

The
Gibson
CATALOG
"J"

IMPORTANT
SEE INSIDE OF FRONT COVER
FOR NEW PAGES

(Continued from page 24)

strings striking or coming together and thus likewise *sore fingers are prevented* by the elimination of the one groove or imprint on end of finger.

27. *String slipping, raveling, or unwinding at loop end is prevented* by half hitch double bearing of string at tail-piece. (See cut, page 97.)

28. *Sharpening of tones, especially of the heavier strings in the upper positions, is eliminated* by the individual bridge bearing of each pair of strings, which makes allowance for the difference of gauge, weight, and temper of strings.

Guitar, Harp-guitar

29. *Leverage or twist pressure of strings at bridge, the cause of the sweet, low drone of tonal diminutiveness, is eliminated*, and vertical pressure, the cause of tonal virility and power, is secured.

30. *Vibrations are prolonged and distributed* by graduated tone bars (patented) which secure equal pressure over the entire air chamber.

31. *Tonal depth and roundness of the basses and sparkling brilliancy of treble are secured* by the divided bridge.

32. *String breakage, particularly gut, is economized* by elimination of acute angles of string bearing at string-holder. (Patented.)

33. A stationary tail-piece is employed so that *if peradventure a string breaks, the instrument is not thrown out of tune*, as is the case with the Violin and some Guitars having tail-pieces.

34. Allowances are made on the Harp-guitar by divergence of bridge and nut of sub-basses as well as gauge of string so that *each half step descending from G sharp or first sub-bass is secured*. No sub-basses duplicate A and E finger-board basses.

35. *Tapering height of bridge secures the essential individual string pressure to insure the best tonal results.*

36. The octagonal arm or secondary neck and corresponding reinforcement on opposite side beneath sounding-board give the *requisite strength* to resist the immense tension of the ten sub-basses and secure the *necessary rigidity of body* to prevent the instrument slightly bending at sound-hole—the prolific cause of hard action, sore fingers, loss of velocity of execution and imperfect intonation.

37. *Warping of neck* due to the immense strain of the many strings is *absolutely prevented* by the turn-buckle straining rod. (Patented.)

38. Checking or giving way at the string posts is prevented by laminated head-piece. *Warping or twisting of the "S" head-block, a vital part of the Harp-guitar, is also eliminated* by lamination.

39. *Tonal enhancement and lightness of construction are secured* by a thin rim. *Abundant strength is insured* by the perpendicular reinforcements.

40. *The perpendicular bridge is immediately adaptable to change of stringing from gut to wire or vice versa*, as the bridge may be moved forward or backward to accommodate the various gauge, weight, or temper of the strings, so that *trueness of the entire scale is secured*. (Bridges glued to the sounding-board, as per other makes, are not adjustable and are, therefore, set midway between the lines of wire stringing and gut stringing, and, therefore, can not be true for either stringing, as any mere amateur will discover by testing the harmonics with their respective tones in the upper positions.)

41. Full chromatic octave of basses gives an *open bass for every chord in the treble* instead of but five, six, or seven sub-basses, which constitute the "incomplete" of other manufacturers.

Is the Absolute of Present-day Tonal Ideality Knowable? If So, How May It Be Determined?

It's Error of Judgment to Choose an Inferior Tonal Standard; But It's Infamy of Character to Adhere to It When Discovered

SMITH, Brown, and Jones, of equal prominence and reputation as musicians, have decidedly different standards of tonal ideality for the Mandolin and Guitar family of instruments. Their ideals can not all be the true ideal, if there be an absolute in tonal ideality; neither can any one of their ideals be the true ideal unless it coincides with the absolute in tonal ideality. Who, then, is to sit as judge to determine the absolute, if indeed it be, and if it be not, and there is no way of determining it, it is self-evident that any kind or make of instrument which is the cause of any kind of tone, no matter how poor; is as much ideal as any other, in which case there can be in actuality no standard of instruments—no better, no best—it's all a matter of opinion or belief which is high or low, great or small, according to the development or musical

evolution of him who hears. Such is a lie. Such is the truth. A lie, because the absolute in present-day tonal ideality is knowable; the truth, because the development or musical evolution of him who hears is essential to discern the absolute of the present day and lift him (apart from the instrument) out of opinion and belief to knowledge.

