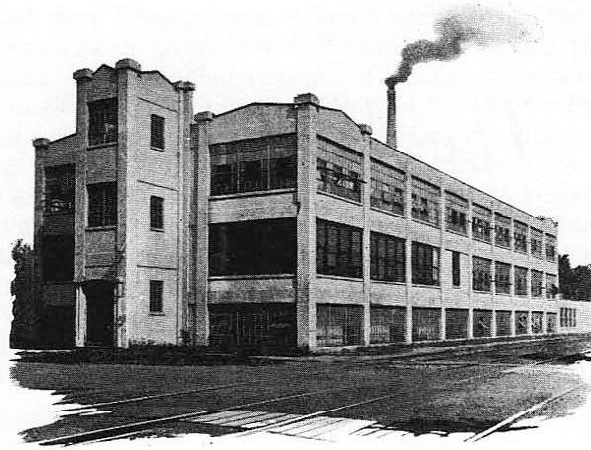


The
Gibson





THE DAYLIGHT PLANT OF
The Gibson Mandolin-Guitar Company

*World's Largest Manufacturers
of Exclusively High Grade
Fretted Instruments*

Business References

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GIBSON

MANDOLINS
MANDOLAS
MANDO-CELLOS
MANDO-BASSES
GUITARS
HARP GUITARS

The First Serious Instru-
ments of the Mandolin
and Guitar Family Ever
Manufactured

Catalog
M

Gibson
Mandolin-Guitar
Company

Kalamazoo, Michigan
U. S. A.

Cable Address: "GIBMANDLIN" Western
Union Code

Fusella Dean



Lloyd A. Loar

Master of Music

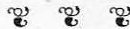
Concert Soloist, Manager of Fisher-Schipp Concert Company, Soloist at Newark, Springfield, Cleveland, Atlanta and Los Angeles Guild Festival Concerts, Author, Composer, Awarded (1921) first prize for Violon-Cello Solo in the Contest for American Composers held by the National Federation of Music Clubs. Mr. Loar has for years been an enthusiastic Gibson user. He declares his complete satisfaction:

"The longer I play the 'Gibson' the better I like it. It is all that can be desired in volume, sweetness of tone, and workmanship. There is a vast amount of satisfaction in having an instrument so constructed that it is perfectly in tune regardless of the harmony or position. Have had much exasperating experience in the above points with other makes.

"The 'Gibson' in resonance and responsiveness of tone is ever abundant and a constant inspiration, and I am fully convinced it has added 50 per cent to the artistic value of my work."

The "Gibson" Life Guarantee

THE principle upon which "Gibson" instruments are constructed and the scientific accuracy of adjustment of each part lessen rather than increase the number of parts of each instrument, thus securing the greatest durability. Every "Gibson" instrument is, therefore, permanently warranted against faulty workmanship or material used, and if returned to our factory, all charges prepaid, will be repaired free of charge at any time or replaced with another instrument of like style, which in the above way gives insurance for the life of the instrument equivalent to its original purchase price.



IDENTIFICATION

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

WHO wants to buy an instrument its own manufacturer won't guarantee longer than a year, or at most five years? If it's a "just-as-good-as-the-'Gibson'"—if it really has the quality value that endures, why won't its manufacturer give it "just-as-good" a guarantee?

The "Gibson" Mandolin, Style "A"

Straight grain, graduated spruce top (sounding-board) finished in beautiful Sheraton brown; thoroughly air-seasoned maple rim and back, finished in deep, rich brown mahogany; satin polish throughout; reinforced, non-warpable British Honduras mahogany neck in shading of brown; veneered head-piece; solid 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 purfling of colored woods; elevated guard-plate or finger-rest with white copper clamp (patented July 4th, 1911); compensating bridge preventing sharpening of tones in upper positions; fine quality nickeled machine-head; bone nut; "Gibson" extension white copper string-holder.



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

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

Fine quality, straight grain, graduated spruce top (sounding-board), finished in beautiful Sheraton brown; thoroughly air-seasoned maple rim and back, finished in deep, rich brown mahogany; satin polish throughout; reinforced, non-warpable British Honduras mahogany neck in shading of brown; veneered head-piece with "The Gibson" in pearl; ivoroid bound, solid ebony finger-board with twenty ovaled, narrow frets; pearl position dots on finger-board and position dots on upper edge of neck; ivoroid bound oblong sound-hole, inlaid with two rings of purfling of colored woods; top and back bound on outer edges of rim with ivoroid; elevated guard-plate, or finger-rest, with white copper clamp (patented July 4th, 1911); compensating bridge preventing sharpening of tones in upper positions; fine quality nickeled machine-head; bone nut; "Gibson" extension white copper string holder.



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

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

Carefully selected, straight grain, graduated spruce top (sounding-board), beautiful old ivory finish; thoroughly air-seasoned maple rim and back; dark mahogany finish; highly polished throughout; straight grain British Honduras mahogany neck, reinforced and non-warpable; neck finished in shading of mahogany; head-piece veneered front and back, front inlaid with "The Gibson" in pearl, and pearl ornament; ivoroid bound, solid ebony finger-board, with twenty ovaled narrow frets; pearl position dots inlaid on finger-board and position dots on upper edge of neck; ebonoid bound, oblong sound-hole inlaid with two rings of purfling of colored woods; top bound on outer edges of rim with ebonoid and ivoroid; back bound on outer edge of rim with ivoroid; elevated guard-plate or finger-rest with white copper clamp (Patented July 4, 1911); compensating bridge preventing sharpening of tones in upper positions; best quality of machine-head, onyx-ivoroid buttons; bone nut; "Gibson" extension white copper string-holder.

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



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

Select straight grain, carefully graduated spruce top (sounding-board), finished in a beautiful blend from dark mahogany to sunburst, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; British Honduras mahogany neck reinforced and non-warpable, neck finished in shading of mahogany; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and Fleur-de-lis ornament; ivoroid bound, solid ebony artist extension finger-board, with twenty-four 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, and ivoroid center; top and back bound on outer edges of rim with ivoroid; elevated guard-plate, or finger-rest with white copper clamp (Patented July 4, 1911); compensating bridge preventing sharpening of tones in upper positions. Finest quality nicked machine-head, with onyx-ivoroid buttons; bone nut; "Gibson" extension white copper string-holder.

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



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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 beautiful blend from dark mahogany to sunburst; finest selected, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; select straight grain British Honduras mahogany neck reinforced and non-warpable, neck finished in shading of mahogany; head piece veneered front and back, front inlaid with "The Gibson" in pearl; ivoroid bound, solid ebony artist extension finger-board, with twenty-four ovaled, narrow frets; 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 center; ivoroid binding on outer, upper edge of rim; elevated guard-plate, or finger-rest, with white copper clamp (Patented July 4, 1911), compensating bridge preventing sharpening of tones in upper positions; finest quality nickeled machine-head, with onyx-ivoroid buttons; "Gibson" extension white copper string-holder.

