

The
Gibson
CATALOG
"J"

INDEX

Instruments, Cases and Music

	Page		Page
Cases	106, 107	Mando-cellos	63, 64, 65
Guitars	54, 55, 58, 59	Mandolas	60, 61, 62
Harp-guitar	56, 57	Mandolins	47, 48, 49, 50, 51, 52, 53
Mando-bass	66, 67	Music	111, 112

Guitar and Harp-guitar Furnishings

(Illustrations page 103)

Bridges	102	Nuts	102
Bridge Pins	102	Straining Rods for Harp-guitars	104
End Pins	102	Strings	102, 104
Finger-rests	102	Sub-bass Pegs	104
Patent Machine-heads	102	Sub-bass Tuning Keys	104
Patent Machine-head Parts	104	Tail-piece for Harp-guitar	104
Picks	104	Tail-piece for Six-string Guitar	104

Mando-bass Furnishings

(Illustrations page 105)

Arm-rests	105	Nuts	105
Bridges	105	Patent Machine-heads	105
End Pins	105	Picks	105
Extension Rods	105	Strings	105
Tail-pieces	105		

Mando-cello Furnishings

(Illustrations page 97)

Bridges	100	Patent Machine-heads	100
End Pins	100	Patent Machine-head Parts	100
Finger-rests	100	Picks	100
Nuts	100	Strings	101
Tail-pieces	101		

Mandola Furnishings

(Illustrations page 97)

Bridges	98	Patent Machine-heads	98
End Pins	98	Patent Machine-head Parts	100
Finger-rests	98	Picks	100
Nuts	100	Strings	100
Tail-pieces	100		

Mandolin Furnishings

(Illustrations page 97)

Bridges	97	Patent Machine-heads	98
End Pins	97	Patent Machine-head Parts	98
Finger-rests	97	Picks	98
Nuts	98	Strings	98
Tail-pieces	98		

Important Suggestions and Helps in Ordering

(See pages 106 to 111)

Avoid Sun's Rays	108	Instruments, Care of	106
Bridge, to Place	108	Letters	108
Cash with Order	110	Orders	108
Concerning Strings	106	Pegs, Friction or Sub-bass	108
Dealing Direct	109	Pitch	108
Dealing through Agents	109	Profession and Trade, The	110
Finger Marks, to Remove	108	Remittances	108
Furnishing References	110	Returning Goods	110
Instrument Exchanged	108	Standing Position, The	106

Articles of Especial Interest to Players of Instruments of the Mandolin and Guitar Family

NOTE:—Parentheses of Index enclose general idea of subject matter or theme discussed on a given page not formally topic-ized in sub-heading.

Action	38	Arching, Stradivarius, the Momentous Im-	22
Guitar or Harp-guitar	38	portance of	22
Mandolin, Mandola or Mando-cello	38	Manufacturers are Prone to Prefer a Pros-	22

(Index concluded on inside back cover)

"Gibson" Girls



"EVERY ONE A 'GIBSON'-ITE"

"The instruments are the best ever. We would have no others now and don't see how we get along without them before."
THREE MASQUERIA SISTERS,
Concert and Theatrical Performers.

**Terms of Purchase Stated in this Catalog are
Not Applicable Outside the United States.**

Catalog "J"

DESTROY ALL PREVIOUS ISSUES

Mandolins, Mandolas Mando-Cellos, Mando-Basses Guitars, Harp-Guitars and Supplies

MANUFACTURED BY

Gibson Mandolin-Guitar Company

KALAMAZOO, MICH., U. S. A.

What Germany Thinks of the "Gibson"

The following article is translated from "Die Moderne Hausmusik," *fachblatt für alle deutschen Mandolinen- und Gitarren-Vereine, Organ des Verbandes der süd-deutschen Mandolinen- und Gitarren-Vereine:*

"Experiments for the improvement of the Mandolin are very numerous, and a long story could be told about that. Probably the best known form is the Italian Mandolin, but their dimensions vary very much. We have very valuable instruments, especially from the Italian masters, with rounded covers, large or long forms, but nevertheless there is always yet something to be desired. As very well known models we can also quote the French Mandolins. These are flat, in the form of pans. But also these instruments have many advantages, but they are far from the ideal Mandolin. Therefore, each novelty and improvement in this line is studied with interest, although a certain suspicion is present.

question of acoustics will appreciate the construction employed. It is a well-known requisite that the higher the bridge, the higher can be the pressure to be carried by it. The constructor of the 'Gibson' Mandolin, in appreciation of these facts, has chosen longer strings and the higher bridge. A higher tension of the strings is necessary to tune them properly, and if the instrument is strong enough, a greater sound capacity is created therewith. (The same effect can be had with any Mandolin in using stronger strings.) But as with the ordinary Mandolin the room for the sound is not larger, the tone becomes hard. The 'Gibson' Mandolin proves, regarding tone and sound, that it is a decided improvement in comparison with the older models. Especially the G string, the proof positive for any instrument denotes a decided improvement, a very full and beautifully moulded tone. But also the other strings show a marked improvement in richness of tone, which



"EVERY ONE A 'GIBSON'-ITE"
THE CENTURY MANDOLIN CLUB, NEW HAVEN, CONN.
H. C. Keppel, Director

For many years one of Connecticut's most popular and meritorious Mandolin organizations. Enthusiastically received by New Haven's élite. Lauded alike by the press and public.

"For examination before us we have a few instruments known as the 'Gibson' Mandolins, manufactured by an American concern. Printed catalogues and descriptions accompany these Mandolins, which promise very much. The first thing to be noted with these instruments is their entire new form. Also the instruments are a good deal larger than the Italian models (full length about 67 cm.). The instrument body is flat, having the form of a pear. Furthermore, the rounded cover and bottoms are interesting, as well as the very high bridge. The whole construction indicates that the principles of the Violin have been followed. The cover and bottom are not of the same thickness, as heretofore, but same as with the Violin, of different thicknesses according to laws in its construction, i. e., where the bridge is located that thickness is heaviest, thinning out towards the border, or frame. Everybody having studied the

so far could not be noted with any other kind of Mandolins. The carrying capacity of these tones is remarkable.

"What is further to be commended is the even sounding of the tones in all the keys. The purity of tone is probably the most satisfactory so far produced, and without equal.

"In one word, the introduction of this Mandolin would certainly help our societies and clubs a good deal. Of course, the price is rather high, but there are many players who are willing to spend 80 Marks for a really good instrument.

"The Gibson Mandolin Agency has sent us a quantity of folders, and we shall be pleased to send them to interested parties."

The "Gibson" Mandolin, Style "A"

Straight grain, graduated spruce top (sound-ing-board), golden orange finish; thoroughly air seasoned maple rim and back, dark mahogany finish; highly polished throughout; Mexican mahogany neck reinforced; veneered head-piece; ebony finger-board, with twenty ovaled, narrow frets; pearl position dots; ivoroid binding inlaid on outer upper edge of rim; ivoroid bound oblong sound-hole inlaid with fancy colored woods; elevated guard-plate or finger-rest with German silver clamp (patented July 4th, 1911. See cut, page 97); fine quality nicked machine-head; bone nut; "Gibson" extension German silver string-holder.

List price.....\$44.32 Net price.....\$25.00
With canvas case No. 101.....Net 26.75
With "Faultless" case No. 360.....Net 30.00
With "Faultless" case No. 362.....Net 31.50
With "Faultless" case No. 363.....Net 33.00



Pat. Mar. 30, 1909.
Pat. Sept. 21, 1909.
Pat. Sept. 20, 1910.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$1.50 per month. (Only five cents a day.)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandolin, Style "A-1"

Fine quality, straight grain, graduated spruce top (sounding-board), golden orange finish; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; Mexican mahogany neck reinforced; veneered head-piece with "The Gibson" in pearl; ivoroid bound, ebony finger-board with twenty ovaled, narrow frets; pearl position dots; ivoroid bound oblong sound-hole, inlaid with two rings of fancy colored woods; ivoroid binding inlaid on outer upper edge of rim; elevated guard-plate, or finger-rest with German silver clamp (patented July 4th, 1911. See cut, page 97); fine quality nicked machine-head; bone nut; "Gibson" extension German silver string-holder.

List price.....\$53.19 Net price.....\$30.00

With canvas case No. 101.....Net 31.75

With "Faultless" case No. 360.....Net 35.00

With "Faultless" case No. 362.....Net 36.50

With "Faultless" case No. 363.....Net 38.00



Pat. Mar. 30, 1909.
Pat. Sept. 21, 1909.
Pat. Sept. 20, 1910.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$1.80 per month. (*Only six cents a day.*)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandolin, Style "A-3"

Carefully selected, straight grain, graduated spruce top (sounding-board), golden orange finish; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and pearl ornament; ivoroid bound ebony finger-board, with twenty ovaled, narrow frets; pearl position dots inlaid on finger-board and position dots on upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods; top and back bound on outer edges of rim with ivoroid; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut, page 97); best quality machine-head; bone nut; "Gibson" extension German silver string-holder.

List price.....\$70.91 Net price.....\$40.00

With canvas case No. 101.....Net 41.75

With "Faultless" case No. 360.....Net 45.00

With "Faultless" case No. 362.....Net 46.50

With "Faultless" case No. 363.....Net 48.00



Pat. Mar. 30, 1909.
Pat. Sept. 21, 1909.
Pat. Sept. 20, 1910.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.40 per month. (*Only eight cents a day.*)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandolin, Style "A-4"

Select straight grain, carefully graduated spruce top (sounding-board), finished in a shading of golden red to a beautiful dark mahogany; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and Fleur-de-lis ornament; ivoroid bound ebony artist extension finger-board, with twenty-four oveled, narrow frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and position dots on upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound on outer edges of rim with ivoroid; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See page 97); finest quality nickeled machine-head; buttons inlaid with German silver and pearl; bone nut; "Gibson" extension German silver string-holder.

List price \$88.65
Net price 50.00

With canvas case
No. 101..Net 51.75

With "Faultless"
case No. 360
.....Net 55.00

With "Faultless"
case No. 362
.....Net 56.50

With "Faultless"
case No. 363
.....Net 58.00



Pat. Mar. 30, 1909.
Pat. Sept. 21, 1909.
Pat. Sept. 20, 1910.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.70 per month. (Only nine cents a day.)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandolin, Style "F-2"

Artist's Model

Best quality, carefully graduated select spruce top (sounding-board), of regular straight, narrow grain, finished in a shading of golden red to a beautiful dark mahogany; finest selected, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; select straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl; ivoroid bound ebony artist extension finger-board with twenty-four oveled, narrow frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and position dots on upper side of neck; bone nut; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; ivoroid binding on outer, upper edge of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See page 97); finest quality nickeled machine-head; buttons inlaid with German silver and pearl; "Gibson" extension German silver string-holder.

List price .. \$132.98
Net price 75.00

With canvas case
No. 105..Net 76.75

With "Faultless"
case No. 368
.....Net 80.00

With "Faultless"
case No. 370
.....Net 81.50

With "Faultless"
case No. 371
.....Net 83.00



Pat. Mar. 30, 1909.
Pat. Sept. 21, 1909.
Pat. Sept. 20, 1910.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$3.00 down and \$3.00 per month. (Only ten cents a day.)

Agents must maintain prices marked "Net."

