

United States Department of the Interior
National Park Service

56 2837

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and uses of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: C.F. Martin & Co.
Other names/site number: Martin Guitar Company
Name of related multiple property listing: N/A

2. Location


Street & number: 10 W. North Street and 201 N. Main Street
City or town: Nazareth State: PA County: Northampton
Not for Publication: NA Vicinity: NA

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local Applicable National Register Criteria: A B C D


	<u>7/16/2018</u>
Signature of certifying official	Date
<u>Director, State Historic Preservation Office/Pennsylvania Historical & Museum Commission</u>	
Title/State or Federal agency/bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
_____ Signature of commenting official	_____ Date
_____ Title/State or Federal agency/bureau or Tribal Government	

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain) _____

	<u>9/4/18</u>
Signature of the Keeper	Date of Action

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5. Classification

Ownership of Property

- Private
- Public – Local
- Public – State
- Public – Federal

Category of Property

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

Contributing	Noncontributing	
<u>0</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>0</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register: The C.F. Martin & Co. property is within and contributes to the Nazareth Historic District, which was listed in 1988. A comprehensive inventory was not prepared for the district nomination. Today's interpretation is that the Martin property consists of three contributing resources (house, factory, and powerhouse), all within the boundary of the listed district. There are no non-contributing resources.

6. Function or Use

Historic Functions

- Domestic: single dwelling (Martin family home)
- Industry/Processing/Extraction: manufacturing facility (manufacturing complex)

Current Functions

- Commerce/Trade: organizational (Martin family home)
- Commerce/Trade: specialty store; warehouse (manufacturing complex)

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7. Description

Architectural Classification

Martin Home: Mid-19th Century- Greek and Gothic Revival influences

Manufacturing Complex: Other- Industrial

Materials

Foundation: House: Stone; Manufacturing Complex: Stone and Concrete

Walls: House: Brick; Manufacturing Complex: Wood and Concrete

Roof: House: Slate; Manufacturing Complex: Slate and Asbestos Shingle

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The C.F. Martin & Co. property is located between Main and Green Streets on the north side of North Street in Nazareth, a large borough in central Northampton County. Nazareth is within the Lehigh Valley region, and is north of the Allentown-Bethlehem-Easton cluster of small cities in eastern Pennsylvania. Also known as the Martin Guitar factory, the property is the sole industrial or commercial resource within a residential neighborhood of single-family and duplex houses built in the second half of the 19th century and early 20th century. The Martin property consists of a 2.5 story brick home, built for the Martin family in 1859, and a musical instruments manufacturing complex constructed in various stages between 1859 and 1927. The complex has three distinct but interconnected sections (Building 1, 1859-1887; Building 2, 1880-1917; and Building 3, 1924-1927), and a detached power house (c.1880-c.1920). The home, powerhouse, and the combined Buildings 1, 2, and 3 are all considered to be contributing resources. There are no non-contributing resources. The property is in good condition and retains all aspects of integrity even though it is no longer used for manufacturing or residential purposes.¹ Limited changes have been made to the property, and in 2008 it was the subject of a federal Rehabilitation Investment Tax Credit project that complied with the Secretary of Interior's Standards and Guidelines. The property is within and contributes to the listed Nazareth Historic District.

Narrative Description

Martin Family Home

The 1859 Martin house is a 2.5 story cross-gabled brick house on the northwest corner of North and Main Streets. The house sits slightly above street-level, with flower beds and shrubs around the house and mature deciduous trees along the street-side sidewalks. Basement windows are visible at the southeast corner of the house due to the gradually sloping grade of the site. A sign in the flower bed at this corner of

¹ While still owned and used by Martin for storage, a specialty shop, special events and tours, all manufacturing now takes place in the company's 1964 facility at 510 Sycamore Street, less than a mile northeast of the nominated property. The family's home is used by the local Chamber of Commerce as a visitor center and for offices.

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the house indicates that the house now serves as a visitor center and offices for the Nazareth Chamber of Commerce.

The brick is laid in a repeating pattern of seven stretcher rows per header row. The gable roof is covered with slate shingles. The primary elevation faces east to Main Street, and the gable features prominent vergeboard trim (as do the other gable lines) and an open front porch protecting the main entry and its transom light, with a gable roof, round columns, and a graceful curve forming the porch ceiling. This elevation's projecting gable is three bays, with the doorway offset in the north end bay. All 6/6 wood window sash on this and the other elevations appear to be original, and are set within flat lintels; the primary elevations' windows have a modest dentil effect on the lower edge of the lintel. Most of the house's first floor windows have paneled shutters and the second floor windows have louvered shutters. The attic level of the gable ends each have a smaller 6/6 window.

