

PRECIOUS WOOD and NOBLE HANDICRAFT

For Amati, Guarneri, Stradivari and the other famous violin makers during 1600's and 1700's the wood was of very great importance. With critical eyes they selected their material. The wood was dried with especial care, and by and by masterpieces were conjured forth, the value of which would increase in the course of centuries.

The same kind of wood, which the old masters preferred, is used for the Levin instruments. The secret with the beautiful sound of the Levin guitars and mandolins is partly hidden in old fine alp spruce,

flamed mountain maple or choice mahogany treated by skilled instrument makers. Plywood is never used in a Levin instrument.

With the modern instrument production in our works technical means are being used as extensively as possible. Yet now as in former times it is a matter of the very noblest handicraft skill, where the precision is the greatest imaginable. You can thus speak of Levin instruments as hand made works of art of lasting value.

ORCHESTRAL GUITARS

Dreamlike instruments for all guitarists — with a treble clear as a bell and a rich bass — easy to play — always quite reliable stage-instruments.

The following characterizes all Levin orchestral guitars:

- Hand-carved top
- Adjustable neck
- Veneer along the middle of the neck
- Rounded fingerboard
- Wide fret wire
- Position dots also on the side of the fingerboard
- Narrow, handsome neck
- High gloss polish
- Length of scale 630 mm

No. 315 Large Orchestral Model

Top of extra fine spruce. Back hand-carved of hard flamed maple with sides in the same kind of wood. Neck of selected mahogany, fingerboard of hard ebony. Beautiful inlays of pure mother-of-pearl on head and fingerboard. Rich inlays round the whole guitar. Shaded in cremona-brown colour. Fully covered single machine heads with buttons of imitated mother-of-pearl. Gold-plated metal parts.

Intended for leading orchestral guitarists.

No. 315/M1 equipped with 1 built-in microphone.

No. 315/M2 equipped with 2 built-in microphones.

No. 315N same as No. 315 but entirely in natural finish.

No. 315N/M1 equipped with 1 built-in microphone.

No. 315N/M2 equipped with 2 built-in microphones.

No. 320 Orchestral Model

Top of fine spruce. Back hand-carved of hard flamed maple with sides in the same kind of wood. Neck of beautiful mahogany, fingerboard of hard ebony. Pure mother-of-pearl inlays on head and fingerboard. Inlays round the whole instrument. Shaded in cremona-brown colour. Fully covered single machine heads with buttons of mother-of-pearl. Gold-plated metal parts. An ideal instrument for those who want to own a "grand" guitar of a small size.

No. 320/M1 equipped with 1 built-in microphone.

No. 320/M2 equipped with 2 built-in microphones.

No. 320N same as No. 320 but entirely in natural finish.

No. 320N/M1 equipped with 1 built-in microphone.

No. 320N/M2 equipped with 2 built-in microphones.

No. 325 Grand Orchestral Model

Top of selected spruce, sides and arched back of flamed maple. Neck of mahogany, fingerboard of rosewood. Pure mother-of-pearl inlays on head and fingerboard. Inlays round the whole instrument. Cremona-brown shaded. Fully covered single machine heads with buttons of mother-of-pearl. Gold-plated metal parts. With the



315 N

firm, sonorous treble and the warm, rich bass this instrument is an ideal orchestral guitar.

No. 325/M1 equipped with 1 built-in microphone.

No. 325/M2 equipped with 2 built-in microphones.

No. 330 Orchestral Model

Top of spruce. Sides and arched back of flamed maple. Neck of mahogany, fingerboard of rosewood. Pure mother-of-pearl inlays on head and fingerboard. Inlays round the whole instrument. Shaded in cremona-brown colour. Single machine heads. Nickel-plated metal parts. This guitar has a full and rich tone and is well suited for singlestring-playing.

No. 330/M1 equipped with 1 built-in microphone.

No. 330/M2 equipped with 2 built-in microphones.

No. 330N same as No. 330 but entirely in natural finish.

No. 330N/M1 equipped with 1 built-in microphone.

No. 330N/M2 equipped with 2 built-in microphones.

No. 335 Orchestral Model

Top of spruce. Sides and back of maple. Neck of mahogany, fingerboard of rosewood. Mother-of-pearl inlays on head and fingerboard. White binding around top, back and guard plate. Dark reddish brown finish with shaded top and neck. Single machine heads. Nickel-plated metal parts. A very popular model.

No. 335/M1 equipped with 1 built-in microphone.

No. 335/M2 equipped with 2 built-in microphones.

