

# MARTIN STRING INSTRUMENTS



MADE BY  
C. F. MARTIN & CO., Inc.  
NAZARETH, PENNA.



FOR THE IDENTIFICATION AND DATING  
OF  
VINTAGE GUITARS, MANDOLINS AND BANJOS  
CATALOGS FROM THE COLLECTION OF GEORGE YOUNGBLOOD

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# C. F. Martin & Co., Inc.

Established 1833

Nazareth, Penna.

Price List effective August 8, 1924

Subject to change without notice

## GUITARS

Style 2-17.....\$27.50	Style 00-28.....\$75.00
" 0-18..... 35.00	" 000-28..... 80.00
" 00-18..... 40.00	" 0-42.....105.00
" 000-18..... 45.00	" 00-42.....110.00
" 0-21..... 50.00	" 0-45.....150.00
" 00-21..... 55.00	" 00-45.....155.00
" 0-28..... 70.00	" 000-45.....165.00

## HAWAIIAN KOAWOOD GUITARS

Style 0-18 K....\$40.00	Style 0-28 K....\$70.00
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## FLAT MANDOLINS

Style A.....\$25.00	Style C.....\$55.00
" A-K..... 30.00	" E.....110.00
" B..... 40.00	

## BOWL MANDOLINS

Style 00.....\$30.00	
" 0..... 35.00	Other styles to order.
" 1..... 40.00	

## TENOR MANDOLAS

(Flat Model)

Style A.....\$30.00	Style B.....\$50.00
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## UKULELES

MAHOGANY	KOAWOOD
No. 0.....\$11.00	No. 1 K.....\$16.00
" 1..... 13.50	" 2 K..... 20.00
" 2..... 17.50	" 3 K..... 30.00
" 3..... 27.50	" 5 K..... 55.00

## TARO-PATCHES

MAHOGANY	KOAWOOD
No. 1.....\$18.00	No. 1 K.....\$22.00
" 2..... 24.00	" 2 K..... 28.00
" 3..... 35.00	" 3 K..... 40.00

## TIPLES

Style T-18.....\$35.00	Style T-28.....\$70.00
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## TENOR BANJO

No. 1.....\$65.00
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Prices are net and do not include case or bag

### TERMS

Net cash as printed on enclosed list. Prices do not include case or bag. These will be quoted upon application.

### WARRANTY

All instruments are warranted against defects in material and workmanship.

### FOREWORD



HIS catalog presents Martin String Instruments of wood, that is, apart from the banjo field, and contains all the lines started in the early years of the firm and those added up to today.

No effort is made to give elaborate descriptions of styles; rather, the illustrations and simple specifications are left to speak for themselves.

The experience of ninety-two years in making wood string instruments puts solid, tested value into this product.



## GUITARS

**G**UITARS are made regularly in four sizes, Amateur (No. 2), Concert (No. o), Grand Concert (No. oo), Auditorium (No. ooo). Special sizes are made to order, including Standard (No. 1), Three-Quarter (No. 5), One-Half (No. 2 ½), One-Quarter (No. ¼).

No. o or Concert size is the most suitable for general use, while No. 2 and No. 5 are meant for persons unable to handle a full-size guitar.

A few dimensions of the four sizes carried in stock are given below:

	No. 2	No. o	No. oo	No. ooo
		Inches		
Total Length . . . .	37	37 $\frac{3}{4}$	37 $\frac{3}{4}$	39 $\frac{9}{16}$
Length of Body . .	18 $\frac{1}{4}$	19 $\frac{1}{8}$	19 $\frac{5}{8}$	20 $\frac{7}{16}$
Width of Body, Lower part . . . .	12	13 $\frac{1}{2}$	14 $\frac{1}{8}$	15
Width of Finger- board, nut . . . .	1 $\frac{13}{16}$	1 $\frac{7}{8}$	1 $\frac{7}{8}$	1 $\frac{7}{8}$
Width of Finger- b'd, 12th fret . .	2 $\frac{1}{4}$	2 $\frac{5}{16}$	2 $\frac{5}{16}$	2 $\frac{5}{16}$
Scale . . . . .	24.5	24.9	24.9	25.4

Style 17 is strung with steel strings only; Style 18 is strung regularly with steel strings, with gut strings to order; other styles have regularly gut treble and silk-wound bass, steel strings to order.

