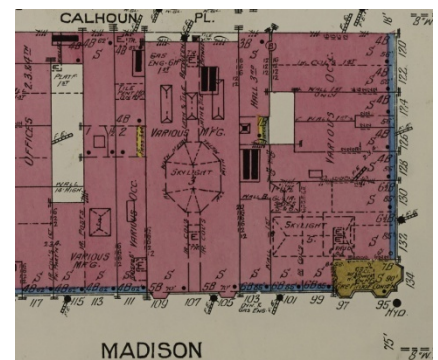
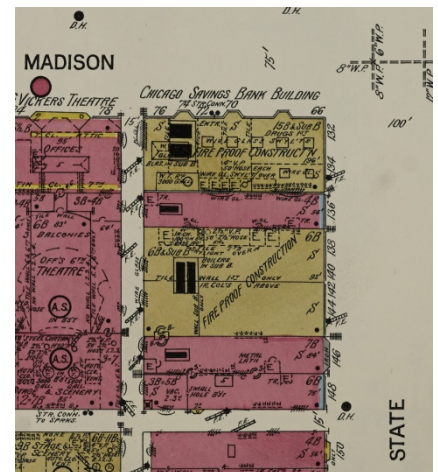
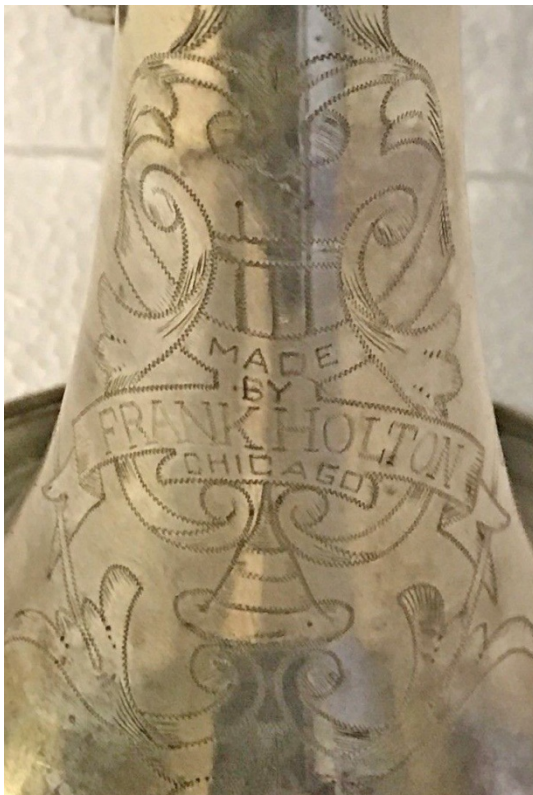


Frank Holton & Co. Cornets

Chicago & Elkhorn

- 1898 Frank Holton (photo 1) hired his first worker to start production of trombones.
- 1900 Holton moved to #70 East Madison St in Chicago (photo 2) and started making cornets. The lowest serial number I have recorded is #30 (photo 3 from Horn-u-copia.net) from c.1901. These first cornets had a dual water key and removable tuning shanks.
- 1904 Holton incorporated as Frank Holton & Co and moved to #107 East Madison St on May 1. Cornet #316 (below) has Holton & Co on the case banner but not on the cornet so probably made about the time of the move.



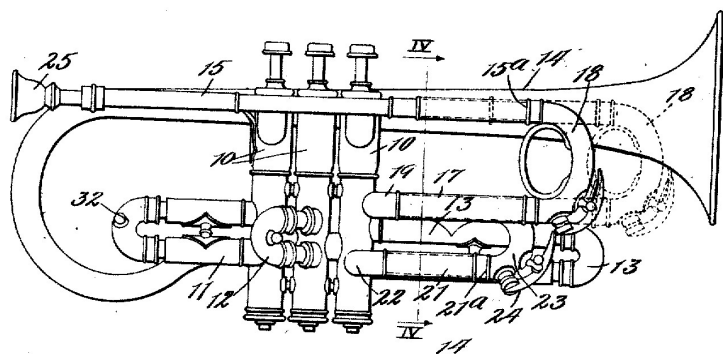
#317 c.1904 [auction photo]



#318 c.1904 [courtesy Berndt collection]



1906 Holton built a new factory at #2638-46 Gladys St (photo 1) as demand outgrew their facility and he started developing the New Proportion cornet (1908 patent drawing below).



1907 Holton started working with E. A. Couturier (photo 2) on the performer's version of the New Proportion cornet.

New Proportion cornet #3694 c.1907 (photo 3)

New Proportion cornet #4647 c.1908 (photo 4)



1908 Holton filed for a patent on the New Proportion cornet on March 9.

New Proportion cornet #5597 c.1908 (Horn-u-copia.net).



Couturier cornet #8369 c.1909 (Horn-u-copia.net).



New Proportion cornet #8771 c.1909 (auction photo).



Couturier cornet #9005 c.1909 (photo 1 at right).

Couturier cornet #10902 c.1910 (photo 2).

Couturier cornet #13359 c.1911 (photo 3).

Couturier cornet #13442 c.1911 (photo 4).