MICROPHONES

All our Orchestral Guitars can be fitted with DE ARMOND microphones which are mounted into the top. Single and double microphones are obtainable.

Included with 1 microphone is tone control, volume control and cable.

Included with 2 microphones are two tone and two volume controls, switch and cable.

SEMI-ACOUSTIC ORCESTRAL GUITARS

New exclusive orchestral guitars with low sides. Easily played and pleasant for bands — superior solo instruments on the stage — excellent for practising at home without connected microphones.

- Adjustable neck
- Low sides (5 cm)
- Rounded fingerboard
- Wide fret wire
- Position dots also on the side of the fingerboard
- Narrow, handsome neck
- Adjustable metal bridge
- High gloss polish
- First-class, double microphones with 2 tone and 2 volume controls
- Length of scale 630 mm

No. 340 Orchestral Model

Top and back hand-carved of choice grained Sapeli mahogany. Sides of the same kind of wood. Neck of first-class mahogany with veneer in the middle. Fingerboard of hard ebony. Pure mother-of-pearl decoration on head and fingerboard, beautiful inlays around the whole guitar. Red-toned mahogany shade. Fully enclosed single machine heads with imitated mother-of-pearl buttons. Gold-plated metal parts. Shoulder strap of leather. A very exclusive guitar — considered by many as the foremost model available on the market.

No. 350 Small Orchestral Model

Hand-carved top of spruce, back and sides of fine maple. Neck of mahogany, fingerboard of rosewood. Mother-of-pearl decoration on head and fingerboard, white binding around the whole guitar. Red on black colour. Single machine heads, nickel-plated metal parts. Vibrato arm. Shoulder strap of leather. An excellent guitar of the popular small size with a sharp and crisp tone.

CASES

For Large Orchestral Model

- 142 First-class shaped case. Plush lined.
- 188 Hard Cardboard with straps. Felt lined.

For Orchestral Model

- 144 First-class shaped case. Plush lined.
- 154 Same as above but felt lined.
- 189 Hard Cardboard with straps. Felt lined.

COVERS

For Orchestral Model

- 6208 Plastic coated fabric, napped inside, with zip.
- 208 Canvas with zip. Flannel lined.



340

No. 360 Small Orchestral Model

Hand-carved top of tone-wood, back and sides of maple. Neck of mahogany, fingerboard of rosewood. White binding around the whole instrument. Red or black colour. Single machine heads, nickelplated metal parts. Vibrato arm. Somewhat cheaper microphones than on the other models. Shoulder strap of leather. A very popular model of high class.

CASES

For Orchestral Model with low sides

- 141 First-class shaped case. Plush lined.

For Small Orchestral Model with low sides

- 146 First-class shaped case. Plush lined.

NYLON STRING GUITARS

Levin Nylon String Guitars are famous all over the world. Hundred thousands of musicians and artists are playing them. When it comes to nylon string guitars, the Levin models are considered to be the very best.

- Reinforced neck with T-rod of duraluminium (except models LG 13 and LG 10)
- Are built entirely of carefully selected and well-seasoned wood
- Handsome, flat neck
- Expensive finish
- Are admired for their brilliant tone and their beautiful appearance

No. LG 40 Large Spanish Model

Top of choice, aged alp spruce. Sides and back of especially fine rosewood. Neck of beautiful mahogany with veneer in the middle. Fingerboard and bridge of hard ebony with mother-of-pearl inlays. Exquisite mosaics inlays round sound hole and decorative purfling around the body. Highly polished Gold-plated single machine heads with bone rollers and buttons if imitated mother-of-pearl. Scale 650 mm. A masterpiece made by the hand of a master — of the very finest wood obtainable.

No. 111 Large Spanish Model

Top of old fine alp spruce, sides and back of selected flamed mountain maple. Neck of beautiful mahogany with veneer in the middle, fingerboard of hard ebony. Bridge of choice rosewood with mother-of-pearl inlays. Exquisite decoration with wide artistic inlays. Highly polished. Gold-plated single machine heads with buttons of imitated mother-of-pearl. Scale 650 mm. A jewel — just an instrument for the demanding guitarist.

No. 112 Large Spanish Model

This dreamlike instrument has top of old fine alp spruce, back and sides of beautifully grained mahogany. Neck of fine mahogany with veneer in the middle, fingerboard of hard ebony. Rosewood bridge. Sound hole monogram and artistic mosaic inlays. Highly polished. Gold-plated single machine heads with buttons of imitated mother-of-pearl. Scale 650 mm. This guitar belongs to the foremost of the Levin string instruments.

