### Comparative Chart Showing Relationship of Modern String Instruments

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<td><em>Harp-guitar</em> Same as <em>Guitar</em> with added harp strings</td>
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The term "fretted" is applied to all instruments of the mandolin, banjo and guitar families to differentiate them from the bowing string instruments (violin, etc.), the fingerboards of which do not have raised "frets" or bars to mark the intervals of half-steps. It will be noted that "fretted" instruments are divided into groups—the mandolin family, and the banjo family, or viola-bowed instruments. The important difference between the banjo and mandolin families is in the absence of the two sounds from the main stringing boards and the resulting difference in the tone produced. The thicker, more resonant body, or sounding-board of the banjo produces a tone of greater volume and color quite different from the tone of an instrument with vibrating guitar wood of wood.

The guitar, guitar-banjo and harp-guitar as well as the fretted banjo may be properly classified as either banjo or guitar instruments in the range of the guitar, guitar-banjo and fretted banjo, is from bass to soprano, and the harp-guitar has even greater range. These instruments should be classified as solo or accompanying instruments, similar to the other types.

The harp-guitar family (called archtop or four-string banjo) is the same as the four-string banjo with the short fifth string elongated. The four-string banjo and the four-string harp-guitar are popular for their characteristic mellow, tender tone quality and are often used as solo instruments and in orchestras.

The bass banjo is not in general use because of the impracticability of a short bass of the size required for a bass instrument. Mandolin or bass-viol are used to supply the bass part in the banjo family.

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### Organize a Gibson Orchestra

A Gibson string orchestra may be organized and maintained, and made one of the most popular musical ensembles in your community, with less expense and effort and in less time than would be required to achieve a similar end with any other type of instrumentation. Be an organizer and enjoy the pleasure, profit and prestige gained by thousands of other frettled instrument lovers. We will help you. Write for particulars.

### Become a Teacher

There is no more worthy or profitable vocation than that of teaching frettled instruments, organizing and conducting orchestras, coaching school and college clubs, etc. Splendid opportunities are open to ambitious young people, for the shortage of teachers is becoming more acute as the popularity of the frettled instruments increases. A great many of our most successful teachers have been and are being recruited from the ranks of amateur Gibsonists. Many are doing the work in their spare hours. If you wish to become a teacher, or are already a teacher, and wish to join the Gibson service organization, write us.

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**Music for Complete Gibson Orchestras**

Music for complete Gibson orchestras, mandolins, mandolas, banjos, orchestras, quintets and quartets, as well as arrangements for solo, duets and trio playing may be secured from various publishers. Literally thousands of orchestrations are available, including all types of music from popular to classic. Many of these numbers are especially arranged for beginners' ensembles and afford delightful effects with the least possible demand on the technical ability of the performers. If you will tell us your needs in frettled instrument music, we will supply a suggested list of numbers taken from various publishers' catalogs.

**Instruction Books**

Instruction books are available for each of the frettled instruments listed in the above chart and may be ordered from your Gibson representative. If he does not have the book you want, write us.

**How to Care for and Adjust the Gibson**

Other information useful to every Gibson owner is contained in the Gibson Hand-Book, a copy of which is supplied with each Gibson instrument. An invaluable reference book for Gibson players and teachers, including a list of parts and accessories. If you have any reason to return a copy with your instrument, your local Gibson dealer will supply you or we will supply you a copy direct if you write us giving the serial number of your Gibson.
Gibson Three-fold Superiority

The Highest Standard of Tone, Construction and Utility

Gibson Tone

Rich, full, resonant; evenly balanced from the lowest to the highest note.

Phenomenal carrying power, with quality persisting no matter how great the demand on the resources of the instrument. A Gibson does not sound strained even when forced.

Every instrument correctly voiced, with an instrument to supply every voice required to complete the choirs of the string ensemble.

Gibson Construction

The “Last Word” in Fine Instrument Building

Distinctive in design—artistic and graceful, yet practical, with enduring beauty of finish that is a joy to the connoisseur.

Every Gibson is the handiwork of Gibson master craftsmen, built in conformance with scientific principles carefully worked out, proved and applied by Gibson acoustic and construction engineers.

Materials are selected from the world’s best markets; woods carefully seasoned; every operation of the thousands required to complete a Gibson, subjected to careful oversight and inspection.

Gibson Utility

Accurate scale—every note true. Perfect finger-board, smoothly fretted; slender neck; delightfully easy action. Tunes easily and stays in tune.

The Gibson is easy to play and easy to care for. Gibson design and workmanship and numerous exclusive Gibson patented features insure maximum and permanent satisfaction with minimum upkeep effort and expense.

There is a Gibson for every purpose—professional, amateur orchestra, solo or small ensemble. Every instrument with adequate tonal capacity for the demands made upon it.
Gibson Instruments

Today, with Gibson the accepted standard of fretted instrument construction and tone the world over, it hardly seems possible that a bare quarter century has elapsed since Mr. Gibson upset the precedent of three hundred years by adapting to mandolin construction, the important principles discovered and applied by the old violin makers in the production of their masterpieces. The change was not as simple as it would seem, for the old construction bowl-shaped mandolin with its thin sweet tone, represented the ideal of many generations of mandolinists. The new Gibson Mandolin concentrated so much progress in one lump that at first it actually seemed people would refuse to recognize the new instrument as a mandolin! But the superior tone—so much superior "it didn't sound like mandolin tone"—soon triumphed and established the mandolin on a new plane in the music world.

The Gibson Mandolin Quintette

Overnight Gibson made the mandolin a serious musical instrument by eliminating the faults of the old construction—inaccurate scale, lack of durability and other structural weaknesses and faults which had handicapped players for centuries—and, above all, by replacing the old mandolin tone, sweet but dimisive, with the powerful, resonant and colorful tone which has made the name of Gibson famous.

This was but the beginning. The next step was to develop the lower voiced instruments to complete the ensemble, and today we have the modern Gibson mandolin quintet and orchestra, replacing the old, more or less colorless "mandolin clubs." Like a "choir" composed entirely of soprano singers compared to a well balanced quartet or quintet, the old mandolin club—soprano voiced instruments spread about on two or three parts with guitar accompaniment—was "thin" and insipid no matter how many players were used. The Gibson mandolin quintet with a single player on each of the five parts, although the smallest possible complete fretted instrument combination, is yet capable of the utmost in the way of harmony, melody and rhythmic figures and expression. In voicing, pitch, stringing, tuning and fingering, the instruments of the mandolin quintet correspond to the instruments of the violin quintet as follows:

**PIANOQUARTET**
- First Violin: Guitar Mandolin
- Second Violin: Mandocello
- Viola: Mandobass
- Cello: Bass

**REGULAR STRING QUARTET**
- First Mandolin: First Violin
- Second Mandolin: Second Violin
- Mandola: Viola
- Mando-cello: Violoncello
- Mando-bass: Bass Viol

The Gibson Banjo Family

The evolution of the banjo and the development and standardization of the Gibson Banjo family has wrought effects as far reaching as the perfection of the Gibson Mandolin. Despite the fact that instruments of the banjo type were among the first of which there is record, volume of head instruments never attained wide vogue until the five-string banjo, with its appealing tone and plaintive harmonies, commenced to attract attention in America and elsewhere. For several decades the five-string banjo and numerous variants with as many names, have held firm place in the hearts of music-lovers, but only very recently has banjo tone been generally recognized as essential in the orchestral ensemble—probably because in all these years and centuries, no banjo Stradivarius had arisen to give serious thought to the construction of musical instruments practical for such use. (continued on page 9.)

A Masterpiece of Banjo Tone and Construction—One of the Most Beautiful Musical Instruments Ever Made.