But the absolute of today is not the absolute of tomorrow, or progress would be at a standstill. Moreover, if the absolute of today were to suddenly give way to the ultimate (actual perfectness), our ears would not tolerate such tonal purity any more than our tongues will tolerate the purity of distilled drinking water.

Doubtless no reader has the facilities to determine the rate, force, or complexity of vibration which enter into tonal production, and is, therefore, not able to tell from the so-called tone photograph or from any mechanical or mathematical basis what is or is not the absolute in present-

(Continued on page 28)

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

Description

Finest quality, scientifically graduated, select spruce top (sounding-board), of regular straight grain, finished in a shading of golden red to a beautiful dark mahogany; finest selected straight grain Mexican mahogany neck reinforced; finest selected thoroughly air-seasoned, thin, maple rim (reinforced at regular intervals by perpendicular bars), graduated back; dark mahogany finish, highly polished; ornamented head-piece, veneered top and back; tilted neck with upper portion of finger-board resting on sounding-board; laminated extended head-piece with nicked bearing for sub-basses supported by octagonal arm extending beneath the sounding-board to the rim at side and again at end of body. Upright, narrow, hard maple bridge, either leg of which rests on the sounding-board over individual, graduated tone-bars, running longitudinally almost from rim to rim, one either side of the sound-hole, slightly convergent to the grain fiber of the sounding-board which is pulsed freely by vertical pressure of the strings at the bridge instead of a leverage pressure as on other Guitars on which the bridge is glued; elevated finger-rest with two German silver clamps (patented July 4, 1911. See page 97); stationary tortoise-celluloid elevated string attachment with ebony pegs inlaid with pearl; top and back ivoroid bound on outer edge of rim; convex ebony ivoroid bound, artist extension finger-board, with nineteen ovaled frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots on finger-board and position dots on upper side of neck; oblong ivoroid bound sound-hole, inlaid with variegated woods of beautiful design; finest quality machine-head with string drums set perpendicularly through nicked eyelets; bone nut; nicked turn-buckle straining rod running from head of instrument to laminated head-block beneath sounding-board. Extreme length, 45 inches; extreme width, 18¾ inches; extreme length of sub-basses from nut to bridge, 34 inches; extreme depth, 6 inches; length of scale from nut to bridge, 24¾ inches; weight approximately, 12 pounds.



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

The Present Standard System of Tuning

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

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

NOTE.—Special Harp-guitar treatise free for the asking. Always state whether gut or wire strings are wanted.

List price.....	\$248.21	Net price.....	\$140.00
With "Faultless" case No. 432.....		Net	154.75
With "Faultless" case No. 434.....		Net	157.00
With "Faultless" case No. 435.....		Net	161.50

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$10.00 down and \$5.00 per month. (Only sixteen and two-thirds cents a day.)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments



When Gray Hairs Applaud, Progress May Well Ask: What Have I Done Amiss?

A LITTLE HARP-GUITAR TALK

Their Common Denominator Is Arrested Development Which Is Always at Peace With Inadequacy

A DEAR old grandma still uses candles for: "Candles have no chimneys to clean nor break, and require no filling—no oil."

A quaint old Massachusetts town still uses ox teams on public works for: "Oxen are safe, strong, and will stand untied without watching."

A "past master" of the Guitar with habits of technic established still uses the little six-string old-construction instrument, for: "It is light, sweet-toned, sensitive, and requires no readjustment of technic to manipulate."

