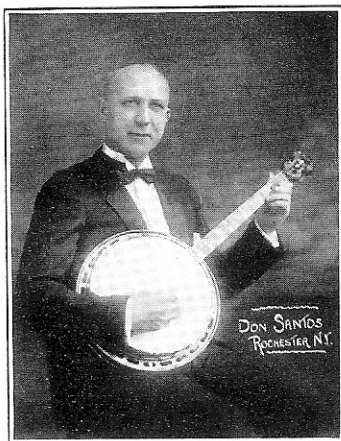
Case extra..page 66

Full plectrum 27 inch scale; otherwise the same as regular guitar L-1, page 18. Produces unusually pleasing tone.





DALE  
CADY,  
Belle-  
ville,  
Ill.



DON  
SANTOS,  
Roches-  
ter,  
N. Y.



McMICHAEL'S BANJO BAND, Youngstown, Ohio

## The Banjo

As a versatile instrument that outshines all others in pep and personality the Banjo has never been equalled.

Whether it is for solo or orchestra playing—a melodious, soft waltz, or a fast, rhythmic dance number—there is no instrument to take the place of the Banjo.

Gibson Banjos are built to meet every requirement of the player—built of only the finest materials and by craftsmen who make their work an art. Slender, hand-shaped necks protected against warping by the Gibson Truss Rod; easy playing action; clear-cut, powerful tone—these and many other valuable features are found in every Gibson Banjo.

### Gibson Makes All Types of the Banjo Family

Because of the fact that the various voicing and types of banjos are essential to any well-balanced musical organization, and are needed for various types of work—Gibson has created the entire family.

#### TENOR BANJO

The most popular of banjos for all types of playing—23 inch scale—tuned A D G C.

#### PLECTRUM BANJOS

Can be used advantageously in Dance Orchestras, Banjo Bands or Symphony Orchestras—ideal for solo playing. 27 inch scale and tuned D B G C—melody is a little closer than on a Tenor.

#### REGULAR

(5 STRING) BANJO  
The original American Banjo—27 inch scale—tuned same as plectrum D B G C with fifth string tuned to high G. Very harmonious—played with fingers, pick or thimbles.

## The Banjo Band

Any group of from five to fifty can organize a Banjo Band within a minimum length of time—family, neighborhood, lodge, school, church or club membership—and within a short time be able to do profitable entertaining.

The complete family of Banjo voices perfected by Gibson has not only made the Banjo Band possible, but through the perfect matching of these instruments in voice and tuning has made it possible to have a perfectly balanced Band—with real pleasure instead of drudgery.

The ease and simplicity with which a Banjo Band can be organized may surprise most players—modern instruments and up-to-date music and methods assure success. Gibson has published a booklet on "How to Organize"—write for your free copy.

A quartette of tenor voices, or a sextette of violins would fall flat; however, the blending of soprano, alto, baritone and bass is successful—the same holds true with fretted instruments as well as voice.

RUDY  
VALLEE  
AND  
CHARLES  
PETER-  
SON



GUY  
LOM-  
BARDO  
AND  
FRANCIS  
HENRY



#### MANDOLIN BANJO

As its name indicates is tuned and played the same as a Mandolin, Soprano voicing, but much more powerful and brilliant tone. Indispensable for Banjo Bands. Tuned E A D G.

#### GUITAR BANJO

Tuned and played the same as the six-string guitar—has beautiful deep, rich and powerful tone. Tuned E B G D A E.

#### CELLO BANJO

Tuned an octave lower than the Tenor Banjo and played same as Mando Cello the baritone voicing of the banjo family. Tuned A D G C.



HAGADORN BANJO BAND, Hornell, N. Y.





*The World's  
Finest Banjo*

The absolute peak of perfection in banjo construction—the All American Banjo is a combination of artistic hand carvings decorated by artists; colorful etchings on the pearloid fingerboard; hand engraved and burnished quadruple gold plating; and amazing tonal brilliance, that classes its owner as an artist of outstanding calibre.

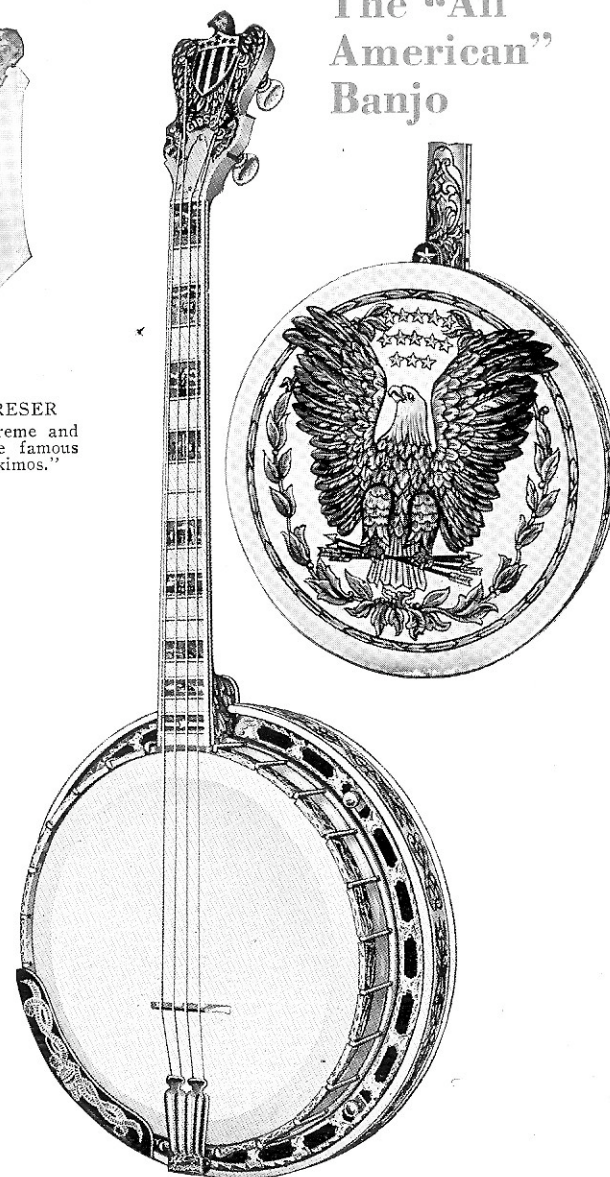
1—George Midkiff, Butte, Mont.  
2—Clicquot Club Eskimos, New York  
3—Francis Grinnell, Detroit, Michigan  
4—Mort Grauenhorst, San Francisco  
5—Vic Carpenter, Los Angeles  
6—Walter Berman, Los Angeles  
7—Andrew Freeman and John Hamp, *Hamp's Kentucky Serenaders*  
8—Blair Tolhurst, Jackson, Michigan  
9—Russ Stout, *Banjoist*; Carlton Coon and Joe Sanders, *Coon-Sanders Orchestra*  
10—Ralph Wolverton, *Radio-Vaudeville*



HARRY RESER  
Banjoist supreme and  
leader of the famous  
"Clicquot Eskimos."

It is difficult to do justice to the unusual beauty of this, "The Greatest Banjo of all Time"—only by seeing and playing it can you realize its true qualities. American burl walnut and white holly woods are used—hand carved with infinite care—decorated by artists, all hand work, in beautiful colors—fingerboard of Pearloid etched in brilliant hues—quadruple gold plating, hand engraved—amplifying tone ring. Complete details on this famous banjo will be gladly sent on request.

## The "All American" Banjo



THE ALL AMERICAN  
Price \$550.00  
Complete with case





STYLE TB-F  
Price \$450.00  
Complete with case

## "Love of Beauty" Satisfied

Genuine hand carving — inlays and etchings with rich decorations to satisfy that heritage of love for beautiful things—yet, possessing a tone that even surpasses this outward beauty; all are brought out in a way that will delight you.

### FEATURES OF THE FLORENTINE TENOR BANJO

**Woods and Finish:** Made in black, burl walnut or white holly. Florentine designs of Renaissance period gloriously revived in glowing colors for banjo lovers.

**Rim:** Strongest ever developed, with Gibson co-ordinator rod; special tone ring.

**Neck:** Very slender, smooth, fits the hand and protected with Truss Rod; Pearlloid fingerboard, position marks etched in colors; bound with black and white; peghead inlaid with sparkling rhinestones; 23 inch scale.

**Resonator:** Hand carved and decorated; bound to match neck; arched and laminated back.

**Fittings:** Quadruple gold plating, hand engraved; De Luxe, adjustable tailpiece and arm rest; finest Rogers head; Gibson Mona Steel strings; gold plated geared pegs with pearl buttons.

## You Are The Judge

Call for evidence in selecting a Banjo, Mandolin, Guitar or Ukulele — you and only you are sitting in the Judge's Seat when you make your decision.

Be critical and put yourself in a "prove it" state of mind—Gibson qualities are unfailing and will prove themselves to you without a question; that is why you, too, will want a Gibson.

### FEATURES OF TENOR BANJO STYLE TB-6

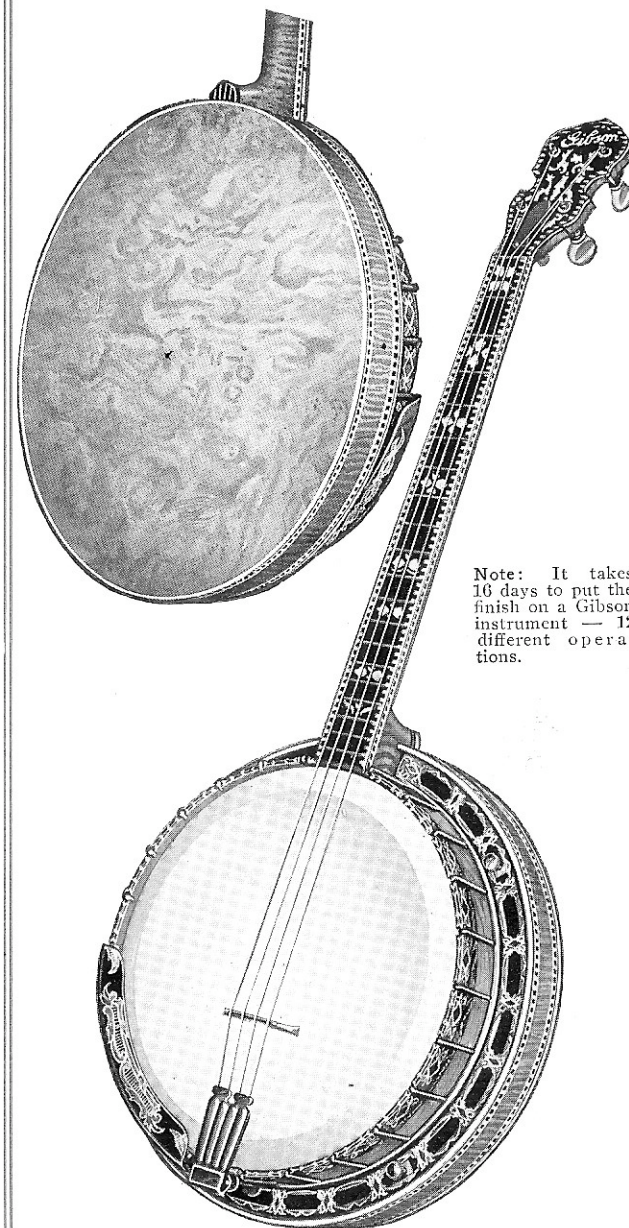
**Wood and Finish:** Hand rubbed Argentine grey shaded to a rich golden sunburst. Figured burl and curly maple woods.