The blend and contrast of the resonant pearl-pyralin rim and the gold metal parts, the beautifully shaded curly maple neck, the multicolored Japan pearl inlay—striking but not gaudy or ornate—produce a perfect symphony of line and color which, combined with the tonal superiority and vastly improved mechanical features of the Gibson, would bewilder the senses of the banjo makers and players of yesteryear.

Embodying every Mastertone feature of construction, with a phenomenally balanced and brilliant tone, this instrument is a favorite with professional players, dance and recording orchestras, and is the choice of the artist or amateur who would have the "last word" in fine instrument construction.

This model supplied in two styles, with 26-inch scale, extension fingerboard, 27 frets, as pictured above, or with 25-inch scale, non-extension fingerboard, 17 frets. When ordering, specify whether 25-inch scale or 26-inch scale is desired.
GIBSON INSTRUMENTS

Gibson Banjo Family
- Tenor banjos...
- Mandolin-banjos...
- Regular banjos...
- Plectrum banjos...
- Guitar-banjos...
- Cello-banjos...

Gibson Mandolin Family
- Mandolins...
- Mandolins...
- Mandino-cellens...
- Mandino-basses...

Gibson Guitars
- Guitars (acoustic)
- Harp-guitar
- Hawaiian guitar
- Cases and Supplies
- Helps in Ordering

IMPORTANT: Careful study of, and frequent reference to, this color insert will materially enhance the interest and value of this book. Comparative sizes and the standard finishes of the various instruments illustrated and described in this book are shown on this page. Each instrument appears in actual color, as nearly as it is possible to duplicate with printers' inks. The eighty engravings include one model each of the various Gibson instruments, with the Plectrum banjo, Cello-banjo, Harp-guitar and Mandino-basses. For larger diagrams and complete descriptions of these and other Gibson models, turn to pages indicated in the index above.
The tenor-banjo was first adopted as an orchestral instrument of rhythm, filling the gap between percussion and piano, but the tenor-banjo alone offers insufficient variety of tone color and in constant use is apt to become monotonous. Today we have the modern Gibson Banjo family with its choir of voices—soprano, tenor, baritone—with instruments tuned in fifths, providing an infinite variety of rhythmic and melodic effects in dance, concert and mandolin orchestras. In addition, the Gibson Banjo family with the guitar-banjo, supplies a complete instrumentation frequently featured in vaudeville, concert and dance combinations with or without addition of other orchestral instruments.

**The Modern Gibson Mandolin Orchestra**

The modern mandolin orchestra is the most effective ensemble possible, with the least possible technical demands upon the string section, and, therefore, affords to music lovers generally the easiest access to the coveted privileges of ensemble playing.

With the mandolin quieter as above described, as the keystone, additions may be made to suit the will of the conductor, of course doubling various parts as required to balance with the other instruments added. Guitars, both harp and the six-string, are the first logical additions, with the guitar-banjo, cello-banjo, tenor-banjo and mandolin-banjo following somewhat in the order given. The piano is useful but not necessary, as abundant bass is provided by the mando-bass, harp-guitar, guitar, mando-cellos and cello-banjos. Flutes, clarinets, bassoon and oboe as well as French horn come next; tympani possibly, but not so necessary with the banjo instruments present as they furnish rhythm. If the string players are numerous enough, additional instruments of the brass section may be effectively included.

**Utility of Gibson Instruments**

No other instruments are so easy to learn, afford so much musical satisfaction in return for minimum effort and expense, in minimum time, or offer such a wide range of usefulness, as do the mandolin, banjo and guitar, and these instruments are the natural choice of most beginners who have opportunity to know the facts and to hear the instruments demonstrated.

**Gibsons Easy to Learn**

While the violin pupil is struggling to grasp but one phase of his studies—accurate intonation—the student of the fretted instrument is able to enjoy his instrument in both solo and ensemble playing. Moreover, with only a rudimentary knowledge of technique of any of the Gibson instruments, we are able to amuse and entertain our friends, play for our own enjoyment, or play a part in an orchestra or smaller ensemble.

**Best for Amateur Musical Organizations**

School and college Gibson orchestras are too well known to need comment here. For the lodge, church, American Legions, Boy Scouts, Y. M. C. A., Y. W. C. A., the Gibson Orchestra is the most popular, most easily organized and maintained ensemble. The absence of serious technical obstacles should not imply that these instruments are limited to amateur use, however, for quite the contrary is true. The photo-engravings in this book illustrate better than words the widely diversified uses for which Gibson instruments are practical.

**The Gibson an Ideal Money-Maker**

In concert work—solo or ensemble or in combination with other instruments—Gibsons are affording hundreds of musicians pleasant and profitable avocations.
In vaudeville, there is an almost endless range of usefulness for the Gibson, from the strictly conventional orchestra to novelty ensembles, duos, etc. Dance orchestras composed entirely of Gibson instruments, either of the banjo family, or a combination of both the banjo and mandolin families, as well as dance orchestras using one or more Gibson banjos for rhythmic effects, or a section composed of banjos with the players doubling on mandolin, mandola, guitar, and mando-bass, represent a more recent development in the use of Gibson instruments. Great Recording Orchestras Feature Gibson Choirs

In the latter use, Gibson instruments have received wide recognition by the world's leading concert, dance and recording orchestras. The rich and varied tone color and rhythmic effects supplied by mandolin, mandola, mando-cello, mando-bass and guitar—used singly or in almost any combination—cannot be achieved in any other way. These effects, though long coveted by composers, arrangers, and conductors, were never possible until Gibson provided instruments with tonal capacity adequate for use in the orchestral ensemble with its powerful brass, wood-winds, reeds, etc.

Ideal Music Pals

And then there is a more intimate and personal use—in the home, in camp, on ship-board, at school or college—wherever there is need for the "companionship" of music. It is this phase of the Gibson's usefulness which has made it known as the "Music Pal of the Nation." In truth, wherever there is music there is a place for a Gibson, and a Gibson for the place. Whatever may be your particular need you will find that your Gibson makes music the personal and intimate factor in your life which it should be.

NOTE: The instruments of the Gibson banjo, mandolin and guitar families are listed in an interesting comparative chart on page 59. This chart shows the relationship of the various instruments singly and in choirs, as well as the close association of the fretted instruments with the violin or bowed family.

![Image of William Prince, Jr. Mandolinist using Gibson Master Mandolin exclusively]

Gibson Stradivarius Sounding-board and Back-board

Gibson sounding-boards and back-boards are not bent, but are carved out of solid blocks of wood, and carefully graduated by hand from a certain thickness at the center to a delicate thinness near the outer edge.

A Gibson Top

After completion of the first carving (upper inch), the outer side is carved, and the top then passes through hundreds of operations before it is ready for its important part in a finished Gibson.

The grain layers and fibers are thus left in their natural positions, free and sensitive. Sounding-boards are carved from Adirondack, West Virginia, Norway or Pacific Coast spruce, of the very highest grade and quality obtainable. The grain is long, straight and very close together, specifications calling for not less than twelve grains to the inch and from that up to thirty. The color is as near white as it is possible to obtain and the texture firm and clear. Back-boards are fashioned from the finest quality straight and curly grained hardwoods, maple or birch, depending upon the style and grade of the instrument. Quality is always the prime and essential consideration in the purchase of raw materials from which Gibsons are to be constructed; price is entirely secondary. Thus are Gibson purchasers assured, absolutely, of long and satisfactory service from their instruments, both from the standpoint of standing-up quality and tonal superiority.