All these dally with time, with progress, with themselves. Reader, do you? Truly *when gray hairs applaud, progress may well ask: What have I done amiss?*

By the Consent of All, He Was Fit to Discriminate if He Had Not Discriminated

The mighty Bach and his contemporaries could not be persuaded to leave the harpsichord with its inferior capacity and power of expression for the piano, yet where is the harpsichord today? Death alone saved Bach from the ridicule of the then rising generation, for time and the piano proved Bach's satisfaction and joys were but cheats that held him within narrow limits and belittled his gratifications by hedging his musical aspiration and inspiration with an instrument of but dwarfed compensation. Then it was *harpsichord versus piano; now it is Guitar versus Harp-guitar*. Bach's antiquated instrument is today but a museum curiosity and would remain such even if the mighty Bach himself were here to play it.

Contentment Is Not the Counterpart, but the Counterfeit of Progress

Listen, oh Teacher or Guitarist. *To remain the same while years and instruments advance is not becoming.* It does not even excuse a Bach; it is but acting the part of still water growing

stagnant. To defend such by excuses is only to tell why you allow or prefer (?) the green scum of a delusive satisfaction to cover and stupefy thee rather than to reanimate thyself and remove it, while all bulks a suspicion that thy contentment (?) is forced because of thy anemic ambition. If such be not the case, then act not the part lest at the zenith of thy rising, thy great days become thy worst days in that thou, outshined, though yet living, will follow unattended at the funerals of thine own reputation.

The Science of the "Gibson" Construction Comes with Fan in Hand to Separate the Wheat from the Chaff

The thinner the sounding-board and proportionately light the body of the instrument, the more easily vibrated, but the less in tone when vibrated. Then the contrary must likewise be true. The thicker the sounding-board and proportionately heavy the body, the more difficultly vibrated, but the greater in tone when vibrated. The light, thin, sensitive construction of the former is, therefore, the cause of its light, thin, sensitive tone, for "every effect has a cause that is similar." Then to produce body of tone, or tonal density (the only kind of tone that carries, retains its purity and never sounds strained), there must be body of sounding-board or sounding-board density and other parts proportioned accordingly.

"But other manufacturers have recognized this need. Why have they so singularly failed?"

Because the heavier construction could not be vibrated with the leverage or twist string-pressure as is the case with the old glued or stationary bridge. Place the end of a pencil between two strings of the Guitar and press down the opposite end of the pencil and you have an example of leverage pressure—the pressure down is almost counterbalanced by the pressure up, for one string is lifted quite as much as the other is pressed downward; but change the instrument construction, tilt the neck like the Violin so that a high bridge and a vertical and increased string-



"Harp-guitar is a dandy. Wish I had three of them."
GEO. L. COBBAN, Teacher.

"The Harp-guitar is a magnificent instrument and nothing like it has ever been seen here. As a player he has already, with only 10 days' practice, improved himself greatly in time and general efficiency. This comes of getting a really fine instrument."

W. J. STENT,
Teacher and Soloist, Sydney,
N. S. W.



pressure may be secured, and a heavier sounding-board will pulsate freely. Thus the dynamic bigness of the "Gibson" tone is realized in both the Guitar and Mandolin family of instruments.

The Force of Reason and Learning; the Weight of Arguments and Examples; and the Sanctity of Superlativeness Have Alone Formed the Times and Saliently Established the "Gibson"

With this construction, the center of gravity of tonal idealism shifted from the abnormally sensitive and, therefore, delicate, frail, sweet, sustained broad, but shallow tone of the old-style Guitar, to the compact, virile, pungent, liquid, limpid, and flutey tone, characteristic of the "Gibson" new model construction, which tonal description is immediately discovered by the intelligent reader to synonymize the Harp tone, and as such it carries and holds its body decidedly further than the so-called ideal tone of the passing old-construction Guitar, whether of six or more strings.

The term Harp-guitar, therefore, means decidedly more to the "Gibsonite" than merely a sub-bass Guitar, but rather the latter voiced and in power and tonal quality like the Harp to which naught else compares. The same construction in the six-string Guitar produces the same results in kind but not in degree. This is why the "Gibson" Guitar (Harp or six string) is so rapidly supplanting every other make.

