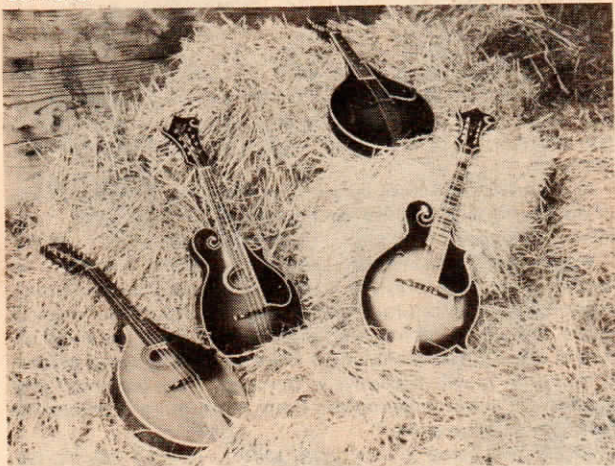


Mandolins



The first mandolins to reach America trickled in by the hands of Italian immigrants. They were pear-shaped in outline and had rounded backs like lutes. They'd been built to play classical music such as the compositions of Vivaldi and Scarlatti for mandolin, so even though they were present in the U.S. by the late 1800's, they didn't really catch on at first. Banjo orchestras were much more popular. S.S. Stewart, for example, was producing hundreds of styles of banjos at that time, but only two of mandolins. Both were well suited for serenading in gondolas...which somehow failed to excite American audiences.

By the end of the nineteenth century, the mandolin was beginning to gather some following, though it was based mainly on the mandolin's most obvious advantages over the banjo: it was smaller, therefore cheaper; and it was easier to ship! Such U.S. companies as Lyon & Healy and Harmony catered to that demand.



Gibson Family, left to right: A2, F4, A50, F5

It took Orville Gibson to make us appreciate the mandolin for its own sake. Orville invented a new type of mandolin and founded the Gibson Company. His mandolins were loud, versatile and affordable. Because they were built more like violins, they were more suitable for the violin music that was popular in the early 1900's. He created many models in so many sizes that you could say he developed a whole new family of instruments: the mandola (more like a viola), mandocellos and mandobasses, to name a few. Orchestras with twenty or more mando-instruments were common. For a while it seemed that everyone was playing a mando-something.



Martin Type

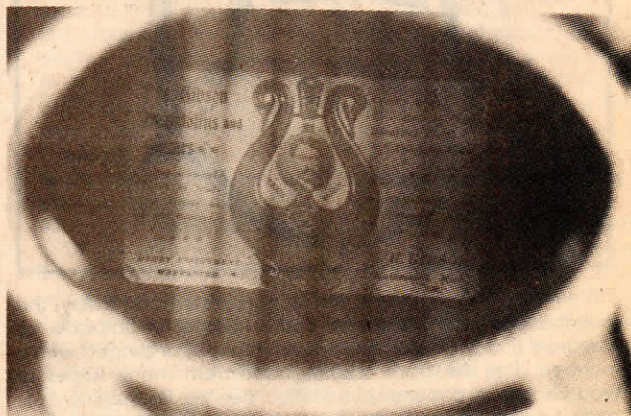


Early Bowl Back



When A Mandolin Could Be Anything

Gibson's mando-instruments were built with arched tops and backs like the early violins. They were quite a change from the classical mandolins with their flat tops and rounded backs. But they retained the fancy detailing that gave the instruments such a Baroque look. The F-2 and F-5, for example, were downright gawdy! Around the body there were bits of mother of pearl and ebony. Below the pearl inlaid sound hole there was a complex inlay of pearl cupids with trumpets, all fitted into a field of tortoise shell.



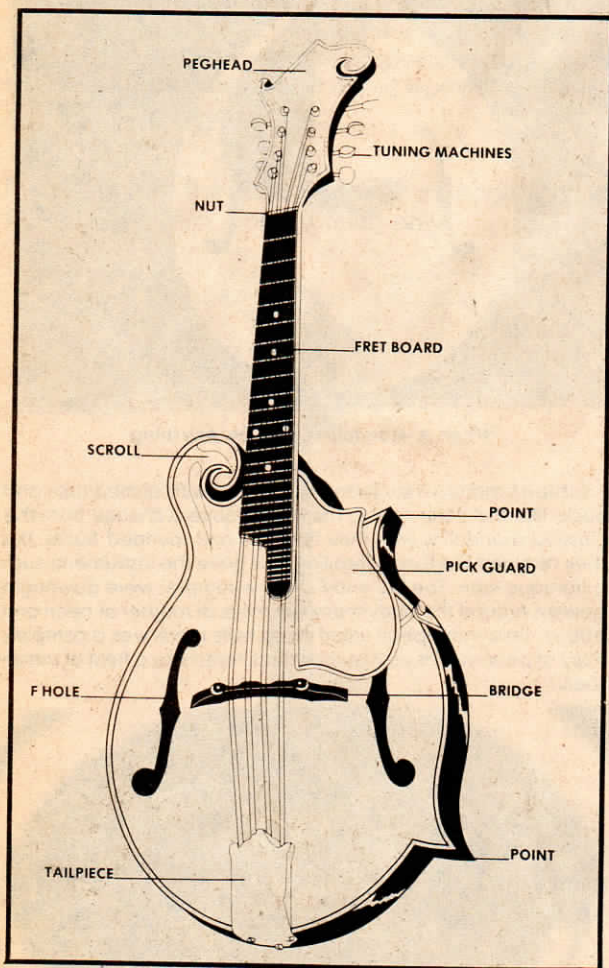
Original Gibson Label

Gibson sold out in 1915 and the newly formed Gibson Corporation continued in his wake. In the early Twenties, they brought out the Lloyd Loar F-5, the Bluegrass mandolin *par excellence*...still Baroque looking with its scrolls and ornamenta-