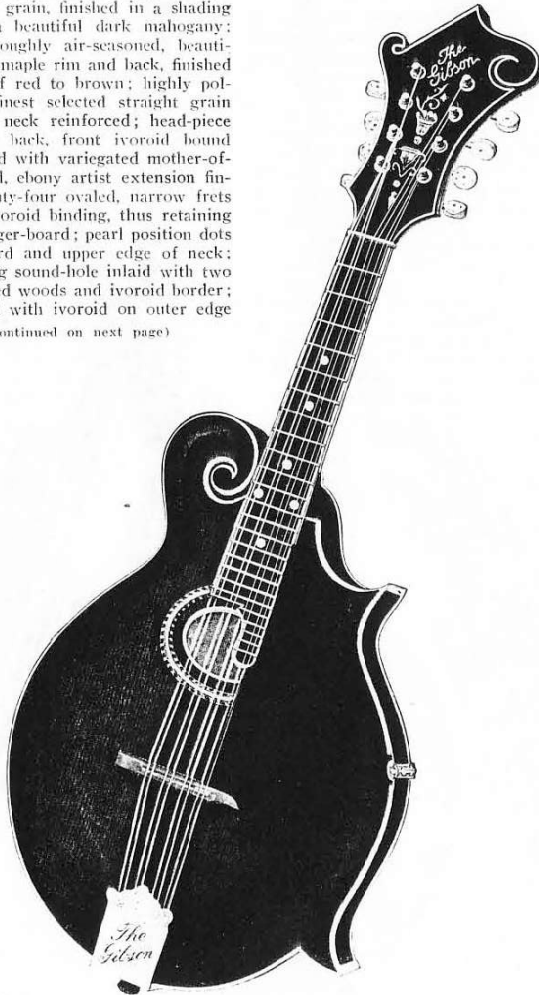
Prices not advanced when purchasing on payments

The "Gibson" Mandolin, Style "F-4"

Artist's Model

Finest quality, specially selected, scientifically graduated spruce top (sounding-board), of regular narrow, straight grain, finished in a shading of golden red to a beautiful dark mahogany; finest selected, thoroughly air-seasoned, beautifully figured flamed maple rim and back, finished in Violin shading of red to brown; highly polished throughout; finest selected straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front ivoroid bound and beautifully inlaid with variegated mother-of-pearl; ivoroid bound, ebony artist extension finger-board with twenty-four ovaled, narrow frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound with ivoroid on outer edge

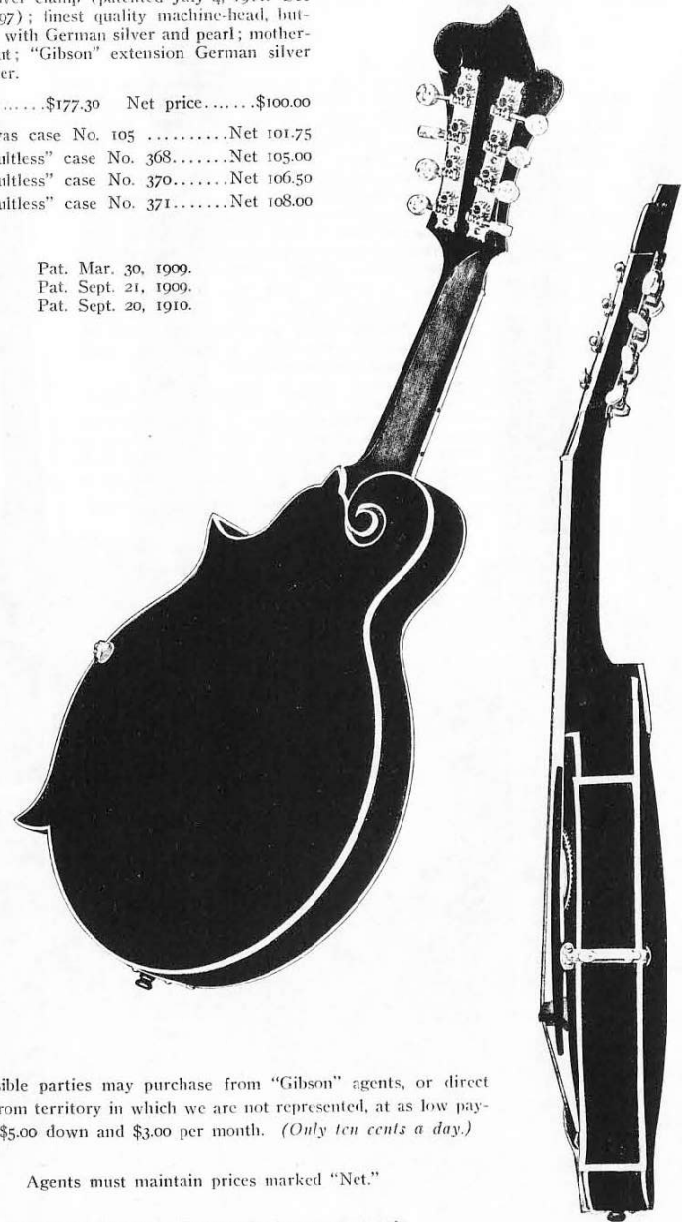
(Description continued on next page)



of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut, page 97); finest quality machine-head, buttons inlaid with German silver and pearl; mother-of-pearl nut; "Gibson" extension German silver string-holder.

List price.....\$177.30 Net price.....\$100.00
 With canvas case No. 105Net 101.75
 With "Faultless" case No. 368.....Net 105.00
 With "Faultless" case No. 370.....Net 106.50
 With "Faultless" case No. 371.....Net 108.00

Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$5.00 down and \$3.00 per month. (*Only ten cents a day.*)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Guitar, Style "L-1"

Concert Size

Straight grain, graduated spruce top (sounding-board), golden orange finish; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; veneered head-piece; ivoroid bound ebony finger-board with 19 ovaled, narrow frets; pearl position dots on finger-board and position dots on upper side of neck; ivoroid bound sound-hole inlaid with two rings of fancy colored woods; perpendicular bridge securing divided vertical string pressure; elevated finger-rest with two German silver clamps (patented July 4, 1911. See page 97); ivoroid binding inlaid on outer upper edge of rim; improved extension string-holder; bone nut; nickeled machine-head.

List price.....\$62.05 Net price.....\$35.00

With canvas case No. 135.....Net 37.00

With "Faultless" case No. 408.....Net 44.50

With "Faultless" case No. 410.....Net 46.00

With "Faultless" case No. 411.....Net 48.50

Prices not advanced when purchasing on payments.

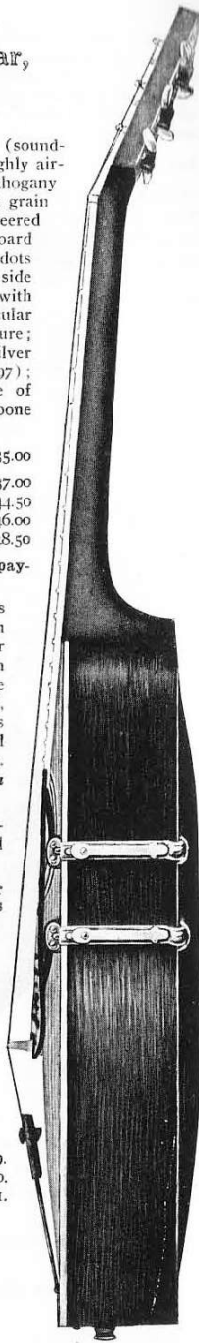
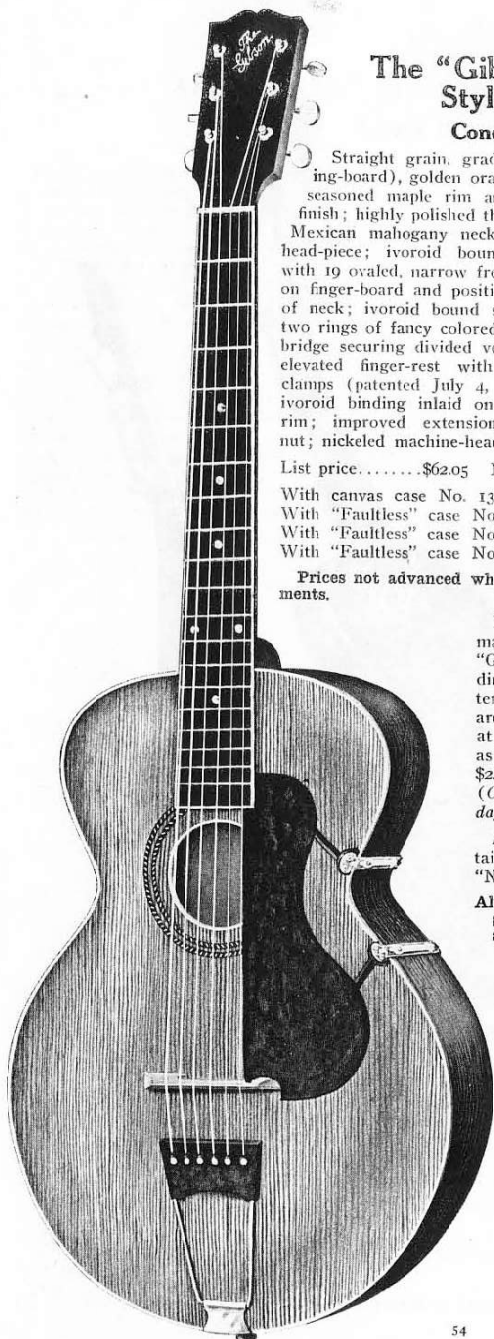
Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$2.00 per month. (Only seven cents a day.)

Agents must maintain prices marked "Net."

Always state whether gut or wire strings are wanted.

Pat. Mar. 30, 1909.
Pat. Jul. 19, 1910.
Pat. Jul. 4, 1911.

54



Special Grand Concert Guitar, Style "O"

Artist's Model

Carefully selected, straight grain, graduated spruce top (sounding-board), finished in a shading of golden red to a beautiful dark mahogany; select, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; select straight grain Mexican mahogany neck reinforced; ivoroid bound veneered head-piece, handsomely inlaid with pearl ornament; ivoroid bound ebony extension finger-board with twenty-two ovaled narrow frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and position dots on upper side of neck; ivoroid bound sound-hole inlaid with three rings of fancy colored woods, perpendicular bridge securing divided vertical string pressure; elevated finger-rest with German silver clamp. (Pat. July 4, 1911. See page 97.) Top and back bound with ivoroid on outer edge of rim; improved extension string-holder; bone nut; best quality nickeled machine-head. Body joins neck at 15th fret instead of 12th fret, making the highest positions easily accessible. Width of sounding-board at bridge, sixteen inches.

List price.....\$150.72

Net price.....85.00

With canvas case

No. 141.....Net 89.50

With "Faultless"

case No. 424.....Net 96.25

With "Faultless"

case No. 426.....Net 97.50

With "Faultless"

