

The Gibson



MANDOLIN-
GUITAR
CO.

KALAMAZOO,
MICH.

NORTHLAND SHOP BAYL CRK.



IT'S A GIBSON

The Gibson Mandolins and Guitars

PROTECTED BY U. S. LETTERS-PATENT

The First Serious Mandolins
and Guitars Ever
Manufactured



The Gibson Mandolin-Guitar Manufacturing Co., Ltd.
Kalamazoo, Michigan

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OUR GUARANTEE

We agree to repair and put in good order free of charge any Gibson instrument manufactured by us, at our factory at any time during the life of such instrument, or to replace it with another of the same style, if there be, through us, any faulty workmanship or material used.

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REFERENCES

Bradstreet's Commercial Agency.
Dun's Commercial Agency.
City National Bank, Kalamazoo.

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TERMS AND CONDITIONS OF SHIPMENT

Gibson mandolins and guitars are sold at prices as low as consistent with the superior product offered. In considering our prices, please remember that the Gibson is the FIRST really musical and artistic instrument of its class ever manufactured.

We will send you a "Gibson" instrument on five days' examination, the lowest in price we manufacture, if you so desire, to compare with any instrument of any price in any other make, and if you are not abundantly satisfied that the "Gibson" is superior, return it at our expense. Can we do more?

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SPHERE

Why the mandolin and guitar should be studied by prospective music pupils and others may be in part answered by the following:

Of all musical instruments, none are more fascinating.

Both are easily carried from place to place.

Greater results can be shown from a few weeks' study.

Statistics show that more people are now studying the mandolin and guitar seriously than ever before.

The cheap, worthless instruments for a time turned out in large quantities by some factories are no longer sought.

They give profitable employment for leisure time.

The guitar is one of the best modulating and sweetest solo or accompanying instruments known and has been so used by leading musicians.

They are both true friends and companions, whose early history has been enshrouded in an atmosphere of romance and poetry.

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CONSTRUCTION

While for a number of years the mechanical construction of the mandolin and guitar has slowly and creditably improved, yet it was found that even the most advanced product of modern manufacture was inadequate to meet the demands as very serious musical instruments. When placed among recognized artistic instruments, they fell short. In large halls they could not be heard, as their tone quality and strength were insufficient for these trying conditions.

To construct a mandolin or guitar that would meet these requirements without losing their distinctive tone qualities and characteristics seemed almost impossible. However, the Gibson instruments have attained these results. Discarding old theories and adhering closely to his original ideas, the inventor of the Gibson mandolin and guitar has completely revolutionized these instruments. He has produced for the first time instruments of this family worthy of serious musical attention because capable of the highest artistic results. The old-style construction has been entirely abandoned, while other characteristics have been perfected.

This triumph has been gained by the Gibson instruments because due attention has been given to the laws of acoustics, the value of artistic

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outline, the scientific preparation and adjustment of the several parts and the sonorous and durable qualities of the various woods used in their construction.

It is impossible to convey an adequate idea of the superiority of our product, and we most cordially solicit all opportunities to substantiate our claims by sending on for expert tests and comparisons any one of the large number of styles of our instruments.



DISTINCTIVE FEATURES

Our instruments are an exclusive line of original, artistic models, producing wonderfully brilliant tone of great carrying power, yet peculiarly sweet and sympathetic.

Simplicity of construction, guaranteeing durability.

No braces, blocks or cleats to impede vibrations.

Special relatedness and agreement of parts.

Front and back made in swelled shape by being carved, leaving the layer grain of the wood in the same position as in its natural growth, thus insuring strength, free vibration and unusual sympathetic resonance.

The Gibson acoustic rim, to which is glued face and back, performing the office of redistributor of vibrations, which greatly enhances the tone.

Unity attained by carving, rim, neck and head, all from a single piece of wood, in such a manner as to allow the natural grain in the wood to remain in its original position, inducing instantaneous and continuous sound-waves.

Entire instrument composed of only three principal parts; viz., top (sounding-board); side rim, neck and head; and back.

Neck hollow beneath finger-board, making an air chamber connecting with that in body of instrument, thus increasing the vibratory qualities and giving in the upper registers a beautiful flute-like tone.

Body made of finest selected and thoroughly air-seasoned woods of most durable, elastic and sonorous qualities. Maple, mahogany, vermilion and other suitable woods, all in beautiful figures, finished in natural colors and selected from a stock varying in age from six to twenty-six years.

Superior Norwegian spruce sounding-boards of extreme sensitiveness.

We employ only skilled workmen in every department, who are hired by the day and are paid weekly, thus avoiding all piece work, which eliminates careless and hasty workmanship.

Scale as near perfection as is possible to make same according to the laws of "equal temperament."

Action easy and readily responsive.

Strings of finest quality and nicely adapted to each individual instrument. Each instrument is considered separately and the strings adjusted accordingly.

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Every instrument regulated and tested by our experts before leaving factory, thus insuring a perfect product in each and every instance.

Manufactured under and protected by special patents.

Any Gibson instrument, if lost or stolen, can easily be identified by its individual number.

Any piece of suitable wood or furniture which may be highly prized because of its associations, we will make into an instrument, if so desired.