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Pat. Sept. 20, 1910



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The "Gibson" Mandolin, Styles "F-4" Artist's Model

Finest quality, especially selected, scientifically graduated spruce top (sounding-board), of regular narrow, straight, silver grain, finished in an exquisite blend from dark mahogany to sunburst; finest selected, thoroughly air-seasoned, beautifully figured curly maple rim and back, likewise finished in an exquisite blend from dark mahogany to sunburst; highly polished throughout; finest selected, straight grained British Honduras mahogany neck, reinforced and non-warpable; neck richly blended in shading of mahogany; head-piece veneered front and back, front ivoroid bound, and beautifully inlaid with "The Gibson" in pearl and variegated mother-of-pearl ornament; ivoroid bound, select solid ebony artist extension finger-board with twenty-four 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 and ivoroid center; top and back bound with ivoroid on outer edge of rim; compensating bridge preventing

(Description continued on next page)



sharpening of tones in upper positions; elevated guard-plate, or finger-rest, with white copper clamp (Patented July 4, 1911); finest quality machine-head; onyx-ivoroid buttons; mother-of-pearl nut; "Gibson" extension white copper string-holder.

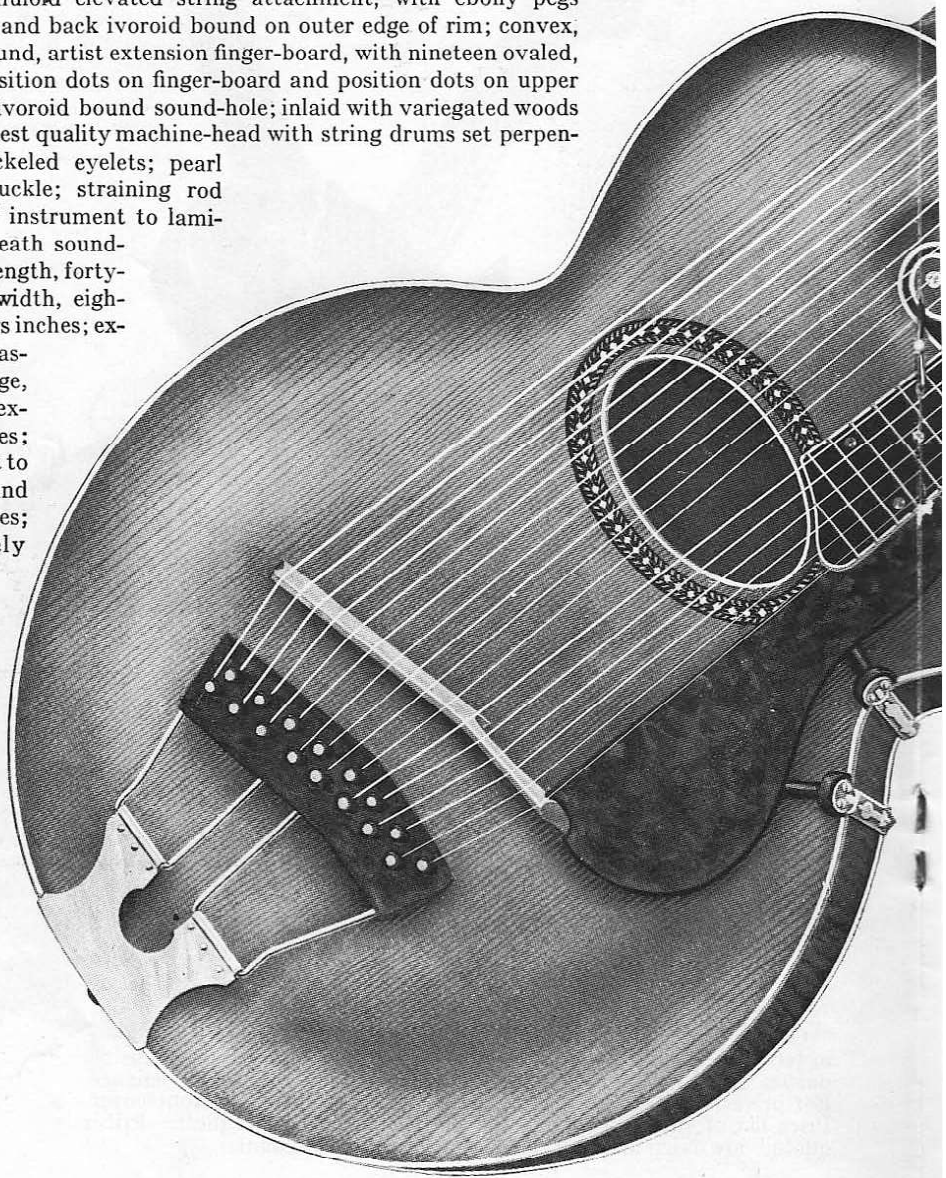
Pat. Mar. 30, 1909
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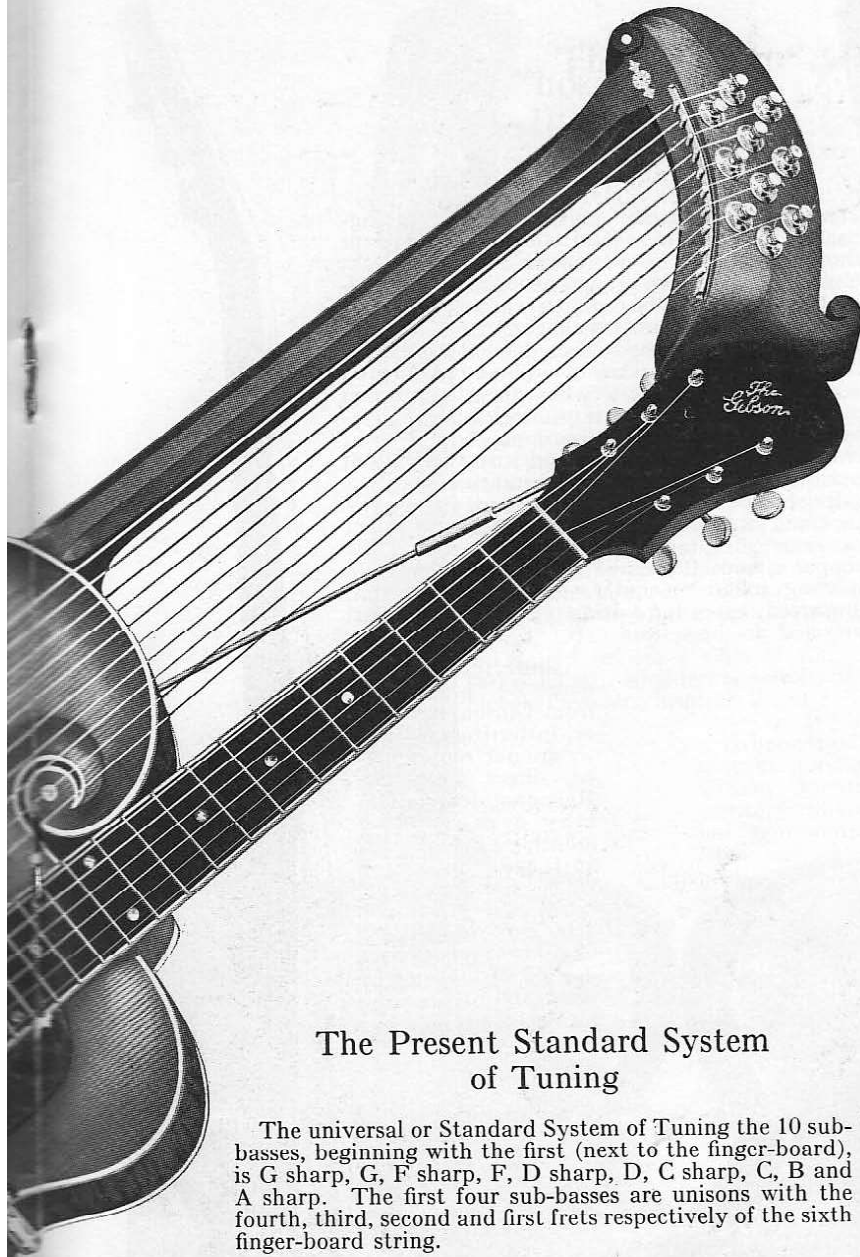


