

# THE NEW Gibson BANJOS



GIBSON, Inc.  
KALAMAZOO, MICHIGAN

## GIBSON TENOR BANJO, Style TB-1

**Gibson** Tenor-banjo, Style TB-1, has been designed with the end in view of providing tenor-banjo players with a "Guaranteed for a Lifetime" Gibson tenor, built of carefully selected material and possessing a characteristically snappy and "peppy" tenor banjo tone, at a medium price, and in the face of constantly rising material and labor markets.

The TB-1 combines high-grade workmanship and exceptional tonal quality. The rim and neck are finished in rich, antique brown mahogany. The rim is built of white ash veneered with straight-grained hard white maple and the neck is fashioned from quality straight-grained, hard white maple.

The fingerboard is extended with 20 ovalled nickel silver frets, six pearl position dots and five ivory pyralin side position dots. Length of scale, 19". Size of head, 10 1/2".

The head is high quality calfskin, selected. It is stretched over an especially constructed one-half inch tubular brass bearing band, perforated at certain intervals and certain angles to obtain a sensitive support for the vibrated head.

The machine-head is heavily nickel plated and has ivory pyralin buttons. Latest design grooved stretcher-band, straining hooks and nuts and hook brackets, as well as tailpiece, rim bar and coordinator are also beautifully nicked.

The headpiece is inlaid with Japan pearl ornament, "The Gibson". The nut is bone. The bridge is a special Gibson model, non-tipable.

The TB-1 is supplied with No. 507 Gibson "Faultless" waterproof, side-opening carrying case, lined with silk-plush, or with No. 505 Corduroy Cover.

"Guaranteed for a Lifetime"

High design is considered one of the premier banjo players of America and formerly with such well known organizations and staid as the Bowdoin, Elm Street and the Long Hill Hotel Ambassador Quartets. Dexter, a 44 Tromont, Halle's Orchestra, and White and now with one of the Wigman Clubs in New York City. Ralph Dexter says of the Gibson Banjo:

"I never knew what tone a Gibson Banjo had until last Thursday night when I used the Gibson Banjo for broadcast from the station here in New York City and when people who heard it on their radio told me how clear the banjo tone was, I felt that the Gibson Banjo was the best I had ever heard. It was not loud by many decibels, it can't say too much for your banjo, as it is in use 'till banjo in all work done by me."



Style TB-1 is supplied completely equipped with Gibson Tone-Projector, arm-rest and finger-rest. (Equipment not shown in illustration.)

## POINTS OF SUPERIORITY COMMON TO GIBSON MASTERTONE BANJOS

1. *The Mastertone Rim and Tone-Tube Construction*, an exclusive Gibson feature, represents the most important development ever made in banjo construction, and is standard equipment with all Gibson Mastertone Banjos. It is superior to any other type of bearing band used to support the stretched vellum head because it accomplishes certain definite purposes, hitherto never realized, that is, it provides:

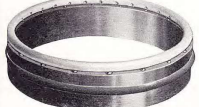
(a) *A Floating Head* which is obtained through the use of (b) *A Non-friction, Full-floating Tone-tube* in place of the usual rigid bearing band and (c) *The Ball Bearing Contact* at twenty points between Tone-tube and rim, thus affording the highest degree of vibratory sensitiveness ever obtained in banjo building. These constructional features, together with the (d) *Two Tuned-to-Pitch Air Chambers*, the angle-perforated Tone-tube and the main Tone-Projector-formed air-chamber, which each operate to reinforce the overtones that give tonal brilliancy, furnish (e) *Correct Tenor Voicing* and a (f) *Phenomenally Balanced, Big, Powerful, "Garrying" Tone*, in each instrument of the Mastertone family, ideally suited to the most exacting tonal requirements of that instrument because of proper proportional relation existing between size of head, length of scale, cubical capacity of air-chambers, etc. The Gibson Mastertone Banjo is the only banjo family instrument on the market embodying the above scientifically developed constructional points responsible for tone pre-eminence.