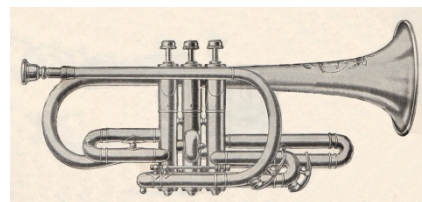
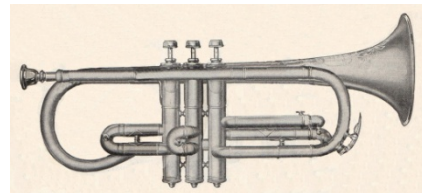
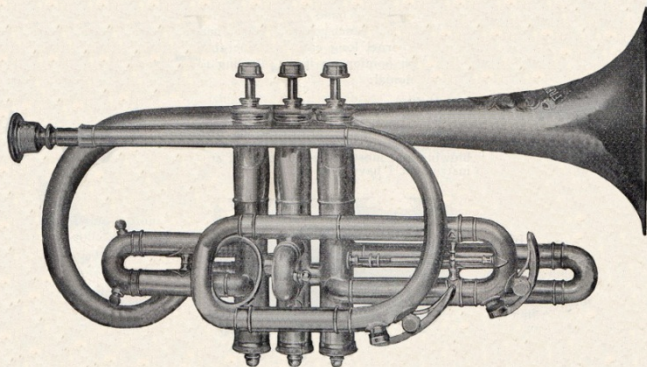
1911 Holton received patent #1,005,972 for the New Proportion cornet.



1908 Holton New Proportion ad

The Holton "New Proportion" Bb Cornet

A Long Step Toward Perfection in Cornet Making



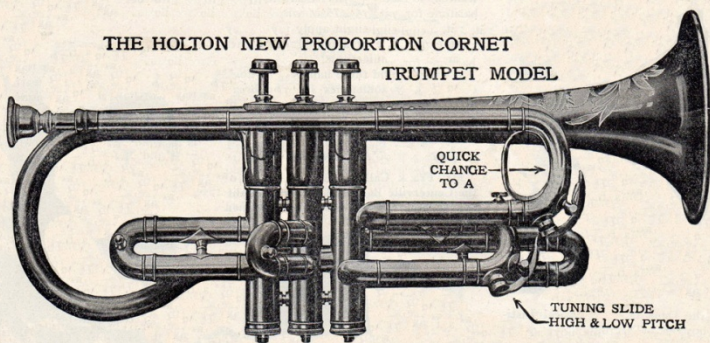
1908 New Proportion Long model ad

A New Long Model Cornet

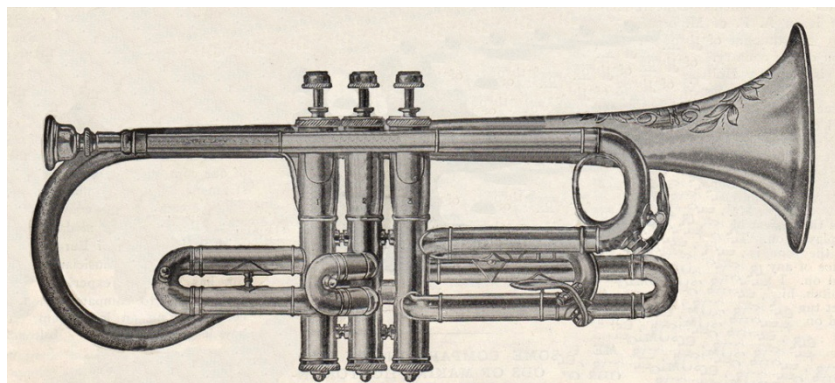
The Kind You Have Been Looking For

THE HOLTON NEW PROPORTION CORNET

TRUMPET MODEL



1912 New Proportion Long model



1912 New Proportion Vocal model (photo 1)

1912 New Proportion F.C. model (photo 2)

This was a heavier-weight model.

New Proportion Couturier model #16429 c.1912 (auction photo below).

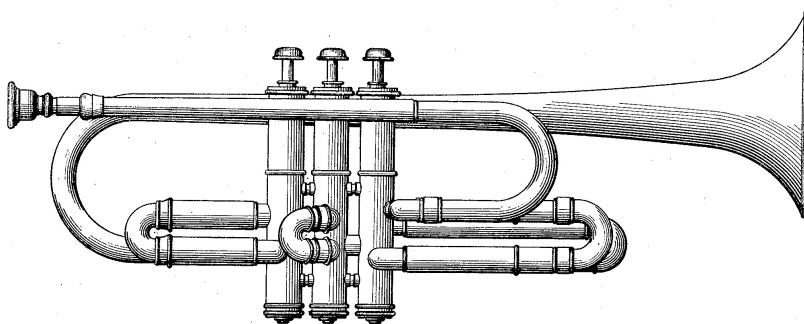


Couturier cornet #16495 c.1912 (auction photo below).



Courturier cornet #24008 c.1914 (author's photos at right).

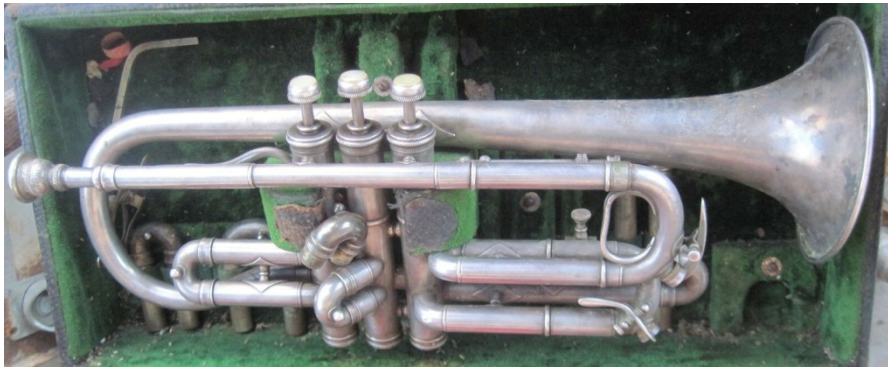
1914 Holton received design patent #46,501 for the Revelation cornet (below).