case No. 427.....Net 100.75

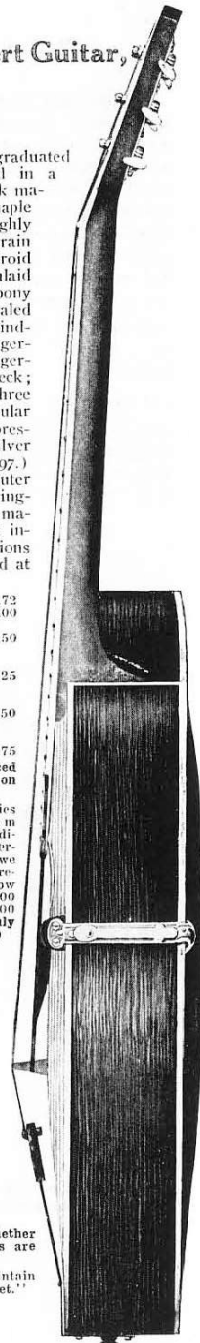
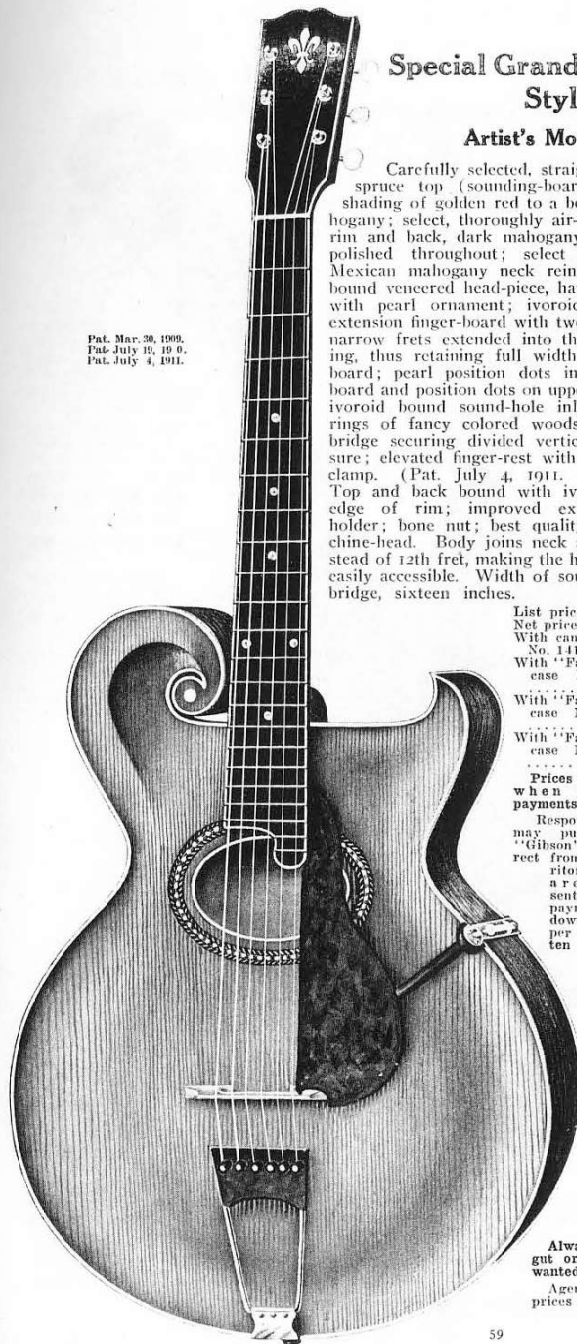
Prices not advanced when purchasing on payments.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$3.00 down and \$3.00 per month. (Only ten cents a day.)

Always state whether gut or wire strings are wanted.

Agents must maintain prices marked "Net."

Pat. Mar. 30, 1909.
Pat. July 19, 1910.
Pat. July 4, 1911.



59

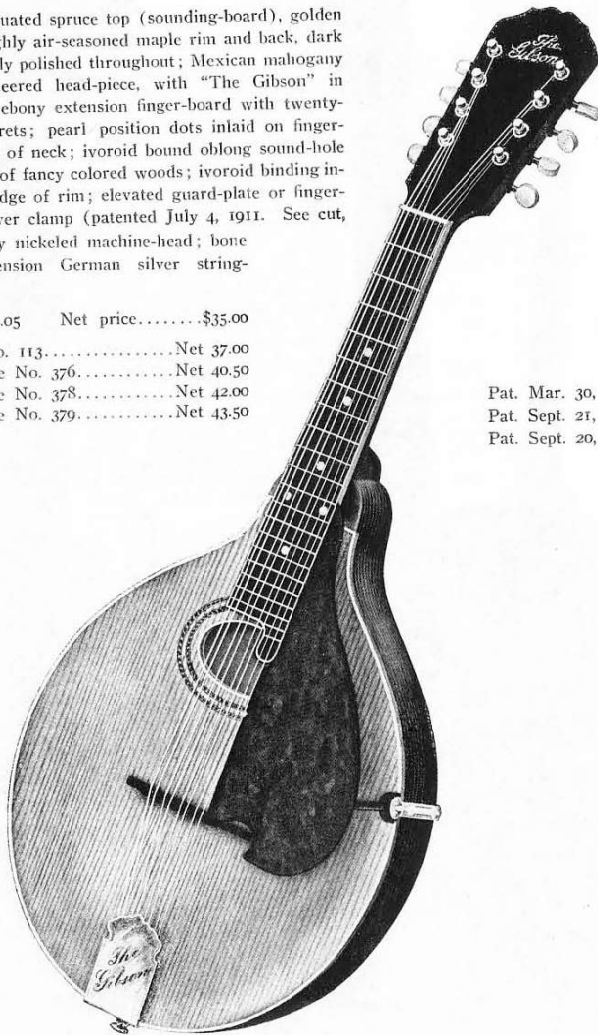
The "Gibson" Mandola, Style "H-1"

Straight grain, graduated spruce top (sounding-board), golden orange finish; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; Mexican mahogany neck reinforced; veneered head-piece, with "The Gibson" in pearl; ivoroid bound ebony extension finger-board with twenty-one oveled, narrow frets; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods; ivoroid binding inlaid on outer upper edge of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut, page 97); fine quality nickeled machine-head; bone nut; "Gibson" extension German silver string-holder.

List price.....\$62.05 Net price.....\$35.00

With canvas case No. 113.....Net 37.00
 With "Faultless" case No. 376.....Net 40.50
 With "Faultless" case No. 378.....Net 42.00
 With "Faultless" case No. 379.....Net 43.50

Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$2.00 per month. (Only seven cents a day.)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

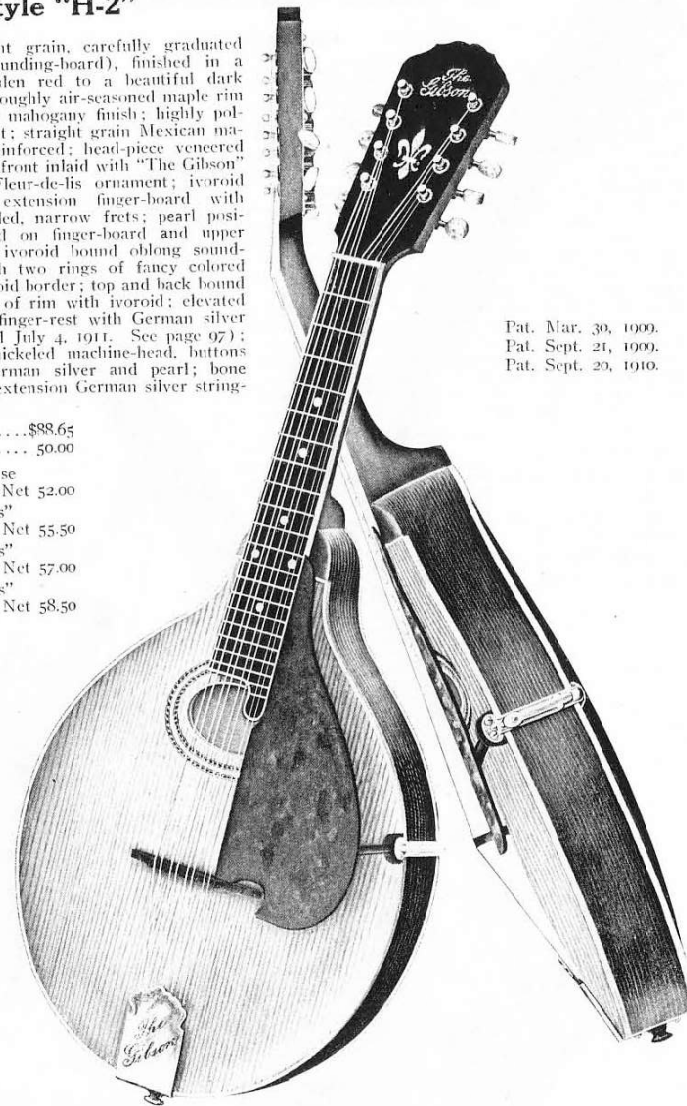
The "Gibson" Mandola, Style "H-2"

Select, straight grain, carefully graduated spruce top (sounding-board), finished in a shading of golden red to a beautiful dark mahogany; thoroughly air-seasoned maple rim and back; dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and Fleur-de-lis ornament; ivoroid bound ebony extension finger-board with twenty-one oveled, narrow frets; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound on outer edges of rim with ivoroid; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See page 97); finest quality nickeled machine-head, buttons inlaid with German silver and pearl; bone nut; "Gibson" extension German silver string-holder.

List price.....\$88.65
 Net price.....50.00

With canvas case
 No. 113.....Net 52.00
 With "Faultless"
 case No. 376, Net 55.50
 With "Faultless"
 case No. 378, Net 57.00
 With "Faultless"
 case No. 379, Net 58.50

Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.70 per month. (Only nine cents a day.) Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

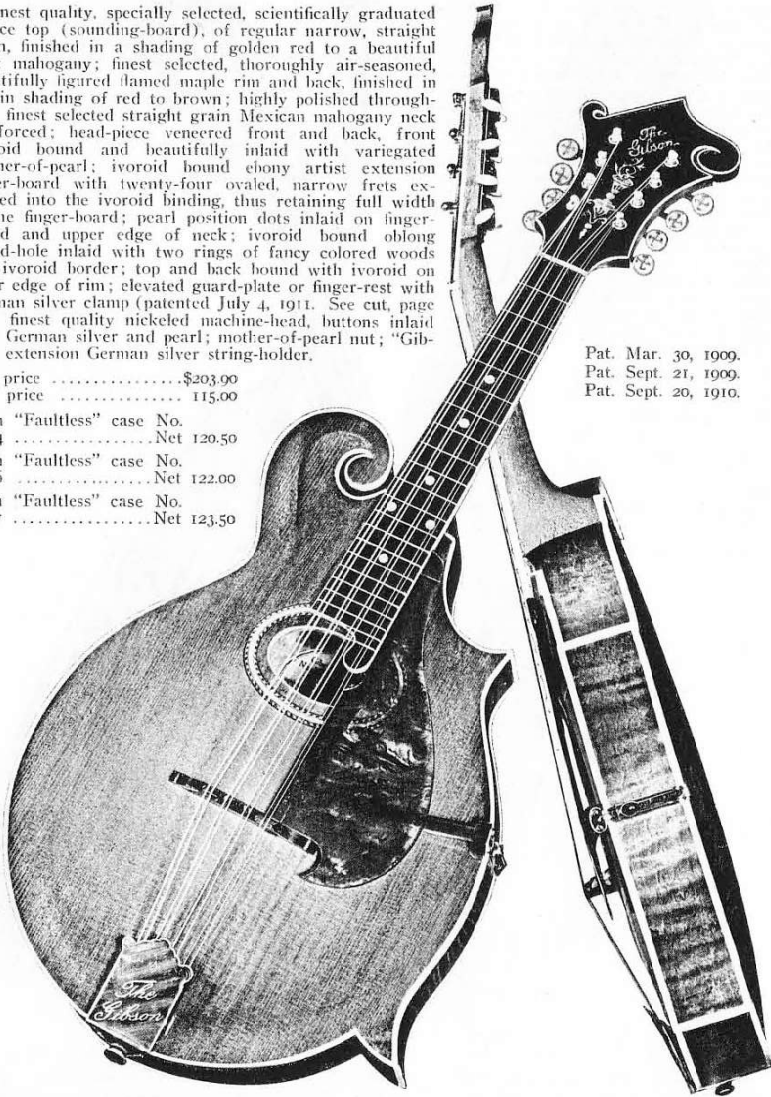
The "Gibson" Mandola, Style "H-4"

Artist's Model

Finest quality, specially selected, scientifically graduated spruce top (sounding-board), of regular narrow, straight grain, finished in a shading of golden red to a beautiful dark mahogany; finest selected, thoroughly air-seasoned, beautifully figured flamed maple rim and back, finished in Violin shading of red to brown; highly polished throughout; finest selected straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front ivoroid bound and beautifully inlaid with variegated mother-of-pearl; ivoroid bound ebony artist extension finger-board with twenty-four ovaled, narrow frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound with ivoroid on outer edge of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut, page 97); finest quality nicked machine-head, buttons inlaid with German silver and pearl; mother-of-pearl nut; "Gibson" extension German silver string-holder.