No. 113 Large Spanish Model

Top of choice alp spruce, sides and back of beautiful flamed mountain maple. Neck of mahogany with veneer in the middle, fingerboard of ebony. Rosewood bridge. Multicoloured mosaic around sound hole and outer edges of rosewood. Highly polished. Nickel-plated single machine heads. Scale 650 mm. An instrument with tonal qualities beyond the usual.

No. LFL 7 Flanenco Model

Extra thin top of old alp spruce, thin sides and back of beautifully flamed maple. Neck of mahogany, fingerboard of ebony. Rosewood bridge. Beautiful rosewood inlays. Highly polished. Nickel-plated single machine heads. Scale 650 mm. Built for "Flamenco players" or others, who have especially great demands upon a light guitar with a brittle tone.

No. LG 20 Large Spanish Model

Top of selected alp spruce, sides and back of brown-stained flamed maple. Neck of mahogany with veneer in the middle, fingerboard and bridge of rosewood. Beautiful inlays around sound hole, white binding around top and back. Highly polished. Nickel-plated machine heads with



LG 40

bone rollers. Scale 650 mm. This is a guitar for the proficient guitarist as well as for the amateur.

No. LG 17 Large Spanish Model

Top of fine alp spruce, sides, back and neck of beautiful mahogany. Fingerboard and bridge of rosewood. Veneer along the middle of the neck. Mosaic inlays around sound hole and black edge decoration. Through the matt finish the beautiful structure of the mahogany appears. Nickel-plated machine heads with bone rollers. 650 mm scale. A noble instruments that does full justice to the music.

No. 120 Large Spanish Model

Top of fine alp spruce, sides and back of flamed maple. Neck of mahogany with middle veneer. Fingerboard and bridge of rosewood. White and black inlays around sound hole and top. White outer edges. Highly polished. The entire instrument beautifully shaded. Nickel-plated machine heads with bone rollers. Scale 650 mm. With its rich and warm tone this is a noble solo guitar.

No. LG 13 Spanish Model

Top of alp spruce — sides, back and neck of mahogany. Fingerboard and bridge of rosewood. Multicoloured inlays round sound hole. White binding around top and back. Matt finish. Nickel-plated machine heads with bone rollers. Scale 630 mm. A beautiful and good-sounding instrument with a warm tone.

No. LG 10 Spanish Model

Top of alp spruce, sides and back of flamed brown-stained birch. Neck of mahogany, fingerboard and bridge of rosewood. Multicoloured decoration around sound hole. Black inlays around top. Highly polished. Nickel-plated machine heads with white buttons. Scale 630 mm. A good instrument with rich tone and Levin quality.

CASES

For Large Spanish Model and Flamenco Model

- 149 First-class shaped case. Plush lined.
- 159 Same as above but felt lined.
- 190 Hard Cardboard with straps. Felt sides.

For Spanish Model

- 191 Hard Cardboard with straps. Felt lined.

STEEL STRING GUITARS

Levin Steel String Guitars are characterized by the excellent tone — the very good quality and the beautiful appearance.

These guitars are

- Built of first-class wood
- Reinforced in the neck with T-rod of duraluminium (except model No. 134)
- High gloss polish (except model No. 134)
- Very popular and easy to play

No. 116 Spanish Model

Top of good alp spruce, sides and back of flamed maple. Neck of mahogany, bridge and fingerboard of rosewood. Sound hole monogram and wide, exquisite inlays round sound hole and top. White outer edges. Scale 630 mm. An elegant instrument with rich tone. Suitable also for nylon strings.

No. 118 Spanish Model

Top of alp spruce, sides and back of flamed birch. Neck of mahogany, bridge and fingerboard of rosewood. Multi-coloured inlays around sound hole and top. White outer edges. Scale 630 mm. A standard guitar of very good class.

No. 131 Spanish Model

Top of good alp spruce, sides and back of flamed maple. Neck of mahogany, bridge and fingerboard of rosewood. Black and white inlays around sound hole and top. White binding around the instrument and fingerboard. The entire instrument shaded. Scale 630 mm. A beautiful and fine-sounding guitar.

No. 123 Spanish Model

Top of alp spruce, sides and back of birch. Neck of mahogany, bridge and fingerboard of rosewood. Black and white inlays round sound hole, white binding around top. Top shaded. Scale 630 mm. A good standard guitar with mellow tone.

No. 133 Spanish Model

Top of alp spruce, sides and back of birch. Neck of mahogany, bridge and fingerboard of rosewood. Black binding around sound hole and top. Matt finish with antique-coloured top and reddish brown sides and back. Scale 630 mm. A guitar of fine quality.