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The "Gibson" Harp-Guitar, Style "U"

Finest quality, scientifically graduated, select spruce top (sounding-board), of regular straight grain, finished in an exquisite blend from dark mahogany to sunburst; finest selected straight grain British Honduras mahogany neck, reinforced and non-warpable; finest selected, thoroughly air-seasoned, thin, maple rim (reinforced at regular intervals by perpendicular bars), graduated back; dark mahogany finish; highly polished throughout; ornamented head-piece, veneered front and back, front inlaid with "The Gibson" in pearl; tilted neck with upper portion of finger-board resting on sounding-board; laminated, extended head-piece with nickeled bearing for sub-basses, and supported by octagonal arm extending beneath the sounding-board to the rim, at side, and again at end of body. Upright, narrow, hard maple, perpendicular compensating bridge, with solid ebony saddles, preventing sharpening of tones in upper positions; either leg of bridge resting on the sounding-board over individual, graduated tone bars, running longitudinally and almost from rim to rim; one either side of the sound-hole, slightly convergent to the grain fibre of the sounding-board, which is pulsated freely by vertical pressure of the strings at the bridge, instead of a leverage pressure as on other Guitars, on which the bridge is glued; elevated finger-rest with two white copper clamps (Patented July 4, 1911); stationary tortoise-celluloid elevated string attachment, with ebony pegs inlaid with pearl; top and back ivoroid bound on outer edge of rim; convex, solid ebony ivoroid bound, artist extension finger-board, with nineteen ovaled, narrow frets; pearl position dots on finger-board and position dots on upper side of neck; oblong, ivoroid bound sound-hole; inlaid with variegated woods of beautiful design; finest quality machine-head with string drums set perpendicularly through nickeled eyelets; pearl nut; nickeled turn-buckle; straining rod running from head of instrument to laminated head-block beneath sounding-board. Extreme length, forty-five inches; extreme width, eighteen and three-quarters inches; extreme length of sub-basses from nut to bridge, thirty-four inches; extreme depth, six inches; length of scale from nut to bridge, twenty-four and three-quarters inches; weight approximately twelve pounds.



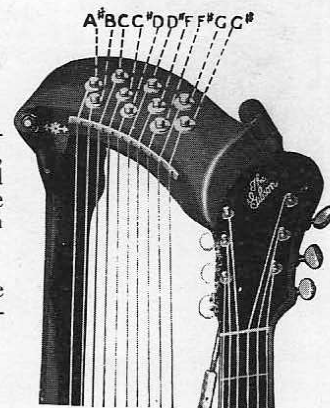


The Present Standard System of Tuning

The universal or Standard System of Tuning the 10 sub-basses, beginning with the first (next to the finger-board), is G sharp, G, F sharp, F, D sharp, D, C sharp, C, B and A sharp. The first four sub-basses are unisons with the fourth, third, second and first frets respectively of the sixth finger-board string.

NOTE—Many of the above suggestions in tuning we owe to Walter A. Boehm, one of the most competent Harp-guitarists of America.

Always state whether gut or wire strings are wanted.



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

Concert Size

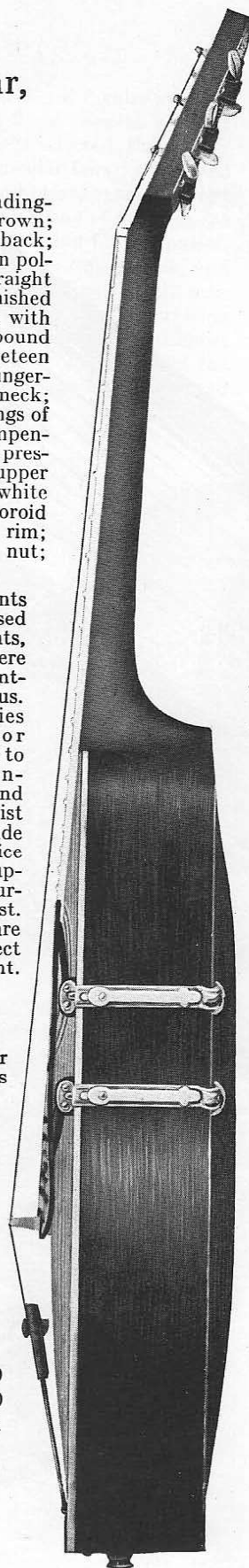
Straight grain, graduated spruce top (sounding-board), finished in beautiful Sheraton brown; thoroughly air-seasoned maple rim and back; finished in deep, rich brown-mahogany; satin polish throughout; reinforced, non-warpable, straight grain British Honduras mahogany neck, finished in shading of brown; veneered head-piece with "The Gibson" in pearl inlaid in top; ivory bound solid ebony convex finger-board; with nineteen ovaled, narrow frets; pearl position dots on finger-board, and position dots on upper side of neck; ivory bound sound-hole inlaid with two rings of purfling of colored woods; perpendicular compensating bridge securing divided vertical string pressure and preventing sharpening of tones in upper positions; elevated finger rests, with two white copper clamps (Patented July 4, 1911); ivory binding inlaid on outer, upper edge of rim; improved extension string holder; bone nut; nicked machine head.

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Always state whether gut or wire strings are wanted.

Complete Hawaiian steel guitar equipment furnished free with any "Gibson" Guitar, upon order.