tion. Lloyd Loar was a celebrated musician who worked for the Gibson Corporation. He has been credited with subtly perfecting the design of the F-5, though ex-Gibson employees say he was more of a figurehead than an innovator. (Now Guy Hart is often credited with the "Lloyd Loar" innovations.)

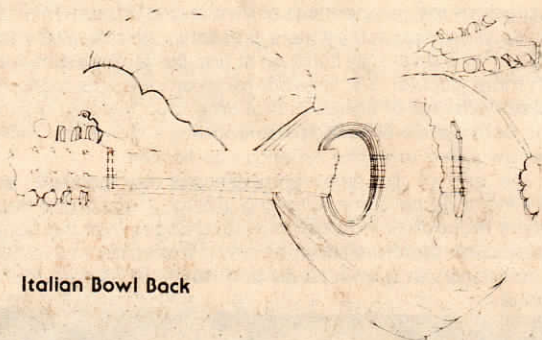
The F-5 mandolin is still a top favorite to this day. The demand for them has driven the prices up...and none commands a higher price than a Lloyd Loar F-5. Since Lloyd was with Gibson for less than ten years, the number of genuine Lloyd Loar F-5's is very limited. Still, these old Gibsons set a standard now matched only by individual luthiers.

After the popularity of the mandolin in the Twenties, things quieted down for it. The great rise of Bluegrass in the Sixties brought the mandolin back to center stage with its sharp lead playing and chop rhythm strums. Then pop musicians started using it and everyone wanted to know what that sound was from. From Rod Stewart to Seals and Croft the mandolin was adding spice and mood to our listening music. Now, just recently, a whole new breed of mandolin players being led by David Grisman are opening up incredible new space for creativity infusing jazz, bluegrass, rock and more into some mighty fine music. More people than ever are now coming into contact with the musical possibilities of this instrument and are wanting to learn how to play it for themselves.



There are roughly three types of mandolins made today: the roundback for Classical music, and two kinds of flatbacks for Bluegrass and Old-Time music. The first is a pear-shaped with a rounded, lute-like back usually made from many stripes of wood and with a round sound hole. Then the flatbacks are (1) pear-shaped with an arched carved top and back...known as the A model, or (2) a sculptured scroll type with 2 points on the body...known as the F model. These A's and F's can have round sound holes or F holes.

Generally speaking, a round sound hole gives a softer more mellow sound, while F holes have more the cut of a violin. Since



Italian Bowl Back

A models are easier to make, they are cheaper and therefore more common. A models also have a mellower, less prominent sound. F models carry better over a group of instruments...if you can afford the price difference to get that improvement in projection.

All mandolins use steel strings. They're arranged in four groups of double courses. Each course is tuned to the same note. From lowest to highest, they are G, D, A and E...just as on a violin.

We like selling mandolins. They are an easier instrument to learn how to play than the guitar and an ideal second instrument for you guitar players who want to widen your musical scope. The sound fits well with every style of music we know of. And at those jam sessions where there are twenty guitar players a mandolin player is always in demand. They are small and lightweight instruments making them much more a natural for long distance traveling.

Lots of folks come to us wanting to learn how to play the fiddle. We recommend starting on the mandolin, a fretted fiddle. The mandolin is tuned and fingered the same as a fiddle so it will get you going on the road to playing the fiddle while at the same time you will be making music on your mandolin. The whole process of learning how to play the fiddle, the hardest string instrument to master, will be made much easier and enjoyable.



Givens F5

RL Givens



AN INTERVIEW WITH BOB GIVENS

Bob Givens is a master creator of Bluegrass instruments. He's been involved in instrument building and conversions since back in 1962. He's one of the most experienced mandolin builders around and his instruments have established his reputation world-wide. We give you excerpts from a talk with Bob:

Q. How has mandolin design changed since the twenties?

A. Not much, with good mandolins. Nothing can beat a Lloyd Loar.

Q. Is your design just a take-off on a Lloyd Loar?

A. I started with a Lloyd Loar I took apart in 1966. But when I put one together with the same dimensions, it didn't sound the same. I don't think that Loar's F-5's sound the same today as they did in 1927. And new F-5 copies made today won't sound the same as original F-5's. So I changed my designs over the years to experiment with the sounds.

Q. Is there much variance among different Lloyd Loar F-5's?

A. That's hard to say because it's hard to find Lloyd Loars in original condition to compare. Most all of them I've seen have been at least sanded on if not carved out on the inside. I've only seen three with the original finish in real primo condition.

Q. What kind of wood did Gibson use on the F-5's?

A. Well, they used some pretty highly flamed stuff for maple and a couple of kinds of spruce. The shaping was all done on a carving machine and they were finished up by hand.

Q. Do you get any difference in sound using plain, flamed or highly figured maple?

A. Some people feel there's a real difference. But I've built lots and I don't really see any pattern. Often the ones with the plain or even marred wood sound the best.