**Rim:** Mastertone construction, see page 7.

**Neck:** 23 inch scale; rosewood fingerboard and peghead beautifully inlaid with pearl designs bound with black and gold ivoroid; Truss Rod keeps it from warping—all Gibson necks slender, yet strong.

**Resonator:** Arched, laminated plywood bound with black and gold ivoroid to match neck; highly figured back.

**Fittings:** Finest Rogers head; heavy gold plating; adjustable arm rest and tail piece; strong gear pegs, pearl buttons; Mona Steel strings.



Note: It takes 16 days to put the finish on a Gibson instrument — 12 different operations.

STYLE TB-6  
Price \$300.00  
Case extra..page 66



1—The Badincans, Badin, N. C.  
 2—Leslie Price, Reading, Pa.  
 3—Moyers Banjo Band, Lansdale, Pa.  
 4—G. D. Hammill, New York City  
 5—Alex Magee, New Rochelle, N. Y.  
 6—Rudolph Steiner, Indianapolis, Ind.  
 7—Ralph Wingert, Harrisburg, Pa.  
 8—Bellson Banjo Band, J. Bellson, Dir., Minneapolis, Minn.  
 9—Louis Bellson, St. Paul, Minn.  
 10—Kenneth Warren, Binghamton, N. Y.  
 11—Dewey Brockmeyer, St. Louis, Mo.  
 12—Warren N. Dean, York, Pa.

## Look For The Value

Real beauty is not glaring—real quality shows only to a small degree on the surface.

In looking for value the fretted instrument player always looks to Gibson — not from arm's length, but with microscopic care; inspect each detail of hidden quality and craftsmanship — look for these values that mean service and satisfaction long after the price is forgotten.

### FEATURES OF GRANADA TENOR BANJO

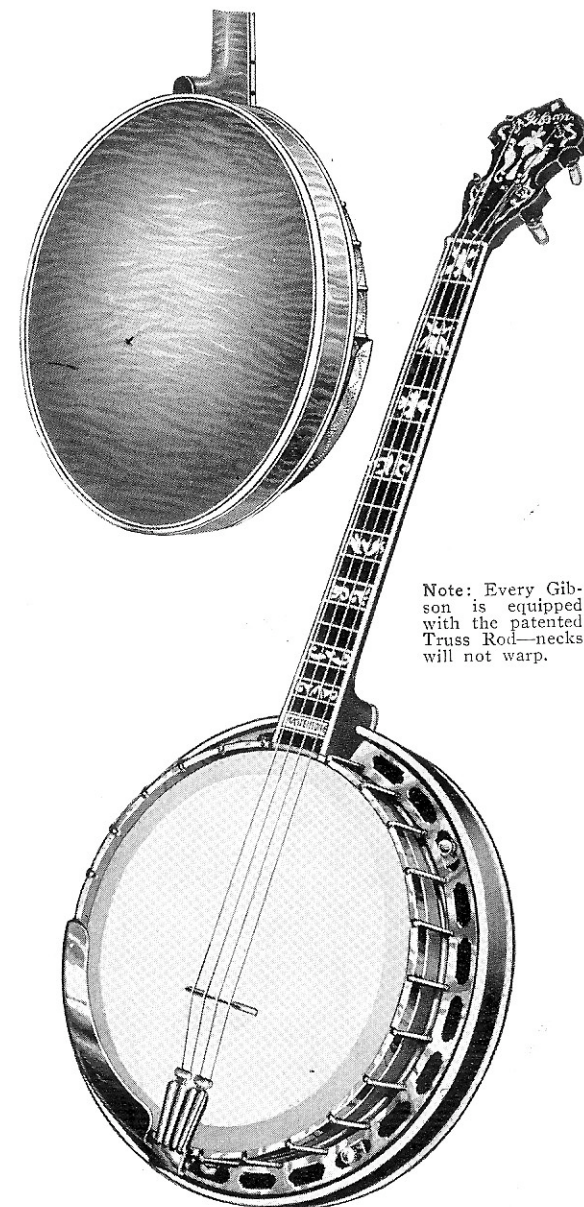
**Wood and Finish:** Selected and air-seasoned flamed curly maple handsomely finished in shaded amber brown.

**Rim:** Regular Mastertone construction with co-ordinator rods; unbreakable, Gibson perfected tone chamber.

**Neck:** Truss Rod protection; rosewood finger board and ebony peghead inlaid with pearl; nickel silver frets; bound with black and white ivoroid; full 23 inch scale.

**Resonator:** Laminated and arched plywood; bound with black and white ivoroid.

**Fittings:** Geared pegs, pearl buttons; triple gold plating hand burnished and engraved; adjustable tailpiece and arm rest; de luxe bridge; Mona Steel strings.



Note: Every Gibson is equipped with the patented Truss Rod—necks will not warp.

STYLE TB-G  
Price \$200.00

Case extra..page 66





STYLE TB-4  
Price \$150.00

Case extra..page 66

## How Are They Different?

The difference between Gibson and other instruments is not merely an outer difference in design and finish—but an inner difference of tonal beauty and true-ness that only a test can show you.

You feel — as well as hear — the difference and realize immediately the thrill of owning a Gibson.

### FEATURES OF TENOR BANJO STYLE TB-4

**Wood and Finish:** Beautifully figured burl walnut finished in rich golden brown.

**Rim:** See page 7, unbreakable co-ordinator rod.

**Neck:** Pearl inlaid rosewood finger board; nickel silver frets; ebony peghead with pearl inlays; 23 inch scale. Adjustable Truss Rod.

**Resonator:** Arched, plywood back inlaid with colorful rings of marqueterie; bound with white ivoroid.

**Fittings:** All metal parts Chromium plated — will not rust or tarnish; adjustable arm rest and tailpiece; maple bridge with ebony saddle; geared pegs; Mona Steel strings.

## The World Around - - Supreme

Wherever there are civilized nations, there you will find Gibson owners — telling with pride of their instruments.

Gibsons are giving ceaseless service in the farthest part of the earth — standing up through the most severe climatic changes. Join the world-wide family of happy Gibsonites — the passport to good times.

### FEATURES OF TENOR BANJO STYLE TB-3

**Wood and Finish:** Genuine Honduras mahogany, expertly seasoned and finished in hand-rubbed natural lustre.

**Rim:** Unbreakable Master-tone rim with co-ordinator rod feature.

**Neck:** Slender 23 inch scale, rosewood fingerboard with nickel silver frets; fingerboard and ebony peghead inlaid with pearl designs; bound with white ivoroid. Truss Rod.

**Resonator:** Back attractively inlaid with black and white ivoroid rings; laminated and arched back; bound with white ivoroid.

**Fittings:** Heavy nickel plating; adjustable arm rest and tension tailpiece; Rogers head; ebony saddle bridge; geared pegs; Mona Steel strings.



Note: All Gibson rims are 11 inches in diameter; all tenor banjo scale lengths full 23 inches.

STYLE TB-3  
Price \$100.00

Case extra..page 66





- 1—Vincent Catanese, *Soloist*, New York City 7—Jimmie Smith, *Clicquot Club Orchestra*  
 2—Perry Dring, *Dring's Orchestra* 8—Maurice Atén, *Clicquot Club Orchestra*  
 3—Jack Rose, *Soloist*, Cleveland 9—Charley Pierce, *Warner Brothers*,  
 4—Sam Spengel, *Clicquot Club Orchestra* Los Angeles  
 5—Ira Davis, *Soloist*, Los Angeles 10—Robert Senay, *Teacher and Soloist*,  
 6—A. L. Caroselli, *Teacher and Soloist*, Houston  
 Detroit 11—Orville Andrews, *Jimmie Joy's Orchestra*

## Gibson Welcomes Comparison

Comparisons are not dangerous to Gibsons for each minute of the working day is put forth to perfect each detail — to insure supremacy in Tone, Finish and Dependability. Compare a Gibson — against any other and in any way. The result will convince you.

### FEATURES OF TENOR BANJO STYLE TB-2

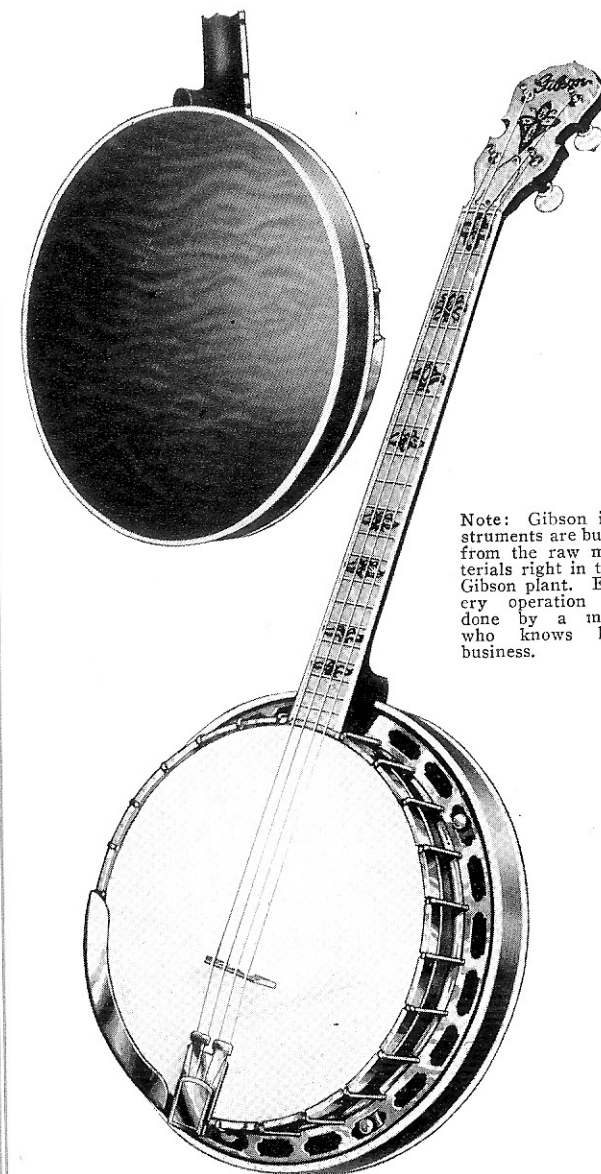
**Wood and Finish:** Air seasoned walnut, richly figured; natural walnut high lustre.