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Pat. Jul. 19, 1910
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The "Gibson" Guitar, Style "L-3"

Concert Size

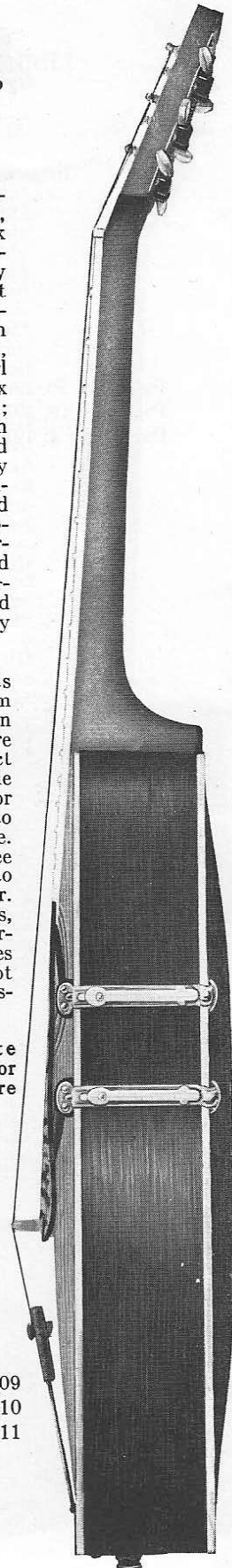
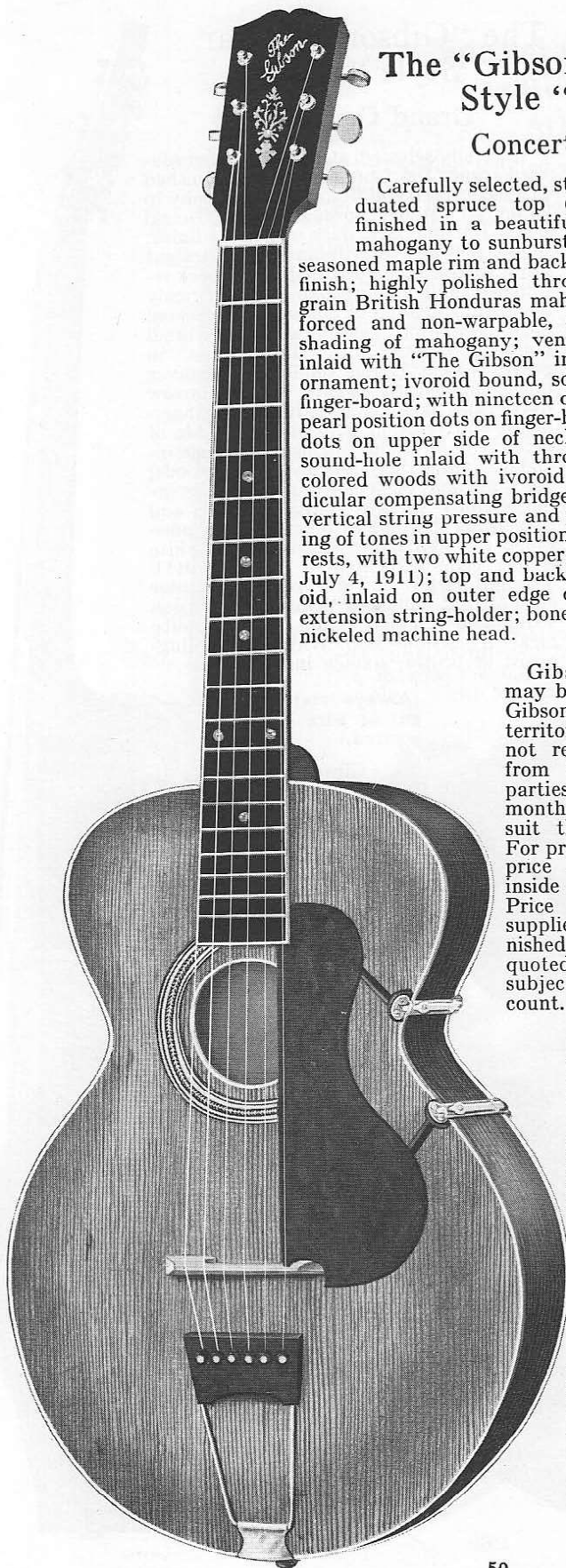
Carefully selected, straight grain, graduated spruce top (sounding-board), finished in a beautiful blend of dark mahogany to sunburst; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; straight grain British Honduras mahogany neck reinforced and non-warpable, neck finished in shading of mahogany; veneered head-piece, inlaid with "The Gibson" in pearl, and pearl ornament; ivoroid bound, solid ebony convex finger-board; with nineteen oval, narrow frets; pearl position dots on finger-board and position dots on upper side of neck; ivoroid bound sound-hole inlaid with three rings of fancy colored woods with ivoroid borders; perpendicular compensating bridge securing divided vertical string pressure and preventing sharpening of tones in upper positions; elevated finger-boards, with two white copper clamps (Patented July 4, 1911); top and back bound with ivoroid, inlaid on outer edge of rim; improved extension string-holder; bone nut; best quality nickeled machine head.

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Always state whether gut or wire strings are wanted.

Complete Hawaiian steel guitar equipment furnished free with any "Gibson" Guitar, upon order.

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The "Gibson" Guitar, Style "L-4"

Grand Concert Size

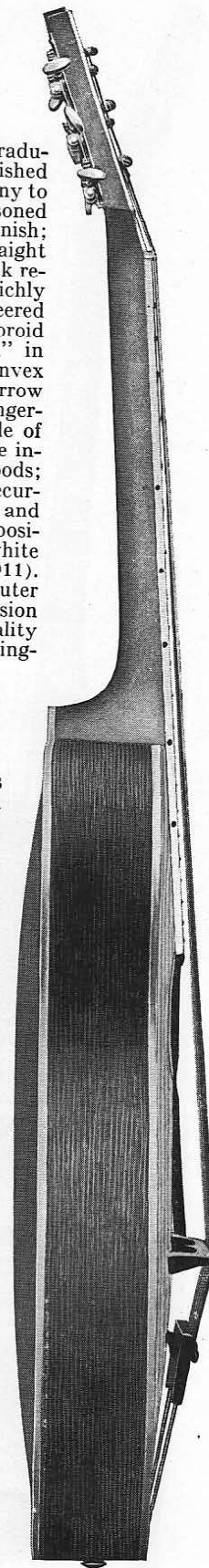
Carefully selected, straight grain, graduated spruce top (sounding-board), finished in a beautiful blend from dark mahogany to sunburst; select, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; select straight grain British Honduras mahogany neck reinforced and non-warpable, neck richly blended in shading of mahogany; veneered head-piece front and back, front ivoroid bound and inlaid with "The Gibson" in pearl; ivoroid bound solid ebony convex finger-board with twenty oveled narrow frets; pearl position dots inlaid on finger-board and position dots on upper side of neck; ivoroid bound oblong sound-hole inlaid with three rings of fancy colored woods; perpendicular compensating bridge securing divided vertical string pressure and preventing sharpening of tones in upper positions; elevated finger-rest with two white copper clamps; (Patented July 4, 1911). Top and back bound with ivoroid on outer edge of rim; improved "Gibson" extension string-holder; bone nut; best quality nicked machine-head. Width of sounding-board at bridge, sixteen inches.

