




GUITARS



BANJOS



MANDOLINS




UKULELES

by **Gibson**

MAKERS OF GIBSON MONA STEEL STRINGS



GUITARS



BANJOS



MANDOLINS



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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>

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CATALOG W

Prices Are Subject to Change Without Notice.

GIBSON, INC., Kalamazoo, Mich.

PRINTED
IN U.S.A.

WHY YOU SHOULD PLAY A GIBSON

HERE are many reasons why you should play a Gibson — the fact that there are thousands of happy, satisfied Gibson owners throughout the world, and that Gibson instruments are made in the largest plant of its kind, are mighty strong reasons — BUT — the thing you are interested in is, "Will A Gibson Satisfy Me? It Is My Money I Am Spending, And I Am The One Who Is Going To Play The Instrument."

— and we do say to you, without reservation or fear of contradiction that a Gibson will give you the greatest value for your money and greater satisfaction in every respect than any other instrument made. There is nothing halfway about a Gibson — other instruments may be outstanding in one or two different ways, but a Gibson is PERFECT IN ALL WAYS.

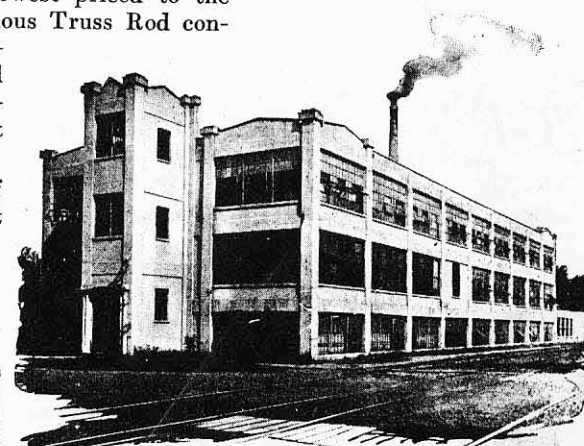
Gibson gives you a guarantee that really means something — regardless of where you are, how you play, or how long you have had your Gibson, you are entitled to Gibson service. Would a company dare back up their instruments like that if they did not absolutely know them to be the finest made? That is why we say to you, "Get A Gibson And Know What Real, Lasting Satisfaction Means."

As you look through this book, you will see many reasons why Gibson will give you the greatest value for your money — for instance, consider the Gibson Truss Rod neck construction. What happens if you buy an instrument without a Truss Rod and the neck bends out of place? You have to spend your money all over again — but not with a Gibson, from the lowest priced to the highest, they have that famous Truss Rod construction that provides adjustment of the neck — and remember, every Gibson guitar neck joins the body at the 14th fret.

You owe it to yourself to play nothing but the best — a Gibson.

VISIT THE GIBSON FACTORY

You are welcome — Kalamazoo is on the main Highway, Railroad and Bus lines from Detroit to Chicago. Plan now to visit the home of these famous instruments — it will be a thrill of your lifetime.



Reprint from catalog of 1909 showing carved top and back—Gibson was carving tops and backs at least 5 years before this old catalog was printed.

**30
YEARS
AGO**

Gibson

Was Carving Guitar Tops

WHEN the guitar became the favorite instrument in interpreting modern music, Gibson was ready—with a carved top guitar that was instantly recognized as the best for modern style of playing.

When modern guitar playing came along Gibson had already had over a quarter century of experience in knowing the ins and outs of scientifically carving guitar tops and backs.

No wonder Gibson is always imitated, but never successfully copied—the properly carved top is the answer to a rich tone combined with power and volume. It requires more than a few days or a few years to develop men and methods and to season and prepare fine woods—it requires many years of study and experimentation—carving a top cannot be guess work, neither can the graduating be left to chance.

The true test of a perfectly carved top is not only in tone and volume at the time of purchase, but the performance in years to come.

Remember—Gibson has had over thirty years experience in carving and graduating guitar and mandolin tops—yet a Gibson guitar costs you no more.



The "Gibson" Guitar, Style "L-3"
Concert Size

Carefully selected straight grain, graduated spruce top (round, high-backed) beautifully aged, finished thoroughly with dark mahogany and back, dark mahogany finish, thickly polished throughout; straight grain cherry back; yucca head plate; yucca board; ebony finger-board with nineteen frets; natural dot-on finger-board; upper side of neck overlaid with three rings of fancy suber wood; securing divided vertical string pressure; top and back bound with yucca; label on outer edge of rim; no proximal extension string-holder (patent applied for).

For home use: best quality selected mahogany—
List price \$56.65
Net price 50.00
With carrying case, \$2.00
With black leather or case \$5.25

Representative parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at no down and \$2.50 per month. Agents must maintain prices marked "Net."

Always state whether you are a dealer or a private purchaser when ordering.

Prices not advanced when purchasing on payment.

"The guitar for which the Gibson name is famous" (The Gibson Guitar)

HOW TO SELECT YOUR INSTRUMENT

BUY your second instrument first—by that we mean, when you first buy an instrument, select one that is going to give you service and satisfaction for many years to come instead of, for only a little less money, getting an instrument that is soon going to become unplayable and make it necessary for you to purchase another one.

First you want tone, then power—choose an instrument that has a combination of both; don't judge the tone and power of an instrument by yourself, but have someone else play the instrument while you stand at a distance and listen.

See that the instrument is, above all things, accurate and easy to play from the first to the last fret—be sure that the instrument has an easy string action adjustment, so you can raise or lower the strings at will to suit your own style of playing.

Remember this—one of the weakest points in any fretted instrument is the neck; the strain and tension on the neck is terrific and apt to cause the neck to bend out of shape—this can be overcome by putting a large, clumsy neck on the instrument but you want an instrument that has a small, hand shaped neck which is reinforced—never buy an instrument that does not have an adjustment for straightening the neck if it should get out of adjustment.

Be sure that all wood parts of the instrument are of seasoned, sturdy construction and yet not so heavy and bulky as to spoil the tone and power—insist that your instrument has a finish that not only beautifies but also protects.

If you purchase an "arched top" instrument be sure that it is *carved* and not pressed into shape—genuine carving assures you the best in tone, volume and strength.

Choose an instrument made by a well known and reliable firm—an instrument that carries a reliable guarantee and for which it will be possible to secure repairs and service regardless of where you may go.

If you are in doubt as to what type of instrument you should have for your needs and style of playing, Gibson, Inc., Kalamazoo, Michigan, will be glad to answer your questions fairly and impartially.

MONEY CANNOT BUY THIS FEATURE IN ANY INSTRUMENT BUT A GIBSON

This is the famous Gibson Truss Rod—the feature that has saved thousands and thousands of players from having to buy new instruments. This rod strengthens the neck and also allows instant adjustment in straightening the neck—remember, only Gibson gives you this advantage, and yet Gibson instruments are not higher in price.

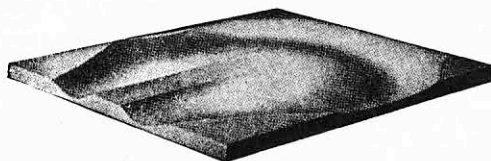


HOW TO CARE FOR YOUR INSTRUMENT

The first thing to do is to put your instrument in a good, strong, waterproof case and be sure that the catches on the case are securely fastened when carrying the instrument. Never leave your instrument unprotected from extreme heat or extreme cold—in setting your instrument down, see that it is in a good solid place and cannot fall. Be extremely careful about scratching or marring your instrument—you can secure polishes made particularly for fretted instruments that will keep your instrument looking like new.

WHY GIBSON TOPS ARE CARVED — NOT PRESSED

Gibson takes a block of expertly seasoned wood 1" thick and from it actually carves a guitar or mandolin top—every wood fibre is left as mother nature made it, free to vibrate perfectly, producing a rich, brilliant and powerful tone. In a pressed top that has been soaked, heated and bent into shape, the wood fibres have been mistreated and twisted into an unnatural shape. That is why Gibson tops are always carved—not pressed.



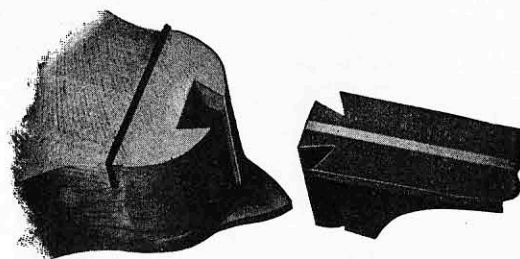
THE PROPER WAY TO PUT A NEW STRING ON YOUR INSTRUMENT

In the first place, let us warn you against leaving strings on your instrument too long—the finest string in the world usually loses its life before it breaks. For best results from your instrument, change strings often and instead of changing just one or two worn strings, change the entire set for balanced tone and accuracy.

If yours is a flat top guitar with a glued on bridge, be sure that the ball on the end of the string is pulled up tightly against the pin in the bridge—if the ball is left loose, it will cause a buzz or rattle.

The proper method of fastening a string securely on the peg or machine head is to put the string through the hole in the post and wind the string so that it is around the *inside* of the post—on the second turn of the post, lap the string over itself and this binds and keeps the string from slipping.

WHY GIBSON NECKS NEVER BREAK FROM THE BODY



One of the strongest and most reliable joints known to fine wood working is the "dovetail" joint—it holds and holds. That is why Gibson uses the dovetail joint in fastening bodies and necks together and that is why a Gibson neck never breaks from the body, even under abusive conditions.

THE SIZE, SHAPE AND WEIGHT PICK TO USE

Usually a banjoist uses a pick that is rather long and slender, a guitarist uses a larger pick and a mandolinist uses a small, pointed pick—but our advice to you is to try various sizes and weights until you find the one that is suited to your style.

The perfect pick will not click or snap on the strings, neither will it grate nor produce any harshness—it will give you a clear, brilliant tone.

Never use a pick after it has become worn or jagged—many times string breakage is caused by using worn picks.

HOW TO ADJUST THE STRING ACTION OF YOUR INSTRUMENT

The string action, that is the height of the strings from the 12th fret, should be raised or lowered to suit the individual needs of each player—some players like a high string action because they play hard, and some prefer a very low, easy action—all Gibson carved top instruments have adjustable bridges.

In adjusting the action, try to strike a happy medium—do not put the strings so close to the frets that they buzz when played and then blame the instrument; if you play hard, you must have a fairly high action.

ADJUST A GIBSON ACTION TO SUIT YOURSELF

Do you like an easy action—or do you prefer a high, stiff action? Gibson gives you either—at a moment's notice; simply loosen the strings and raise the bridge saddle by means of the thumb screws. Notice also that Gibson bridges are "offset"—that means greater accuracy.



THE ADVANTAGES OF AN OVAL FINGERBOARD

Hold the first finger of your left hand straight out like you were pointing at something—then relax your finger to a natural position. Your finger assumes a curved position, doesn't it? That is the reason the fingerboard on your guitar should be oval—it fits your hand and makes playing fast, smooth and tireless.

NEW GIBSON FRETS — EASY, LOW, SMOOTH PLAYING

They are large, low and rounded—that is why these new Gibson frets make it so much easier to play better and faster—no sore or tired fingers with a Gibson.



Notice that on carved top model guitars the fingerboard is raised from the top—that allows freer and longer vibrations.

HOW TO CARE FOR BANJO HEADS

The life of a banjo is in the head—always use good grade heads and keep them tight; when you can barely dent the head with your thumb, it is tight enough.

Do not tighten a head in damp weather—if you are playing at lake or seashore, or where there happens to be a long stretch of damp weather, use a set of lights in your banjo to keep the head dry; be sure the lights have a flasher to turn them off and on so that the head will not overheat.

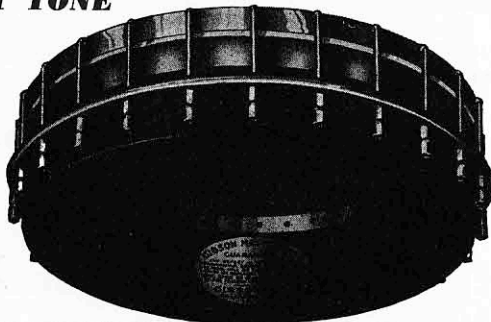
Do not wait until a head breaks before changing—most banjo heads lose their life before they break and that is the time to change.

Always tighten a head gradually—by turning every other nut all around the rim.

STRONG AS THE ROCK OF GIBRALTAR — SOLID, BRILLIANT TONE

Gibson banjo rims are strong—made of three ply northern maple. Over this rim is placed a casting of special heavy bell-metal—the head stretched over this casting is the secret of that clear, brilliant, snappy Gibson tone.

Notice that there are no holes through the rim to support the tension ring—the special Gibson construction does away with this weakening type of construction.



HOW TO PUT ON A NEW BANJO BRIDGE

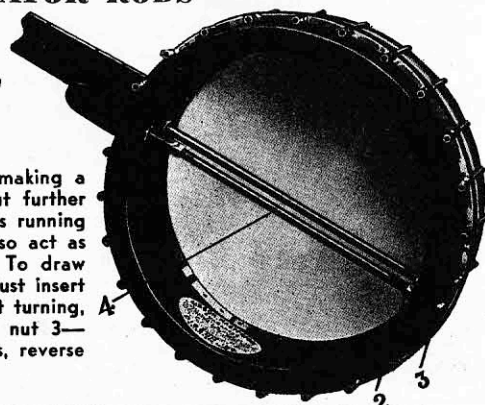
When a banjo bridge becomes worn, the notches are often sharp, causing excessive string breakage and false tones—in selecting a new bridge, choose one that has an ebony or bone saddle as this hard bearing gives longer wear and better tone.

When you take the old bridge off, mark the exact position with a pencil—put the new bridge on in the same position, then try the octaves at the twelfth fret; if the octaves are out, move the bridge slightly forward or backward until you get perfect octaves.

GIBSON CO-ORDINATOR RODS

— STRENGTH AND ADJUSTMENT

Gibson is not content with making a strong three ply banjo rim, but further strengthens it by two steel rods running through the rim—these rods also act as an adjuster for string action. To draw the strings closer to the frets, just insert a nail or punch at 4 to prevent turning, then loosen nut 2 and tighten nut 3—to draw strings away from frets, reverse the adjustment.



GIBSON GUITARS

GIBSON guitars are used by more leading artists over the air, on the stage and on the records, than any other make—

That statement alone speaks volumes.

Gibson did not wait until there was a big demand for guitars to learn how to make these instruments — there was no over-night development — Gibson has had over a quarter century of fine guitar building; the result of those years of steady, serious, work and study, always keeping up to date and always making improvements, has resulted in the Gibson guitar of today — the standard of all instruments.

CARVED TOP GUITARS

Gibson makes two types of guitars, those with flat tops and those with carved tops — and let us remind you again that Gibson tops are actually carved from solid blocks of wood, not pressed.

Carved top guitars are especially suitable for orchestra playing — they have a powerful brilliant tone that carries through almost any orchestra combination — however, in creating this powerful volume, Gibson has not lost sight of the fact that that old time guitar tone must be maintained — the result is a happy combination of both.

Gibson carved top guitars have extension tailpieces and adjustable bridges.

FLAT TOP GUITARS

Gibson flat top guitars are noted for their sweet, rich and deep tone — naturally they cannot be forced as much for orchestra playing as a carved top guitar, but nevertheless, there are many orchestra men who use a Gibson flat top guitar. Many players have both type Gibson guitars to thoroughly cover every phase of their work.

GIBSON HAWAIIAN GUITARS

Hawaiian or steel guitars are entirely different in tuning and style of playing from Spanish guitars — therefore, Gibson has made two models especially for Hawaiian playing; the design and construction of these instruments was made with only one thing in mind, and that was a perfect Hawaiian guitar, exclusively for playing with steel bar and thumb and finger picks.

GIBSON TENOR GUITARS

Many players do not want to learn the six string guitar, yet are not satisfied with the tone of small bodied tenor guitars which have very little in common with a guitar tone — Gibson tenor guitars answer this problem for they have the same large size body that Gibson six string guitars have, but with a 23" scale, four string neck and fingerboard.

ABOVE ALL OTHERS

• *THE L-5* •

QUALITY has never needed a spokesman — it speaks for itself.

Wherever it may be seen, or found, in any environment, true quality sparkles like a diamond.

So it is with the L-5 Guitar — the name Gibson guarantees that it is genuine and is your protection against imitations and substitutes. Regardless of where played, whether close to home or in the farthest part of the world, it is still an L-5.

This, the greatest of all guitars, has no equal — although often imitated in shape and design, its inherent quality has never been built into another instrument.

The symbol "L-5" was originally just the style number of a guitar, but as time has passed and the praises of this guitar have been sung the world over, not only by guitar players but by all musicians and lovers of music, the L-5 has become a symbol of golden quality.

MASTER MODEL L-5 GUITAR

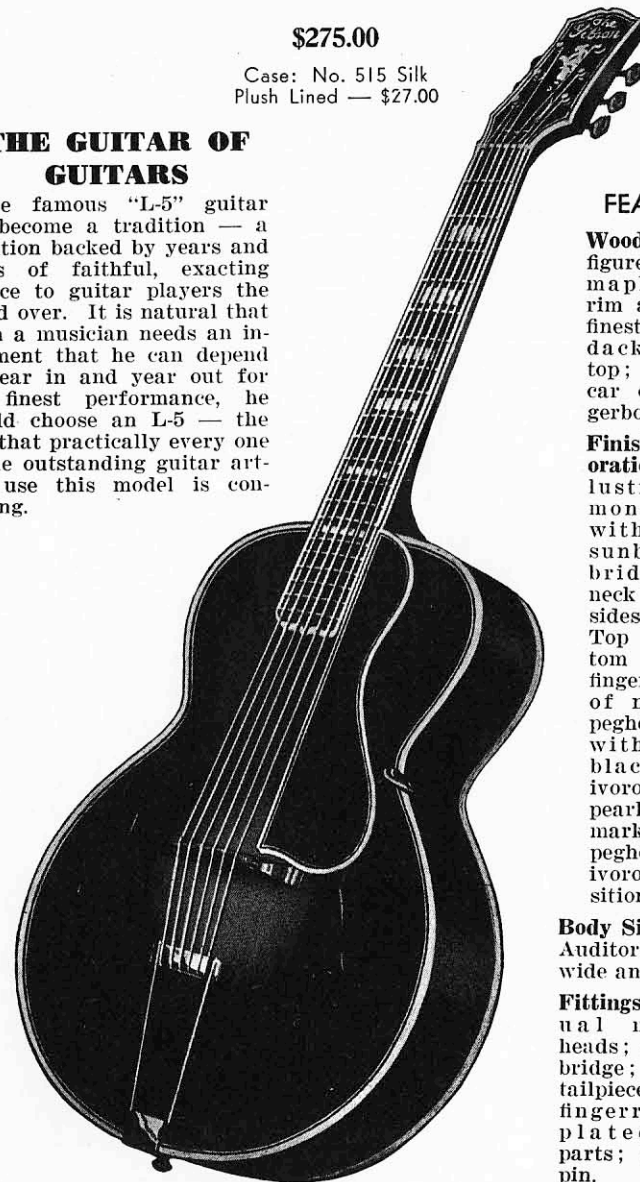
CARVED TOP AND BACK MODEL

\$275.00

Case: No. 515 Silk
Plush Lined — \$27.00

THE GUITAR OF GUITARS

The famous "L-5" guitar has become a tradition — a tradition backed by years and years of faithful, exacting service to guitar players the world over. It is natural that when a musician needs an instrument that he can depend on year in and year out for the finest performance, he should choose an L-5 — the fact that practically every one of the outstanding guitar artists use this model is convincing.



FEATURES

Wood: Highly figured curly maple back, rim and neck; finest Adirondack spruce top; Madagascar ebony fingerboard.

Finish and Decorations: Rich, lustrous Cremona brown with golden sunbursts at bridge, back, neck and both sides of rim. Top and bottom of body, fingerrest, sides of neck and peghead bound with white, black, white ivoroid. Large pearl position marks; pearl peghead inlays; ivoroid side position dots.

Body Size: Grand Auditorium: 16" wide and 20" long.

Fittings: Individual machine heads; adjustable bridge; extension tailpiece; elevated fingerrest; gold plated metal parts; white end pin.



CARL KRESS
Radio-Records
New York

rest and peghead bound
oid side position dots.

Fittings: Gold plated individual machine heads and extension tailpiece; white end pin; adjustable bridge; elevated fingerrest.

Body Size: Grand Auditorium; 16" wide and 20" long.

EXAMPLE OF GIBSON VALUE

The L-12 model guitar is a shining example of present Gibson value — the Gibson men who design these instruments, purchase the materials and hire the craftsmen, can tell you honestly that never before has Gibson, or anyone else, offered such quality at the price.

— Yet Gibson charges no more for these years of experience and the many Gibson features. So why not buy a Gibson?