ARGUMENT

REQUISITES. — One of the most eminent authorities on acoustics and musical-instrument construction recently enumerated as the factors regulating the tone character of any stringed instrument, the following:

"General symmetrical outline of body, determining the specific quantity of air within the instrument.

"Sonorous qualities and thickness of face and body.

"Scientific preparation and fitting of same.

"Tension, quality and thickness of strings.

"Quality and proper adjustment of nut and bridge.

"Proper adjustment of all the parts.

"The harmonious blending and affinity as a whole."

The wonderful tonal qualities of the Gibson instruments are the direct result of the careful and scientific development of these cardinal points.

SOUNDING-BOARD. — The life of a stringed instrument is primarily its sounding-board, secondarily, its back-board, and anything that interferes with their perfectly free action (agitation) or lessens their sensitiveness, tends only to vitiate the tone. Sound-waves travel in circles emanating from a center and gradually widening. In string instruments, this center is the point where the strings cross the bridge, as this is where the vibrations of the strings are transmitted to the sounding-board. In order to secure a well-balanced tone, full and round, the length of these vibrations should be equal, or as nearly so as possible, throughout the entire compass. Therefore, to make the ideal mandolin or guitar, it is necessary to have the shape of the sounding-board and back-board oval. These laws are faithfully adhered to in the Gibson instruments.

VIBRATION. — Another law of acoustics is that wood fibers conduct vibrations with greater facility when uninterrupted. Also that vibrations are transmitted through wood more readily when following its longitudinal fibers.

Hence in the Gibson instruments the cross braces, which in ordinary instruments run at right angles, or fan-shaped, on under surface of sounding-board, are removed, as are also the head-block and tail-block, internal bridges and all other hindrances to perfectly free vibration. This allows the sound-

waves to travel with the natural wood fibers. In ordinary instruments the sound-waves are checked and dissolved upon striking these various impediments.

Again, in the Gibson instruments the face and back are not bent, distorting the natural trend of the wood fibers, and hence of the sound-waves, as in ordinary instruments of this family, but are carved out of a single piece of wood, so that the grain layers remain in their natural position. In order to secure the requisite amount of strength and rigidity to sustain and counteract the pulling power of the strings, the face and back are each made somewhat thicker at the center.

SIMPLICITY. — In making any machine or instrument, simplicity of construction is a paramount requisite, regulating the efficiency and value of the product, and at once insuring durability and easy action from its very construction.

The Gibson instruments have fewer separate parts and are of decidedly simpler construction than any instrument of the kind heretofore manufactured.

RIM. — A feature not found in any other mandolin or guitar is the acoustic rim, which connects face and back. Such a feature would be impossible in a Neapolitan model mandolin. The functions of this rim are to form a conducting ring for the reinforcement of tone by the redistribution of vibrations. Thus vibrations starting from one part of the sounding-board are not dispersed, but are taken up by the rim and redistributed to the entire board and to the vibratory surface as a whole. This equalizes the tone and augments the volume of sound very materially.

UNITY. — By means of the small number of parts and the simplicity of construction of the entire instrument, greater sympathy is attained in a Gibson instrument. The interior fibers of face and back are so united that the entire instrument is rendered sensitive to the highest degree. Thus the tonal qualities are reinforced and wonderfully developed as in no other similar instruments.

WOOD. — In adopting maple as the principal wood used for the back and sides of the Gibson instruments, we do so after mature deliberation and careful experiments. While rosewood is very beautiful, it is extremely treacherous and unreliable, because it checks so easily. Even after years of preparation, it cannot be relied upon to retain the shape desired. On the other hand, maple can be thoroughly dried, so that when made up into instruments it may be depended upon not to warp, bend or crack. It also takes a very beautiful polish. Few other woods can withstand the varying conditions of the atmosphere, changes in altitude or much rough handling without fear of injury. The purchaser of a Gibson instrument may therefore feel sure that he will receive an instrument that is both strong and durable.

LIFE. — Owing to the scientific methods of construction, carefully selected material and the expert workmanship we employ, the Gibson instruments will outlast any others. It will not be necessary, once having purchased a Gibson, to ever discard it for another. We feel musicians will especially appreciate this fact. Gibson instruments, with proper usage, will greatly improve with age.

TONE

It is a difficult matter to convey in so many words a comprehensive idea of the tone of any musical instrument, and the tone of the "Gibson" is its highest recommendation.

In the "Gibson" instruments the tones are clearly enunciated. They are pure and extremely sweet. The clatter and jingle of the ordinary instrument is entirely eliminated from the "Gibson," and the ideal tone quality has at last been attained. There is a noticeable richness and feeling that immediately marks the Gibson voice-quality as something distinctive and original.

Our instruments are capable of very delicate effects, and the tones are evenly balanced throughout the entire compass.

The volume is easily controlled. They will stand the most severe playing without sounding strained.



DISTINCTIVE FEATURES OF THE "GIBSON" MANDOLINS

No ribs to become unglued.

Oval finger-board, making barring in duo, trio and quartette work easier.

The Gibson mandolin is capable of being held with greater ease and more securely and gracefully than the old-style gourd construction.