List price\$203.90
 Net price 115.00
 With "Faultless" case No. 384Net 120.50
 With "Faultless" case No. 386Net 122.00
 With "Faultless" case No. 387Net 123.50

Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$5.00 down and \$3.00 per month. (Only ten cents a day.) Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mando-cello, Style "K-1"

Straight grain, graduated spruce top (sounding-board), golden orange finish, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; Mexican mahogany neck reinforced; veneered head-piece, with "The Gibson" in pearl; ivoroid bound ebony extension finger-board with twenty-four ovaled, narrow frets; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods; ivoroid binding inlaid on outer upper edge of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut, page 97); fine quality nicked machine-head; bone nut; "Gibson" extension German silver string-holder.

List price\$62.05 Net price\$35.00
 With canvas case No. 121Net 37.50
 With "Faultless" case No. 392Net 44.50
 With "Faultless" case No. 394Net 46.00
 With "Faultless" case No. 395Net 48.50

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$2.00 per month. (Only seven cents a day.)

Agents must maintain prices marked "Net."

Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.



Prices not advanced when purchasing on payments

The "Gibson" Mando-cello, Style "K-2"

Select, straight grain, carefully graduated spruce top (sounding-board), finished in a shading of golden red to a beautiful dark mahogany; thoroughly air-seasoned maple rim and back; dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and Fleur-de-lis ornament; ivoroid bound ebony extension finger-board with twenty-four ovaled, narrow frets; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound on outer edges of rim with ivoroid; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See page 97); finest quality nicked machine-head, buttons inlaid with German silver and pearl; bone nut; "Gibson" extension German silver string-holder.

List price.....\$88.65 Net price.....\$50.00
 With canvas case No. 121.....Net 52.50
 With "Faultless" case No. 392.....Net 59.50
 With "Faultless" case No. 394.....Net 61.00
 With "Faultless" case No. 395.....Net 63.50

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.70 per month. (*Only nine cents a day.*)

Prices not advanced when purchasing on payments.

Agents must maintain prices marked "Net."



Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.

The "Gibson" Mando-cello, Style "K-4"

Artist's Model

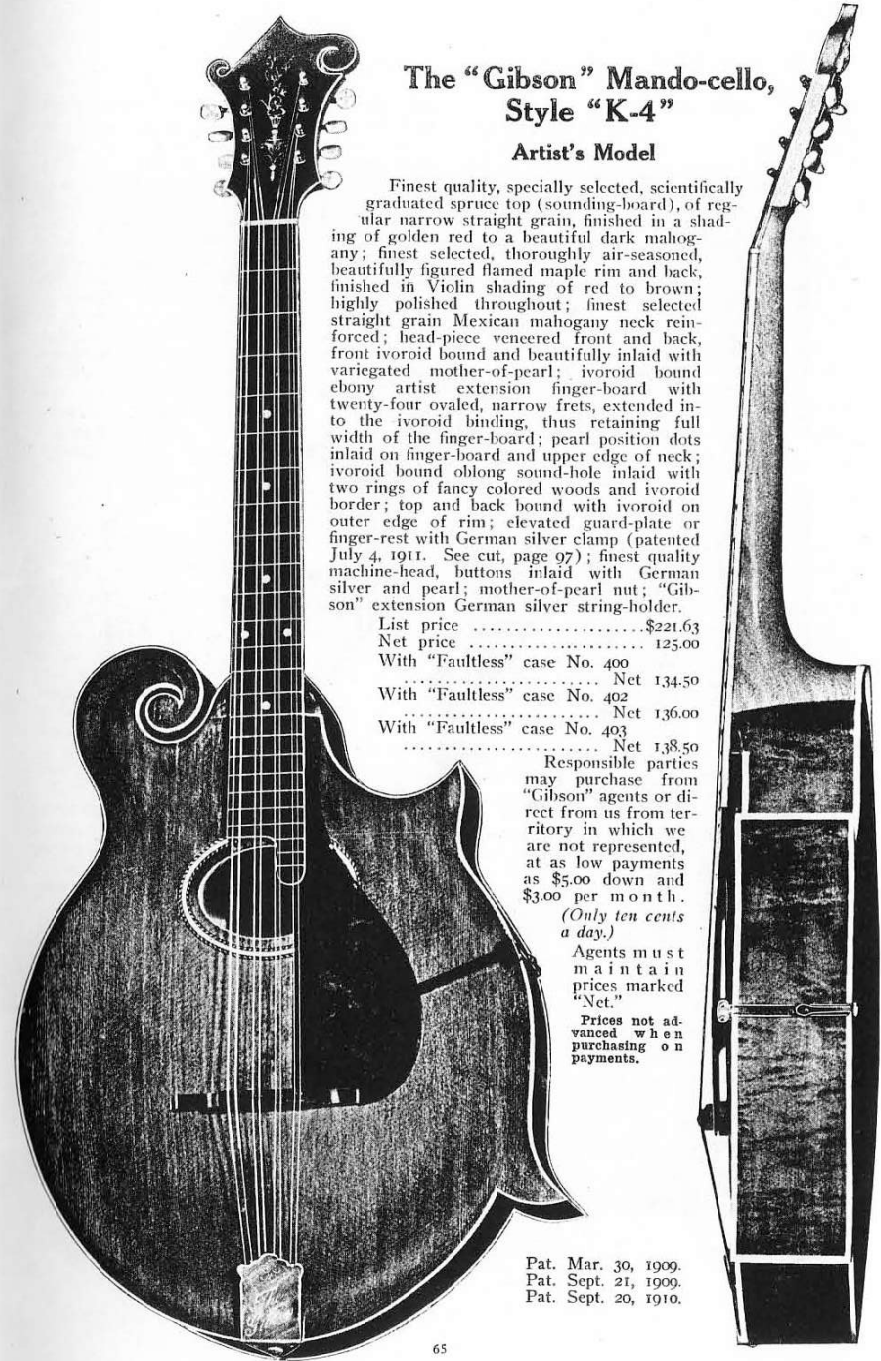
Finest quality, specially selected, scientifically graduated spruce top (sounding-board), of regular narrow straight grain, finished in a shading of golden red to a beautiful dark mahogany; finest selected, thoroughly air-seasoned, beautifully figured flamed maple rim and back, finished in Violin shading of red to brown; highly polished throughout; finest selected straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front ivoroid bound and beautifully inlaid with variegated mother-of-pearl; ivoroid bound ebony artist extension finger-board with twenty-four ovaled, narrow frets, extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound with ivoroid on outer edge of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut, page 97); finest quality machine-head, buttons inlaid with German silver and pearl; mother-of-pearl nut; "Gibson" extension German silver string-holder.

List price\$221.63
 Net price125.00
 With "Faultless" case No. 400
 Net 134.50
 With "Faultless" case No. 402
 Net 136.00
 With "Faultless" case No. 403
 Net 138.50

Responsible parties may purchase from "Gibson" agents or direct from us from territory in which we are not represented, at as low payments as \$5.00 down and \$3.00 per month. (*Only ten cents a day.*)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments.



Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.



The "Gibson" Mando-bass, Style "J"

STRAIGHT grain, graduated spruce top (sounding-board) finished in a shading of golden red to a beautiful dark mahogany; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; Mexican mahogany, reinforced, non-warpable neck; veneered head-piece with "The Gibson" in pearl; solid ebony finger-board with seventeen ovaled, narrow frets; pearl position dots; round sound-hole; ivoroid bound, inlaid with two rings of fancy colored woods; ivoroid binding inlaid on outer upper edge of rim; elevated arm-rest; good quality machine-head; ebony nut; "Gibson" extension string-holder; maple bridge with adjustable ebony string saddles; vermilion end pin; steel rod, adjustable extension floor rest adaptable to either standing or sitting position.

Weight, sixteen pounds.

Weight, boxed for shipping, eighty-five pounds.

List price.....\$159.57 Net price..... \$90.00
With water-proof bag..... 95.85

(No other case furnished as canvas is not sufficiently strong and leather is too heavy.)

Pat. Sept. 21, 1909.

Pat. July 19, 1910.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$5.00 down and \$3.00 per month. (Only ten cents a day.)

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments.

The "Gibson" Mando-bass

The Instrument That is So Much That All Praise Falls Behind It

The Pith and Marrow of the Argument

SMALL, yet the colossus of tonal power of any of the Mandolin or Guitar family. Compact, yet securing the gigantic compass of six octaves to the Mandolin family alone. Simple of execution, yet making possible an immensity of contrasting effects and versatility of tone coloring through widely diffused voicings that invest the Mandolin Orchestra with breadth of scope, depth of extent of classic undertaking and profoundness of possibilities heretofore impossible.

The String Quintet is completed, and that by a portable instrument, smaller, lighter, and more easily carried than the double bass of the Violin family.

The Mando-bass may be used in combination with four or more instruments.

Left-hand technic is like playing the lowest four strings of the six-string Guitar, namely—G, D, A, E—one finger governing a fret, four fingers governing a position, the same as the Guitar.

Universal Notation, or the reading of the treble clef, is employed so that no extra study of clef or finger-board is necessary for the Mando-bassist if formerly a Guitarist, and no extra study of clef or right-hand technic if formerly a player of any of the Mandolin family. As the strings of the Mando-bass are inverted in order of name to those of the Mandolin family, but still retain the same letters (in name), any player, then, of the Mandolin or Guitar family can quickly adapt himself to the Mando-bass.

Long tones are best sustained by a slow tremolo.

Both velocity and power are immediately at command of the pick or fingers.

As the scale is shorter than the double bass scale of the Violin family, agility and efficiency are easily secured.

Where, for commercial reasons, small stringed instrumentation only is possible, the biggest toned instruments make up in power that which is lacked in numbers.

MANDO-BASS ADDS 100 PER CENT TO THE CLUB

"Had my club meeting last night and as usual had a few visitors and all with me united in saying the Mando-bass adds one hundred per cent to the club. It is simply great and I can't praise it enough. My player is a good guitarist and he had very little trouble in playing it, and is really doing fine work. I agree with all you say about Mando-bass, only you do not put it strong enough, and certainly every teacher who hasn't one in his club is way behind the times."

F. W. TOWLE,
Teacher of twenty years' experience and Soloist of Pasadena, Cal.



POSSESSES NEAT WORKMANSHIP

"It ('F-1' Mandolin) is certainly a beauty; as well as I thought I knew the ability of your production department, I did not expect quite as neat workmanship as the instrument possesses. Of course it will take a year or two for it to reach its pinnacle of tonal quality, but it is not very much inferior to my old ('Gibson') instrument even now."

GEO. LEHRITTEL,

Teacher and Concert Mandolinist.



Mandolin, Mandola, Mando-cello Tail-piece

FREQUENTLY when playing (particularly forte) the first or second strings will suddenly flat, and the performer must stop in the midst of his playing to tune, which is the most disconcerting and exasperating of concert experiences. The trouble may arise from various causes, but many times from raveling of string

at loop end which is now wholly prevented by the "half hitch" bearing on the winding itself so that the direct pull does not come on the loop alone, but is equalized, as will be noted upon examination of cut. "Two birds are killed with one stone" by this arrangement, as the equalization of tension is also a string saver.

"Gibson" Picks

A perfect plectrum should not click nor snap when passing over the strings, neither should it stick nor grate, nor produce any harshness. To test a pick, muffle the strings with the left hand so that no tone is heard. It will be found that the long or pointed pick produces more clicking and snapping than the shorter and slightly oval pick.

A great deal has been said about the beveled edge pick. This is a step in the right direction, but some manufacturers who bevel only two edges, bevel the wrong edges at that, and no wonder the performer can see little or no advantage by using beveled picks. On the other hand, some performers hold the pick wrong, so that if the right edges were beveled, there would be no advantage to the player. We, therefore, believe the "Gibson" pick will fill a long-felt want, for all edges are beveled so that the pick is adapted to meet the demands of every performer.