STYLE L-12 GUITAR

CARVED TOP AND BACK MODEL
\$175.00

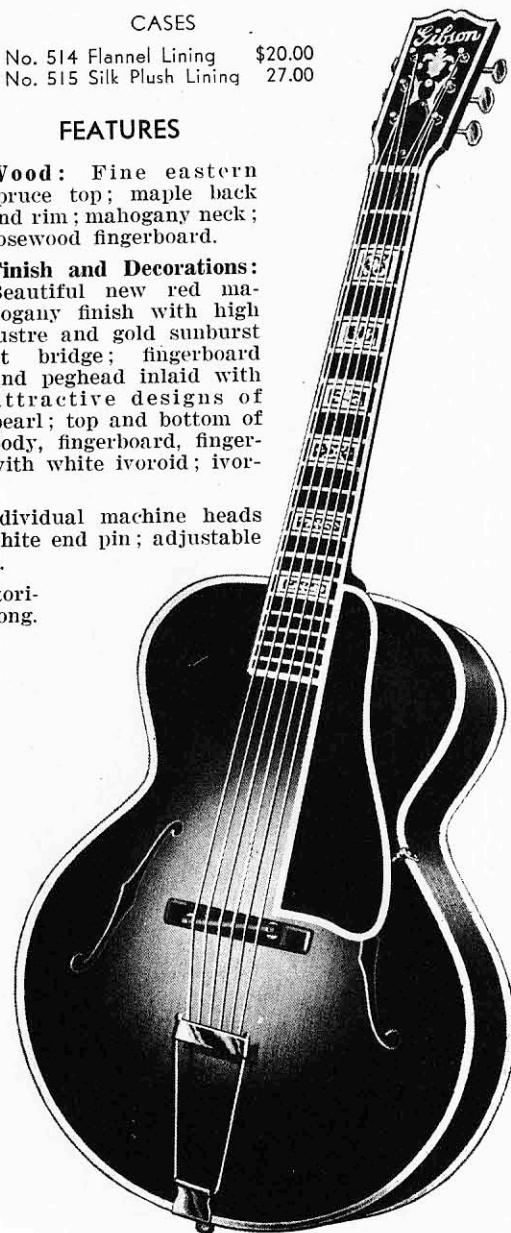
CASES

No. 514 Flannel Lining \$20.00
No. 515 Silk Plush Lining 27.00

FEATURES

Wood: Fine eastern spruce top; maple back and rim; mahogany neck; rosewood fingerboard.

Finish and Decorations: Beautiful new red mahogany finish with high lustre and gold sunburst at bridge; fingerboard and peghead inlaid with attractive designs of pearl; top and bottom of body, fingerboard, finger- with white ivoroid; ivoroid side position dots.



STYLE L-10 GUITAR

CARVED TOP AND BACK
MODEL

\$150.00

CASES

No. 514 Flannel Lining \$20.00
No. 515 Silk Plush Lining 27.00

FEATURES

Wood: Northern maple back and rim; mahogany neck with rosewood fingerboard; eastern spruce top.

Finish and Decorations: Lustrous ebony finish; white ivoroid binding on top and bottom of body, sides of fingerboard, peghead and fingerrest; new attractive pearl fingerboard and peghead inlays; ivoroid side position dots.

Fittings: Adjustable bridge; extension tailpiece; white end pin; elevated fingerrest; individual machine heads; nickel plating.

Body Size: Grand Auditorium; 16" wide and 20" long.



MORE GIBSON
FEATURES—

FOR ORCHESTRA PLAYING

Orchestra playing today demands volume in a guitar — that is why most orchestra men play Gibson carved top guitars, for these instruments are famous for their power and brilliancy; Gibson isn't content to build volume into a guitar and stop there — in perfect balance with volume, richness of tone.

Notice the fingerboard elevated from the top—this feature on all carved top models—means greater vibrations and greater tone. Notice the new, large easy-action frets also—smoother, faster and easier playing with a Gibson.



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.

<p>1—Perry Bechtel, <i>Guitarist</i>, Atlanta, Ga. 2—Emma Murr, <i>White Plains</i>, N. Y. 3—Nelson Hall, <i>Los Angeles</i>, Calif. 4—Julian Davidson, <i>Ben Bernie's Orchestra</i> 5—Arthur Jarrett, <i>Radio Artist</i></p>	<p>6—Ted Powell, <i>Abe Lyman's Band</i> 7—Russell Smith, <i>Pittsburgh</i>, Pa. 8—Dayton and Heuer, <i>Davenport</i>, Ia. 9—Jerry Foy, <i>Enroute</i> 10—Eddie Quinn, <i>Shreveport</i>, La.</p>
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STYLE L-7 GUITAR

CARVED TOP AND BACK MODEL

\$125.00

CASES

No. 514 Flannel Lining \$20.00
 No. 515 Silk Plush Lining 27.00

FEATURES

Wood: Eastern spruce top; northern maple back and rim; mahogany neck; rosewood fingerboard.

Finish and Decorations: Chocolate brown finish with golden sunburst at bridge; pearl inlays of beautiful design in fingerboard and peghead; top and bottom of body, sides of fingerboard, fingerrest and peghead bound with white ivoroid; ivoroid side position dots.

Fittings: Elevated fingerrest; adjustable bridge; individual machine heads; nickel plating; extension tailpiece; white end pin.

Body Size: Grand Auditorium; 16" wide and 20" long.

FILLING A NEED

The new L-7 model Gibson guitar fills a serious need for an instrument with full grand auditorium size, carved top and back, "f" sound holes and dependable quality at a popular price — an instrument such as only Gibson can produce.



Gibson

—searches the world for materials that are the finest for tone, durability and beauty. Cheaper substitutes are never accepted—that is why Gibson instruments give better all-around satisfaction.



RUDY VALLEE
FRANK STAFFA
Rudy Vallee Orchestra

GIBSON INSTRUMENTS ARE ACCURATE

A guitar has six strings and nineteen frets—making an instrument that is true on every string in every position isn't just luck—it is infinite care and experience.

Gibson instruments are noted for their accuracy—from the lowest in price to the most expensive.

STYLE L-4 GUITAR

CARVED TOP AND BACK MODEL
\$100.00

CASES

No. 514 Flannel Lining \$20.00
No. 515 Silk Plush Lining 27.00

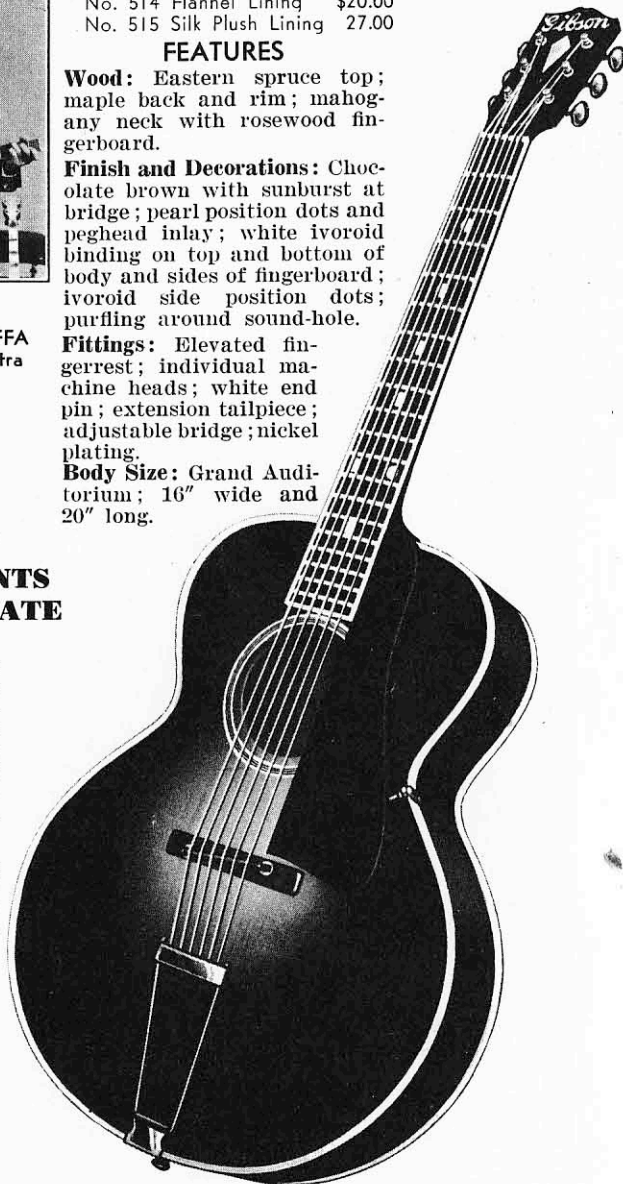
FEATURES

Wood: Eastern spruce top; maple back and rim; mahogany neck with rosewood fingerboard.

Finish and Decorations: Chocolate brown with sunburst at bridge; pearl position dots and peghead inlay; white ivoroid binding on top and bottom of body and sides of fingerboard; ivoroid side position dots; purfling around sound-hole.

Fittings: Elevated fingerrest; individual machine heads; white end pin; extension tailpiece; adjustable bridge; nickel plating.

Body Size: Grand Auditorium; 16" wide and 20" long.



STYLE L-75 GUITAR

CARVED TOP MODEL
\$75.00

CASE: No. 414 Flannel Lining \$12.50

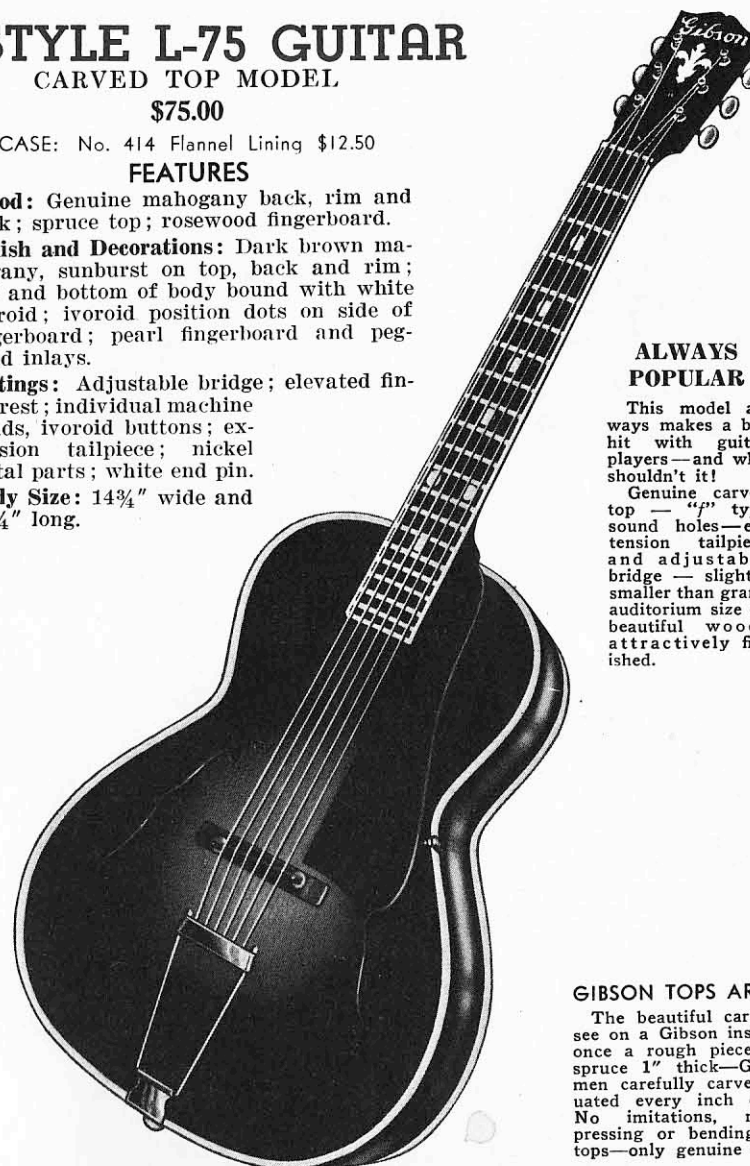
FEATURES

Wood: Genuine mahogany back, rim and neck; spruce top; rosewood fingerboard.

Finish and Decorations: Dark brown mahogany, sunburst on top, back and rim; top and bottom of body bound with white ivoroid; ivoroid position dots on side of fingerboard; pearl fingerboard and peghead inlays.

Fittings: Adjustable bridge; elevated fingerrest; individual machine heads, ivoroid buttons; extension tailpiece; nickel metal parts; white end pin.

Body Size: 14¾" wide and 19¼" long.



ALWAYS POPULAR

This model always makes a big hit with guitar players—and why shouldn't it!

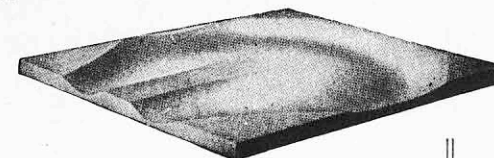
Genuine carved top — "f" type sound holes—extension tailpiece and adjustable bridge — slightly smaller than grand auditorium size — beautiful woods attractively finished.

GIBSON TOPS ARE CARVED

The beautiful carved top you see on a Gibson instrument was once a rough piece of selected spruce 1" thick—Gibson workmen carefully carved and graduated every inch of this top. No imitations, no heating, pressing or bending on Gibson tops—only genuine carving.

GIBSON MONA-STEEL STRINGS

Every Gibson instrument is equipped with the famous Gibson Mona-Steel Strings—made right in the Gibson factory and Gibson guaranteed.





FRANK KLINGER with
GEORGE HALL, Dir.
George Hall's
Orchestra

DON'T BE SURPRISED

Many players are surprised at the new Gibson values—even more surprised when they find that the price of a genuine Gibson is no greater than instruments of ordinary features.

The L-50 model is an outstanding example of what Gibson offers—slightly smaller body than grand auditorium, genuine carved top, adjustable bridge and extension tailpiece, "f" sound holes. An instrument that even Gibson never dreamed of for the money in the past.

STYLE L-50 GUITAR

CARVED TOP MODEL
\$50.00

CASE: No. 414 Flannel Lining \$12.50

FEATURES

Wood: Maple back and rim; mahogany neck; spruce top; rosewood fingerboard.

Finish and Decorations: Deep red mahogany finish with high lustre; sunburst at bridge; shaded neck; top and bottom of body bound with white ivoroid; ivoroid position dots in side of fingerboard.

Fittings: Elevated fingerrest; adjustable bridge; extension tailpiece; nickel metal parts; machine heads; white end pin.

Body Size: 14 $\frac{3}{4}$ " wide and 19 $\frac{1}{4}$ " long.



— 16 —

NICK LUCAS MODEL GUITAR

FLAT TOP AND BACK MODEL
\$90.00

CASE: No. 411 Velvet Lining \$24.00

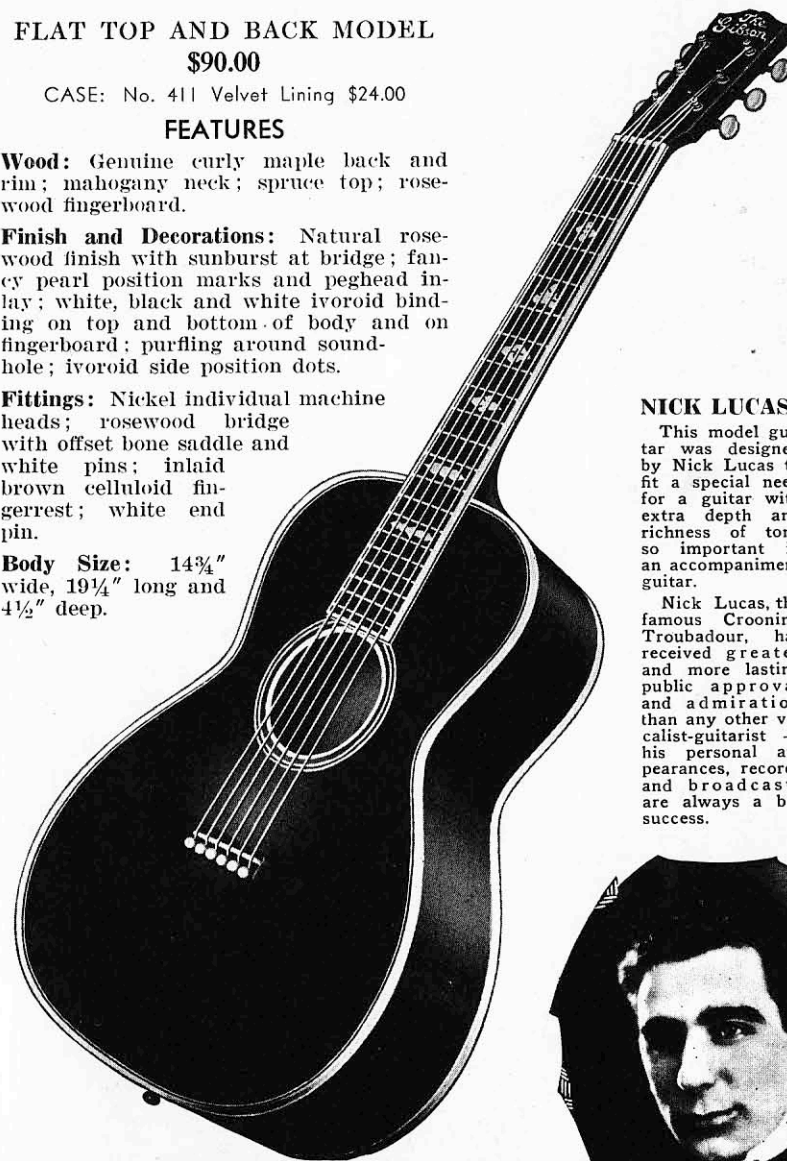
FEATURES

Wood: Genuine curly maple back and rim; mahogany neck; spruce top; rosewood fingerboard.

Finish and Decorations: Natural rosewood finish with sunburst at bridge; fancy pearl position marks and peghead inlay; white, black and white ivoroid binding on top and bottom of body and on fingerboard; purfling around sound-hole; ivoroid side position dots.

Fittings: Nickel individual machine heads; rosewood bridge with offset bone saddle and white pins; inlaid brown celluloid fingerrest; white end pin.

Body Size: 14 $\frac{3}{4}$ " wide, 19 $\frac{1}{4}$ " long and 4 $\frac{1}{2}$ " deep.



NICK LUCAS

This model guitar was designed by Nick Lucas to fit a special need for a guitar with extra depth and richness of tone so important in an accompaniment guitar.

Nick Lucas, the famous Crooning Troubadour, has received greater and more lasting public approval and admiration than any other vocalist-guitarist — his personal appearances, records and broadcasts are always a big success.



EXTRA DEEP BODY — EXTRA DEEP TONE

The beautiful, deep, rich tone of the Nick Lucas model guitar has never been equalled in any other instrument — the extra rim depth adds greater air space and the result is an individual tone style.

— 17 —



"JUMBO" MODEL GUITAR

FLAT TOP AND BACK MODEL

\$60.00

CASES: No. 418 Faultless \$15.00; No. 118
Challenge \$6.00.

FEATURES

Wood: Mahogany neck, back and rim;
spruce top; rosewood fingerboard.

Finish and Decorations: Brown mahog-
any with sunburst at bridge and shaded
rim and back; white ivoroid binding on
top and bottom of body; pearl position
dots; ivoroid side position dots; sound-
hole decorated with purfling.

Fittings: Rosewood bridge with offset
bone saddle and white pins; nickel indi-
vidual machine
heads; white end
pin; inlaid brown
celluloid fingerrest.

Body Size: 16" wide,
20 $\frac{1}{4}$ " long and 4 $\frac{1}{2}$ "
deep.



NEW MODEL

The new Jumbo
guitar is 1 $\frac{1}{4}$ " wid-
er, 1" longer and
 $\frac{1}{2}$ " deeper than
ordinary flat top
and back guitars
— this greater
body size produc-
es a heavy, boom-
ing tone so popu-
lar today with
many players who
do vocal or small
combination ac-
companiment for
both personal and
radio appearances.

The bass of this
model will amaze
you, and of course
the clear, brilliant
treble is in per-
fect balance.

ADJUSTABLE TRUSS ROD IN EVERY GIBSON NECK

Don't look for this feature in other instruments—only a Gibson gives it to you! Gibson necks are slender and hand-shaped, yet they are amply protected by the famous truss rod—it will never be necessary to play a Gibson with high action or inaccurate positions, the adjustment takes care of that instantly—in a Gibson.





GEORGE SMITH
Paramount Studios
Hollywood, Calif.

"Century" Model Guitar Style L-C

FLAT TOP AND BACK MODEL

\$55.00

CASES	
No. 114 Utility	\$ 9.50
No. 417 Faultless	15.00

FEATURES

Wood: Figured curly maple back and rim; mahogany neck; spruce top.

Finish and Decorations: Shaded chocolate brown with golden sunburst on top, back and rim; beautiful pearloid fingerboard and peghead inlaid with rosewood and pearl; bottom and top of body, fingerboard and peghead bound with white, black and white ivoroid; pur-

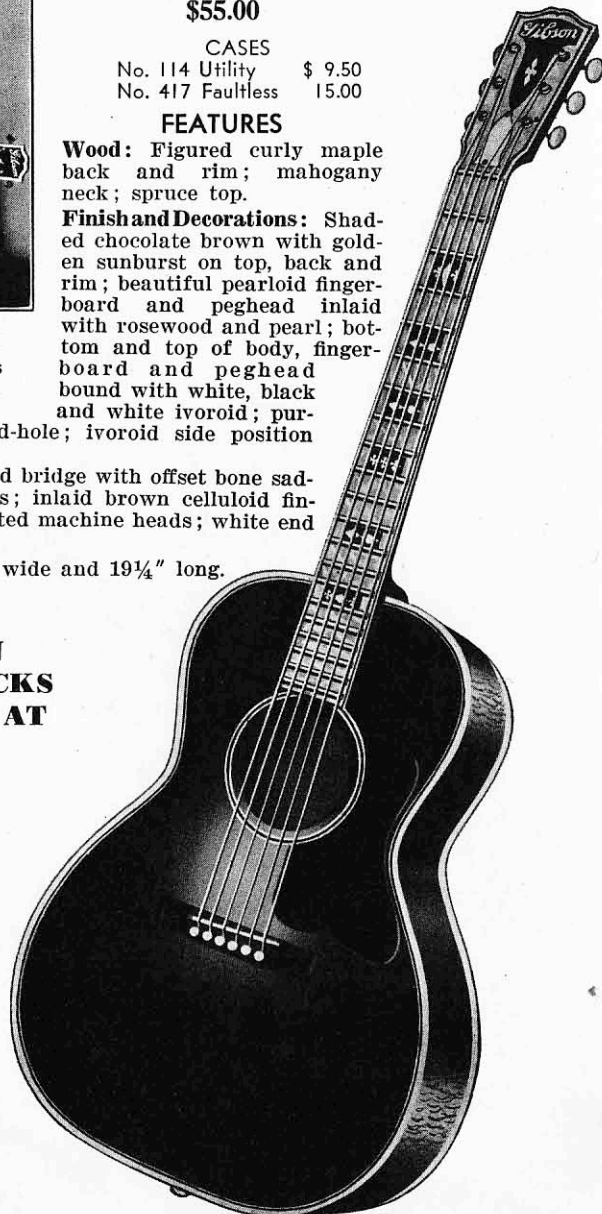
fling around sound-hole; ivoroid side position dots.