**Rim:** Regular Gibson with amplifying tone chamber; unbreakable construction.

**Neck:** Truss Rod feature; beautiful 23 inch scale pearl-oid, etched, fingerboard and peg head; bound with white ivoroid; long wearing nickel silver frets.

**Resonator:** Five ply arched resonator of figured walnut; bound with white ivoroid.

**Fittings:** Geared pegs; Mona Steel strings; heavy nickel plating; arm rest and tailpiece; maple bridge; very sensitive calfskin head.

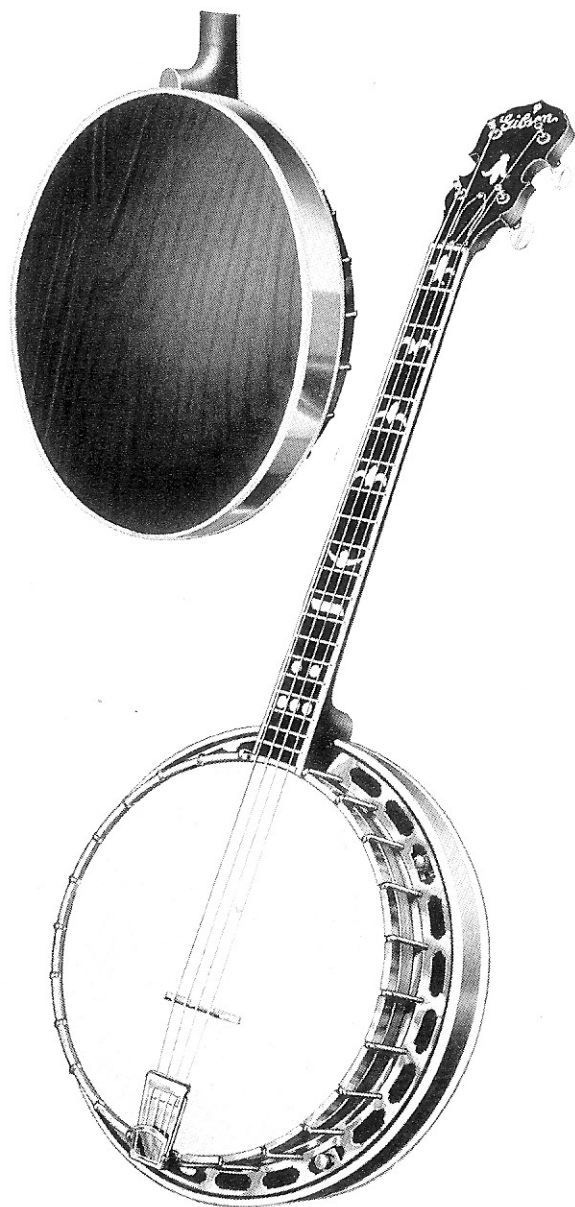


Note: Gibson instruments are built from the raw materials right in the Gibson plant. Every operation is done by a man who knows his business.

STYLE TB-2  
Price \$75.00

Case extra..page 66





STYLE TB-1  
Price \$50.00

Case extra..page 66

## Expect More of A Gibson

Players have learned to expect more of a Gibson—service far beyond the usual; and Gibson does give more—in tone—in design—in construction—in finish—and in companionship.

Expect more of a Gibson—and then the result will be even more than you expect. That is Gibson quality.

### FEATURES OF TENOR BANJO STYLE TB-1

**Wood and Finish:** Carefully seasoned white maple finished in rich dark mahogany.

**Rim:** Unbreakable and a true Gibson with amplifying tone chamber; 11 inches in diameter.

**Neck:** Full 23 inch scale rosewood fingerboard inlaid with pearl position marks; attractively designed peg head; strong, true, frets; white ivoroid binding; Gibson Truss Rod.

**Resonator:** Professional type with laminated and arched back; bound with white ivoroid.

**Fittings:** Nickel plated metal parts; arm rest and tension tailpiece; strong bridge; Mona Steel strings; selected head.

## Color And Flash In This Banjo

Banjoists who revel in a touch of color and flash to their instrument will fall in love with the sparkling beauty of this new model—the same as style TB-1 except fingerboard and resonator are covered with beautifully colored pearloid.

### FEATURES OF TENOR BANJO STYLE TB-11

**Wood and constructional features same as Style TB-1.**

**Fingerboard:** Fingerboard and peghead of beautiful pearloid with rich, brilliant coloring effects in red, blue and black. Nickel silver frets worked to perfection by hand.

**Resonator:** Arched back covered with pearloid and designed and colored to harmonize with the fingerboard.

**Note:** Fingerboard and resonator designs are protected against wear by a special process that does not dull their beauty and brilliance.

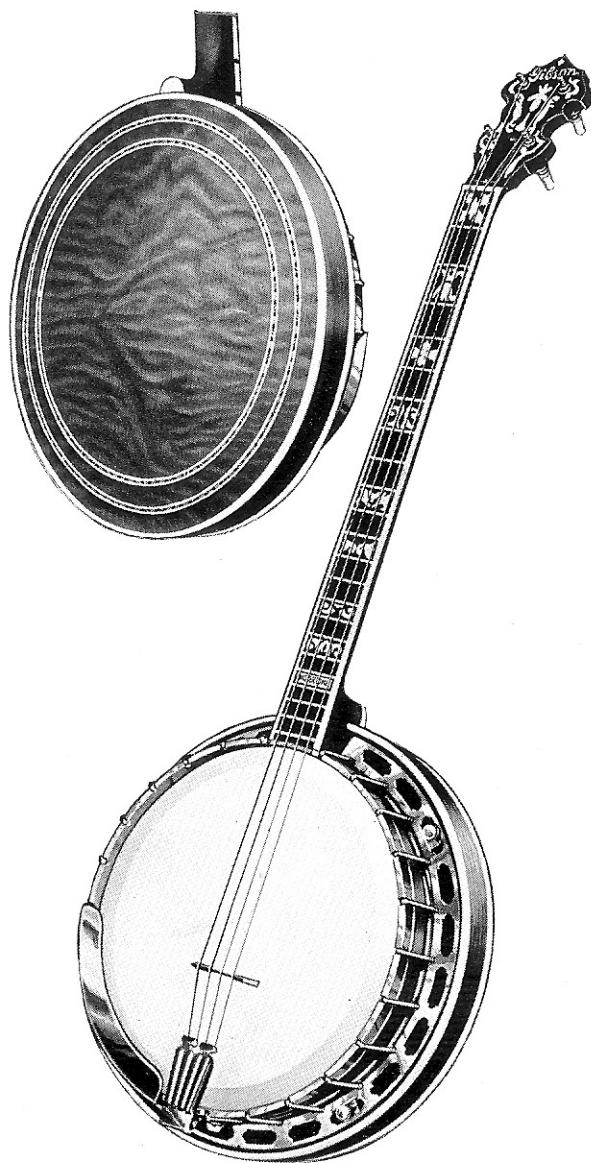


Note: Gibson instruments are noted for their slender, hand shape necks—easy, fast playing.

STYLE TB-11  
Price \$50.00

Case extra..page 66





STYLE PB-4  
Price \$150.00  
Case extra..page 66

## GIBSON PLECTRUM BANJOS

### For "I'm Satisfied" Feeling!

The versatility of the Plectrum Banjo in solo, orchestral and combination playing makes it a very valuable instrument—there is something about its glowing harmony and brilliant tones that bring the player a feeling of complete satisfaction.

#### MASTERTONE STYLE PB-6

The Plectrum individuality of tone combined with design and finish the same as Tenor Banjo, style TB-6, illustrated on page 29, except 27 inch scale, combined into one glorious De Luxe instrument.

Price \$300.00  
Case extra..page 66

#### MASTERTONE STYLE PB-4 (Illustrated)

Rich burl walnut and Chromium plating—exactly the same as Tenor Banjo style TB-4 on page 32, except has full 27 inch Plectrum scale.

## Marvelous Value!

#### MASTERTONE STYLE PB GRANADA

Visualize the beautiful Granada Tenor Banjo, illustrated on page 31, with the 27 inch Plectrum scale and judge for yourself the marvelous value and richness of this outstanding instrument.

Price \$200.00  
Case extra..page 66

#### MASTERTONE STYLE PB-3

Design, finish and tone that is worthy of an instrument priced twice the amount of this model. One of the most popular of all Gibson Plectrum Banjos—identical with the Tenor Banjo, style TB-3, illustrated on page 33, except has full 27 inch scale.

Price \$100.00  
Case extra..page 66

#### THE GIBSON STYLE PB-1 (Illustrated)

A dependable, perfectly toned, Plectrum Banjo worthy of every confidence—priced for every purse. Corresponds to TB-1 model Tenor Banjo on page 36, except regular 27 inch plectrum scale.

#### THE GIBSON STYLE PB-11

This model is an exact duplicate of TB-11 shown on page 37 except has 27 inch Plectrum neck.

Price \$50.00  
Case extra..page 66



Note: Gibson Plectrum Banjos have full 27 inch scale fingerboard—22 frets.

STYLE PB-1  
Price \$50.00  
Case extra..page 66





STYLE RB-3  
Price \$115.00  
Case extra..page 66

## The Gibson 5 String Banjo

The original banjo whose stirring type of tone has never been surpassed but has been modernized by Gibson and is today more popular than ever before—more brilliancy, power and snap than five-string players ever dreamed was possible. Can be played either with fingers or thimbles; usually tuned — D B G C G.

### MASTERTONE STYLE RB-GRANADA

The ultimate in real 5 String Banjo tone surrounded with beauty of design and finish to match—same as Granada model tenor banjo illustrated on page 31 except has 27 inch scale 5 string fingerboard. An instrument worthy of an artist's skill.