2. *The Gibson Tone-Projector*, an exclusive Gibson feature, represents another of the most important developments in banjo construction and is standard equipment with all Gibson Mastertone Banjos. It is superior to any of the multitude of resonators, amplifiers, acousticons, etc., now on the market because it thoroughly and definitely accomplishes certain purposes, i. e., it supplies:

(a) A correctly tuned air-chamber, reinforcing all the notes on the banjo to the n'th degree. (b) A sound-hole placed where it should be, of a shape to do the most good, of a size to tune the air-chamber correctly. (c) A back pleasing in appearance, not in the way, adding to the beauty of the instrument, unnecessary to remove to tighten the head. (d) Possibility of changing tone color—or augmenting banjo snap and piquancy when necessary, or of enriching the tone to a new melodiousness at will. (e) It also adds to, not lessens, the ease with which an instrument can be held, and is light and artistic in appearance, not heavy and clumsy. The Gibson Mastertone Banjo with its Tone-Projector equipment is one truly vellum-head instrument affording all of these points of superiority.

### The Tone Tube

and ball bearing contact floating head feature is shown below. Note the Tone-Tube, the ball point contact, the angle-cut sound hole; the smooth uninterrupted inner and outer surfaces of the rim.

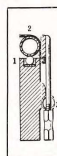


3. *Tension Tube*, an exclusive patented Gibson feature, which makes possible a stronger, and at the same time lighter rim, as it eliminates the need for brackets. With brackets, it is necessary to cut through the rim for each bracket. This, of course, weakens the wood, making a heavier rim necessary to insure permanency of construction. Moreover, the Gibson bracketless rim presents a more attractive appearance than the bracket rims commonly used, besides furnishing a more evenly distributed support for the tension hooks.

4. *Gibson Co-ordinator*. Another exclusive Gibson feature, combining the Gibson tension-rod and heel lever for distributing string tension for

adjusting the tilt of the neck, and adjusting the height of action. Through the use of this exclusive, patented device, we are able to make a very light rim, and at the same time so supported that it is impossible for rim to buckle. It is also possible by a simple adjustment of this tension-rod to raise or lower neck by pulling the heel of the neck closer to the rim or allowing it to recede a little, neutralizing the effect of the string tension on the neck and rim.

Thus the inevitable readjustment of action necessary in all stringed instruments because of climatic changes, string stresses, etc., can be easily and quickly made, and "high" or "low" action may be secured to suit the needs of the player.



### The Ball Bearing

contact and tension ring principle of the Gibson Mastertone rim is illustrated above. Note the steel ball (1) counter-sunk in rim, (2) the end of the ball supporting the Tone-Tube (3), and ball having only two points of contact—above with the Tone-Tube; below with a metal disk.

Note also detail of the Tension Tube method of tightening the vellum head. Shows head through the Tension Tube (4) and the ball (5) nuts are tightened. The Tension Tube is drawn against shoulder of the rim at the same time the stretcher band is drawn down. Thus the tension load is evenly distributed about the entire rim head.

The Gibson machine-line rim presents a smooth inner surface uninterrupted by cuts or frets. Minimum weight and upkeep expense.

5. *Rim Bar*. Another Gibson banjo innovation, which successfully displaces, in effectiveness of operation, the old fashioned taper post. Used in conjunction with the co-ordinator, it affords a very flexible adjustment for tilt of neck, height of string action and for distributing string tension. It also furnishes absolute protection against any possible tension toward warping in the rim.

6. *Arm-rest*. Standard equipment on all Gibson Mastertone Banjos. Extends about one inch above the stretcher-band, is for the protection of the coat sleeve, provides a smooth surface upon which to slide the arm, and assists noticeably in the tremolo by raising the arm so that the wrist will easily clear the bridge. Attached with special lock-nut clamps, and adjustable.

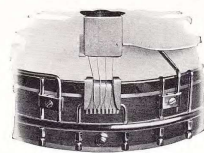
7. *Fingertrest*. Made of ivory pyralin and fastened to the instrument by means of special lock-nuts which permit it to be quickly put on or taken off the instrument, or adjusted as to position to suit the individual player. Standard equipment with all Gibson Mastertone Banjos.