Robert Rim Construction

Rims of Gibson Mandolins, Guitars, Mandolas, etc., are lightly and substantially built. The maple rim, less than a tenth of an inch thick when finished, is so sensitive that it responds freely to, and is a definite aid to, the vibrations set up in the sounding-board and back-board. At the same time, the mahogany tail-block and head-block and the maple top-block, located where there is least vibratory sensitivity, afford staunch solidity of construction. Observe the amply proportioned but very light baswood lining to which the sounding-board and back-board are glued. Straight and curly grained hard Northern Michigan maple is used exclusively in Mandolin and Guitar rims; hard Northern Michigan maple, straight or curly grained, for top-blocks, and British Honduras mahogany for head-blocks and tail-blocks.
Gibson Instruments

Gibson Lock-joint Dove-tail Construction
Below is shown the lock-joint dove-tail with which all Gibson mandolin and guitar family instruments necks are fastened to the body. Observe the tapering dove-tail which insures an absolutely tight and infallible fit of neck to body. This construction is so solid and permanent that it is impossible to apply a string tension at the nut that will be sufficient to pull the neck from the head block. It is one of the numberless Gibson construction features that make possible the Gibson guarantee.

Gibson Mandolin Assembly
Note the sturdy yet sensitive construction of the Gibson Mandolin; how the sounding-board and back-board, scientifically and relatively graduated to obtain the required degree of vibratory responsiveness and tone reinforcement, are glued to head-block, tail-block and fitting; how the graduated sounding-board with gradual or Stradivarius arching secures vibration clear to the rim instead of through just a small circumstance surrounding the bridge. As the vibrations travel away from the bridge, they lose force, but the wood becomes thinner. The vibrations, though weakening in force as they travel, meet less and less resistance from the top, which is most sensitive at the points where the vibrating impulses are least powerful. Thus the graduated Gibson top has the effect of a heavy but extremely sensitive sounding-board, strong enough to withstand the high string pressure required to give pulsations to the entire top; sensitive enough to respond to the slightest touch.

Observe how the sounding-board is supported with a top brace of just the required proportions to give the powerfully vibrated bridge sufficient reinforcement to prevent any settling of the top under the bridge and to prevent any checking tendency at the sound-hole. With the Gibson tilted neck, high bridge and extension tail-piece maximum string pressure is secured at minimum string strain, vibrating the larger and thicker sounding-board, and thus securing a bigger tone, which it is impossible to duplicate in any other construction.

See how the neck is solidly drive-fitted into the head-block and top-block with the lock-joint tapering dove-tail—how the neck is afforded insurance against warping with the steel bridge truss. All instrument building knowledge at the present time available has been called upon in the building of Gibson instruments to produce, first, unquestioned tonal pre-eminence, and second, life-time stability of construction.

Gibson Truss-rod Neck
The Gibson truss-rod neck is one of the most important forward strides ever made in mandolin and guitar construction. Recently developed in the Gibson Experimental Laboratories, and adopted as a Gibson construction detail only after months of careful observation, it offers security against that bugaboo of mandolin and guitar players—the ever-so-slightly warping neck. Nothing but the most carefully selected Michigan maple or British Honduras mahogany has been used in the fashioning of Gibson mandolin and guitar necks, but no matter how carefully selected the material, or how painstaking the workmanship, when wood alone is used with its powerfully working internal forces, the tremendous string tension at the nut will occasionally tend to warp the neck. The cold rolled and coppered steel truss shown in the sectional view renders neck warping entirely a thing of the past.

Gibson Adjustable Bridge
The Gibson adjustable bridge is an innovation in mandolin construction, developed in the Gibson Experimental Laboratories and represents perhaps the most important single achievement in string instrument construction since the production of the first Gibson.

The ebony string saddle engages, through a hole in either end, two threaded metal studs which are set in the base of the bridge. The saddle rests on a threaded nut on each stud and may be raised or lowered by turning these knurled nuts. With this bridge, high or low action preference can be quickly gratified. Moreover, when the action is raised the pressure on the top is also increased, and the tone is thereby made more brilliant; conversely, by lowering the action, less pressure is exerted on the top and there is a tendency toward a softer and mellower tone. The bridge saddle is constructed with string bearing offsets of such spacing and depth as to entirely overcome the sharpening of tones in the upper positions, and to make the scale absolutely perfect in all positions.

The adjustable bridge is an exclusive Gibson feature and is standard equipment on all mandolins, mandolas, mando-cellos, and guitars listed in this book.

Gibson Perfect Scale Finger-board
The Gibson standard scale, as built up in various Gibson mandolin family instrument finger-boards, is practically the corresponding violin family instrument standard scale—as close as the nature of a fretted finger-board will permit. The Gibson scale is noted for its extraordinary exactness—every note true in every position. Gibson finger-boards are all fashioned from solid ebony. Frets are of a nickel-silver composition, very hard, so that they show very little string wear, even with most constant use, and are not subject to rusting from
perspiration of the fingers. They are of proper height to permit the entire pressure of end of finger to rest on the strings, thus insuring a light touch, and are rounded or made oval so that the glissando is performed with the greatest possible ease. Shifting is facilitated by position dots in upper edge of finger-board, in addition to the regulation position dots inlaid in front of finger-board.

**Gibson Elevated Guard-plate**

The Gibson guard-plate or finger-rest is elevated and free from the sounding-board. The sounding-board is thus not tied up with

pull does not come entirely upon the loop, thus doing away largely with slipping, unraveling of windings and consequent flattening of the string.

This tail-piece is an economical feature as it tends to materially reduce string breakage.

An either end-pin, firmly set through the base of the tail-piece into the tail-block, relieves the screw fastenings of strain, and is also convenient for attaching cord or ribbon when playing in a standing position.

**Gibson Extension Tail-piece**

The tail-piece illustrated is a Gibson product, originated in the Gibson Experimental Laboratories. The “half-hitch” bearing on the winding at the loop end of the strings tends to distribute the tension so that the

inlaid, glue fastened, non-vibrating material which retards the vibrational properties of the wood, but is left free and therefore its power to magnify tone is materially increased. The elevated guard-plate makes the use of a high bridge and tilted neck possible, which gives greater string pressure and obtain a more powerful and greater volume of tone.

Another vantage point of the elevated guard-plate is that it is easily removed and replaced, if damaged or worn out, without depriving the player of his instrument for longer than the few minutes necessary to make the change. Checking or cracking of sounding-board due to natural tendency of the inlaid celluloid plate to pull and draw is also done away with. Adjusted at just the right position in relation to the strings, the Gibson elevated guard-plate affords a flat gliding surface to gauge accurately the dip of the pick and so facilitates right-hand technic.

**Gibson Machine-head Superiority**

Gibson machine-heads have vertical setting of string drums, thus permitting the greatest possible convenience in stringing and unstringing. The very much less time required, often largely due to the use of inferior machine-heads, is absent in Gibsons because the worm is built tightly into the gear. Hardened metal in those parts also prevents wearing and consequent “jumping of cogs.” The proper “pick-up” of worm and gear—that is, the number of revolutions of the machine-head button necessary to revolve the string post once—has been scientifically established so that precise and exact nicety of tuning is readily obtained. There is also afforded a steady, uniform constancy of action which prevents strings suddenly shorting or flattening.

The open, uncovered gear permits each part to be oiled or repaired as necessity may require, without having to remove the entire back plate. String drums have metal bearings or bushings, making a neat, trim appearance, snug in fit, wear-resisting, with permanently close adjustment of gears and easy tuning action.

**Gibson Extension Tail-piece or String-holder**

(Cover removed.) Note the secure “half-hitch,” also the substantial end-pin.
Gibson Artist Model Mandolin, Style F-4

A beautiful instrument: full, resonant, well-balanced tone; great carrying power. Artists are especially partial to the distinctive design, which is not only artistic, but provides easy access to the high positions on the finger-board.


A wonderful instrument which will improve with age like a fine violin. 

