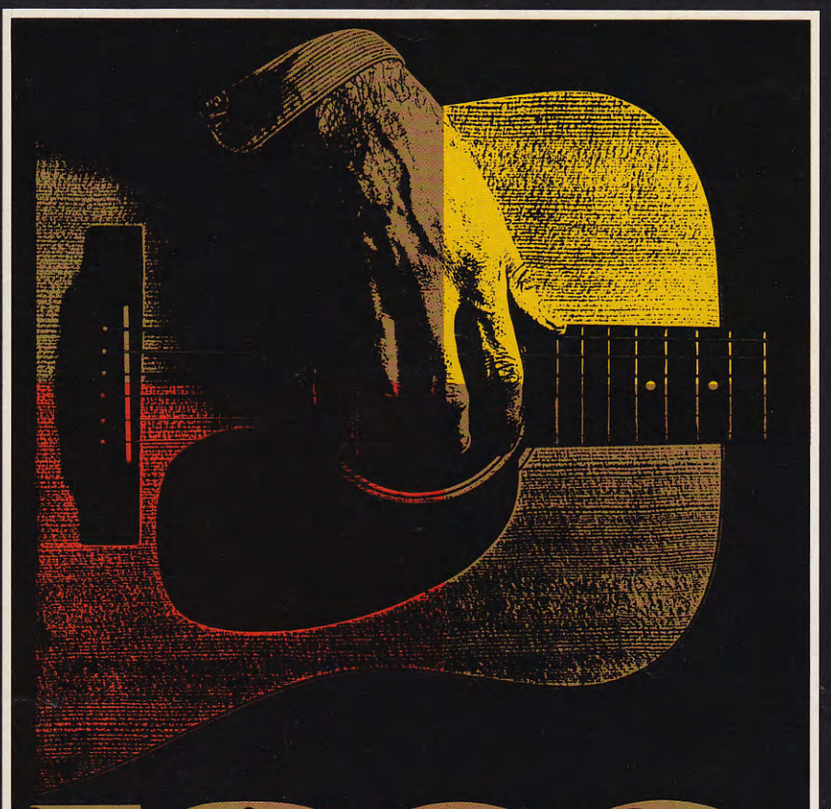
C F MARTIN INSTRUMENTS



1833
1983

A CENTURY AND A HALF OF FINE GUITAR MAKING



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

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A CENTURY AND A HALF OF FINE GUITAR MAKING

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Historical Reflections

During my lifetime, which spans over eighty five years, I've observed many changes in the business my great, great grandfather founded in 1833. However, one philosophy hasn't changed at C. F. Martin & Co., and that is the Martin attention to quality and craftsmanship.

When Christian Frederick Martin Sr. learned the luthier's trade in rural Markneukirchen Saxony (Germany), from his father Johann Georg, he went on to become foreman in the Vienna (Austria) shop of Johann Stauffer, noted maker of violins and guitars. Migrating to the United States in 1833, he opened a shop at 196 Hudson St., New York City, where he began the practice of quality guitar construction that has become the Martin heritage.

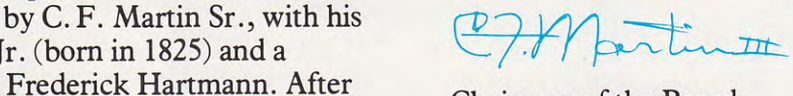
Accustomed to the village atmosphere of his homeland, Mr. Martin never felt quite at home in New York. Hence, in 1839, C. F. Martin Sr. sold his goods and moved his family to Nazareth, Pennsylvania. Between 1849 and 1871, as the operation continued to develop, C. F. Martin Jr. gradually assumed responsibility for managing the company. In 1859, with business prospering, the Martin family relocated in new buildings at Nazareth's Main and North Streets. Today, the house and factory are still utilized by the Martin family.

In 1867 a partnership, called C. F. Martin & Co., was founded by C. F. Martin Sr., with his son C. F. Martin Jr. (born in 1825) and a nephew Christian Frederick Hartmann. After his father's death in 1873 C. F. Martin Jr. became sole owner of the firm, and mentor of his son Frank Henry Martin (born in 1866) who inherited the business in 1888 and managed it until he died in 1948. In 1921 he formed a corporation, C. F. Martin & Co., Inc., including me and my younger brother Herbert, who died in 1927. Among the current shareholders of the Corporation are many employees as well as younger family members.

Since becoming responsible for managing the company in 1948, I have watched the operation expand and diversify. By 1963 the work force had grown dramatically and a new building became necessary. The new building is on a site near the original homestead purchased in 1839. During this period of expansion my son, Frank Herbert Martin, became deeply involved in the direction of the company. He has contributed to our diversification through the acquisition of the Darco String company, the introduction of Sigma guitars, and the development of the Martin Organisation Canada and the Martin Organisation Europe. He has also influenced our expansion into the markets of the Orient, Australia and New Zealand.

My grandson, C. F. Martin IV, very much involved in presenting and maintaining the integrity of the Martin tradition, has assumed responsibilities for both domestic and international customer relations as assistant to his father Frank, President of the Corporation.

We as a company are about to celebrate a century and a half of continuous operations. During these 150 years, the Martin family has never compromised the traditions first developed by C. F. Martin Sr. We as manufacturing luthiers will continue to provide quality handcrafted musical instruments in a manner that has become THE MARTIN HERITAGE.



Chairman of the Board

C. F. Martin & Co.

The Custom Shop

During our history as a guitar maker C. F. Martin has produced musical instruments with appointments and features that have evolved into our most popular models. With a century and a half of experience, we have developed numerous guitar options that have endured the test of time. By selecting any of our available designs, features and options, you can design your own personal Martin guitar through The Custom Shop in Nazareth, Pennsylvania.

The Custom D-35 with the familiar three piece rosewood back features appointments such as snowflake inlay on an ebony bridge, pearl inlaid bridge pins, and gold plated tuning machines. White pearl with "Your Name" inlay, appears on an ebony fingerboard. The traditional "C. F. Martin" design is carefully inlaid in the headstock.