The south-facing side elevation features a one-story bay window centered in the cross gable and an open one-story porch on the west end of the elevation. The bay window is sided in wood clapboards. The side porch has square columns with a low-pitched shed roof and is less decorative than the front porch. There are no porches or doorways on the north side, which otherwise mirrors the south side in fenestration (other than the bay window and porch door). The west, rear end of the house is very near Building 1 of the manufacturing complex. This elevation contains a first-floor doorway on the north end, with a small concave-curved hood supported by brackets. A cellar bulkhead door is below the southern-most bay.

The interior of the house overall retains substantial original or early window and door trim, flooring, open stairway, and other details though it has experienced some alterations for non-residential purposes (offices and display areas). Those changes are limited.

Manufacturing Complex

Located immediately west of the house is the manufacturing complex that was used to make primarily guitars but also other stringed instruments, beginning in 1859 and continuing into the 1960s. The complex has three primary parts that are interconnected (known as Buildings 1, 2 and 3), extending along North Street from the rear of the Martin family home to Green Street, as well as a detached power house nestled in the ell formed by the juncture of Buildings 2 and 3. A small paved parking and loading area is also located within that ell, at the northeast corner of Green and North Streets. The three interconnected sections each retain very individual exterior appearances reflecting their periods of construction. Building 1 is more residential in appearance², while Building 3 reflects the typical vernacular industrial appearance of its era and area.

Building 1

The 1859 portion of the factory complex, which was expanded in 1887, is known as Building 1, and is positioned directly west of the Martin house and runs parallel to North Street. It was initially a smaller, independent building, the earliest portion of the manufacturing complex—more like a large workshop. Building 1 is rectangular in shape, approximately 16ft x 64ft, is brick construction with a gable roof, and is 2.5 stories. One small dormer is found on the south side of the roof, at the western end. The south side elevation is nine bays with regularly-spaced 6/6 wood sash windows on the first and second floors. This

² An image on the Martin website, in the timeline section, shows the expanded Building 1 with operable shutters on the first and second floor windows, giving the building a very residential appearance.
<https://www.martinguitar.com/about/martin-story/martin-timeline/the-timeline-of-martin-guitar-1887-1929/>

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street-side elevation has “C.F. MARTIN & CO. INC.” prominently painted on the side in large block letters between the first and second levels.³ The central bay on the first floor of the south elevation contains a doorway with a three-pane transom over the wood door. The north elevation mirrors the south but has no door, and fewer window openings due to a small one-story shed-roofed brick extension, abutting Building 2 that obscures the west end of the elevation. The east end of the building has an external brick chimney extending above the roof peak, between 6/6 windows on the first and second floors, and smaller attic-level windows. The ell formed by Buildings 1 and 2 on the north side of the complex contains compacted earth and lawn. It is possible that an earlier addition once extended further along the north side of Building 1, based on the 1928 Sanborn map.

Building 2

Building 2 forms the central portion of the manufacturing complex, and was constructed c.1880 with 1915-1917 renovations. This 26ft x 80ft rectangular section is situated perpendicular to Building 1, joining it at Building 1's west end, with its gable end facing south to North Street. It is connected to Building 3 on its west side, at the north end; Building 3 is positioned perpendicular to Building 2. (The end result creates a somewhat Z-shaped overall footprint for the complex.) Buildings 2 and 3 form an ell shape, inside which is the Powerhouse and a paved parking/loading area. Building 2 is of frame construction on a concrete basement level, 3.5 stories tall (including the raised basement⁴), with three bays on the south end and eight regularly-spaced bays on the west. The basement level includes full-sized windows on multiple elevations and paired doors on the south end. The windows are all six over six sash set within wood frames. The north end's balanced fenestration largely mirrors the south, but does not have access to the basement due to the grade. There is one gabled roof dormer on the west side, and one on the east, and a gabled wall dormer on the east. There are two round metal ventilators on the gable roof ridge. The crawl space under Building 2 was used for shafts, pulleys and belts that connected to a main drive shaft in the adjacent engine room (known as the Powerhouse).