Master Model Mandolin, Style F-5, illustrated on page 8

Gibson Artist Model Mandolin, Style F-2

This instrument, built in the same design as Style F-4, is another splendid example of Gibson craftsmanship and tone. The finish is a beautiful blend from dark mahogany to sunburst. Sounding-board select Norway spruce of regular, narrow grain. Air-seasoned maple rim and back. British Honduras mahogany neck (patented non-warplanteed truss-rod construction); ivoroid bound, solid Gaboon ebony extension finger-board; twenty-four nickel-silver frets; standard position dots, front and side; head-piece veneered front and back, not inlaid with pearl. Bone nut. Ivoioid-bound, oval sound-hole; purfling inlay of fancy colored woods and ivoroid center. Ivoioid binding on upper edge of rim. Elevated guard-plate, adjustable compensating bridge, extension string-holder—all exclusive Gibson patents. Fine nickel machine-heads; onyx-ivoroid buttons. Same dimensions and weight as style F-4.

This model, and styles F-4 and F-5, are favored not only by soloists and mandolin orchestra players, but the striking design and powerful, pleasing Gibson tone have made them welcome additions to the ensembles of leading dance and recording orchestras.
The rich, resonant singing tone and beautiful workmanship of this instrument make it extremely popular. The finish is superb, with reflected lights and shadows in the dark red mahogany back and rim, the colors shading to natural in the carefully chosen British Honduras mahogany neck, with an exquisite blending from the dark shades to a glowing sunburst in the center of the fine and even-grained Adirondack spruce top. Ivory binding about the top, back and extension finger-board; purfling of ivory and black and white woods inlaid around the sound-hole; gracefully tapering ebony veneered head with a shimmering Japan pearl inlay. The Gibson ebony extension finger-board has twenty-four nickel-silver ovaled frets and the customary front and side position dots. Finest quality nickeled machine-heads, with knurled plates and onyx-ivory buttons; adjustable compensating bridge; Gibson elevated guard-plate; truss-rod neck; bone nut; Gibson nickel-silver extension string-holder. Extreme length, 26 11/16 inches; weight packed for shipping, 11 pounds.

Gibson Mandolin, Style A-4

Lustrous amber finish, through which the straight, even grain of the carefully selected spruce top shows clearly, with a new, rich antique mahogany treatment of maple rim and back and fine British Honduras mahogany truss-rod neck. A thin jet black character line inlaid within the ivory binding and the alternating black and white lines of the purfling ring around sound-hole lend delightful contrast, while ivory binding around the outer edge and back and on the finger-board sets off the antique mahogany finish. "The Gibson," inlaid in Japan pearl, gleams from the ebony veneer of the tapering head-piece. Solid Tamatave ebony finger-board, inlaid with front and side position dots; twenty nickel-silver frets. Fine quality machine-heads, with ivory buttons; adjustable compensating bridge; elevated guard-plate; bone nut; extension tail-piece. Metal parts, nickel-silver. Same length and weight as style A-4.

An instrument of more than ordinary attractiveness, with full, rich and powerful tone of the distinctive Gibson quality.

Gibson Mandolin, Style A-2z
The Gibson Mandola

The counterpart of the tenor banjo and the viola (tuned a fifth lower than the mandolin), combining some qualities of both, and offering advantages possessed by neither, the Gibson Mandola occupies an unique position in the music world because it has an important place in the instrumentation of both the violin or "standard" orchestra and the mandolin orchestra.

Sweet, mellow, resonant and deep; never harsh, shrill or thin, the Gibson Mandola has in no small degree the quality of the correctly placed, tenor voice, and because of this characteristic, as well as its greater volume and power, is chosen in preference to the mandolin by many music lovers.

The mandola blends beautifully with the human voice, guitar or piano, and the instrument is also a great favorite for solo playing. As a "home" instrument, it rivals mandolin and guitar in popularity. For orchestra use, the mandola has come into great favor, being used effectively by leading concert, dance and recording orchestras, usually being played as a "doubling" instrument by the tenor-banjo or violinist.

Vincent Lopez, Isham Jones, Clyde Doerr, Dan Russo, and other famous orchestras enhance their programs with the colorful and rhythmic effects afforded by using the mandola as a melody or "chording" instrument.

Mandola students acquire right and left-hand technique as readily as do mandolin students, and find the instrument rich in possibilities whether used in small ensemble, orchestra, or unaccompanied playing.

Violin players learn the instrument readily, and mandola players have practically no difficulty in playing the mandola "at sight" as the first three strings of the mandolin or violin with the difference of a slightly increased distance between the frets. There is, therefore, only one new string to learn—the C, or fourth string.

Practically all music arranged for voice, mandolin, violin, or any treble-reading, non-transposing instrument is playable upon the Gibson Mandola without extra study of clef.

Tuning and Clef Chart for Mandola

Standard range of the mandola as written on the musical notation from the open position on the four highest strings, used in all standard arrangements of mandolin orchestra music, and also by many publishers of dance and concert arrangements. This notation gives all the open fourths of the mandola in a more readable position on the staff, as shown by the accompanying staff diagram, which gives the regular musical (incomplete) range of the three highest strings of the mandola.

[Diagram of tuning and clef chart for mandola]
Gibson Mandola—Artist Model, Style H-4

A MARVELOUS instrument in every respect; captivating tone—rich, resonant and powerful; design and workmanship the highest standard of Gibson perfection—beautiful and striking, but not gaudy in finish or embellishment. Sounding-board, finest selection of Adirondack spruce finished in the famous Gibson mahogany-to-golden sunburst. Back and rim, select Michigan curly maple; mahogany finish, shaded to match the sunburst top. British Honduras mahogany neck; extension fingerboard of best grade Gaboon ebony; twenty-one frets. Ivory inlay on edge of sounding-board, back-board, fingerboard and head. Pearl nut. Iridescent Japan pearl inlay in head veneer. Sound-hole ivory bound; handsome variegated wood and ivory purfling inlay. This model has all the latest patented standard Gibson features including adjustable bridge, finger- rest (guard-plate), string-holder, best quality Gibson machine-heads, truss- rod neck construction, etc. Length, 29 3/4 inches; weight packed for shipment, 13 pounds. An instrument for the discriminating musician.

Gibson Mandola, Style H-1

This rich, satisfying voice and easy-playing qualities of this Gibson Mandola have earned for it a place among our "biggest sellers." Moderately priced, yet Gibson in every respect, it finds favor with artists and amateurs who use it for solo and orchestral playing. Tenor-banjos find it an admirable "doubling" instrument in the dance orchestra.

Straight grain, graduated spruce sounding-board, beautifully ebonized and satin finished; air-seasoned maple rim and back finished in deep, rich brown mahogany; satin polish throughout. Reinforced non-warping British Honduras mahogany neck in shading of brown; veneered head-piece, with "The Gibson" in pearl. Ivory bound solid Gaboon ebony extension fingerboard with twenty-one ovaled, narrow frets; pearl and shell position dots inlaid front and side of finger-board. Ivory bound oblong sound-hole inlaid with double purfling of colored woods; ivory binding inlaid on upper edge of rim; adjustable compensating bridge, elevated finger-rest; fine quality machine-heads; bone nut; extension string-holder; truss-rod neck. Length 28 3/4 inches, weight packed for shipment, 13 pounds.

(This model illustrated in actual colors, center spread of color plate, pages 2 and 8)
The Gibson Mando-cello

The Bassoon Voice of the Mandolin Choir

Wirm its tonal breadth, richness and phenomenal carrying power, the Gibson mando-cello is considered by many the most satisfying in tone quality and quantity of all the fretted instruments. It is an exceptional favorite for solo playing, rivaling the violoncello and the harp, blending beautifully with orchestra or piano accompaniment, but dominating either with its distinctive, powerful tone.

Tuned the same as the violoncello—an octave and a fifth below the mandolin or violin and an octave below mandola or viola—the mando-cello corresponds with the violoncello in voicing, tuning and fingering and has a compass from low bass to high tenor, with no small degree the full, round, rich quality of the correctly placed bass voice in the lower register and the limpid, penetrating quality of the lyric tenor in the higher tones.