Fittings: Rosewood bridge with offset bone saddle and white pins; inlaid brown celluloid fingerrest; nickel plated machine heads; white end pin.

Body Size: 14 $\frac{3}{4}$ " wide and 19 $\frac{1}{4}$ " long.

ALL GIBSON GUITAR NECKS JOIN BODY AT 14TH FRET

Gibson has increased the ease and speed of guitar playing tremendously—and again Gibson knowledge and experience has done guitar players a service, for in moving the fingerboard up, it is a great deal more than a simple matter—the entire construction of the guitar must be considered in order that the tone will not be harmed by this move.



STYLE L-1 GUITAR

FLAT TOP AND BACK MODEL

\$37.50

CASES	
No. 115 Challenge	\$ 5.00
No. 114 Utility	9.50
No. 414 Faultless	12.50

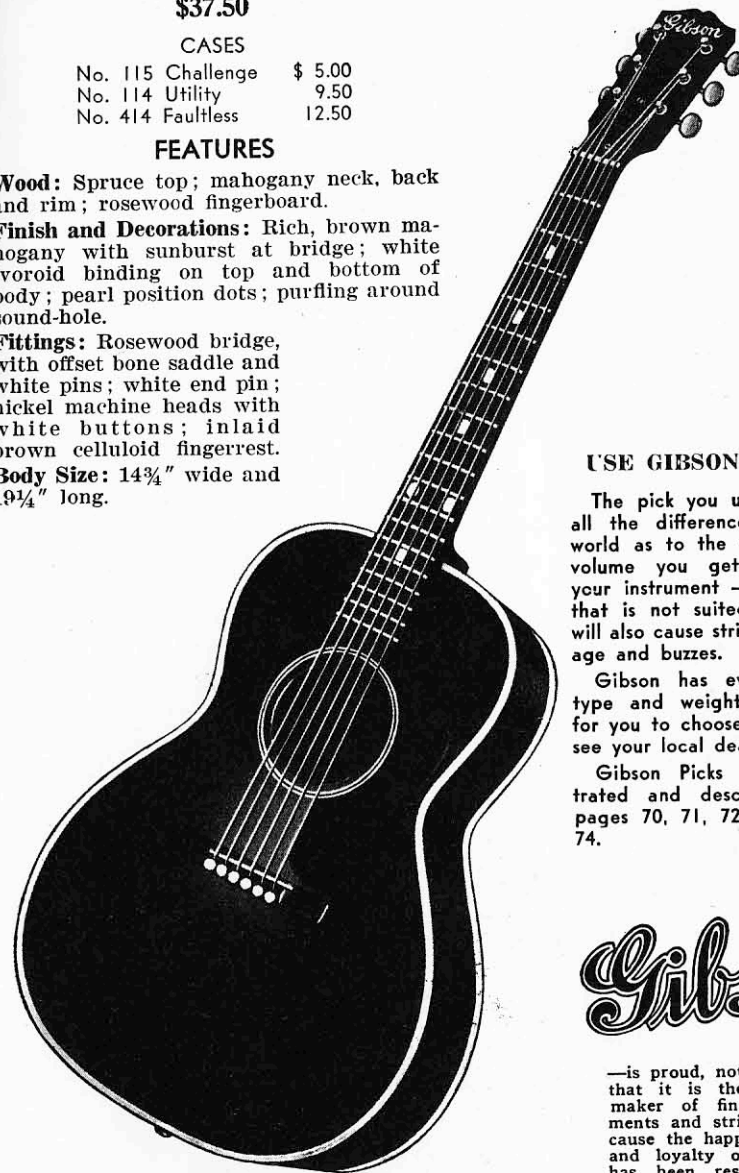
FEATURES

Wood: Spruce top; mahogany neck, back and rim; rosewood fingerboard.

Finish and Decorations: Rich, brown mahogany with sunburst at bridge; white ivoroid binding on top and bottom of body; pearl position dots; purfling around sound-hole.

Fittings: Rosewood bridge, with offset bone saddle and white pins; white end pin; nickel machine heads with white buttons; inlaid brown celluloid fingerrest.

Body Size: 14 $\frac{3}{4}$ " wide and 19 $\frac{1}{4}$ " long.



USE GIBSON PICKS

The pick you use makes all the difference in the world as to the tone and volume you get out of your instrument—a pick that is not suited to you will also cause string breakage and buzzes.

Gibson has every size, type and weight of pick for you to choose from—see your local dealer.

Gibson Picks are illustrated and described on pages 70, 71, 72, 73, and 74.

Gibson

—is proud, not only of the fact that it is the world's largest maker of fine fretted instruments and strings, but also because the happiness, enthusiasm and loyalty of Gibson owners has been responsible for the growth and continued high ideals of Gibson.



ROGER FILIBERTO
A. J. LA COSTE
Philip Werlein, Ltd.,
Music Store
New Orleans, La.

A GENUINE GIBSON

If you are among those who think it is impossible to get a genuine, full sized, guaranteed Gibson guitar at a popular price, the L-00 model guitar is the answer to your question.

No longer is it necessary to get a cheap, inferior instrument that will hinder, if not discourage, your playing — now you can get a genuine Gibson instead!

STYLE L-00 GUITAR

FLAT TOP AND BACK MODEL

\$27.50

CASES

No. 115 Challenge \$ 5.00
No. 114 Utility 9.50
No. 414 Faultless 12.50

FEATURES

Wood: Mahogany neck, back and rim; spruce top; rosewood fingerboard.

Finish and Decorations: Deep red mahogany finish, sunburst top; top of body bound with white ivoroid; purfling around sound-hole; pearl position marks.

Fittings: Inlaid brown celluloid fingerrest; brass machine heads, white buttons; rosewood bridge, bone offset saddle and black bridge pins; black end pin.

Body Size: 14 $\frac{3}{4}$ " wide and 19 $\frac{1}{4}$ " long.



- 1—John Cali, Radio, New York
- 2—Lou Bonnie, Waring's Pennsylvanians
- 3—Bradley Kincaid, Radio
- 4—Berdell Mathis, Hollywood, Calif.
- 5—Joe Capraro, New Orleans
- 6—Joe Canzoneri, New York
- 7—Frank Nickel, Baltimore, Md.
- 8—Eddie Peabody, Radio and Stage
- 9—Herb Kratoska, Kansas City
- 10—Harry Volpe and Frank Victor, New York
- 11—Harold Durnell, Radio

Gibson

ROY SMECK HAWAIIAN GUITARS

Two Gibson guitars built especially for Hawaiian or steel playing and designed by Roy Smek, one of the world's outstanding artists on the Hawaiian guitar.

Although ordinary guitars can be used for Hawaiian playing, to get the maximum fullness, richness, brilliancy and twang so necessary to a characteristic Hawaiian guitar tone, it is necessary to build a special instrument—special design and size, special construction and bracing, special fingerboard, special neck.

Special Features of Gibson - Roy Smek Hawaiian Guitars

Extra Width, Length and Depth of Body — Neck Joins Body at 12th Fret — No Frets in Fingerboard, Inlaid Strips of Ivoroid Instead — High Bone Nut and High Bone Bridge Saddle — Roy Smek Professional Strings.

RADIO GRANDE MODEL

\$100.00

CASE: No. 418 Flannel Lining \$15.00

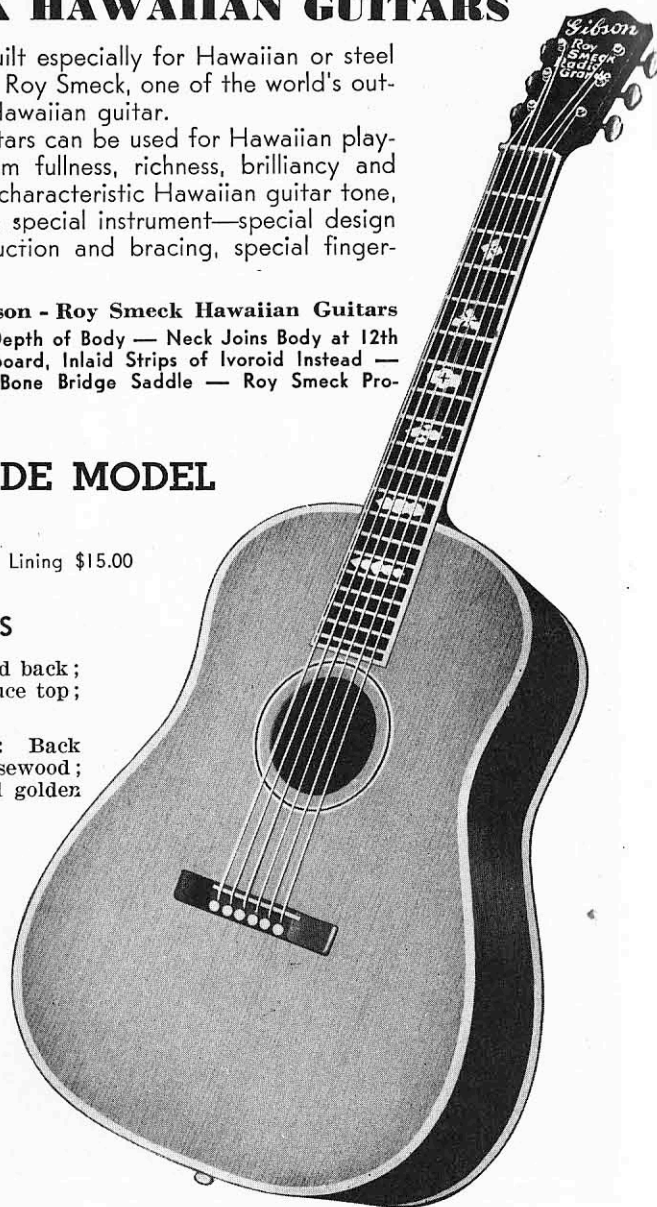
FEATURES

Wood: Rosewood rim and back; mahogany neck; fine spruce top; rosewood fingerboard.

Finish and Decorations: Back and rim in natural rosewood; shaded neck; top natural golden spruce; top and bottom of body and side of fingerboard bound with white ivoroid; purfling around sound-hole; fancy pearl position marks.

Fittings: Rosewood bridge with straight, high bone saddle and white pins; individual machine heads, nickel plated; high bone nut.

Body Size: 16" wide, 20¼" long and 4½" deep.



ROY SMECK

Known the world over as "The Wizard of the Strings" — an excellent description, for when Roy Smek goes on the stage with his guitars, banjo and ukulele he receives applause such as few acts merit—his recording and radio work receive equal enthusiasm.

It is natural that in maintaining his reputation Mr. Smek must have the finest guitar possible to produce—the Roy Smek Hawaiian guitars are really duplicates of instruments made for Mr. Smek to use personally in all his professional work.

Made by Gibson—genuine Gibson quality.

E-7TH TUNING FOR HAWAIIAN GUITAR

The regular A tuning of E C# A E A E is recognized as the standard tuning for Hawaiian Guitar but the E-7th Tuning of E B G# E D E is gaining in popularity every day. Regardless of the tuning be sure your strings are correct to get the utmost in tone, volume and wear.

You will find the Gibson Hawaiian guitar strings listed on pages 65, 68, and 69.

Stage DeLuxe Model

GIBSON - ROY SMECK HAWAIIAN GUITAR

\$50.00

CASES

No. 118 Challenge \$ 6.00

No. 418 Faultless 15.00

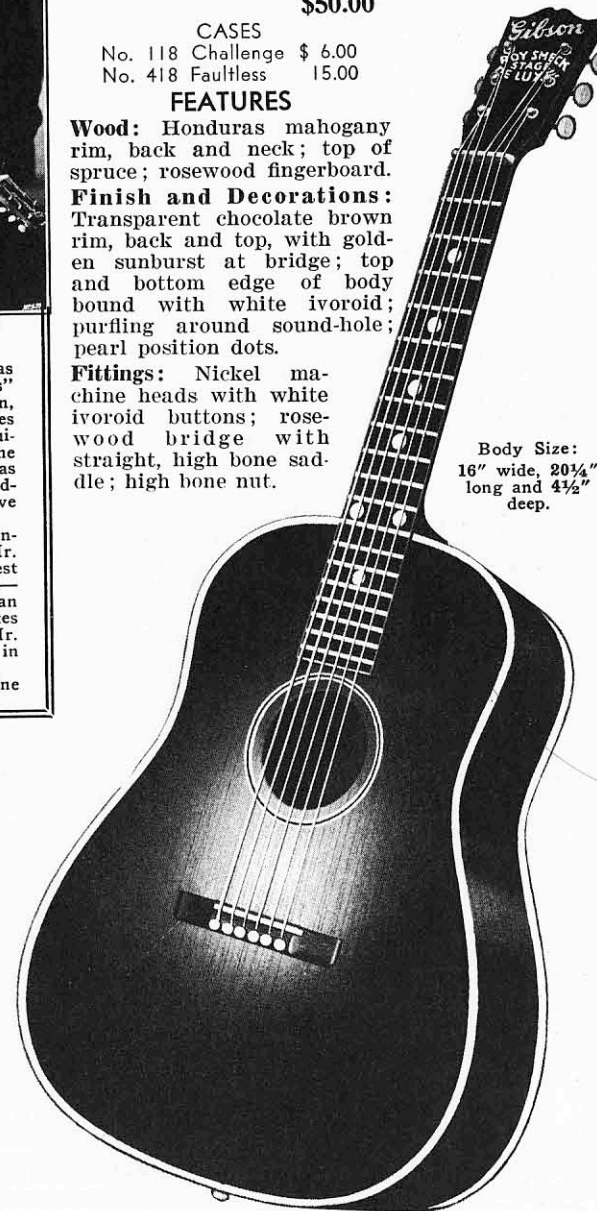
FEATURES

Wood: Honduras mahogany rim, back and neck; top of spruce; rosewood fingerboard.

Finish and Decorations: Transparent chocolate brown rim, back and top, with golden sunburst at bridge; top and bottom edge of body bound with white ivoroid; purfling around sound-hole; pearl position dots.

Fittings: Nickel machine heads with white ivoroid buttons; rosewood bridge with straight, high bone saddle; high bone nut.

Body Size:
16" wide, 20¼" long and 4½" deep.



1—Honolulu Troubadours, Spartanburg, S.C.
 2—Carl Ruhnnow, 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.

TENOR AND PLECTRUM GUITARS

These beautiful instruments have heretofore been limited in their use because of lack of fullness of tone and volume. Gibson Tenor and Plectrum Guitars have the same full sized body as the regular Gibson six string guitars — the only difference is the four string tenor or plectrum neck and fingerboard.

TENOR GUITARS

NOTE: The following Tenor Guitars are stock models but any style Gibson guitar can be made to order with tenor neck at no extra cost.

STYLE TG-7 TENOR GUITAR

CARVED TOP AND BACK MODEL

\$125.00

CASE: No. 514 Flannel Lining \$20.00

Grand concert size body; "f" sound holes; 4 to 1 gear pegs; four string tenor neck with 23" scale fingerboard; for detailed body description see style L-7 guitar on page 13.

STYLE TG-50 TENOR GUITAR

CARVED TOP MODEL

\$50.00

CASE: No. 414 Flannel Lining \$12.50

Just like L-50 style guitar on page 16 except has four string neck and 23" scale fingerboard; 2 to 1 gear pegs.

STYLE TG-1 TENOR GUITAR

FLAT TOP AND BACK MODEL

\$37.50

CASES: No. 115 Challenge \$5.00;

No. 114 Utility \$9.50

Same body as style L-1 guitar on page 21 but has four string neck and 23" scale fingerboard; 2 to 1 gear pegs.

STYLE TG-00 TENOR GUITAR

\$27.50

CASES: No. 115 Challenge \$5.00;

No. 114 Utility \$9.50

An exceptional value — just like style L-00 guitar on page 22 except has four string neck and 23" scale fingerboard; 2 to 1 gear pegs.

Plectrum Guitar

STYLE PG-1 PLECTRUM GUITAR

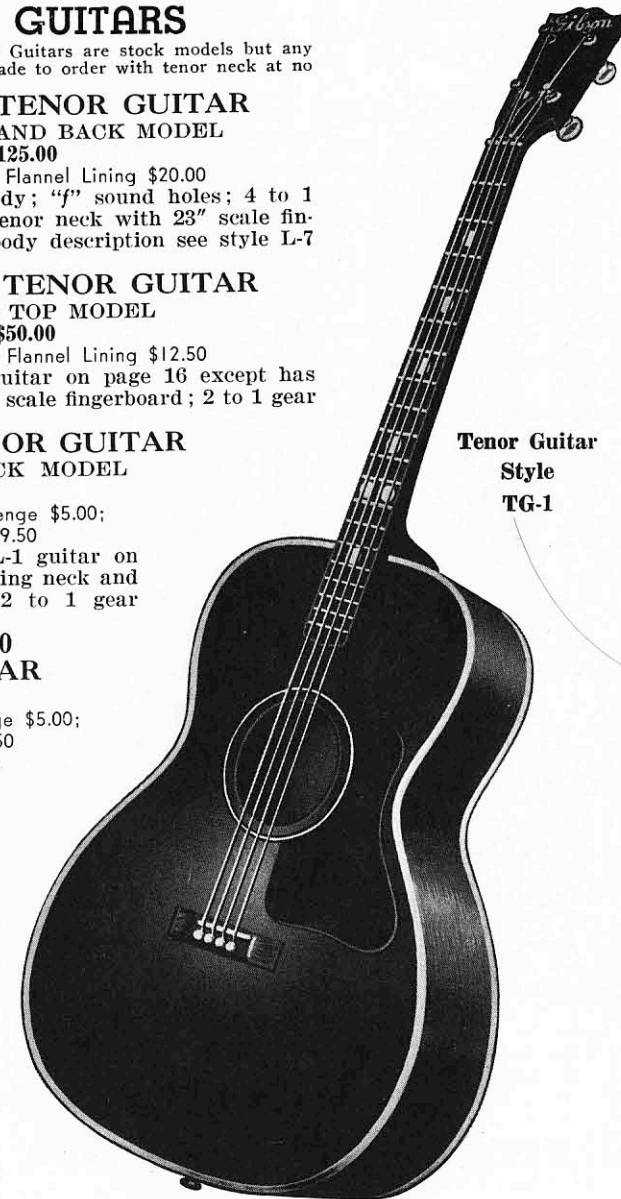
\$45.00

CASES

No. 114 Utility \$ 9.50

No. 414 Faultless 12.50

Same as TG-1 tenor guitar except has long plectrum 27" scale.



Tenor Guitar
Style
TG-1

GIBSON BANJOS

THE banjo has been claimed as one of the few instruments originating in America — a typically American instrument. The first banjo was a crude affair made of scraps of wood, metal and calf skin but the possibilities of this instrument were quickly realized, even with this make-shift affair, and the banjo found an important place in the hearts and minds of music lovers the world over.

The present day modern banjo is a far cry from the first home-made instrument for improved methods of construction have developed year by year and tone, volume, appearance and accuracy have steadily improved.

Foremost in the ranks of modern banjos is the Gibson — the result of a careful study of the instrument and experimentation to bring out the very best that there is in the banjo.

Many players think of the Banjo as the five-string type with a 27" scale, others mean the long neck plectrum instrument when they refer to the banjo, while still others think of the 23" scale tenor — Gibson makes all types of banjos and brings out the best that is in each, for the selection of materials and method of construction is carefully supervised by experts, whose ability has been proven by the great popularity of all Gibson Banjos.

TENOR BANJO

Has a 23" scale fingerboard with 19 frets — tuned A D G C. The Tenor is the best known of all banjos because of its wide range of use and the amount of music published for it.

PLECTRUM BANJO

Distinguished from the Tenor Banjo by the long 27" scale neck with 22 frets — tuned D B G C. Famous for its sweetness of tone and unusual close harmony in the chords.

REGULAR OR FIVE-STRING BANJO

Has the full 27" scale neck with 22 frets the same as the Plectrum Banjo but has a fifth string tuned to high G — other strings tuned D B G C same as the Plectrum Banjo. The 5 String Banjo is played with picks or fingers.

MANDOLIN BANJO

Tuned and played the same as a mandolin — 13½" scale fingerboard with 15 frets — tuned E A D G. Very brilliant and powerful soprano voice — a necessary instrument in all banjo bands.

GUITAR BANJO

The fingerboard is exactly the same as on a six string guitar — tuned E B G D A E and played the same as a guitar. The deep and rich tone fits in with an orchestra of any kind.

CELLO BANJO

Tuned an octave lower than the Tenor banjo — A D G C. Played like a Mando-Cello — the baritone voicing of the banjo family.

START A BANJO BAND

Did you ever thrill to the snappy, brilliant and colorful music of a Banjo Band—it has life to it that no other combination of instruments can quite equal.

Why don't you and your friends start a Banjo Band—it is easy, and the beautiful thing about a Banjo Band is that although it is nice to have fifty or a hundred members, it isn't at all necessary.

Any group of players numbering four or over can have a fine band—and a good one, too, for the banjo family is so complete and balanced that a carefully planned small combination is very effective.

A Banjo Band will not only give you lots of fun, but will be educational and with proper handling can bring you financial returns.

Start planning today — think of the possibilities of a Banjo Band in a lodge, school, church, club or just in your own family or neighborhood.

Let Gibson, Inc., Kalamazoo, Michigan, help you — just ask for information on starting a Banjo Band, and valuable information and aids will be gladly sent you without obligation or cost.