There is no charge for stringing instruments differently at the factory (except on Style 17, where changes cannot be made); but after an instrument has left the factory we discourage changing, since adjustments are made to suit exactly the kind of strings used.

All guitars have side-dots marking the positions along the upper side of the finger-board, in addition to the position-marks inlaid in the face of the finger-board; and all have satin finish.

Construction for tone is based upon the theory that musical quality is the first requisite of volume, and that the second is dependent upon the first. The construction is planned for tone, in all styles, and differences in price are based only upon selection of more handsome wood and upon ornamentation.



STYLE 2-17

## STYLE 17

### SPECIFICATIONS

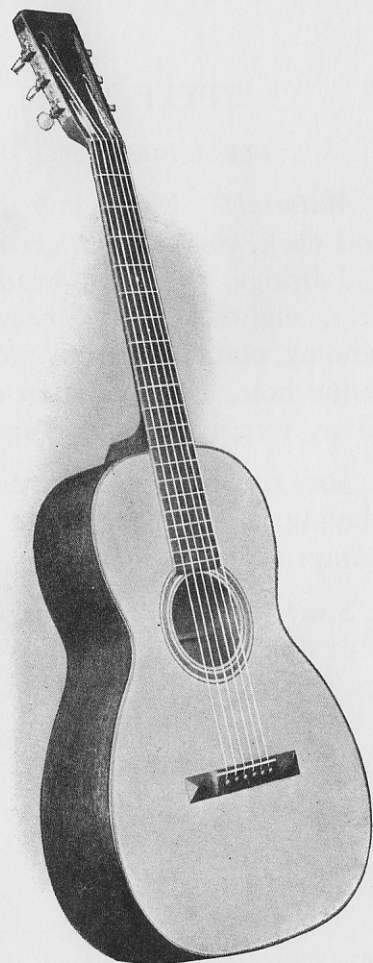
*Material:* Mahogany body and neck, rosewood fingerboard and bridge, rosewood head veneer, eighteen frets, rosewood binding, plain wood inlay around sound-hole, small position dots, ebony nut, ivory bridge-saddle.

*Strings:* Steel, for regular playing. Equipped with gut strings at extra charge.

*Size:* No. 2, Amateur Size. (For dimensions of various sizes see pages 6 and 7.)

This style is meant to be a small handy size for general knock-about use.





STYLE 0-18

## STYLE 18

### SPECIFICATIONS

*Material:* Mahogany body and neck, spruce top, ebony finger-board and bridge, twenty frets, rosewood bindings, pearl position dots, ebony nut, ivory bridge-saddle.

*Strings:* Steel, for regular playing.

*Sizes:* o or Concert  
oo or Grand Concert  
ooo or Auditorium



STYLE 0-21

## STYLE 21

### SPECIFICATIONS

*Material:* Rosewood with spruce top, mahogany neck, ebony finger-board and bridge, twenty frets, body bound with rosewood, narrow black and white inlay along borders and around sound-hole, pearl position marks, ivory nut and bridge saddle. Nickel-plated machine head, inlaid bridge-pins and end-pins.

*Strings:* Gut treble, silk center bass.

*Sizes:* o or Concert  
oo or Grand Concert

A plain, substantial rosewood guitar.





STYLE 0-28

## STYLE 28

### SPECIFICATIONS

*Material:* Rosewood body, spruce top, mahogany neck, ebony finger-board and bridge, twenty frets, ivory nut and bridge-saddle.

*Ornament:* Top and back bound with ivory-celluloid, inlaid with black and white purfling, pearl position marks, engraved machine-head.

*Strings:* Gut treble, silk-center bass.