(Always state whether gut or wire strings are wanted.)

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Complete Hawaiian steel guitar equipment furnished free with any "Gibson" Guitar, upon order.

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



Special Grand Concert Guitar, Style "O"

Artist's Model

Carefully selected, straight grain, graduated spruce top (sounding-board), finished in an exquisite blend from dark mahogany to sunburst; select, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; select straight grain British Honduras mahogany neck reinforced and non-warpable, neck richly blended in shading of mahogany; veneered head-piece, front and back, front bound with ivoroid and handsomely inlaid with "The Gibson" in pearl and mother-of-pearl Fleur-de-lis; ivoroid bound convex solid ebony extension finger-board, with twenty-two ovaled, narrow frets; pearl position dots inlaid on finger-board and position dots on upper side of neck; ivoroid bound oblong sound-hole, inlaid with three rings of fancy colored woods; perpendicular compensating bridge, securing divided vertical string pressure and preventing sharpening of tones in upper positions; elevated finger-rest with white copper clamp (Patented July 4, 1911). Top and back bound with ivoroid on outer edge of rim; improved extension string-holder; pearl nut; best quality nicked machine-head. Body joins neck at fifteenth fret instead of twelfth fret, making the highest positions easily accessible. Width of sounding-board at bridge, sixteen inches.

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Always state whether gut or wire strings are wanted. Agents must maintain prices marked "Net."



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

Straight grain, graduated spruce top (sounding-board), finished in beautiful Sheraton brown; thoroughly air-seasoned maple rim and back finished in deep, rich brown-mahogany; satin polish throughout; reinforced non-warpable British Honduras mahogany neck in shading of brown; veneered head-piece, with "The Gibson" in pearl; ivoroid bound solid ebony extension finger-board with twenty-one 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 purfling of colored woods; ivoroid binding inlaid on outer, upper edge of rim; compensating bridge preventing sharpening of tones in upper positions; elevated guard-plate or finger-rest, with white copper clamp (Patented July 4, 1911); fine quality nicked machine-heads; bone nut; "Gibson" extension white copper string-holder.



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

Select, straight grain, carefully graduated spruce top (sounding-board), finished in a beautiful blend from dark mahogany to sunburst; thoroughly air-seasoned maple rim and back; dark mahogany finish; highly polished throughout; straight grain British Honduras mahogany neck, reinforced and non-warpable. Neck finished in shading of mahogany; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and Fleur-de-lis ornament; ivoroid bound solid ebony extension finger-board with twenty-one 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 and ivoroid center; top and back bound on outer edge of rim with ivoroid; compensating bridge preventing sharpening of tones in upper positions; elevated guard-plate or finger-rest with white copper clamp (Patented July 4, 1911); finest quality nicked machine-head, onyx-ivoroid buttons; bone nut; "Gibson" extension white copper string-holder.



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

Artist's Model

Finest quality, especially selected, scientifically graduated spruce top (sounding-board), of regular narrow straight silver grain, finished in an exquisite blend from dark mahogany to sunburst; finest selected thoroughly air-seasoned, beautifully figured curly maple rim and back likewise finished in an exquisite blend from dark mahogany to sunburst; highly polished throughout; finest selected straight grain British Honduras mahogany neck reinforced and non-warpable, neck richly blended in shading of mahogany; head-piece veneered front and back, front ivoroid bound and beautifully inlaid with "The Gibson" in pearl and variegated mother-of-pearl ornament; ivoroid bound solid ebony artist extension finger-board with twenty-one 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 and ivoroid center; top and back bound with ivoroid on outer edge of rim; elevated guard-plate or finger-rest with white copper clamp (Patented July 4, 1911); finest quality nickeled machine-head, onyx-ivoroid buttons; compensating bridge preventing sharpening of tones in upper positions; mother-of-pearl nut; "Gibson" extension white copper string-holder.

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Pat. Sept. 20, 1910

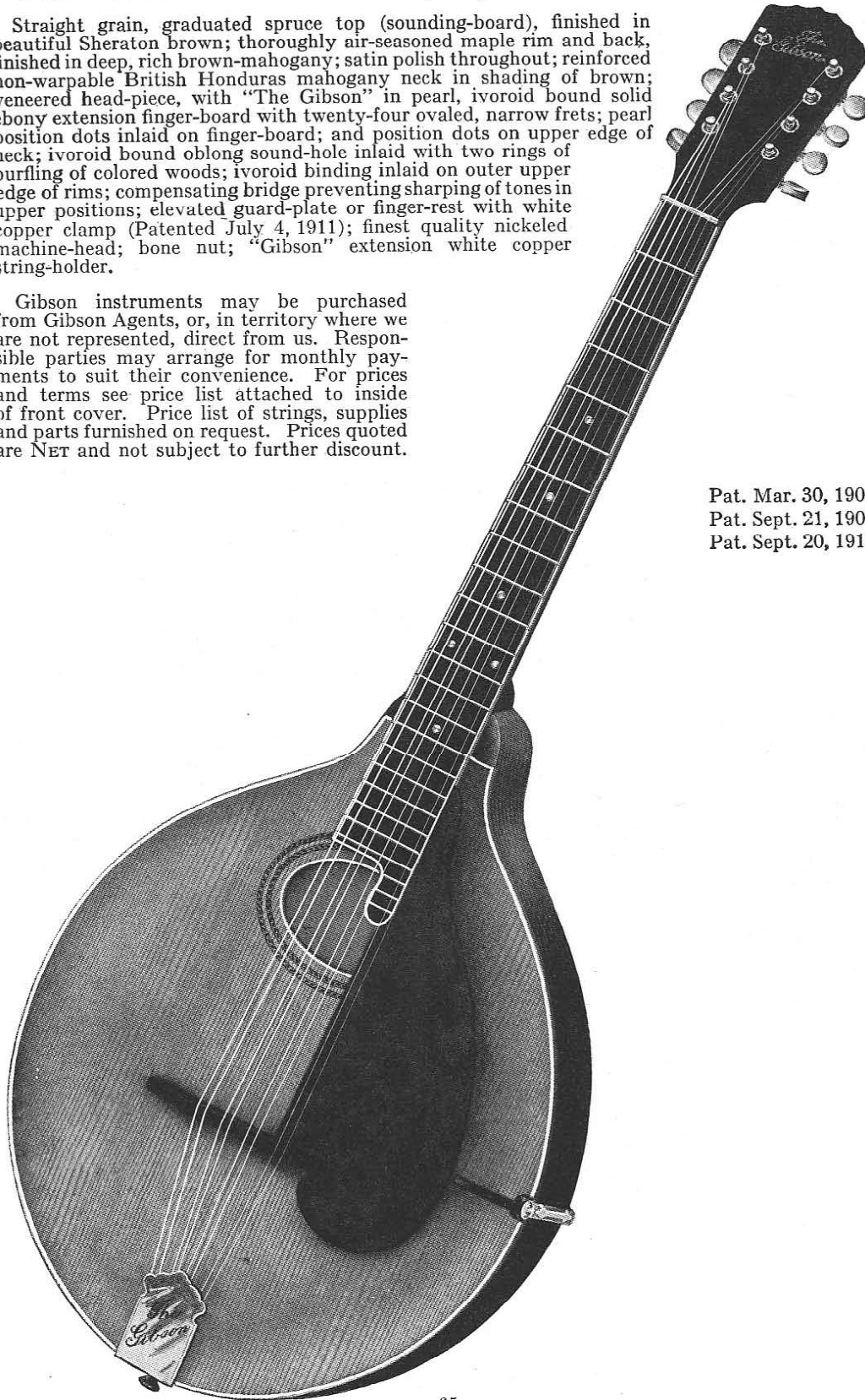


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The "Gibson" Mando-cello, Style "K-1"