Q. Gibson made a variety of models. Was the main difference ornamentation, or did they use different woods for different shapes and so on?

A. Gibson has used maple as the standard for the F-5 necks, but they use mahogany on a lot of the A models and the old F-4's. All the F-4's have mahogany necks. Their F-models were all the same shape, but the predecessor to the F model was larger. It had a three point body. F models have a two point body. The original Gibson mandolin, the Florentine model, was a completely different shape from the F. It did have an ornate scroll-shaped body similar to the F, but I don't know of any F mandolins with a three point body.

Q. How do your mandolins compare to Gibson Lloyd Loars?

A. I like the sound of mine better. But then I know there are a lot of guys that like the Lloyd Loars better than mine. I make my mandolins to sound the way I want them to sound. As far as being put together well, I do as well as I can...but I've seen some Lloyd Loars that are absolute perfection, and that's hard to beat!

Q. Do you feel that there have been any real mandolin building discoveries since the twenties?

A. There haven't been any real improvements. The design, woods, construction methods and even machines are still pretty much the same today. The wood is probably worse today.

Q. How were the color and finish of the Lloyd Loar mandolins achieved?

A. They used hand-rubbed stains, I use sprayed on colors. One thing you have to watch is the color of the light you're working under. Incandescent and fluorescent are very different.

Q. Do you put a maple plug in the scroll of the peg head for reinforcing strength?

A. No. I don't feel that's necessary.

Q. Have you played many of the Martin mandolins?

A. Oh, I've played a few but I haven't felt that the sound was that strong.

Q. Have you played many of the Ibanez mandolins?

A. Yes, I have. Nearly every one seems to sound different. I guess they're okay, for the money.

Q. Do you always stick to putting dots down the fingerboard?

A. No. Sometimes I've done custom inlays such as a vine twisting down the whole length and other fancy stuff. But I seem to keep going back to dots. I like dots a lot.

Q. I noticed the floral inlays you use on the pegheads. Didn't the original Lloyd Loar mandolins use the double flower pot inlay?

A. As far as I know, they had two designs they used. One was the pretty common double flower pot; the other was the fern inlay I use. The design I use now was something I refined in 1968.

Q. Do people use A models for a certain type of music, or is it just that they can't afford an F model?

A. The two mandolins just sound completely different. It seems to be just personal preference as to the sound somebody likes. The sound of an F really cuts through. You can hear it very clearly when an A and a F are played together. An A model has a fuller, rounder sound. When you're playing real high notes, you can hear how the power of the F comes through. It has more of a percussive sound when you hit it with a flat pick.

Q. Would you consider putting abalone around the edge of a mandolin body?

A. Well, I have thought of it. But it would get pretty tricky around the scroll. It's even tricky just to get purfling to bend around it. I've always wanted to make a completely blonde mandolin with a clear finish over the pale maple, though. Some day I will.

KENTUCKY MANDOLINS BY SAGA

Guitars Friend has done business with a number of different import manufacturers of lower priced mandolins over the years...and we've noticed an unfortunate tendency for these manufacturers to gradually raise their prices until their mandolins were no longer such good buys for the beginning mandolinist. Because instrument quality is just as important as price, we're constantly looking for what we feel is the best combination of both. We consider the Saga Kentucky mandolins the best value per dollar that we've found.

Richard, of Saga, went to Japan himself and directed the development of this excellent line of mandolins. They are made in smaller runs than most brands and the quality is consistently higher. The KM-100 is actually a close copy of the Flatiron mandolin, a tribute to the Flatiron folk. After Flatiron re-introduced the old "Army-Navy" style mandolin, Richard recognized what a good thing it was and had it manufactured a lot cheaper in Japan. Saga's Kentucky mandolins are backed by a **one year warranty** and if you buy from us, you get a **20% discount**.

Please Notice: The Saga Kentucky mandolins listed below come in a sunburst finish **only**.



Saga KM 100

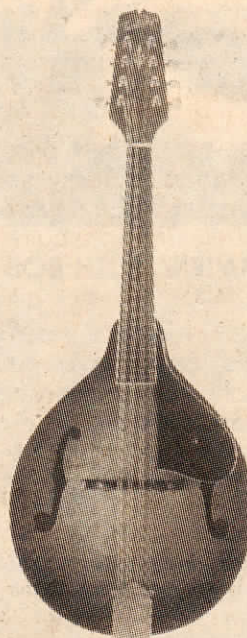
The Kentucky KM-100 is Saga's lowest priced mandolin. All woods are laminated, the body and neck

are mahogany with a spruce top. The body is styled after the Gibson "Army-Navy" mandolins that were manufactured in World War I and sold to the troops as a musical diversion. It's a thin, oval-shaped body with an oval sound hole and a comfortably small neck. If you're thinking about trying the mandolin as a second instrument or this is your first step into music, the KM-100 is a very sound choice.

The Kentucky KM-110s is another lower-priced model we're really impressed with. All the woods used in it are solid, which gives this mandolin an edge in sound quality and ability to hold its value over other models in its price range. The back and sides are solid maple; the top is solid spruce; and the neck is mahogany with a rosewood fingerboard. This model, too, is an "Army-Navy" copy.