*Sizes:*     o or Concert  
              oo or Grand Concert  
              ooo or Auditorium

The original Martin concert guitar.



STYLE 0-42

## STYLE 42

### SPECIFICATIONS

*Material:* Rosewood body, spruce top, mahogany neck, ebony finger-board and bridge, twenty frets, ivory nut and bridge-saddle.

*Ornament:* Top, back and finger-board bound with ivory-celluloid, border of top and of sound-hole inlaid with pearl, elaborate pearl position marks, engraved machine-head.

*Strings:* Gut treble, silk-center bass.

*Sizes:* o or Concert  
oo or Grand Concert





STYLE 0-45

## STYLE 45

### SPECIFICATIONS

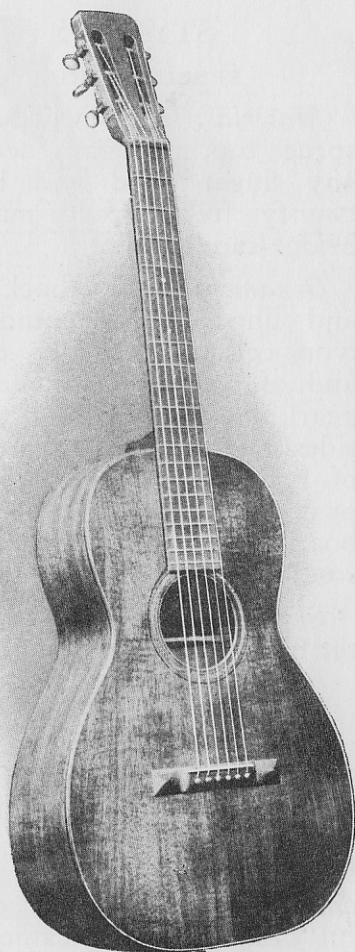
*Material:* Rosewood body, spruce top, mahogany neck, ebony finger-board and bridge, twenty frets, ivory nut and bridge-saddle.

*Ornament:* Top, back, head and finger-board bound with ivory-celluloid, border of top and of sound-hole inlaid with pearl, borders of back and of sides inlaid with thin strips of light pearl, elaborate pearl position marks in the finger-board, pearl inlaid design in rosewood head veneer.

*Strings:* Gut treble, silk center bass.

*Sizes:* o or Concert  
oo or Grand Concert  
ooo or Auditorium

A model designed to be the very finest guitar possible through selection of the most choice wood for tone, and careful designing of ornament for appearance.



STYLE 0-18K

## HAWAIIAN GUITARS

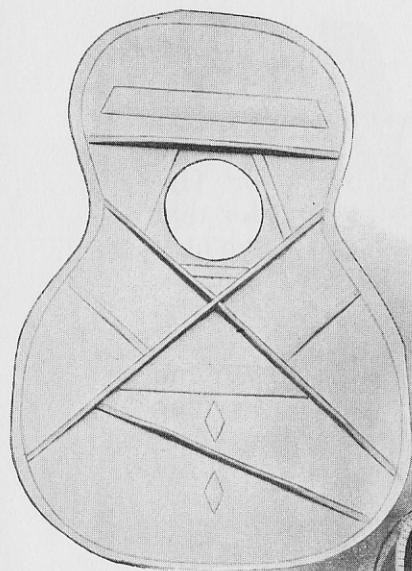
**S**PECIALLY built for Hawaiian playing, and for that purpose equipped with high nuts and bridge-saddles (which have the same height for treble and for bass strings). The regulation of the strings at the nut and at the bridge is entirely too high for regular playing, and these instruments are therefore not convertible.

*Styles:* 0-18K; Hawaiian koa-wood body and top, high nut, straight bridge, otherwise like 0-18, pages 10 and 11.

