

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

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

LIST PRICE, \$195.03.

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

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

LIST PRICE, \$221.63.



STYLE "R-1"

For description see page 27

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

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

LIST PRICE, \$265.96.

*The  
Gibson*



STYLE "U"

For description see page 29

*The  
Gibson*

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

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

LIST PRICE, \$354.60.