

The life and work of Lloyd Allayre Loar

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Edits, Additions, and Errata

When *The life and work of Lloyd Allayre* was first published in June of 2023, knowing that my research had just scratched the surface, I suggested in the Preface that the book was a work in process. Not only did I realize that each stone I turned revealed more stones yet to be turned, but I knew that friends and readers would share their findings, and that somehow I had only taken the very first step of a journey of a thousand steps to discovering the fine details of Lloyd Loar's life and work.

With the idea in mind that there will be a second, third, and possibly more printings, I have made continuous edits and additions to the book. This document is a listing of those edits to ensure that all readers have the most up-to-date information. The following edits will appear in the *second printing*:

Revision date: December 31, 2023

Page vii: Tony Williamson added to list of contributors (I was remiss in not including Tony in the first printing.)

Page 4, photo caption A should read:

A The Loar family in 1897.
Top right corner (r to l):
Emma Loar Gaddis, Lloyd
(arrow), father George Loar,
Lloyd's younger brother
Raymond is in front of his
father, and mother Mary Loar.
(Sister Madelon was not born
until 1900.)

Page 17, Paragraph Two: "with Lloyd steeped in his work at Gibson" should read "with Lloyd steeped in getting ViVi-Tone launched."

Page 38, photo caption B should read:

B The 1922 format of the
Gibsonians band, this one
featuring the musicians on
Gibson banjos. (l to r) Walter
K. Bauer, James H. John-
stone, Francis Havens, Loar,
and Arthur W. Crookes. Here
Loar is playing a mandolin-
banjo.

Page 42, photo caption B should read:

B The Gibsonians attended the American Guild of Banjoist, Mandolinist, and Guitarist convention held at the Raleigh Hotel in Washington on April 23-25, 1923.

They performed during the closing concert on Wednesday night, April 25. Members are (l to r) Margaret Lichti, Ethel Johnstone, James Johnstone, C.A. Templeman, and Loar holding his custom Gibson f-hole 10-string mando-viola.

Fisher Shipp attended with Loar but was not present for this photo. The guild members did a field trip to the White House where this photo was taken, but did not perform. President Harding made an appearance to meet the members after which he promptly retired into the White House.

- In 1953 the Guild changed its name to the American Guild of Music (AGM). In 1957 some members broke off and formed the Fretted Instrument Guild of America (FIGA).

Page 59, Paragraph Four, added middle name: Harry Lewis Ferris

Page 60, new photo F of Harry Ferris:



F

Page 64, Paragraph Two of photo caption C changed to:

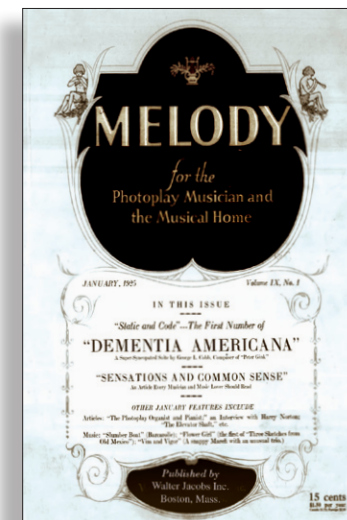
Loar's and Jacobs' paths were converging. Having left Gibson in the middle of October 1924, Loar stayed in Kalamazoo during November and December. By January 1, 1925 Loar was settled in Boston and had a job on the executive staff of Walter Jacobs Inc., publishers of *Jacobs' Orchestra Monthly* and *The Cadenza*.

Page 69, Paragraph Two of text changed to reflect Lloyd's whereabouts and activities after leaving Gibson:

An article in the October 19, 1924 issue of the *Kalamazoo Gazette* announced, "Lloyd Loar to Accept Boston Musical Post" with Walter Jacobs. The article went on to report: "He will continue his relationship with [Gibson] after he leaves Kalamazoo, acting in an advisory capacity." During November 1924 Lloyd performed in a few small concerts at the First Presbyterian Church in Kalamazoo with Mrs. Ivan Rasmussen on violin, Lloyd on viola, and H. Glenn Henderson on piano. Tony Williamson (proprietor of mandolincentral.com) recently discovered that Lloyd and Fisher were still in Kalamazoo through December of 1924, and had Christmas dinner with the Shipp family in Brookfield, Missouri. In early January they headed to their new home at 88 Corey Street, Roxbury, Massachusetts (a suburb of Boston) where Lloyd began full-time employment as an executive editor at Walter Jacobs Publishing, Inc. with the responsibility of managing *Melody* magazine.

Page 83, Paragraph Two: "... (which was later discontinued)" was changed to "(which later became an option on all models)."

Page 86, Photo E: Previous photo of *Melody* magazine was replaced with a photo of the January 1925 issue; the first issue of which Lloyd was editor.



C

Page 86, Added photo caption D:

D This article regarding Loar's resignation appeared in the November 1927 issue of *Melody* and goes on to reference Loar's secret research work (which was to be the foundation of ViVi-Tone).

and photo D of article:

WITH this issue of the Jacobs' Music Magazine Triad, Mr. Lloyd Loar, Mus. M., relinquishes his post as editor in order to accept a position in the experimental department of a leading manufacturer of musical instruments. Mr. Loar has made a lifetime study of acoustics as applied to musical instrument construction, and has had wide experience in this field and in the sphere of practical and theoretical music, as evidenced by his authoritative articles on various subjects, as well as his work for various musical instrument manufacturers. Indeed, few men are as uniquely qualified to accept a commission of the nature and importance of that which awaits him in his new association. In deference to the wishes of Mr. Loar, announcement of the details of his new work is withheld until released to the press through usual channels.

The well wishes of Mr. Loar's former associates at Boston and, we are sure, of all the readers of the Jacobs magazines, follow him to his new field of opportunity and endeavor, from which point of vantage, we are glad to say, Mr. Loar has agreed to continue to supply this magazine with articles from time to time and also to retain a place on our editorial counsel.

D

Page 154, Amended photo caption D with serial number information:

D Loar's mando-viol, prototype plank-style ViVi-Tone electric viola, and musical saw in one case. The mando-viol has serial number label #70321. The headblock number is #11729. The instrument has neither a signature/date label nor a Virzi Tone Producer label.

Page 154, Paragraph Two amended to include the appointment of George Altermatt to factory manager:

But there was a 16th patent for which Lloyd received no credit. U.S. Patent 1,567,456 was awarded for the spring-loaded ball-bearing banjo tone chamber designed by Loar during his tenure at Gibson. However, Loar relinquished the rights to his designs for the banjo patent in three different assignment agreements: August 5, 1922, March 19, 1923, and again on October 17, 1924 when he left Gibson. Although I do not know the specific design contribution[s] from anyone else at Gibson to the spring-loaded ball-bearing tone chamber patent, it was filed by Gibson engineer George Altermatt 11 months after Lloyd left Gibson. [After more than 20 years with Gibson, George Altermatt was appointed to factory manager on December 22, 1924.]

Page 176, Appendix A - Chronology: three dates added to timeline:

1924 (October 12) Loar accepts a full-time executive position at Walter Jacobs Publishing (Boston)

1925 (January) Loar and Fisher move to Boston

1927 (November) Loar resigns from *Melody* magazine