Revelation cornet #28075 c.1914 (auction photo below).



New Proportion cornet #26177 c.1914 (auction photos below & top right).



1914 New Proportion cornet #28000 c.1914 (author's photos below & 2nd at right).



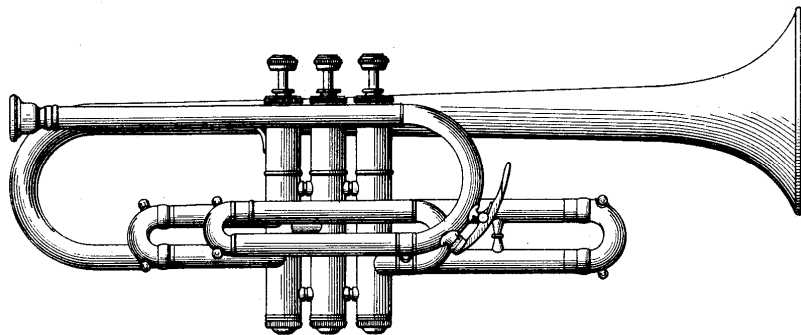
Revelation cornet #29161 c.1915 (auction photo below).



Revelation cornet #30990 c.1915 (auction photo below).

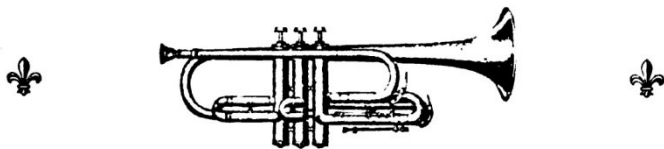


1915 Holton received design patent #48,319 for cornet (below).



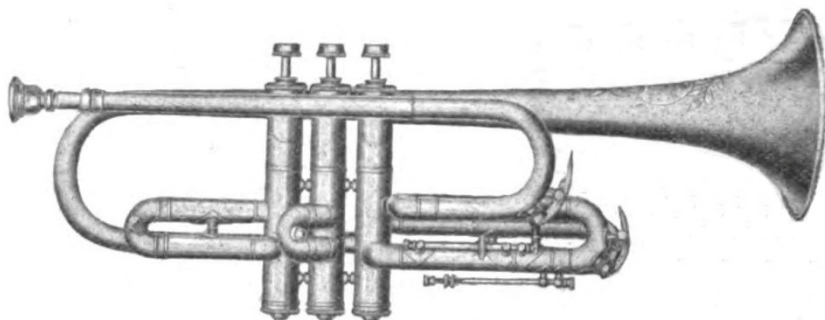
1915 Revelation ad in Jacob's Band Monthly.

The Holton Revelation



So Good It's Indescribable

1916 Revelation model below.



Revelation cornet #35188 c.1916 (auction photos 1 & 2 at right and below).



1916 The Herbert Clarke (photo 3) version of the New Proportion cornet started in the Fall of 1916.



April 1917 Clarke model ad below and mouthpiece at right.

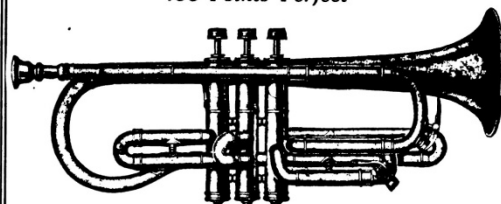
THE MUSICAL MESSENGER.

17

Cornetists are astounded at the marvelous qualities of

The Holton-Clarke Model Cornet

100 Points Perfect



A message from Herbert Clarke

I AM NOT a trumpet player. I never liked a trumpet, and I suppose this accounts for my prejudice against long-model cornets, although I have used a long model; but it was more out of personal friendship for the manufacturer than because I really liked it, for I love the real cornet tone and the long model always seemed to me to tend more toward the trumpet.

When I first explained to Frank Holton what I wanted in a cornet he enthusiastically fell in with my views, but I never expected him or any other manufacturer to build a cornet with the wonderful qualities I find in the Holton-Clarke Model.

Really, this instrument has revived my ambitions, for I find I can play passages that I thought were impossible upon a cornet. It responds so quick and evenly in pianissimo passages that I can bring the tone down to a whisper and I can get a double fortissimo of greater power than I ever got before and with but one-half the effort I formerly used.

Whole-tone trills, slurs up and down the scale, and especially slurring down in intervals, are made with an ease that is positively astonishing and with the facility of a flute or clarinet. Why, I don't think there is anything impossible on the Holton-Clarke.

It is hard to say which is the outstanding quality of this new cornet, it has so many points that astonish a player.

It has a real cornet tone, solid and compact, and so pure and true that when I pick the cornet up to play it I don't want to stop.

And another most astonishing point about these instruments is that they need no "breaking in." The cornetist who attends but one or two rehearsals a week and has no time to practice will find he does not need to create an embouchure to play a Holton-Clarke Model, and the professional man after playing an all-night job will find himself as fresh as when he started.

I am not speaking about one cornet, but of the general run of the Holton-Clarke Models as they come through the factory, and after seeing the care with which they are built, I don't wonder at them being so uniform in character.

You can try one of these cornets for ten days absolutely free. Why don't you do it? Select the finish you want and send for a Holton-Clarke, and when you get the cornet, put your old instrument away and use the new one for the trial period, then make a comparison. I know you'll never let the new one get away from you.

I hope every cornet player in America has ambition enough to try one of the Holton-Clarke Models. It's a cornet I'm mighty proud to have my name on.