Machine-heads

THE worm-screw and gear of all machine-heads on the new model "Gibson" instruments have been so carefully worked out and proportioned as to make precise, exact nicety of tuning easy. Hardened metal—not soft brass as commonly used—prevents wearing of the cogs, the exasperating cause of play and jumping sharp or flat when tuning, and, in fact, some times when playing. Moreover, the string drums or posts are made to so fit the gear wheels that they must be driven on. Therefore, loosening or rattling from sympathetic vibration and the like are impossible. This is a new machine-head that works gradually and smoothly, and is the best that money and skilled labor can secure; not in ornamentation, but in serviceableness. We advocate nothing is too good for the "Gibson." The so-

called dust-proof or covered machine-head is much cheaper, but is not as desirable when in actual service. The open gear permits each part to be easily oiled or repaired as necessity may require without having to remove the entire back plate.

Quick Stringing.—All string drums or posts around which strings are wound, are vertically set instead of horizontally set through slots saved in the head as has been the custom with the Guitar and some foreign makes of Mandolins. Thus the greatest possible convenience in stringing and unstringing is secured, inasmuch as the string does not have to be put back and forth through the slot in head as per the present exasperating custom with the old-style Guitars, but may be instantaneously unwound and slipped off end of the string drum.

AS NEAR PERFECTION AS POSSIBLE

"I believe the entire line of 'Gibson' instruments to be as near perfection as possible. The combination of scale and excellence of tone, both as regards quality and quantity, put them entirely in a class by themselves. They are certainly creating a sensation among players in this city and vicinity."

L. DEWITT EFNER,
Soloist and Teacher.

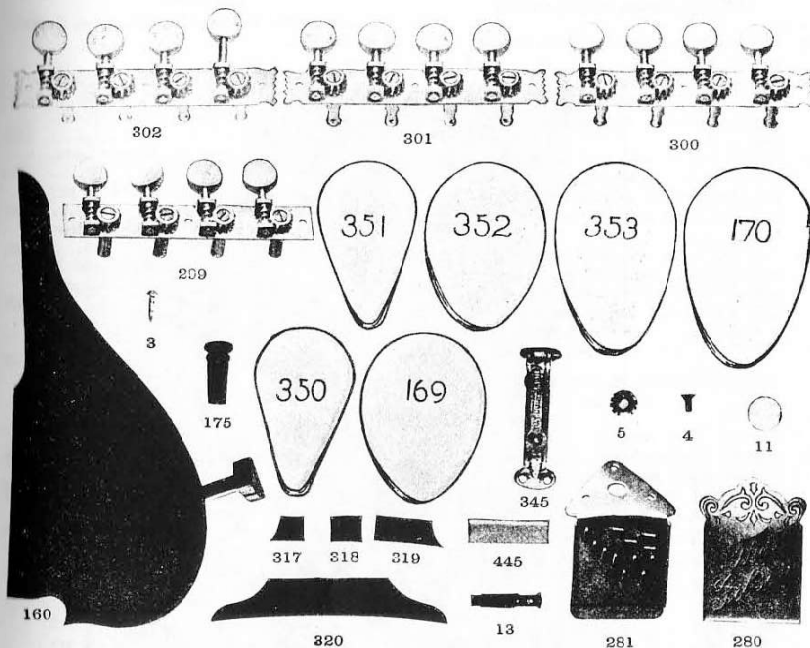
DELIGHTED WITH GUITAR

"I am delighted with the tone of the Guitar, and I really don't see how I got along without a 'Gibson.' I also find that the 'Gibson' is generally recognized as the best."

A. L. BEVIS,
Teacher and Mandolin Orchestra Coach.



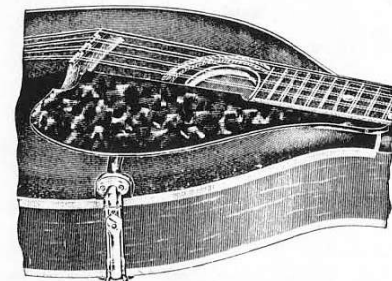
Mandolin, Mandola and Mando-cello Furnishings



The
Gibson
MANDOLIN,
MANDOLA,
MANDO-CELLO, MANDO-BASS,
AND GUITAR
STRINGS
SPECIAL WEIGHT
AND GAUGE WARRANTED
Best Quality

MANDOLIN FURNISHINGS

Mandolin Bridge	
Cat. No. 116	Mandolin bridge, ebony, complete....\$0.50
117	First string saddle, ebony..... .10
118	Second string saddle, ebony..... .10
119	Third and fourth string saddle, ebony.. .15
120	Base of Mandolin bridge, ebony..... .25
Mandolin End Pin	
Cat. No. 175	Genuine ebony with pearl dot in head, each\$ 0.05



NOTE.—Elevated Finger-rest or Guard-plate not furnished for other than "Gibson" instruments.

Elevated Finger-rest or Guard-plate

Mandolin	
Cat. No. 160	Celluloid-tortoise, with German silver clamp, lined with felt, to fit styles "A," "A-1" and "A-3," each\$1.25
161	Celluloid-tortoise, with German silver clamp, lined with felt, to fit style "A-4," each 1.25
162	Celluloid-tortoise, with German silver clamp, lined with felt, to fit styles "F-2" and "F-4," each..... 1.25
345	Clamp, German silver, each25

(Continued from page 97)

Mandolin Patent Machine-heads

Cat. No.		
299	Nickel brass, white celluloid buttons, per set	\$ 0.50
300	Nickel brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, per set	.80
301	Nickel brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, inlaid with pearl and German silver, per set	1.75
302	Nickel brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, inlaid with pearl and German silver, worms of irregular length, to fit styles "F-2" and "F-4" only; per set	2.00

**Mandolin Patent Machine-head Parts
Mandolin**

Cat. No.		
10	Button, white, each	\$ 0.05
11	Button, ivoroid, each	.05
12	Button, inlaid ivoroid, each	.15
5	Cog wheel, each	.05
4	Screw, 1/4-inch, flat head, machine	
3	Screw, 3/8-inch, nickel-plated, wood	
13	String-drum, each	.05

Mandolin Nut

Cat. No.		
445	Bone, each	\$0.05
450	Pearl, each	.15

Mandolin Picks

Cat. No.		
169	Tortoise-celluloid, polished, per doz. 30c; per gross	\$ 3.00
350	Tortoise-celluloid, polished, per doz. 30c; per gross	3.00
351	Fibre, Wm. Place, Jr., per doz. 25c; per gross	2.50
352	Fibre, per doz. 25c; per gross	2.50

MANDOLA FURNISHINGS

(See cut, page 97)

Mandola Bridge

Cat. No.		
M316	Mandola bridge, ebony, complete	\$0.50
M317	First string saddle, ebony	.10
M319	Second and third string saddle, ebony	.15
M318	Fourth string saddle, ebony	.10
M320	Base of Mandola bridge, ebony	.25

Mandola End Pin

Cat. No.		
175	Genuine ebony, with pearl dot in head, each	\$ 0.05

**Elevated Finger-rest or Guard-plate
Mandola**

Cat. No.		
164	Celluloid-tortoise, with German silver clamp, lined with felt, to fit styles "H-1," "H-2" and "H-4," each	\$1.25
346	Clamp, German silver, each	.25

**Mandolin Strings
(Silvered)**

No order filled for less than one dozen Strings, or by the Set.

Cat. No.		
177	E, or first, silvered wire, per doz. 28c; per gross	\$ 2.70
178	A, or second, silvered wire, per doz. 28c; per gross	2.70
179	A, or second, spun on silvered wire, per doz. 50c; per gross	4.80
180	D, or third, spun on silvered wire, per doz. 54c; per gross	5.20
181	G, or fourth, spun on silvered wire, per doz. 66c; per gross	6.34
182	Set of (8) strings (2 each E and A silvered; D and G spun), per set, 30c; per doz. sets	2.88
182 1/2	Set of (8) strings silvered (2 each E plain; A, D, G spun), per set, 33c; per doz. sets	3.17

**Mandolin Strings
(Copper)**

Cat. No.		
183	E, or first, copper, plain, per doz. 36c; per gross	\$3.60
184	A, or second, copper, plain, per doz. 36c; per gross	3.60
188	A, or second, copper, spun, per doz. 50c; per gross	5.00
185	D, or third, copper, spun, per doz. 72c; per gross	6.92
186	G, or fourth, copper, spun, per doz. 80c; per gross	7.68
187	Set of (8) strings, copper (2 each E and A plain; D and G spun), per set, 38c; per doz. sets	3.66
187 1/2	Set of (8) strings, copper (2 each E plain; A, D, G copper, spun), per set, 40c; per doz. sets	3.84

Mandolin Tail-piece

Cat. No.		
279	Tail-piece or string holder, complete	\$0.50
280	Tail-piece, top	.25
281	Tail-piece, base or lower part (with screws)	.35

Mandola Patent Machine-heads

Cat. No.		
M300	Nickel brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, per set	\$0.80
M301	Nickel brass, embossed plates, fancy string-drums, detachable cogs, with screw fastenings, ivoroid buttons, inlaid with pearl and German silver, per set	1.75
M302	Nickel brass, embossed plates, fancy string-drums, detachable cogs, with screw fastenings, ivoroid buttons, inlaid with pearl and German silver, worms of irregular length, to fit style "H-4" only; per set	2.00

(Continued on page 100)



"EVERY ONE A 'GIBSON' 'ITE'"
JOPLIN-GIBSON MANDOLIN ORCHESTRA

"In all my experience of more than twenty-five years, I have never seen any Mandolins and Guitars for Mandolin Orchestra work that I could begin to compare with the Gibson type. They are the most beautiful, the most artistic, the most splendid finish and artistic appearance possible to conceive. The Gibson tenor Mandolins and Mandocellos give a wealth and breadth of tone quality which no other makers have been able to produce and are indispensable to every first-class Mandolin Orchestra."
GEORGE F. GARCELON, Teacher, Soloist, Arranger, Composer, and Mandolin Orchestra Director.

(Continued from page 98)

Patent Machine-head Parts

Cat. No.		
11	Button, ivoroid, each	\$.05
12	Button, inlaid ivoroid, each	.15
5	Cog wheel, each	.05
4	Screw, 1/4-inch, flat head, machine
3	Screw, 3/8-inch, nickel-plated, wood
13	String-drum, each	.05

Mandola Nut

Cat. No.		
446	Bone, each	\$.05

Picks—Mandola

Cat. No.		
170	Tortoise-celluloid, polished, extra heavy, per doz. 40c; per gross	\$.35
352	Fibre, per doz. 25c; per gross	2.50
353	Fibre, per doz. 25c; per gross	2.50

Mandola Strings (Silvered)

For Tenor Tuning Only

No order filled for less than one dozen Strings, or by the Set.