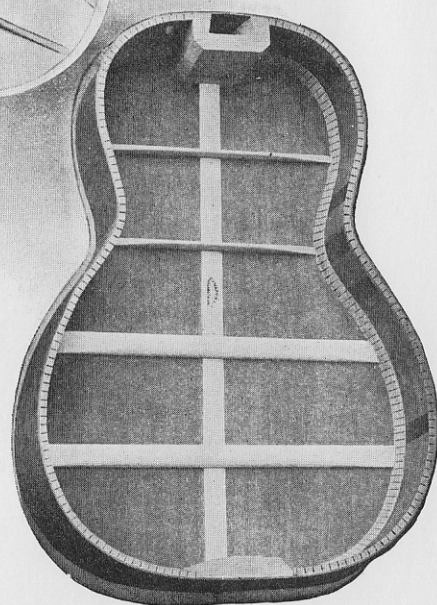
0-28K; Hawaiian koa-wood, body and top, high nut, straight bridge, otherwise like 0-28, pages 14 and 15.

*Sizes:* 0 or Concert only.





At left: Inside of  
a guitar top.

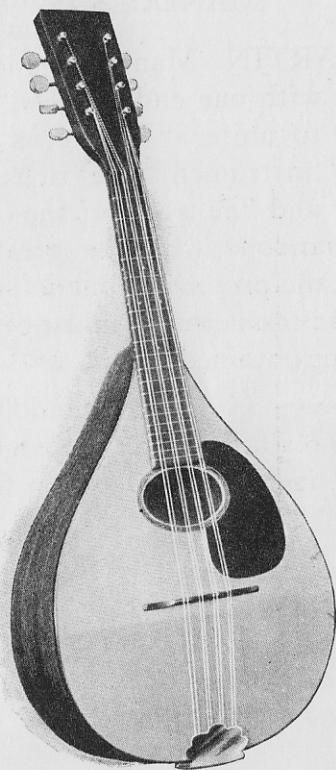


At right: Guitar  
body ready for  
top.

## MANDOLINS

**M**ARTIN Mandolins are built with one end in view, namely, to unite as nearly as possible in one instrument the rich musical quality and fine treble of the old style bowl mandolin with the greater volume of the present flat model; in short, the end is as perfect a balance of tone as can be obtained.

All mandolins and mandolas have side dots along the upper edge of the finger-board, and have satin finish.



STYLE A

## STYLE A

### SPECIFICATIONS

*Material:* Mahogany body and neck, spruce top, ebony finger-board, nut, and bridge, twenty frets.

*Ornament:* Rosewood bindings on top and back, neat wood inlay, small position dots, nickel plated machine-head and tail piece.

A plain but neat and serviceable instrument.





STYLE A-K

STYLE A-K  
Body and top built of Hawaiian koa-wood, otherwise like Style A, preceding pages.



STYLE B

## STYLE B

### SPECIFICATIONS

*Material:* Rosewood body, spruce top, mahogany neck, ebony finger-board and bridge, ivory nut, twenty frets.

*Ornament:* Body bound with rosewood, black and white wood inlay, pearl position marks, covered machine head, embossed machine head and tail piece.





STYLE C

## STYLE C

### SPECIFICATIONS

*Material:* Rosewood body, spruce top, mahogany neck, ebony finger-board and bridge, ivory nut, twenty frets.

*Ornament:* Body and finger-board bound with ivory-celluloid, colored wood inlay in top and back, pearl inlay around sound-hole, pearl position marks, embossed machine head (covered), and tail piece.