Straight grain, graduated spruce top (sounding-board), finished in beautiful Sheraton brown; thoroughly air-seasoned maple rim and back, finished in deep, rich brown-mahogany; satin polish throughout; reinforced non-warpable British Honduras mahogany neck in shading of brown; veneered head-piece, with "The Gibson" in pearl, ivoroid bound solid ebony extension finger-board with twenty-four 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 purfling of colored woods; ivoroid binding inlaid on outer upper edge of rims; compensating bridge preventing sharpening of tones in upper positions; elevated guard-plate or finger-rest with white copper clamp (Patented July 4, 1911); finest quality nicked machine-head; bone nut; "Gibson" extension white copper string-holder.

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

Select, straight grain carefully graduated spruce top (sounding-board), finished in a beautiful blend from dark mahogany to sunburst; thoroughly air-seasoned maple rim and back; dark mahogany finish; highly polished throughout; straight grain British Honduras mahogany neck reinforced and non-warpable, neck finished in shading of mahogany; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and Fleur-de-lis ornament; ivoroid bound solid ebony extension finger-board with twenty-four 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 and ivoroid center; top and back bound on outer edges of rim with ivoroid; compensating bridge preventing sharpening of tones in upper positions elevated guard-plate or finger-rest, with white copper clamp, (patented July 4, 1911); finest quality nicked machine-head, onyx-ivoroid buttons; bone nut; "Gibson" extension white copper string-holder.

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

Artist's Model

Finest quality, especially selected, scientifically graduated spruce top (sounding-board) of regular narrow straight silver grain, finished in an exquisite blend from dark mahogany to sunburst; finest selected, thoroughly air-seasoned, beautifully figured curly maple rim and back, likewise finished in an exquisite blend from dark mahogany to sunburst; highly polished throughout; finest selected, straight grain British Honduras mahogany neck reinforced and non-warpable, neck richly blended in shading of mahogany; head-piece veneered front and back, front ivoroid bound and beautifully inlaid with "The Gibson" in pearl and variegated mother-of-pearl ornament; ivoroid bound, select, solid ebony artist extension finger-board, with twenty-four 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 and ivoroid center; top and back bound with ivoroid on outer edge of rim; compensating bridge preventing sharpening of tones in upper positions; elevated guard-plate or finger-rest, with white copper clamp (patented July 4, 1911); finest quality machine-head, onyx-ivoroid buttons; mother-of-pearl nut; "Gibson" extension white copper string-holder.

Gibson instruments may be purchased from Gibson Agents, or, in territory where we are not represented, direct from us. Responsible parties may arrange for monthly payments to suit their convenience. For prices and terms see price list attached to inside of front cover. Price list of strings, supplies and parts furnished on request. Prices quoted are NET and not subject to further discount.



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



Mando-bass

The "Gibson" Mando-bass Style "J"

STRAIGHT grain, graduated spruce top (sounding-board), finished in a beautiful Sheraton brown; thoroughly air-seasoned maple rim and back finished in a deep, rich brown-mahogany; satin polish throughout; British Honduras mahogany reinforced, non-warpable neck in shading of brown; veneered head-piece with "The Gibson" in pearl; solid ebony convex finger-board with seventeen oveled, narrow frets; pearl position dots; ivoroid bound sound-hole, inlaid with two rings of purfling of colored woods; ivoroid binding inlaid on outer upper edge of rim; elevated arm rest; especial machine-head; ebony nut; "Gibson" extension string-holder; perpendicular compensating maple bridge with adjustable ebony string-saddles preventing sharpening of tones in upper positions; vermilion end pin; steel rod, adjustable extension floor rest adaptable to either standing or sitting position.

Every Mandolin Orchestra should have at least one Mando-bass for every ten players. The powerful, low tone of the Gibson Mando-

bass furnishes the foundation absolutely essential to the production of satisfactory ensemble music. Once the Mandolin Orchestra is properly equipped with Mando-basses, that feeling of "something lacking," experienced by every person who listens to or plays in a Mandolin Orchestra, is eliminated. Any Mandolin or Guitar player can easily acquire efficiency on the Mando-bass, or a beginner may, with a comparatively small amount of preparation, play the ordinary grade of Mandolin Orchestra music. Mando-bass parts in Universal Notation (treble clef reading) are published for practically all Mandolin Orchestrations now issued.

The Gibson Mando-bass weighs sixteen pounds; packed for shipment, eighty-five pounds. The sounding board is finished in the beautiful Sheraton Brown unless otherwise ordered. May be purchased direct from Gibson Agents, or, in territory where we are not represented, direct from us. Responsible parties may arrange for monthly payments to suit their convenience. For prices and terms see price list attached to inside of front cover. Price list of strings, supplies and parts furnished on request. Prices quoted are NET and not subject to further discount.

The "Gibson" Mando-Bass

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

F. W. Towle, Teacher of twenty years' experience and Soloist of Pasadena, California, writes: "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."

MANDO-BASS NEED OF ORCHESTRA

D. E. Hartnett, New York City, teacher and inventor, writes: "No Mandolin Orchestra leader shall impair the efficiency of his organization and court oblivion by appearing without a Mando-bass, the new heart-throbbing member of the Mandolin orchestra."

"All who played, or heard the wonderful effectiveness of the Mando-bass enthusiastically welcome its advent and have only words of praise for the enterprise and progressiveness of the concern placing it in our midst."

"The instrument possesses a splendid tone. I find the action surprisingly easy, and I must congratulate you upon the clever manner in which all the mechanical details have been executed."



Helps in Ordering

Letters

Address all business communications to the Gibson Mandolin-Guitar Co., Kalamazoo, Mich., U. S. A. Do not address business letters, nor make remittances to individuals. Write plainly your own name and street address, or postoffice box number, town and state. We constantly receive letters we can not answer because some of the above points are omitted.

Remittances

Always state in letter the exact amount sent, in what form and for what purpose, that the amount may be properly credited. The safest way to send money is by Express or Postoffice Money Order, bank draft, or registered letter. United States postage stamps are acceptable for amounts up to \$3.00. We can not use foreign, special delivery or revenue stamps. We are not responsible for remittances made in either currency or coin.