- 1—Florentine Banjo Band, Erie, Pa.
- 2—Althean Banjo Band, Olcott, N. Y.
- 3—Charlotte Y. M. C. A. Orchestra, Charlotte, N. C.
- 4—McDougal Banjo Band, Indianapolis, Ind.
- 5—Wittich's Banjo Band, Reading, Pa.
- 6—Karl Alex Smyser, York, Pa.

"ALL AMERICAN" TENOR BANJO

MERE words are of small use in attempting to convey to you the rich, satisfying ultra-beauty of the greatest of all banjos — the All American model. Only by actually seeing, feeling and playing this instrument can you really grasp the real beauty that the finest materials, most skilled craftsmen and Gibson experience has made possible in this banjo.

Price \$550.00
Complete with
No. 509 Case

FEATURES

The All American model offers you American burl walnut or white holly woods for your selection — the "American" theme is artistically followed throughout the instrument, in the hand carved and hand decorated American Eagle designs on the resonator and peghead, in the carving and decoration of the neck, and the colorful fingerboard etching picturing advancement of American history. All metal parts are quadruple gold plated, richly engraved and burnished by hand.

Complete details will be gladly sent on request.



"FLORENTINE" TENOR BANJO

\$450.00

Complete with No. 509 Case

All of the accumulated beauty of the Renaissance period of art has been portrayed in the Florentine banjo by skillful hand carving and decorating, colored etchings and expert engraving.

FEATURES

Wood and Finish:

Burl walnut or white holly woods; hand carving of Florentine designs beautifully colored and decorated.

Neck: Very slender, smooth and hand shaped; pearloid fingerboard with position marks of Italian Renaissance scenes etched in colors; bound with black and white ivory; peghead inlaid with multi-colored rhinestones.

Resonator: Hand carved and decorated in glowing colors with coat-of-arms design; bound with black and white ivory to match neck.

Fittings: Quadruple gold plating, hand engraved and burnished; de luxe, adjustable tailpiece and arm rest; finest Rogers head; heavy duty 4 to 1 gear pegs with genuine pearl buttons.



HARRY RESER
Banjoist Supreme—New York



FULL 23" SCALE FINGERBOARD

All Gibson tenor banjos have the regular 23" scale fingerboard and nineteen frets—guaranteed accurate from the first fret to the last.

— 32 —

STYLE TB-6 TENOR BANJO

\$300.00

Case: No. 509 Faultless \$21.00

FEATURES

Wood and Finish: Figured curly maple finished in Argentine grey shaded to rich golden sunburst.

Neck: Fingerboard and peghead beautifully inlaid with pearl designs and bound with black and gold ivoroid; rosewood fingerboard beautifully inlaid with pearl position mark designs.

Resonator: Highly figured curly maple; binding to match neck.

Fittings: Adjustable tail-piece; adjustable arm rest; gold plated and engraved metal parts; 4 to 1 gear pegs with pearl buttons; de luxe bridge.



GUY LOMBARDO, Leader
FRANCIS HENRY, Banjoist
Lombardo's Royal Canadians

STYLE "GRANADA" TENOR BANJO

\$200.00

CASE
No. 509 Faultless \$21.00

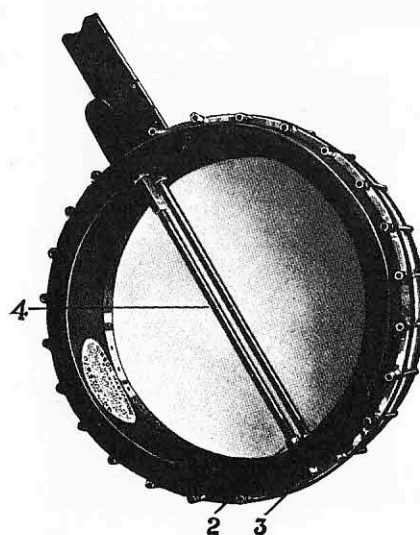
FEATURES

Wood and Finish: Selected flaming curly maple; finished in amber brown with shaded golden sunburst on back of resonator.

Neck: Rosewood fingerboard bound with black and white ivoroid; peghead and fingerboard inlaid with pearl designs.

Resonator: Beautifully grained curly maple; black and white ivoroid binding.

Fittings: Gold plated and engraved metal parts; 4 to 1 gear pegs with pearl buttons; adjustable tail-piece and arm rest; de luxe bridge.



ADJUST THE ACTION OF A GIBSON

The Co-ordinator Rods make adjustment easy. To draw strings closer to fingerboard, insert nail or punch at 4 to prevent turning, loosen nut 2 and tighten nut 3—to draw strings away from frets, reverse adjustment.

— 33 —



BOB
SENAV,
Houston,
Texas

RUSS
STOUT,
Milwaukee,
Wisc.



CROCKETT'S
KENTUCKY
MOUNTAINEERS,
Radio-Vaudeville



BILL
CANE,
Spokane,
Wash.

JOHNNY
HAMP,
Dir.,
Hamp's
Orchestra
ANDREW
FREEMAN,
Banjoist



STYLE TB-4 TENOR BANJO

\$150.00

CASES

No. 511 Faultless \$12.50
No. 509 Faultless 21.00

FEATURES

Wood and Finish: Figured burl walnut finished in rich natural brown that brings out beauty of the walnut grain.

Neck: Rosewood finger-board bound with black and white ivoroid; finger-board and peghead inlaid with pearl designs and bound with white and black ivoroid.

Resonator: Richly figured back, inlaid with rings of colored marqueterie; bound with white and black ivoroid.

Fittings: Chromium plated metal parts; 4 to 1 gear pegs with white ivoroid buttons; adjustable arm rest and tailpiece.

ADJUSTABLE TRUSS ROD IN EVERY GIBSON

Look for the small bell-shaped plate on the peghead of every Gibson—that means it is equipped with the exclusive Gibson Truss Rod. That is the reason Gibson necks are smooth and hand shaped—the chances of the neck bending are reduced to the very minimum and are always instantly adjustable in a Gibson.



FULL 11 INCH HEAD AND 23 INCH SCALE ON EVERY GIBSON TENOR BANJO.



The famous Mastertone Rim Construction is found on all Gibson banjos from the TB-3 up, inclusive—Master-tone rims are made of heavy three-ply northern maple; special bell-metal casting forms head bearing and gives banjo solidness and weight necessary to a good tone.

STYLE TB-3 TENOR BANJO

\$100.00

CASES

No. 511 Faultless \$12.50
No. 509 Faultless 21.00

FEATURES

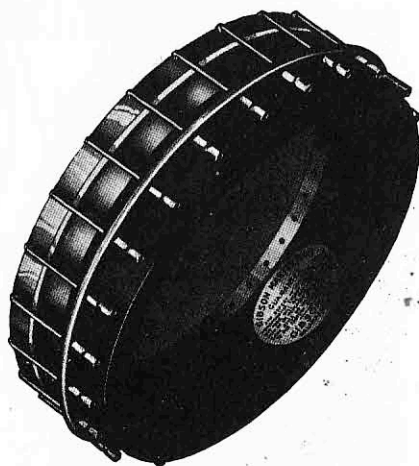
Wood and Finish: Genuine Honduras mahogany finished in a hand-rubbed, natural lustre.

Neck: Rosewood finger-board inlaid with pearl position marks and bound with white ivoroid; peg-head inlaid with pearl designs.

Resonator: Back inlaid with rings of white, black and white ivoroid; white binding to match neck.

Fittings: 4 to 1 gear pegs, white ivoroid buttons; adjustable tailpiece and arm rest; nickel metal parts.

MASTERTONE BANJO RIMS



STYLE TB-2 TENOR BANJO

\$75.00

CASES

No. 511 Faultless \$12.50
No. 509 Faultless 21.00

FEATURES

Wood and Finish: Figured walnut finished in natural dark walnut with high lustre.

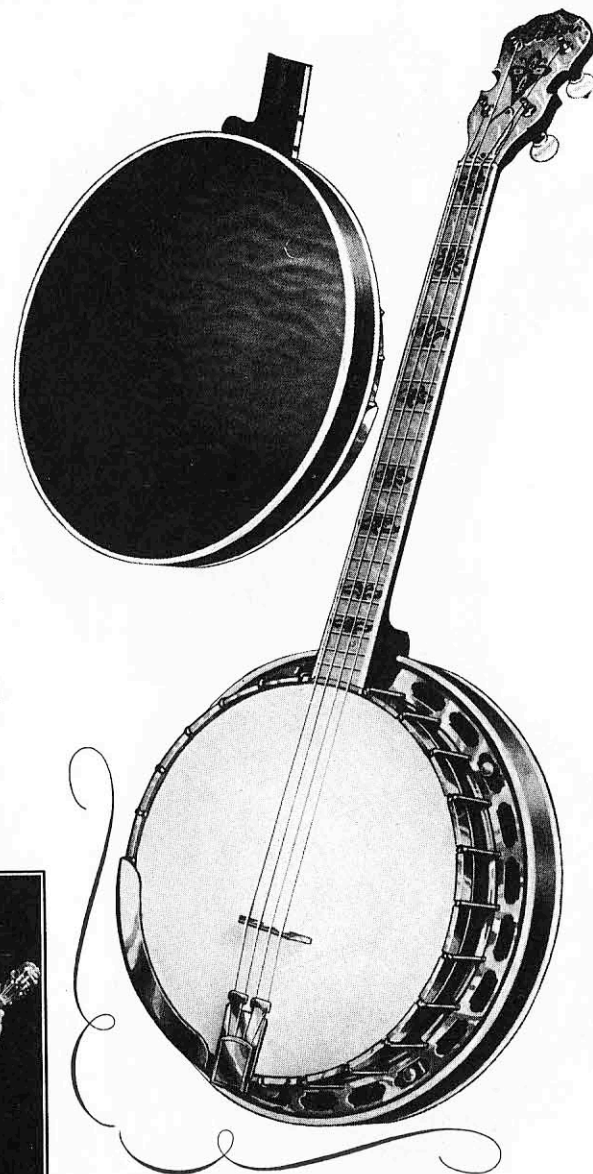
Neck: Pearloid finger-board and peghead with attractive designs etched in black and white; white ivoroid binding.

Resonator: Finished to show beautiful walnut grain; bound with white ivoroid.

Fittings: Nickel metal parts; adjustable arm rest; covered tailpiece; 2 to 1 gear pegs with white ivoroid buttons.



JACK ROSE
N B C Staff—Chicago, Ill.



GIBSON LAMINATED RESONATORS

The back of a Gibson resonator is made of five-ply laminated wood—shaped properly to amplify and beautify every note and tone; resonator rims are made of heavy three-ply wood with ivoroid binding for appearance and protection.



THE IMPORTANCE OF TONE

Outward beauty is not enough for Gibson — only a balance of tonal qualities with beauty of decoration satisfies Gibson.

STYLE TB-1 TENOR BANJO

\$50.00

CASES

No. 511 Faultless \$12.50
No. 509 Faultless 21.00

FEATURES

Wood and Finish: Selected white maple wood finished in a dark mahogany brown.

Neck: Rosewood fingerboard inlaid with pearl position marks and bound with white ivoroid.

Resonator: Maple finished in dark mahogany brown; bound with white ivoroid to match neck.

Fittings: Nickel arm rest, tailpiece and pegs; 2 to 1 gear pegs with white ivoroid buttons.



GRACE HAYES
Phil Spitalny Orchestra

STYLE TB-11 TENOR BANJO

\$50.00

CASES

No. 511 Faultless \$12.50
No. 509 Faultless 21.00

FEATURES

Wood and Finish: Fine maple wood with pearloid inlaid on fingerboard and back of resonator.

Neck: Fingerboard and peghead of beautiful pearloid decorated with striking designs in red, blue and black — guaranteed permanent etching; white ivoroid binding.

Resonator: Back covered with pearloid and etched with colored designs to match fingerboard; white ivoroid binding.

Fittings: Nickel arm rest, tailpiece and gear pegs; white ivoroid buttons on 2 to 1 pegs.

Gibson

MONA-STEEL STRINGS

Every Gibson instrument is equipped with Gibson Mona-Steel Strings — we consider this feature as important to true tone, volume and accuracy as we do any of the other Gibson features. Mona-Steel Strings are made by Gibson, in the Gibson factory.





Plectrum Banjo
Style PB-Granada

GIBSON PLECTRUM AND FIVE-STRING BANJO RIM CONSTRUCTION

The special rim construction on Gibson plectrum and 5 string banjos assures players sweeter tone and greater volume.

PLECTRUM BANJOS

GIBSON has done more than put a longer neck on a Tenor Banjo — they have designed and built a Plectrum Banjo with special constructional features that distinguish Gibson Plectrum Banjos from all others—that twangy, brilliant harmony of the plectrum is amplified and enriched. All Gibson plectrum banjos have full 27" scale with 22 frets — tuned D B G C.

MASTERTONE STYLE PB-6 \$300.00

CASE: No. 522 Faultless \$22.00

Gold plated and engraved metal parts—beautiful burl walnut woods — special plectrum banjo rim construction—27" scale and 22 frets—for detailed description see tenor banjo style TB-6 on page 32, just the same with exception of neck and rim.



UNCLE DAVE MACON
Radio-Records

PLECTRUM BANJOS

MASTERTONE STYLE PB-GRANADA

(Illustrated)

\$200.00

CASE: No. 522 Faultless \$22.00

Just like the tenor banjo, style TB-Granada, on page 33, except has full 27" plectrum scale with 22 frets and special Gibson plectrum rim construction.

MASTERTONE STYLE PB-4

\$150.00

CASE: No. 522 Faultless \$22.00

Special Gibson plectrum rim construction, 27" scale and 22 frets — otherwise same as Tenor banjo, style TB-4 on page 35.

MASTERTONE STYLE PB-3

\$100.00

CASES:

No. 521 Faultless \$13.50

No. 522 Faultless 22.00

Design, finish and decorations same as tenor banjo, style TB-3 on page 36; 27" scale with 22 frets; Gibson plectrum rim construction.

THE GIBSON STYLE PB-11

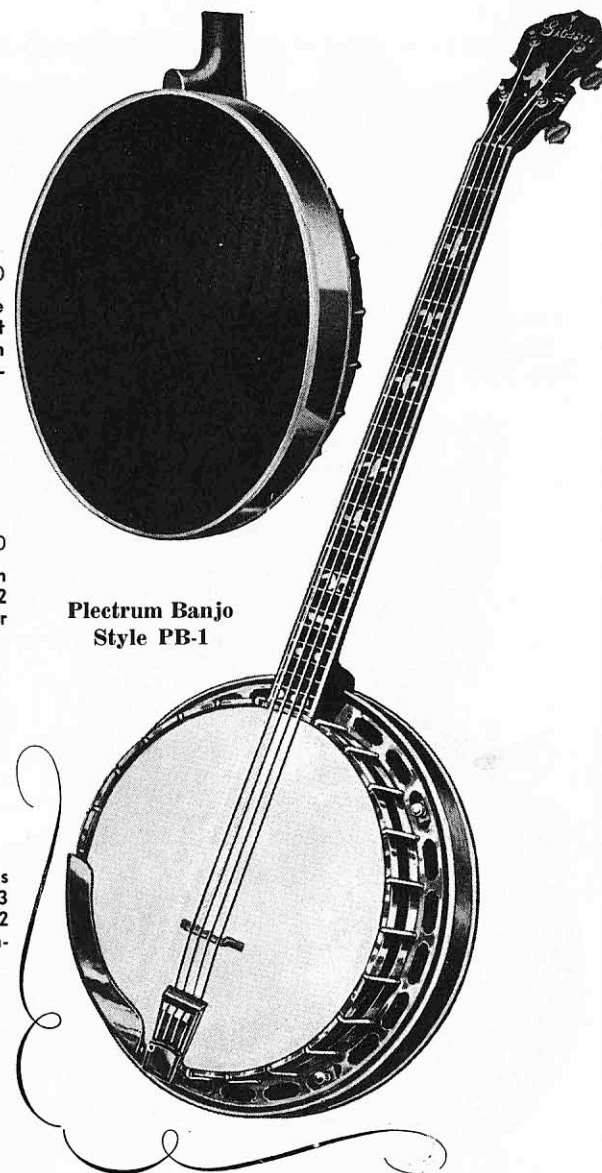
\$50.00

CASES

No. 521 Faultless \$13.50

No. 522 Faultless 22.00

Lots of flash and beauty in this model — fingerboard, peghead and resonator covered with pearl-oid decorated in warm colors—see description of style TB-11 tenor banjo on page 39, with exception of 27" plectrum scale and 22 frets.



Plectrum Banjo
Style PB-1

THE GIBSON STYLE PB-1

(Illustrated)

\$50.00

CASES: No. 521 Faultless \$13.50; No. 522 Faultless \$22.00

Corresponds to Style TB-1, tenor banjo, on page 38, except has 27" plectrum scale and 22 frets.



5 String
Banjo
Style RB-3

STYLE RB-11 \$60.00

CASE: No. 521 Faultless \$13.50

The flashiest five string banjo made—same construction and special pearloid decorations and colors as style TB-11 tenor banjo on page 39—has 27" scale and 22 frets, regular 5 string fingerboard.

— 42 —

REGULAR OR 5 STRING BANJOS

THE five string banjo is often called the "original American instrument" — improved and modernized by Gibson—same construction and scale length as Gibson plectrum banjo except has the extra fifth string starting at fifth fret. Tuned D B G C G.

MASTERTONE STYLE RB-GRANADA

\$200.00

CASES

No. 521 Faultless \$13.50

No. 522 Faultless 22.00

Outward beauty of gold plating, engraving, burl walnut woods and attractive decorations—inward beauty of matchless tone, power and responsiveness—same as style TB-Granada tenor banjo on page 33, except has five strings, 27" scale and 22 frets.

MASTERTONE STYLE RB-4

\$150.00

CASES

No. 521 Faultless \$13.50

No. 522 Faultless 22.00

Beautiful burl walnut and chromium plating—see style TB-4 tenor banjo on page 35 for description but with regular five string banjo neck, 27" scale and 22 frets.

MASTERTONE STYLE RB-3

(Illustrated)

\$115.00

CASES

No. 521 Faultless \$13.50

No. 522 Faultless 22.00

See description of tenor banjo style TB-3 on page 36, just the same except for 27" scale, five string fingerboard, 22 frets and has special rim construction.

STYLE RB-1

\$60.00

CASE: No. 521 Faultless \$13.50

Similar to style TB-1 tenor banjo on page 38 except has regular five string fingerboard with 27" scale and 22 frets.



- 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.

1934



Guitar Banjo
Style GB-3

GUITAR BANJOS

HERE are many uses for this beautiful combination of guitar sweetness and banjo brilliancy—full six string guitar fingerboard and neck adapted to regular Gibson banjo rim—can be played with either picks or fingers. Perfect for banjo bands, mandolin orchestras or in small dance combinations, especially where there is no piano available.

MASTERTONE STYLE GB-3

(Illustrated)

\$125.00

CASES

No. 521 Faultless \$13.50
No. 522 Faultless 22.00

Regular Gibson Mastertone 11" banjo rim fitted with guitar neck and 21 frets—for details see description of style TB-3 tenor banjo on page 36.

STYLE GB-1

\$60.00

CASE

No. 521 Faultless \$13.50

The same construction, finish and decorations as style TB-1 tenor banjo on page 38 except has six string guitar neck and fingerboard with 21 frets.

CELLO-BANJO

Tuned and played the same as a Gibson Mando-Cello except has Mastertone banjo rim construction and four strings instead of eight—adds a rich, mellow background to a banjo band.

STYLE CB-3

\$125.00

CASES

No. 521 Faultless \$13.50
No. 522 Faultless 22.00

Just like the style TB-3 tenor banjo on page 36 except has 24 $\frac{3}{4}$ " cello scale fingerboard and neck—four strings.

GIBSON ACCESSORIES

A full line of Gibson strings, picks, bridges, heads and other accessories will be found starting on page 63 — like Gibson instruments, Gibson accessories are the finest made.

MANDOLIN BANJOS

HERE is an instrument full of pep, snap and personality — mandolin tuning and fingerboard adapted to banjo. No banjo band is complete without this brilliant soprano instrument — ideal for either lead or obbligato.

MASTERTONE STYLE MB-3

\$100.00

CASE: No. 393 Faultless \$18.50

Regular full size 11" Mastertone rim construction with adjustable co-ordinator rods—made of selected northern maple and finished in a dark red mahogany—mandolin fingerboard and neck—fingerboard and peghead inlaid with pearl and sides of fingerboard and resonator bound with white ivoroid—nickel plated metal parts—adjustable arm rest and tailpiece.

STYLE MB-2

\$75.00

CASE

No. 390 Faultless \$16.50

Mandolin fingerboard and neck—10 $\frac{1}{2}$ " rim—otherwise the same as style TB-2 tenor banjo on page 37.

STYLE MB-1

(Illustrated)

\$50.00

CASE

No. 385 Faultless \$9.50

Just like the style TB-1 tenor banjo on page 38 except has 10 $\frac{1}{2}$ " rim and mandolin fingerboard and neck.



Mandolin Banjo
Style MB-1



MR. AND MRS. DEE WELLS
Louisville, Ky.

THEY "MAKE" BANJO BANDS

A banjo band just isn't complete without one of these peppy instruments—they add that sparkle and brilliancy so characteristic of banjo bands, carrying the flowing pace and rhythm of any number through to a successful finish.

Mandolin banjos can be used in any sized combination and are ideal for solo playing, too.

GIBSON MANDOLINS

If any instrument can be said to have a soul it is the mandolin — it speaks a universal language of beauty and fascination and its rich, warm, sparkling tones have stirred the hearts of men and women the world over for centuries.

The magnetic attraction of the mandolin is best proved by the fact that it held a high place in the musical world even before Gibson made the first step to really advance and improve the construction, tone and carrying power of this instrument — Orville Gibson, like thousands of others, hated to see such a beautiful instrument kept in the bondage of old fashioned ideas of design and construction which restricted its advancement, so Mr. Gibson started out to release the mandolin — to give it new life, power, and unlimited horizons.