STYLE E

## STYLE E

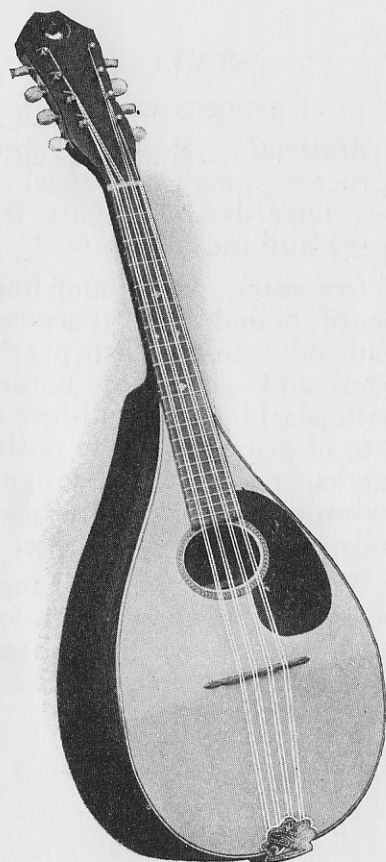
### SPECIFICATIONS

*Material:* Rosewood body, spruce top, mahogany neck, ebony finger-board, twenty frets, ivory nut and bridge.

*Ornament:* Body and finger-board bound with ivory-celluloid, body inlaid with pearl on back and sides, top bordered with pearl inlay, sound-hole rosette of pearl, elaborate position marks, pearl inlaid design in rosewood head veneer, beautifully designed ivory bridge.

The selection of wood makes possible the finest mandolintone, added to which is a beauty of appearance that makes a superb instrument.





STYLE B  
(Mandola)

## TENOR MANDOLAS

Style A. Similar in design to Style A mandolin, pages 24 and 25.

Style B. (Illustrated on opposite page). Similar in design to Style B mandolin, pages 28 and 29.

## A FEW FACTS ABOUT C. F. MARTIN & CO., INC.

C. F. Martin, Sr., was born in Mark Neukirchen, Saxony, learned his trade there, and emigrated to New York in 1833, where the first Martin guitars were made.

Guitars stamped "C. F. Martin, New York" were made before 1867, those stamped "C. F. Martin & Co., New York", between 1867 and 1898, later instruments, "C. F. Martin & Co., Nazareth, Pa.," altho the actual making of the instruments has been done at Nazareth since 1839.

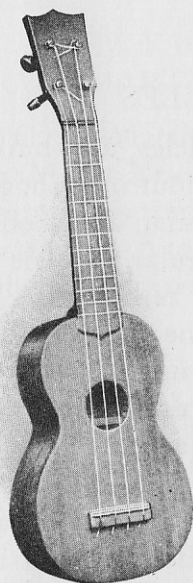
Mandolins and ukuleles were added by F. H. Martin, present head of the company, with the appearance of popular demand for them, and were built upon the principles which had made the Martin guitar.

## UKULELES

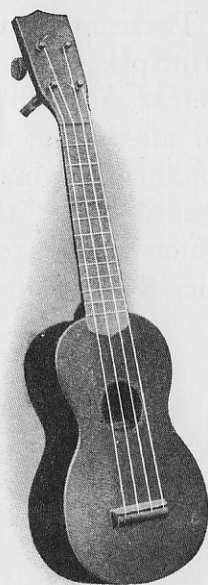
**M**ARTIN Ukuleles are built in eight styles, four of mahogany, four of Hawaiian koawood. In addition to the regular ukulele line there are six styles of taro-patches, two of tiples, and one of the concert ukulele, all of which are modified ukuleles.

These instruments are built on guitar principles, and are made as light in weight as durability will permit. Natural air-drying, careful gauging, scientific bracing, make the tone that is responsible for their wide-spread use, which reaches to the home of the ukulele, Hawaii.





Style 0



Style 1

## STYLE 0

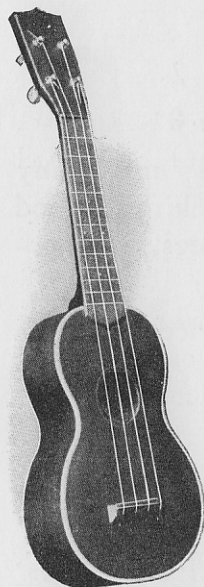
Natural finish mahogany body, top, and neck, hardwood finger-board and pegs, small position dots.

Plain, neat, serviceable.