Building 3

Perpendicular to Building 2 is Building 3, constructed between 1925 and 1927. This is a 2.5 story⁵, rectangular-shaped brick masonry building, approximately 26x84 feet in size. Building 3's east gable end connects to the north end of Building 2, forming an ell-shape in which the Powerhouse and a paved parking and loading area are located. Building 3 has six regularly-spaced bays of windows on the first and second floors that are divided by brick columns. The windows on the north and south elevations are trios of 12-light industrial sash. The windows on the west end are paired 12-light sash, with a single 12-light sash in the attic's gable end. The center lights of the windows operate as a unit to provide ventilation, while the top three and bottom three lights are fixed in place. There are two window dormers aligned on the north and south elevation, with eight-light sash, and two round metal ventilators on the roof peak. The south elevation contains a large overhead door opening in the second bay from the west, with an overhanging flat roof anchored from the second floor level shielding the opening. A ramp leads to the pedestrian opening in the center of the south elevation, with a similar but smaller roof. An open metal staircase leads to the second elevation's inner-most bay, over a one-story section that fills in the corner

³ This building's exterior appearance has been closely associated with the company for decades, and was replicated in the new 1964 complex.

⁴ A company history by Mike Longworth explains that the building was raised post-1880 to add the basement level, adding a story to its height. The building's original length was doubled during an expansion.

⁵ Longworth's history suggests that it was initially only one story, but additional workspace was needed within two years of initial construction.

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created by the juncture of Buildings 1 and 2. This corner contains the same industrial sash as found in the larger portion of Building 2. The flat roof of this section forms the landing for the staircase, and a doorway inset into the center of the window trio provides access to the second floor.

Powerhouse

The gable-roofed brick Powerhouse is smaller than the other sections of the manufacturing facility and only connected by below-ground elements used to power equipment in Building 2. It is positioned inside the ell formed by Buildings 2 and 3. Originally the Powerhouse housed a gasoline engine power plant that drove the machinery in the factory; the engine was connected to Building 2 via a crawlspace that contained shafts, pulleys, and belts connecting the engine to a main drive shaft. By 1915 electricity was being used instead of the gasoline engine for power; by 1930 the Powerhouse had become a garage. Its southern and western sides were encased in frame shed-roofed additions, with two large overhead doors on the south side and two 6/6 sash on the west (the doors post-date 1930, based on historic images). A tall brick chimney is located on the north side of the Powerhouse, rising above the roofs of the adjacent Buildings 1 and 2. Despite the conversion to a garage, the Powerhouse continues to contribute to the property's significance and integrity as the conversion happened within the period of significance.

Manufacturing Interiors

The interiors of Buildings 1, 2 and 3 are generally large, open spaces that facilitated early manufacturing with individual workbenches, shelving for housing works-in-progress at various stages of construction, etc. Most areas feature original wood flooring and often intact ceiling and wall surfaces as well. The spaces on the first and second floors are well-lit due to the evenly spaced and large windows. As Martin's processes remained very hand-labor intensive, and not extensively mechanized, changes to the interior were not substantial.

Integrity

The manufacturing facility at 10 W. North Street and the family home at 201 N. Main Street have served various purposes since the company's new facility opened in 1964 at the edge of town. The complex has housed the company's Pearl Inlay Department, the Research and Development Department, Sales Offices, and the Engineering Department, as well as providing storage. Martin's string making operation was also housed there for a time. Today, the property is used for private tours with Martin Dealers and International Distributors and for archival storage, as well as serving as the site of the Guitarmaker's Connection, a retail supply house for instrument making and repair. Much of the interior is furnished with early equipment, tools and workbenches, and exhibit pieces, to reflect the various uses of the different sections. Although no longer actively functioning as a manufacturing facility, the complex continues to retain all aspects of integrity. There have been few changes over the years, and overall the manufacturing portions of the complex retain their materials, design, and workmanship and the complex can readily convey aspects of integrity such as feeling and association due to the period equipment and furnishings. The house is no longer used for residential purposes but retains its integrity as well, as the conversion for offices and visitor center required minimal changes. The property's setting continues to be middle-class residential. The relationship of the resources to one another and their surroundings remains intact. Despite the complex's loss of its original and lengthy function manufacturing guitars and other stringed instruments, due to the company's emphasis on handwork that limited the need for substantial changes and the careful stewardship of the Martin family and company, the property clearly retains the integrity necessary to convey its significance.