The Kentucky KM-180 is the lowest priced of Saga's "A" model mandolins...the kind with the F-shaped sound holes. It's made entirely of laminated woods: mahogany for the sides, back and neck, and spruce for the top.

The Kentucky KM-180s is one of the hottest little imported "A" models going. It's identical to the KM-180 except that the top is **solid** spruce, which really enhances the resonance. We've found this model a good buy for the beginner who wants a traditional A model shape.



Saga KM 180

The Kentucky KM-250s is a lower-middle price range mandolin with some extra features. Like the more expensive "A" models, the KM-250s is built of solid maple sides and back, a solid spruce top, and a mahogany neck. This is an excellent choice for the beginner/intermediate player who's ready to move up to a medium quality instrument.



BUYING A MANDOLIN

Now, don't forget that there are lots of other imported mandolins to choose from. You will find the cheapest ones come from Korea with names like Hondo and Aria. They can sell for as little as \$60, and are just that, cheap. Usually they are bad copies with difficult playing necks and poor flat sound, not the type of instrument we recommend for beginners. We advise folks to stay away from these, for they are not a good buy at all.

Next comes the moderately priced mandolins, where we feel the Saga Kentucky ones to be about the best. Two other names you will hear often are Ibanez and Washburn. They are both good mandolins which we have sold from time to time over the years. We can get them for you now if that is what you want, just write us and we will send out current information on them. But read on and we will try to talk you out of that.

About seven years ago when the Bluegrass bug really bit, the Japanese saw the potential of the market and came out with some fine A and F model mandolins, Ibanez was probably the first and best of this wave of instruments. One could buy a nice A model copy for \$80 and a F replica for \$500. They were good, and in no time put Harmony, the only American manufacturer of inexpensive mandolins, out of business. Then, inflation hit Japan too, and the price kept rising till A's were selling for \$200 and F's for \$1,000.

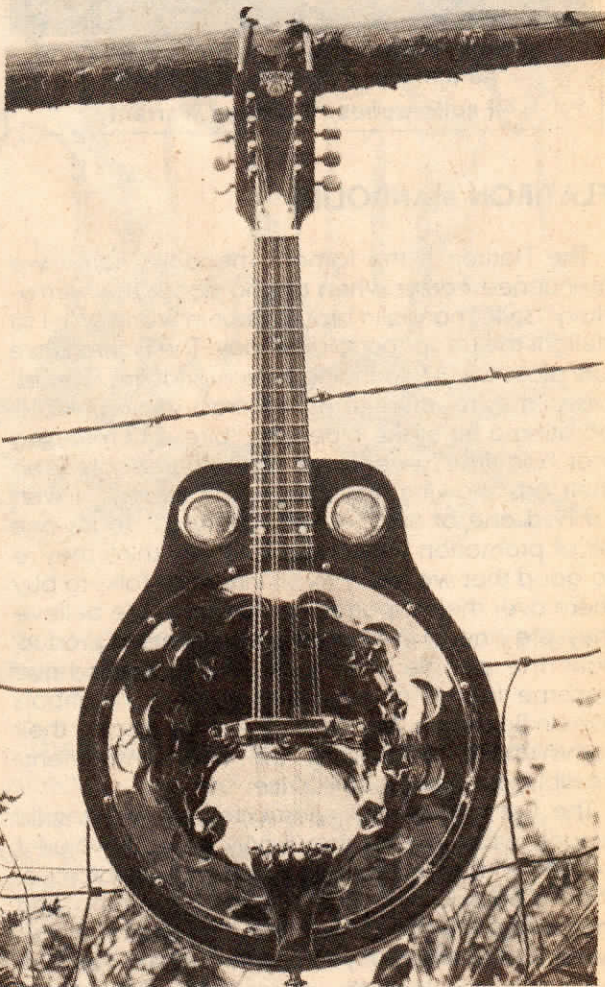
One thing that we noticed with the imported F's was that used ones were difficult to sell, and then, it was hard to realize even half the purchase price. We saw them as no longer being such great buys. It was around this time that we met Bob Givens and saw what fine instruments his were and how they had already proven that they always held their price, and had a strong tendency to actually appreciate.

We started hearing ourselves using the now famous line, "don't buy an imported F, buy a Givens' A."

As years went by and more interest headed toward the mandolin, the discrimination of the players grew. The Pickin Parlor in Bozeman saw this and came out with the Flatiron. We then found ourselves selling the Flatirons continually over the moderately priced imported A's, and our customers loving them.

We have also come to feel that from the mid two hundred dollar range of the Flatiron, there is no imported mandolin really worth buying at \$400, \$500 and even \$600. They look good, and they sound decent, but are not the best buy when looking at the overall view of how they will sound with age and the value they will have in years to come. We tell folks to save up a bit more and buy a Givens.