All Gibson mandolins are fitted with "Gibson," hand-carved bridges, specially constructed to overcome sharpening of tones in upper positions.

Bound edges are inlaid on outside of rim, so as not to retard vibrations.

All of our plates are small and inlaid on "E" side only.

Bone nuts are used on all "Gibson" instruments.

Each mandolin has the "Gibson" extension string holder, which shortens the tension of the strings, so that they do not break as easily.

All of our instruments are strung with special "Gibson" strings.

An end pin is fitted to each mandolin, to which cord or ribbon may be attached, to enable performer to assume the easiest position possible when standing.

NOTE.—The back of the "Gibson" mandolin should never be held flat against the clothing, as it impedes vibration.

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STYLES AND PRICES



THE GIBSON MANDOLIN, STYLE "A"

Straight-grain, Norwegian spruce top (sounding-board), beautiful orange finish; thoroughly air-seasoned maple rim, neck and back, dark mahogany finish, highly polished throughout; veneered head-piece; oval ebony finger-board, with nineteen close narrow frets; pearl position dots; oblong sound-hole, inlaid with fancy-colored woods; small highly polished celluloid-tortoise guard plate, inlaid with pearl ornament; fine quality nickeled machine head.

LIST PRICE, \$44.32.

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THE GIBSON MANDOLIN, STYLE "A-1"

Straight-grain, Norwegian spruce top (sounding-board), beautiful orange finish; thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly polished throughout; veneered head-piece; oval ebony finger-board, with nineteen close narrow frets; pearl position dots; oblong sound-hole, inlaid with two rings fancy-colored woods; ivory celluloid binding inlaid on outer upper edge of rim; small highly polished celluloid-tortoise guard plate, bound with pearl, inlaid with pearl ornament; best quality nickeled machine head;

LIST PRICE, \$53.19.

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THE GIBSON MANDOLIN, STYLE "A-2"

Straight-grain, Norwegian spruce top (sounding-board), beautiful orange finish; thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly polished throughout; veneered head-piece, inlaid with pearl ornament; oval ebony finger-board, with nineteen close narrow frets; pearl position marks; oblong soundhole, inlaid with two rings of fancy-colored woods; ivory celluloid binding, inlaid on outer upper edge of rim; small highly polished celluloid-tortoise guard plate, bound with pearl, inlaid with pearl ornament; best quality nickeled machine head.

LIST PRICE, \$62.05.

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THE GIBSON MANDOLIN, STYLE "A-3"

Carefully selected straight-grain, Norwegian spruce top (sounding-board), beautiful orange finish; thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece, inlaid with pearl ornament; oval ebony celluloid-bound finger-board, with nineteen close narrow frets; pearl position marks; oblong soundhole, inlaid with two rings of fancy-colored woods; top and back bound on outer edges of rim with ivory-celluloid; small highly polished celluloid-tortoise guard plate, bound with pearl, inlaid with pearl ornament; best quality nickeled machine head.

LIST PRICE, \$70.91.

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THE GIBSON MANDOLIN, STYLE "A-4"

Carefully selected straight-grain, Norwegian spruce top (sounding-board), beautifully ebonized, thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece, inlaid with pearl ornament; oval ebony ivory-celluloid bound finger-board, with nineteen close narrow frets; pearl position marks, inlaid in finger-board and upper edge of neck; celluloid-bound, oblong soundhole, inlaid with two rings of fancy-colored woods, and mother-of-pearl border; top and back bound on outer edges of rim with ivory-celluloid; small highly polished celluloid-tortoise guard plate; bound with pearl, inlaid with pearl ornament; finest quality nicked machine head.

LIST PRICE, \$88.65.

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DISTINCTIVE ADDITIONAL FEATURES OF THE "GIBSON" ARTIST MANDOLINS

The "Gibson" Artist Mandolin is peculiarly adapted to being held in a most easy, secure and graceful position, as it is impossible for mandolin to slip, turn or roll, due to the little flange or projection in rim, which rests on the limb.

The extension finger-board, with twenty-four close narrow frets, enables the performer to reach an octave above high "E," which is several tones higher than is possible on any other make. This, of course, brings many classical selections within practical reach of the average player. All these higher tones are also peculiarly clear, rich and sweet, rendered so by the air cavity in neck under finger-board.

The portion of finger-board projecting over soundhole is so supported that it is impossible for it to sag.

All Artist Mandolins are fitted with finest quality patent friction pegs.

All these instruments have position dots inlaid in upper side of neck, thus enabling the performer to catch a position quickly.

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THE GIBSON ARTIST MANDOLIN, STYLE "F"

Finest quality, carefully selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful orange finish; thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece; oval ebony Artist Extension Finger-Board, with twenty-four close narrow frets; pearl position marks, oblong soundhole, inlaid with two rings of fancy-colored woods; celluloid-ivory binding, inlaid on outer upper edge of rim; small celluloid-tortoise guard plate, bound with pearl, highly polished; pearl setting in scroll.

LIST PRICE, \$106.38.