Distinctively appointed, the Custom 0-42 features an ebony pyramid bridge, spruce top, and rosewood back and sides.

Abalone pearl inlay on the top is complimented by a flower pot pattern on a slotted headstock. Pearl snowflakes appear on the 12-fret neck as position markers. Protected in white body binding, the 0-42 is a truly representative custom guitar.

Special features on the Custom HD-28 include tortoise shell pickguard, old style V-shaped mahogany neck, square headstock, and diamonds and squares inlaid on the fingerboard. Herringbone, a particular type of wood inlay and the most mentioned word in connection with older Martin guitars, surrounds the solid spruce top.



CUSTOM D·35 **CUSTOM 0·42** **CUSTOM HD·28**

The Custom OM combines a select spruce top with Martin's finest rosewood back and sides. Distinctive appointments such as tree of life fingerboard, deluxe flower pot headstock inlay, ebony pyramid bridge, mitered bindings and gold banjo planet tuning machines are features indicative of custom crafting.

Modeled after "M" series guitars, the Custom M-38 features tortoise shell pickguard, black and white body binding and white bound fingerboard and headstock. "C. F. Martin" in script pearl inlay on the headstock combines with white pearl inlay on the fingerboard and bridge pins. The rosewood back and sides join a close grained spruce top to complete this custom designed instrument.

The Custom D-45 shares many characteristics of the famous Martin D-45, including pearl body perimeter inlays and the traditional "C. F. Martin" headstock inlay. Fine rosewood, select spruce, and gold tuning machines combine with a tortoise shell pickguard, a tortoise shell headstock veneer, and an intricately designed abalone pearl inlay pattern on the fingerboard.

Lead and bass E-28 electric guitars are also available from The Custom Shop. The Custom E-28 lead features distinctive abalone pearl diamonds and squares on the fingerboard with "CFM" inlaid in mother of pearl in the headstock. The pickup covers, tuning machines, and adjustable bridge are gold plated as are the fine tuner tailpiece, strap securing devices and toggle switches. Contrasting white body binding with a black lacquer finish create a rich attractive electric guitar.

Each custom instrument on these pages is handcrafted with traditions passed down through six generations. For information regarding designs and options for custom instruments, see your authorized Martin dealer or call The Custom Shop at 800-345-3104.



CUSTOM OM **CUSTOM M·38** **CUSTOM D·45** **CUSTOM E·28**

The Forties

Only the finest raw materials are used to handcraft forty series guitars. As regular production instruments the D-45, D-41, and OM-45 are at the top of the Martin line.

The D-45, first produced in 1933, represents the most celebrated of Martin Dreadnought guitars. During the war years of the 1940's, as a result of restrictions on materials, the D-45 was discontinued from production. Not until 1968, through popular demand, did the D-45 return to its position at the top.

Carefully constructed with a select solid spruce top, rosewood back, and rosewood sides, the D-45 features abalone inlay hand-fitted in the top, back, and sides. Abalone inlay also accents the ebony fingerboard, headstock, and bridge pins.

The D-41, also in the traditional Dreadnought design, was developed in 1970 to compliment the forty series. Constructed with specifications and appointments similar to the D-45, the famous D-41 has the distinctive Martin tone: deep, clear, and resonant.

The OM-45 with thin body construction appeared for a short period between 1929 and 1933.

Originally developed for musicians accomplished on the banjo, the Orchestra model guitar was the first six string model in the Martin guitar family with a 14-fret neck.

A carefully selected spruce top with scalloped braces joins matched rosewood back and sides to create a



D·41 D·45

guitar body that produces a well balanced sound. All body perimeters, the fingerboard, and the "CF Martin" headstock are inlaid with abalone pearl.

In every detail the D-45, D-41, and OM-45 are true representations of the Martin heritage.

Vintage Martin

The Martin vintage instrument featured below is an "old style" D-45. Crafted in 1940 this particular guitar is one of 91 D-45's manufactured between 1933 and 1942. The vintage D-45 is photographed courtesy of Mike Longworth.



OM·45



D·45

The Koas

During the early twentieth century, circa 1917, C. F. Martin & Company handcrafted fretted instruments from Hawaii's finest koa wood. The instruments, however, were predominantly small body guitars and ukuleles.

Today, C. F. Martin offers koa instruments in several styles. In the D-25K and D-25K2 solid koa sides and back form a rich Dreadnought guitar. A solid koa top distinguishes the D-25K2 from its spruce top counterpart the D-25K. On the D-37K and D-37K2 models, distinctive curly koa sides and back create elegant flamed patterns highlighted by a clear gloss finish. Once again the distinguishing feature on these models is the top. The top of a D-37K utilizes select solid spruce with abalone rosette while the D-37K2 features solid flamed koa with abalone rosette.



D·25K D·25K2 D·37K D·37K2

Since C. F. Martin's experience includes small guitar construction, three small guitars are available in the koa instrument line. The 00-25K and 00-25K2 are designed in grand concert size. Both instruments are reminiscent of early koa guitars. The third small guitar in the koa line is the 7-37K. A traditional spruce top joins flamed koa backs and sides in a Baby Dreadnought design.

Regardless of size and styling, all koa instruments command the same attention to detail that has become the Martin heritage. The Martin commitment to quality has endured for a century and a half and continues with each new handcrafted instrument.

Vintage Martin

The O-28K represents a Vintage Martin koa instrument dating back to 1928. Designed with a curly koa body, including solid flamed koa top, the O-28K featured a pyramid bridge, slotted headstock, and herringbone trim around the top.

This particular O-28K is not available in the Martin line of instruments. The O-28K was photographed courtesy of John Barnard and COUNTRY MUSIC MAGAZINE.