Orders

Use our order blanks when possible. They are furnished free upon application. Always state catalog number, or style and name of the article required. It is not necessary to give descriptions or send illustrations. Therefore, do not cut up the catalog, but preserve it complete for future reference. State whether goods are to be sent by freight, mail, or express. If by express, give the name of the Express Company in your town. Goods sent by mail are at purchaser's risk unless insured. Mail packages to the value of \$10.00 may be insured for 5 cents. If the value be over \$10.00, 10 cents in addition to the regular postage. Packages weighing not more than twenty pounds and measuring not more than eight-four inches in length and girth combined, may be sent by Parcel Post.

Refuse to accept any goods that give evidence of damage in transit, from any freight or express agent, or waive the "Gibson" guarantee. All claims for allowances must be made within five days from receipt of goods. Our responsibility ceases when goods are delivered to any transportation company and receipted for in good order. No allowance for exchange or express charges.

Instrument Exchanged

Most "Gibson" agents will allow a good price for old instruments in exchange as part payment on a "Gibson", and to responsible parties the balance may be paid out on the payment plan. If the exchange could be made almost even up and the balance paid out at the rate of a few cents a day, isn't it worth investigating? Teacher agents especially make extraordinary inducements, particularly where the customer is a pupil or interested in Mandolin Orchestra, for the teacher more than any one else realizes the necessity of a good instrument for satisfactory progress to pupil and compensating tonal features for the Mandolin Orchestra. However every agent realizes that wherever a "Gibson" is placed, it breeds discontent for every other make and is a constant interest-compelling advertisement leading to further sales. He is, therefore, glad to make sacrifices.

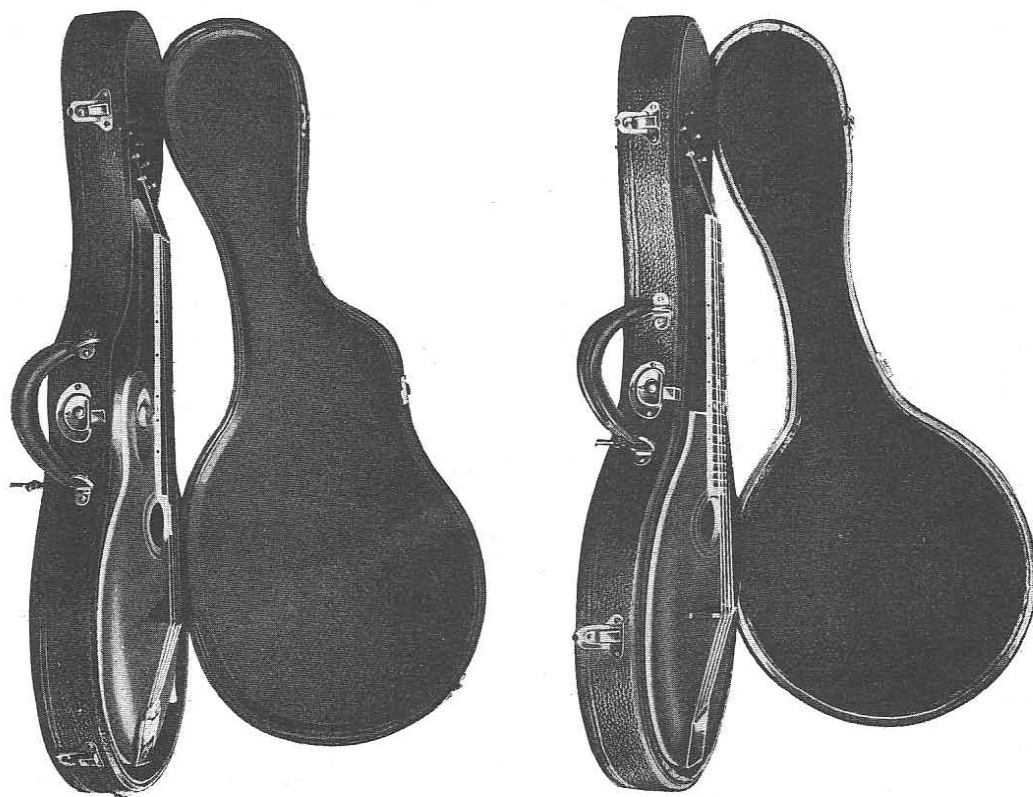
Cases

If case be wanted, always specify style and kind of case when placing order, that mistakes may be avoided. We can not remember from the hundreds of our agents a standing request: "Always send canvas cases unless otherwise specified," or "Send Faultless cases if canvas be not stated," or "Never send cases unless designated," etc.

Gibson Telegraph Code

<p style="text-align: center;">MANDOLINS</p> <p>A-Junior Ajax A Apollo A-2 Apple A-3 Arab A-4 Adep F-2 Flax F-4 Frozen</p> <p style="text-align: center;">MANDOLAS</p> <p>H-1 Haven H-2 Hobo H-4 Hades</p> <p style="text-align: center;">MANDO-CELLOS</p> <p>K-1 Kast K-2 Kan K-4 Kome</p> <p style="text-align: center;">GUITARS</p> <p>L-Junior Lajue L-1 Letz L-3 Loom L-4 Loose O Omen U Union</p> <p style="text-align: center;">MANDO-BASS</p> <p>J Joan</p> <p style="text-align: center;">BANJOS</p> <p>MB-2 Manitou MB Man TB-2 Toulon TB Tone GB Gamin CB Chalk</p>	<p style="text-align: center;">MANDOLIN CASES</p> <p>Canvas-101 Coarse Faultless-362 Facts Faultless-371 Fond</p> <p style="text-align: center;">MANDOLA CASES</p> <p>Canvas-113 Cax Faultless-378 Fox Faultless-387 Farm</p> <p style="text-align: center;">MANDO-CELLO CASES</p> <p>Canvas-121 Cadiz Faultless-394 Fan Faultless-403 Frock</p> <p style="text-align: center;">GUITAR CASES</p> <p>Canvas-135 Care Faultless-410 Fez Faultless-419 Fever Faultless-427 Found Faultless-435 Four</p> <p style="text-align: center;">MANDO-BASS</p> <p>Bag-159 Bent</p> <p style="text-align: center;">BANJO CASES</p> <p>Faultless-422 Fad Banjo-cover 503 Box Banjo-cover 505 Bun Faultless-397 Flint Faultless-441 Fun</p>
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Cases



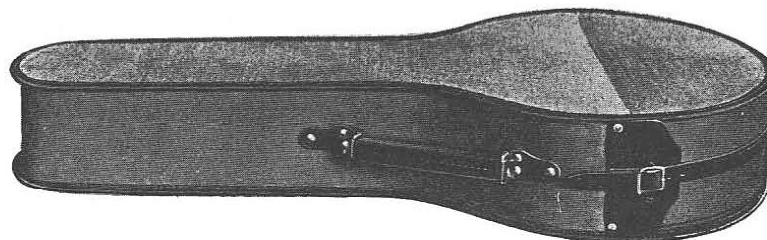
We recommend the **Gibson Faultless Case** for use on all Gibson instruments as it affords a water-proof and dust-proof protection and with care will give many years of service. The case is made of three-ply, cross-grain veneers, covered with black seal art-leather and moulded to fit the instrument. Opens full length like a 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 luxurious case ever offered the profession, and affords the best protection to the instrument.