Arrangers give the mando-cello such prominence in bold counter-themes, bass solos, and captivating obligatos that with its tonal quality and power it is immensely successful in small combinations where the lack in numbers must be made up by the individual power of each instrument, filling in the entire gap between mandola and mando-bass and even furnishing an excellent bass when mando-bass is not available.

The modern concert or dance orchestra string section, "doubling" the mandolin family instruments, finds the mando-cello invaluable to complete the choir of fretted instruments. Charming, colorful effects of new musical flavor are secured with the quartet of mando-cello, mandola and first and second mandolins.

Right hand technic of the mando-cello is practically the same as that of the mandolin or mandola. Left hand technic is somewhat individual, though easily acquired. This instrument is very easily mastered by mandolin or mandola players, as the A, D and G strings are the same as on all three instruments; with the difference of increased distance between the frets—these strings, of course, being one octave lower on the mando-cello than on the mandolin and mandola. Violoncello and tenor-banjo players master the instrument with little effort.

Instruction books and music for the mando-cello are written in universal notation (treble clef reading) so a student may play from any music arranged for violin, mandolin, voice or any treble reading, non-transposing instrument.

Tuning and Clef Chart for Mando-cello

Shows the range of the most used notes of the mando-cello and mando-bass, which are the same as on the universal notation bass and tenor clef. Universal notation gives the advantage of treble reading in all clefs, making it unnecessary to jump from the old bass clef to tenor ortreble clef to play the bass register in either key.

A comparison of the three clefs below will give an idea of the complete range of the instrument as well as a comparison of the universal notation bass and tenor clef. The lower or treble clef clef shows the equivalent of the universal notation bass and tenor clef clef.

Universal notation

- Cello clef: The Bass clef, or the cello clef, is the Bass clef of the mando-cello.
- Mandola clef: The mandola clef is the Bass clef of the mando-cello.
- Mandolin clef: The mandolin clef is the Bass clef of the mando-cello.

Gibson Mando-cello, Style K-4

Artist's Model

This resonant-voiced, powerful-toned instrument corresponds in design and finish to the mandolin and mandola artist's models (styles F-4 and F-4), but sounding-board area, air-chamber size, length of scale, gauge of strings, etc., are proportioned to the requirements of bass-tone voicing.

Finest selection of materials; all wood air-seasoned and tested. Best quality Norway spruce sounding-board; beautifully figured curly maple rim and back; all finished in an exquisite blend from dark mahogany to sunburst; British Honduras mahogany neck; richly shaded. Head-piece veneered front and back, with Japan pearl inlay. Solid ebony extension finger-board; twenty-four frets; front and side position dots; pearl nut. Oblong sound-hole with variegated wood and ivory purfling inlay. Cream-white ivory binding on top and back edges, finger-board and head-piece. Adjustable bridge, elevated finger-rest, extension string-holder, truss-rod neck, best quality machine-heads with ivory buttons. Length, 39¾ inches; weight packed for shipping, 23 pounds.

(Additional information: Measurements, page 6)
A PREFERRED instrument, particularly for quintet and orchestra players, and used by many soloists. Full, big tone of great resonance and carrying power.

Sounding-board is straight grain, graduated spruce, in the beautiful Gibson satin ebonized finish, air-seasoned maple rim and back, finished in deep, rich brown mahogany; satin polish throughout. Reinforced non-warpage British Honduras mahogany neck in shading of brown; veneered head-piece, with "The Gibson" in pearl.

Gibson Mando-cello, Style K-1

Bone nut. Ivoiroid bound solid ebony extension finger-board with twenty-four ovalied, narrow frets; pearl position dots on upper edge of neck. Ivoiroid bound sound-hole inlaid with two rings of purring of colored woods. Ivoiroid binding inlaid on outer upper edge of rim. Standard Gibson equipment, including adjustable bridge, guard-plate or finger-rest, finest quality nickeled machine-head, extension string-holder. Length, 38½ inches; weight packed for shipping, 19 pounds.

Music and instruction books published in universal notation bass clef (treble reading), or in regular bass or "F" clef.

So easily mastered that a reasonable degree of proficiency in right and left-hand technic may be acquired by beginners in a few days, and by guitar players with especial ease.

Absolutely essential to satisfactory interpretation and rendition of orchestral compositions and equally important for completing the string quintet. Is often used instead of bass violin in bowed string combinations, and in harp combinations, dance orchestras, etc. "The first and last word in the modern mandolin orchestra."
The Gibson Guitar

"The Guitar is a Miniature Orchestra in Itself."—BEETHOVEN.

While the guitar was long years ago established as a favorite solo instrument through the works of such artists as Giuliani, Sor, Carcassi, Horitzky, Regondi and many others, and is also used very effectively in the orchestral combinations of every type, as well as in small ensembles, it is as an accompanying or "companion" instrument that it is most generally known and best beloved.

Paganini, whose marvelous mastery of the violin and beautiful compositions for it have made his name immortal, was also past master of the guitar and, it is recorded, composed many of his airs on this instrument, later arranging and amplifying them for the violin. He said of the guitar: "I love it for its harmony; it is my constant companion in all my travels."

The potentialities of the guitar justify a lifetime of study. However, sufficient mastery of the instrument for its use in ensemble or accompaniment work can be gained in a comparatively short time.

The universal tonal affinity of the guitar makes it the ideal instrument for accompanying practically any other instrument, or the voice. Indeed, it is difficult to conceive of any instrument more particularly suited for a home instrument—a real "music" parl—than is the guitar with its pleasing, flowing melody and full-bodied, correctly progressing harmony.

For the evening "sing" by the fire-side, with one or many voices; for accompanying the mandolin, or other instrument; for entertaining, your friends, the guitar is unsurpassed. When you are tired and blue, the sweet, singing voice of your guitar will rest and cheer you; when you are cheerful and gay, its lively, sparkling tones will give expression to your happiness; it harmonizes with your every mood. Light and convenient to carry, your guitar can go anywhere you can—to spend an evening with a friend; picnicking in the woods; out on the lake in a canoe; on a camping trip; in concert, recital or other more formal use—anywhere, everywhere—your Gibson guitar "fits in," and it is always sufficient and satisfying in its response to the demands you may make on its resources of tone and music expression.

Gibson Guitar as an Orchestral Instrument

The wonderful versatility of the guitar since Gibson provided an instrument with adequate tonal capacity is admirably demonstrated in the modern dance orchestra. Here the guitar is featured as a solo instrument, accompanied by the orchestra; as an instrument of rhythm and melody, similar to the tenor banjo, playing chords, counter-melody, contrapuntal themes, etc.; or again, the guitar furnishes the accom-
pantiment in solo passages featuring violin, saxophone, muted trombone or cornet, etc., with or without the piano. The effects achieved by Nick Lucas with the Orioles, Charles McNeil with Isham Jones, Ed Stornman with Gene Rodemich's Orchestra, Jack Rose with Arnold Johnson's Orchestra, Eddie Peabody with Austin Wylie's Orchestra, the Vincent Lopez Orchestra, and countless others of the world's leading orchestras, are so varied and unique that it would hardly be possible to describe them in detail in the pages of this book allotted to the guitar section.

The Hawaiian Guitar

This peculiar, weirdly fascinating music of the Hawaiian guitar, or guitar played with a steel and thimbles (incorrectly called "steel guitar"), has distinctive charm, and no person who has ever heard a Gibson guitar played "with the steel" in true Hawaiian fashion can ever entirely forget the haunting, sweet appeal of the music. In this form of playing the guitar is held in the lap and the left hand fingerings are displaced by the use of a bar of steel laid across the finger-board, while the strings are plucked with steel or celluloid thimbles fitted on the fingers of the right hand. This method of guitar playing is comparatively easy to learn.