Gray hairs are conservative—they are prone to halt between two opinions; to battle with false beliefs, but nevertheless, eventually capitulate to "Gibson" supremacy if supremacy actually be coveted. On the other hand the young virtuoso makes rapid strides in progress—he has no dry rot to eliminate. He, therefore, immediately recognizes and annexes the greater—the "Gibson." But whether young or old, *players do not grasp the great advantages who break their minds too much upon small observations.*

It is an Assured Sign of a Worthy and Progressive Spirit Whom Applause and Honor Amends

The gray-haired virtuoso, because of his musicianship rather than his vehicle of expression, may draw all men unto him and thus feast his dwarfed satisfaction upon the praise and applause of the masses rather than the classes—the passively unenlightened rather than the progressively educated. But let him beware; for these, his flatterers, are his greatest enemies; for though they be in the majority and ever speak on his side, yet their words still make against him, for he absorbs their light which is darkness so that when the actual, the true light of progress (the piano versus the harpsichord; the Harp-guitar versus the Guitar) shineth into such darkness, the darkness comprehendeth it not, and death alone saves the great but unprogressive virtuoso, with his simple arguments and excuses, from the ridicule of the rising and progressive generation. *He is great who knows the times and acts accordingly, else he soon condemns himself in that which he alloweth.*

Because the elevator to success (the Harp-guitar) has been generally stuck (construction not permanent), you have been toiling up the stairs (the six-string Guitar), but the "Gibson" Harp-guitar is the elevator never stuck. Come in. It's only 16 2/3 cents a day (a mere pittance, a few cigars or a little candy daily sacrificed) and the matchless "Gibson" Harp-guitar with "Faultless" case is yours to use and enjoy now.

FREE! Twelve-page Harp-guitar treatise giving chords of completeness and fingering versus the incomplete chords generally used on the six-string Guitar. The how and why of construction elucidated. Many valuable suggestions to the Guitarist. Read, examine, and your belief that "it's more easy to play the more difficult six-string Guitar when acquired than the easier—the 'Gibson' Harp-guitar—when not acquired" will be understood to be temporary wisdom corrupted by thy brightness.



THE COMING SOLO GUITAR

"You have given us a most marvelous instrument in the 'Grand' Harp-guitar, the coming solo guitar."

MR. AND MRS. C. C. ROWDEN,
Teachers, Concert Performers, and Harp-guitarists.

OF UNDISPUTED SUPERIORITY

"I will not forget to extol the undisputed superior worth of the 'Gibson' Harp-guitar."

JOSEPH BISTOLPHI,
Concert Harp-guitarist of Italy.



THE GIBSON HARP-GUITAR OUTCLASSES ALL OTHER INSTRUMENTS

"This [Harp-guitar] is undoubtedly the most magnificent instrument I ever saw, bar none. No piano ever had a finer finish; no harp ever had a fuller, richer tone; and no Guitar of any other construction ever came within a thousand miles of it."

"It so far outclasses all other instruments that there is no comparison possible."

F. D. JACKSON, Teacher and Harp-guitarist.

loid guard-plate. Is it, therefore, any wonder that the tone from the old gourd is thin and nasal?

Guitar and Harp-guitar

Some "Gibson" Guitars have rim to rim reinforcements, which, comparatively speaking, run parallel to the finger-board, but do not in any way touch the sounding-board, which is the vital part of every instrument. All the load that can be removed, whether bearing directly or indirectly upon the sounding-board, other than the vertical string pressure, should be eliminated. The back-board should also be freed the same way, but this is not as essential as the sounding-board. It is impossible to adhere to but one scheme of construction in all the various instruments we manufacture which demand so great a variety of tone quality. To illustrate: Some sounding-boards to secure certain requirements are so graduated that even the shadows are taken out, being discerned by holding the sounding-board to an electric light. In order to keep this sensitive sounding-board from bending or sagging at the sound-hole and thus cause hard action, it is necessary to use the long rim to rim pieces referred to.