8. *Machine-head*. A peg-head does not work satisfactorily with wire strings, unless the string drum itself is so small that it lacks durability, for it winds up too quickly. Cleared pegs have no advantage over machine-heads, are cumbersome, heavy and expensive. The specially designed Gibson Banjo machine-head does away with the disadvantages of the peg-head or the ordinary machine-head, besides adding much to the artistic appearance of the instrument.

9. *Voicing*. Complete voicing necessary to an adequate Banjo section in the orchestra is represented by our family of Banjo instruments. We have Mandolin-banjo or soprano; the Tenor-banjo, or tenor; the Cello-banjo, or baritone and bass, and the Guitar-banjo for accompaniment—all correctly voiced.

10. *Bridges*. We have found that the tone of the Banjo depends to a great extent upon the bridge. We have, therefore, after considerable experimentation and investigation, designed bridges for our different Banjo instruments which enable the player to secure the particular quality of tone most desirable for his particular instrument—for the Tenor-banjo or Mandolin-banjo, a snappy brilliant tone which will force its way through the tonal mass of almost any number of orchestral instruments and which is, therefore, especially suited to the needs of the dance orchestra player; for the Cello-banjo, a substantial, mellow tone of true baritone quality, and for the Guitar-banjo, a powerful, harp-like tone.

11. *Every Gibson Banjo is permanently guaranteed against faulty workmanship or materials.*



Gibson Rim Construction

Showing Gibson Universal silvered brass ball piece and cover, finger-rest and arm-rest, and adjustable clamp, tension tube; outside coordinator adjustment (center below ball piece).



# The Gibson Banjo Family

INCORPORATING THE WONDERFUL NEW

## MASTERTONE CONSTRUCTION

### Gibson "Master-Tone" Specifications

Style TB-4, MB-4, CB-4 and CB-4

**TOPE PROJECTOR.** Five-ply curly maple veneer, sound-hole and rim bound with ivory pyramin, inlaid around edge with double black binding ring, finished in Cremona brown sunburst, top and back heavily silver-plated and satin-finished.

**RIM.** The rim is beautifully flamed curly maple. A satin-finished silver-plated tension ring, through which the straining hooks pass, rests against a shoulder on the outer side of the rim, so that no bolts, brackets or clamps are required.

**NECK.** Three-ply select curly maple with narrow strip of ebony through center of fingerboard for re-inforcement, and insurance against warping.

**FINGERBOARD.** Solid ebony. Durable nickel-silver ovalled frets.

**HEAD.** Highest quality calfskin, carefully selected, stretched and tested.

**METAL PARTS.** Fine machine-made, heavily silver-plated and satin-finished. Machine-made straining hooks fit snugly into the strainer-hand groove, so there is no possibility of tearing the clothing.

The hooks pass through the tension ring and are made fast by hexagon long nuts. Gibson patent co-ordinator for adjusting action, rim tension, angle of neck.

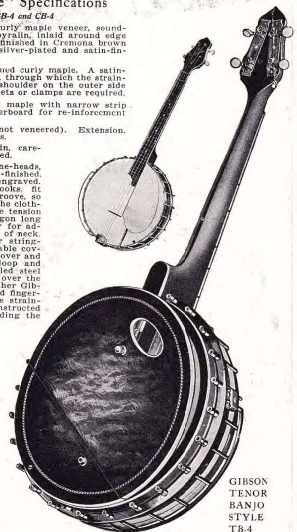
Stellar Gibson patent adjustable or strainer can be used with or without cover and is built to accommodate both loop and knot strings. A round, cold-rolled steel top-bar is distinct improvement over the old fashioned taper post—is another Gibson innovation. The arm-rest and finger-rest brackets are attached to the straining hooks with specially constructed clamps—easy to detach, but holding the neck rigidly when in position.