Yours fraternally,

HERBERT L. CLARKE,
Cornet Soloist, Sousa's Band.

The largest exclusive makers of High-Grade Band Instruments

Frank Holton
& Co.



2638-2650 Gladys Ave.
Chicago

Of the famous trio of Band Instrument Manufacturers, C. G. Conn, J. W. York, and Frank Holton, the men who made American Band Instruments the acknowledged standard of the world, Frank Holton alone remains at the active head of his own factory, and is yet only a middle-aged man and in robust health.

What Clarke requires in a cornet

MODEL — Graceful and symmetrical, about 15 inches in length.

HOLTON-CLARKE
MODEL, 100 per cent.

BALANCE — Ease and comfort in holding, with the balance toward the mouthpiece.

HOLTON-CLARKE
MODEL, 100 per cent.

TOPE — A real cornet tone, solid and compact and of great power, with a full, clear quality in the topmost register and all tones in all registers equal in quality.

HOLTON-CLARKE
MODEL, 100 per cent.

RESPONSE — An even vibration with the slightest effort, requiring no pushing or forcing. A cornet that requires no "breaking in."

HOLTON-CLARKE
MODEL, 100 per cent.

TUNE — To be perfect in all arpeggios and octaves, the harmonics even in their different positions to tune and be equal, giving satisfaction in all flat and sharp scales, and requiring no humoring.

HOLTON-CLARKE
MODEL, 100 per cent.

ENDURANCE — The player must be able to get results without tiring, playing indefinitely without fatigue.

HOLTON-CLARKE
MODEL, 100 per cent.

ELASTICITY — To produce the most pianissimo tones, enlarging to an exaggerated fortissimo without deflecting the intonation, using no strain or brute force, the tone standing all the power that can be used without breaking.

HOLTON-CLARKE
MODEL, 100 per cent.

The Proof from those who have tried it

"It's the greatest cornet I ever played. I'll play some' cornet now."

FRANK SIVOX,
Cornet Soloist,
Sousa's Band.

"The easiest-blowing cornet I ever played."

IRA HOLLAND,
Formerly of Sousa's Band

"They are calling each other up on the 'phone as well as telling me to my face what a fine tone I am getting."

PAUL CLEMENT,
Worcester, Mass.

"My ten-year-old boy hit high 'F' above high 'C' with no effort. The cornet is wonderful."

L. L. FOGARTY,
McComb, Ohio.

"It's the greatest cornet you ever built. The tone and tune are perfect."

FRANK SELTZER,
Conway's Band,
Victor Phonograph Band,
Philadelphia Symphony Orchestra.

"The high tones are like a piccolo, the low tones big and powerful. It's great."

C. L. BARNHART,
The Iowa
Music Publisher.

"The Holton-Clarke has taken New York by storm. Rush 18, finish D."

ALEXANDER SELMER.

"Send eight Holton-Clarks, finish D. They are going big."

R. A. INBITION,
Boston, Mass.

"The best cornetists in this section pronounce it perfect."

SEIBERLING-LUCAS
Music Co.,
Portland, Oregon.

"Rush all Holton-Clarks on order. They have captured the coast."

SHERMAN-CLAY & Co.,
San Francisco.



Clarke cornet #56145 c.1921 (auction photo below).



Clarke cornet #59878 c.1921 (author's photos below & top right).



1918 Holton moved into his new factory in Elkhorn. The first carload of items from Chicago arrived on April 9th and they continued to receive 2-3 loads daily for a total of 85.

1917 ad for Clarke & Revelation cornets.



Factory in 1920

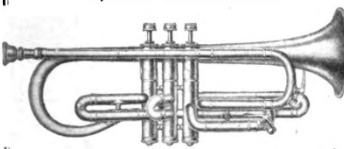
— as distinctive as the tone of a “Strad”—

Holton Tone Quality

has set a new standard in judging tone—a standard which has never been approached, much less surpassed.

And in the Holton-Clarke and Revelation Cornets and the Revelation Trombone, the characteristic Holton Tone Quality has never been exemplified to better advantage.

**The
Holton-Clarke Cornet**



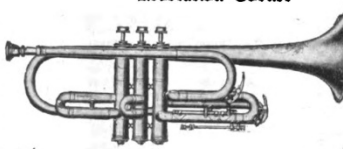
The Holton-Clarke Model Cornet is a marvelous instrument. Designed by Herbert Clarke, admitted without question to be the foremost cornetist of modern times, built by Frank Holton, incorporating the famous Holton workmanship, it is an instrument that musicians can rely upon as being built to answer the most exacting requirements—a cornet absolutely different in all its characteristics from anything that has been built heretofore.

A cornet with a tone so pure and true that it appeals instantly to all who hear it—a cornet with the brilliancy of the trumpet, but the mellow purity of the cornet—a cornet with a tone so solid that you wonder, and yet so easy blowing, so responsive, that it enables the player to express his innermost feelings—a cornet designed by the Master Cornetist and built by the Master Builder.

Can you wonder at it being a marvelous instrument? Can you keep from trying it for ten days when you can do so absolutely free, without incurring any obligations to purchase?

Select the finish you prefer and send for this cornet on ten days' trial. You owe it to yourself, for it will make your playing better—easier—and give you more pleasure than you ever thought possible.

**The
Revelation Cornet**



Each of these instruments has a distinctive tone peculiarly its own—the Holton Clarke Cornet having a tone of great solidity and power, a genuine cornet tone that instantly appeals to every real lover of the cornet.