00·25K 00·25K2 7·37K 0·28K

The Dreadnoughts

In 1931 C. F. Martin & Co. experimented with a guitar design originally introduced by the Martin family in 1916. The instruments, designated D-18 and D-28 "Dreadnought" guitars, were initially constructed with a longer than normal body joined to a twelve fret neck. In 1934, the now popular fourteen fret neck, appeared as a standard feature on the D-18 and D-28. Since the Martin family first presented the Dreadnought design in 1934, the guitar has become a familiar style in acoustic instruments.

At the foundation of the Martin Dreadnought line is the D-18. A rich quarter sawn mahogany body combines with a natural solid spruce top, rosewood fingerboard, black body binding, and a rosewood bridge. Its mahogany companion, the D-19, is accented by a mahogany stained solid spruce top with white and black body inlays. Both are exceptional instruments for those who favor a mahogany guitar.

A favorite selection of many professionals, the Martin D-28 features a rosewood body joined to a carefully chosen solid spruce top. Its deep Dreadnought body produces a strong resonant bass and a clear treble. Identical in size and shape to the famous D-28 is the Martin D-35. With a distinctive



D·18 D·19 D·28 D·35

three piece rosewood back and white bound ebony fingerboard, the D-35 presents a full balanced sound as well as a rich polished appearance.
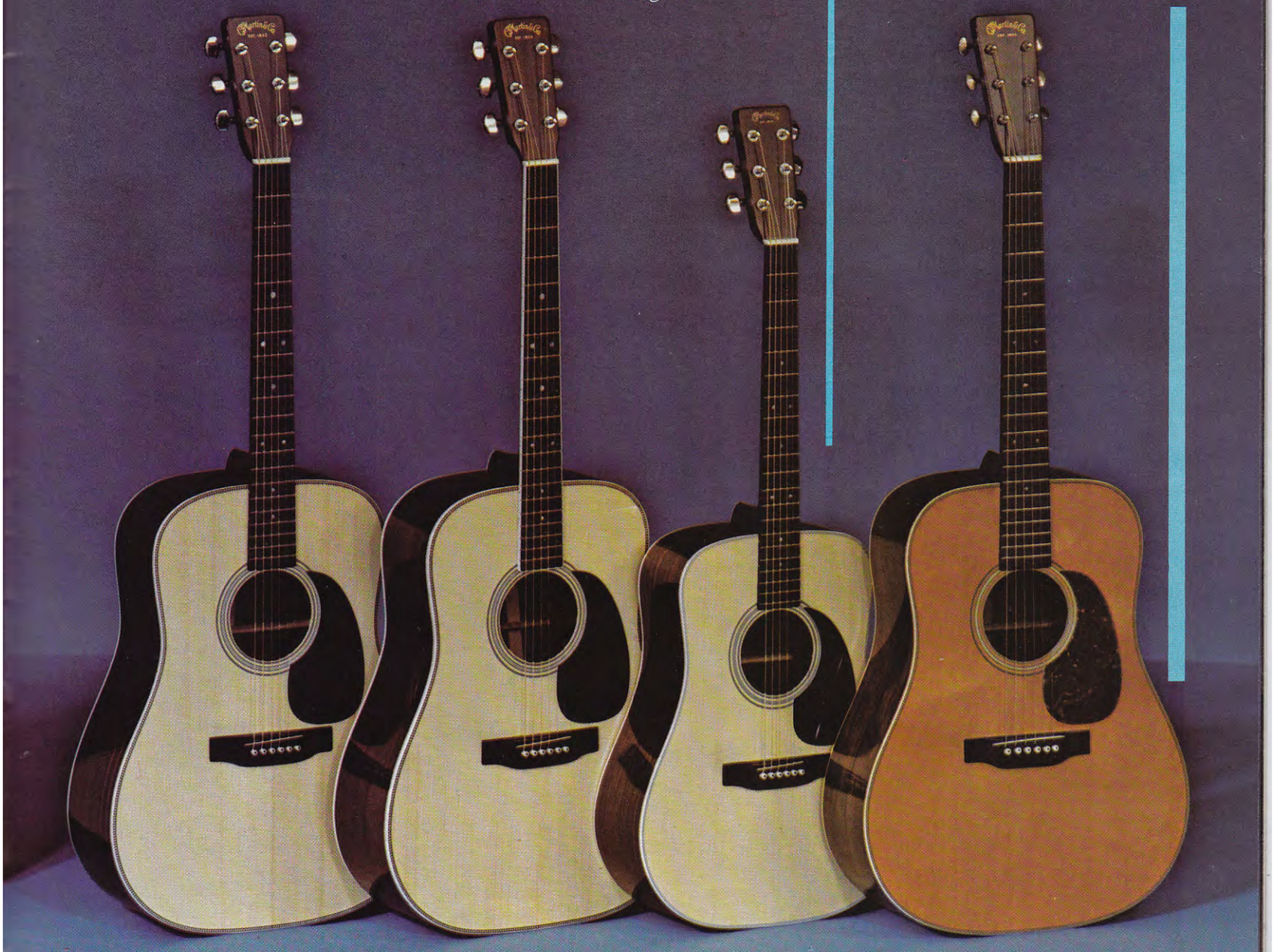
"Herringbone" Dreadnought guitars, regular production instruments from 1931 to 1946, returned to the Martin line during the mid seventies. The HD-28, reintroduced in 1976, incorporates features found on the original herringbone D-28 such as herringbone trim, ebony fingerboard, and rosewood back and sides. In 1978 with demand for the herringbone guitar increasing, C. F. Martin introduced the HD-35. A visually balanced three piece rosewood back distinguishes the HD-35 from the popular HD-28. Both instruments with scalloped bracing patterns on a select solid spruce top project a bright crisp tone.

New to the Martin line of instruments is the 7-28 Dreadnought guitar. With appointments and features that parallel the D-28, the 7-28 meets the needs of musicians who require a small guitar but insist on Dreadnought styling. Rosewood back and sides join a solid spruce top to produce a guitar that is truly representative of the Martin experience.