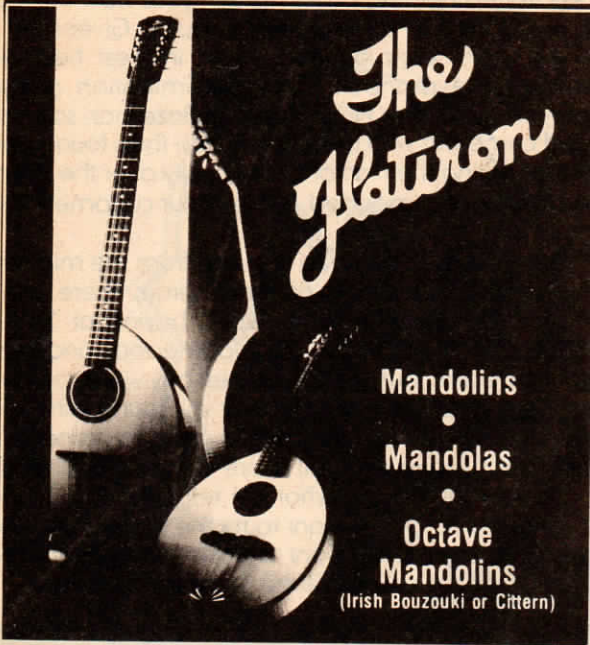
To sum all this up, what we tell folks concerning mandolins is, "If you want to try the water out get a low end Saga, if you want to learn how to play get a Flatiron and if you want the finest get a Givens."



Dobro Mandolin

DOBRO

Great mandolins. An unusual sound, real loud and bluesy. Same resonator style as on their guitars. Short neck, maple body, walnut finish. **2 year warranty.**



The Flatiron

Mandolins
•
Mandolas
•
Octave Mandolins
(Irish Bouzouki or Cittern)

Finely crafted "A" style instruments
handmade in Bozeman, Montana.
All solid woods • Lifetime Warranty

FLATIRON MANDOLINS

The Flatiron is the famous mandolin name we mentioned earlier when talking about the "Army-Navy" style mandolin brought out in World War I to delight the troops on soldiers' pay. The Flatirons are just plain GREAT sounding little mandolins. Sound-wise, they're an interesting cross-section, incorporating a bit of the bluegrass "bite" but retaining that "old-time" sweetness. You've probably seen their ads showing David Grisman saying, "I wish I'd had one of these when I started." That's one bit of promotion we can believe! We think they're so good that we really try to influence folks to buy them over their imported competitors. We believe they are one of the hottest instruments in production! The people who build the Flatirons have become friends of ours, being nearly neighbors over in Bozeman, Montana. We really respect their commitment to building the finest instruments possible at a reasonable price.

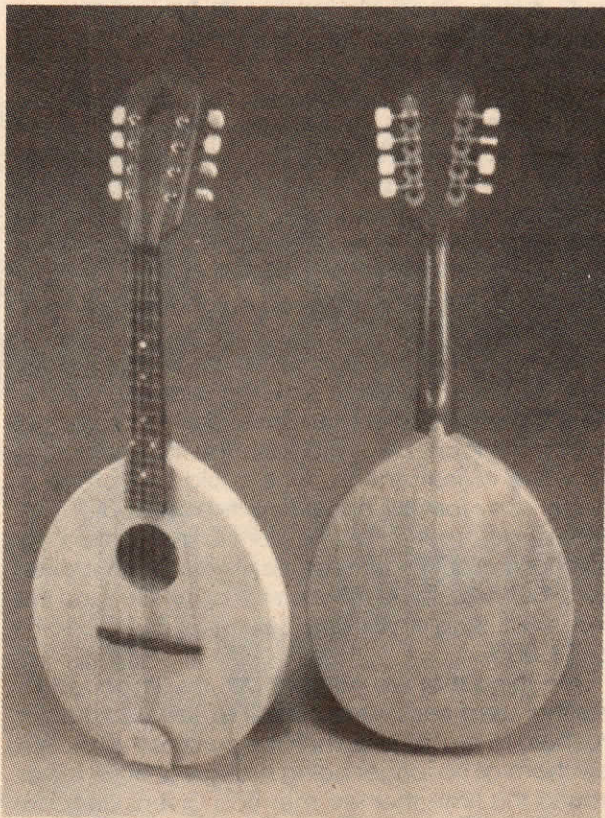
The flatirons are all constructed of select solid woods, which means they'll only go up in value if treated with care. Their necks are steel-reinforced. They're backed by a limited lifetime warranty and the company's good about standing behind it. You get a **20% discount** if you buy through us. Send for a full color brochure if you're interested!

The Flatiron Model #1 has a solid sitka spruce top and solid maple sides and back. The neck is mahogany with a rosewood fingerboard. It comes in your choice of three finishes: natural, shaded, or sunburst. Since we prefer the shaded finish, it's all

we stock. But we'll get another finish for you if you request it. This little honey is a real gem...the sound makes it well worth the additional money.

The Flatiron Model #2 comes in two varieties. The first uses a select, solid sitka spruce top, fancy solid maple sides and back, and a mahogany neck with ebony fingerboard. The second is fundamentally the same, except that the body is made of koa instead of maple. For those of you who haven't read our raptures about koa in other sections of this catalog, koa is a tight-grained Hawaiian hardwood that gives a clear, ringing sound like rosewood and still keeps the crispness (projection) associated with mahogany. With its honey color and delightful grain patterns, it makes a truly memorable instrument.

The Flatiron Octave Mandolin Model #3 is an interesting option for the more adventurous musician. It was built in response to the public's growing interest in the **bouzouki**. The Flatiron Octave Mandolin Model #3 features a select sitka spruce top, fancy maple sides and back, a mahogany neck with a rosewood strip, and an ebony fingerboard. Because its neck is longer than most mandolin necks, this model incorporates a 3/8" square steel tube as truss rod. For the Irish music enthusiast or anyone else eager to branch out from the mandolin, the octave mandolin is a neat idea.