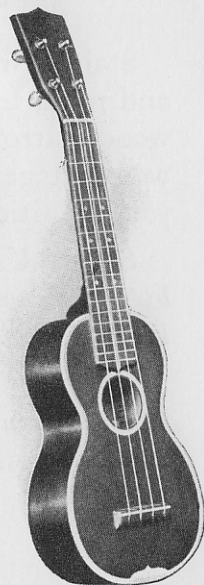
## STYLE 1

Stained mahogany body, top and neck, top bound with rosewood, narrow wood inlay, hardwood finger-board and pegs, small position dots.

*Style 1-K. Similar in design, but body and top of Hawaiian koa-wood, natural color.*



Style 2



Style 3

## STYLE 2

Stained mahogany body, top, and neck, ebony nut, rosewood fingerboard, patent pegs. Body bound front and back with ivory-celluloid.

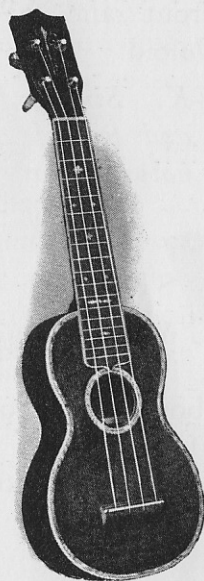
*Style 2-K. Similar in design, but body and top of Hawaiian koa-wood, natural color.*

## STYLE 3

Stained mahogany body, top, and neck, ivory nut and bridge-saddle, ebony finger-board, seventeen frets, pearl position marks, patent pegs, body ornamented with ivory-celluloid binding and inlay.

*Style K-3. Similar in design, but body and top of Hawaiian koa-wood, natural color.*

No. 3 and No. 3-K are designed for professional use.



STYLE 5-K

## STYLE 5-K

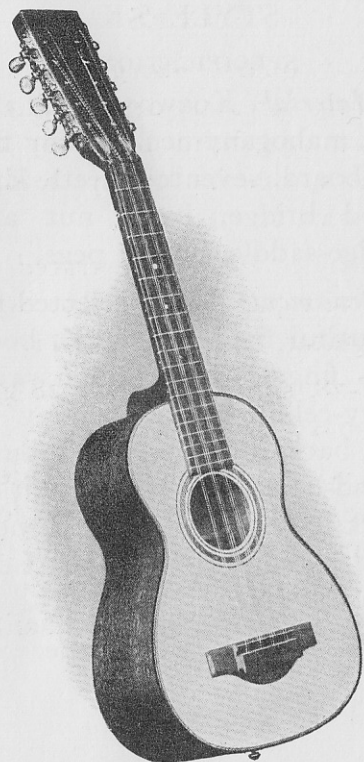
### SPECIFICATIONS

*Material:* Koawood body and top, mahogany neck, ebony finger-board, seventeen frets, koawood bridge, ivory nut and bridge-saddle, patent pegs.

*Ornament:* Wood selected for beautiful figure and curl, body and finger-board bound with ivory-celluloid, pearl inlay in top, back and sides, and around sound-hole, pearl position marks, koawood head veneer with elaborate inlaid pearl design.

The finest ukulele made.





STYLE T-18  
(Tiple)

## TIPLES

Body quarter-size guitar, with slightly greater depth, finger-board and head built for ten strings, special ebony bridge, eighteen frets.

*Styles:* T-18 (illustrated on opposite page), similar to Style 18 guitar, pages 10 and 11.

T-28, similar to Style 28 guitar, pages 14 and 15.

A combination guitar-ukulele, strung with ten strings, in four groups, tuned and played like the ukulele; great volume of tone and very pleasing quality.



Style 2  
(Taro-Patch)



Style 1  
(Concert Ukulele)

## TARO-PATCHES

(Style 2 illustrated on opposite page)

MAHOGANY	KOAWOOD
No. 1	No. 1-K
No. 2	No. 2-K
No. 3	No. 3-K

Material and inlaying like ukuleles of the same numbers.

## CONCERT UKULELE

Taro-Patch body and scale, narrow neck, four strings.

Style 1, similar to Style 1 ukulele, pages 38 and 39.

A large ukulele with a tone of great carrying power.