Throughout its history the Martin Dreadnought guitar has become so well known that other guitar makers have copied its shape and dimensions. Competitors have duplicated the size but have yet to recreate the heritage and sound that comes from within. Although produced by nearly all guitar makers here and abroad, the Dreadnought design remains a Martin innovation that dates back to 1916.

Vintage Martin

The featured vintage instrument is a 1938 version of the herringbone D-28. One of approximately 2,000 herringbone guitars manufactured between 1931 and 1946, this HD-28 is photographed with permission of Mike Longworth.



HD·28 HD·35 7·28 HD·28

Twelve String

Twelve string guitars are relatively recent additions to the C. F. Martin line of fretted musical instruments. The first Martin regular production twelve strings were released in 1965, however, a real demand developed for the 14-fret D12-28 introduced in 1970.

Bound in white the D12-28 features appointments similar to the popular Martin D-28 six string model. The D12-28 combines rosewood sides and back, natural solid spruce top, and 14-fret mahogany neck with an ebony fingerboard.

To compliment the D12-28 and expand the line, C. F. Martin developed the D12-18 which features mahogany back and sides, 14-fret neck, and natural solid spruce top. The D12-18 body design parallels that of the D-18 six string guitar. Since their introduction both the D12-28 and D12-18 have become standard guitars in the C. F. Martin line of fretted instruments.



D12·18 D12·28

Grand Auditorium

Grand Auditorium guitars, also known as the M-series, are adaptations of the C. F. Martin F style carved top instruments of the 1930's. During the 1960's and 1970's several musicians and independent instrument repair people theorized that the vintage Martin F style guitar would make a unique flat top instrument. A Martin F-9 and F-7 were the first instruments on record to have the carved F top replaced with a standard flat spruce top.

In 1977 C. F. Martin & Co. introduced the first Martin M-38 as a regular production model. The M-38 combines a two-piece rosewood back and rosewood sides, a tinted solid spruce top with scalloped braces, abalone pearl rosette, bound fingerboard and bound headstock. Its counterpart, the M-36, is available with appointments such as bound fingerboard, solid spruce top with scalloped braces, and a three-piece rosewood back.

Both models project a balanced sound without heavy bass overtones. By reducing acoustic overtones, the M-36 and M-38 make ideal instruments for sound system and recording studio use.

Vintage Martin

During its era, 1935 to 1942, the F-9 was the most expensive model available in the C. F. Martin line of instruments.

Designed with distinctive F-scrolled carved top, the F-9 featured rosewood sides and back, adjustable ebony bridge, elevated pickguard and abalone pearl inlaid headstock.

The F-9 carved top guitar that represents the Martin vintage instrument is one of only 72 guitars in this style. It is not available for sale and is provided courtesy of Mr. Lester Davidson.



M·36 M·38 F·9
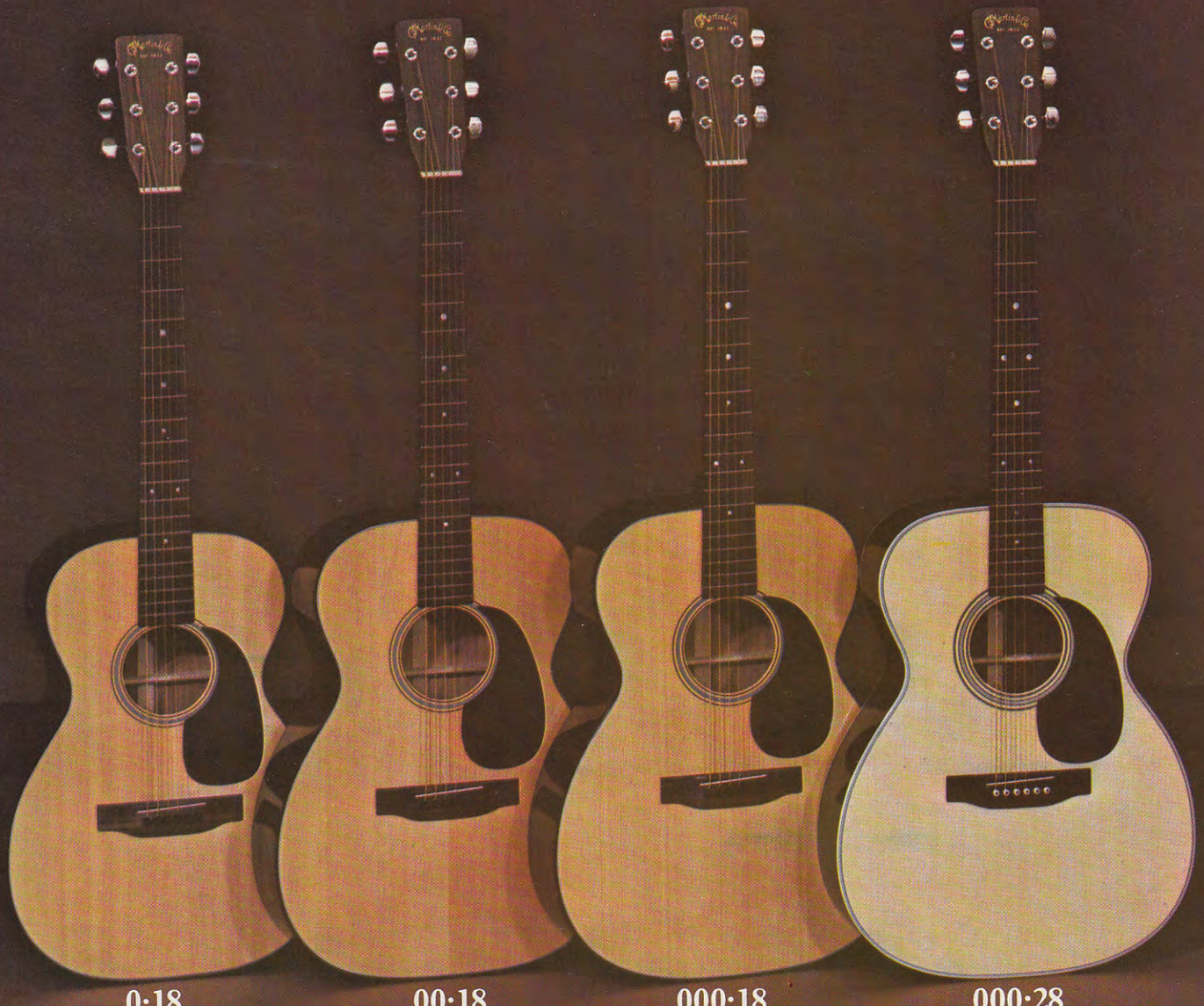
Concert and Auditorium

Blending old with new C. F. Martin offers several styles of guitars in concert and auditorium sizes. Featured are 0 and 00 guitars which date back to the mid 1800's, 000 sizes from the early 1900's; and the MC-28 cutaway, C. F. Martin's newest instrument.