Price \$200.00  
Case extra..page 66

## Fingers or Thimbles! - - Play

### MASTERTONE STYLE RB-4

Richly figured burl walnut — pearl inlays — sparkling Chromium plating — all are offered you in this musical treat, but above all, volume and tonal coloring to stir the pride of any player. 27 inch 5 String Banjo scale—otherwise, identical with Tenor Banjo, TB-4, on page 32.

Price \$150.00  
Case extra..page 66

### MASTERTONE STYLE RB-3

(Illustrated on page 40)  
Tone — construction — finish — as only a Gibson Mastertone can give you. The owner of this banjo places himself in an enviable position. Corresponds in all details except 5 string scale to the TB-3 described on page 33.

### THE GIBSON STYLE RB-1

(Illustrated on page 41)

Equalled only by the famous Mastertone models for sparkling, bell-like brilliancy and accuracy—far surpasses any banjo of like price. Same as TB-1 on page 36.

### THE GIBSON STYLE RB-11

See the TB-11 illustrated and described on page 37. Only difference is in the neck—this has 27 inch scale.

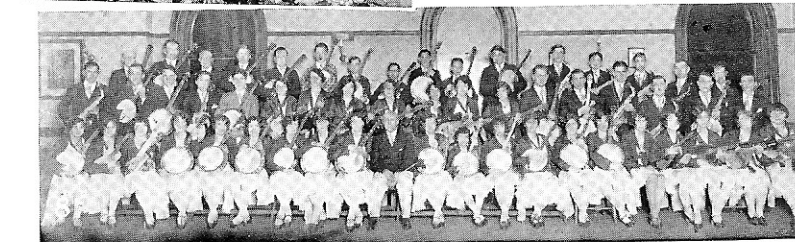
Price \$60.00  
Case extra..page 66



Note: All Gibson instruments equipped with Mona Steel strings.

STYLE RB-1  
Price \$60.00  
Case extra..page 66





1—Gibson Banjo Club, Rockford, Ill.  
2—Gibson Quartette Classique, Philadelphia  
3—Florentine Banjo Club, Erie, Penna.  
4—Wirsing's Banjo Quartette, Flint, Mich.

5—Bellson Banjo Band, St. Paul, Minn.  
6—Crandall's Banjo Orch., Syracuse, N. Y.  
7—Conklin Banjo Players, Decatur, Ill.  
8—Santos Banjo Band, Rochester, N. Y.

## THE GIBSON MANDOLIN BANJO

### Sweet Soprano Voice in the Banjo Band

The Mandolin Banjo —soprano voice in the Banjo Band—combines a certain portion of the mandolin sweetness with brilliancy, volume and tone quality of the banjo into one marvelous instrument.

The Gibson Mandolin Banjo, because of its tonal clearness and balance and easy playing action, is a great favorite for solo or "lead" parts in the Banjo Band and as a solo instrument for professional playing.

#### MASTERTONE STYLE MB-3

(Illustrated)

The famous Gibson tone chamber construction gives this instrument almost unbelievable tonal beauty and clearness—true from the first fret to the last.

#### FEATURES

Finest air seasoned white northern maple finished in dark reddish mahogany — full 11 inch Mastertone rim equipped with co-ordinator rods—rosewood fingerboard, pearl inlays and nickel silver frets—fingerboard and resonator bound with white ivoroid—professional arched and laminated resonator — heavily nickel plated metal parts — arm rest and tension tailpiece—Mona Steel strings.



Note: Gibson resonators are made from five-ply laminated woods.

STYLE MB-3

Price \$100.00

Case extra..page 66

#### STYLE MB-2

The outstanding beauty and construction of the TB-2 Tenor Banjo illustrated on page 35 is applied to this Mandolin Banjo — features the same except has rosewood Mandolin fingerboard, 10½ inch head and machine heads.

Price \$75.00

Case extra..page 66

#### STYLE MB-1

Made of air seasoned maple and finished in brown mahogany—10½ inch rim with special steel head bearing — rosewood fingerboard with pearl inlays—long wearing frets—arm rest—Mona Steel strings.

Price \$50.00

Case extra..page 66



The Gibson Guitar Banjo

is tuned and played exactly like the guitar — full sized guitar fingerboard. Truss Rod neck protection.



STYLE GB-3  
Price \$125.00

Case extra..page 66

## The Gibson Guitar Banjo

An ideal "double" instrument for the Guitar player—nothing of the sweet guitar harmonies is lost in giving it banjo sparkle and brilliance in the Guitar Banjo. Indispensable in the Banjo Band to give correct instrumentation — very effective in small dance combinations where piano is not available.

### MASTERTONE STYLE GB-3

(Illustrated)

The finest of Guitar Banjos is exemplified in this Master-tone model. Stirring tones —or soft, sweet and serious, always at your command. With guitar six string neck, otherwise same as Tenor Banjo TB-3 on page 33.

### GIBSON STYLE GB-1

Rich in tonal, constructional and design values, but moderate in price — an accurate instrument of finest workmanship. Same as TB-1 illustrated on page 36 but has six string guitar neck.

Price \$60.00

Case extra..page 66

## Gibson Bass Banjo

(Illustrated)

At last—a full, rounded, booming Bass to fill the long felt need in every Banjo Band. The Bass Banjo, heretofore considered more or less a novelty instrument, has through the application of Gibson craftsmen assumed the proportions of a practical and necessary part in larger organizations. Exceptionally attractive in appearance — finished in ivory with rhinestone inlaid, pearl-oid peghead; finger-board accuracy from first fret to last; all metal parts finished in glistening ebony nickel plating.

### Gibson Cello Banjos

Just as the beautiful Mando Cello plays an important part in the Mandolin Orchestra, so the Cello Banjo is essential in the Banjo Band. A pleasing and effective combination of the Mando Cello mellow richness with the Banjo volume. Has 24 1/4 inch scale; otherwise same as TB-3 illustrated on page 33.

STYLE CB-3  
Price \$125.00

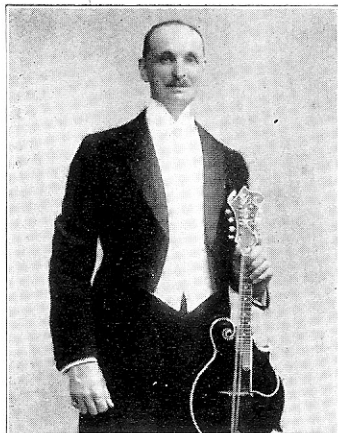
Case extra..page 66



BASS BANJO

Write for further particulars.





PERCY  
SCOTT,  
Canada



H.  
RUSSELL  
TRUITT,  
Pitts-  
burgh,  
Pa.



GIBSON SERENADERS, Connellsville, Pa.

## The Mandolin

The history of the sweet voiced Mandolin reaches farther back than any other fretted instrument — for centuries its pleasing melodies have stirred the hearts of music lovers — but, the real possibilities of this fascinating instrument were not realized until the now world-famous Gibson Stradivarius principle Mandolin was created.

The tonal beauty—clearness of every note, down to the very last fret — powerful volume or soft tremolo if desired—playing ease—all of these were just fond dreams of Mandolinists until Gibson really brought the dream true, liberating the true soul of the Mandolin.

### THE COMPLETE GIBSON MANDOLIN FAMILY

**T**HE Gibson Stradivarius construction principle did not stop with the Mandolin, but was carried throughout the entire Mandolin family which corresponds with the Violin family as follows:

#### Plectral

Mandolin  
Mandola  
Mando-Cello  
Mando Bass

#### Bow String

Violin  
Viola  
Violin-Cello  
Bass Viol

## The Mandolin Orchestra

The glorification of the Mandolin by Gibson, made it possible for any group of players to organize a Mandolin ensemble—because of the perfect trueness and matching of tone in the entire Gibson plectral family it is no longer necessary to be a skilled player to join an orchestra.

Gibson fretted instrument orchestras or string bands are easily trained and very effective — because of the exceptional musical accomplishments and rapid progress possible with fretted instrument ensembles, they are ideal for schools, churches, lodges, Y. M. C. A., commercial and industrial organizations.

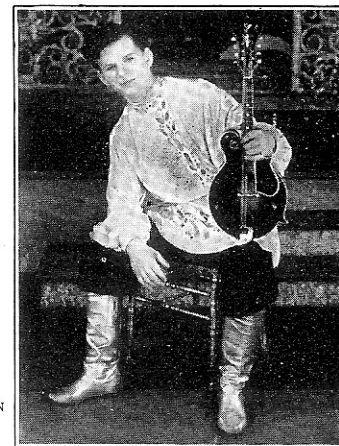
### RADIO PERFORMANCE PROVES POPULARITY

The increasing popularity of fretted instrument orchestras is evident over the radio and plectral combinations are being featured by many of the leading dance orchestras.

Write today for the booklet on "How To Organize A Mandolin Orchestra" published by Gibson — it is yours without obligation.



GIBSON  
GONDOL-  
IERS,  
Wichita,  
Kans.



DAVE  
APOLLON  
Vaude-  
ville



CARROLL'S HARMONY GIRLS, Grand Rapids, Mich.





**The Perfect Mandolin**

Only the skilled touch of a master could create such perfectly combined delicacy and strength — light, silken thread-like tones, or vibrating, powerful crescendo at the player's command. Perfect balance and astonishing ease of playing brings a feeling of indescribable satisfaction and confidence. Amply described in the statement — "The finest Mandolin ever created by human hands."

1—Charles Pantzer, New York City  
 2—Gibson Trio, *Peter Voornas, Dir.*, Chicago, Ill.  
 3—Violet Christman, Philadelphia, Pa.  
 4—Robert L. Sharp, Memphis, Tenn.  
 5—Audrey Wodchouse, Hamilton, Ont.  
 6—Miller & Farrell, En Route

7—Ruth Perry, Knoxville, Tenn.  
 8—Miller Bros., Rural Retreat, Va.  
 9—Percy Lichtenfels, Pitcairn, Pa.  
 10—Ng Hiu Chin, China  
 11—Edith Roberts, En Route  
 12—Ada N. Merrifield, Willimantic, Conn.

# The Gibson Master Mandolin

*"The Master of Them All"*

In creating this Master of all Mandolins the world's greatest mandolin builders have given their utmost — its unmatched beauty of tone and finish is a monument to long years of study and experimentation. Enthusiastically endorsed by the world's leading artists.



WM. PLACE, JR.