The "Tone-Tube"—Masterpiece of Gibson Mastertone construction—is built of tubular brass, perforated on the inner diameter, and is supported by ball-bearing resting on metal discs set in holes counter-sunk in the rim. This construction affords the most sensitive bearing possible for the stretched head. Special Gibson wrench for tightening straining-hooks and adjusting co-ordinator and rim-bar. The head-wire is a sturdy square section brass-rod. All metal parts receiving the finish-wire are heavily silver-plated and beautifully satin-finished.

**BRIDGE.** Special Glibson model, hard maple with glued-on ebony saddle.

**NEE.** Best quality pearl.

**TUNING-PINS.** Six pearl position dots in fingerboard.



GIBSON  
TENOR  
BANJO  
STYLE  
TB-4

with five tortoise celluloid side position dots. Mother-of-pearl buttons on machine-head. Back of rim, and edge of fingerboard, head of neck and head-plate are bound with the shining ivory pyramin. Head-plate handsomely inlaid with Japan pearl ornamentation, consisting of small ornament. "The Gibson" and fleur-de-lis.

**FINISH.** Rim finished in handsome shaded Cremona brown. Back edges of rim in ebony, violet. Head-plate, neck and back, neck beautifully finished from rich Cremona brown at heel to beautiful natural maple finish at head.

**"GUARANTEED FOR A LIFE-TIME"**

**Gibson**  
The tenor voice of the banjo ensemble. Strung, tuned and pitched the same as the tenor mandola, and a fifth lower than the mandolin or violin. Mandolin or 'cello fingering can be used. Beautiful in design, original in constructional features, unsurpassed in finish; peppy, powerful, but always a musical instrument.

Braced extension fingerboard with 27 frets. Length of scale, 19". (21" scale, non-extension fingerboard supplied on order.) Size of head, 10 1/2". Equipped complete with Gibson Tone-projector, Gibson Arm-rest and Gibson Finger-rest. Supplied with No. 507 Gibson "Faultless" waterproof, silk-plush lined, side opening carrying case, to fit.

**Dependable and Desirable**  
*DEPENDABLE BECAUSE* of its short scale and its consequent "fingering ease" and *practically complete elimination of string breakage—DESIRABLE BECAUSE* of its slender neck, its oval frets and its consequent "playing smoothness"; because of its light weight and the ease with which it is held and carried; because of the ease with which it is tuned and kept in tune, and, in addition to all these advantages because of its *wonderful, properly voiced, powerfully projected dance orchestra tenor-banjo tone!*

**"GUARANTEED FOR A LIFE-TIME"**

**Gibson**  
"Always musical, yet plenty of 'snap' and volume in the Gibson Mandolin-banjo tone."

The soprano voice of the Banjo ensemble. Stringing, tuning, pitch and fingering the same as Mandolin. Distinctive in tone, construction, design and finish.

Braced extension fingerboard with 18 frets. Length of scale 13 3/4". Size of head, 9". Equipped complete with Gibson Tone-projector, Gibson Arm-rest and Gibson Finger-rest. Supplied with No. 389 Gibson Faultless, waterproof, silk-plush lined side-opening carrying case.

"It would be very difficult for me to find words to express my opinion of your wonderful new Mastertone Banjo. I have always used the Gibson since the first model Gibson Banjo appeared on the market and have watched the progress of your improvements with the keenest interest. The new Mastertone is perfect like all other Gibsons—the glancing tone and marvelous finish and action fill the wants of the most discriminating player or artist. As I have told you before, the Gibson is the 'crowned king of Banjo-Land.'" (Signed) Walter Kaye Bauer, Hartford.

**Gibson's Supreme Achievement in Banjo Construction—The Floating Head. Feature of the Master Tone Design**



GIBSON  
MANDOLIN-  
BANJO  
STYLE MB-4



**Gibson**  
Mandolin-  
banjo  
Style MB-3

Gibson Banjo styles MB-3 and TB-3 are Mastertone instruments. They are distinctly Gibsonic in every respect, embodying the marvelous full-floating head device as well as other exclusive Gibson constructional features, and possessing powerful, penetrating, balanced tone.