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THE GIBSON ARTIST MANDOLIN, STYLE "F-2"

Best quality, carefully selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful ebonized finish; finest selected, thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece, inlaid with pearl ornament; oval ebony artist extension finger-board, with twenty-four close narrow frets, pearl position marks; oblong soundhole, inlaid with two rings of fancy-colored woods and mother-of-pearl border; cord pattern pearl and ebony inlaying on outer upper edge of rim; small highly polished celluloid-tortoise guard plate, bound with pearl and inlaid with pearl ornament; pearl setting in scroll.

LIST PRICE, \$132.98.

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THE GIBSON ARTIST MANDOLIN, STYLE "F-3"

Finest quality, specially selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful ebonized finish; finest quality carefully selected, thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece, celluloid bound, inlaid with beautiful white Sidney pearl ornament; celluloid bound oval ebony artist extension finger-board, with twenty-four close narrow frets, Sidney pearl position marks inlaid in finger-board; pearl setting in scroll, top and back; celluloid bound oblong soundhole, inlaid with two rings of fancy-colored woods and mother-of-pearl border; cord pattern white and green, pearl inlaying on outer upper edge of rim; small highly polished celluloid-tortoise guard plate, bound with pearl and inlaid with pearl ornament; handsomely engraved "Gibson" extension string holder; finest quality of patent friction pegs with solid pearl buttons.

LIST PRICE, \$177.30.

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THE GIBSON ARTIST MANDOLIN, STYLE "F-4"

Finest quality, specially selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful ebonized finish; finest quality, carefully selected, thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece, pearl bound and beautifully inlaid with white Sidney pearl; celluloid bound oval ebony artist extension finger-board with twenty-four close narrow frets and most elaborately inlaid the entire length with rich Sidney pearl in handsome pattern, pearl position marks inlaid on upper side of neck; pearl setting in scroll top and back; celluloid bound oblong soundhole, inlaid with two rings of fancy-colored woods and mother-of-pearl border; cord pattern white and green, pearl inlaying on outer upper edge of rim; small highly polished celluloid-tortoise guard plate, beautifully ornamented with pearl; handsomely engraved, Roman gold, "Gibson" extension string holder; finest quality Roman gold patent friction pegs, with solid pearl buttons.

LIST PRICE, \$221.63.

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MANDOLA, STYLE "H"

Straight-grain, Norwegian spruce top (sounding-board), beautiful orange finish; thoroughly air-seasoned maple rim, neck and back, dark mahogany finish, highly polished throughout; veneered head-piece; oval ebony finger-board, with nineteen close narrow frets; pearl position marks; oblong soundhole, inlaid with fancy-colored woods; Gibson nicked extension string holder; small highly polished celluloid-tortoise guard plate, inlaid on first string side only; finest quality nicked machine head; bone nut.

LIST PRICE, \$44.32.

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MANDOLA, STYLE "H-1"

In general appearance this instrument is the same as style "A-2" Mandolin.

LIST PRICE, \$62.05.

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MANDOLA, STYLE "H-2"

Straight-grain spruce top (sounding-board), beautiful ebonized finish; selected maple rim, neck and back, dark mahogany finish.

In general appearance this instrument is the same as style "A-4" Mandolin.

LIST PRICE, \$88.65.

NOTE.— Can be used in tenor or octave tuning. We recommend the tenor tuning.

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MANDO-CELLO, STYLE "K"

Straight-grain spruce top (sounding-board), orange finish; thoroughly air-seasoned maple rim, neck and back, dark mahogany finish.

In general appearance this instrument is the same as style "A" Mandolin.

LIST PRICE, \$44.32.

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MANDO-CELLO, STYLE "K-1"

Select straight-grain spruce top (sounding-board), beautiful ebonized finish; select, thoroughly air-seasoned maple rim, neck and back, dark mahogany finish.

In general appearance this instrument is the same as style "A-2" Mandolin.

LIST PRICE, \$62.05.

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MANDO-CELLO, STYLE "K-2"

Straight-grain Norwegian spruce top (sounding-board), beautiful ebonized finish; select, thoroughly air-seasoned maple rim, neck and back, dark mahogany finish, highly polished throughout. In general appearance this instrument is the same as style "A-4" Mandolin.

LIST PRICE, \$88.65.

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DISTINCTIVE FEATURES OF THE GIBSON GUITARS

All Gibson guitars are fitted with finest quality patent friction keys.

All guitars have position marks inlaid on upper side of neck, thus enabling performer to catch position quickly.

Bound edges are inlaid on outside of rim, so as not to retard vibrations.

All of our instruments are strung with special "Gibson" strings.

Each guitar has an end pin, to which cord or ribbon may be attached, to enable performer to assume the easiest position possible when standing.

On all Gibson guitars grace and ease of execution is possible, even above the twelfth fret, as body is made low and oval where it joins the neck on first string side.

Bone nuts and inlaid bridge pins and end pins are used on all Gibson instruments.

NOTE.—The back of Gibson guitars should never be held flat against the clothing, as it impedes vibration.

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THE GUITAR, STYLE "L"

Always state whether steel or gut strings are to be used.