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8. Statement of Significance

Applicable National Register Criteria

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance: Industry; Performing Arts

Period of Significance: 1859-1964

Significant Dates: 1859, 1887, 1888, 1916, 1927, 1958, 1964

Significant Person: NA

Cultural Affiliation: NA

Architect/Builder: NA

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Statement of Significance Summary Paragraph

The C.F. Martin & Co. property is located within the National Register-listed Nazareth Historic District. In addition to contributing to the historic district, the property is individually significant for its important role in originating and manufacturing American flat-top guitars and other acoustic instruments. The company's contributions to the music industry are recognized internationally and include innovations and trend-setting in design, distribution systems, and manufacturing methods. The company is considered to be a premier acoustic guitar maker. Established in 1833, Martin Guitar (as the company is commonly known) continues to be family operated and their products remain celebrated today. Founder C.F. Martin, Sr. is credited with developing a distinct American-style guitar that blended various European influences, and making use of top X-bracing, now a hallmark of modern American large-bodied (also known as "Dreadnought") guitars, which they popularized. C.F. Martin & Co. has continually adapted to widely varying economic, political and cultural changes. Events such as the Industrial Revolution, the Civil War, the Spanish American War, the Great Depression, two World Wars, and constantly evolving popular culture and musical trends often challenged the Company's ability to survive and thrive. The period of significance begins in 1859, when the company relocated here, and extends to 1964, when Martin Guitar moved to a new facility during a folk-music boom that generated a period of growth.⁶

Narrative Statement of Significance

Martin Company History

Family patriarch Christian Friedrich (later Frederick) Martin, Sr., was born in Germany in 1796 into a line of cabinetmakers. At the age of 15 he went to Vienna to apprentice with Johann Georg Stauffer, an accomplished violin and guitar maker in the center of what was known as the musical capitol of Europe. Martin spent 14 years with Stauffer, and then worked for a Viennese harp maker, marrying his daughter, Otilie Lucia Kühle, who was a musician. Martin eventually set up his own shop, and in 1833 emigrated to New York City where he opened a guitar shop at 196 Hudson Street,⁷ and sold everything from cornets to sheet music. Given the limited output of guitars and the immaturity of the music market in 1833, distribution of Martin guitars was a haphazard affair in the early years.

In 1838, Martin sold his New York store and moved to a newly-purchased eight-acre tract on the outskirts of Nazareth, Pennsylvania. From 1839 until 1859 the small company's guitar-building operations were based there. Company records show that shipments of guitars continued to New York as well as Boston, Philadelphia, Richmond, Nashville, St. Louis, and New Orleans. The 1840s witnessed one of C.F. Martin, Sr.'s major design innovations – the "X" bracing system for the guitar top. In 1843, Martin made two guitars with the experimental X-bracing system for Madame Maria Dolores Esturias y Navarres de Goñi, arguably the best guitar player in America at the time. Already an esteemed guitarist in Europe, within weeks of her New York arrival she was performing at New York's National Theatre for an audience of 3,000. One of Madame de Goñi's Martin guitars was featured at the *Early American Guitars: The Instruments of C.F. Martin* exhibition held at the Metropolitan Museum of Art, New York, in 2014. Martin's perfected X-bracing technique remains in use in all steel-string Martin flat-top guitars today, and is largely responsible for the distinctive Martin tone, characterized by brilliant treble and powerful bass response.

⁶ 510 Sycamore Street, just north of the borough's edge, about a mile NE of this facility.

⁷ The site is now home to a large office building.

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By 1850 the company—now employing over a dozen craftspeople—was expanding. Martin continued to make both Austro-German and Spanish style guitars to satisfy differing client demands. Larger sizes were gradually introduced to their product line. While Martin is best-known for guitars, over the years they also made zithers, mandolins, banjos, and other stringed instruments.

In 1859 the Martin family moved into a newly constructed home in town, on Main Street, with a new brick factory workshop located immediately behind the house as a new base for their growing business. Extended family members and long-time employees moved into adjacent or nearby houses. Soon after, the Civil War started. The war apparently had little impact on Martin Guitar. In fact, the Company achieved a rise in sales. Perhaps the lost access to customers in eleven states was offset by the number of people wanting portable entertainment during troubled times. By the Civil War, the company was making a distinct “Martin” guitar, having melded aspects of the other styles into something identifiably their own, which would influence all guitar-makers who followed.