One of the world's finest concert Mandolinists chooses Gibson Mandolins on which to perform his difficult technique.

## STYLE F-5

Price \$250.00

Case extra...page 66

SELECTED and air-seasoned spruce sounding board, carved and expertly graduated to produce finest in tonal beauty and volume—beautifully grained maple back and rim; carved and graduated back—finished in rich Cremona brown delicately shaded to golden sunburst on top, sides, neck and back. "F" sound holes — neck joins at fifteenth fret giving unusual playing possibilities in higher registers—adjustable offset bridge—elevated finger rest—Mona Steel strings.





## Pride of Ownership

The enthusiastic loyalty of Gibson owners has, in a large measure, been responsible for our success — pride in manufacture and pride in ownership is the key-note of Gibson popularity.

Investigate a bit and the cause of this faith is apparent — join the happy family of Gibsonites and you will always be glad.

### FEATURES

**Top:** Selected, straight grained spruce; carved and graduated; white ivoroid binding; sound hole beautifully inlaid.

**Back and Rim:** Finest northern maple; back carved; white ivoroid binding.

**Neck:** Mahogany with ebony fingerboard; pearl position marks; peghead richly inlaid. Bound with white ivoroid.

**Finish:** Highly polished deep red mahogany with golden sunburst on top, rims, neck and back; beautiful grain figures.

### STYLE F-4

Price \$150.00

Case extra...page 66



## A True Artist's Model

An artist model Gibson within reach of all — designed and created by the same master craftsmen who make possible the Master F-5 model. Like every Gibson, is dependable and built to give years of service and companionship.

### FEATURES

**Top:** Choice spruce, carved and graduated, bound with white ivoroid, sound hole decorated with artistic marqueterie.

**Back and Rim:** Seasoned maple; back carved; bound with white ivoroid.

**Neck:** Truss Rod feature; mahogany; ebony fingerboard with nickel silver frets and pearl inlays; bound with white ivoroid.

**Finish:** A beautiful blend from dark, rich red mahogany to golden sunburst.

### STYLE F-2

Price \$110.00

Case extra...page 66



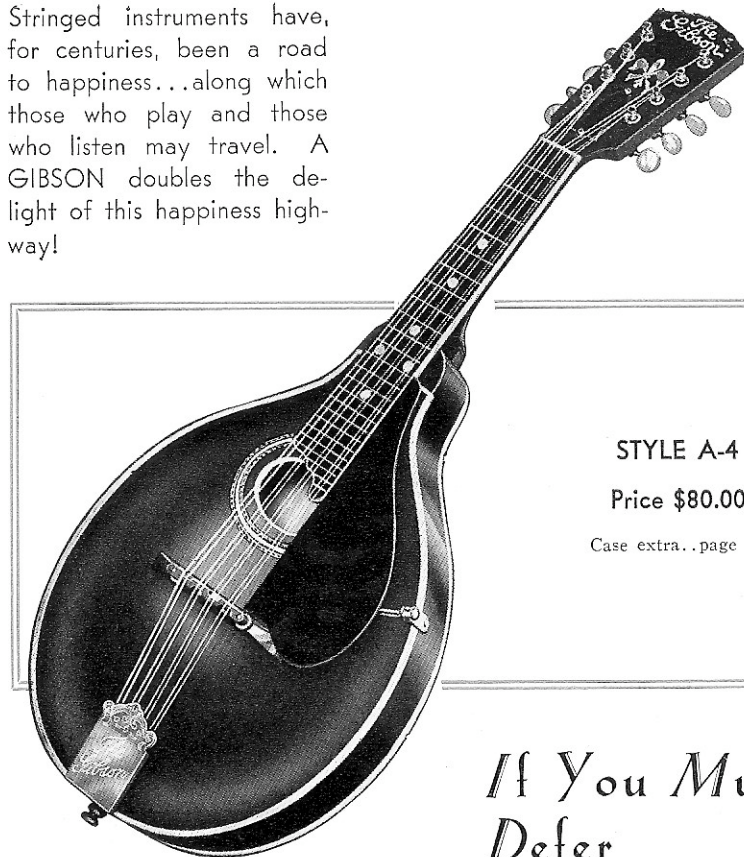
Construction of Gibson Artist Model Mandolins allows easier fingering in upper positions.

All Gibson Mandolins equipped with elevated finger rest.



## The Road to Happiness

Stringed instruments have, for centuries, been a road to happiness...along which those who play and those who listen may travel. A GIBSON doubles the delight of this happiness highway!



STYLE A-4

Price \$80.00

Case extra...page 66

### FEATURES

**Top:** Carved from seasoned spruce; bound with white ivoroid and sound hole decorated with inlay.

**Back and Rim:** Northern maple; carved back; white ivoroid binding.

**Neck:** Mahogany with Truss Rod; pearl inlaid ebony fingerboard and peghead; nickel silver frets and white ivoroid binding.

**Finish:** Hand rubbed amber-red mahogany shaded to golden sunburst at bridge.

## If You Must Defer Your Dream

It is the dream of every mandolinist to some day own one of the Artist Model Gibson Mandolins, but for those who must put this off to some future time, the A-4 Mandolin offers outstanding qualities in tone, design and finish that will thrill its owner with enviable pride.

## A Gibson Inspires Confidence

Regardless of conditions, your Gibson is always ready to give perfect performance—inspiring confidence that allows you to make promises of engagements at all times and know that with your Gibson you can keep them.

Dependable for a lifetime — ask any Gibson owner and he will reply with pride.

STYLE A  
Price \$50.00

Case extra...page 66



### FEATURES

**Top:** Carved spruce; bound with white ivoroid; sound hole decorated with black and white ivoroid.

**Back and Rim:** Carved back; select maple.

**Neck:** Mahogany with Truss Rod; ebony fingerboard; nickel silver frets and pearl inlays.

**Finish:** Rich, lustrous ebony top. Chocolate brown back, neck and rims.



## Gibson Dependability

Accustom yourself to Gibson dependability and no other will ever satisfy your desire for a fine instrument.

Gibson builds only perfect instruments — every bit of material and craftsmanship put into them is selected to uphold certain standards—only the best.

STYLE A-O

Price \$35.00

Case extra..page 66



### FEATURES

**Top:** Sounding board of spruce; carved and graduated.

**Back and Rim:** Maple; carved back.

**Neck:** Mahogany with accurate ebony fingerboard; pearl inlays; Truss Rod.

**Finish:** Rich, dark brown.

1—Joe Wrights Orchestra, San Francisco  
 2—Sandberghs Mandolin Orchestra, Owosso, Michigan  
 3—Gibson Mandolin Orchestra, Butte, Mont.  
 4—MacFarland and Gardner, *Radio-Records*  
 5—Waddington Venetian Orchestra, Hamilton, Ont.  
 6—Ukrainian String Band, Syracuse  
 7—Spanish Serenaders, Lynchburg, Va.  
 8—Mario de Cietro, England  
 9—23rd Street Y. M. C. A. Mandolin Orchestra, New York City  
 10—Wells Plectrum Band, Louisville, Ky.



## Now! Every Player Can Know the Thrill of Owning a Gibson

A popular priced Mandolin within the reach of all—yet, an instrument that reflects character and beauty in its performance. Accuracy and trueness that cannot be surpassed even by the highest priced Mandolins.

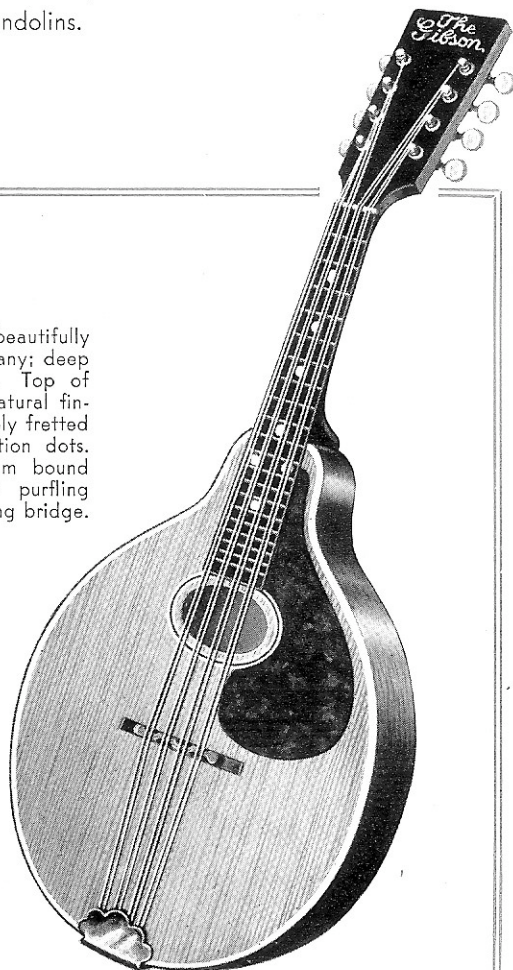
### FEATURES

**R**IM, back and neck of beautifully matched Honduras mahogany; deep natural finish highly polished. Top of select, close grained spruce, natural finish. Ebony fingerboard accurately fretted and with mother-of-pearl position dots. Built-in finger rest; top of rim bound with white ivoroid; matched purfling around sound hole; compensating bridge. Flat top model.

### STYLE C-1

**\$25.00**

Case extra...page 66



## Mellow Gibson Mandola

Judged by many as the most beautiful voiced of all the Mandolin family—the Tenor voice of the mandolin choir. Possesses a sweet, mellow and resonant tone — great power and volume. First three strings A D G, are exactly the same as the Mandolin — only new string for the mandolinist to learn is the C or 4th.

### MASTER MODEL H-5

(Illustrated)

**I**TS only rival for outward beauty and golden tones is the beautiful F-5 Master Mandolin, illustrated on page 49, which it resembles exactly but has slightly larger Mandola body — one inch wider and two inches longer.

**Price \$260.00**

Case extra...page 66

### ARTIST MODEL H-4

**A** BEAUTIFUL artist model similar to style F-4 Mandolin on page 50, in design and finish. Wonderful flexibility of tone and ease of playing characterize this instrument.