Straight-grain, Norwegian spruce top (sounding-board), beautiful orange finish; thoroughly air-seasoned maple rim, neck and back, dark mahogany finish, highly polished throughout; veneered head-piece; oval ebony finger-board, with twenty-one close narrow frets; pearl position dots; round sound-hole, inlaid with fancy-colored woods.

LIST PRICE, \$44.32.

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THE GIBSON GUITAR, STYLE "L-1"

Always state whether steel or gut strings are to be used.

Straight-grain, Norwegian spruce top (sounding-board), beautiful orange finish; thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly polished throughout; veneered head-piece; oval ebony finger-board, with twenty-one close narrow frets; pearl position dots; round sound-hole, inlaid with two rings of fancy-colored woods; ivory-celluloid binding, inlaid on outer upper edge of rim.

STANDARD SIZE, LIST PRICE, \$53.19.

CONCERT SIZE, LIST PRICE, \$62.05.

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THE GIBSON GUITAR, STYLE "L-2"

Always state whether steel or gut strings are to be used.

Straight-grain, Norwegian spruce top (sounding-board), beautiful orange finish; thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly polished throughout; veneered head-piece, handsomely ornamented with pearl; oval ebony finger-board, with twenty-one close narrow frets; pearl position marks; round soundhole, inlaid with three rings of fancy-colored woods; ivory-celluloid binding, inlaid on outer upper edge of rim.

STANDARD SIZE, LIST PRICE, \$62.05.

CONCERT SIZE, LIST PRICE, \$70.91.

GRAND CONCERT SIZE, LIST PRICE, \$79.79.

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THE GIBSON GUITAR, STYLE "L-3"

Always state whether steel or gut strings are to be used.

Carefully selected straight-grain, Norwegian spruce top (sounding-board), beautiful orange finish; thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece, handsomely inlaid with pearl ornament; oval ebony celluloid bound finger-board, with twenty-one close narrow frets, pearl position marks on finger board and upper side of neck; soundhole inlaid with three rings of fancy-colored woods; ivory-celluloid binding inlaid on outer upper edge of rim.

STANDARD SIZE, LIST PRICE, \$ 75.35.

CONCERT SIZE, LIST PRICE, \$ 88.65.

GRAND CONCERT SIZE, LIST PRICE, \$101.95.

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THE GIBSON GUITAR, STYLE "O"

Always state whether steel or gut strings are to be used.

Carefully selected, straight-grain, Norwegian spruce top (sounding board), beautiful ebonized finish; select, thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece, handsomely inlaid with pearl ornament; celluloid bound oval ebony finger-board, with twenty-one close narrow frets, pearl position marks inlaid on finger-board and upper side of neck; ivory-celluloid bound soundhole, inlaid with two rings of fancy-colored woods and mother-of-pearl border; ivory-celluloid binding inlaid on outer upper edge of rim.

STANDARD SIZE, LIST PRICE, \$ 88.65.

CONCERT SIZE, LIST PRICE, \$101.95.

GRAND CONCERT SIZE, LIST PRICE, \$115.24.

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STYLE "O"

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THE GIBSON GUITAR, STYLE "O-1"

Always state whether steel or gut strings are to be used.

Specially selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful ebonized finish; carefully selected, thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece; ivory-celluloid bound and handsomely inlaid with pearl ornament; celluloid bound oval ebony finger-board, with twenty-one close narrow frets, pearl position marks inlaid on finger-board and upper side of neck; ivory-celluloid bound soundhole, inlaid with two rings of fancy-colored woods and mother-of-pearl border; ivory-celluloid binding inlaid on outer edge of rim, top and back.

STANDARD SIZE, LIST PRICE, \$106.38.

CONCERT SIZE, LIST PRICE, \$119.68.

GRAND CONCERT SIZE, LIST PRICE, \$132.98.

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THE GIBSON GUITAR, STYLE "O-2"

Always state whether steel or gut strings are to be used.

Specially selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful ebonized finish; carefully selected, thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece, ivory-celluloid bound and inlaid with pearl ornament; celluloid bound oval ebony finger-board, with twenty-one close narrow frets, pearl position marks inlaid on finger-board and upper side of neck; ivory-celluloid bound soundhole, inlaid with two rings of fancy-colored woods and mother-of-pearl border; pearl and ebony cord pattern binding inlaid on outer upper edge of rim; East India mahogany bridge handsomely inlaid with pearl ornaments; ivory bridge pins inlaid with pearl.

STANDARD SIZE, LIST PRICE, \$132.98.

CONCERT SIZE, LIST PRICE, \$150.72.

GRAND CONCERT SIZE, LIST PRICE, \$168.23.

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STYLE "O-2"

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THE GIBSON GUITAR, STYLE "O-3"

Be sure to state whether steel or gut strings are to be used.