Distinctive Gibson Features

1. Individual as well as relative treatment of the sounding-board and back-board: the distinctive Gibson design is secured by the use of solid blocks of wood, leaving grain lines in natural position, free and sensitive.
2. Topped and flared with solid blocks. There is no caved out or solid block. The sound is delivered to the player's ear unobstructed.
3. Graduated sounding boards with the gradual or Stradivarius profiling. Sound is delivered to the player's ear unobstructed.
4. Tapered neck, high bridge, extension, string-holding, sound, and bridge. The sound is delivered to the player's ear unobstructed.
5. Lever or twist pressure of strings at bridge, the cause of the sweet, low drone of tonal diminuendo.
6. Sustain, or the capacity of the instrument to keep the note after it is struck, is secured.
Gibson Guitar, Style L-2

(Concert Size)

For those who prefer a smaller instrument than the grand concert size, style L-2 is ideal. The Stradivarius principles of construction give it the characteristic Gibson tone—full, brawny, harp-like; of great volume and carrying power as compared to the low, thin, monotonous, drone-like, non-projecting tone of the old construction guitar.

The popular new light amber finish shows the natural beauty of the fine, straight-grain spruce sound-board, which is set off by a thin black pin-stripe around the outer edge, just inside the ivoiroid binding.

and a double purfling ring of alternating black and white lines. Antique mahogany finish on maple rim and back-board. Back, finger-board and head-piece ivoirit bound. Standard Gibson construction throughout; mahogany truss-rod neck; laminated ebony, convex finger-board; nineteen frets; front and side position dots; pearl inlay in head; best grade machine-heads; adjustable compensating bridge; special extension string-holder; bone nut. Width of sound-board at bridge, 13 9/16 inches; length from end pin to tip of head, 37 11/16 inches. A distinctive instrument in every respect.

(Illustrated on color plate, page 7)
The Gibson Harp-guitar

Bach described the guitar as a "miniature orchestra"—but he never had opportunity to hear or play the modern Gibson Harp-guitar. He should have discarded the words "miniature" for some such adjective as "grand." The Gibson Harp-guitar magnifies and amplifies the virtues of the regular guitar, and increases the capacity of the instrument many fold. Tone quality is improved, combining the sweetness of guitar tone with the mellow depth and power of the harp. Carrying power is greatly increased. Treble is firm and crisp with unlimited depth and volume of supporting bass tone afforded by the sub-bass and contra-bass strings.

With this remarkable instrument, effects are possible in accompaniment work which cannot be achieved on any other single string instrument. For solo playing or in the mandolin orchestra, the harp guitar is invaluable.

Many players upon first taking up the harp guitar are surprised to note how much more satisfactory their solos prove even when rendered without use of the extra harp strings. But when the almost endless resources are tapped through the constant and intelligent use of the ten open bass strings, there is divulged a perfect wealth of music expression not available to players who are confined to the limits of the regular six-string guitar. Difficult harmonies or chords, some of which would be impossi-

ble on the six-string guitar, are easy to encompass.

The range of the harp guitar is four octaves and two notes, or a full chromatic of fifty notes—from the first A below bass clef staff (the A below the lowest string on the violoncello or mandol-cello) to the first B above treble clef staff (7th fret of the mandolin E string or fourth finger, first position, violin G string.)

A large instrument, but not cumbersome. Perfectly balanced, therefore, easily held. A player of the six-string guitar will soon adapt his right hand to the technical requirements of the harp strings. The beginner will find that with any standard guitar method, supplemented by harp-guitar studies supplied by the Gibson Company, progress will be as rapid as when studying the six-string guitar and, of course, ultimately much more satisfactory.

Gibson Harp-guitar, Style U

This super-Gibson product of our finest craftsmen is made from the very finest of materials. Archet and graduated Adiron- duck spruce sounding-board and Michigan curly maple back-board; rim of the latter material; British Honduras mahogany neck and extension arm, both reinforced and non-warppable.

Laminated extension head, amply reinforced to resist string tension; straining rod from head of instrument to laminated headstock beneath sounding-board; turn buckel adjustment. Finish is dark mahogany and golden sunburst; nicely shaded on neck, extension arm and extension head. Fancy purfling inlay around soundhole which is bound with white ivory to match the binding at side of finger-board and upper and lower edges of body.

Harp strings are tuned with patent pegset in nickel plates; finest quality machine-heads and adjustable compensating bridge for finger-board strings; separate bridge for the ten harp strings. Special Gibson tortoise elevat ed stringholder with ebony pegs inlaid with pearl. Convex, Gibson extension finger-board; nineteen frets; pearl nut; pearl front and black side position dots. Japan pearl inlays on guitar head and extension head; rich and effective but not over-embellished. Metal parts carefully finished and heavily plated.
The Virzi Tone Producer

A remarkable invention for magnifying and clarifying the tone of string instruments.

The Virzi Tone Producer, available for installation in any Gibson instrument on order, was first introduced to the world through the enthusiastic recommendations of the world's greatest musicians, among whom are Kreisler, Heifetz, Spalding, and other violinists whose names are household words.

The Tone Producer is a simple device of wood, built in conformance with certain scientific principles, and set within the body of the instrument, directly under the bridge. The Tone Producer increases the amplitude of vibration of the sounding board and the air-chamber, thereby increasing the amplitude, or power of tone, of the resulting sound wave. It also increases the number, and improves the proportion, of the overtones of the tone of the instrument or the partial waves of the sound wave. Thus, it secures a tone of more richness, sonorosity and sweetness, in addition to increasing the volume of tone. The Tone Producer is being successfully applied to pianos, violins, and all stringed instruments with wood sounding-boards.

Gibson Incorporated, Kalamazoo, Michigan, under exclusive license to the Virzi patents, will install the Virzi Tone Producer in any Gibson Mandolin, mandola, mando-cello or mando-bass. A deposit of ten dollars must accompany any instrument sent to the factory for installation of the Virzi Tone Producer, and an order for a new instrument with the Tone Producer installed must be accompanied by one-third of the purchase price as evidence of good faith. Prices for installation (not):

- Mandolin: $15.00
- Mandola: $16.00
- Mando-cello: $25.00
- Mando-bass: $50.00

(Artist Model installation, 10% extra. Prices for installation of Virzi Tone Producer in non-Gibson instruments quoted on request.)

Recommended and Used by the World's Greatest Artists

The College of Technology and Engineering, Newark, New Jersey

To Whom It May Concern,

I find that the Virzi Tone Producer, being placed in a stringed instrument of mine, serves as an effective compensation for the effects of bad playing and inspiring playing. The tone of the instrument is more brilliant, amplified or modified by the material and structural weaknesses inhering in the instrument. Applied to the lowest string class of instruments, it appears to be the first special advantage since Broadwood worked the basic Heywood choppers in the distribution of stress.

The possibility of improved acoustic projection and consequent musical equipment created by the Virzi Brothers constructs a wide, very difficult to conceive, since they are creating common acoustic pianos to sound better than some grands and have rivalled even the famous Riddles of Germany and Japan to speak with voices of real violin. If you wish to have a piano with the Virzi Tone Producer already installed, inquire of the nearest dealer, or write direct to the

SCHIFFERT PIANO COMPANY
1 West 19th Street
New York City, N.Y.

It can play a violin, viola, violoncello, or bass violin with the Virzi Tone Producer already installed, or if you wish a Tone Producer installed in one of these instruments, write direct to J. B. SHERIDAN BROTHERS
20 West 19th Street
New York City, N.Y.
The Gibson Mastertone Banjos

Tenor-banjos, Mandolin-banjos, Cello-banjos, Guitar-banjos, Four-string and Plectrum Banjos

Gibson Mastertone Banjo

This most satisfactory instrument it is possible for the world's best construction and acoustical experts to make. The highest standard of tone, construction, utility and dependability.