Cat. No.		
193	A, or first, silvered wire, per doz. 32c; per gross	\$ 2.88
194	A, or first, copper spun, per doz. 50c; per gross	4.80
195	D, or second, spun on silvered wire, per doz. 70c; per gross	7.00
196	G, or third, spun on silvered wire, per doz. 80c; per gross	7.68
197	C, or fourth, spun on silvered wire, per doz. \$1.10; per gross	12.00
198	Set of (8) strings (2 each A, or first, silvered; D, G, and C spun), per set, 50c; per doz. sets	4.80
198 1/2	Set of (8) strings, silvered (2 each A, D, G, C, spun), per set, 52c; per doz. sets	5.00

Mandola Tail-piece

M279	Tail-piece or string-holder, complete	\$.05
M280	Tail-piece, top	.25
M281	Tail-piece, base or lower part (with screws)	.35

MANDO-CELLO FURNISHINGS

(See page 97)

Mando-cello Bridge

Cat. No.		
MC316	Mando-cello bridge, ebony, complete	\$0.60
MC317	First string saddle, ebony	.10
MC319	Second and third string saddle	.15
MC318	Fourth string saddle, ebony	.10
MC320	Base of Mando-cello bridge, ebony	.35

Mando-cello End Pin

Cat. No.		
175	Genuine ebony, with pearl dot in head, each	\$.05

Elevated Finger-rest or Guard-plate Mando-cello

Cat. No.		
166	Celluloid-tortoise, with German silver clamp, lined with felt, to fit styles "K-1," "K-2" and "K-4," each	\$1.50
347	Clamp, German silver, each	.25

Mando-cello Patent Machine-heads

Cat. No.		
MC300	Nickeled brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, per set	\$.80

MC301	Nickeled brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, inlaid with pearl and German silver, per set	\$1.75
MC302	Nickeled brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, inlaid with pearl and German silver, worms of irregular length, to fit style "K-4" only; per set	2.00

Mando-cello Patent Machine-head Parts

11	Button, ivoroid, each	\$.05
12	Button, inlaid ivoroid, each	.15
5	Cog wheel, each	.05
4	Screw, 1/4-inch, flat head, machine
3	Screw, 3/8-inch, nickel-plated, wood
13	String-drum, each	.05

Mando-cello Nut

Cat. No.		
447	Bone, each	\$.05

Picks—Mando-cello

Cat. No.		
170	Tortoise-celluloid, polished, extra heavy, per doz. 40c; per gross	\$.35



NONE GIVE SUCH UNIVERSAL SATISFACTION

"The 'Gibson' Mandolins are winners. I have handled the very best for years, but never one that gives such universal satisfaction as the 'Gibson.'"
B. A. ROSE,
Dealer, Teacher, and Club Coach.

TONE RICH, ACTION EASY

"Your instrument not only shows beautiful workmanship, but it also possesses that rich quality of tone, perfect scale, and that which is envied by most competent performers, 'easy action.'"
ERNEST K. KAAL, Hawaii,
Teacher and Concert Soloist.



Cat. No.		
189	Fibre, per doz. 25c; per gross	\$2.50
183	Fibre, per doz. 25c; per gross	2.50

Mando-cello Strings (Silvered)

No order filled for less than one dozen Strings, or by the Set.

Cat. No.		
203	A, or first, spun on silvered wire, per doz.	\$.64
203 1/2	A, or first, compound, spun on silk and silvered wire, per doz.	.90
204	D, or second, spun on silvered wire, per doz.	.76
205	G, or third, spun on silvered wire, per doz.	1.02

Cat. No.		
206	C, or fourth, spun on silvered wire, per doz.	\$1.38
207	Set of (8) strings (2 each No. 203-204-205 and 206) per set, 64c; per doz. sets	6.92
207 1/2	Set of (8) strings (2 each No. 203 1/2-204-205 and 206), per set 68c; per doz. sets	7.35

Mando-cello Tail-piece

Cat. No.		
MC279	Tail-piece or string-holder, complete	\$ 0.50
MC280	Tail-piece, top	.25
MC281	Tail-piece, base or lower part (with screws)	.35

"I received the Mando-cello yesterday, and to give you my candid opinion, everybody thinks it is a beautiful instrument both in tone and appearance. To be frank, I never knew that it had such a beautiful tone. I expected to hear something of a more metallic sound."

GEO. J. TRINKAUS, Composer,
and one of America's most noted arrangers for both Violin Orchestra and Mandolin Orchestra.

"The instruments used by our Orchestra are the 'Gibson.' Their true value is only learned by using them. They have a powerful tone, artistic design, true scale and are the result of perfect workmanship. There is utterly no comparison to be made with the 'Gibson.'"

GEORGE GIBBS,
Teacher and Conductor of the Gibson Mandolin Orchestra.



"EVERY ONE A 'GIBSON'-ITE"

THE GIBSON MANDOLIN ORCHESTRA

"Under separate cover I am sending you a photo of the 'Gibson Mandolin Orchestra' of Hanna City, Ill. (Remember, this is the Orchestra that I organized and 'Put' through the WITMARK GLASS and CLUB INSTRUCTOR within twelve lessons.)"

"Not a member of the Orchestra knew a thing about music on his instrument before I gave him his first lesson of the twelve."

C. C. CASTLE, Conductor, Teacher, and Soloist.

GUITAR AND HARP-GUITAR FURNISHINGS

Guitar and Harp-guitar Bridges

Cat. No.		
322	Bridge, maple, for concert and Grand Concert Guitars, each	\$0.25
324	Bridge, maple, for Harp-guitar, each	.50

Guitar and Harp-guitar Bridge Pins

Cat. No.		
171	Guitar bridge pins (long), ebony, pearl dot in head, each 5c; per set of 6	\$0.15
172	Guitar bridge pins (short, used in "Gibson" patented tail-piece), ebony, pearl dot in head, each 5c; per set of 6	.15
173	Harp-guitar bridge pins (short, used in "Gibson" patented tail-piece), each 5c; per set of 16	.40

Guitar and Harp-guitar End Pins

Cat. No.		
176	Genuine ebony with pearl dot in head, each	\$0.05

Elevated Finger-rest Guitar

Cat. No.		
167L	Celluloid-tortoise, with two German silver clamps, lined with felt, to fit Concert Guitar, styles "L-1" and "L-3," each	\$1.75
167L-4	Celluloid-tortoise, with two German silver clamps, lined with felt, to fit Concert Guitar, style "L-4," each	1.75
167O	Celluloid-tortoise, with German silver clamp, lined with felt, to fit Grand Concert Guitar, style "O," each	1.75
348	Clamp, German silver, for all Concert and Grand Concert Guitars, each	.25

Elevated Finger-rest Harp-guitar

Cat. No.		
168	Celluloid-tortoise, with two German silver clamps, lined with felt, to fit style "U" Harp-guitar, each	\$2.00
349	Clamp, German silver, for Harp-guitar, each	.25

Guitar and Harp-guitar Patent Machine-heads

Cat. No.		
310	Nickeled brass, embossed plates, ivoroid buttons, fancy string-drums, detachable cogs with screw fastenings (for vertical or Mandolin style of stringing only), per set	\$0.65
312	German silver, beveled and engraved plates, ivoroid buttons, fancy string-drums, detachable cogs with screw fastenings (for vertical or Mandolin style of stringing only), per set	1.00

Machine-head Parts

Cat. No.		
1	Buttons, ivoroid, each	\$0.05
2	String-drum, each	.05
5	Cog wheel, each	.05
4	Screw, 1/4-inch, flat head, machine	

3	Screw, 3/8-inch, nickel-plated, wood	
6	Screw, 1/2-inch, nickel-plated, wood	

Nut for Guitar or Harp-guitar

Cat. No.		
448	Bone, each	\$0.05

Guitar and Harp-guitar Strings (Silvered Wire)

No order filled for less than one dozen Strings, or by the set. Gut Strings and Contra-bass Strings excepted.

Cat. No.		
212	E, or first, silvered wire, per doz. 28c; per gross	\$2.70
213	B, or second, silvered wire, per doz. 28c; per gross	2.70
215	B, or second, spun on silvered wire, per doz. 50c; per gross	4.80
214	G, or third, silvered wire, per doz. 28c; per gross	2.70

Guitar and Harp-guitar Strings Silvered Compound

Cat. No.		
220	G, or third, compound, spun on silk and silvered wire, per doz. 80c; per gross	\$7.68
227	D, or fourth, compound, spun on silk and silvered wire, per doz. \$1.00; per gross	9.50
228	A, or fifth, compound, spun on silk and silvered wire, per doz. \$1.14; per gross	10.96
229	E, or sixth, compound, spun on silk and silvered wire, per doz. \$1.46; per gross	14.02
231	Set of (6) strings (1 each E and B silvered; G, D, A, and E compound), per set 42c; per doz. sets	4.00
231 1/2	Set of (6) strings (1 each silvered; E plain, B spun, G, D, A, E, compound), per set 44c; per doz. sets	4.24

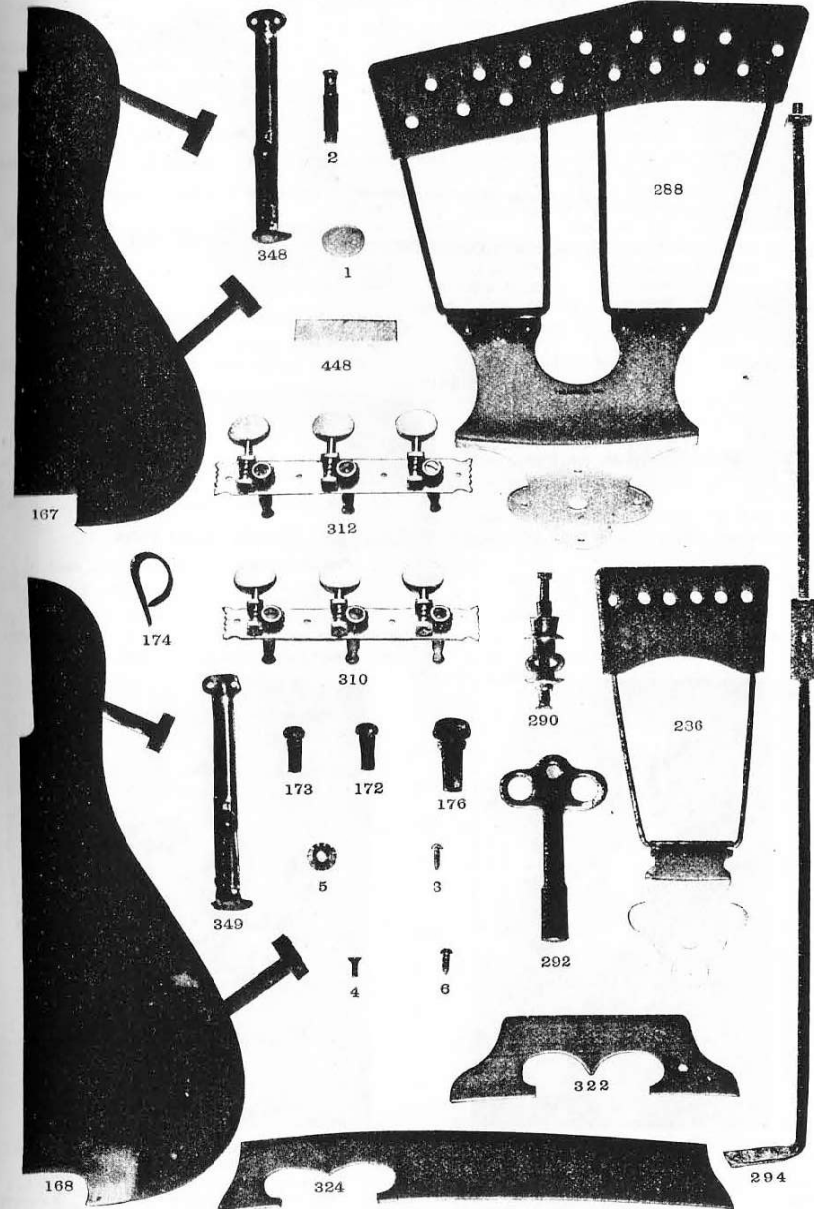
Guitar and Harp-guitar Strings (Copper)

Cat. No.		
232	E, or first, copper plain, per doz. 36c; per gross	\$3.60
233	B, or second, copper plain, per doz. 36c; per gross	3.60
234	B, or second, copper spun, per doz. 50c; per gross	5.00

Guitar and Harp-guitar Strings (Gut and Silvered Spun Silk)

Cat. No.		
454	E, or first, silk, each, 10c; 15 strings, \$1.40; 30 strings	\$2.70
237	B, or second, Russian Gut, each	.25
459	G, or third, spun on silk, per doz.	.81
239	D, or fourth, spun on silk, per doz.	1.00
240	A, or fifth, spun on silk, per doz.	1.14
241	E, or sixth, spun on silk, per doz.	1.46
467	Set of (6) strings (1 each 454, 237, 459, 239, 240, 241), per set 74c; per doz. sets	8.00
242 1/2	Set of (6) strings (1 each 454, 237, 220, 227, 228, 229), per set 74c; per doz. sets	8.00

Guitar and Harp-guitar Furnishings



**Guitar and Harp-guitar Compound Strings
(Copper Spun on Silk with Wire Center)**

Cat. No.	
245	G, or third, compound, copper spun on silk and wire, per doz. \$1.00
246	D, or fourth, compound, copper spun on silk and wire, per doz. 1.20
247	A, or fifth, compound, copper spun on silk and wire, per doz. 1.40
248	E, or sixth, compound, copper spun on silk and wire, per doz. 1.80
249	Set of (6) strings (1 each E and B plain copper wire; G, D, A, E, compound, copper spun on silk and wire), per set 50c; per doz. sets. 5.00
249½	Set of (6) strings (1 each E plain copper; B copper spun on wire; G, D, A, E, compound, copper spun on silk and wire), per set 53c; per doz. sets. 5.10
Contra-bass Strings for Harp-guitar	
Cat. No.	
250	G-sharp, silver wound (1st sub-bass), each \$0.17
251	G, silver wound (2d sub-bass), each .17
252	F-sharp, copper wound (3d sub-bass), each .17
253	F, silver wound (4th sub-bass), each .17
254	D-sharp, silver wound (5th sub-bass), each .17
255	D, copper wound (6th sub-bass), each .17
256	C-sharp, silver wound (7th sub-bass), each .17
257	C, silver wound (8th sub-bass), each .17
258	B, copper wound (9th sub-bass), each .17
259	A-sharp, silver wound (10th sub-bass), each .17
260	A, silver wound (11th sub-bass), each .17



NONE COMPARE WITH THE "GIBSON"

"I have tried the highest grades of every recognized maker (both Neapolitan and flat-shaped), and up to now have never met a model that could in any way compare with your production."