Specially selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful ebonized finish; carefully selected, thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; veneered head-piece, pearl bound and handsomely inlaid with rich Sidney pearl; ivory-celluloid bound oval ebony finger-board, with twenty-one close narrow frets, and most elaborately inlaid the entire length of finger-board with Sidney pearl in handsome pattern; pearl position marks, inlaid on upper side of neck; ivory-celluloid bound soundhole, inlaid with two rings of fancy-colored woods and mother-of-pearl border; green and white pearl cord pattern and fancy-colored wood purfling inlaid on outer upper edge of rim; ivory bridge pins inlaid with pearl; East India mahogany bridge, richly inlaid with pearl ornaments; finest quality patent friction keys with solid white pearl buttons; the richest guitar yet offered.

STANDARD SIZE, LIST PRICE, \$177.30.

CONCERT SIZE, LIST PRICE, \$195.03.

GRAND CONCERT SIZE, LIST PRICE, \$212.77.

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Gibson*

THE GIBSON 12-STRING HARP-GUITAR, STYLE "R"

Finest quality, carefully selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful orange finish; finest selected, air-seasoned maple rim, neck and back, dark mahogany finish, highly French polished throughout; hand-carved veneered head-piece, laminated extended head-piece, supported by octagonal arm extending beneath sound-board to the rim at end of body, which is the only construction that gives the proper strength to resist the immense tension of the six sub-basses. To this construction we point with pride, as all other makes of harp-guitars have failed to withstand this tension any length of time. Hand-carved East India mahogany bridge. The immense leverage on the bridge is overcome by the scrolls on the bridge and by the "Gibson" nickeled extension bridge stay; celluloid bound edges, inlaid on outer upper edge of rim, so that inlaying does not retard vibrations; oval ebony artist extension finger-board, with twenty-one close narrow frets; pearl position marks inlaid on finger-board and upper side of neck, thus enabling the performer to catch a position quickly; oblong soundhole, inlaid with two rings fancy-colored woods; best patent friction keys; bone nut; pearl setting in scroll; inlaid bridge pins; extreme length, $43\frac{3}{4}$ inches; extreme width, $17\frac{7}{8}$ inches; extreme depth, $5\frac{1}{4}$ inches; length from nut to bridge $25\frac{1}{2}$ inches; length from nut to bridge of sub-basses, 34 inches. The six contra-bass strings are usually tuned from "D" down to "F," inclusively (an octave below lowest "F" on sixth string). Some performers vary this tuning, particularly when playing in flat keys. Modulating is easily performed, as it is only necessary to finger basses occasionally, as when they are sharped or flatted. This instrument, although of greater number of strings, has greater compass and possibilities than the ordinary six-string guitar, yet it is of much easier execution. Grace and ease of fingering is possible, even above the twelfth fret, as body is made low and oval where it joins the neck on first string side. The power and quality of tone is something remarkable, as sympathetic vibration is produced from all the basses. When this is not desired, as in staccato or pianissimo passages, the performer plays with a little lower wrist, which brings the sleeve down as a damper, or acts like the so-called "soft pedal" on piano.

LIST PRICE, \$195.03.

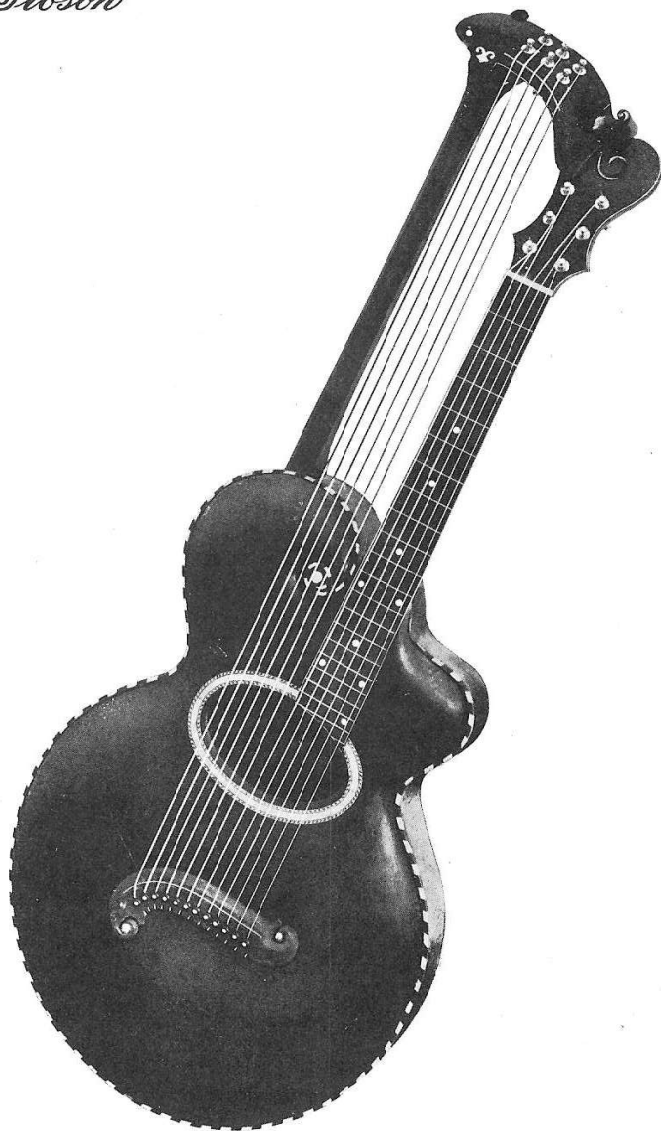
*The
Gibson*

THE GIBSON 12-STRING HARP-GUITAR, STYLE "R-1"