Orville Gibson applied the Stradivarius principle of genuine carved tops and backs to the mandolin — the result is the Gibson mandolin which has made musical history, for the word Gibson is now synonymous with mandolin — players, instead of saying "my mandolin," say "my Gibson."

THE MANDOLIN FAMILY

MANDOLIN — This is the soprano voice of the mandolin family — ideal for solo or orchestra playing — tuned E A D G.

MANDOLA — The rich tenor companion to the mandolin — essential to a properly instrumented mandolin orchestra — for solo and obligato playing — tuned A D G C.

MANDO-CELLO — The baritone voice of the mandolin family — one of the most beautiful of all obligato instruments — tuned A D G C, one octave below the Mandola.

MANDO-BASS — Furnishes the deep booming bass for the mandolin combination — tuned G D A E and played with special pick.

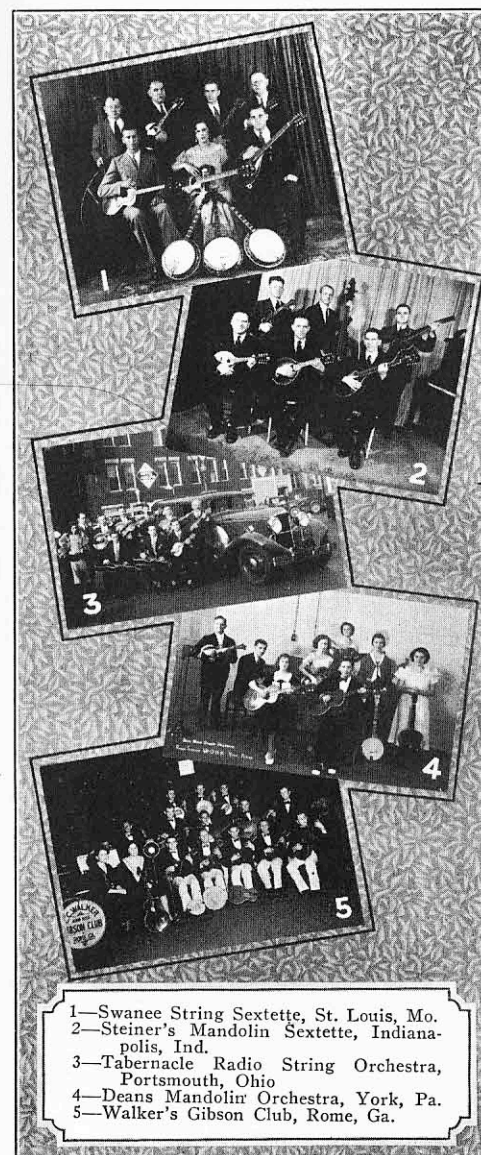
DOUBLING — Any of the above instruments have a double in the banjo family — for instance the mandolin player can easily double on the mandolin-banjo, the mando-cello player on the cello-banjo. This makes it possible to have perfect balance in all fretted instrument orchestras.

MANDOLIN ORCHESTRAS

THE player who does not belong to a Mandolin Orchestra is missing the greatest enjoyment of playing fretted instruments — the fun, education, companionship and development to be derived from a Mandolin Orchestra is something that you should not miss. You don't need to miss it either for any number of players from three or four up can very easily organize a Mandolin Orchestra — in fact the ease of starting and maintaining such a group will amaze you.

In the first place, the perfect relationship of the mandolin, mandola, mando-cello and mando-bass affords ideal instrumentation—but more than that, Gibson instruments are balanced — every one is made to balance and blend with other Gibson instruments in perfect harmony. That is why outstanding Mandolin Orchestras use Gibson instruments.

Write to Gibson, Inc., Kalamazoo, Mich., for full information about the ease of starting a Mandolin Orchestra—real valuable help and no cost or obligation.



- 1—Swanee String Sextette, St. Louis, Mo.
- 2—Steiner's Mandolin Sextette, Indianapolis, Ind.
- 3—Tabernacle Radio String Orchestra, Portsmouth, Ohio
- 4—Deans Mandolin Orchestra, York, Pa.
- 5—Walker's Gibson Club, Rome, Ga.

THE MASTER MANDOLIN STYLE F-5

*F*ORTY years ago the ideal of every mandolinist was to own a Gibson Master Model Mandolin, Style F-5—today that ideal is unchanged for the superiority of this beautiful instrument has never been replaced. Those who have realized their ambition to own a Style F-5 mandolin have never been disappointed—they have found performance and quality beyond their expectations.

STYLE F-5

\$250.00

CASE: No. 440 Silk
Plush Lined \$38.00

FEATURES

Wood: Finest air-seasoned spruce top; beautifully figured curly maple back and rim; mahogany neck.

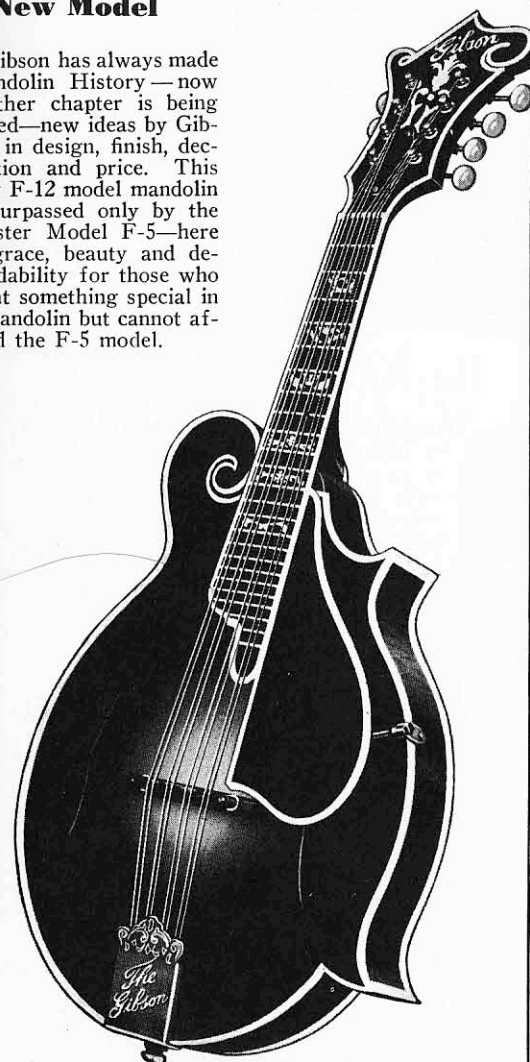
Finish and Decorations: Finished in rich, satiny Cremona brown with golden shaded sunbursts on top, back, rims and neck; beautiful inlays of pearl in peghead and fingerboard; top and bottom of rim and neck and peghead bound with white, black, white ivoroid.

Fittings: Gold plated and engraved machine heads and tailpiece; pearl buttons on machine heads; elevated celluloid fingerboard bound with white, black, white ivoroid; adjustable bridge.



New Model

Gibson has always made Mandolin History—now another chapter is being added—new ideas by Gibson in design, finish, decoration and price. This new F-12 model mandolin is surpassed only by the Master Model F-5—here is grace, beauty and dependability for those who want something special in a mandolin but cannot afford the F-5 model.



ARTIST MODEL MANDOLIN

Style F-12

\$175.00

CASES

No. 371 Faultless \$16.50

No. 440 Faultless 38.00

FEATURES

Wood: Selected spruce top; beautifully figured curly maple back and rim; mahogany neck with rosewood fingerboard.

Finish and Decorations: Rich red mahogany finish, hand rubbed to high lustre; golden sunburst at bridge; top and bottom of rim bound with white ivoroid; unusually attractive fingerboard and peghead inlays of pearl; scroll fingerboard; ivoroid side position dots.

Fittings: Elevated celluloid fingerboard bound with white ivoroid; adjustable bridge; engraved and gold plated tailpiece and machine heads.

THIS PROTECTION IN EVERY GIBSON MANDOLIN

Gibson mandolins, like every other Gibson instrument, have the Truss Rod neck construction—that means a smoother, faster playing neck with added strength and accurate adjustment. You won't find this feature in other instruments.



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 Wodehouse, 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.

ARTIST MODEL MANDOLIN

Style F-10

\$150.00

CASES

No. 371 Faultless
\$16.50

No. 440 Faultless
\$38.00

FEATURES

Wood and Finish: Fine northern maple back and rims; spruce top; mahogany neck with rosewood fingerboard.

Finish and Decorations: Lustrous black ebony finish with white ivoroid binding on fingerboard, peghead, fingerrest and top and bottom of rim; beautiful pearl inlays in fingerboard and peghead; ivoroid side position dots; scroll fingerboard.

Fittings: Adjustable bridge; engraved tailpiece and machine heads, nickel plated; elevated fingerrest.

New Model

Here is a brilliant example of the new value in Gibson mandolins — artist model design, "f" soundholes, unusual inlays and decorations, beautiful rich ebony finish.



GENUINE CARVED TOP

True vibrations are important to a fine mandolin tone—there is only one way to get this, and that is by using a genuine carved selected spruce top—Gibson is the originator of this type of mandolin construction. The finest air-seasoned eastern spruce is used in Gibson mandolin tops—carved from 1" pieces.



Gibson

**MANDOLIN
TOPS ARE
CARVED**

New Model

Search the world over and you will not find a greater value than this new Gibson mandolin—a genuine artist model with "F" soundholes at a price of many "ordinary" mandolins.



GIBSON FINISHES FOR BEAUTY, PROTECTION AND TONE

The Gibson finishes which are so pleasing to the eye, are also a real protection to the instrument and an essential tonal improvement—exhaustive tests, in laboratories and on instruments, have perfected these Gibson finishes, for the finest instrument in the world would not give satisfaction without the correct finish treatment. This is one of the "hidden features" that a Gibson gives you without added cost.

ARTIST MODEL MANDOLIN

Style F-7 \$125.00

CASES
No. 371 Faultless \$16.50
No. 440 Faultless \$38.00

FEATURES

Wood: Fine grained spruce top; figured maple back and rims; mahogany neck with rosewood fingerboard.

Finish and Decorations: Beautiful chocolate brown finish with sunburst at bridge; fingerboard, top and bottom of rim, fingerrest and peghead bound with white ivoroid; peghead and fingerboard beautifully inlaid with pearl designs; ivoroid side position dots.

Fittings: Elevated fingerrest; adjustable bridge; nickel plated and engraved tailpiece and machine heads.



WM. PLACE, JR.
Soloist—Providence, R. I.

ARTIST MODEL MANDOLIN

Style F-4 \$100.00

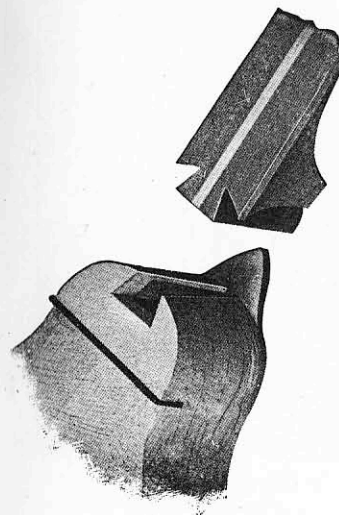
CASES
No. 371 Faultless \$16.50
No. 440 Faultless \$38.00

FEATURES

Wood: Choice spruce top; figured maple back and rim; mahogany neck with rosewood fingerboard.

Finish and Decorations: Chocolate brown finish with golden sunburst at bridge; fingerboard and top and bottom of rim bound with white ivoroid; pearl inlays in fingerboard and peghead; ivoroid side position dots; purfling around soundhole.

Fittings: Engraved tailpiece and machine heads, nickel plated; adjustable bridge; elevated fingerrest.



Price Reduced

Always popular at the former price of \$150, this artist model Gibson mandolin will be even more popular at the reduced price of \$100. No change has been made in the design or quality.



THE "DOVE-TAIL" JOINT IN EVERY GIBSON MANDOLIN

This joint is permanent—it joins the neck and body firmly and insures against the neck pulling from the body. This is one of the many "hidden" features of a Gibson—yet the cost is no greater.

New Model

This new model Gibson mandolin is ideal for those players who must defer their desire to own one of the famous Gibson artist model mandolins — easily surpasses, in tone and volume, any mandolin of similar price.



GIBSON MONA-STEEL STRINGS

A maker of fretted instruments can build certain qualities in an instrument, but unless the proper strings are used, the best in tone and accuracy are not brought out — Gibson Mona-Steel Strings, made by Gibson, Inc., are designed to bring out the best that is in any instrument — and they last longer, too.

STYLE A-75 MANDOLIN

\$75.00

CASES

No. 102 Utility \$ 5.50
No. 362 Faultless 12.00

FEATURES

Wood: Back and rim of finest mahogany; top of selected spruce; mahogany neck with rosewood fingerboard.

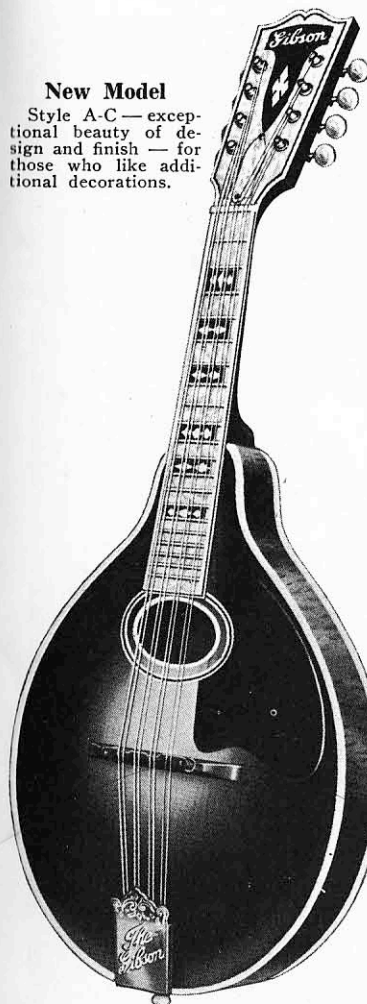
Finish and Decorations: Dark brown mahogany finish, shaded to a sunburst on top, back and rim; fingerboard and top and bottom of rim bound with white ivoroid; fingerboard and peghead inlaid with attractive pearl designs; ivoroid side position dots.

Fittings: Adjustable bridge; elevated fingerrest; nickel plated and engraved tailpiece and machine heads.



DAVE APOLLON
Vaudeville-Radio

New Model
Style A-C — exceptional beauty of design and finish — for those who like additional decorations.



CENTURY MODEL MANDOLIN Style A-C **\$55.00**

FEATURES

Wood: Back and rim made of figured curly maple; fine spruce top; mahogany neck.

Finish and Decorations: Beautiful pearloid fingerboard and peghead inlaid with rosewood and pearl designs; shaded chocolate brown finish with golden sunburst on top, rim and back; white ivoroid binding on fingerboard and top and bottom of rim; white ivoroid around soundhole.

Fittings: Inlaid fingerrest; adjustable bridge; nickel plated machine heads and tailpiece.

CASES

For A-C, A-50 Models

No. 102 Utility \$5.50
No. 362 Faultless \$12.00

New Design
The A-50 now has the "f" soundholes at no additional price.



Style A-50 Mandolin **\$50.00**

FEATURES

Wood: Maple back and rim; spruce top; mahogany neck with rosewood fingerboard.

Finish and Decorations: Dark red mahogany finish with golden sunburst on top; top and bottom of rim bound with white ivoroid; pearl position dots in fingerboard and pearl inlay in peghead; ivoroid side position dots.

Fittings: Adjustable bridge; elevated fingerrest; nickel plated machine heads and tailpiece.



STYLE A-1 MANDOLIN

(Illustrated Below)

\$35.00

CASES

No. 102 Utility \$5.50; No. 362 Faultless \$12.00

FEATURES

Wood: Spruce top; maple back and rim; mahogany neck; rosewood fingerboard.

Finish and Decorations: Rich, brown mahogany with sunburst at bridge; white ivoroid binding on top and bottom of rim; pearl position dots.

Fittings: Elevated fingerrest; nickel plated machine heads and tailpiece; adjustable bridge.



Style A-00 Mandolin

(Illustrated Above)

\$25.00

CASES: No. 101 Challenge \$3.50; No. 102 Utility \$5.50.

FEATURES

Wood: Spruce top; maple back and rim; mahogany neck with rosewood fingerboard.

Finish and Decorations: Dark brown mahogany finish with sunburst at bridge; top of rim bound with white ivoroid; pearl position dots.

Fittings: Ebony offset bridge; nickel plated tailpiece; brass finish machine heads; elevated fingerrest.

GIBSON MANDOLAS

The Mandola fills a spot in music that no other instrument, regardless how closely it is allied, can fill—it has richness and mellowness, yet the tone is full, brilliant and powerful.

Tuned A D G C and the tenor voice of the mandolin family — it is very easy for a mandolin player to master the mandola for the first three strings are tuned just the same as on the mandolin. Slightly larger in size than the mandolin but same general type of construction.

MASTER MODEL

Style H-5

\$260.00

CASE

No. 388 Faultless \$17.00

The finest Mandola ever made—truly an artist's instrument. Just like the Master Model mandolin, style F-5, on page 48 except has larger body and longer fingerboard—body is one inch wider and two inches longer.

ARTIST MODEL

Style H-4

\$175.00

CASE

No. 388 Faultless \$17.00

The description of the Artist Model mandolin, style F-4, on page 53, fits this mandola perfectly with the exception of the longer neck and fingerboard and the body size is one inch wider and two inches longer.

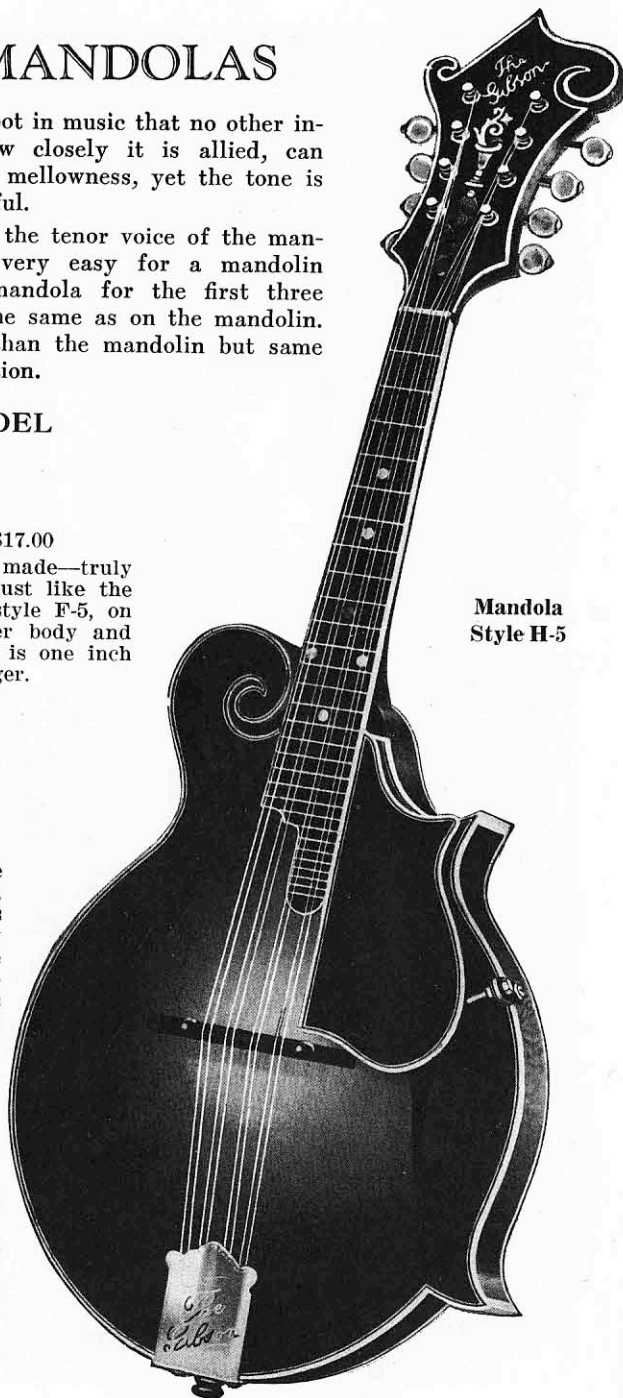
Style H-1

\$75.00

CASE

No. 378 Faultless \$12.50

An exceptionally reliable low priced Mandola of real Gibson quality — just like the mandolin style A-1 on page 57 in construction and design—finished with top in lustrous black ebony and neck, rim and back in deep chocolate brown.



Mandola
Style H-5

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

COMPARATIVE TUNING CHART

GIBSON MANDO-CELLOS

The unusual tonal quality of the Mando-cello is making it more and more popular—for both solo and orchestra playing. Tuned A D G C, eight strings and played with a pick—rich baritone voice.

MASTER MODEL

Style K-5 \$275.00

CASE: No. 515 Faultless \$27.00

All of the beauty and quality of the Master Model guitar style L-5 has been put into this mando-cello which accounts for its exceptional tone and power—has same specifications as style L-5 guitar on page 9 except for eight string mando-cello fingerboard, peghead and tailpiece.

ARTIST MODEL

Style K-4 \$200.00

CASE

No. 403 Faultless \$24.00

Similar to the style F-4 artist mandolin on page 53 except has larger body, 14" wide and 18¼" long, and regular 24¾" mando-cello scale fingerboard.

Style K-1 \$80.00

CASE: No. 394 Faultless \$21.00

Body size 14" wide and 18¼" long—24¾" scale fingerboard—designed and constructed same as style A-1 mandolin on page 57—top is finished in black ebony and neck, rim and back finished in dark chocolate brown.



Mando-Cello
Style K-5

GIBSON MANDO-BASS

The bass voice of the mandolin family—the Gibson mando-bass has that deep, booming militant tone that everyone loves in a bass—it forms the necessary background for any fretted instrument orchestra, is easy to learn and easy to play.