Flatiron #1 Natural

R.L. Givens

building the finest in Bluegrass Mandolins

Bob Givens is the master builder of Bluegrass instruments whose opinions we sought earlier to give you some feel for what's happening in the field of mandolin building. (See our interview with Bob at the beginning of this section.) The love and artistry that go into his mandolins makes them veritable museum pieces of craftsmanship and beauty. Their sound speaks for itself. When a thing is really good, exceptionally good, remarkably good...its reputation travels ahead of it. Bob's mandolins are in that class. We've literally had orders from all over the world.

People describe his mandolins as having the feel and sound of vintage instruments. Musicians rave about the resonance and sustain of his "A" models. And his F's perform so well they can cut through and be heard in any group. His mandolins are known for their unusual ability to ring sweet and clear at low volumes yet sustain those same tone qualities at high volumes, too. Our Givens customers have never been anything less than delighted with the excellence of their new in-

struments. They all have a limited lifetime guarantee.

The Givens "A" Model Mandolin has a solid spruce soundboard, solid maple sides and back, and an ebony fingerboard. The top and back are both hand carved. These mandolins typify the punch and clarity musicians look for in an "A" model mandolin. The bass comes through better than usual on an "A" model. We sell a lot of them and we've never heard anything but the highest praise from their lucky owners. We have had many owners of old Gibson "A" models trade them in for a new Givens and love their new one.

The Givens "F" Model Mandolin is the Florentine style preferred by Bluegrass players. The Givens "F" features a select, solid spruce top, flamed maple sides and back and an ebony fingerboard. Both the top and back are hand carved. Besides being a work of art, the Givens "F" mandolin puts out an outstanding amount of sound...and every bit of it good! If you're looking for balance, "bark" and the ability to be super sweet one measure and then cut though like a knife in the next, there is no better mandolin available. We couldn't exaggerate its quality if we tried. It is a legend in its own time.



Givens A



Givens F5



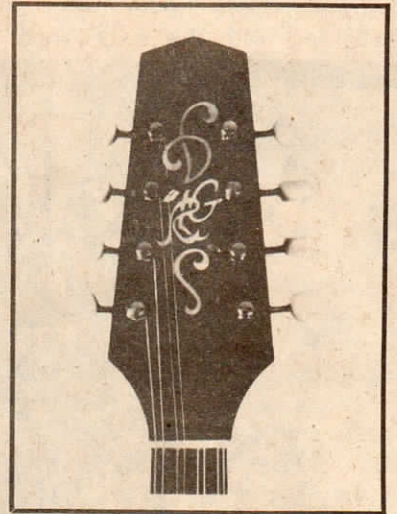
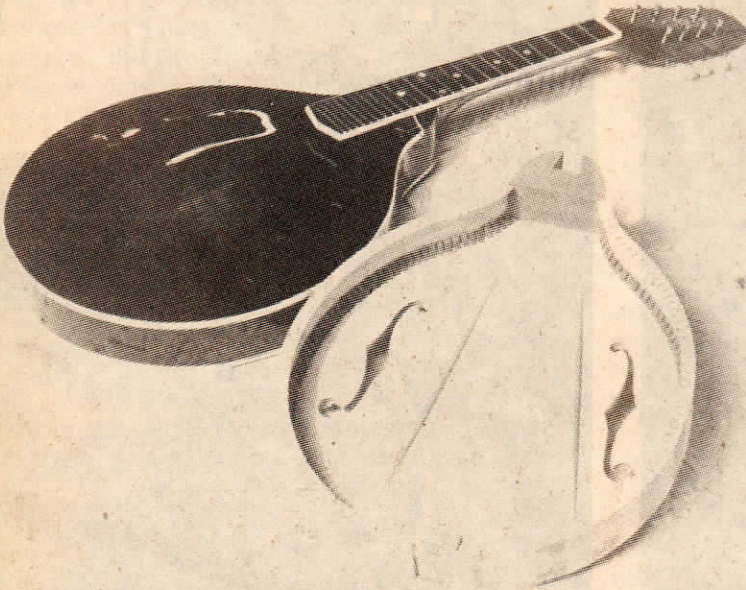
Givens F model

Body width 10"
 Body length 12 7/8"
 Total length 27 1/2"
 Body depth at side 1 11/16"
 Nut width 1"
 12th fret width 1 1/2"
 Scale 13 3/4"
 Frets 29

non-adjustable neck

All have ebony fingerboard and ebony bridge; hand carved spruce top; maple back; all solid wood; gold hardware.

Limited Lifetime Guarantee.



Givens A model

Body width 10"
 Body length 13 1/8"
 Total length 26"
 Body depth at side 1 11/16"
 Nut width 1 3/16"
 12th fret width 1 9/16"
 Scale 13 3/4"
 Frets 24

non-adjustable neck

All have ebony fingerboard and ebony bridge; hand carved spruce top; maple back; all solid wood; chrome hardware.

Limited Lifetime Guarantee.

ANDERSEN MANDOLINS

Steve Andersen is another Sandpoint luthier who is producing the sought after vintage instruments of tomorrow. His mandolins are built with impeccable choice of materials and workmanship. Their sound stands out whenever played.

The A5K is an "A" model mandolin that features koa back and sides, a koa neck, and a solid spruce top. The fingerboard, peghead and bridge are ebony, the binding is ivoroid. Nickel plated Schaller tuners are used on the Andersen A5K.