Finest quality, carefully selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful ebony finish; finest selected, air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; hand-carved ornamented and veneered head-piece, laminated extended head-piece supported by octagonal arm extending beneath sound-board to the rim at end of body, which is the only construction that gives the proper strength to resist the immense tension of the six sub-basses. To this construction we point with pride, as all other makes of harp-guitars have failed to withstand this tension any length of time; East India mahogany bridge, hand-carved and ornamented. The immense leverage on the bridge is overcome by the scrolls in the bridge and by the "Gibson" nickeled extension bridge stay; cord pattern pearl and ebony bound edges inlaid on outer upper edge of rim, so that inlaying does not retard vibrations; oval ebony artist extension finger-board, with twenty-one close narrow frets; pearl position marks inlaid on finger-board and upper side of neck, thus enabling the performer to catch a position quickly; oblong ivory-celluloid bound soundhole, inlaid with fancy-colored woods and mother-of-pearl; best patent friction keys; bone nut; pearl setting in scroll; inlaid bridge pins; extreme length, $43\frac{3}{4}$ inches; extreme width, $17\frac{7}{8}$ inches; extreme depth, $5\frac{1}{4}$ inches; length from nut to bridge, $25\frac{1}{2}$ inches; length from nut to bridge of sub-basses, 34 inches; the six contra-bass strings are usually tuned from "D" down to "F," inclusively (an octave below lowest "F" on sixth string). Some performers vary this tuning, particularly when playing in flat keys. Modulating is easily performed, as it is only necessary to finger basses occasionally (when they are sharped or flatted). This instrument, although of greater number of strings, greater compass and possibilities than the ordinary six-string guitar, yet it is of much easier execution. Grace and ease of fingering is possible, even above the twelfth fret, as body is made low and oval where it joins the neck on the first string side. The power and quality of tone is something remarkable, as a sympathetic vibration is produced from all the basses. When this is not desired, as in staccato or pianissimo passages, the performer plays with a little lower wrist, which brings the sleeve down as a damper, or acts like the so-called "soft pedal" on piano. We recommend the above instrument as the next best possible to our eighteen-string harp-guitar.

LIST PRICE, \$221.63.

*The
Gibson*



STYLE "R-1"
For description see page 27

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*The
Gibson*

THE GIBSON 18-STRING HARP-GUITAR, STYLE "U"

Finest quality, carefully selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful ebonized finish; finest selected, thoroughly air-seasoned maple rim, back and neck, dark mahogany finish, highly French polished throughout; hand-carved ornamented and veneered head-piece; laminated extended head-piece supported by octagonal arm extending beneath sound-board to the rim at end of body, which is the only construction that gives the proper strength to resist the immense tension of the twelve sub-basses. To this construction we point with pride, for all other makes of harp-guitars have failed in supporting any length of time even six sub-basses. East India mahogany bridge, hand-carved and ornamented. The immense leverage on the bridge is overcome by the scrolls in the bridge and by the "Gibson" nickeled extension bridge stay. All Gibson eighteen-string harp-guitars are equipped with an adjustable extension steel rubber capped rod, eighteen inches long, which rests on the floor, enabling the performer to hold instrument in upright position, if desired; cord pattern pearl and ebony bound edges inlaid on outer upper edge of rim, so that the inlaying does not retard vibrations; oval ebony artist extension finger-board, with twenty close narrow frets; pearl position marks on finger-board and upper side of neck, thus enabling the performer to catch a position quickly; oblong ivory-celluloid bound soundhole, inlaid with fancy-colored woods and mother-of-pearl border; best patent friction keys; bone nut; inlaid bridge pins; extreme length, 48 inches; extreme width, 21 inches; extreme depth, $5\frac{3}{4}$ inches; length from nut to bridge, $27\frac{1}{4}$ inches; length from nut to bridge of sub-basses, $35\frac{1}{2}$ inches. The twelve contra-bass strings are tuned chromatically (from "E" flat down to "E," inclusively), an octave below sixth string, enabling the performer to get an open bass to any chord desired, so that the treble only is fingered. Grace and ease of execution is possible, even above the twelfth fret, as body is made low and oval where it joins the neck on first string side. Every tone in the treble is responded to in sympathetic vibration by its octave in the basses, which, with our construction, gives a power and volume of tone unsurpassed. In staccato or pianissimo passages the performer plays with a little lower wrist, which brings the sleeve down as a damper or acts like the so-called "soft pedal" on the piano. Modulating is as easily performed as on the harp or piano. By actual test with a \$1,500 harp, it was proved that this instrument would sustain tone fifteen seconds longer than said harp. The ordinary six-string guitar is much more difficult of execution, particularly in flat keys, and is more limited in compass and possibilities. We unhesitatingly recommend the "Gibson" eighteen-string harp-guitar as the greatest instrument of its kind ever produced.

LIST PRICE, \$265.96.

