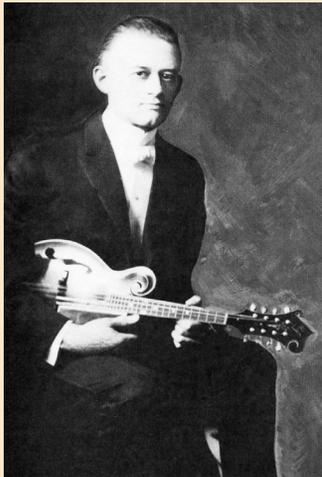


HAPPY BIRTHDAY LLOYD LOAR!

Celebrating 100 Years of the F-5 Style Mandolin

featuring "The Parrot" and "Crusher" played by David Grisman

About Lloyd Loar —



When Lloyd Allayre Loar signed on as acoustic engineer for the Gibson Mandolin & Guitar Company in 1919, he may not have realized the impact he would have on the development of acoustic instruments (and the music they would be utilized in) for decades up to present day. In 1922 his signature would appear on a second label inside four innovative carved (as in violin) "Master Model" instruments — the L-5 guitar, H-5 mandola, K-5 mando-cello, and most significantly, the F-5 mandolin.

While very few mandolas and mando-cellos were produced or played, the L-5 guitar with its elevated fingerboard, adjustable bridge and "f-holes," found a perfect musical match with the advent of American jazz and popular music of the 1920s onward. Ironically, the F-5 mandolin would prove to be Loar's most enduring design, but would also have to wait until the late 1940s to find its natural fit with mandolinist Bill Monroe's bluegrass style. Today the F-5 is perhaps the most popular mandolin construct on the planet, played by more players (myself included) and built by more builders and manufacturers than any other. — **David Grisman**

About "The Parrot" —

Purported to have once belonged to a sea captain, "The Parrot" (aka #71055) was dressed-up at some point in the past with a heraldic rampant lion decal on the soundboard, custom fingerboard inlays and a spectacular macaw painted on its back that partially concealed the even more spectacularly figured curly maple. The decals and inlays were subsequently removed by the very talented Chris Berkov.

Current estimates place it as the second F-5 Gibson made after the prototype #70281 of June 1, 1922 and the first of eight in the first production batch of November 28, 1922. This first batch is distinguishable from later batches with transitional features that are common to the F-4s of the period, including the wide splade tuners on the headstock and an ebonised maple strip in the back of the neck commonly known as a three piece neck.

The other noticeable feature is a thinner rim with ebony heel cap. All work original to Gibson during the Loar period resulting from the installation of a Virzi Tone Producer (#10384) that is assumed to have been installed post construction/assembly and prior to Loar's departure from Gibson at the end of 1924.

From its initial birth at the start of the F-5 epoc, to its time with the Captain and now with the Dawg, I hope the Parrot has many lives and adventures to come, both on land and on sea.



About "Crusher" —



From the second production batch of Dec 20, 1922, this mandolin is special...and probably always has been.

I first saw it in pristine condition in 1990, not long after David first acquired it. It seemed to have had little prior playing wear but its tone and power was immediately obvious and superior to many later models, characteristics found in its other siblings of this early batch. But to me, #71635 will always be known simply as "Crusher".

— **Stephen Gilchrist, Gnotuk, Australia**

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