Superior Tone

Penetrating, balanced, full — not thin or jangly even when forced. Each instrument correctly voiced; Gibson Tenor-banjo has tenor scale, tenor size head and air-chamber and tenor voice; The Gibson Mandolin-banjo is soprano in scale, head and air-chamber size and voice; the Gibson cello-banjo is baritone in every respect. Careful attention to the tonal requirements of each instrument of the banjo family is an outstanding feature in Gibson banjos supremacy.

Construction


Utility

Light but very strongly made. Convenient to handle and carry about — not necessary to carry “excess baggage” in order to “hold your own” in modern orchestras. Easy to play. Tenor-banjo has standard tenor length scale (the Mastertone construction produces that banjo “twang” without long strings). Convenient and easy fingering because of shorter scale, oval frets, slender, smooth neck, and easy action.

Dependability

Simplicity and durability of Gibson construction with minimum number of parts makes for maximum dependability with minimum upkeep expense. The Gibson stays in tune. Easy to tune. Strings do not break.
Gibson Mastertone
Tenor-banjo, Style TB-4

An outstanding favorite among professional musicians—adopted by leading orchestra players in America and abroad. A beautiful instrument, easy to play, with the wonderfull, properly voiced, powerfully projected tone that is the delight of players and orchestra leaders.

Wood parts, select Michigan curly maple finished in flame and sunburst cremona brown, in striking contrast to the satin finish of the heavily silver-plated metal parts. Deluxe finish in every detail. Standard Gibson Mastertone construction throughout; the famous ball-bearing-contact tone-tube, tension-tube and all exclusive Gibson features including tone-projector, co-ordinator, rim-bar, etc.

Extension finger-board with 27 frets; 19-inch scale.* Gibson special specification strings. Equipped complete with Gibson tone-projector, Gibson arm-rest and Gibson finger-rest. For detailed description of these exclusive features see pages 47 to 49.

*This model supplied either with 18-inch scale, extension finger-board, 27 frets as pictured above, or with 21-inch scale, non-extension finger-board, 17 frets. When ordering, specify whether 18-inch scale or 21-inch scale is desired.

Mastertone Artist Model Tenor-banjo, Style TB-5
Illustrated in color and described on page 1

Gibson Mastertone Tenor-banjo, Style TB-3

A very popular model, incorporating the full-floating, non-friction tone-tube and other Mastertone features which give it the characteristic brilliant, powerful, snappy and far-carrying tone that is the joy of the dance orchestra. Tenor-banjo's heart.

Select ebony finger-board; other wood parts best quality maple, finished in beautiful, rich, dark mahogany with the neck blending from mahogany to clear natural maple finish. Japan pearl ornamentation and position dots. Braced extension finger-board with twenty frets; 19-inch scale. Gibson special specification strings. All standard Gibson mastertone features, including ball-bearing tone-tube, tension-tube, etc. Completely equipped with Gibson arm-rest, finger-rest and tone-projector. Length, 29 inches; weight packed for shipping, 18 pounds.

One of the instruments which helps to maintain the Gibson reputation for offering the most in quality, durability and tone for the least cost.
Gibson Tenor-banjo, Style TB-1

This instrument supplies the demand for a medium priced tenor-banjo built by Gibson workmen and incorporating standard Gibson Banjo features. The style TB-1 possesses the characteristic snappy, powerful tenor-banjo tone and is built of carefully selected material. The rim is of white ash, veneered with straight-grained hard white maple and the neck is best quality straight-grained hard white maple. The rim and neck are finished in rich, antique-brown mahogany, beautifully shaded to natural finish.

High quality selected calf-skin head stretched over an especially constructed one-half inch tubular brass bearing band; best quality metal parts, heavily nickel plated. Ivory pyralin machine-head buttons. Pearl ornamentation on head, pearl position dots and side position dots. Ebony finger-board; 19-inch scale; extension finger-board; covered string-holder. A high-grade banjo and a favorite among students who desire the special advantages afforded by Gibson tone and construction and the famous Gibson standard scale.

[42]

Gibson Mastertone Mandolin-banjo, Style MB-4

This instrument affords for the first time a soprano voiced instrument of the banjo family with a tone that is characterized banjolic, powerful and snappy and yet of pleasing quality. Featured in many dance orchestras and indispensable in any banjo combination of three or more instruments. Stringing, tuning, pitch and fingering the same as the mandolin, but decidedly distinctive in tone and constructed on the same principles with the same exclusive features incorporated in the Mastertone Tenor-banjo, style TB-1. Materials and finish the same as style TB-4.

Gibson Mastertone construction throughout, including ball-bearing tone-tube, tension tube, rim-bar, co-ordinator, tone-projector, etc. Cremona brown finish with satin silver metal parts. White pyralin trimmed throughout; mother-of-pearl ornamentation on head, mother-of-pearl position dots on finger-board and black side position dots; covered string-holder. Completely equipped with Gibson arm-rest, finger-rest and tone-projector. (For detailed description of exclusive Gibson Mastertone features, see pages 47 to 49). Length, 23¼ inches; weight packed for shipment, 15 pounds.

[43]
The musician recognizes balance of tone as one of the first essentials of a musical instrument. Whatever he plays (flute, violin, banjo, piano, harp or horn), the good musician does not want an instrument which responds vigorously in one register, or on one note, at the expense of flabbiness or weakness in other registers or other parts of the scale.

The capable banjoist wants "pep," but he doesn't want it all on one string; he requires an instrument that responds evenly from the lowest note to the highest; he wants an instrument that demands no more force to produce its in the treble than in the bass, that will not produce in any position a "rabby" chord wherein the lowest or next to the lowest note is drowned out by the top notes. And the wiser and the better the player is, the more definite he is in his insistence on securing the instrument which gives him not only the desirable tone quality, volume and carrying power, but affords these tonal virtues on each note of each string.

Gibson Mastertone Mandolin-banjo, Style MB-3

Another popular model, finished to correspond with the Mastertone Tenor-banjo, style TB-3, with rich mahogany rim and neck shaded to natural. Mastertone construction throughout, including ball-bearing tone-tube feature, tension-tube, co-ordinator, rim-bar, etc. Extension finger-board with eighteen frets and five position dots. Japan pearl ornamentation; Gibson covered string-holder; completely equipped with Gibson arm-rest, Gibson finger-rest, and Gibson tone-projector. Best quality metal parts heavily plated. For detailed description of exclusive Mastertone construction features, see pages 47 to 49. Length and weight same as style MB-4.

This model illustrated in actual color, center spread of color plate, pages 6 and 7.

Gibson Plectrum Banjo

The Gibson plectrum or orchestral four-string banjo is supplied in two models, both of Mastertone construction throughout, ball-bearing tone-tube, tension tube, co-ordinator, rim-bar, etc.

Style PB-4, cremona brown finish with heavily gold plated metal parts, same equipment and trimmings as style TB-4. Length of scale, 25 5/16 inches.

Style PB-3, mahogany finish, five nickel metal parts, corresponding in finish with style TB-3 and RB-3. Complete mastertone equipment, including tone-projector, arm-rest and finger-rest.

Gibson Regular Banjo

The standard five-string banjos are supplied in two Mastertone models. Style RB-4 has gold plated metal parts, but otherwise corresponds, except in length of neck, number of frets, and strumming, with Tenor-banjo, style TB-4. Twenty-nine frets. Length of scale, 25 5/16 inches; length of instrument, 36 1/2 inches.

Style RB-3, same specifications as style RB-4 except in point of finish and trimmings, which correspond exactly to Mastertone Tenor-banjo, style TB-3.

(Realistic Banjo, Style RB-3, illustrated in actual colors, center spread, color plate, pages 6 and 7.)
**Gibson Mastertone Rim Construction**

The Tone-tube rim 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 no other method 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) **Bed 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 Voicing** and (f) **Phenomenally Balanced, Big, Powerful, "Carrying" 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.

![Gibson Mastertone Rim Construction Diagram](image)

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**Gibson Tension Tube**

This exclusive Gibson feature 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.