Style 18 instruments feature quarter sawn mahogany back and sides, solid spruce top, rosewood fingerboard and bridge, and dark body binding. Three distinct sizes are available; 0 concert size, 00 or grand concert size, and 000 the auditorium size. Each of the 18 style instruments reflect the Martin heritage of quality craftsmanship.

The 000-28 shares the characteristics of other instruments constructed in the famous '28' style. Utilizing select rosewood back and sides, solid spruce top, and ebony fingerboard and bridge; the 000-28 projects a clear, balanced tone. Protective white body binding and a backstrip with fine marquetry enhance the appearance of this instrument.

The legendary '45' styling is present in the 000-45 model. The first 000-45, a twelve fret version, was handcrafted in 1906. The current version of the instrument was initially introduced in the mid 1930's. Constructed from C. F. Martin's finest materials, the 000-45 combines rosewood back and sides, select solid spruce top,



0·18 00·18 000·18 000·28

and ebony fingerboard and bridge. Abalone pearl inlay is found on all body perimeters, and features "C. F. Martin" carefully inlaid on the headstock.

The most recent addition to the C. F. Martin line is the grand auditorium MC-28. Equivalent in size to M series models, the MC-28 features a Venetian cutaway. The cutaway enables the guitarist access to the upper register of the fingerboard. The oval soundhole design accommodates the existing top bracing patterns found on Martin grand auditorium guitars.

The MC-28 is a regular production model, while all other guitars shown here are offered on a special order basis. Please contact your authorized C. F. Martin dealer for details.

Vintage Martin

Featured as the Martin vintage instrument is a 000-45 guitar handcrafted in 1926. Originally built with a 12 fret neck, this particular 000-45 combines appointments such as a torch headstock inlay and a style 45 snowflake pattern in the fingerboard. In 1930 the now popular 14 fret neck replaced the 12 fret neck as a standard feature on the 000-45. This instrument has nearly one thousand pieces of abalone pearl carefully hand inlaid into the rosewood back, rosewood sides and spruce top. The vintage 000-45 guitar is photographed courtesy of the owner and is not available for sale.



000·45 MC·28 000·45

Concert and Tenor
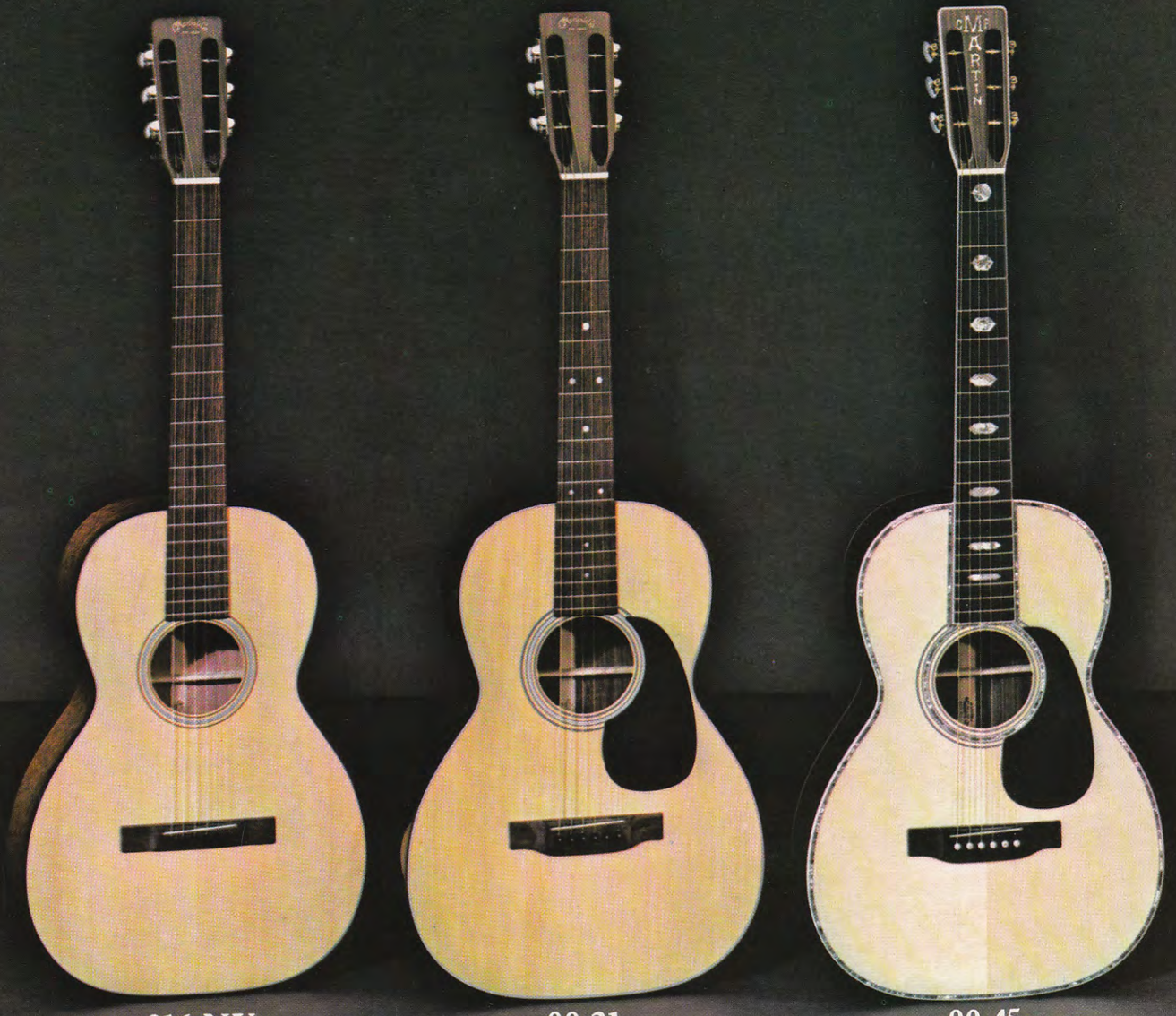
Prior to 1929, the standard Martin guitar featured a slotted headstock and a wide neck joined to the body at the 12th fret. Currently three such instruments are available with the pre-1929 styling: the 0-16NY, the 00-21 and the 00-45.