COVERS

For Large Spanish Model and Flamenco Model

- 6213 Plastic coated fabric, napped inside. Zip.
- 213 Canvas with zip. Flannel lined.

For Spanish Model

- 6215 Plastic coated fabric, napped inside. Zip.
- 215 Canvas with zip. Flannel lined.



116

CASES

For Spanish Model

- 191 Hard Cardboard with straps. Felt lined.

COVERS

For Spanish Model

- 6215 Plastic coated fabric, napped inside. Zip.
- 215 Canvas with zip. Flannel lined.

"WESTERN" GUITARS

Levin New Steel String Guitars have met with a great success in U.S.A. Especially suitable for Hootenanny, blue grass, blues, ballads, square dances and other folk songs from U.S.A.

- Adjustable neck
- Narrow, pleasing neck
- Extra long neck
- Fully covered machine heads with metal buttons (except model No. LTS 5)
- Glued guard plate (except model No. LTS 5)
- Exquisite finish

No. LT 18 Goliath Model

Top of alp spruce in natural colour, sides and back of flamed maple in brown shade. Neck of mahogany and fingerboard of hard ebony. Rosewood bridge. Position dots of perloid. Beautiful inlays around sound hole. White binding around body and along fingerboard. Highly polished. Nickel-plated metal parts. Scale 630 mm. A noble guitar of the popular large size.

No. LT 16 Large Spanish Model

Top of alp spruce in natural colour, sides and back of dark toned mahogany. Neck of mahogany. Fingerboard and bridge of rosewood. Wide inlays around sound hole. White edges around top and back. White binding along fingerboard. Matt finish. Nickel-plated metal parts. Scale 630 mm. A good example of Levin's high standard.

No. LT 14 Spanish Model

Top of alp spruce, sides and back of mahogany. Fingerboard and bridge of rosewood. Multicoloured inlays around sound hole and top. White outer binding. Matt finish. Nickel-plated machine heads. Scale 630 mm. A guitar for the new age for the music now in fashion.

No. LN 26 Goliath Model

Top of fine alp spruce, sides and back of flamed maple. Neck of mahogany. Fingerboard and bridge of rosewood. White and black inlays around sound hole and top. White outer edging around body and along fingerboard. Darkbrown shaded. Highly polished. Nickel-plated metal parts. Scale 630 mm. A very popular model with rich tone.

No. LN 22 Spanish Model

Top of alp spruce, sides and back of beautiful birch. Mahogany neck. Fingerboard and bridge of rosewood. White binding around sound hole and top. Darkbrown shade on top. Highly polished. Nickel-plated metal parts. Scale 630 mm. A popular, durable guitar with good tone.

No. LTS 5 Goliath Model — 12 string guitar

Top of choice alp spruce, sides and back of beautiful flamed maple. Neck of mahogany. Fingerboard and bridge of beautiful rosewood. Mosaic inlays around sound hole and black-white-black inlays around top. White outer edges around top and back. Entirely in natural colour and highly polished. Nickel-plated metal parts. Scale 630 mm. A very popular instrument in U.S.A.

No. LTG 15 Spanish Model — Tenor guitar — 4 stringed

Top of alp spruce, sides and back of mahogany. Fingerboard and bridge of rosewood. Multicoloured inlays round sound hole and top. White outer binding. Matt finish. Nickel-plated machine heads. Scale 580 mm. A tenor guitar of good class.



LT 18

CASES

For Goliath Model

188 Hard Cardboard with straps. Felt lined.

For Large Spanish Model

149 First-class shaped case. Plusch lined.
159 Same as above but felt lined.
190 Hard Cardboard with straps. Felt lined.

For Spanish Model

191 Hard Cardboard with straps. Felt lined.

COVERS

For Goliath Model

6212 Plastic coated fabric, napped inside. Zip.
212 Canvas with zip. Flannel lined.

For Large Spanish Model

6214 Plastic coated fabric, napped inside. Zip.
214 Canvas with zip. Flanel lined.

For Spanish Model

6215 Plastic coated fabric, napped inside. Zip. (Model LTG 15)
6216 Same as above. (Model LT 14 and LN 22)
215 Canvas with zip. Flannel lined. (Model LTG 15)
216 Same as above. (Model LT 14 and LN 22)

MANDOLINS, MANDOLAS

Levin World-Renowned Mandolins

- have a very rich tone and beautiful resonance
- are easy to play
- are popular at home and school as well in orchestras
- have an exquisite execution and durable finish

Model No. 40

Top of old well-seasoned alp spruce, sides and back of flamed mountain maple. Top and back hand-carved. Mahogany neck reinforced with T-rod of duraluminium. Fingerboard and adjustable bridge of ebony. White and black inlays round top, F-hole and pick-guard. White outer bindings. Shaded in beautiful reddish brown colour. Highly polished. Nickel-plated metal parts. Scale 355 mm. A mandolin of highest class.