The tone of the Revelation Cornet is of an entirely different quality—a fascinating tone that thrills you, mellow and rich, yet with a brilliant quality—a tone which one prominent cornetist describes as “comparable to the eating of the most luscious fruit imaginable.”

And as to the Revelation Trombone, it's Frank Holton's masterpiece, it's the famous “Holton Special” perfected. Need we say more?

Isn't it reasonable to suppose that a musician would try these instruments before deciding on any make, especially when a “Holton” can be had on ten days' trial, absolutely free, with no obligations of any nature incurred?

We receive many letters from musicians who have purchased instruments but a few weeks before, wanting to trade them on Holtons because since purchasing they have tried a “Holton” and found it had the qualities they wanted, and of course they lost considerable in making the exchange.

Are you going to buy another make and then find you've made a mistake, when you do try a “Holton”? It's better to be sure than to be sorry. *Don't buy until you try a “Holton” in comparison with any other make in which you may be interested.*

Your old instrument taken as part payment and installment terms arranged on the balance if you wish.

The only Large Factory in the World making exclusive High-Grade Band Instruments.

Frank Holton & Co.
2633-53 Gladys Ave.
Chicago, Ill.

The Holton Revelation Cornet had been called the most beautiful cornet ever built, and while the extremely graceful and symmetrical lines will instantly appeal to every cornetist, it is the tone of this instrument that is its outstanding quality.

As one of the most prominent cornetists in America wrote us: “The tone of the Revelation Cornet is so fascinating it thrills you through and through and makes you feel like playing all the time.”

The tone is broad and mellow, blending perfectly with the strings in orchestral playing, and of wonderful volume and power for band or solo work. It has that characteristic quality that has always distinguished all Holton instruments—that has made them the choice of more professional musicians than any other make.

The Revelation Cornet is distinctly a long model, being over 16½ inches long, the lines running more toward the trumpet, and while it has all the brilliancy and extremely easy-blowing qualities of the latter instrument, the tone is more broad and of a more mellow quality, that makes it an ideal instrument for all-around work.

If you like a long-model cornet, try the Revelation for ten days with the distinct understanding that it can be returned to us at our expense if for any reason it is unsatisfactory.

Clarke long model #61270 c.1923 (auction photo below).

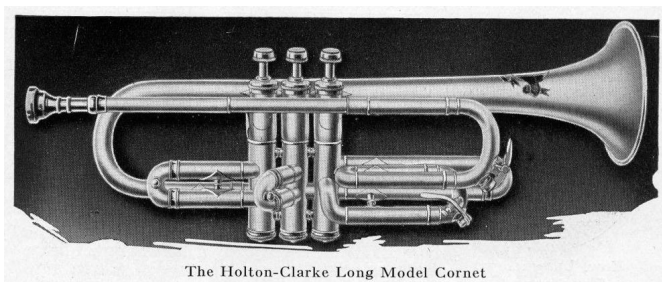


Clarke cornet #61979 c.1924 (author's photos below and right).



1919 This is the last year for an example of the Revelation model found with serial #47341; a cornet with Chicago on the bell and Elkhorn on the valves.

1923 Holton Clarke Long model

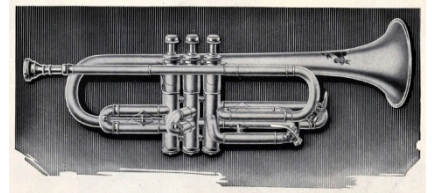
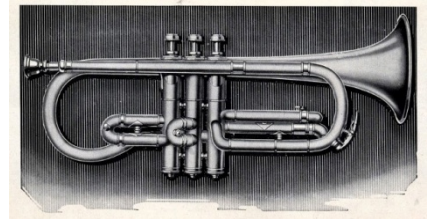
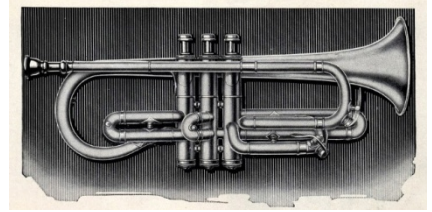
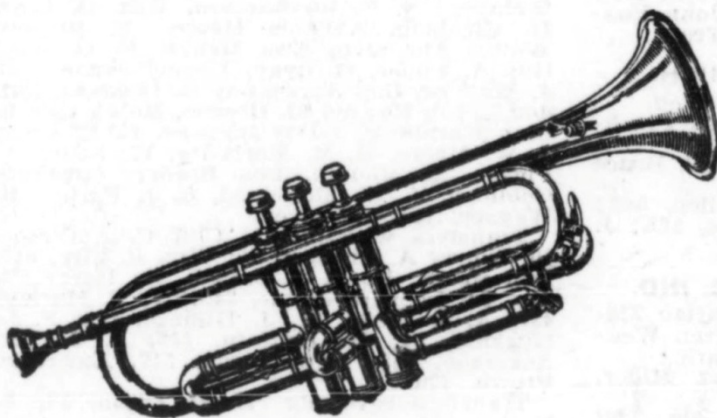


The Holton-Clarke Long Model Cornet

HOLTON-CLARKE "MIRACLE CORNET"

Built by Frank Holton and Herbert Clarke, world's premier cornetist and veteran of over 6,000 solos. Tremendous power and body to tone, perfectly balanced, wonderfully flexible to permit longer playing without fatigue.

Finish A, \$85; Finish B, \$95; Finish D, \$100; Finish F, \$110; Finish H, \$155; Finish I, \$165; De Luxe Finish, \$200.



1929 Holton introduced the Collegiate cornet for students.

1930 Clarke regular model (photo 1 on right).

1930 Clarke Vocal model (photo 2).

1930 Clarke Long model (photo 3).

These were the only three cornet models in the 1920s.