Canvas Cases:—If desired, we can furnish canvas cases but we do not recommend them except for storage purposes, as in general use the Gibson user will wear out enough canvas cases to more than equal the cost of a Faultless

case, especially if there be danger of exposing the case to rain or snow, (unless the case be made water-proof by varnishing). The case we furnish is reinforced by extra strawboard, cotton flannel lined, leather bound, hand stitched, opens at end, strap and buckle, nicked trimmings, stitched heavy leather handle.

Mackintosh Cover:—A low priced and satisfactory protection for Gibson A style Mandolins is afforded in the Mackintosh cover. (Not made to fit other models than the A styles). The cover is end-opening, fastening with snaps. Made of heavy, well lined Mackintosh, shaped to fit the instrument with carrying handle at the side.

Prices:—Case prices are listed with the instrument prices attached to the inside front cover of this book.



Dealing Direct

Sometimes inquirers prefer to deal direct with the Gibson Company instead of through a local representative, thinking that they may thus buy more advantageously, which is not the case. "Gibson" instruments are sold either through the Gibson Company direct or by our agents at the regular prices market "Net" and each agent is bound by contract to maintain these prices.

Dealing Through Agents

Inquirers, particularly those residing in large cities, may be somewhat surprised upon being referred to a local representative who is neither a jobber nor dealer, but a teacher or concert soloist. We wish it understood that "Gibson" instruments are not what are ordinarily termed commercial instruments, and that it is our aim to secure representatives of sufficient technical ability to not only be able to satisfactorily explain the numerous points of superlative construction, but also to give a practical demonstration. To this end players from the amateur to the professional are at all times cordially invited to take their pet instruments of the old construction and measure merit with the "Gibson," which is the quickest way to determine the truth regardless of prejudice or preconceived opinions.

Why fool along with opinions and beliefs, when a "Gibson" demonstration will give you the actual knowledge?

The Profession and Trade

It is important that teachers, concert performers, and dealers furnish their professional or business card, letter head or program.

Furnishing References

It is the custom of all business houses to ask for references from new customers who desire to open accounts. This custom is time-honored and is a precaution that experience has proven necessary. We believe any fair-minded customer will not hesitate to do all in his power to establish his credit by giving as references the names of four reputable firms with whom he has done business on a credit basis, for by so doing the respect of the firm from whom credit is asked

is at once secured and orders sent will, as a consequence, receive prompt and painstaking attention. Furthermore, no customer has a right to take offense because references are asked, for none is intended. If the situation were reversed and the customer put in the place of the business house, the necessity of asking for references from those not personally known would at once be seen. Customers who have never established their credit with other houses will have no difficulty in getting four business men of their own town to say a good word for them which will serve as an introduction and guarantee of good faith. Satisfactory references, therefore, are imperative to make shipment of goods to any new customer unless money is received in advance or goods shipped C. O. D.

Returning Goods

Always write plainly your own name and address upon outside of any package or box returned to the Gibson Company. State by letter just what is sent, and if to be repaired, state explicitly the repairs desired and all circumstances connected therewith which will save needless correspondence. Goods returned because of alleged defects in workmanship or material must be forwarded to us without previous attempt at repairing.

Cash with Order

Where cash accompanies order, all retail goods shipped by mail will be forwarded postage free. "Gibson" instruments purchased at retail direct from us, whether in or without cases, will be shipped transportation charges prepaid within the United States. **Transportation charges are not prepaid on retail shipments of cases without instruments.** Goods shipped C. O. D. are subject to five days examination, when, if not satisfactory, shipment may be returned to the express agent within the five-day limit, and he will return you the money paid, and forward shipment to us. Cash with order assures immediate attention and saves C. O. D. charges which the customer would have to pay if goods were sent C. O. D. Money cheerfully refunded if goods do not prove satisfactory, providing goods be returned in perfect condition within ten days from date of their receipt.

Mr. Teacher

WE are keenly interested in the Mandolin and Guitar teacher, upon whose success the manufacturer is dependent, for without the teacher educating players to the appreciation of high ideals, there would be little or no market for the high-grade "Gibson." We urge the profession to tell us their troubles that we may be in closer touch with them and their work, and know better how to assist them to surmount

or dissolve their difficulties, whether of a business or professional nature. A teacher's varied experience may bring to mind something that will help a fellow teacher, or improve our methods; better our instruments, or in some way help us all in the struggle for progress. Suggestions and criticisms we always court. Your criticisms are necessary to assist us in our constant endeavor to ever make our best better.

Dissatisfaction

IT may seem presumptuous to state that we try to please everybody, but if, peradventure, our goods or our business methods are in any wise faulty, you will show us a kindness by bringing the matter to our attention—to give us opportunity to rectify, before informing your

musical friends of our freckled (?) goods or business methods. To be dropped like a hot coal without earnest endeavor to place the matter squarely up to the Gibson Company to its complete understanding is the greatest injustice both to you and to us.



GIBSONS IN THE BRITISH WEST INDIES

Sergt. T. T. White, Mando-cello, Pvt. K. F. Roberts, Guitar, Co. No. 6, R. C. G. A., St. Lucia, B. W. I.

"I want to say," writes Sergt. White, "that we cannot find words to express our enthusiasm for these instruments. If you took one of your instruments and kept it all the time in a damp, hot house at about 80 degrees, you would not be exposing it to any harder test than these two instruments are experiencing from the climate down here. Yet they are standing it perfectly and are daily improving in tone. Nothing approaching these instruments has ever been seen here before, and they form the subject of universal open-mouthed admiration—which is further intensified when the tone is heard."



"EVERY ONE A 'GIBSON'-ITE"
Military Plectral Sextet, Simons', C. P., South Africa

Corporal J. C. Daniels, Organizer and Director, writes: "When we started a 'Gibson' Club to relieve the monotony of garrison duty we had three 'Gibson' Mandolins, but our instruments of the old construction were out of it for their tone was not full and round—had to be forced to be heard at all. The superiority of the 'Gibson' Mandolins fired our enthusiasm and now we have first and second Mandolins, Mandola, and Mando-cello. 'Gibsons' stand paramount in the fretted instrument world."

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IMPORTANT

The Gibson Mandolin-Guitar Company believes that the policy of incorporating changes in models only at set periods is wrong. Therefore, the right to change without notice, at any time, the design, equipment or construction, or to make additions thereto as may seem desirable or result in the improvement of our product is hereby expressly reserved.