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*The
Gibson*



STYLE "U"

For description see page 29

*The
Gibson*

THE GIBSON 18-STRING HARP-GUITAR, STYLE "U-1"

Finest quality, specially selected Norwegian spruce top (sounding-board), of regular straight-grain, beautiful ebonized finish; finest selected, thoroughly air-seasoned maple rim, back and neck, highly French polished throughout; veneered head-piece, hand-carved and beautifully ornamented in rich Sidney pearl; celluloid bound, laminated extended head-piece, supported by octagonal arm, beautifully inlaid the entire length with rich Sidney pearl; the arm extends beneath sound-board to the rim at end of body, which is the only construction that gives the proper strength to resist the immense tension of the twelve sub-basses. To this construction we point with pride, for all other makes of harp-guitars have failed in supporting any length of time even six sub-basses. East India mahogany bridge, hand-carved and richly ornamented in pearl. The immense leverage on the bridge is overcome by the scrolls in the bridge and by the "Gibson" silver-plated, handsomely engraved bridge stay. All "Gibson" eighteen-string harp-guitars are equipped with an adjustable, extension steel, rubber-capped rod, eighteen inches long, which rests on the floor, enabling the performer to hold instrument in upright position, if desired; cord pattern in white and green pearl and fancy-colored woods inlaid on outer upper edge of rim, so that the inlaying does not retard vibrations; oval ebony artist extension, ivory-celluloid bound finger-board, elaborately inlaid the entire length in beautiful design of pearl; twenty close narrow frets; pearl position marks of different designs inlaid on upper side of neck, thus enabling the performer to catch a position quickly; oblong ivory-celluloid bound soundhole, inlaid with two rings of fancy-colored woods with mother-of-pearl border; finest quality patent friction keys with solid pearl buttons; pearl setting in scroll top and back; bone nut; ivory bridge pins inlaid with pearl. The dimensions the same as in style "U." The twelve contra-bass strings are tuned chromatically (from "E" flat down to "E," inclusively, an octave below sixth string), enabling the performer to get an open bass to any chord desired, so that the treble only is fingered. Grace and ease of execution is possible, even above the twelfth fret, as body is made low and oval where it joins the neck on first string side. Every tone in treble is responded to in sympathetic vibration by its octave in the basses, which, with our construction, gives a power and volume of tone unsurpassed. In staccato or pianissimo passages, where the above effect is not desired, the performer plays with a little lower wrist, which brings the sleeve down as a damper, or acts like the so-called "soft pedal" on the piano. Modulating is as easily performed as on the harp or piano. By actual test with a \$1,500 harp, it was proved that this instrument would sustain tone fifteen seconds longer than said harp. The ordinary six-string guitar is much more difficult of execution, particularly in flat keys, and is more limited in compass and possibilities. The richest guitar ever produced.

LIST PRICE, \$354.60.

*The
Gibson*

IMPORTANT SUGGESTIONS

It is well to keep an instrument within the case, or stand it in an inside corner of the room, never an outside corner nor near a window. Do not expose it to extremes of heat, cold or moisture, if you wish to keep glue and varnish from checking. If you lay instrument down, place face downward. This rests instrument on strings, thus protecting the finish and prevents dust from getting into soundhole.

An old string is, by quite a fraction of an inch, smaller in diameter than a new one of same kind and make originally. A string does not stretch out evenly, but rather in its weakest parts. This makes it vibrate unevenly, and then we call it false. This is why mandolinists many times find it impossible to tune a new string with an old one, so they will be true in all positions. When this is the case, replace with two new strings. If, therefore, it is hard to tune two strings accurately, what can be said of the triple-strung mandolin? It is not always best to wait for strings to break before replacing them with new. All metal strings wound or plain rust or corrode. Wound strings become smooth, dead or lifeless in a little time. New strings are lively, and many times will improve the tone of an instrument fifty per cent. To state the definite life of a string is impossible, as it depends upon the kind, climatic changes and usage; but when you notice a string is losing its power, which always happens within a few weeks, at the longest, it is well to replace it with a new one. When changing a set of strings, replace each old string with a new one before removing the next, as this lessens the tendency of displacing the bridge, which happens sometimes when several strings are taken off at once without replacing the new, thus causing the young player to imagine the finger-board is not true.

Friction pegs, when worn, should have new raw-hide washers, to prevent them from slipping. If the screw in bottom of peg be tightened occasionally, these pegs will give no trouble. Wind each string a few times around peg. This will prevent string slipping. Leave the tension on base of peg.

To gain the greatest velocity and familiarity with your instrument, one and the same instrument should be constantly used. Instruments are adjusted differently; they are of different sizes, both in body and scale; there are flat and oval finger-boards, easy and hard action, different-shaped bodies, which demand different positions when sitting or standing. This is why the old saying, "A cheap instrument is good enough to learn on," is radically false.

The "Gibson" mandolin should be held at not more than three points of contact; namely, lower rim resting on limb, upper rim resting against body and supporting the right forearm. This leaves the sounding-board and back-board, which are carefully graduated, free for vibration. Our mandolin may be easily held in the standing position also, but we do not advise it.

Cases for all Gibson instruments. Send for catalogue.