The A5M is also an "A" model. The back, sides and neck are constructed of highly flamed maple, the top is solid spruce, the fingerboard and peghead are ebony and both are attractively bound, as is the body. The A5M uses gold plated Schaller tuners and has a sunburst lacquer finish.



Andersen A5 Maple

The F-5 Mandolins built in Steven's shop are musical works of art. This florentine design has been a favorite for countless years and the painstaking care shown in the Andersen F-5 makes looking at this mandolin **almost** as nice as playing it. The back, sides and neck are beautifully flamed

maple, the top is solid spruce, the fingerboard and peghead are bound ebony and the bridge is also ebony. The body of the F-5 is bound and the tuners are "F" style gold plated Schallers. Their finish is a meticulously hand rubbed sunburst lacquer finish.



Andersen F5 Maple

ST. MACDONALD MANDOLIN KIT

The folks at St. Mac have done it again. They were the first ones with a banjo kit many years ago and now they offer the first quality mandolin kit. The fingerboard is fretted, the top is joined to the sides, the top and back are carved and just need final sanding and the F holes are cut. We are real happy to see it on the market.

A style, F holes, solid spruce top, laminated mahogany sides and back, mahogany neck, rosewood fingerboard. 20% discount.



Stewart MacDonald Eagle Kit

MANDOLAS

Before we get completely off the subject of mandolins, we should mention that we also carry mandolas. They're gaining popularity and we get many requests from players who've wanted them but didn't know where to find them. The mandola is the fretted equivalent of the viola...just as the mandolin is the fretted equivalent of the violin. We offer Flatiron mandolas, which come with a **limited lifetime warranty** and our usual **20% discount**.

The Flatiron Mandola Model #1 has a solid sitka spruce top, solid maple sides and back, a mahogany neck and a rosewood fingerboard. It has that pleasing sound combination that has made the Flatiron mandolins famous: the bluegrass "bite" and the old time sweetness, all in one instrument.

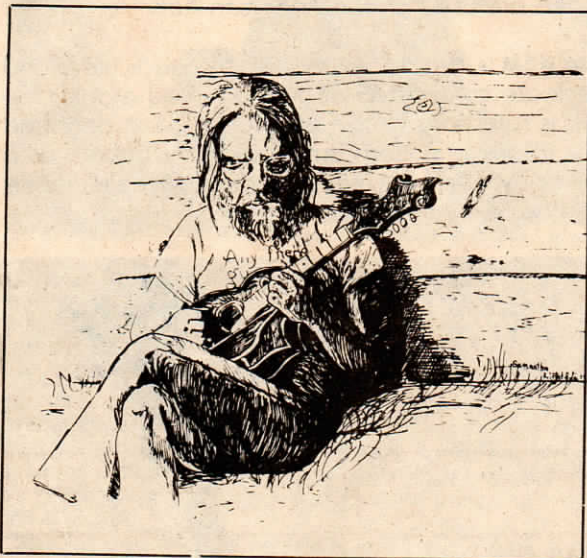
The Flatiron Mandola Model #2 features a select, solid sitka spruce top and a fancy solid maple body. The neck is mahogany with an ebony fingerboard. Like the #2 mandolin, the Mandola Model #2 is also available with a fancy koa body. See the description of the #2 mandolin for the characteristics of this remarkable wood.



Andersen Koa Mandola

ANDERSEN MANDOLA

The Koa Mandola that Steve builds answers the demands of the mandolin player who is looking to branch out and wants to own the finest instrument possible. The tone is big and full and the projection is awesome. Structurally, this mandola is very similar to the A5K, with koa back, sides and neck, a solid spruce top, an ebony fingerboard, peghead and bridge. The Andersen Mandola is the ultimate choice for the discerning player.



MANDOLIN ACCESSORIES

Strings

GHS, bright bronze, light, med.
Gibson, bronze wound, "Mona Steel"
Martin, bronze wound, standard gauge
D'Addario, Mondola, bronze wound

Bridges

Saga
Adjustable...Ebony

TUNERS

Schaller A Tuners
Saga F Tuners
Nickle
Gold
Saga A Tuners

TAILPIECES

Saga
Chrome
Gold

Cases

Chipboard, economy
Hardshell, plush lined

BOOKS

JESSE McREYNOLDS MANDOLIN by Andy Statman
(Oak)

Any student of Bluegrass music will be somewhat

familiar with Jesse's name. He is considered one of the master of Bluegrass mandolin. This book looks in depth at his style, with tab to over 20 of his famous solos. Includes discography and lots of technical insight and instruction.

HOW TO PLAY MANDOLIN by Jack Tottle (Acorn)

This is an excellent beginning mandolin book. The instruction is very clear with photos of left hand chord positions which are real helpful in figuring out those wild and crazy chord diagrams. The notation is in both standard and tab form and the material is from folk to Lennon & McCartney which broadens the scope of what the mandolin



can be used for. So, you first time pickers, this one is easy to read and understand. We recommend it.

BLUEGRASS MANDOLIN by Jack Tottle (Oak)

Bluegrass Mandolin



If your desire is to learn Bluegrass styles on the mandolin, this is definitely a book you will want to own. Not only does it take you through virtually all basic techniques, it also covers in detail the styles of such Bluegrass masters as Bill Monroe, Bobby Osborne, Jesse McReynolds and others.