ALADAR DE VEKEY, England.
Teacher and Literatulist.

Cat. No.	
261	G-sharp, copper wound (12th sub-bass), each \$0.17
274	Set of (6) sub-bass strings (for old style 12-string Harp-guitar) 1.00
275	Set of (10) sub-bass strings. 1.70
276	Set of (12) sub-bass strings (for old-style 18-string Harp-guitar) 2.00
Sub-bass Peg	
Cat. No.	
290	Nickeled, for Harp-guitar, each \$0.20
Straining Rod for Harp-guitar	
Cat. No.	
294	Steel nickel plate, complete, each \$1.25
294A	Upper part
294B	Turnbuckle
294C	Lower part
Tail-piece for Six-string Guitar	
Cat. No.	
286	German silver, highly polished, with ebony bridge pins, each \$1.50
Tail-piece for Harp-guitar	
Cat. No.	
288	Brass, nickel-plated, with ebony bridge pins, each \$5.00
Sub-bass Tuning Key	
Cat. No.	
292	For Harp-guitar, each \$0.20
Guitar Thumb Picks	
Cat. No.	
174	Celluloid-tortoise, assorted sizes, each 3c; per doz. \$ 0.30

NOTE—This Pick may be made to fit any size thumb by heating pick thoroughly in hot water and bending it before getting cool.

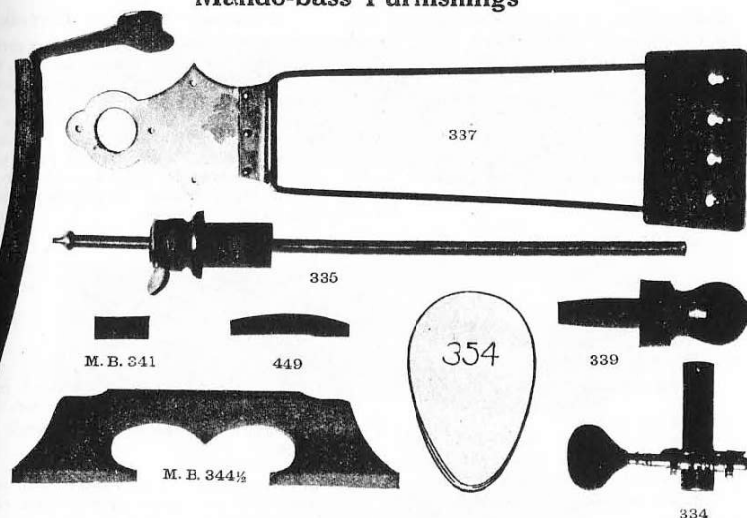


CANNOT SPEAK TOO HIGHLY OF THE "GIBSON" GUITARS

"... Of the Guitars—especially ordered for brilliant treble and for gut and silk strings—I cannot speak too highly."

MRS. A. De VEKEY, Soloist.

Mando-bass Furnishings



MANDO-BASS FURNISHINGS

Cat. No.		Cat. No.	
340	Maple, with nickel-plated supports, each \$0.90	355	Fibre, per doz. 25c; per gross. \$2.50
3	Screws for Mando-bass arm rest	356	Sole Leather, each 5c; per doz. .40
Mando-bass Bridge		Mando-bass Strings For 36-inch Scale	
Cat. No.		264	G, or first, spun on silvered wire, each, 18c; ½ doz., \$1.03; doz. \$1.95
MB336	Maple base, ebony saddles, complete \$0.80	265	D, or second, spun on silvered wire, each, 18c; ½ doz., \$1.03; doz. 1.95
MB341	First string saddle .10	266	A, or third, spun on silvered wire, each, 18c; ½ doz., \$1.03; doz. 1.95
MB342	Second string saddle .10	267½	E, or fourth, double wound on silvered wire, each 30c; ½ doz., \$1.71; doz. 3.24
MB343	Third string saddle .10	268	Set of (4) strings (No. 264, 265, 266 and 267½) per set 84c; per ½ doz. sets \$4.75; per doz. sets 9.08
MB344	Fourth string saddle .10	Mando-bass Strings For 42-inch Scale	
MB344½	Maple base, or lower part .40	Cat. No.	
Mando-bass End Pin		269	G, or first, copper spun, each 20c; per ½ doz. \$1.14; per doz. \$2.16
Cat. No.		270	D, or second, copper spun, each 20c; per ½ doz. \$1.14; per doz. 2.16
339	East India Mahogany, each \$0.15	271	A, or third, copper spun, each 25c; per ½ doz. \$1.42; per doz. 2.70
Mando-bass Extension Rod		272	E, or fourth, copper, double wound, each 35c; per ½ doz. \$2.00; per doz. 3.78
Cat. No.		273	Set of (4) strings (1 each 269, 270, 271, 272), per set 95c; per ½ doz. sets \$5.42; per doz. sets 10.25
335	Ebony, with adjustable steel rod, brass screw, adjustable in height, each .90	Mando-bass Nut	
Mando-bass Machine-heads		Cat. No.	
Cat. No.		449	Ebony, each \$0.05
334	Brass plate, with iron screws and brass string-drums	Mando-bass Picks	
Mando-bass Nut		Cat. No.	
Cat. No.		354	Fibre, with Hartnett holder, per doz. 40c; per gross \$3.50
337	Steel, nickel plated, with ebony end pin, each \$2.25	6 Screws for Mando-bass Tail-piece..	

Cases

Canvas.—Reinforced by extra strawboard, canton flannel lined, leather bound, hand stitched, opens at end, strap and buckle, nicked trimmings, stitched heavy leather handle, case may be made water-proof by varnishing.

Leather Discontinued.—Advances in the price of leather make leather cases cost practically the same as "Faultless" cases, and inasmuch as the "Faultless" case is so infinitely superior to the best leather case possible to make, *leather cases are discontinued.*

To Fit Mandolin Styles "A," "A-1," "A-3," "A-4"

Cat. No.	
101	Canvas, each \$ 1.75
360	"Faultless," purple flannel lined, each 5.00
362	"Faultless," purple velvet lined, each 6.50
363	"Faultless," red plush lined, each.... 8.00

To Fit Mandolin Styles "F-2," "F-4"

Cat. No.	
105	Canvas, each \$1.75
368	"Faultless," purple flannel lined, each 5.00
370	"Faultless," purple velvet lined, each 6.50
371	"Faultless," red plush lined, each.... 8.00

To Fit Mandola Styles "H-1," "H-2"

Cat. No.	
113	Canvas, each \$ 2.00
376	"Faultless," purple flannel lined, each 5.50
378	"Faultless," purple velvet lined, each 7.00
379	"Faultless," red plush lined, each.... 8.50

To Fit Mandola Style "H-4"

Cat. No.	
384	"Faultless," purple flannel lined, each \$5.50
386	"Faultless," purple velvet lined, each 7.00
387	"Faultless," red plush lined, each.... 8.50

To Fit Mando-cello Styles "K-1," "K-2"

Cat. No.	
121	Canvas, each \$2.50
392	"Faultless," purple flannel lined, each 9.50
394	"Faultless," purple velvet lined, each 11.00
395	"Faultless," red plush lined, each.... 13.50

To Fit Mando-cello Style "K-4"

Cat. No.	
400	"Faultless," purple flannel lined, each \$9.50

The Gibson "Faultless" Mandolin Case

A rigid, seamless, water- and dust-proof case of three-ply, cross-grain veneers, covered with black seal art-leather moulded to fit instrument. Opens full length, like Violin case. Lined throughout and padded. Nickel-plated trimmings and lock and key. Collapsible handle. Pick and string pocket moulded in case. The most convenient, durable, and at the same time elegant case ever offered the profession, and affords the best protection to the instrument.

Cat. No.

402	"Faultless," purple velvet lined, each \$11.00
403	"Faultless," red plush lined, each.... 13.50

To Fit Concert Guitar Styles "L-1," "L-3"

Cat. No.

135	Canvas, each \$2.00
408	"Faultless," purple flannel lined, each 9.50
410	"Faultless," purple velvet lined, each 11.00
411	"Faultless," red plush lined, each.... 13.50

To Fit Grand Concert Guitar Style "L-4"

Cat. No.

139	Canvas, each \$4.50
416	"Faultless," purple flannel lined, each 11.25
418	"Faultless," purple velvet lined, each 12.50
419	"Faultless," red plush lined, each.... 15.75

To Fit Grand Concert Guitar Style "O"

Cat. No.

141	Canvas, each \$4.50
424	"Faultless," purple flannel lined, each 11.25
426	"Faultless," purple velvet lined, each 12.50
427	"Faultless," red plush lined, each.... 15.75

To Fit Harp-guitar Style "U"

Cat. No.

432	"Faultless," purple flannel lined, each \$14.75
434	"Faultless," purple velvet lined, each 17.00
435	"Faultless," red plush lined, each.... 21.50

NOTE.—The Harp-guitar is too heavy for canvas case. No canvas case is made for this instrument.

Mando-bass Bags

Cat. No.

158	Water-proof Bag, for 36-inch scale.... \$5.85
159	Water-proof Bag, for 42-inch scale.... 5.85

Important Suggestions

The Standing Position

THERE is no vibration in the back or bowl of the bowl-back Mandolin and, therefore, no difference in tone production is experienced by holding the bowl tightly beneath the arm. The "Gibson," however, should be held at three points of contact, or in such a manner as to leave the back-board free and sensitive for vibration, for by the "Gibson" construction the back-board vibrates sympathetically on the slightest provocation and thus greatly reinforces the sounding-board and *does, therefore, produce tone.*

Care of Instrument

Keep instrument within case, or stand instrument in an inside corner of room—never an

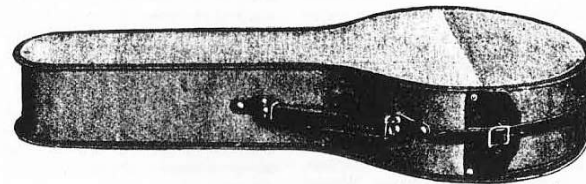
outside corner, nor near a window. To prevent glue and varnish from checking, do not expose instrument to extremes of heat, cold, or moisture. When laying instrument down, place face downward, which rests instrument on strings, thus protecting the finish and preventing dust from gathering in sound-hole.