**Price \$175.00**

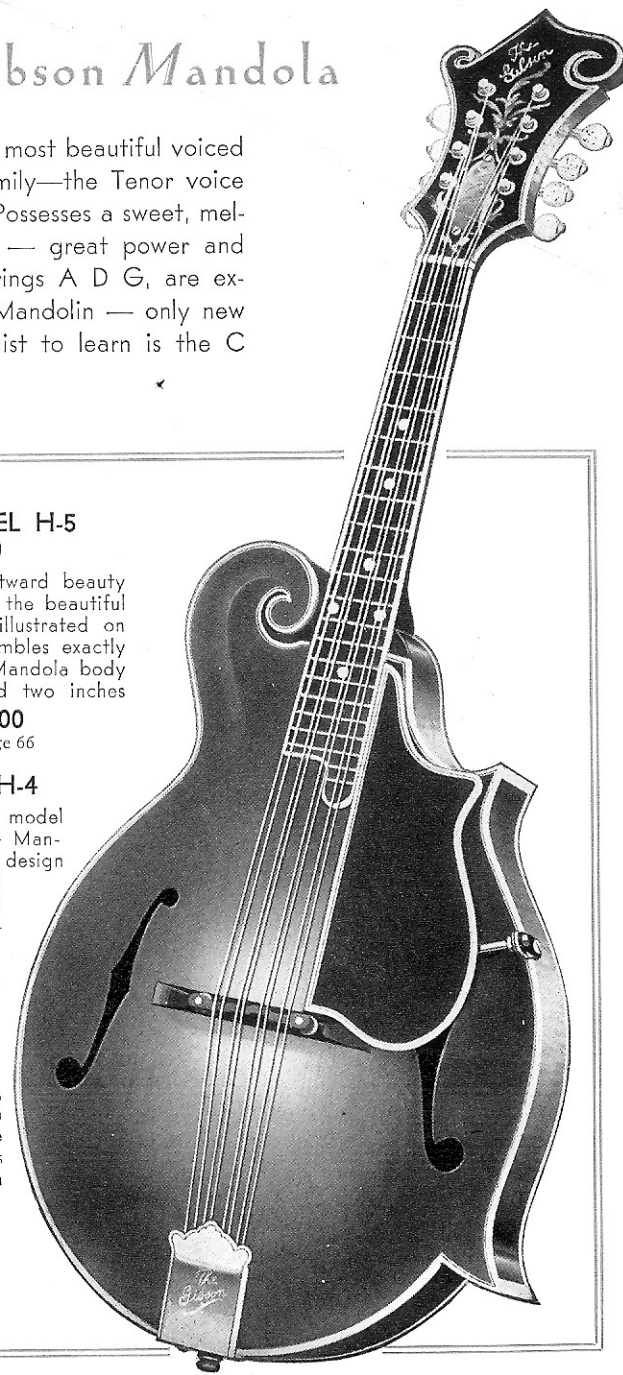
Case extra...page 66

### STYLE H-1

**M**ODERATE in price, but superb in voice and finish—same design and finish as Style A Mandolin on page 53.

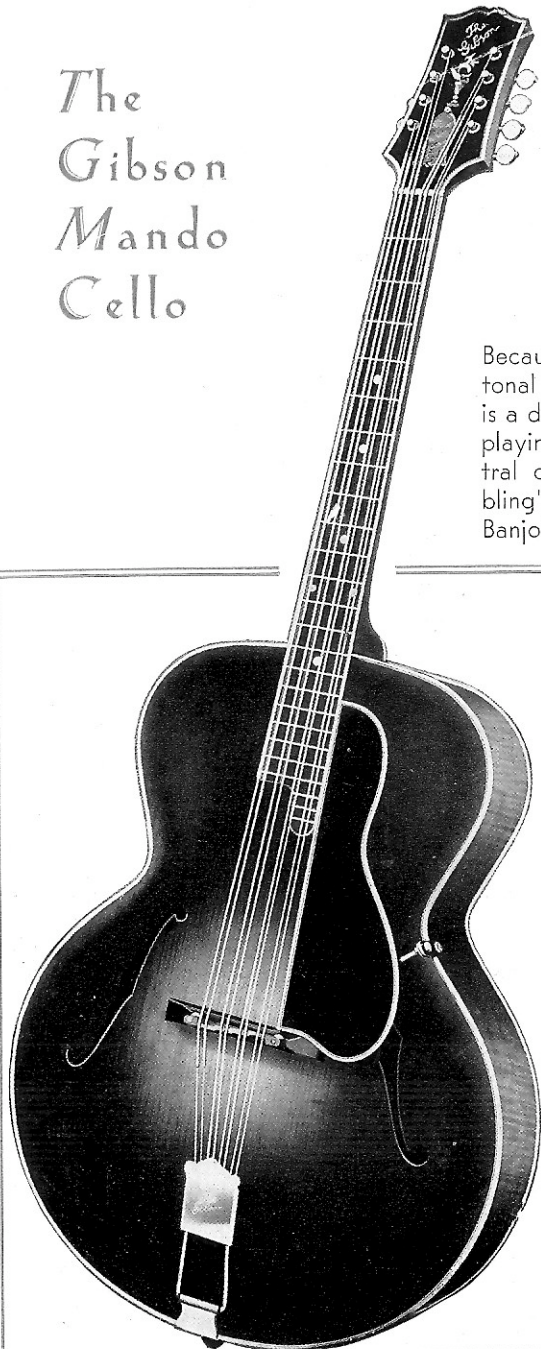
**Price \$75.00**

Case extra...page 66





## The Gibson Mando Cello



The Mando Cello offers a deep stirring quality of tone and great carrying power that makes it an exceptional favorite. Tune the same as the violin cello—an octave and a fifth below the mandolin or violin and an octave below the mandola or viola.

Because of its distinctive, powerful tonal broadness the Mando Cello is a dominating instrument for solo playing and very successful in plectral combinations — ideal "doubling" instrument for the Tenor Banjoist.

### MASTER STYLE K-5 (Illustrated)

THE most perfect Mando Cello human hands can build — like the Master Mandolin and Guitar, this Mando Cello represents the ultimate in fine instrument construction. The construction features are the same as the Master Guitar, style L-5 on page 11 except has 8 strings.

Price \$275.00  
Case extra..page 66

### ARTIST MODEL K-4

CORRESPONDS in design and finish to artist model Mandolin F-4, on page 50 — an instrument worthy of the great artist.

Price \$200.00  
Case extra..page 66

### STYLE K-1

MODERATELY priced but with attractive display as well as distinctive—similar in design and finish to style A Mandolin shown on page 53.

Price \$80.00  
Case extra..page 66

## The Gibson Harp Guitar

The Harp Guitar presents a beauty in outward design, finish and appearance that is beyond powers of description—to the sweetness of the guitar is added the mellow depth and power of the harp; a perfect symphony of tonal beauty. The player of a six string guitar will find little difficulty mastering the open strings of this beautiful instrument—the beginner will find progress as rapid as with the six string instrument.

RESEMBLES the handsome L-4 Guitar on page 13 except for size and design—extreme length 45 inches; width 18¾ inches. Arched sounding board and back—non-warpable neck—accurate compensating bridges.

### Standard System of Tuning the Harp Guitar

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

### STYLE U Price \$300.00

Case extra..page 66



Save



## Comparative Tuning Chart

Voice	Mandolin Family	Banjo Family	Violin Family	Guitar	Tuning
Soprano	Mandolin	Mandolin-banjo	Violin		Fifths—G-D-A-E
Tenor	Mandola	Tenor-banjo	Viola	4-String Tenor-Guitar	Fifths—C-G-D-A
Baritone	Mando-cello	Cello-banjo	Violon-cello		Fifths—C-G-D-A
Bass	Mando-bass	Bass banjo	Bass-Viol		Fourths—E-A-D-G G Major Tuning — C-G-B-D, 5th string tuned to high G
		Five-string banjo		4-String Plectrum Guitar	G Major Tuning—C-G-B and D
		Plectrum-banjo		Guitar	Fourths — E-A-D-G-B-E (except G to B)
		Guitar-banjo		Hawaiian guitar	A Major Chord — E-A-E-A-C #E
				Harp-guitar	Same as Guitar with added harp strings
				Ukulele-banjo	G-C-E-A (commonly)

The term "fretted" is applied to all instruments of the Mandolin, Banjo and Guitar groups to differentiate from the bowed string instruments the fingerboards of which do not have raised bars or frets to mark intervals.

The chart above shows not only the completeness of the range of these instruments, but also their relationship.



5—Ramos Mexican Orchestra, Vaudeville  
6—Prokhanoff Brothers, Vaudeville  
7—Ostrander Plectral Sextette, Seattle  
8—Peggy Eames, Los Angeles  
9—Faculty Griffith School of Music, Atlanta

## The Regal Gibson Mando-Bass

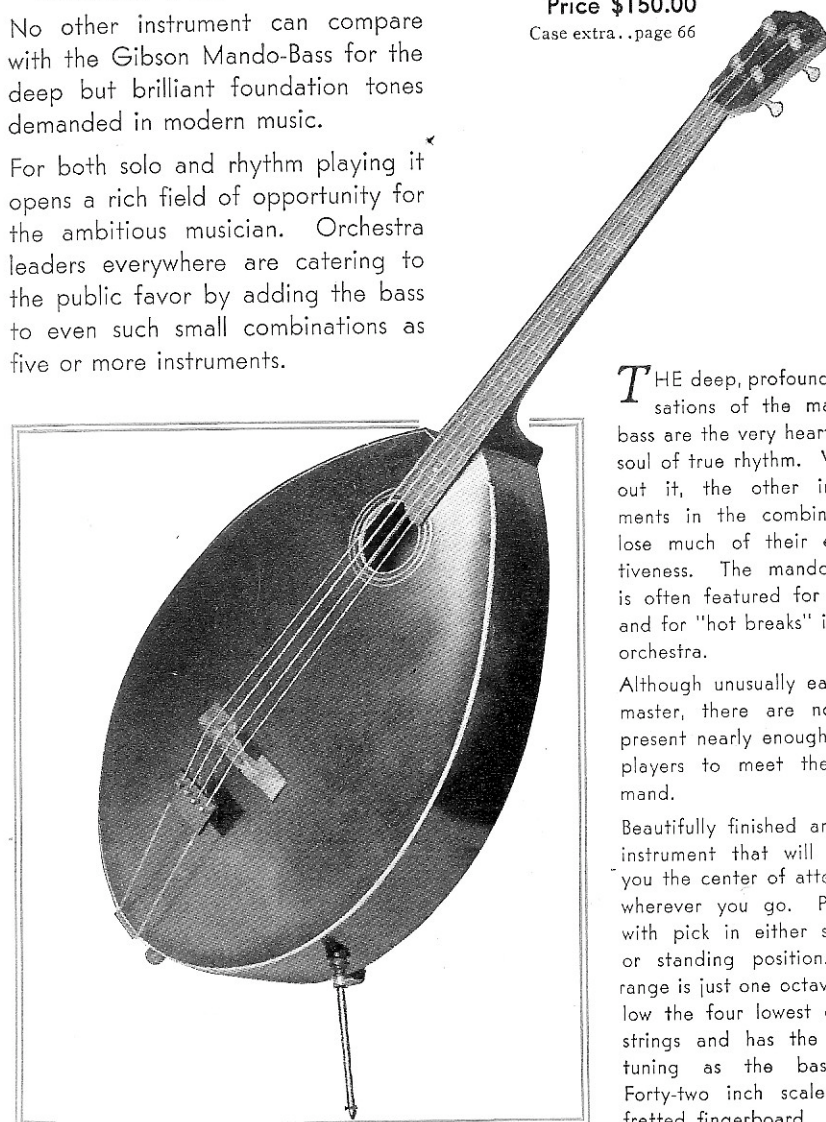
—The Regal Monarch of The Fretted Instrument World.