There are sections on single and double string picking, the Tremolo technique, working in minor keys, etc., along with a comprehensive collection of Bluegrass and fiddle tunes in tablature and standard notation. A soundsheet is included.

MANDOLIN & MANDOLA SPEC SHEET									
Model	Body	Top	Back & Sides	Neck	Finger-Board	No. Frets	Nut Width	Scale Length	Total Length
SAGA KM180S	A	Spruce	Mahogany	Mahogany	Rosewood	20	1-1/16"	13 3/4"	26 1/4"
DOBRO	A	Maple	Maple	Hardwood	Rosewood	18		13 3/4"	26 1/4"
FLATIRON #1 Mandolin	A	Sitka Spruce	Solid Maple	Mahogany	Rosewood	18	1-1/8"	13 3/4"	24 3/4"
#1 Mandola			Curly or Birdseye Maple	Mahogany or Rosewood	Ebony	19	2-1/8"	17"	28 1/4"
#3 Octave Mandolin						24	2-5/8"	23 1/2"	35 1/2"
GIVENS	A	Hand Carved Spruce	Solid Maple	Maple	Bound Ebony	24	1-3/16"	13 3/4"	26"
	F-5					29	1"	13 3/4"	27 1/2"
ANDERSEN Mandola	A	Hand Carved Spruce	Koa	Koa	Ebony	24	1-1/8"	13 3/4"	26 1/4"
	F-5		Maple	Maple	Bound Ebony		1-1/16"	16 3/4"	27 1/2"
	A		Koa	Koa	Ebony	24	1-3/16"	13-7/8"	29"
STEWART MAC DONALD Diamond Eagle Kit	A	Spruce	Laminate Mahogany	Laminate Mahogany	Rosewood	24	1-1/8"		27"

Guitars

\$1800

Franklin OM3
(Fingerpicking) \$1650

\$1200

Martin HD28 \$1128
(Bluegrass)

\$1000

Franklin OM1 \$900

\$800

Guild D50 \$800

\$600

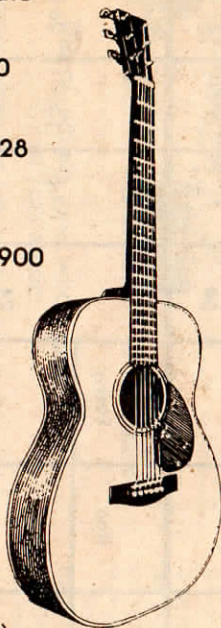
Guild D25 \$492

\$400

Yamaha FG 365II
\$328

\$200

Yamaha FG 335II
\$199 (Chipboard Case)



Price Includes Hardshell Case

Banjos

\$1500

Stelling Bellflower
\$1350

\$1200

Stelling Whitestar
\$1150

\$1000

Deering
Maple Blossom \$941

Wildwood Troubadour
\$845 (Old-time open back)

\$800

\$600

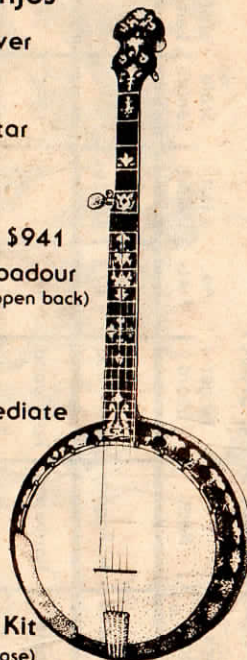
Deering Intermediate
\$570

\$400

Stewart
MacDonald
3R Kit \$363

\$200

Saga Standard Kit
\$163 (Chipboard Case)



Price Includes Hardshell Case

Mandolins

\$1800

Givens F \$1800

\$700

Givens A \$700

\$500

\$300

Flatiron \$293
(#1 Shaded)

\$200

Saga \$166
(Kentucky 1805
Chipboard Case)



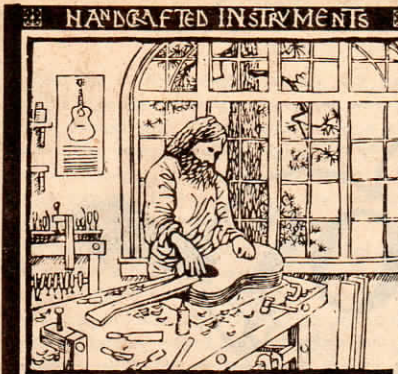
Price Includes Hardshell Case

Over the years a lot of folks have asked us what we thought were the "hot deals" in different instruments and prices, etc.

With that in mind we have put together the following charts which should make our recommendations a bit more graphic. Obviously this barely

scratches the surface of the many instruments on the market, but it is what we feel are about the nicest instruments at the various price ranges.

If it whets your whistle for more info, give us a call and we will be glad to gab.



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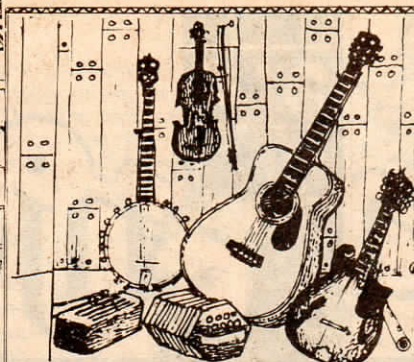
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case & shipping.

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