STYLE J MANDO-BASS

(Write for Price)

Back and rim of strong northern maple, top of selected spruce and mahogany neck — back and top carved and hand graduated — body specially braced to give maximum strength and increase tone and volume — top finished in black ebony and rim, back and neck in dark chocolate brown — four strings tuned G D A E.



HARP-GUITAR

\$300.00

CASE: No. 435 Faultless \$37.50

An unusual instrument with an unusual tone—combines the beauty of harp and guitar—similar in construction and finish to style L-4 guitar on page 14 but has larger body and 10 sub-bass strings—easily mastered and ideal for small combination playing where there is no piano or bass.

GIBSON UKULELES

The same high quality of materials and construction that has made Gibson guitars, mandolins and banjos famous, is incorporated in the Gibson ukuleles—tone, power and volume that is surprising from an instrument of this type—accuracy from the first fret to the last, making it possible to play melody as well as chords on a Gibson ukulele—finish and decorations that mark the Gibson ukulele as a thing of rich beauty.

Style Uke 3 \$20.00

CASE: No. 310 Faultless \$6.50

A ukulele the greatest artist is proud to own, yet one that is within the reach of many amateurs—made of selected mahogany finished in rich dark walnut, hand rubbed—top and bottom of rim bound with attractive black and white ivoroid—rosewood fingerboard bound with white ivoroid and inlaid with beautiful pearl designs — soundhole inlaid with colored marqueterie—strong friction pegs.



Style
Uke 3

Style Uke 2 \$15.00

CASES: No. 80 Canvas \$1.75;
No. 310 Faultless \$6.50

A fine example of Gibson quality — genuine mahogany wood finished in amber, hand rubbed natural mahogany — rosewood fingerboard — top and bottom of rim bound with white ivoroid—sound-hole decorated with attractive colored marqueterie—dependable friction pegs.



Style
Uke 2

Style Uke 1 \$10.00

CASES: No. 80 Canvas \$1.75; No. 310
Faultless \$6.50

A genuine Gibson ukulele at moderate price—mahogany finished in light amber—accurate rosewood fingerboard inlaid with pearl position dots—friction pegs.



Style
Uke 1

Tenor Ukulele Style TU \$30.00

CASE

No. 311 Faultless \$9.00

Similar to style Uke 2 in design and finish but body is 3" longer and 3" wider with fingerboard of corresponding length—this larger and deeper body gives the Tenor Ukulele unusual depth and richness.



Style
TU

GIBSON UKULELE BANJOS

The fact that many players do not expect a great amount of accuracy or tone in a ukulele banjo makes a Gibson stand out in great favor, for the Gibson ukulele banjos are just as accurate as Gibson banjos and the special construction gives a tone that is peppy and brilliant and at the same time sweet.

Style UB-4

\$45.00

CASE: No. 413 Faultless \$8.50

The de luxe of ukulele banjos—made of figured walnut beautifully finished in hand rubbed dark brown—metal parts gold plated—rosewood fingerboard inlaid with pearl designs—8 inch rim with professional extension resonator—bound on bottom with white ivoroid—finest friction pegs—selected head.

Style UB-3

\$30.00

CASE: No. 413 Faultless \$8.50

Professional extension resonator—bound on bottom with white ivoroid—8 inch rim and selected head—made of northern maple with antique mahogany finish—rosewood fingerboard with inlays of pearl dots—nickel plated metal parts—strong friction pegs.

Style UB-2

\$18.00

CASE: No. 95 Canvas \$2.00

Northern maple finished in antique mahogany—8 inch rim with special amplifying resonator—inlaid with white and black ivoroid rings and bound with white ivoroid—good head and dependable friction pegs—rosewood fingerboard with pearl position dots.

Style UB-1

\$10.00

CASE: No. 90 Canvas \$1.75

A beautiful toned and absolutely accurate ukulele banjo that any player can own—genuine Gibson quality—6 inch rim—amplifying resonator—northern maple with rosewood fingerboard—light mahogany finish—pearl position marks—friction pegs.



Style
UB-4



Style
UB-3



Style
UB-2



Style
UB-1

Gibson

ACCESSORIES

THE same assurance of quality and dependability that has made Gibson instruments famous will be found in Gibson Accessories—all Gibson picks, bridges, strings, heads and other supplies are built to give players the maximum in improved tone, more accuracy, greater playing ease and longer wear.

Gibson Accessories are made to be used on practically every make of instrument—they will bring out the best that is in a fine instrument and add greater satisfaction to a cheaper instrument.

WHEN ORDERING

In ordering Gibson Accessories, you can help us to give you better service by following these suggestions:

1. Order by Catalog number, name and price.
2. When ordering any supply that is not clearly described by catalog number and price, give all the information you can—if necessary, draw a diagram showing location of part. When ordering such supplies for a Gibson instrument, give the serial number of the instrument if possible.
3. Send orders on Gibson order blanks or plain sheet of paper and be sure your name and address is printed plainly.

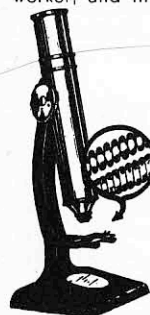
MONA-STEEL STRINGS

Gibson Mona-Steel Strings have rapidly become one of the world's fastest selling strings—and their popularity is soaring higher and higher—one player is telling another of the better tone, greater volume, more accuracy and better wear he is getting when he uses Gibson Mona-Steel Strings!

The reason—finer materials are used, each string is hand made by an expert worker, and the strict Gibson standards of quality.

THE MICROSCOPE SHOWS WHY GIBSON STRINGS ARE BETTER

Look at two strings—a Gibson and another make—through a microscope, they look like huge cables! Notice that when equal tension is applied, the wrapping on one string stays intact while the other loosens and pulls apart—perhaps not even a thousandth part of an inch, but enough to cause the string to buzz and to lose its tone and accuracy. The Mona-Steel String remains tightly wound—the result of hand made strings.



Manufactured and Guaranteed By
GIBSON, INC., Kalamazoo, Michigan

GIBSON MONA-STEEL STRINGS

GUITAR—Ball Ends		Doz.	Gross	Gross Prices Apply on
232	E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
233	B or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
234	B or 2nd, wound on steel.....	1.70	17.00	1/3 Gross
239	G or 3rd, silvered steel.....	1.20	12.00	1/2 Gross
235	G or 3rd, wound on steel.....	1.80	18.00	1/3 Gross
236	D or 4th, wound on steel.....	1.90	19.00	1/3 Gross
237	A or 5th, wound on steel.....	2.50	25.00	1/3 Gross
238	E or 6th, wound on steel.....	3.40	34.00	1/3 Gross
		Per Set	Doz. Sets	
240	Set of Guitar, plain second.....	\$1.20	\$12.00	
241	Set of Guitar, wound second.....	1.25	12.50	

GUITAR—JUMBO HEAVY GAUGE—Ball Ends

2320	E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
2330	B or 2nd, silvered steel.....	1.25	12.50	1/2 Gross
2340	B or 2nd, wound on steel.....	1.70	17.00	1/3 Gross
2350	G or 3rd, wound on steel.....	1.90	19.00	1/3 Gross
2360	D or 4th, wound on steel.....	2.00	20.00	1/3 Gross
2370	A or 5th, wound on steel.....	2.60	26.00	1/3 Gross
2380	E or 6th, wound on steel.....	3.50	35.00	1/3 Gross
		Per Set	Doz. Sets	
2385	Set of Guitar, plain second.....	\$1.35	\$13.50	
2386	Set of Guitar, wound second.....	1.40	14.00	

AUDITORIUM SIZE GUITAR STRINGS

42" Long—Add 10% to regular Guitar String prices

GUITAR—GUT AND COMPOUND—Loop Ends

281	E or 1st, trued gut.....	\$5.40		
283	B or 2nd, trued gut.....	5.76		
285	G or 3rd, trued gut.....	6.48		
287	G or 3rd, wound on silk.....	2.65	26.50	1/3 Gross
289	D or 4th, wound on silk.....	3.35	33.50	1/3 Gross
291	A or 5th, wound on silk.....	3.65	36.50	1/3 Gross
293	E or 6th, wound on silk.....	4.50	45.00	1/3 Gross
280	E or 1st, silvered steel.....	1.20	12.00	1/2 Gross
282	B or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
284	B or 2nd, wound on silk and steel.....	2.10	21.00	1/3 Gross
286	G or 3rd, wound on silk and steel.....	2.35	23.50	1/3 Gross
288	D or 4th, wound on silk and steel.....	2.90	29.00	1/3 Gross
290	A or 5th, wound on silk and steel.....	3.40	34.00	1/3 Gross
292	E or 6th, wound on silk and steel.....	3.90	39.00	1/3 Gross

HAWAIIAN GUITAR—HEAVY GAUGE—Ball Ends

242	E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
243	C# or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
244	A or 3rd, silvered steel.....	1.25	12.50	1/2 Gross
249	A or 3rd, wound on steel.....	1.80	18.00	1/3 Gross
245	E or 4th, wound on steel.....	2.00	20.00	1/3 Gross
246	A or 5th, wound on steel.....	2.60	26.00	1/3 Gross
247	E or 6th, wound on steel.....	3.50	35.00	1/3 Gross
		Per Set	Doz. Sets	
248	Set of Hawaiian Guitar, plain third.....	\$1.20	\$12.00	

GIBSON MONA-STEEL STRINGS

ROY SMECK HAWAIIAN STRINGS—Ball Ends—		Doz.	Gross	Gross Prices Apply on
842	E or 1st, silvered steel.....	\$1.00	\$10.00	1/2 Gross
843	C# or 2nd, silvered steel.....	1.10	11.00	1/2 Gross
844	A or 3rd, wound on steel.....	1.70	17.00	1/3 Gross
845	E or 4th, wound on steel.....	1.80	18.00	1/3 Gross
846	A or 5th, wound on steel.....	2.30	23.00	1/3 Gross
847	E or 6th, wound on steel.....	3.10	31.00	1/3 Gross
		Per Set	Doz. Sets	
848	Set of Hawaiian Guitar, wound third.....	\$1.00	\$10.00	

E-7TH TUNING HAWAIIAN GUITAR

Are listed under polished strings.

TENOR GUITAR—Ball Ends

Can be used on Tenor Banjo Where Ball Ends Are Desired.

455	A or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
456	D or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
457	G or 3rd, wound on steel.....	1.80	18.00	1/3 Gross
458	C or 4th, wound on steel.....	2.00	20.00	1/3 Gross
		Per Set	Doz. Sets	
459	Set of Tenor Guitar.....	\$.60	\$ 6.00	

PLECTRUM GUITAR—Ball Ends

Can be used on Plectrum and 5 String Banjos Where Ball Ends Are Desired.

465	D or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
466	B or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
467	G or 3rd, wound on steel.....	1.80	18.00	1/3 Gross
468	C or 4th, wound on steel.....	2.00	20.00	1/3 Gross
469	G or 5th, silvered steel.....	1.20	12.00	1/2 Gross
		Per Set	Doz. Sets	
470	Set of Plectrum Guitar or Plectrum Banjo (4) Strings....	\$.60	\$ 6.00	
471	Set of 5 String Banjo.....	.70	7.00	

GUITAR BANJO—Loop Ends

350	E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
351	B or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
352	G or 3rd, wound on steel.....	1.80	18.00	1/3 Gross
353	D or 4th, wound on steel.....	1.90	19.00	1/3 Gross
354	A or 5th, wound on steel.....	2.50	25.00	1/3 Gross
355	E or 6th, wound on steel.....	3.40	34.00	1/3 Gross
		Per Set	Doz. Sets	
357	Set of Guitar Banjo.....	\$1.20	\$12.00	

TENOR BANJO—Loop Ends

545	A or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
546	D or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
547	G or 3rd, wound on steel.....	1.80	18.00	1/3 Gross
548	C or 4th, wound on steel.....	2.00	20.00	1/3 Gross
		Per Set	Doz. Sets	
549	Set of Tenor Banjo.....	\$.60	\$ 6.00	

GIBSON MONA-STEEL STRINGS

PLECTRUM AND 5 STRING BANJO—Loop Ends

	Doz.	Gross	Apply on
565 D or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
566 B or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
572 G or 3rd, silvered steel.....	1.20	12.00	1/2 Gross
567 G or 3rd, wound on steel.....	1.80	18.00	1/3 Gross
568 C or 4th, wound on steel.....	2.00	20.00	1/3 Gross
569 G or 5th, silvered steel.....	1.20	12.00	1/2 Gross
	Per Set	Doz. Sets	
570 Set of Plectrum Banjo, plain third.....	\$.60	\$ 6.00	
574 Set of Plectrum Banjo, wound third.....	.65	6.50	
573 Set of 5 String Banjo, plain third.....	.70	7.00	
571 Set of 5 String Banjo, wound third.....	.75	7.50	

MANDOLIN-BANJO—Loop Ends

180 E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
181 A or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
182 D or 3rd, wound on steel.....	1.60	16.00	1/3 Gross
183 G or 4th, wound on steel.....	1.90	19.00	1/3 Gross
	Per Set	Doz. Sets	
184 Set of Mandolin Banjo (8) strings.....	\$1.10	\$11.00	

MANDOLIN—Loop Ends

157 E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
158 A or 2nd, silvered steel.....	1.20	12.00	1/2 Gross
159 D or 3rd, wound on steel.....	1.60	16.00	1/3 Gross
160 G or 4th, wound on steel.....	1.90	19.00	1/3 Gross
	Per Set	Doz. Sets	
161 Set of Mandolin (8) strings.....	\$1.10	\$11.00	

MANDOLA—Loop Ends

193 A or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross
195 D or 2nd, wound on steel.....	1.70	17.00	1/3 Gross
196 G or 3rd, wound on steel.....	2.20	22.00	1/3 Gross
197 C or 4th, wound on steel.....	2.50	25.00	1/3 Gross
	Per Set	Doz. Sets	
198 Set of Mandola (8) Strings.....	\$1.50	\$15.00	

MANDO-CELLO AND CELLO-BANJO—Loop Ends

203 A or 1st, wound on steel.....	\$1.80	\$18.00	1/3 Gross
204 D or 2nd, wound on steel.....	2.80	28.00	1/3 Gross
205 G or 3rd, wound on steel.....	3.50	35.00	1/3 Gross
206 C or 4th, wound on steel.....	4.80	48.00	1/3 Gross
	Per Set	Doz. Sets	
207 Set of Mando-Cello (8) Strings.....	\$2.30	\$23.00	
201 Set of Cello-Banjo (4) Strings.....	1.15	11.50	

GUT UKULELE, UKE-BANJO and TENOR UKE—Hand Trued—Ball Ends

575 B or 1st, trued gut.....	\$2.10	\$21.00	1/3 Gross
576 F# or 2nd, trued gut.....	3.00	30.00	1/3 Gross
577 D or 3rd, wound on silk.....	1.80	18.00	1/3 Gross
574 D or 3rd, trued gut.....	3.00	30.00	1/3 Gross
578 A or 4th, trued gut.....	2.10	21.00	1/3 Gross
	Per Set	Doz. Sets	
579 Set of Ukulele, wound third.....	\$.75	\$ 7.50	
550 Set of Ukulele, all gut.....	.85	8.50	

GIBSON MONA-STEEL STRINGS

STEEL UKULELE, UKE-BANJO and TENOR UKE—Ball Ends

	Doz.	Gross	Apply on
580 B or 1st, silvered steel.....	\$1.10	\$11.00	1/3 Gross
581 F# or 2nd, wound on steel.....	1.60	16.00	1/3 Gross
582 D or 3rd, wound on steel.....	1.60	16.00	1/3 Gross
587 D or 3rd, wound on silk.....	1.80	18.00	1/3 Gross
583 A or 4th, silvered steel.....	1.10	11.00	1/3 Gross
	Per Set	Doz. Sets	
584 Set of 4 Strings (wound on steel third).....	\$.50	\$ 5.00	
585 Set of 4 Strings (wound on silk third).....	.60	6.00	

MANDO-BASS (42" Scale)—Loop Ends

	Each	Doz.
269 G or 1st, copper wound on steel.....	.80	\$ 8.00
270 D or 2nd, copper wound on steel.....	.90	9.00
271 A or 3rd, copper wound on steel.....	1.00	10.00
272 E or 4th, copper wound on steel.....	1.10	11.00

STEEL VIOLIN STRINGS

	Doz.	Gross	
360 E or 1st, silvered steel—Ball end.....	\$1.00	\$10.00	1/2 Gross
380 E or 1st, silvered steel—Loop end.....	1.00	10.00	1/2 Gross
362 A or 2nd, silvered steel—Ball end.....	1.10	11.00	1/2 Gross
381 D or 3rd, silvered steel—Ball end.....	1.10	11.00	1/2 Gross
364 D or 3rd, wound on steel—Ball end.....	1.50	15.00	1/3 Gross
368 G or 4th, wound on steel—Ball end.....	1.60	16.00	1/3 Gross
	Per Set	Doz. Sets	
385 Set of Violin (380, 362, 364, 368).....	\$.50	\$ 5.00	

GUT VIOLIN STRINGS

380 E or 1st, silvered steel—Loop end.....	\$1.00	\$10.00	1/2 Gross
361 A or 2nd, trued gut.....	2.25	22.50	1/3 Gross
363 D or 3rd, trued gut.....	2.75	27.50	1/3 Gross
366 D or 3rd, aluminum wound on gut.....	6.00	60.00	1/3 Gross
365 G or 4th, copper wound on gut.....	2.75	27.50	1/3 Gross
367 G or 4th, sterling silver wound on gut.....	9.00	90.00	1/3 Gross

HARP GUITAR SUB BASS—Ball Ends

	Each	Doz.
250 G sharp or 1st, silver wound.....	\$.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 C 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	

GIBSON MONA-STEEL STRINGS

HAND-POLISHED STRINGS

GUITAR—POLISHED—Ball Ends		Doz.	Gross	Apply on
0232 E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross	
0233 B or 2nd, silvered steel.....	1.20	12.00	1/2 Gross	
0234 B or 2nd, wound on steel.....	2.75	27.50	1/3 Gross	
0235 G or 3rd, wound on steel.....	2.90	29.00	1/3 Gross	
0236 D or 4th, wound on steel.....	3.05	30.50	1/3 Gross	
0237 A or 5th, wound on steel.....	4.00	40.00	1/3 Gross	
0238 E or 6th, wound on steel.....	5.45	54.50	1/3 Gross	
	Per Set	Doz. Sets		
0240 Set of Guitar, plain second.....	\$1.50	\$15.00		
0241 Set of Guitar, wound second.....	1.65	16.50		
HAWAIIAN GUITAR—HEAVY GAUGE—POLISHED—Ball Ends		Doz.	Gross	Apply on
0242 E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross	
0243 C# or 2nd, silvered steel.....	1.20	12.00	1/2 Gross	
0244 A or 3rd, silvered steel.....	1.25	12.50	1/2 Gross	
0249 A or 3rd, wound on steel.....	2.90	29.00	1/3 Gross	
0245 E or 4th, wound on steel.....	3.05	30.50	1/3 Gross	
0246 A or 5th, wound on steel.....	4.00	40.00	1/3 Gross	
0247 E or 6th, wound on steel.....	5.65	56.50	1/3 Gross	
	Per Set	Doz. Sets		
0248 Set of Hawaiian Guitar, plain third.....	\$1.50	\$15.00		
HAWAIIAN GUITAR—E-7TH TUNING—POLISHED—Ball Ends		Doz.	Gross	Apply on
0942 E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross	
0943 B or 2nd, silvered steel.....	1.20	12.00	1/2 Gross	
0944 G# or 3rd, silvered steel.....	1.25	12.50	1/2 Gross	
0945 E or 4th, wound on steel.....	3.05	30.50	1/3 Gross	
0946 D or 5th, wound on steel.....	4.00	40.00	1/3 Gross	
0947 E or 6th, wound on steel.....	5.65	56.50	1/3 Gross	
	Per Set	Doz. Sets		
0948 Set of E-7th tuning.....	\$1.50	\$15.00		
TENOR BANJO—POLISHED—Loop Ends		Doz.	Gross	Apply on
0545 A or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross	
0546 D or 2nd, silvered steel.....	1.20	12.00	1/2 Gross	
0547 G or 3rd, wound on steel.....	2.90	29.00	1/3 Gross	
0548 C or 4th, wound on steel.....	3.20	32.00	1/3 Gross	
	Per Set	Doz. Sets		
0549 Set of Tenor Banjo.....	\$.90	\$ 9.00		
PLECTRUM AND 5 STRING BANJO—POLISHED—Loop Ends		Doz.	Gross	Apply on
0565 D or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross	
0566 B or 2nd, silvered steel.....	1.20	12.00	1/2 Gross	
0572 G or 3rd, silvered steel.....	1.20	12.00	1/2 Gross	
0567 G or 3rd, wound on steel.....	2.90	29.00	1/3 Gross	
0568 C or 4th, wound on steel.....	3.20	32.00	1/3 Gross	
0569 G or 5th, silvered steel.....	1.20	12.00	1/2 Gross	
	Per Set	Doz. Sets		
0570 Set of Plectrum Banjo, plain third.....	\$.90	\$ 9.00		
0574 Set of Plectrum Banjo, wound third.....	.95	9.50		
0571 Set of 5 String Banjo, plain third.....	1.00	10.00		
0573 Set of 5 String Banjo, wound third.....	1.05	10.50		

GIBSON MONA-STEEL STRINGS

MANDOLIN AND MANDOLIN BANJO—POLISHED—Loop Ends		Doz.	Gross	Apply on
0157 E or 1st, silvered steel.....	\$1.20	\$12.00	1/2 Gross	
0158 A or 2nd, silvered steel.....	1.20	12.00	1/2 Gross	
0159 D or 3rd, wound on steel.....	2.60	26.00	1/3 Gross	
0160 G or 4th, wound on steel.....	3.05	30.50	1/3 Gross	
	Per Set	Doz. Sets		
0161 Set of Mandolin and Mandolin Banjo (8) Strings.....	\$1.50	\$15.00		