To secure vertical pressure of strings at bridge demanded a radical change in Guitar construction. It is impossible to name an instrument of great power and body of tone that has leverage pressure of strings at bridge (such as has the Guitar with glued bridge and bridge-pins). The leverage or twist pressure embodies a wrong principle because the down pressure is nearly counterbalanced by the up tension of the taut strings. While it is true the Guitar with the tail piece and vertical string pressure is today the cheapest, poorest instrument, it is because the principle, though right, is applied to such a small degree that less pressure is secured than with the leverage or twist pressure because the neck is not tilted and, therefore, a low bridge is necessitated. The vertical pressure principle is right, but if lacking in degree of application and counterbalanced by faulty construction, it availeth nothing. (See page 70, sub-heading, "The Science of the 'Gibson' Construction, etc.")

Guitar Bridge

New model "Gibson" Guitars all have the high, narrow bridge, embodying the same principles of the Violin bridge. For over one hundred years critics have demonstrated to their abundant satisfaction that the greatest pressure can be exerted on the top or sounding-board with the least strain on the strings by the Violin bridge principle. The high bridge, tilted neck, and tail-piece of our new models operate jointly like the same on the Violin and advance "Gibson" achievement to still a higher pinnacle. This triunity is valueless if any one of the three be missing, but they together secure the maximum vibration of the sounding-board.

Tone-bars

The increased pressure thus secured must be counteracted by graduated tone-bars to distribute and prolong vibrations, as well as to give equal pressure over the entire air-chamber the

same as realized by means of the bass-bar in the Violin. The two tone-bars are so graduated and arranged (one under either foot of the bridge) as to secure a divided vibration of the sounding-board and compel a body and roundness of tone from the basses and a sparkling brilliancy from the treble. Moreover the sounding-board, even beyond the sound-hole, is freely pulsed, bringing into play more sounding-board than ever employed. The vibration of picked instruments must be sustained for a longer period than in the bowed instruments. Therefore, a sound-post as used in the Violin will not give satisfaction in the Guitar. The above united construction is the source of the phenomenal *power, delicacy, and penetration* of tone so characteristic of our new model instruments. However, carrying power is not best measured by forcing string vibration beyond pure tone production.

Guitar String-holders

One of the most economical devices ever offered the Guitarist as a preventive of string breakage, particularly gut, is the "Gibson" string holder or tail-piece. While the same principle of attachment is involved as in the stationary bridge, the bar through which slotted holes are made, is of a composition and construction that warrants the easiest possible bearing of the string at tail-piece, there being no raw edges as is common with the old-style bridge where high bone saddle and acute angle of string bearing are necessary to get the desired leverage string pressure. Moreover, the adjustment of tail-piece is sufficiently flexible to relieve the top or sounding-board of that twist or leverage strain produced by the old stationary or glued bridge. However, all the advantages in stringing and restringing of the peg and knot principle are retained, insuring sure and quick adjustment. The tail-piece is so constructed that when one string breaks, the tension of the other strings will not throw the instrument out of tune.

Mandolin, Mandola and Mando-cello Bridge

Our special bridges for the Mandolin family of instruments are so constructed as to overcome the sharpening of tones in the upper positions and to make the scale absolutely perfect in all positions.

In pressing a string down to a fret, the tension is necessarily increased, particularly in the upper positions where the strings are a little farther from the finger-board. If, therefore, the tension is increased, the tone is sharpened, for the tighter the strings the higher the pitch. The tones, of course, sharp more perceptibly on the heavy than on the small strings, because the former are of stiffer action and, therefore, do not stretch or give as readily.