![Gibson Tension Tube Diagram](image)

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**Gibson Guitar-banjo**

Style GB-4

This instrument delights every musician who plays or hears it. Tuned and played exactly the same as the regular guitar, it produces a powerful, pure tone, with the resonance of a harp, and just the right flavor of banjo quality. Played regular American guitar style or with the plectrum—a melody, accompaniment, or self-accompanied solo instrument. Used successfully in small dance combinations where piano is not available. Same equipment, trimmings and finish as tenor-banjo, style TB-4. 14-inch head, best quality. Extreme length, 36½ inches; weight packed for shipment, 25 pounds.

Gibson guitar-banjo, style GB illustrated on color plate page 6 and 7, same dimensions and equipment as GB-4 above described, but built with double fastness wood rim, well rounded by bearing band, front cutaway, nickel plated metal parts, wood parts handsomely finished in mahogany, shaded to make it.

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**Gibson Cello-banjo**

Style CB-4

The baritone voice of the banjo ensemble with a range from bass to tenor. Stringing, tuning, pitch and fingerings the same as the mandolin-cello or violoncello (one octave lower than mandola or viola). The tone is mellow and rich as a cello in the upper register, with a substantial bass in the lower register. Used in small and large combinations, dance orchestras, mandolin or banjo orchestras, and may be played very easily by any mandolin, tenor-banjo, tenor-mandola or mandolin-cello player. Same equipment and trimmings as TB-4 tenor-banjo. Weight and dimensions as same as GB-4.

Gibson guitar-banjo, style CB illustrated on color plate page 6 and 7, same dimensions and equipment as GB-4 above described, but build with double fastness wood rim, well rounded by bearing band, front cutaway, nickel plated metal parts, wood parts handsomely finished in mahogany, shaded to make it.

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[A page from a magazine]
GIBSON INSTRUMENTS

Gibson Arm-rest
Standard equipment on all Gibson Master-tone 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 locknut clamps, and adjustable.

Gibson Finger-rest
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. Provides a smooth, even surface on which to rest or slide the supporting fingers of the right hand. Prevents wearing and soiling vellum-head. Standard equipment with all Gibson Master-tone Banjos.

to buckle. It is also possible by a simple adjustment of this tension-rod to raise or lower the neck by pulling up 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.

Gibson 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 adjusator for tilt of neck, height of string action and for distributing string tension. It also furnishes absolute protection against any possible tendency toward warping of the rim.

Gibson Tone-projector
An exclusive Gibson feature, representing another of the most important developments in banjo construction and standard equipment with all Gibson Master-tone 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 nth 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 pleating 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 Master-tone Banjo with its tone-projector equipment is the only vellum-head instrument affording all of these points of superiority.

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.

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, solid, mellow tone of true baritone quality, and for the guitar-banjo, a powerful, harp-like tone.
Gibson Instrument Cases

The Gibson Faultless Case is built especially for Gibson players who require a high-grade carrying case, attractive in appearance, water-proof, dust-proof, wear resisting and strong enough to afford the highest degree of protection to the valuable instrument for which it is made.

This case is made to fit every style of Gibson instrument listed, except mandolins and tenor-banjos, and comes in one quality only. Body of case is three-ply, cross-grain veneer, covered with black seal art-leather and moulded to fit the instrument. Opens full length like a violin case. Lined throughout and padded. Fine quality velvet or velour plush lining. Nickel plated trimmings, lock and key. Collapsible handle. String and pick pocket moulded in case.

This is a most convenient, durable, and at the same time luxurious case, and one any musician is proud to carry.

Faultless 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 case be exposed to rain or snow (unless the canvas case be made water-proof by varnishing). The case we furnish is reinforced by extra strawboard, cantos flanged lined, leather bound, hand stitched, open at end, strap and buckle, nickelled trimmings, stitched 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, fastened with snaps. Made of heavy, well lined mackintosh, shaped to fit the instrument. Carrying handle at the side.

Corduroy Cover—A similar cover made of heavy dark brown corduroy with snap fastenings, and handle. Makes a satisfactory storage container for mandolin-banjos and tenor-banjos. Often used by dealers as protection for reserve stock. Not recommended as a substitute for the Faultless carrying case for these instruments but can be so used if necessary.

Prices—Case prices are listed with the instrument prices on the current Gibson price list supplied on request.

Gibson Strings, Picks, Accessories and Repair Parts

A complete catalog of all Gibson supplies and accessories will be supplied to any Gibson user on request. This book is published in the form of a Gibson Service Hand-Book which contains many pages of information invaluable to Gibson owners.

How to adjust a bridge, how to eliminate string buzzes, and other facts about strings; bow to stretch and put on a banjo head, and many other items of information, together with complete list of publishers of music for mandolin, banjo and guitar, with selected list of solo, ensemble and orchestra music, and instruction books for all the instruments.

If you have not a copy, ask your Gibson dealer for the Gibson Service Hand-Book.

Helps in Ordering

Prices on all instruments and cases described in this catalog are quoted on the price list supplied with the catalog. You may place your order for a Gibson with the factory at Kalamazoo, Michigan, or through your local representative in your territory who is authorized to quote you direct-from-the-factory prices. You will undoubtedly prefer to deal with our local representative, who can not only assist you in making your selection by giving you an opportunity to compare the various models, and select the tone of your preference, but who can also give you Gibson service as you may require it.

Ordering by Mail

If there is no Gibson representative in your neighborhood, your order will receive careful attention direct. It is only necessary that you state the catalog number, the style name of the instrument required, with the style number of the case as shown on the price list.

Address all communications to Gibson Inc., Kalamazoo, Michigan, U. S. A. Do not address business letters or make remittances to individuals. Write plainly your own name and street address, or post office box number, town and state. We constantly receive letters we can not answer because some of the above points are omitted.

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. If the value be over $10.00, 10 cents in addition to the regular postage. Pack-
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ages weighing not more than twenty pounds and measuring not more than eight-fourth inches in length and girth combined, may be sent by parcel post.

Refuse to accept any goods that show 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.

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.

Cash with Order

Where remittance 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 paid 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.

Furnishing References

Responsible parties may open accounts with the Gibson Company but those who do not have commercial credit ratings should make arrangements to establish their credit with the Gibson Company by furnishing three satisfactory business references. 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 in lieu of a business introduction and guarantee of good faith.

Errors

We shall always most willingly correct any errors of Gibson Inc. and request that we be promptly notified of any mistake of omission or commission.

Returning Goods

Before returning goods for any reason, write us, stating your reasons for wishing to return the goods. It is often possible for us to save a customer inconvenience and expense.

Goods returned because of alleged defect in workmanship or materials must be forwarded to us without previous attempt to repair.

All shipments should be plainly marked, Gibson Inc., Kalamazoo, Michigan, and should also bear your own name and address plainly printed on the outside of the box or package.

At the same time the shipment is made, a letter should be mailed to us, stating just what is sent. If goods are to be repaired, state explicitly the repairs desired and all circumstances connected therewith which will save needless correspondence. Do not return goods to us if there is a Gibson representative near you.

In any case, it is always safer to write to us first.

Some of the Thousands who Play and Endorse the Gibson

Charlie Hall
Izzy Jonas Orchestra

Mike Leider
Clyde Haas Orchestra

Ralph Draper
Les Good's Wigwam Orchestra

Billy Haas
Clyde Haas Orchestra

Eddie Peabody
Austin Wylie's Orchestra

Allen Hill
Washington

Miss Virginia Hart
Providence

A. W. Crustel
Gibson St. Louis Band

Rochefourchon Pittsburgh

Bennett and Lucas

Ann Woolworth
House of David Orchestra

Jim Wright
The Depression

Archbishop Scholtes
American College

W. J. Crustel
Bolivia

Joe Mesiro
Alabama

C. C. Kendis
Chicago

P. P. Scoble
Utah

Robert Lehman
St. Louis