GIBSON BRONZE STRINGS

GUITAR—Ball Ends		Doz.	Gross	Apply on
132 E or 1st, silvered steel.....	\$1.00	\$10.00	1/2 Gross	
133 B or 2nd, silvered steel.....	1.00	10.00	1/2 Gross	
134 B or 2nd, wound on steel.....	1.50	15.00	1/3 Gross	
135 G or 3rd, wound on steel.....	1.60	16.00	1/3 Gross	
136 D or 4th, wound on steel.....	1.70	17.00	1/3 Gross	
137 A or 5th, wound on steel.....	2.20	22.00	1/3 Gross	
138 E or 6th, wound on steel.....	3.00	30.00	1/3 Gross	
	Per Set	Doz. Sets		
140 Set of Guitar, plain second.....	\$1.00	\$10.00		
141 Set of Guitar, wound second.....	1.10	11.00		
HAWAIIAN GUITAR—HEAVY GAUGE—Ball Ends		Doz.	Gross	Apply on
142 E or 1st, silvered steel.....	\$1.00	\$10.00	1/2 Gross	
143 C# or 2nd, silvered steel.....	1.10	11.00	1/2 Gross	
144 A or 3rd, silvered steel.....	1.20	12.00	1/2 Gross	
149 A or 3rd, wound on steel.....	1.70	17.00	1/3 Gross	
145 E or 4th, wound on steel.....	1.80	18.00	1/3 Gross	
146 A or 5th, wound on steel.....	2.30	23.00	1/3 Gross	
147 E or 6th, wound on steel.....	3.10	31.00	1/3 Gross	
	Per Set	Doz. Sets		
148 Set of Hawaiian Guitar, plain third.....	\$1.00	\$10.00		
TENOR GUITAR—Ball Ends		Doz.	Gross	Apply on
655 A or 1st, silvered steel.....	\$1.00	\$10.00	1/2 Gross	
656 D or 2nd, silvered steel.....	1.00	10.00	1/2 Gross	
657 G or 3rd, wound on steel.....	1.60	16.00	1/3 Gross	
658 C or 4th, wound on steel.....	1.80	18.00	1/3 Gross	
	Per Set	Doz. Sets		
659 Set of Tenor Guitar.....	\$.50	\$ 5.00		
MANDOLIN AND MANDOLIN BANJO—Loop Ends		Doz.	Gross	Apply on
757 E or 1st, silvered steel.....	\$1.00	\$10.00	1/2 Gross	
758 A or 2nd, silvered steel.....	1.00	10.00	1/2 Gross	
759 D or 3rd, wound on steel.....	1.40	14.00	1/3 Gross	
760 G or 4th, wound on steel.....	1.70	17.00	1/3 Gross	
	Per Set	Doz. Sets		
761 Set of Mandolin and Mandolin Banjo, (8) strings.....	\$.90	\$ 9.00		
TENOR BANJO—Loop Ends		Doz.	Gross	Apply on
745 A or 1st, silvered steel.....	\$1.00	\$10.00	1/2 Gross	
746 D or 2nd, silvered steel.....	1.00	10.00	1/2 Gross	
747 G or 3rd, wound on steel.....	1.60	16.00	1/3 Gross	
748 C or 4th, wound on steel.....	1.80	18.00	1/3 Gross	
	Per Set	Doz. Sets		
749 Set of Tenor Banjo.....	\$.50	\$ 5.00		

GIBSON MONA-STEEL STRINGS

PLECTRUM AND 5 STRING BANJO—Loop Ends		Doz.	Gross	Gross Prices Apply on
165	D or 1st, silvered steel.....	\$1.00	\$10.00	1/2 Gross
166	B or 2nd, silvered steel.....	1.00	10.00	1/2 Gross
172	G or 3rd, silvered steel.....	1.00	10.00	1/2 Gross
167	G or 3rd, wound on steel.....	1.60	16.00	1/3 Gross
168	C or 4th, wound on steel.....	1.80	18.00	1/3 Gross
169	G or 5th, silvered steel.....	1.00	10.00	1/2 Gross
		Per Set	Doz. Sets	
170	Set of Plectrum Banjo, plain third.....	\$.50	\$ 5.00	
174	Set of Plectrum Banjo, wound third.....	.55	5.50	
171	Set of Five String Banjo, plain third.....	.60	6.00	
173	Set of Five String Banjo, wound third.....	.65	6.50	

GIBSON PICKS

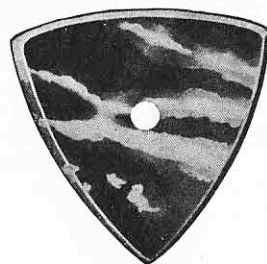
ALL ILLUSTRATIONS ACTUAL SIZE

Gibson picks are furnished in a large variety of sizes for all types of playing—most sizes are made in three weights, light, medium and heavy, and two colors, brown tortoise and ivory.

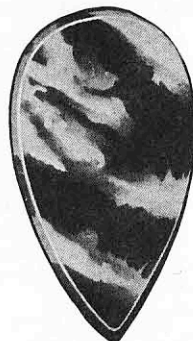
The proper choice of a pick is often the secret to good playing—not only does a well made pick allow faster and smoother playing, but also saves string breakage.



No. 70 Brown
Celluloid tortoise, bevelled edges. Brown color only. Medium or heavy.
Doz. \$.70; Gross \$7.00



No. 73 Brown
No. 73 1/2 Ivory
Celluloid tortoise, bevelled edges, hole in center. Light, medium, or heavy.
Doz. \$.70; Gross \$7.00



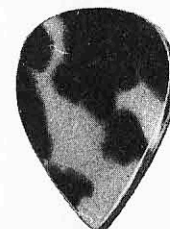
No. 72 Brown
Celluloid tortoise, bevelled edges. Brown color only. Medium or heavy.
Doz. \$.70; Gross \$7.00

— 70 —

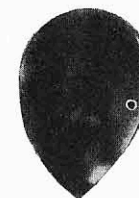
GENUINE TORTOISE SHELL



No. 309
\$2.40 per Doz.



No. 316
\$2.00 per Doz.



No. 315
\$1.25 per Doz.

Three sizes—assorted weights. Genuine tortoise shell imported from France. Smooth bevel.



No. 170 Brown
No. 170 1/2 Ivory
Celluloid tortoise; corrugated grip; bevelled edges. Light, medium, or heavy.
Doz. \$.40; Gross \$4.00



No. 169 Brown
No. 169 1/2 Ivory
Celluloid tortoise; bevelled edges; light, medium, or heavy.
Doz. \$.30; Gross \$3.00



No. 357 Brown
No. 357 1/2 Ivory
Celluloid tortoise, bevelled edges, cork grip. Light, medium, or heavy.
Doz. \$.50; Gross \$5.00



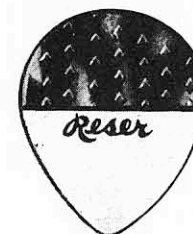
No. 63 Brown
No. 63 1/2 Ivory
Celluloid tortoise, bevelled edges, light, medium or heavy.
Doz. \$.30; Gross \$3.00



No. 71 Brown
No. 71 1/2 Ivory
Celluloid tortoise, bevelled edges. Light, medium, or heavy.
Doz. \$.50; Gross \$5.00



No. 50 Brown
No. 50 1/2 Ivory
New Gibson design. Celluloid tortoise, bevelled edges. Light, medium, or heavy.
Doz. \$.50; Gross \$5.00



No. 81-R White
Harry Reser Pick
White celluloid tortoise with laminated brown corrugated grip. Light or medium.
Doz. \$1.50; Gross \$15.00

No. 356—Leather, Mando Bass Pick, oval shape, bevelled, each.....\$.10

Gibson Picks Continued on Next Page

— 71 —



No. 360 Brown
No. 360½ Ivory
Celluloid tortoise, bevelled edges, cork grip. Light, medium, or heavy.
Doz. \$1.20; Gross \$12.00



No. 52 Brown
No. 52½ Ivory
New Gibson design. Celluloid tortoise, bevelled edges. Light, medium, or heavy.
Doz. \$.60; Gross \$6.00



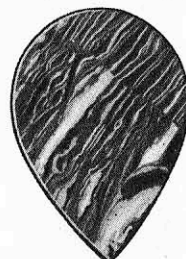
No. 80-L Brown
Eddie Lang Pick
Brown celluloid tortoise with laminated white corrugated grip. Medium or heavy.
Doz. \$1.50; Gross \$15.00



No. 60 Brown
No. 60½ Ivory
Celluloid tortoise; bevelled edges; light, medium, or heavy.
Doz. \$.40; Gross \$4.00



No. 61 Brown
Celluloid tortoise, bevelled edges, rubber grips. Light, medium, or heavy.
Doz. \$.80; Gross \$8.00



No. 20 Assorted Colors
Assorted colors. Attractive vari-colored celluloid, polished; not bevelled; a high grade 5c pick; light weight only.
Doz. \$.25; Gross \$2.50



No. 77 Brown
No. 77½ Ivory
Corrugated grip, celluloid tortoise, bevelled edges. Light, medium, or heavy.
Doz. \$.70; Gross \$7.00



No. 74 Brown
No. 74½ Ivory
Celluloid tortoise, bevelled edges, hand polished. Light, medium or heavy.
Doz. \$.60; Gross \$6.00
No. 74-D
De Luxe Pick
Extra heavy brown celluloid tortoise; same shape and size as No. 74.
Doz. \$1.20; Gross \$12.00



No. 76 Assorted Colors
Genuine Gallolith, assorted colors, bevelled edges, extra heavy.
Doz. \$1.50; Gross \$15.00

UKULELE AND UKE BANJO PICKS—

No. 85 White
Stiff white felt.
Doz. \$1.00; Gross \$10.00

No. 86 Green
Oval medium green felt.
Doz. \$.60; Gross \$6.00

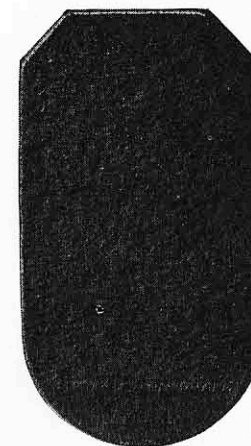
No. 87 Green
Square medium green felt.
Doz. \$1.50; Gross \$15.00



No. 85

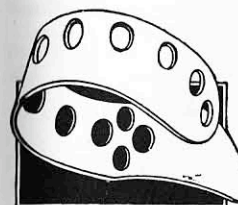


No. 86



No. 87

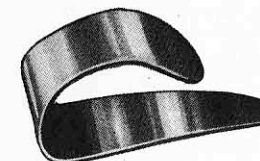
THUMB PICKS—



No. 96



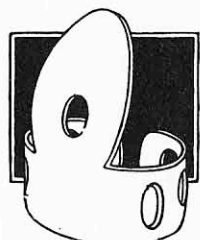
No. 88



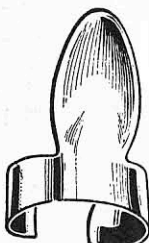
No. 91

	Doz.	Gross
No. 96 Professional model of finest nickel silver spring steel; perforated to prevent perspiration and irritation; won't slip; medium size.....	\$1.50	\$15.00
No. 88 Celluloid; assorted colors: Red, Green, Yellow, Black and White, Blue, and Ivory. Two of each color are included in dozen orders, medium large size .....	.80	8.00
No. 89 Same as No. 88, except small size.....	.70	7.00
No. 90 Ivory grain celluloid guitar thumb pick, large size, heavy; same shape as No. 88 .....	.80	8.00
No. 80 Same as No. 90, except small size.....	.70	7.00
No. 95 Brown celluloid tortoise thumb pick, large size, heavy; same shape as No. 88 .....	.80	8.00
No. 81 Same as No. 95, except small size.....	.70	7.00
No. 91 Fine quality polished steel guitar thumb pick.....	.50	5.00
No. 94 Good quality celluloid guitar thumb pick; medium large size; assorted colors .....	.60	6.00

FINGER PICKS—



No. 93



No. 92



No. 97

	Doz.	Gross
No. 93 Professional model of finest nickel silver spring steel; perforated to prevent perspiration and irritation; cannot slip.....	1.50	\$15.00
No. 92 Fine quality polished spring steel finger pick; easily adjusted to any finger.....	.50	5.00
No. 97 Brown celluloid finger pick; special design to fit finger perfectly for faster playing	1.20	12.00

ADJUSTERS—



No. 667



No. 666

No.	Each	Dozen
666 "Perfect" guitar string adjuster to fit over nut of any guitar to convert it into a Hawaiian guitar—very practical .....	.50	\$ 6.00
667 Gibson steel string adjuster nut; nickel plated.....	.25	3.00

HAWAIIAN LEIS—

600 Colorful Leis attractively made of silky crepe paper; 36 inches long, one inch in diameter; assorted colors.....	.35	3.50
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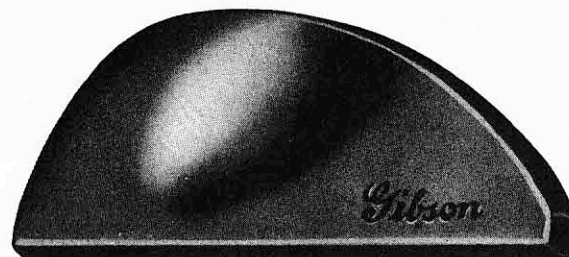
HAWAIIAN STEELS

Designed and manufactured by Gibson to make faster, easier and more accurate playing. Balance, shape and weight have all been worked out perfectly. Produce finest smooth, mellow tone; no rasping nor metallic vibrations. Cuts actual size.



No. 651 HAWAIIAN MOON—A new professional model of one piece high test bronze; eliminates contact of fingers with strings when desired; balanced and shaped to fit hand. Size: 3-7/16" x 1-1/4" x 3/8". Complete with attractive leather case.

Each, \$1.00; Dozen, \$12.00



No. 650 HILO BEACH—In this model has been built the need of steel guitarists for the finest results, embodied with comfort. Greatest weight is over bass strings and bottom is oval, not round—prevents scraping and distortion. Made of high test bronze. Size: 3-7/16" x 1-5/16" x 3/8". Complete with attractive leather case.

Each, \$1.00; Dozen, \$12.00



No. 659—A double groove steel designed for utility and ease of execution; this type of steel, of increasing popularity, has been greatly improved by Gibson. Size: 3" x 1-1/8" x 1/4". Complete in leather case.

Each, \$.75; Dozen \$9.00



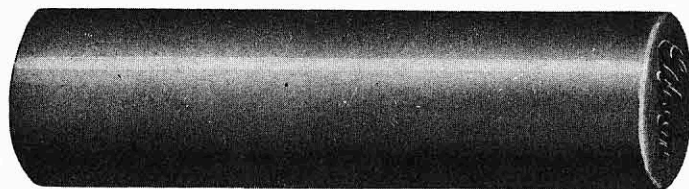
No. 654—Waverly steel with corrugated sides and rounded edges; a very popular steel. Size: 3-1/4" x 1-1/4" x 5/16".

Each, \$.50; Dozen, \$5.50

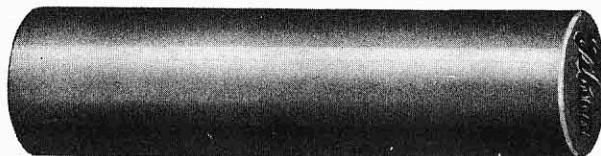


No. 655—Very fine moderate priced hardened steel; light weight with rounded edges. Nickel plated. Size: 3-1/8" x 1" x 1/4".

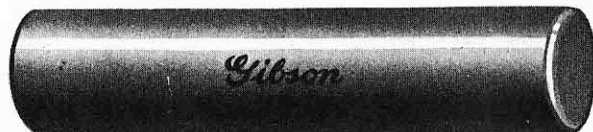
Each, \$.25; Dozen, \$3.00



No. 657—Round model polished chromium. Used extensively by professional players as it permits more freedom in executing difficult slurs, pivots and back slants. Size: 3" x 7/8". Complete in leather case. Each, \$.75; Dozen, \$9.00

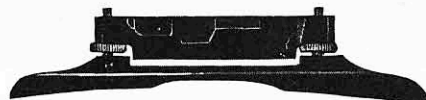


No. 658—Round style; medium size. Size: 2-7/8" x 3/4". Each, \$.50; Dozen, \$6.00



No. 656—Round style; small size. Size: 2-7/8" x 5/8". Each, \$.50; Dozen, \$6.00

GUITAR BRIDGES—Adjustable—



No. 523

No.	Each
523 For L-5 model; complete adjustable bridge; 1-1/8 inch high.....	\$1.75
523-A Ebony saddle for No. 523.....	.85
523-B Ebony base, with thumb screws and studs for No. 523.....	.90
524 For L-4, L-3 models where the neck joins the body at 12th fret; 1-1/8 inch high.	1.75
524-A Ebony saddle for No. 524.....	.85
524-B Ebony base, with thumb screws and studs for No. 524.....	.90
525 For L-50, L-75, L-3, L-7, L-10, L-12, L-5 models where neck joins body at 14th fret; 13/16 inch high.....	1.50
525-A Ebony saddle for No. 525.....	.70
525-B Ebony base, with thumb screws and studs for No. 525.....	.80

GUITAR BRIDGES—Non-Adjustable—



No. 470

No.	Each
470 For flat top guitar, all models and makes; polished rosewood with offset bone saddle	\$.50
475 New design which eliminates bridge pins and holes in top of guitar; for all flat top styles, all models and makes; genuine rosewood with bone saddle; decorated with pearl	1.00
470-A Bone saddle to fit either No. 470 or No. 475; unnotched.....	.20
473 For Tenor and Plectrum guitars, all models and makes; polished rosewood with offset bone saddle; same shape as No. 470.....	.40
473-A Bone saddle to fit No. 473; unnotched.....	.20

(Please mention model of instrument when ordering.)

MANDOLIN, MANDOLA AND MANDO-CELLO BRIDGES—Adjustable—



No. 520

No.	Each
520 To fit all makes of arched top mandolins; ebony offset saddle.....	\$1.00
520-A Ebony offset saddle for No. 520.....	.50
520-B Ebony base with thumb screws and studs for 520.....	.50
521 For all Mandolas; ebony with offset saddle; same shape as No. 520.....	1.65
521-A Offset saddle for No. 521.....	.75
521-B Ebony base with thumb screws and studs for No. 521.....	.90
522 For all Mando-Cellos; ebony with offset saddle; same shape as No. 520.....	2.00
522-A Offset saddle for No. 522.....	1.00
522-B Ebony base, studs and thumb screws for No. 522.....	1.00

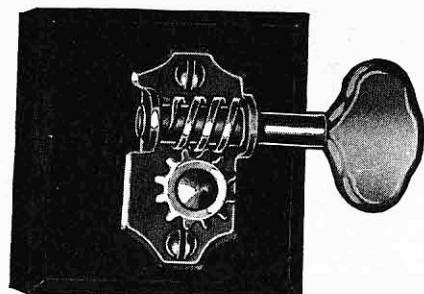
MANDOLIN, MANDO-BASS AND HARP-GUITAR BRIDGES—

Non-Adjustable—

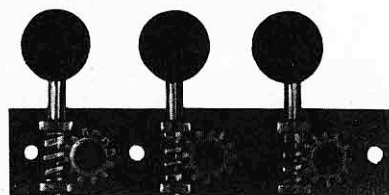
526 Solid ebony to fit all mandolins.....	.25
464 Mando-Bass; maple base with removable ebony saddle.....	2.75
464-S Ebony string saddle for No. 464; one for each string.....	.15
464-B Maple base for No. 464	2.50
466 Harp-Guitar (Sub bass only); maple base; ebony saddle.....	1.50

(Note: Use No. 523 Adjustable bridge with No. 466.)