As the bridge should be set on a line the same distance from the twelfth fret as the nut, it, therefore, is necessary, to overcome the sharpening of the heavier strings in the upper positions, to rest them (on the bridge) a trifle back of this line. Therefore, the small, or 1st strings, are set about on the line, the 2nd strings, which are

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GUITAR AND HARP-GUITAR FURNISHINGS

Guitar and Harp-guitar Bridges

Cat. No.		
322	Bridge, maple, for concert and Grand Concert Guitars, each	\$0.25
324	Bridge, maple, for Harp-guitar, each50

Guitar and Harp-guitar Bridge Pins

Cat. No.		
171	Guitar bridge pins (long), ebony, pearl dot in head, each 5c; per set of 6.....	\$0.15
172	Guitar bridge pins (short, used in "Gibson" patented tail-piece), ebony, pearl dot in head, each 5c; per set of 615
173	Harp-guitar bridge pins (short, used in "Gibson" patented tail-piece), each 5c; per set of 16.....	.40

Guitar and Harp-guitar End Pins

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

Elevated Finger-rest Guitar

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

Elevated Finger-rest Harp-guitar

Cat. No.		
168	Celluloid-tortoise, with two German silver clamps, lined with felt, to fit style "U" Harp-guitar, each	\$2.00
349	Clamp, German silver, for Harp-guitar, each25

Guitar and Harp-guitar Patent Machine-heads

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

Machine-head Parts

Cat. No.		
1	Buttons, ivoryoid, each	\$0.05
2	String-drum, each05
5	Cog wheel, each05
4	Screw, 1/4-inch, flat head, machine....	

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

Nut for Guitar or Harp-guitar

Cat. No.		
448	Bone, each	\$0.05

Guitar and Harp-guitar Strings (Silvered Wire)

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

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

Guitar and Harp-guitar Strings Silvered Compound

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

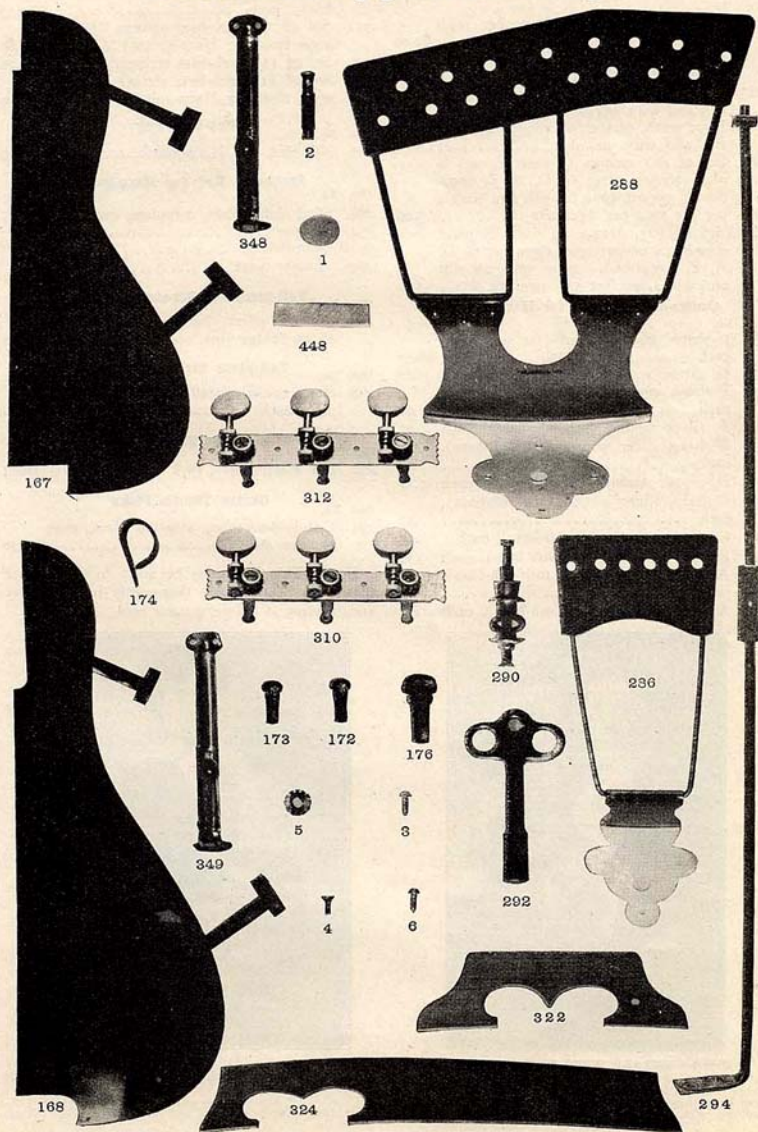
Guitar and Harp-guitar Strings (Copper)