Concerning Strings

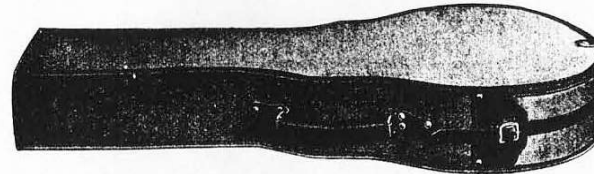
An old string is by quite a fraction of an inch smaller in diameter than a new one of the same kind and make originally. A string does not stretch out evenly, but rather, in its weakest parts. This makes the string vibrate irregularly and causes sharp or flat tones in certain positions, or

(Continued on page 108)

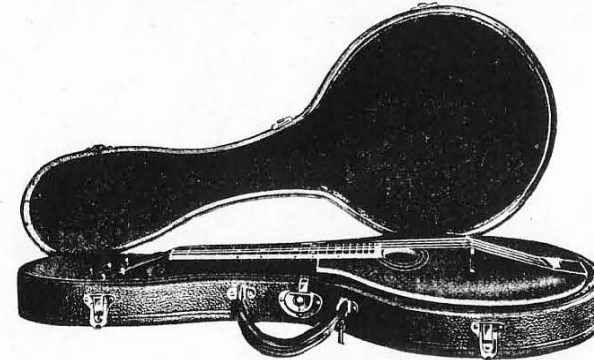
CASES



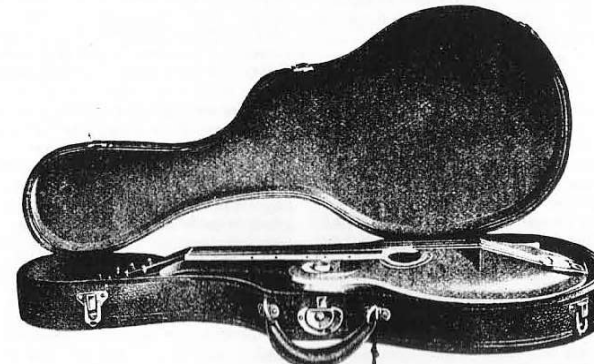
Cat. No. 101



Cat. No. 105



Cat. No. 363



Cat. No. 371

(Continued from page 111)

Cheerfulness	<i>E. Büchner</i>	Ménuet	<i>Paderevski</i>
Traumerei	<i>Schumann</i>	Dance Caprice	<i>E. Grieg</i>
Sérénade d'Amour	<i>F. Von Blon</i>	Scarf Dance	<i>Chaminade</i>
Andante Cantabile	<i>Tschaikowsky</i>	Ballabile Capriccioso	<i>M. A. Bickford</i>
Convivial Song	<i>Schumann</i>	Absent Lied	<i>Schumann</i>
Celesti Aida	<i>G. Verdi</i>	Scherzo	<i>F. David</i>

With these three books (and those to follow) Plectral Quintet (or Quartet) players have a suitable repertoire for a long time of study and concert work.

Prices

Folio No. 1, Folio No. 2, or Folio No. 3. Quintet (first and second Mandolins, Tenor Mandola, Mando-cello and Mando-bass), postpaid, per folio, \$2.50, Net.

Quartet (first and second Mandolins, Tenor Mandola and Mando-cello), postpaid, per folio, \$2.00, Net.

If issued in sheet music form, any one of the above collections for Quintet would cost \$7.50 Net, or \$5.00 more than when purchasing in the folio form.

The five parts for the five instruments of each folio are in separate books.

Orders Filled Promptly. Postage paid on retail orders only. Discounts to the trade and profession. Any questions you wish answered, write us. We will help you form your organization.

FOR MANDOLISTS AND MANDO-CELLISTS

Gibson Folio No. 1 of Mandola or Mando-cello Solos

Published in Universal Notation

With Piano Accompaniment. Revised, Edited and Arranged by A. J. Reams, Jr.

Carefully Selected. Well Adapted. If bought in sheet music form, would cost four times as much.

Thine Eyes So Blue and Tender	<i>Lassen</i>	Meditation	<i>Fauconier</i>
The Secret	<i>Gautier</i>	*Pizzicati, Sylvia	<i>Delibes</i>
Souvenir	<i>Drdla</i>	*Simple Avenu	<i>Thome</i>
Nightingale Song	<i>Zeller</i>	*The Palms	<i>Faure</i>
*Sextet Lucia	<i>Donizetti</i>	*Summer Idyle	<i>Rothleder</i>
*La Czarine	<i>Ganne</i>	Calvary	<i>Rodney</i>

Nos. 1, 2, 3 and 7 are alone worth the price of the whole collection. We can supply Guitar Accompaniment in sheet music form to pieces marked * at \$.10 net each, except "La Czarine," No. 6, which is \$.20 net.

Separate Books, each	<table border="0"> <tr> <td>{ Tenor Mandola</td> <td rowspan="2">} Each book, 50c</td> </tr> <tr> <td>{ Mando-cello</td> </tr> <tr> <td>Containing the 12 numbers</td> <td>{ Piano Accompaniment }</td> </tr> </table>	{ Tenor Mandola	} Each book, 50c	{ Mando-cello	Containing the 12 numbers	{ Piano Accompaniment }
{ Tenor Mandola		} Each book, 50c				
{ Mando-cello						
Containing the 12 numbers	{ Piano Accompaniment }					

Usual Folio discount to the Trade and Profession.

Gibson Folio No. 2 of Mando-cello or Mandola Solos

Published in Universal Notation

With Piano Accompaniment. Arr. by A. J. Reams, Jr.

Alice, Where Art Thou?	<i>J. Ascher</i>	Intermezzo from Cavalleria Rusticana	
Beauty's Eyes	<i>F. Paolo Tosti</i>	<i>P. Mascagni</i>
Berceuse (from "Jocelyn") ..	<i>Benjamin Godard</i>	Nazareth	<i>Ch. Gounod</i>
Cradle Song	<i>August Nölk</i>	Reverie	<i>B. C. Fauconier</i>
Flower Song from Faust	<i>Ch. Gounod</i>	Sing, Smile, Slumber	<i>Ch. Gounod</i>
Galotte	<i>S. Lee</i>	Thou Art Mine All	<i>Th. Bradsky</i>
Venetian Song	<i>F. Paolo Tosti</i>

Separate Books, each	<table border="0"> <tr> <td>{ Tenor Mandola</td> <td rowspan="2">} Each book, 50c</td> </tr> <tr> <td>{ Mando-cello</td> </tr> <tr> <td>Containing the 12 numbers</td> <td>{ Piano Accompaniment }</td> </tr> </table>	{ Tenor Mandola	} Each book, 50c	{ Mando-cello	Containing the 12 numbers	{ Piano Accompaniment }
{ Tenor Mandola		} Each book, 50c				
{ Mando-cello						
Containing the 12 numbers	{ Piano Accompaniment }					

Usual Folio discount to the Trade and Profession.

(Index continued from inside front cover)

	Page		Page
perous Error to a More Costly Truth ..	23	The Advantages of the Tenor Tuning ..	72
When the Cause is Cheapness, the Result is Cheap	22	The Mandola a Tenor Instrument	72
Ask Why, How, What	2	Mandolin Scale, The "Gibson" is Nearly One Inch Nearer the Perfect Standard, etc.	34
Balance	14	Is Indifference Reposing in Nothingness Made Sacred?	36
Cable Address	2	"Where There is No Vision the People Perish"	36
Concert and Vaudeville Performers	78	Mandolin, Mandola, Mando-cello Tail-piece ..	96
Dissatisfaction	89	Meditation of the Non-conformist, The	2
Distinctive Features Common to All "Gibson" Instruments	23	Most Any Instrument is Good Enough to Learn on	10
Guitar, Harp-guitar	26	Cheapness Diggeth the Pit; the Unwary Fall Therein	12
Mandolins, Mandolas, Mando-cellos	24	Mr. Teacher	89
Evolution Not Revolution	85	Necks, Non-warpable	39
Guitar and Harp-guitar	86	Problem Solved, The	39
Guitar Bridge	86	Size of Neck	39
Guitar String-holders	86	Novelty Instruments	8
Mandolin, Mandola and Mando-cello	85	Ornamentation	42
Mandolin, Mandola and Mando-cello Bridge ..	86	Paradox, The (An Hypothetical Question) ..	40
Tone Bars	86	(The Why for Not Making Larger-toned Instruments)	40
Frets	38	(Relative Carrying Power of Instruments) par. 6	40
German Silver vs. Steel	38	(Relative Carrying Power of Strings) par. 7	40
Height	38	(Voicing) par. 12, 13 and 18	40-42
Gibson References	2	Picks, "Gibson"	96
GIVEN: (a) Each Instrument of the Mandolin Family Should Have a Bowl; (b) Each Instrument of the Mandolin Family Should Have a Back-board.		The "Gibson" Pick No. 351, Invented by Wm. Place, Jr.	96
TO PROVE: If One Be Better than the Other, and if so, Which?	18	Skeptics	92
Construction Contrasted	18	Some Laws Stated	9
GIVEN: (a) The Guard-plate, Whether in the Mandolin or Guitar Family of Instruments, Should Be Inlaid in the Sounding-board. (b) The Guard-plate, Whether in the Mandolin or Guitar Family of Instruments, Should Be Elevated Over and Free from the Sounding-board.		String Quintet in the Mandolin Orchestra, The Order of Adding Instruments—Voicing 16	16
TO PROVE: If One Be Better than the Other, and if So, Which?	80	Strings, The "Gibson" Brand of	94
(Four Reasons for the Elevated Guard-plate)	82	(Tone Quality vs. Exceptional Service) ..	94
(The Potent Factor Permitting an Instrument Construction That is the Source of Tonal Supremacy)	82-84	Styles and Prices Determined by Grade of Material and Workmanship	23
Guarantee	4	Tenor Mandola and Mando-cello Considered Collectively, The	75
Hand-made Instruments	8	Test the Statements of This Little Book—Prove Their Truth or Error	90
A Perilous Belief	8	Look for the Evidences	90
Ignorance Loves Not Wisely, But Too Well—Voicing	78	Thickness of Sounding-boards	38
(The Why Argument for Not Making Larger Toned Instruments)	78	Tilted Neck, High Bridge, Extension Tail-piece	88
Imitation is Not Duplication	16	Tone	29
Is the Absolute of Present-day Tonal Ideality Knowable? If So, How May It Be Determined?	26	All Opinion is Tentative	29
How to Prove the Greatest Worth of Tonal Values	28	Guitar and Harp-guitar Tone	33
Life Guarantee	4	How to Register Criticisms	30
Identification	4	Mando-cello Tone	33
List Price a Gross Perversion	4	Mandola Tone—Voicing	32
How to Buy at the Lowest Price	6	Mandolin Tone	32
Machine-heads	96	Mandolin Voicing	32
Quick Stringing	96	Testing Instruments	29
Mando-bass, The "Gibson"	67	Trios, Quartets, Quintets, Chamber Music ..	88
(Expensive Economy)	68	Universal Notation	75-78
The Pith and Marrow of the Argument ..	67	Action Taken by the American Guild	75
Mando-cello, The	74	Action Taken by the Publishers	76
Mando-cello Technic	74	Advantages of Universal Notation, The ..	76
Rivals the Violon-cello	74	As Applicable to Trios, Quartets, Quintets and Chamber Music	88
Tuning	74	Grand Staff, The	77
Mandola, The	72	List of Publishers	76
Capacity and Adaptability	72	Scale, Mando-cello	77
Instruments Compared in Size	72	Scale, Mandola	77
Octave Mandola Harder to Play	72	Varnish	45
		What Germany Thinks of the "Gibson" ..	46
		When Gray Hairs Applaud, Etc.—A Little Harp-guitar Talk	70
		Wood	36
		Chemical Soak-tions	36
		How Properly Seasoned	36