After C.F. Martin, Sr. suffered a stroke in 1871, C.F. Martin, Jr., already actively-involved, began to run the company in earnest. C.F. Martin, Jr. and his cousin C.F. Hartmann became partners in the company; however, shortly before C.F. Martin, Sr. died, C.F. Hartmann sold his shares back to his cousin and returned to working in the shop. C.F. Martin, Jr. preserved the quality of guitar design and craftsmanship his father had pioneered, but continued to move forward with new developments. In 1877 a 12-fret guitar was introduced to their product line. C.F. Martin Jr. undertook the first addition to the factory with the 1887 expansion that saw the introduction of steam-powered saws and sanders, increasing the capacity for production and consistency.

When C.F. Martin, Jr. died in 1888, his son Frank Henry Martin inherited the company. Frank Henry Martin realized that at least part of Martin’s future should be in mandolins; however, Martin’s near-exclusive distributor C.A. Zoebisch & Sons disagreed. Frank Henry Martin ended Martin Guitar’s dependence on Zoebisch in 1895 and started selling directly to dealers. It was a risky move, but Martin immediately received substantial orders, and found new dealers in the West. None was further west than Bergstrom Music in Honolulu, Hawaii. When Martin made its first attempt into making ukuleles in 1907, they were manufactured for Bergstrom. Once the Hawaiian music craze hit in 1916, Martin begin making ukuleles and Hawaiian guitars in earnest. Ukeleles helped spur the company’s growth through the late 1920s.

During Frank Henry Martin’s leadership, a 14-fret guitar was introduced to the company’s product line, and in 1916, he introduced the now-iconic Martin Dreadnought guitar. Originally most were designed for the Hawaiian slide-style of playing, with steel strings, with the guitar played lying on the lap. The large size was to provide for increased volume and a stronger bass for vocal accompaniment. At the dawn of the Dreadnought guitar era, Martin Guitar had already been in business for more than 80 years. Frank Henry Martin is credited with having the idea of calling the new model “Dreadnought.” Evidently, he was fascinated with the *HMS Dreadnought*, a British battleship launched in 1906, and the game-changing qualities of her design. If you dissect “Dreadnought,” it means “fear nothing.” The name was meant to remind people that Great Britain dominated the high seas and that British subjects anywhere in the world should feel secure and protected. In Martin’s opinion, it was the same with the guitar. Musicians could feel secure behind it. The Dreadnought had a look and a presence that says, “Hey, I am not fooling around!”

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Originally, the Dreadnought guitars were manufactured by Martin for the Oliver Ditson Company, a publishing firm based in Boston. Curiously, the guitars were not sold with the Martin name on them, but rather were marketed in Boston and New York under the Oliver Ditson brand name. When the Dreadnought guitar was first introduced, people were used to smaller guitars that could be cradled and did not project loudly, but had a very balanced sound, with the bass, the mid-range and the treble in proportion. The Dreadnought produced a noticeably louder sound.

Another early 20th century development was the popularization of steel strings, which had been an option for years, but took off in the 1920s. In 1929, Martin modified one of their standard models to accommodate 14 frets clear of the body, and this became the first regular Martin guitar specifically designed for steel strings, and soon was the industry standard.

Frank Henry Martin was joined in the business by his two sons: C.F. Martin, III, and Herbert Keller Martin. They had spent their youths working in the family's factory, and later both became Princeton University graduates. Herbert Keller Martin served in the Army during WWI and C.F. Martin, III (due to a 4F designation from poor eyesight) served in the National War Work Council of the YMCA working with the military "to assist in maintaining and promoting morale." After WWI, the outgoing Herbert Keller became the Company's sales representative, while the more studious C.F. Martin, III, oversaw production and handled much of the correspondence. Unfortunately, the three-man Martin team did not last long; Herbert Keller Martin died of peritonitis in 1927.

Lifted by increasing sales of the ukulele,⁸ Martin Guitar enjoyed several strong years in the 1920s until the Great Depression and the stock market crash of October 1929. The Martin business survived the major economic downturn though workers' hours were reduced to three days per week for a while, and the production reduced to the point that Martin made only what it could sell. In 1931, the Ditson Company closed after 15 years of marketing Martin's Dreadnought guitars. Martin began marketing a new version that they sold directly.