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

For both solo and rhythm playing it opens a rich field of opportunity for the ambitious musician. Orchestra leaders everywhere are catering to the public favor by adding the bass to even such small combinations as five or more instruments.

GIBSON MANDO-BASS  
STYLE J

Price \$150.00  
Case extra...page 66



THE deep, profound pulsations of the mando-bass are the very heart and soul of true rhythm. Without it, the other instruments in the combination lose much of their effectiveness. The mando-bass is often featured for solos and for "hot breaks" in the orchestra.

Although unusually easy to master, there are not at present nearly enough bass players to meet the demand.

Beautifully finished and an instrument that will make you the center of attention wherever you go. Played with pick in either sitting or standing position. Its range is just one octave below the four lowest guitar strings and has the same tuning as the bass-viol. Forty-two inch scale with fretted fingerboard.



## The Gibson Ukulele Banjos

**E**ACH Gibson Ukulele Banjo endowed with the same high standards of quality which have made famous the Gibson Mastertone instruments—and yet, they are offered in a range of models and prices to meet your exact financial requirements.

Power and beauty of tone—accuracy—and dependability almost unbelievable in such an instrument.

**STYLE UB-1**—A big surprise awaits a player the first time he hears this marvelous Uke Banjo—always popular in any company.

Light mahogany finish; strong 6 inch rim with amplifying resonator; full size fingerboard; dependable friction pegs. **Price \$10.00.** Case extra.. page 66.

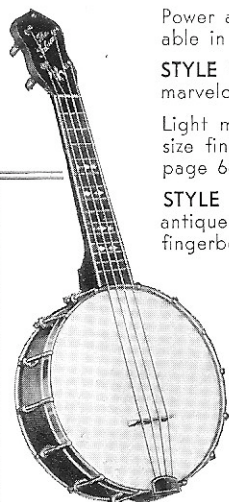
**STYLE UB-2**—Will open the door to pleasure and profits—finished in antique mahogany. Large 8 inch rim and special amplifying resonator; fingerboard accuracy in every position **Price \$18.00.** Case extra..page 66.

**STYLE UB-3**—Such snap, power and brilliance has never before been offered in a Uke Banjo—guaranteed fingerboard accuracy from first fret to last.

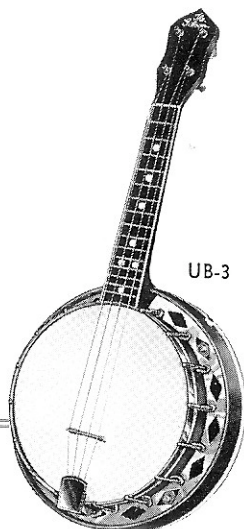
Professional extension resonator; heavily nickel plated metal parts; antique mahogany finish; full 8 inch rim. **Price \$30.00.** Case extra..page 66.

**STYLE UB-4**—The ultimate in Ukulele Banjos for Professional playing—made of beautiful figured walnut richly finished and hand rubbed—all metal parts heavily gold plated—very attractive fingerboard and peghead inlays of pearl.

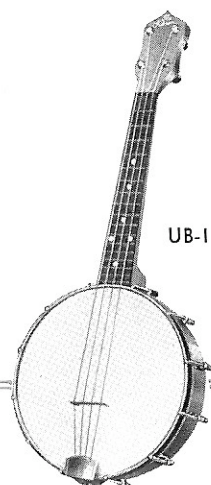
Tone entirely in keeping with this sparkling outward beauty. Volume enough for any purpose and accuracy needed in playing technical solos. Large 8 inch rim. **Price \$45.00.** Case extra..page 66.



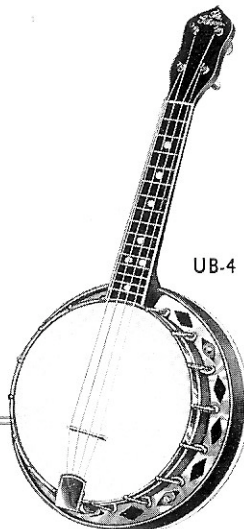
UB-2



UB-3



UB-1



UB-4

## Beautiful Toned Gibson Ukuleles

**T**HE alluring tones of this romantic instrument from the South Seas has been so beautified and perfected by Gibson craftsmen that it is possible for even the beginner to play beautiful melodies with accuracy and undreamed of richness of voice.

**STYLE UKE-1**—Fortunate indeed is the owner of one of these Ukuleles—dependable, accurate and far more than you would expect in an instrument at this price.

Mahogany finished in pleasing light amber; rosewood fingerboard inlaid with pearl position marks; strong bridge. **Price \$10.00.** Case extra..page 66.

**STYLE UKE-2**—Solid mahogany throughout; finished in hand rubbed bright amber finish—bound with handsome black and white ivoroid and sound hole decorated with fancy marqueterie. Rosewood fingerboard with nickel silver frets and pearl inlays. Patent pegs. Another fine example of Gibson skill. **Price \$15.00.** Case extra..page 66.

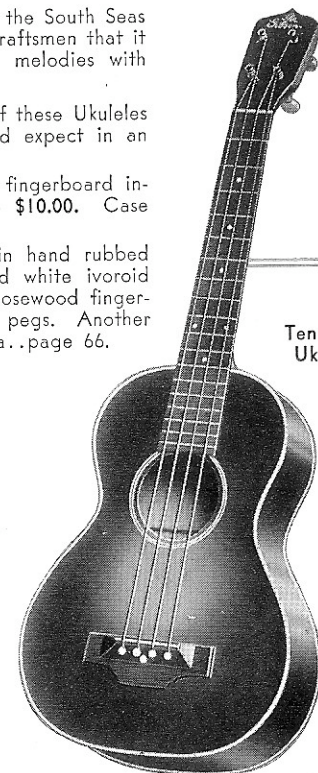
**STYLE UKE-3**—The "De Luxe" of ukuleles—magnificent, full and deep tone with powerful volume.

Rich, dark walnut finish; highly polished. Selected mahogany; top and back bound with alternating black and white ivoroid—fingerboard bound with white and inlaid artistic pearl designs. Sound hole decorated with colored marqueterie. **Price \$20.00.** Case extra..page 66.

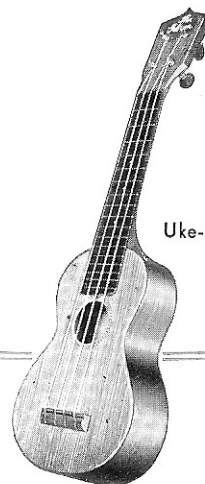
**TENOR UKULELE STYLE TU**—The deep, rich, powerful voice of this instrument has won it the title of "harp of the Ukulele family"—a very fitting description.

The large body produces an unusual tonal quality—ideal for all kinds of professional playing; accurate and true toned. Tuned and played same as regular Ukulele, but one octave lower.

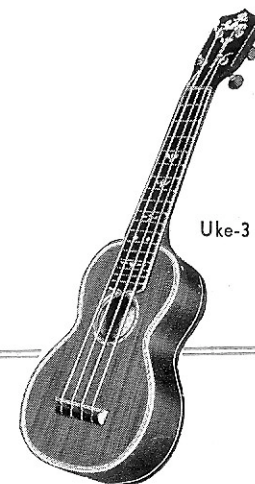
Finish, materials and equipment same as Ukulele style Uke-2. **Price \$30.00.** Case extra..page 66.



Tenor Uke



Uke-1



Uke-3



Uke-2



## Gibson Accessories

*Like Gibson Instruments,  
The Finest To Be Had*

Just as a palatial ship would be ridiculous equipped with a defective propeller, so does a Gibson or any instrument lose its charm and dependability when inferior Accessories such as strings, heads, pegs and picks, are used.

Gibson Accessories are made with the same painstaking care as Gibson instruments—no chances are taken in their selection and manufacture.

Every player should carry in his case a copy of the Gibson Accessory booklet which also contains many valuable hints on the care and adjustment of your instrument. Send for it today.



## Mona=Steel Strings

THE finest strings made—a fresh set will give your instrument new life, brilliancy and power.

No expense has been spared to make Mona Steel Strings perfect—an ideal string made by Gibson, in the Gibson factory and Gibson quality guaranteed. All Gibsons are equipped with Mona Steel Strings—guaranteed to add new zest to any instrument. Prove this to yourself today; look for the Orange and Black box.

## Mona=Steel Strings Better Tone -- More Power -- Longer Life

### Mastertone Mona-Steel Tenor Banjo

	Doz.	Gross
545 A or 1st, silvered steel.....	\$1.20	\$12.00
546 D or 2nd, silvered steel.....	1.20	12.00
547 G or 3rd, wound on steel.....	2.00	20.00
548 C or 4th, wound on steel.....	2.00	20.00
549 Set of above. Per set.....	.60	

### Mastertone Mona-Steel Plectrum and 5 String Banjo

	Doz.	Gross
565 D or 1st, silvered steel.....	\$1.20	\$12.00
566 B or 2nd, silvered steel.....	1.20	12.00
567 G or 3rd, wound on steel.....	1.80	18.00
568 C or 4th, wound on steel.....	2.00	20.00
569 G or 5th, silvered steel.....	1.20	12.00
570 Set of Plectrum (4) strings. Per set..	.60	
571 Set of 5 string banjo strings, Per set	.70	

### Mastertone Mona-Steel Guitar and Guitar-Banjo

	Doz.	Gross
232 E or 1st, silvered steel.....	\$1.20	\$12.00
233 B or 2nd, silvered steel.....	1.20	12.00
234 B or 2nd, wound on steel.....	1.70	17.00
235 G or 3rd, wound on steel.....	1.90	19.00
236 D or 4th, wound on steel.....	2.00	20.00
237 A or 5th, wound on steel.....	2.60	26.00
238 E or 6th, wound on steel.....	3.50	35.00
240 Set of six strings: 232, 233, 235, 236, 237, 238. Per set.....	1.20	
241 Set of six strings: 232, 234, 235, 236, 237, 238. Per set.....	1.25	

### Mastertone Mona-Steel Hawaiian Guitar

	Doz.	Gross
233 E or 1st, silvered steel.....	\$1.20	\$12.00
233 C sharp or 2nd, silvered steel.....	1.20	12.00
(Note: No. 233 used for both 1st and 2nd)		
244 A or 3rd, silvered steel.....	1.20	12.00
245 E or 4th, copper wound.....	2.00	20.00
246 A or 5th, copper wound.....	2.60	26.00
247 E or 6th, copper wound.....	3.50	35.00
248 Set of above (6) strings. Per set.....	1.20	

NOTE: If polished strings are desired add one-third.