Cornet mouthpieces in 1930.

No. 1—A very popular mouthpiece regularly supplied with Holton Cornets. Rounding rim. Width of rim $\frac{1}{2}$ inch. Inside opening at rim $\frac{3}{8}$ inch. Depth of cup $\frac{3}{8}$ inch.

No. 2—Another popular model, regularly supplied with Holton Cornets. Cushion rim. Width of rim $\frac{1}{2}$ inch. Inside opening at rim $\frac{3}{8}$ inch. Depth of cup $\frac{3}{8}$ inch.

No. 6—One of the older models. Rim is flat and cup proportioned for volume of tone. Width of rim $\frac{1}{2}$ inch. Inside opening at rim $\frac{1}{2}$ inch. Depth of cup $\frac{1}{2}$ inch.

No. 17—A wide rim, medium depth cup. Just the mouthpiece for those who prefer a broad surface against the lips. Width of rim $\frac{1}{2}$ inch. Inside opening at rim $\frac{3}{8}$ inch. Depth of cup $\frac{3}{8}$ inch.

No. 27—A mouthpiece that has had a wide sale. The inside is cupped considerably. Rim is on the order of the Heim Model, but a little broader surface. Width of rim $\frac{1}{2}$ inch. Inside opening at rim $\frac{3}{8}$ inch. Depth of cup $\frac{1}{2}$ inch.

No. 30—Paris Chambers Model. A deep cup mouthpiece with a good sensible cushion rim, with proper width for grip. Width of rim $\frac{1}{2}$ inch. Inside opening at rim $\frac{3}{8}$ inch. Depth of cup $\frac{3}{4}$ inch.



The Genuine Herbert Clarke Model

This is the only mouthpiece authorized by Herbert Clarke and is an exact duplicate of the mouthpiece he is using. He is said to have greater endurance than any other cornet player in the world.

This mouthpiece is oval in shape with a concave rim and in speaking of it Herbert Clarke said, "As the rim conforms to the general shape of the teeth, the pressure is removed from the vital part of the lips, equalizing it, giving the lips more freedom and making cornet playing more easy. It increases endurance and gives the player a wonderful command of the upper register. Width of rim $\frac{1}{2}$ inch. Inside opening at rim, narrow $\frac{3}{8}$ inch, large $\frac{1}{2}$ inch. Depth of cup $\frac{3}{4}$ inch.

Supplied with concave or concave extension rim.

For prices see price list.

The Genuine Frank Simon Model

Probably the most popular cornet mouthpiece in America. Specially designed by Frank Simon, America's foremost cornet soloist, who was the sensation of Sousa and his band in his famous "Coast to Coast" Tour in 1919. The rim is designed to form a cushion against the lips, allowing the lips to vibrate freely. The cup is proportioned to secure a very big tone, with a minimum of effort. Width of rim $\frac{1}{2}$ inch. Inside opening at rim $\frac{1}{2}$ inch. Depth of cup $\frac{1}{2}$ inch.

Supplied with straight, concave, extension or concave extension rim, or Freetone Model.

For prices see price list.



The Heim Model

Designed and used by Gustav Heim, the world's greatest trumpet player and one of our greatest cornetists. Built for brilliancy of tone without any sacrifice of the other necessary qualities. Width of rim $\frac{1}{2}$ inch. Inside opening at rim $\frac{1}{2}$ inch. Depth of cup $\frac{1}{2}$ inch.

Supplied with straight, concave, extension, or concave extension rim, or Freetone Model. (Illustration shows Extension Rim Model.)

For prices see price list.



The O. L. Model

A popular Holton Model that has the endorsement of many of our best professional cornetists. Adaptable to the majority of cornetists who are looking for a common sense mouthpiece of power and brilliancy. Rim is flat. Width of rim $\frac{1}{2}$ inch. Inside opening at rim $\frac{1}{2}$ inch. Depth of cup $\frac{1}{2}$ inch.

Supplied with straight, concave, extension or concave extension rim, or Freetone Model. (Illustration shows Concave Rim Model.) For prices see price list.

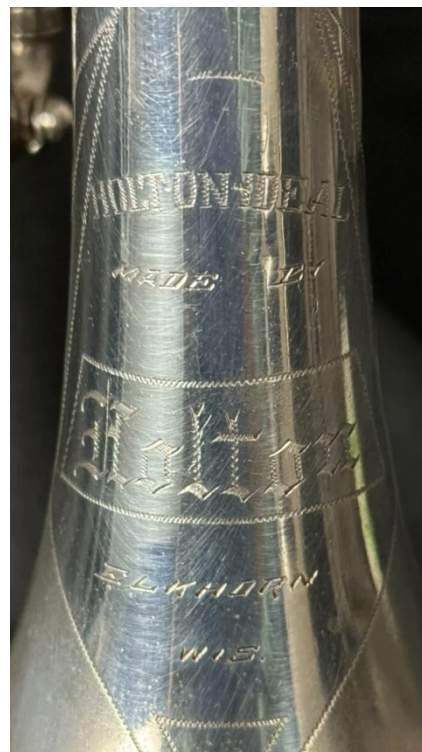


1936 Holton came out with the Ideal cornet with more of a streamlined design popular in the 1930s. Only a few examples have been found in the 120k range.

Ideal cornet #120036 c.1936 (auction photo below).



Ideal cornet #120038 c.1936 (below & top right).



1937 Holton introduced the Resotone cornet in 1937.

Resotone cornet #121949 c.1937 (auction photo below).