Other guitar makers copied the new design, and the name. The Dreadnought became the most-copied and popular guitar in the world. This was the time when the guitar's full-bodied, resonant characteristics really began to take off in popular recordings. A whirl of technological innovations had led to the birth of commercial country music by the early 1930s. Radio broadcasts and 78 RPM phonograph records were spreading sounds around like never before, making stars of rural performers such as the Carter Family, whose story songs poignantly tugged at the heartstrings, or James Gideon "Gid" Tanner and the Skillet Lickers, laying down hillbilly string-band rhythms that got people up and dancing. Also in the media mix, the Grand Ole Opry out of Nashville, Tennessee, was popularizing country music nationwide through far-reaching weekly radio broadcasts. And finding favor at the heart of it all was the acoustic Martin Dreadnought steel-string guitar, its playability and deep-projecting sound the ideal rhythmic anchor for solo vocalists or backing bands. Fancy pearl-trimmed Martin guitars became popular with Gene Autry (and immediately other "singing cowboys") in 1933. In the 1940s, major country stars performed with their Martins, including Hank Williams, Ernest Tubb, Lester Flatt, Hank Snow and Kitty Wells. The company had a widespread presence in live performances and on television and film screens. Not just surviving the Depression and wartime shortages, Martin positioned itself to act on new musical trends.

⁸ According to Longworth, Martin was evidently selling thousands of ukuleles annually during the 1920s.

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In 1945, as WWII was coming to an end, Frank Henry Martin retired and turned over the Company to C.F. Martin, III. Frank Henry Martin died in 1948. Martin Guitar had exited the war years with both its catalog and the guitars themselves pared to the essentials. There were no more archtop guitars, only a handful of ukulele and mandolin models, and no flattop guitars were made fancier than the 28 style. Only four guitars with rosewood bodies remained in the catalog. The rest all had mahogany backs and sides. The mother-of-pearl inlay, herringbone trim, fancy fret markers, and koa wood bodies were all things of the past. The interior's scalloped braces had been traded for sturdier ones to prevent bellying of the top. By being plain, the austere design of the WWII era highlighted the beauty of the wood. They were "working man's guitars," but ones that still sounded like a cathedral of tone. The 1950s saw an increasing popularity of folk and popular music which resulted in soaring sales for Martin Guitar. When Elvis Presley became popular in the 1950s he was playing a 1942 Martin.

Frank Herbert Martin joined the Company in the mid-1950s. He was in his early twenties, and his fresh ideas and impatience proved an effective counterbalance to C.F. Martin, III's consistent conservatism. The years 1945 to 1964 were very stable ones in terms of business, at least from the standpoint of production. The company credits the popularity of the Kingston Trio, who were hugely successful in the late 1950s⁹ and early 1960s, and used Martin guitars exclusively, with creating a three-year backlog. According to Issue 1 of the company publication *1833*, the original 1859 plant on North Street produced about 200 guitars a year, with six workers. By the end of the 1920s production was closer to 3,000 guitars a year, and 75 employees. In essentially the same facility, they were producing 5,000 guitars in 1960, and were soon in desperate need of more space. In response to the demand following the soaring popularity of folk music, in 1964 the company moved into a new facility on what was coincidentally part of the original Martin land purchased in 1838. The 1859 property remained in use for storage, shipping, retail supplies for instrument making and repair, special programming and visitor services. By the early 1970s yearly production was over 20,000.

Christian Frederick Martin, IV, known as "Chris," is the current Board Chairman and CEO of C.F. Martin & Co. and the sixth generation of Martin family members to run the business. Martin's acoustic guitars continue to be prized worldwide for their exceptional tone, design, craftsmanship and attention to detail. For over 180 years, C.F. Martin & Co. has been continuously producing acoustic instruments that are acknowledged to be among the finest in the world. Not many companies have been in business for such a duration. Martin Guitar has, through the years, managed to survive with each succeeding generation from Christian Frederick Martin Sr.'s Stauffer-influenced creations of the 1830s, to recent developments introduced by Christian Frederick Martin, IV. Throughout its history, the company has adapted successfully to continuous changes in product design, distribution systems, and manufacturing methods. In spite of their many changes, Martin Guitar has never veered away from its initial commitment to quality.

Comparisons

There are other well-known guitar makers with storied histories currently producing guitars with names as or almost-as familiar as the Martin brand, namely Gibson and Fender, but also Epiphone, Rickenbacker, Gretsch, and perhaps a few others. Many other smaller makers have lesser name recognition. Martin is possibly the only one that has never left family control, and the one that has arguably the strongest, and longest, connection to a single place—Nazareth.

