



**A800 Ozark Rambler**  
Most deluxe and ornate mandolin. Scrolled body style with hand carved solid spruce top and maple back. Hard rock maple neck with celluloid bound ebony fingerboard. Gold plated hardware. Adjustable rosewood bridge. Intricate abalone inlay on headpiece and fingerboard.



**A700 Blue Mountain** Similar to the Ozark Rambler with less ornamentation. Brown sunburst finish. Celluloid bound rosewood fingerboard with pearl dot inlay. Gold plated hardware, adjustable rosewood bridge.



**A500 Stone Valley**  
Bluegrass style mandolin. Oval soundhole for greater sound projection. Solid spruce top, curly maple sides and arched back. Celluloid bound rosewood fingerboard with pearl dot inlay. Gold plated hardware. Adjustable rosewood bridge.



**A100 Snake River Valley**  
Simple, functional mountain-style mandolin. Natural finish solid spruce top. Satin finish mahogany back and sides. Pearl inlaid, rosewood-faced headpiece. Chrome plated hardware. Pearl dot inlaid rosewood fingerboard.

## Mandolins



THEN CHECK THE ACTION, THAT IS, THE DISTANCE THAT THE STRINGS SIT OVER THE FINGERBOARD. THIS DEPENDS ON THE HEIGHT OF THE NUT AND THE bridge. The strings should be held off the fingerboard by the nut, close enough for comfort, but not enough to make them buzz against the fingerboard. I prefer an adjustable bridge, because then I can adjust the action to any tolerance I like, but that is a matter of personal preference. I then check the tailpiece to make sure that it holds the strings firmly without rattling, and that it is set the proper distance from the body.

Finally I check the finish and the overall quality of the instrument. You may prefer plain or fancy, but in any case there is no substitute for attention to detail. The craftsmanship of inlays and bindings and the care with which the final finish was applied tell you a lot about both the manufacturer and the instrument.



A-500 Stone Valley sound hole and tortoise shell finish pickguard.



The mandolin was a smaller version of the lute that gained popularity in the late 1700s. Italian towns each produced their own versions of the instrument, often lavishing as much ornament as possible on them to make them more pleasing objects to possess.

The mandolin as we know it today is actually the Neapolitan version: compounded from every kind of fretted instrument, oriental or Western, that was known in 18th-century Naples.