Resotone cornet #122550 c.1937 (below & #2 at right).



1938 The last year that the Clarke model was offered.

1939 The Revelation cornet made a comeback and appeared to be the Resotone design without the trim ring on the bell. A new model 29 was mentioned in October.

Revelation cornet #125865 c.1939 (below and top right).



1939 The Resotone cornet was replaced by the model 25 Stratodyne.

Stratodyne cornet #128067 c.1939 (Horn-u-copia.net).



Model 29 #187928 c.1948

Collegiate cornet #158031 c.1946 (auction photo below).



Model 29 cornet #161706 c.1946 (auction photo below).



1948 models were #25 Stratodyne, #29, & #502 Collegiate.

Large bore Revelation model 28 #214455 c.1950 (auction photo below).



Revelation model 28 #219274 c.1950 (below).



Revelation model 28 #262490 c.1954 (below).



Stratodyne model 27 #263427 c.1954 (below).



1958 models at right: Revelation #25, Stratodyne #27, Revelation #28, Collegiate #504, & Super Collegiate #605.



Stratodyne cornet #289131 c.1956 (auction photo below).



1961 Holton introduced the Galaxy model B-22 cornet made from nickel-silver.

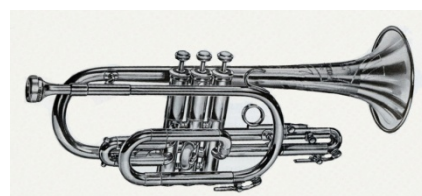
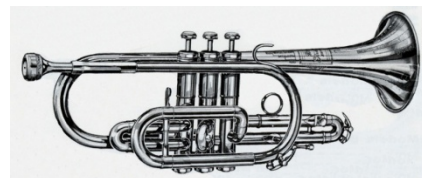
Super Collegiate #339129 c.1961 (below). These had what they called a "Nikro-bronze" bell.



Galaxy cornet #339924 w/1961 warranty card (Horn-u-copia.net).



1962 Models at right are #27 Stratodyne, #28 Revelation, B-22 Galaxy, and #605 Super Collegiate. They also offered the #504 Custom Collegiate.



1962 Details:

Stratodyne: \$355, 4-13/16" rose brass bell, nickel silver lead pipe, ML bore

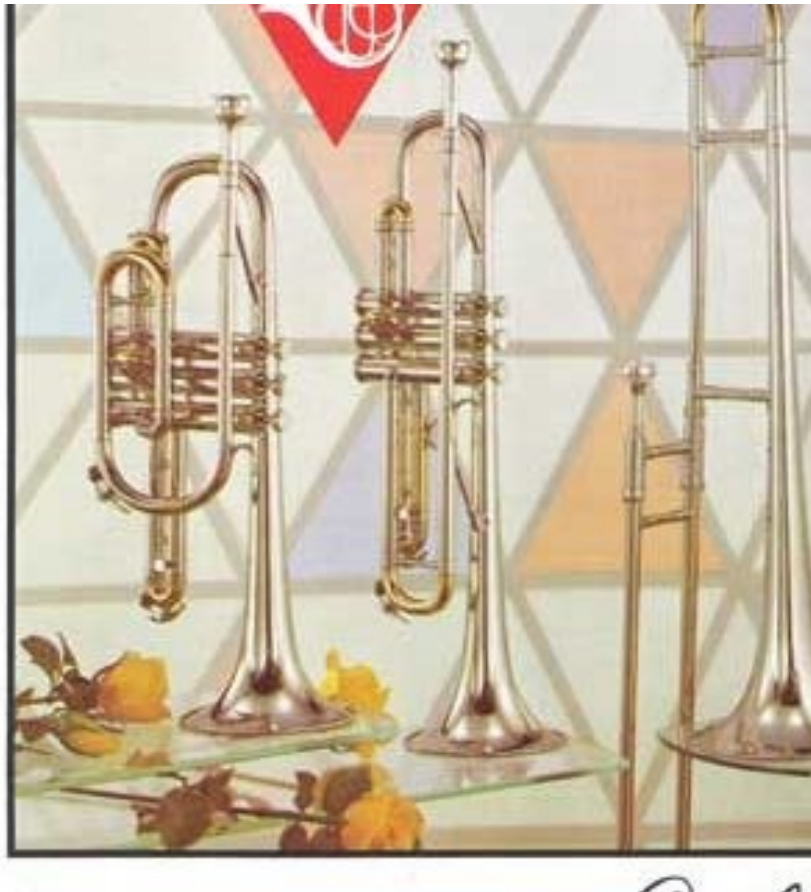
Revelation: \$240, 4-13/16" rose brass bell, nickel silver lead pipe, large bore

Galaxy: \$194.50, all nickel silver, 4-13/16" bell

Super Collegiate: \$162.50, nickel silver and rose brass bell, large bore

Custom Collegiate: \$149.50, ML bore

1961 Galaxy ad



Stratodyne cornet #349247 c.1962 (auction photo below).



Collegiate cornet #360670 c.1962 (author's photo below).



Ads at right: 1963 Collegiate & 1964 new Model 20

Collegiate
BY HOLTON

Dr. Wm. D. Revelli: "I have found the Holton Collegiate Cornet to possess good intonation, tone and response. It is of excellent quality and an instrument I highly recommend for school use."

Dr. William D. Revelli is the University of Michigan's distinguished director of band and one of the country's foremost of the school band movement.

Dr. of Holton Collegiate Cornet #360670, the new Holton Collegiate, is a truly great instrument.