MACHINE HEADS—



No. 98



No. G-0

GUITAR MACHINE HEADS—

No.		Per Side	Per Pair
G-0	To fit all guitars; steel back; brass fittings; black buttons.....	.45	\$.80
G-11	To fit all guitars; brass; white buttons.....	.50	.90
314	To fit all guitars; nickel plated with white buttons.....	.55	1.00
312	To fit all guitars; nickel plated and engraved with white buttons.....	1.50	2.75
297	To fit all guitars; gold plated; hand engraved; pearl buttons.....	10.00	18.00
290	Harp Guitar, sub bass peg, each.....	.50	
291	Harp Guitar, tuning wrench, each.....	.60	

GUITAR INDIVIDUAL MACHINE HEADS—

		Each	Set of Six
100	To fit all guitars; white buttons; nickel.....	.45	\$ 2.40
98	To fit all guitars; all metal; nickel.....	1.00	5.00
98-B	To fit all guitars; all metal; barrel nickel.....	.75	3.60
98-G	To fit all guitars; all metal; gold plated.....	2.25	12.50

TENOR GUITAR PEGS—

		Each	Set of Four
91	Tenor and Plectrum guitar geared pegs; 2 to 1 ratio; nickel plated; white button.....	\$1.00	\$ 3.60
89	Tenor and Plectrum guitar geared pegs; 4 to 1 ratio; nickel plated; white button.....	2.25	8.75

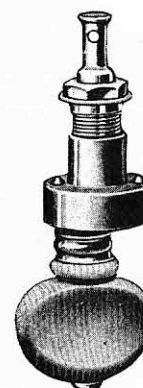
MANDOLIN AND MANDOLIN-BANJO MACHINE HEADS—

No.		Per Side	Set of Two
M-0	To fit all models and makes except F-2, F-4, F-7, F-10, F-12, F-5 mandolins; polished brass with black buttons.....	.50	\$.90
M-11	To fit all models and makes except F-2, F-4, F-7, F-10, F-12, F-5 mandolins; polished brass with white buttons.....	.60	1.00
299	To fit all models and makes except F-2, F-4, F-7, F-10, F-12, F-5 mandolins; nickel with white buttons.....	.70	1.30
304	To fit F-2, F-4, F-7, F-10 mandolins; nickel; engraved; white buttons.....	1.75	3.25
305	To fit F-12, F-5 mandolins; gold plated; engraved; pearl buttons.....	11.00	20.00
		Each	Set of Four
334	Machine head to fit Mando-Bass.....	7.20	28.80

BANJO AND UKE BANJO PEGS—



No. 89



No. 90



No. 91



No. 86

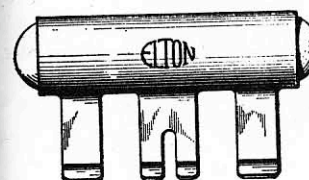
No.		Each	Set of Four
162	Tenor Banjo and Tenor Guitar friction peg; white button; nickel.....	.40	\$ 1.60
91	To fit all styles and makes; Grover nickel; 2 to 1 gear ratio; white button.....	1.00	3.60
90	To fit all styles and makes; Grover nickel; 2 to 1 gear ratio; white button.....	1.50	5.75
89	To fit all styles and makes; Grover De Luxe nickel plated; 4 to 1 gear ratio; white button.....	2.25	8.75
89-G	To fit all styles and makes; Grover De Luxe gold plated; 4 to 1 gear ratio; pearl buttons; same design as No. 89.....	4.50	17.50
89-E	To fit all styles and makes; Grover De Luxe gold plated and engraved; 4 to 1 gear ratio; pearl buttons; same design as No. 89.....	6.00	22.00
80	Fifth string peg to fit all styles and makes; friction style; nickel plated; white button.....	.60	
86	Ukulele and Uke Banjo; friction peg; white or black button; nickel plated.....	.30	1.20
86-G	Ukulele and Uke Banjo; friction peg; gold plated; white button; same design as No. 86.....	.65	2.50

BUTTONS FOR BANJO PEGS—

855	Pearl buttons for all styles.....	2.25
856	White ivoroid buttons for all styles.....	.25

BANJO MUTES—

No.		Each	Dozen
38	Elton mute; gives soft, rich tone.....	\$.50	\$ 4.50

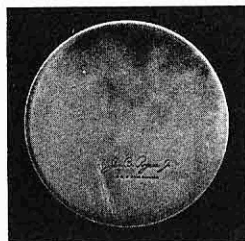


No. 38

BANJO HOOK AND NUT SETS—

		Each
740	Round nickel hook; 5/16" nut for all banjos.....	\$.10
741	Chrome plated; same as No. 740.....	.15
742	Gold plated; same as No. 740.....	.25
743	Flat nickel hook; 1/4" nut for all Uke Banjos.....	.10

BANJO AND UKE BANJO HEADS—



Joseph Rogers heads are recognized as the finest made, giving more power and volume, longer life and wear; these heads are triple inspected to comply with Gibson standards. Stretched heads are ready mounted on hoop; easily put on the banjo in a few seconds.

Mounted heads can be furnished to fit almost any make of banjo; when ordering for a Gibson give serial number of banjo; all others specify make and size of head.

Because of many conditions affecting Banjo Heads, they cannot be guaranteed except to be in perfect condition when mailed from this factory.

No.		Each
640	Rogers "Three Star" specially selected; not mounted; 14" for 11" banjo.....	\$ 6.00
641	Mounted Rogers "Three Star"; ready to put on 11" banjo.....	7.50
645	Rogers "Union"; a fine serviceable head for 11" banjo; not mounted.....	3.75
646	Mounted Rogers "Union"; stretched and ready to put on 11" banjo.....	5.25
630	Rogers "Union"; not mounted; 13" for 10 1/2" banjo.....	3.50
631	Mounted Rogers "Union"; stretched to put on 10 1/2" banjo.....	5.00
601	A choice No. 1 quality; 14" for 11" banjo, not mounted.....	2.75
611	Mounted No. 1 quality; stretched ready to put on 11" banjo.....	3.75
602	A choice No. 1 quality head; not mounted; 13" for 10 1/2" banjo.....	2.50
612	Mounted No. 1 quality; stretched ready to put on 10 1/2" banjo.....	3.50
603	Uke Banjo; choice No. 1 quality; not mounted; 10" for 8" rim.....	1.50
613	Uke Banjo; mounted No. 1 quality; stretched ready to put on 8" rim.....	3.00
605	Uke Banjo; No. 1 quality; not mounted; 8" for 6" rim.....	1.25
614	Uke Banjo; mounted No. 1 quality; stretched ready to put on 6" rim.....	2.50

BANJO HEAD CLEANER—

No.		Each	Dozen
760	Works like rubber eraser; will not injure head.....	\$.60	\$ 6.50

BANJO RESONATOR STUDS—

	Each
745 Short studs; nickel steel for all Gibson banjos.....	\$.10
746 Long studs; knurled heads; nickel steel for all Gibson banjos.....	.10
747 Short studs; gold plated; for all Gibson banjos.....	.25
748 Long studs; knurled heads; gold plated; for all Gibson banjos.....	.25

BANJO ARM RESTS—

655-4	Nickel-brass for all nickel plated banjos having 24 tension hooks.....	1.50
655-2	Same as above; having 22 tension hooks.....	1.50
660	Gold plated; burnished and engraved; 24 tension hooks.....	8.50

(Prices of other gold plated arm rests on request.)

BANJO BRIDGES—



No. 50



No. 55



No. 27



No. 24



No. 26

No.		Each	Dozen
55	For Tenor and Plectrum banjo; De Luxe ebony with bone insert; three feet; 1/2" and 5/8" heights.....	\$1.00	\$12.00
50	For Tenor and Plectrum banjo; maple with ebony insert; three feet; 1/2" and 5/8" heights.....	.50	6.00
27	For Tenor and Plectrum banjo; maple with ebony insert; 1/2" and 5/8" heights.....	.50	6.00
26	For Tenor and Plectrum banjo; maple with ebony top; 1/2" and 5/8" heights.....	.30	3.60
25	For Tenor and Plectrum banjo; solid maple; 1/2" and 5/8" heights; same shape as No. 26.....	.15	1.80
24	For Tenor and Plectrum banjo; solid maple; 1/2" and 5/8" heights.....	.10	1.20
5	Non-tip for Tenor and Plectrum banjo; solid maple; 1/2" and 5/8" heights.....	.25	3.00
55-5	For Five String banjo; same shape as No. 55; 1/2" and 5/8" heights.....	1.00	12.00
30	For Five String banjo; same shape as No. 50; 1/2" and 5/8" heights.....	.50	6.00
31	For Five String banjo; same shape as No. 26; 1/2" and 5/8" heights.....	.30	3.60
32	For Five String banjo; same shape as No. 24; 1/2" and 5/8" heights.....	.10	1.20
36	For Mandolin Banjo; same shape as No. 50; 1/2" and 5/8" heights.....	.60	7.20
37	For Mandolin Banjo; same shape as No. 26; 1/2" and 5/8" heights.....	.40	4.80
63-2	For Guitar Banjo; solid maple, 3/4" high.....	.50	6.00
63-3	For Cello Banjo; solid maple; 5/8" high.....	.50	6.00

UKULELE AND UKE BANJO BRIDGES—

40	For Uke Banjo; same shape as No. 50, 1/2" high.....	.50	6.00
41	For Uke Banjo; same shape as No. 24, 1/2" high.....	.10	1.20
471	For Ukulele; mahogany with bone saddle.....	.30	3.60
472	For Ukulele; mahogany with ebony saddle.....	.25	3.00
474	For Tenor Ukulele; rosewood with bone saddle.....	.50	6.00

BANJO HEAD GUARD—

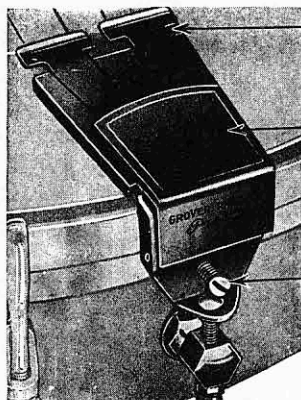
(Give banjo serial number.)

400	To fit all models; brown celluloid; nickel attachments; adjustable.....	\$ 3.00
401-G	To fit all models; pearl celluloid; gold attachments; adjustable.....	4.50
401-N	Same as 401-G but with nickel attachments.....	3.50

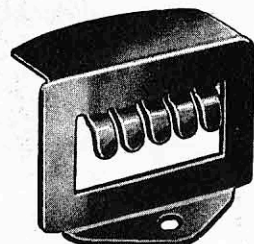
BANJO HEAD LIGHT SETS—

695	Complete with flasher equipment; extension cord; two colored bulbs; fits all Gibson banjos.....	10.00
695-A	Colored bulbs for above set; red or green.....	1.00
695-B	Flasher attachment for above set.....	1.25

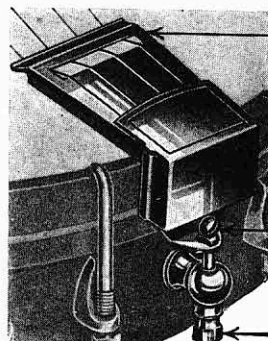
BANJO TAILPIECES—



No. 22



No. 23

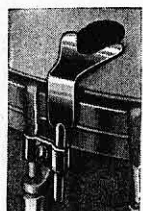


No. 101-N

No.	Each
101-N To fit all styles and makes Tenor, Plectrum and Mandolin Banjo; Grover first model, extension; adjustable; nickel plated; detachable cover.....	\$.90
22 To fit all styles and makes Tenor, Plectrum and Mandolin Banjo; Grover Presto, extension; adjustable; nickel plated; hinged cover.....	1.50
22-B Five string Banjo; Grover Presto, extension; adjustable; hinged cover; same design as No. 22	1.50
25-A To fit all styles and makes Tenor, Plectrum and Mandolin Banjo; Grover De Luxe, extension; nickel plated; adjustable; hinged cover.....	4.80
25-B Five String Banjo; Grover DeLuxe, extension; nickel plated; adjustable; hinged cover	4.80
25-G To fit all styles and makes Tenor, Plectrum and Mandolin Banjo; Grover De Luxe, gold plated; extension and adjustable, hinged cover.....	6.00
25-BG Five String Banjo; Grover De Luxe, gold plated; extension and adjustable; hinged cover	6.00
108 For Gibson Florentine and All American models; Grover De Luxe gold plated and engraved; extension; hinged cover; adjustable.....	8.50
792 Guitar Banjo; nickel; extension	2.25

UKE BANJO TAILPIECES—

23 To fit all models; nickel.....	.25
21 To fit all models; extension with hinged cover; adjustable.....	.75
21-G To fit all models; gold plated; extension with hinged cover; adjustable.....	1.35



No. 12

BANJO PICK HOLDER—

No.	Each	Dozen
12 Attaches to rim of any banjo; holds any size pick; nickel plated	\$1.00	\$12.00

BANJO AND UKE BANJO WRENCHES—

No.	Each
635 Nickel steel for 1/4" nut	\$.25
637 Nickel steel for 5/16" nut .....	.25
636 Nickel steel for Uke Banjo; 1/4" nut .....	.15

VIB-ROLAS—

No.	Each
903 For all carved top Gibson guitars; nickel plated.....	8.50
904 Same as above; gold plated	12.50

GUITAR PICK GUARDS—

No.	Each
180 To fit all flat top models; white or brown celluloid; to be glued on top; state color and whether neck joins body at 12th or 14th fret.....	\$.50
177 To fit all flat top guitars; elevated; brown celluloid; nickel attachments.....	1.00
178 To fit all carved and flat guitars with elevated fingerboard; brown celluloid; elevated; nickel attachments	2.50
176 To fit carved top guitars; brown grained celluloid; bound in white ivory; new shape; nickel parts	5.00
176-G Same as No. 176 but with gold plated metal parts.....	6.50
179 For L-5 model; brown celluloid with white and black binding; gold plated metal parts; elevated	8.00

MANDOLIN PICK GUARDS—

No.	Each
160 To fit arched top models; elevated; brown celluloid; nickel attachments	\$2.50
163 To fit all arched top models; elevated; brown celluloid bound with white ivory	5.00
163-G Same as No. 163 but with gold metal parts.....	6.50
164 For F-5 model; elevated; brown celluloid bound with black and white; gold plated attachments.....	8.00

GUITAR AND BANJO STANDS—

31 Hamilton, for either banjo or guitar; folding and adjustable; strong and solid; will not scratch instrument..	2.90
696 Simplex folding model for banjos; felt covered; fits in instrument case	2.00
698 Simplex folding model for guitars; felt covered; fits in instrument case	2.50

IVOROID BINDING MATERIAL—

900 Ivory, per ft.	\$.20
900-A White, black and white, per ft..	.30

CASE HANDLES—

901 For all instrument cases; complete, adjustable, leather; each.	1.00
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FRETS (ALL INSTRUMENTS)—

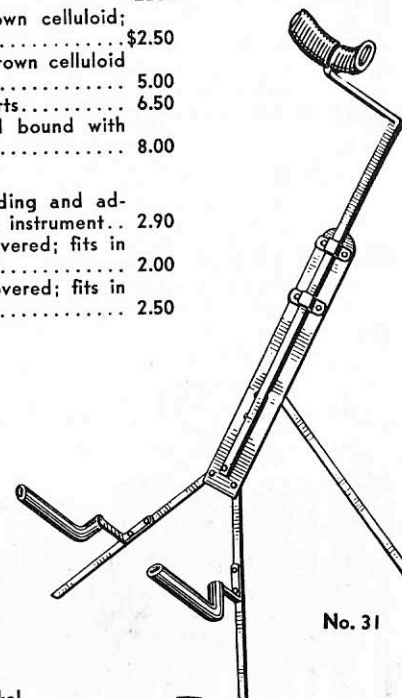
No.	Each	Set of 20
690 Guitar; nickel silver ...	\$.02	\$.40
691 Guitar and Banjo; new, extra large and low03	.60
680 Banjo, Mandolin, Tenor Guitar, Uke and Uke Banjo; nickel silver ....	.02	.40

GUITAR TAILPIECES—

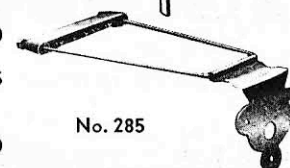
285 To fit all makes and models; extension; nickel plated	\$ 2.00
285-G To fit all makes and models; extension; gold plated; same design as No. 285.....	3.75
288 Harp Guitar sub bass; nickel plated; celluloid string bar; ebony bridge pins; used with No. 285	10.00

MANDOLIN TAILPIECES—

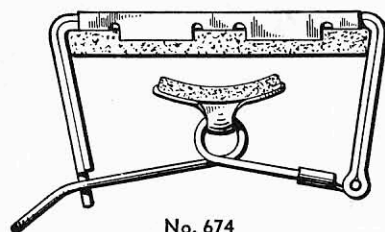
282 To fit all makes and models; nickel, detachable cover.....	\$.30
283 Cover for No. 282 .....	.20
284 Base for No. 282 .....	.20
297 To fit all makes and models; nickel; engraved; detachable cover.....	.60
280 Cover for No. 297 .....	.35
281 Base for No. 297 .....	.35
64 For F-12, F-5 models; De Luxe gold plated; engraved; detachable cover.....	3.25
65 Cover for No. 64	2.00
66 Base for No. 64	2.00



No. 31



No. 285



No. 674

GUITAR HARMONICA HOLDER—

No.	Each
700 Adjustable to any guitar and position; amplifies harmonica; very compact	\$1.20

GUITAR NECK CORDS—

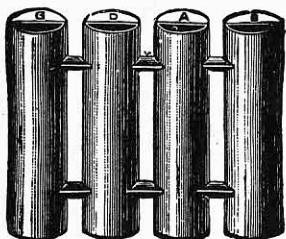
No.	Each Dozen
679 Beautiful silk cord for holding guitar while standing; loop on one end and tassel on other. Choice of 4 colors: red, blue, green and black .....	.35 \$3.50

GUITAR BRIDGE PINS—

No.	Each Dozen
197 White molded celluloid .....	.10 \$.90
198 Black molded celluloid .....	.10 .90

END PINS—

172 To fit all instruments; white molded celluloid .....	.10 \$1.20
175 To fit all instruments; black molded celluloid .....	.10 1.20
336 For Mando Bass; maple	1.50



No. 669

PITCH PIPES—

No.	Each Dozen
671 Plectrum and Five String Banjo; D B G C G .....	.45 \$5.00
672 Tenor Banjo and Tenor Guitar; A D G C .....	.30 3.50
668 Ukulele and Uke Banjo; B F# D A .....	.30 3.50
669 Mandolin, Mandolin Banjo and Violin E A D G .....	.30 3.50
670 Guitar; E B G D A E .....	.45 5.00
673 Hawaiian Guitar; E C#A E A E .....	.45 5.00

FINGERBOARD NUTS—

No.	Each
677 Bone for guitar .....	.25
678 Bone for banjo and mandolin .....	.25

FINGERBOARDS—

Write for prices—be sure to state model of instrument and if possible the serial number and year purchased.

VIOLIN SUPPLIES—

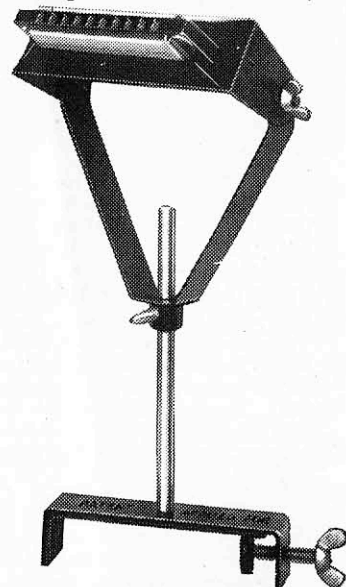
No.	Each Dozen
375 Maple bridges; strong and sensitive .....	.10 \$1.00
376 Ebony pegs .....	.15 1.50
377 E String tuning adjusters .....	.15 1.50
378 Rosin; set in cork .....	.15 1.50
379 Tailpiece gut; 6 inches long .....	.05 .60

GUITAR AND UKULELE CAPOS—

No.	Each Dozen
674 For all guitars .....	.40 \$4.00
676 For all ukuleles .....	.35 3.60

MUSIC STANDS—

No.	Each
675 Strong, adjustable, nickel plated; canvas bag	\$3.00



No. 700

GIBSON CASES

A good instrument is worth protection—we list two cases with most Gibson instruments; a light, inexpensive case, and a heavier, more serviceable case. For guaranteed protection we recommend the FAULTLESS CASE; a strong case built to withstand almost any amount of use; heavy three-ply construction and covered with finest waterproof imitation leather, lined with flannel, velvet or silk plush. A lighter case is the UTILITY CASE, a good grade, made of heavy chipboard covered with waterproof Keratol and flannel lined; molded shape and side opening. A very inexpensive case is the CHALLENGE CASE made of black waterproof leatherette with purple flannel lining.

GUITAR CASES

TO FIT STYLE L-00	
115 Challenge	\$ 5.00
114 Utility	9.50
414 Faultless Fl	12.50
TO FIT STYLES L-1, L-C, L-2	
114 Utility	9.50
414 Faultless Fl	12.50
417 Faultless Fl	15.00
TO FIT N. L. MODEL	
411 Faultless V	24.00
TO FIT JUMBO, SMECK NO. 1 AND NO. 2	
118 Challenge	6.00
418 Faultless Fl	15.00
TO FIT STYLES L-50, L-75	
414 Faultless FL	12.50
TO FIT STYLES L-4, L-7, L-10, L-12, L-5	
514 Faultless Fl	20.00
515 Faultless SP	27.00

TENOR AND PLECTRUM GUITAR CASES

TO FIT STYLE TG-00	
115 Challenge	\$ 5.00
114 Utility	9.50
414 Faultless Fl	12.50
TO FIT STYLES TG-1, TG-50, PG-1	
114 Utility	\$ 9.50
414 Faultless Fl	12.50
417 Faultless Fl	15.00
TO FIT STYLE TG-7	
514 Faultless Fl	20.00
515 Faultless SP	27.00

UKULELE CASES

TO FIT ALL UKULELES	
80 Canvas	\$ 1.75
310 Faultless Fl	6.50
TO FIT TENOR UKE	
311 Faultless Fl	9.00

HARP-GUITAR CASE

435 Faultless Fl	\$37.50
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MANDO-BASS BAG

159 Waterproof Canvas	\$11.00
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SP—Silk Plush Lining. V—Velvet Lining. Fl—Flannel Lining.

MANDOLIN CASES

TO FIT STYLE A-00	
101 Challenge	3.50
102 Utility	5.50
TO FIT STYLES A-1, A-50, A-4, A-C, A-75	
102 Utility	5.50
362 Faultless V	12.00
TO FIT STYLES F-2, F-4, F-7, F-10, F-12, F-5	
371 Faultless SP	16.50
440 Faultless SP	38.00

BANJO CASES

TO FIT ALL TENOR BANJOS	
511 Faultless Fl	\$12.50
509 Faultless SP	21.00
TO FIT PLECTRUM, 5-STRING, GUITAR AND CELLO-BANJOS	
521 Faultless Fl	\$13.50
522 Faultless SP	22.00

MANDOLIN-BANJO CASES

TO FIT MB-1	
385 Faultless Fl	\$ 9.50
TO FIT MB-2, 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

MANDOLA AND MANDO-CELLO CASES

TO FIT H-1 MANDOLA	
378 Faultless V	\$12.50
TO FIT STYLES H-4, H-5 MANDOLA	
388 Faultless SP	17.00
TO FIT STYLE K-1 MANDO-CELLO	
394 Faultless V	21.00
TO FIT STYLE K-4 MANDO-CELLO	
403 Faultless SP	24.00
TO FIT STYLE K-5 MANDO-CELLO	
515 Faultless SP	27.00