⁹ The Kingston Trio's first hit record, "Tom Dooley," was released in 1958. The trio was frequently pictured holding their Martin instruments in promotional photos and on album covers.

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Gibson, prominent maker of electric guitars, has been based in Nashville since 1984 but was long located in Kalamazoo, Michigan, where the company was founded in 1894. In its early years the company was also a prolific manufacturer of mandolins, and for a time Martin and Gibson were the two primary makers of flat-top guitars. In 1935, Gibson introduced its first electric guitar, and they became especially popular with jazz musicians. In the 1950s, Les Paul became perhaps the most-consequential player of Gibson guitars, with a new innovative solid-body electric guitar named for him. While its history is similar in some ways, and with great name recognition, Gibson guitars play a different role in the music industry and popular culture than does Martin, which remained associated with acoustic instruments, whereas Gibson's strongest association came to be electric guitars. In addition, for much of the latter half of the 20th century, the company was owned by large corporations that did not always focus on Gibson's success and future. Portions of Gibson's factory in Kalamazoo is still used for guitar production, by a different company (Heritage Guitar, founded by former Gibson employees who didn't relocate with Gibson to Nashville), while other portions are being repurposed for other uses.

Epiphone also has a long history. Founded in 1873 in Turkey by a Greek immigrant, it also started as a small family operation, and grew into a successful company making mandolins, banjos, upright basses, and archtop and steel guitars from their base in New York City (and later Long Island), established c.1900. Epiphone and Gibson had an intense rivalry in the first half of the 20th century. After Epiphone suffered a decline during the WWII era that continued after their factory's move to Philadelphia in 1953, Gibson acquired the company in 1957 and relocated the Epiphone operation to Kalamazoo. Epiphone did well through the 1960s, with their acoustic guitars well-positioned to ride the folk music wave, and still making electric guitars, upright basses, banjos, and mandolins. Foreign competition and Gibson's new corporate owner created more difficulties for Epiphone in the late 1960s and 1970s.

Fender Musical Instruments, another popular guitar-maker, has focused almost-exclusively on electric guitars and amplifiers. Founded in 1946, in southern California, Fender's Telecaster and Stratocaster dramatically changed popular music in the 1950s. The company was acquired by CBS in 1965; ownership by a large corporation not focused on Fender eventually exacerbated the challenges faced by many instrument makers in the 1970s. Both Gibson (with Epiphone) and Fender were sold by their corporate owners in the 1980s and the smaller companies have successfully worked to restore their viability and place in the industry.

These are just a few of the guitar makers who helped shape popular music in the US and around the world. With its extensive history, the impact of the Dreadnought on acoustic guitars worldwide, and their consistent product quality, Martin clearly holds a particular and special place in the industry's history.

C.F. Martin & Co.
Name of Property

Northampton County, PA
County and State

9. Major Bibliographical References

Tax records from Northampton County, Pennsylvania, accessed online August 23, 2017, via <http://www.ncpub.org/web/forms/htmlframe.aspx?mode=content/home.htm>

C.F. Martin & Co. Archives, Nazareth, PA.

Bush, Bill. "It's a Family Affair—Six Generations of Martin Guitars." *Pennsylvania Heritage*. Pennsylvania Historical and Museum Commission and the Pennsylvania Heritage Society. Volume XXVI, No. 3; Summer, 2000.

Demers, W.A. "Early American Guitars: The Instruments of C.F. Martin at the Metropolitan Museum of Art." *Antiques and the Arts Weekly* (e-edition). June 3, 2014. (accessed 1/2/2018)

Golden Arches C.F. Martin Archtop Guitars <http://vintagemartin.com/archtops.html>. (accessed September 21, 2017)

Gura, Philip F. *C.F. Martin and his Guitars, 1796-1873*. University of North Carolina Press, Chapel Hill NC. 2003.

Keane, Maribeth and Brad Quinn. *Martins vs. Gibsons: The Evolution of American Acoustic Guitars*. (Summary of an interview with Richard Johnston) *Collectors Weekly*. Published online February 11, 2010. <https://www.collectorsweekly.com/articles/an-interview-with-vintage-guitar-restorer-and-historian-richard-johnston/>

Longworth, Mike. *C.F. Martin & Co. Est. 1833: A History*. 4 Maples Press, 1988.