Shaped in the authentic "New York Martin" style, the 0-16NY joins a quarter sawn mahogany body with a resonant spruce top trimmed in black and white inlay. Finished in natural semi-gloss lacquer, the 0-16NY combines a rosewood fingerboard with a rosewood bridge. Braced for steel or nylon strings, the 0-16NY is considered an ideal folk guitar because of its soft mellow sound.

Built from the original 19th century patterns, the 00-21 grand concert combines a select rosewood body, spruce top, and mahogany neck with a rosewood fingerboard and bridge. An old favorite among musicians, the Martin 00-21 is the oldest continuously crafted instrument in the C.F. Martin line.

In 1902 C. F. Martin first crafted a 45 style guitar in a 00 size. The 00-45 grand concert, as with other style 45 instruments, features Martin's finest rosewood and spruce trimmed in distinctive abalone pearl. Eight decorative hexagon inlays accentuate the ebony fingerboard and "C. F. Martin" is carefully inlaid in the headstock.

In response to requests from tenor banjo players for a four string guitar, C. F. Martin introduced the 0-18T concert guitar in the late 1920's. A solid spruce top joins a mahogany body and neck with a 23" scale. Providing much of the guitar's tone, the 0-18T is tuned in a manner similar to the tenor banjo.



016·NY 00·21 00·45

Originally called a "Terz" guitar, the Martin 5-18 is the smallest of the regular Martin guitars. Three quarter size, the 5-18 features a mahogany body, spruce top, and mahogany neck. Historically the "Terz" guitar was tuned one third higher than normal and strung with light-gauge strings. It can however be tuned to contemporary guitar tuning using heavy-gauge strings.

The Martin instruments featured on these pages are available on special order only. Please contact a C. F. Martin dealer for details regarding product availability and delivery.

Vintage Martin

Representing the Martin Vintage instrument is the 0-21 guitar built in 1928. Standard features at the time were herringbone trim in the soundhole rosette and a similar strip joining the two piece rosewood back. The 0-21 is displayed courtesy of Mr. Mike Longworth and is not available for sale.



0·18T 5·18 0·21

Original Dreadnoughts

In 1916 C. F. Martin & Co. developed a 12-fret Dreadnought guitar for Oliver Ditson & Co. The manufacturing relationship between Martin and Ditson prospered through the mid-1920's until Ditson & Co. discontinued operations. Several years later, in 1931, C. F. Martin introduced the forerunners of their contemporary D-18 and D-28 Dreadnought guitars. These instruments featured a 12-fret neck, sloping shoulders, wide waist and classic style headstock. Both guitars were produced until 1934 when demand shifted and the 14-fret neck gained popularity. Not until 1967, due to a renewed interest in the 12-fret neck guitar, did the "S" Dreadnoughts return to the regular Martin line.

Presently C. F. Martin offers the "S" Dreadnoughts on a special order basis only. The D-18S reproduced from patterns drawn in 1916, features mahogany back and sides, spruce top, and rosewood fingerboard. The D-28S combines rosewood back and sides and a select solid spruce top with appointments similar to the famous Martin D-28. Another Martin Dreadnought available in the "S" style is the D-35S with its familiar three piece rosewood back and high gloss lacquer finish. Shaped from choice rosewood accented with distinctive abalone pearl inlays, the D-45S boldly shows "C. F. Martin" hand inlaid into the headstock.



D·18S D·28S

Vintage Martin

For nearly a century and a half C. F. Martin has carefully constructed quality musical instruments following old world Martin traditions. Today the Martin family pursues their heritage that has passed through six generations of guitar making.

The guitar featured as the Vintage Martin is a D-45S with custom snowflake inlay on the bridge and fingerboard and a torch inlaid headstock. Since the guitar is from a private collection, it is not available for sale and is photographed courtesy of the owner.



D·35S D·45S D·45S

Twelve String

As discussed previously in this catalogue, twelve string guitars are relatively new Martin fretted instruments. The D12-20, first regular production twelve string guitar in the Martin line, appeared in 1964. Constructed with a rich quarter sawn mahogany body, resonant spruce top, and a twelve fret neck, the D12-20 features appointments typical of Martin quality.

With details similar to the popular D-35, the Martin D12-35 combines a three piece rosewood back, rosewood sides, and a select spruce top. Finished with highly polished lacquer to a mirror-like gloss, the D12-35 projects a full bass and a distinctive overall tone.

In the D12-41 and D12-45, years of experience, fine materials and the original Dreadnought body, join to create instruments with brilliant tone and lasting beauty. On the D12-41, rosewood back and sides and a select solid spruce top are carefully inlaid with abalone pearl. On the D12-45, the Martin excellence in craftsmanship is evident through detailed abalone inlays on the top, back, sides and fingerboard. Both instruments feature "C. F. Martin" hand inlaid



D12·20 D12·35

in the headstock; the D12-41 in white mother of pearl and the D12-45 in abalone.