Don C. Cherry: "Collegiate instruments have proven themselves satisfactory in our program over the years. They are easy well to tune, have the right tone and make both the solo and ensemble work and their mechanical construction is superb. I am particularly enthusiastic over the new Holton 20 Cornet. It features, which does away with the many design problems of intonation and allows the student to maximize his ability, performance and much more easily."

Don C. Cherry, 1963, most valuable and highly rated, is a member of the Holton staff.

George G. Clark: "As a long-time Holton user, I am also a player of the Holton 20, and because of the Holton Collegiate's unique features, these instruments have become a part of the inner mechanical and performance features of the professional grade. Holton, they are a long-time friend for the budget-conscious buyer. They will reward him, common of response and excellent intonation make them ideal for all school purposes."

HOLTON

**HERMAN BELLSIEDI, JR.
HERBERT L. CLARKE
BOHUMIR KRYL
JULES LEVY**
and other **TRULY GREAT** Cornetists of all time...

the new **HOLTON 20**

Ready to begin a musically exciting reign in the kingdom of Brass, the new Holton 20 Cornet will bring to music the warm clear tone and ability of a fine substitute soprano model. Combining exquisite tone quality with extensive flexibility of dynamic range and true tuning in all registers, this is truly a bold and reactive instrument.

The new Holton 20, designed as a short model cornet, features the advantageous light-gauge one-piece bell and weighs only a considerable 22 ounces. Achieving the true expert sound sought after in the past by the great cornetists and meeting the highest professional standards of today in every detail, this instrument was created to bring you a most musical experience. Ask to see the Holton 20 Cornet or write to us for further information.

HOLTON

Galaxy cornet #369475 c.1963 (auction photo below).



Collegiate cornet #369959 c.1963 (auction photo below).



1964 Holton was sold to G. Leblanc Corp. who continued production at Elkhorn.

Collegiate model C602 #424848 c.1966 (below & top right).



Galaxy cornet #425029 c.1966 (below & 2nd at right).



1966 The Al Hirt cornet was a new model made for students by Courtois in Paris. This was the C-501. I also have record of a C-201 Lauriate model cornet.

Al Hirt cornet #440739 c.1967 (auction photo below).



1967 Examples found are C-501 Al Hirt Special and C-602 Collegiate.

1968 A C-303 Continental cornet model is reported.

1970 A pocket cornet model C-150 was introduced. These were made in the 1970s.

1972 Leblanc contracted with Yamaha to produce all their student model instruments with only the professional models still made in the US.

C-602 Collegiate cornet #513208 c.1972 (below).



1980 Holton was making the C-150 pocket cornet and C-602 Collegiate.

C-602 Collegiate cornet #592079 c.1980 (top right).

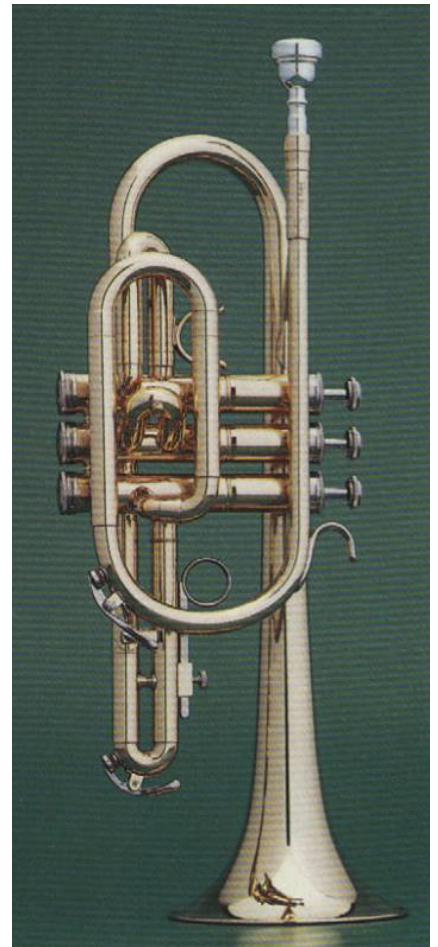
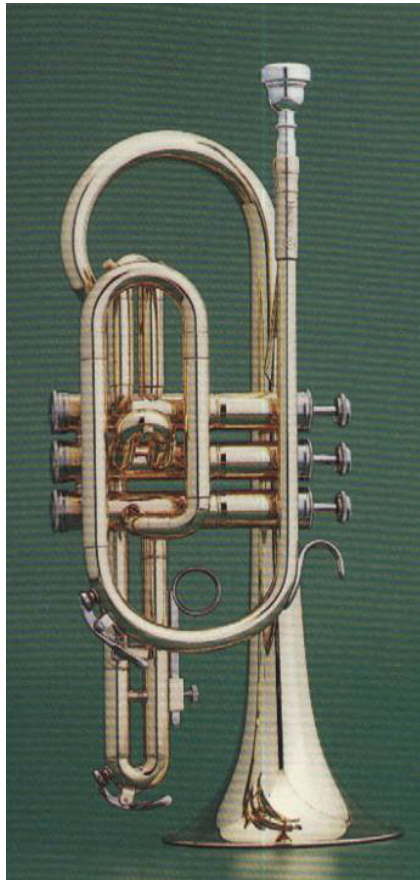
C-605 cornet #841133 c.1990 (2nd at right).

C-105 model in 2000 (3rd at right).

C-150 Pocket cornet in 2000 (4th at right).



Collegiate model C602 in 2000 (top right).
Model C603 with larger 0.465" bore (below).



- 2004 Holton was sold to Conn-Selmer and some production remained at Elkhorn.
- 2008 All Elkhorn production ended and moved to Eastlake.