No. 40 N

Same as above but entirely in the beautiful natural colour of the wood.

Model No. 41

Top of choice alp spruce, sides and back of flamed maple. Top and back hand-carved. Mahogany neck reinforced with T-rod. Fingerboard and adjustable bridge of ebony. Beautiful inlays around top, F-hole and pick-guard. White outer bindings. Finished in beautiful reddish brown colour with light shades. Highly polished. Nickel-plated metal parts. Scale 355 mm. A noble solo instrument.

No. 41 N

Same as above but entirely in the beautiful natural colour of the wood.

Model No. 42

Top of beautiful hand-carved alp spruce. Sides and arched back of mountain maple. Mahogany neck reinforced with T-rod. Fingerboard and adjustable bridge of ebony. White and black inlays around top and white inlays around back, fingerboard and pick-guard. Highly polished in reddish-brown colour with light shades. Nickel-plated metal parts. Scale 355 mm. A well-sounding solo mandolin.

No. 42 N

Same as above but in natural colour of the wood.

A Levin instrument is a precious thing — treat it carefully

65 years' experience, skilled instrument makers and modern machines — all these have given the result that Levin instruments are considered to be the very best of all.

Although they have been constructed and built by experienced and conscientious craftsmen and though only well-seasoned wood has been used, it is most important to keep them well. Never forget that when selecting the wood our aim of all has been to get a perfect tone.

Below we will give some advice on how to treat a Levin instrument:

- Never expose the instrument to exceptionally dry air. This concerns especially the inland parts and or temperatures of below 0°C.
- Use water-jars on heating-units or see that the

Model LMA 8

Top of alp spruce, sides and back of beautiful mahogany. Mahogany neck with veneer in the middle. Fingerboard and adjustable bridge of ebony. Inlays around top, back, fingerboard and sound hole. Matt finished in the natural colour of the wood. Nickel-plated metal parts. Scale 355 mm. A nice model with beautiful tone.

Model LMA 6

Top of alp spruce, sides and back of birch. Mahogany neck. Fingerboard of rosewood and bridge of ebony. Black binding around top and sound hole. Highly polished in beautiful brown shade. Nickel-plated metal parts. Scale 355 mm. A beautiful mandolin with good tone.

No. 64 School Mandolin with violin measure (336 mm)

Top of alp spruce, sides and back of birch. Mahogany neck with fingerboard of rosewood. Black binding around top and sound hole. Mat finished in reddish brown colour with antique-coloured top. Nickel-plated metal parts. A really god scholar's instrument.

No. 75 Tenor Mandola

Top of alp spruce, sides and back of beautiful birch. Mahogany neck reinforced with T-rod. Fingerboard of rosewood. White and black inlays round sound hole and white inlays round top. Highly polished in dark reddish brown colour with light shades on top. Nickel-plated metal parts. Scale 435 mm. Turned A.D.G.C.

No. 85 Octave Mandola

Same make and size as model No. 75. Tuned 1 octave lower than mandolin.

CASES

For Models Nos. 40—42, LMA 8 and LMA 6

- 169 First-class chaped case. Plusch lined.
- 179 Same as above but felt lined.
- 172 Hard Cardboard with straps. Felt lined.

COVERS

For Models Nos. 41 and 42

- 232 Canvas with zip. Flannel lined.

For Models Nos. LMA 8 and LMA 6

- 234 Canvas with zip. Flannel lined.

For Model No. 64

- 236 Canvas with zip. Flannel lined.

For Mandolas

- 240 Canvas with zip. Flannel lined.

moisture of the air is adjusted in other ways in the room, where the instrument is kept.

- Never let an instrument be near to a heating-unit or fireplace.
- Too high moisture is injurious.
- Never let an instrument be kept in a damp cover or case.
- With great differences in temperature a badly packed instrument may crack.
- When taking the instrument from severe cold into room temperature, let the instrument be left in the cover or case about 15 minutes before taking it up.
- Never hang in instrument on an outer wall.
- Never use other strings than those for which the instrument in question is intended (i.e. not steel strings on a nylon strung guitar).

=====**AB HERMAN CARLSON LEVIN**=====

KVILLEGATAN 9 D

GÖTEBORG H, SWEDEN

TELEFON 23 51 60