The Martin twelve strings featured on these pages are available on special order only. Please contact a C. F. Martin dealer for details regarding product availability and delivery.

Vintage Martin

The Octa Chorda guitar, featured as the Vintage Martin, is considered the forerunner of the Martin twelve string. Built in 1930 as an experimental model, the Octa Chorda is styled after a 000-28 herringbone body with eight strings and is played in the Hawaiian style.

The Octa Chorda is one of a kind and is photographed courtesy of Mr. C. F. Martin, III. The instrument is on display at the Martin museum in Nazareth, Pennsylvania.



D12·41 **D12·45** **OCTA CHORDA**

Classic

Classic guitars, as they exist today, first appeared in nineteenth century Europe. At about the same time in America, C. F. Martin & Co. developed and handcrafted classic style guitars.

Today five classic guitar models are available in the C. F. Martin line of instruments. The 00 series uses modified fan bracing in uniting Martin experience with classic guitar design. Joining quarter sawn mahogany back and sides to a spruce top, the 00-16C features semi-gloss finish and a neck shaped specifically for easy playing. Mahogany back and sides, spruce top, and a high gloss finish make the 00-18C guitar a resonant and responsive instrument. The distinctive 00-28C features an ebony fingerboard and bridge, and joins rosewood back and sides with a close grain spruce top protected by white body binding.

C. F. Martin's "N" series guitars, the N-10 and N-20, present a look of European styling. The N-10 features fan strutting, a mahogany body, wood rosette, and an air dried spruce top. Using only the



00·16C 00·18C 00·28C

finest rosewood back and sides, and ebony for the fingerboard and bridge, the N-20 classic produces the rich balanced tone sought after by classic guitar players.

The guitars shown here are available on a special order basis only. Please contact your authorized local Martin dealer for details.

Vintage Martin

The highlighted instrument is an 1834 Stauffer style guitar. It features strips of alternating ivory and ebony on the back of the adjustable neck. Constructed by the founder of C. F. Martin & Co., this instrument was photographed courtesy of C. F. Martin, III, and is not available for sale.



N·10 N·20 STAUFFER

Mandolins, Tiples & Ukes

In 1895 Mr. F. H. Martin first introduced the mandolin to the C. F. Martin line of musical instruments. He emphasized ". . . above all, the flowing melodious tone must appear else it is not a good mandolin." To ensure such tone "the Martin mandolin is constructed on the standard Italian system of bracing, with more than ordinary attention to the inside finish."

Currently C. F. Martin offers four mandolins, the A, AK, AK2, and B. Part of the Martin line since 1914, the A mandolin features a quarter sawn mahogany body, solid spruce top and mahogany neck. Only select rosewood is used for the fingerboard and bridge. A natural finish of semi-gloss lacquer protects and enhances the beauty of this instrument.

As early as 1918 C. F. Martin offered a mandolin handcrafted from Hawaiian koa. Today two mandolin models are produced from koa, the AK and AK2. The AK joins a spruce top to flamed koa back and sides while a flamed koa top is featured on the AK2. Both instruments with an ebony fingerboard and bridge, are richly accented with abalone pearl rosettes. With appointments similar to those on koa mandolins, the B mandolin features rosewood back and sides and a spruce top.

The B mandolin also features abalone pearl soundhole rosette and an ebony fingerboard and bridge.

C.F. Martin began manufacturing tiples about 1920. A tiple, which means small guitar, is patterned after an imported Argentinian



A B AK AK2 T·18

prototype instrument. Martin tiples feature ten string construction and tuning similar to a ukulele.

C. F. Martin's line of instruments includes two tiples; the T-18 and T-28. Combining a spruce top with a quarter sawn mahogany body, the T-18 tiple also features a neck shaped for playing ease. Mother of pearl position dots, slotted headstock, and rosewood fingerboard and bridge, are additional appointments found on the T-18. With an ebony fingerboard and bridge, the T-28 tiple blends durability with beauty. A spruce top protected by white body binding joins rosewood back and sides giving the T-28 a distinctive appearance and tone.

Ukuleles have been an important part of the C.F. Martin line since their introduction in 1916. Presently C. F. Martin offers four styles of ukuleles; the 51, 1-T, 0 and 3.

Designed in a larger size, the 51 is a baritone uke, tuned D-G-B-E, and features a low fourth string. The baritone uke combines mahogany sides, back, top and neck with a genuine rosewood fingerboard and bridge. Also tuned D-G-B-E, but with a high fourth string, the 1-T tenor uke features appointments similar to those found on the baritone ukulele.

Soprano ukuleles are carefully handcrafted in two styles. The style 0 uke with a 12-fret rosewood fingerboard combines a natural color flat lacquer finish with a mahogany body. Featuring a 17-fret ebony fingerboard, the style 3 uke blends decorative white binding with black and white inlays creating a rich attractive appearance.



T·28 51 1·T 0 3

E·28 series Electrics

Completing the C. F. Martin line of carefully handcrafted musical instruments are the E-28 series electric guitars.

The E-28 lead features a mahogany body with an arched top, ebony fingerboard, and easily accessible 24-fret mahogany neck. Also included on the E-28 are an adjustable bridge, which can be adjusted for action and intonation, an active tone circuit, and three control switches. Two specially wound humbucking pickups are found on all E-28 electric guitars.

Common to both the E-28 lead and EB-28 bass guitars are through-the-body neck construction, adjustable truss rod and "on-board" active electronics. By combining master bass and treble controls the active circuitry can achieve a wide range of tonal variations. The active bypass switch, three-position pickup selector switch, and phase switch complete the electronic controls found on Martin electric guitars.

The EB-28 with tobacco sunburst finish features a 22-fret mahogany neck, ebony fingerboard and an adjustable bridge. The bridge adjusts not only for action and intonation, but also for spacing between strings. The distinctive red, fretless EB-28 fills the needs of accomplished bass players who are looking for a unique instrument.