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

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

Cat. No.		
454	E, or first, silk, each, 10c; 15 strings, \$1.40; 30 strings	\$2.70
237	B, or second, Russian Gut, each.....	.25
459	G, or third, spun on silk, per doz.....	.84
239	D, or fourth, spun on silk, per doz....	1.00
240	A, or fifth, spun on silk, per doz.....	1.14
241	E, or sixth, spun on silk, per doz.....	1.46
467	Set of (6) strings (1 each 454, 237, 459, 239, 240, 241), per set 74c; per doz. sets	8.00
242 1/2	Set of (6) strings (1 each 454, 237, 220, 227, 228, 229), per set 74c; per doz. sets	8.00

Guitar and Harp-guitar Furnishings



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

Cat. No.	
245	G, or third, compound, copper spun on silk and wire, per doz. \$1.00
246	D, or fourth, compound, copper spun on silk and wire, per doz. 1.20
247	A, or fifth, compound, copper spun on silk and wire, per doz. 1.40
248	E, or sixth, compound, copper spun on silk and wire, per doz. 1.80
249	Set of (6) strings (1 each E and B plain copper wire; G, D, A, E, compound, copper spun on silk and wire), per set 50c; per doz. sets. 5.00
249 1/2	Set of (6) strings (1 each E plain copper; B copper spun on wire; G, D, A, E, compound, copper spun on silk and wire), per set 53c; per doz. sets. 5.10

Contra-bass Strings for Harp-guitar

Cat. No.	
250	G-sharp, silver wound (1st sub-bass), each \$0.17
251	G, silver wound (2d sub-bass), each17
252	F-sharp, copper wound (3d sub-bass), each17
253	F, silver wound (4th sub-bass), each17
254	D-sharp, silver wound (5th sub-bass), each17
255	D, copper wound (6th sub-bass), each17
256	C-sharp, silver wound (7th sub-bass), each17
257	C, silver wound (8th sub-bass), each.17
258	B, copper wound (9th sub-bass), each17
259	A-sharp, silver wound (10th sub-bass), each17
260	A, silver wound (11th sub-bass), each17



NONE COMPARE WITH THE "GIBSON"

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

ALADAR DE VEKEY, England,
Teacher and Literatist.

Cat. No.	
261	G-sharp, copper wound (12th sub-bass), each \$0.17
274	Set of (6) sub-bass strings (for old style 12-string Harp-guitar) 1.00
275	Set of (10) sub-bass strings 1.70
276	Set of (12) sub-bass strings (for old style 18-string Harp-guitar) 2.00

Sub-bass Peg

Cat. No.	
290	Nickeled, for Harp-guitar, each \$0.20

Straining Rod for Harp-guitar

Cat. No.	
294	Steel nickel plate, complete, each \$1.25
294A	Upper part
294B	Turnbuckle
294C	Lower part

Tail-piece for Six-string Guitar

Cat. No.	
286	German silver, highly polished, with ebony bridge pins, each \$1.50

Tail-piece for Harp-guitar

Cat. No.	
288	Brass, nickel-plated, with ebony bridge pins, each \$5.00

Sub-bass Tuning Key

Cat. No.	
292	For Harp-guitar, each \$0.20

Guitar Thumb Picks

Cat. No.	
174	Celluloid-tortoise, assorted sizes, each 3c; per doz. \$ 0.30

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



CANNOT SPEAK TOO HIGHLY OF THE "GIBSON" GUITARS

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

MRS. A. DE VEKEY, Soloist.