### Mastertone, Trued by Hand Tenor-Ukulele, Ukulele and Ukulele-Banjo

	Doz.	Gross
575 B or 1st, trued gut.....	\$2.10	\$21.00
576 F sharp or 2nd, trued gut.....	3.00	30.00
577 D or 3rd, wound on silk.....	1.50	15.00
578 A or 4th, trued gut.....	2.10	21.00
579 Set of above. Per set.....	.75	

### Mastertone Mona-Steel Tenor-Guitar

	Doz.	Gross
455 A or 1st, silvered steel.....	\$1.20	\$12.00
456 D or 2nd, silvered steel.....	1.20	12.00
457 G or 3rd, wound on steel.....	2.00	20.00
458 C or 4th, wound on steel.....	2.00	20.00
459 Set of above. Per set.....	.60	

### Mastertone Mona-Steel Plectrum Guitar

	Doz.	Gross
465 D or 1st, silvered steel.....	\$1.20	\$12.00
466 B or 2nd, silvered steel.....	1.20	12.00
467 G or 3rd, wound on steel.....	2.00	20.00
468 C or 4th, wound on steel.....	2.00	20.00
469 Set of above. Per set.....	.60	

### Mastertone Mona-Steel Mandolin and Mandolin-Banjo

	Doz.	Gross
157 E or 1st, silvered steel.....	\$1.20	\$12.00
158 A or 2nd, silvered steel.....	1.20	12.00
159 D or 3rd, wound on steel.....	1.70	17.00
160 G or 4th, wound on steel.....	2.00	20.00
161 Set of above (8) strings. Per set...	1.10	

### Mastertone Mona-Steel Mando Cello and Cello Banjo

	Doz.	Gross
203 A or 1st, wound on steel.....	\$1.80	\$18.00
204 D or 2nd, wound on steel.....	2.80	28.00
205 G or 3rd, wound on steel.....	3.50	35.00
206 C or 4th, wound on steel.....	4.80	48.00
207 Set of above (8) strings for Mando-Cello. Per set.....	2.30	
201 Set of above (4) strings for Cello-Banjo. Per set.....	1.15	

### Mastertone Mona-Steel Mandola

	Doz.	Gross
193 A or 1st, silvered steel.....	\$1.20	\$12.00
195 D or 2nd, wound on steel.....	1.70	17.00
196 G or 3rd, wound on steel.....	2.20	22.00
197 C or 4th, wound on steel.....	2.50	25.00
198 Set of above (8) strings. Per set...	1.50	

### Mastertone Mando-Bass (42" scale)

	Each	Doz.
269 G or 1st, copper wound.....	\$0.80	\$ 8.00
270 D or 2nd, copper wound.....	.90	9.00
271 A or 3rd, copper wound.....	1.00	10.00
272 E or 4th, copper wound.....	1.10	11.00
(Not sold in sets)		

### Mastertone Harp-Guitar Sub Bass

	Each	Doz.
250 G sharp or 1st, silver wound.....	\$0.64	\$ 6.40
251 G or 2nd, silver wound.....	.64	6.40
252 F sharp or 3rd, copper wound.....	.64	6.40
253 F or 4th, silver wound.....	.64	6.40
254 D sharp or 5th, silver wound.....	.64	6.40
255 D or 6th, copper wound.....	.64	6.40
256 D sharp or 7th, silver wound.....	.64	6.40
257 C or 8th, silver wound.....	.64	6.40
258 B or 9th, copper wound.....	.64	6.40
259 A sharp or 10th, silver wound.....	.64	6.40
260 A or 11th, silver wound.....	.64	6.40
261 G sharp or 12th, copper wound.....	.64	6.40
275 Set of (10) strings: 250-259. Per set.....	5.50	
276 Set of (12) strings: 250-261. Per set.....	6.60	

Printed in U. S. A.  
Inling Bros. Everard Co.  
Kalamazoo, Mich.



## Cases for Gibson Instruments

All Faultless cases are made of three ply veneer—very sturdy and built to withstand hard usage; the covering is a beautiful Keratol imitation leather.

### GUITAR CASES

No.	Style	Price	No.	Style	Price
	To fit style L-00			To fit style K-1	
115	Challenge	\$ 5.00	394	Faultless V	21.00
	To fit styles L-0, L-1, L-2, HG-20, HG-22			To fit style K-4	
114	Utility	9.50	403	Faultless SP	24.00
417	Faultless Fl	15.00		To fit style K-5	
	To fit style L-3		515	Faultless SP	27.00
410	Faultless Fl	18.00			
	To fit styles L-4, L-10, L-5, HG-24				
514	Faultless Fl	20.00			
515	Faultless SP	27.00			
	To fit style N. L.				
411	Faultless V	24.00			

### TENOR AND PLECTRUM GUITAR

	To fit style TG-00	
115	Challenge	\$ 5.00
	To fit all Tenor Guitars	
114	Utility	9.50
	To fit all Tenor and Plectrum Guitars	
417	Faultless Fl	15.00

### UKULELE CASES

	To fit all Ukuleles	
80	Canvas	\$ 1.75
310	Faultless Fl	6.50
	To fit style TU	
311	Faultless Fl	9.00

### MANDOLIN CASES

	To fit style C-1	
101	Challenge	\$ 3.50
	To fit styles A-0, A, A-4	
102	Utility	5.50
362	Faultless V	12.00
	To fit styles F-2, F-4, F-5	
371	Faultless SP	16.50
440	Faultless SP	38.00

### MANDOLA AND MANDO CELLO CASES

	To fit style H-1	
378	Faultless V	\$12.50
	To fit styles H-4, H-5	
388	Faultless SP	17.00

SP—denotes Silk Plush Lining V—denotes Velvet Lining Fl—denotes Flannel Lining

No.	Style	Price
	To fit style K-1	
394	Faultless V	21.00
	To fit style K-4	
403	Faultless SP	24.00
	To fit style K-5	
515	Faultless SP	27.00

### TENOR, PLECTRUM, 5-STRING, GUITAR AND CELLO BANJO CASES

	To fit all Tenor Banjos	
511	Faultless Fl	\$12.50
509	Faultless SP	21.00
	To fit all Plectrum, 5-String, Cello and Guitar Banjos	
521	Faultless Fl	13.50
522	Faultless SP	22.00

### MANDOLIN BANJO CASES

	To fit style MB-1	
385	Faultless Fl	\$ 9.50
	To fit style MB-2	
390	Faultless SP	16.50
	To fit style MB-3	
393	Faultless SP	18.50

### UKULELE BANJO CASES

	To fit style UB-1	
90	Canvas	\$ 1.75
	To fit style UB-2	
95	Canvas	2.00
111	Utility	4.50
	To fit style UB-3, UB-4	
413	Faultless Fl	8.50

### HARP GUITAR CASE

435	Faultless	\$37.50
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### MANDO BASS BAG

159	Waterproof Canvas	\$11.00
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## The Value of a Good Teacher

By WALTER T. HOLT

President of American Guild of Banjoists, Mandolinists and Guitarists

FROM the forests, the mines, and other sources, the manufacturer collects raw materials, and with his artisans, some of whom must be skilled in woodworking, and others versed in the science of acoustics, he fashions a musical instrument. Except to maintain the claims for its durability and tonal quality, the manufacturer's work is finished when the instrument leaves the factory.

The art of bringing from this instrument the musical tones for which it was so painstakingly designed and constructed requires the services of a teacher.

### Teaching and Playing Are Different Arts

Unfortunately, there has been devised in this country no system for licensing or registering qualified teachers of music. As a consequence, the profession is entered by many unprepared or unscrupulous persons. Too often the ability to play musical instruments with some degree of proficiency tempts persons to declare themselves teachers of them. No regard is given to the fact that in addition to such achievement one should also be trained in the art of teaching, which is separate and distinct from that of playing.

### Training Necessary to Teacher

A simple illustration of this theory is found in the public school system. A pupil graduating from high-school is not considered eligible to enter the school as a teacher of the subjects covered by his course of study. To do this, it is required that he shall have completed special training in the art of teaching.

The occupation of teaching involves two persons, the teacher and the learner, the latter more frequently referred to as the student, or pupil. Although the usual con-

ception of a teacher's duty is "to impart knowledge," educators have concluded that the mental growth of a learner results only from his own activity, and that to "impart knowledge" is a subordinate duty of a teacher, the most important one being to teach the learner how to develop his own mental growth — in other words, to teach him how to learn.

### Each Pupil a Different Problem

The value of a good teacher, therefore, depends upon his ability to measure the pupil's capacity to assimilate the knowledge the teacher has to bestow, and then to impart it to him in an orderly, systematic way, suited to the pupil's degree of comprehension. An efficient teacher watches always for the mental response of the pupil; if it is lacking, he must help him to think connectedly, reason logically, and stimulate his advancement from one stage to another. A conscientious

music teacher accepts this as his responsibility just as he does supervision of the physical training of the bones and muscles of the pupil's arms and hands, the control of which he must acquire if he is to become an accomplished musician.

### Selecting a Teacher

After stressing the importance of securing a good teacher, it seems fitting that some advice should be offered as to the selection of one. It must be borne in mind that a good teacher is known by the attainments of his pupils. Do not be guided alone by the teacher's proficiency in playing musical instruments, but rather find out how well his pupils play. His technique denotes his rank as a musician; the accomplishments of his pupils indicate his value as a teacher.



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