The standard finish for Martin electric guitars is tobacco sunburst. Also available on a special order basis are cherry sunburst, red, black, or natural finishes. Please contact your authorized Martin dealer for details.



E·28 E·28 EB·28 EB·28 FRETLESS

Martin Production Instrument Specifications

	TOP	BACK & SIDES	NECK	FINGER-BOARD	BRIDGE	FINISH	BINDING	BRIDGE PINS	END PIN	END STRIP	NO. FRETS CLEAR	NO. FRETS TOTAL	TOTAL LENGTH	BODY LENGTH	BODY WIDTH	BODY DEPTH	NECK WIDTH AT NUT	SCALE	TUNING MACHINES	STRINGS	CASE
D-18	Spruce	Mahogany	Mahogany	Rosewood	Rosewood	Stain Gloss	Black	Black	Black	Black	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
D-19	Spruce	Mahogany	Mahogany	Rosewood	Rosewood	Stain Gloss	Black	Black w/ White dot	Black w/ White dot	Black	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
D-28	Spruce	Rosewood	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
HD-28	Spruce	Rosewood	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
D-35	Spruce	Rosewood 3-Piece Back	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
HD-35	Spruce	Rosewood 3-Piece Back	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
D-41	Spruce	Rosewood	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Pearl dot	White w/ Pearl dot	White	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Gold enclosed	Med. Bronze M-1200	640 included
D-45	Spruce	Rosewood	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Pearl dot	White w/ Pearl dot	White	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Gold enclosed	Med. Bronze M-1200	640 included
D12-28	Spruce	Rosewood	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	41¾" 1060.5mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1⅞" 47.6mm	24.9" 632.5mm	Chrome enclosed	Lgt. Bronze M-1600	640 included
D12-35	Spruce	Rosewood 3-Piece Back	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	12	19	41¾" 1060.5mm	21" 533.4mm	15⅝" 396.9mm	4⅞" 123.8mm	1⅞" 47.6mm	24.9" 632.5mm	Brass Open	Lgt. Bronze M-1600	640 included
M-36	Spruce	Rosewood 3-Piece back	Mahogany	Ebony	Rosewood	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	40⅞" 1038.2mm	20⅛" 511.2mm	16" 406.4mm	4⅛" 104.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	650 included
M-38	Spruce	Rosewood	Mahogany	Ebony	Rosewood	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	40⅞" 1038.2mm	20⅛" 511.2mm	16" 406.4mm	4⅛" 104.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	650 included
MC-28	Spruce	Rosewood	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	20	22	40⅞" 1038.2mm	20⅛" 511.2mm	16" 406.4mm	4⅛" 104.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	650 included
OM-45	Spruce	Rosewood	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Pearl dot	White w/ Pearl dot	White	14	20	39¾" 1009.7mm	19⅜" 492.1mm	15" 381mm	4⅛" 104.8mm	1¾" 44.45	25.4" 645.2mm	Gold enclosed	Med. Bronze M-1200	630 included
00-25K	Spruce	Koa	Mahogany	Rosewood	Rosewood	Natural Gloss	Black	Black w/ White dot	Black w/ White dot	Black	14	20	38⅝" 981 mm	18¾" 479.4mm	14 5/16" 363.5mm	4⅛" 104.8mm	1 11/16" 42.9mm	24.9" 632.5mm	Chrome enclosed	Med. Bronze M-1200	620 included
00-25K-2	Koa	Koa	Mahogany	Rosewood	Rosewood	Natural Gloss	Black	Black w/ White dot	Black w/ White dot	Black	14	20	38⅝" 981mm	18⅞" 479.4mm	14 5/16" 363.5mm	4⅛" 104.8mm	1 11/16" 42.9mm	24.9" 632.5mm	Chrome enclosed	Med. Bronze M-1200	620 included
D-25K	Spruce	Koa	Mahogany	Rosewood	Rosewood	Natural Gloss	Black	Black w/ White dot	Black w/ White dot	Black	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
D-25K2	Koa	Koa	Mahogany	Rosewood	Rosewood	Natural Gloss	Black	Black w/ White dot	Black w/ White dot	Black	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
D-37K	Spruce	Flame Koa	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
D-37K2	Flame Koa	Flame Koa	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	40¼" 1022.4mm	20" 508mm	15⅝" 396.9mm	4⅞" 123.8mm	1 11/16" 42.9mm	25.4" 645.2mm	Chrome enclosed	Med. Bronze M-1200	640 included
7-28	Spruce	Rosewood	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	36 1/16" 916mm	17½" 444.5mm	13 11/16" 347.7mm	4⅜" 111.13mm	1⅝" 41.28mm	23" 584.2mm	Chrome enclosed	Med. Bronze M-1200	607 included
7-37K	Spruce	Flame Koa	Mahogany	Ebony	Ebony	Natural Gloss	White	White w/ Black dot	White w/ Black dot	White	14	20	36 1/16" 916mm	17½" 444.5mm	13 11/16" 347.7mm	4⅜" 111.13mm	1⅝" 41.28mm	23" 584.2mm	Chrome enclosed	Med. Bronze M-1200	607 included
E-28	Mahogany	Mahogany	Mahogany	Ebony	Adjustable	Shaded Gloss	None	None	Metal	None	24	24	39¼" 996.9mm	17" 431.8mm	12 13/16" 325.43mm	1¾" 44.45mm	1⅝" 41.28mm	24.9" 632.5mm	Chrome enclosed	D-9200	675 included
EB-28	Mahogany	Mahogany	Mahogany	Ebony	Adjustable	Shaded Gloss	None	None	Metal	None	22	22	45 5/16" 1150.9mm	17" 431.8mm	12 13/16" 325.43mm	1¾" 44.45mm	1 9/16" 39.68mm	33.16" 842.26mm	Chrome enclosed	D-9800L	685 included

Specifications subject to change without notice.



THE CF MARTIN ORGANISATION

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