The Gibson Mandolin-banjo, Style MB-3, is made of straight grained hard white maple, finished in a beautiful, rich, dark red mahogany, with the neck blending out from the mahogany at the heel to clear natural maple finish at the head.

Braced extension fingerboard with 18 frets. Length of scale, 13 3/4". Size of head, 9".

Equipped complete with Gibson "Faultless" waterproof carrying case, side opening, and silk-plush lined, or No. 503 Corduroy Cover.

**"Guaranteed for a Life-time"**



**Gibson**  
Tenor-banjo  
Style TB-3

Gibson Tenor-banjo, style TB-3, incorporating the full-floating, non-friction tone-tube and other Mastertone features, possesses, in common with the other Mastertone models, the brilliant, powerful, snappy and "far-carrying" tone that is the joy of the dance orchestra tenor-banjo's heart. It is built from the same quality of honor-selected materials and finished in the same attractive color scheme as is the MB-3.

Braced extension fingerboard with 20 frets. Length of scale, 19". Size of head, 10 1/2".

Equipped complete with Gibson Tone-projector, Arm-rest and Finger-rest.

Supplied with No. 507 Gibson "Faultless" waterproof, side opening carrying case, silk-plush lined, or No. 505 Corduroy cover.

"I like my Gibson because it gives me volume and quality with the sweetest 'zing' I have never before heard in a banjo. I am satisfied that with no other instrument it is possible to satisfactorily supply the wanting of a number of the type of music played by the Italian Jones Orchestra, for eye attraction, recordings and your programs on the road and at the 'Cottage Inn.'—Charles McNeil, Banjoist with the Italian Jones Orchestra and Auditor of the Alcazar Club System.

**Gibson**  
"A big, powerful, pure tone, with the resonance of a harp."

The Guitar of the Banjo ensemble. Stringing, tuning, pitch and fingering the same as the Guitar. Played regular guitar style or with the plectrum. In the Mandolin or Banjo Orchestra, regular guitar part is used. Used successfully in small dance combinations, where piano is not available.

The most valuable addition to the plectral choir in years.

Braced extension fingerboard with 24 frets. Length of scale, 24 3/4". Size of head, 14".

Equipped complete with Gibson Tone-projector, Gibson Arm-rest and Gibson Finger-rest (as shown attached to Gibson Tenor-banjo, style TB-4).

Supplied with No. 441 Gibson "Faultless" carrying case. This case is of best grade, three-ply wood veneer, side opening, mounted on steel rim. Heavy grade waterproof Keratol covering, silk-plush lined. Equipped with lock and key.

**Gibson**  
"What Gibson has done for the Mandolin and Banjo families, Gibson is now doing for the Mandolin-cello or Violoncello."

In dance work in a regular orchestra, the Violoncello part is used.

Powerful bass, mellow and rich as the cello in the upper register.

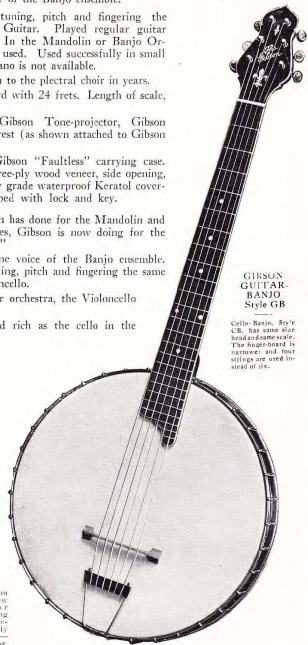
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"We feel very proud of our Gibson Banjo, made according to your own principles of construction. Its full volume and greater tone carrying power have added greatly to our orchestra. We have found it especially fine for phonograph reproduction.—(Signed) Frank Westphal, (Director, Westphal's orchestra, Baines Gardens, Chicago.)

**"Guaranteed for a Lifetime"**



GIBSON  
GUITAR-  
BANJO  
STYLE GB

GIBSON  
CELLO-  
BANJO  
STYLE CB