Longworth, Mike. *Martin Guitars: A History*. Colonial Press, Cedar Knolls NJ. 1975.

Mills, Eric. "Happy Birthday, Dreadnought (Guitar, That Is)." *Naval History Magazine*. US Naval Institute. June 2016; Volume 30, No. 3.

Smith, Richard D. "Inventing the American Guitar, the Story of the Amazingly Modern Pre-Civil War Martins." *Bluegrass Unlimited* (online) March 1, 2014.

Szego, Peter and Robert Shaw. *Inventing the American Guitar: The Pre-Civil War Innovations of C.F. Martin and his Contemporaries* (Hal Leonard Books, 2013)

Washburn, Jim and Dick Boak. *The Martin Archives: A Scrapbook of Treasures from the World's Foremost Acoustic Guitar Maker*. Hal Leonard Publisher, 2016.

1833. Issue 1, Volume 1. Magazine published by C.F. Martin & Co. undated but presumed to be c.1973.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register (within the Nazareth Historic District)
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

C.F. Martin & Co.
Name of Property

Northampton County, PA
County and State

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other/Name of repository: C.F. Martin Archives, 510 Sycamore St., Nazareth, PA 18064

Historic Resources Survey Number (if assigned): Nazareth Historic District NRIS #88001203

10. Geographical Data

Acreeage of Property less than one acre (10 W. North St.=0.3287 Acres; 201 N. Main St.=0.1304 Acres)

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

Longitude: -75.312437; Latitude: 40.745999

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary encompasses two adjacent tax parcels, J7SE2A-10-7-0421 and J7SE2A-10-7A00421 (as shown in Figure 4) and the sidewalks along North and Main streets that abut the parcels. The boundary includes the manufacturing complex and the adjacent home of the Martin family.

Boundary Justification (Explain why the boundaries were selected.)

The Martin family purchased this property for a new family home and a small factory in 1858, having outgrown their original Nazareth-area property nearby. Most of the manufacturing operation moved to a new plant in 1964. The entire 1859-1964 facility is believed to be contained within the boundary nominated. No known extant resources historically directly associated with the company's operation at this location are excluded.

Form Prepared By

name/title: Cynthia L. McAllister/Director of Intellectual Property and Community Relations; with PA SHPO staff

organization: C.F. Martin & Co., Inc.

street & number: 510 Sycamore Street city or town: Nazareth state: PA zip code: 18064

e-mail: cmcallister@martinguitar.com telephone: 610-759-2837 ext. 2206 date: 7/2018

Additional Documentation

Submit the following items with the completed form:

- **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items.** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Name of Property: C.F. Martin & Co.

City or Vicinity: Nazareth County: Northampton State: PA

Photographer: Cynthia L. McAllister

Date Photographed: 02/23/2017

Description of Photograph(s) and number, include description of view indicating direction of camera:

C.F. Martin & Co.
Name of Property

Northampton County, PA
County and State

- 1 Martin House first floor image of a Martin display by the Nazareth Area Chamber of Commerce. Prior use – Living Room. Camera facing north.
- 2 Martin House first floor image of places of interest brochures provided by the Nazareth Area Chamber of Commerce. Prior use – Living Room. Camera facing south.
- 3 Martin House image of stairs leading to the second floor. Camera facing west.
- 4 Martin House second floor of conference room used by the Nazareth Area Chamber of Commerce. Camera facing south.
- 5 Martin House first floor of a Nazareth Area Chamber of Commerce office area. Prior use – Living Room. Camera facing south.
- 6 Martin House first floor hallway. Camera facing west.
- * 8 Manufacturing building 1 Level One currently used by Guitarmaker’s Connection (GMC) for the sale of guitar parts and kits. Prior use – Final Inspection Area. Camera facing west.
- 9 Manufacturing building 2 Level Three with re-creation of work benches and equipment. Prior use – Ukulele Assembly Area and Prefit Neck to Body. Camera facing south.
- 10 Manufacturing building 2 Level Three with re-creation of mandolin work bench and current string set display. Camera facing west.
- 11 Manufacturing building 2 Level Three with guitar top and back gluing press and roll top desk in the background. Prior use – Ukulele Assembly Area and Prefit Neck to Body. Camera facing southeast.
- 12 Manufacturing building 2 Level Three. Prior use – Prefit Neck to Body, Sanding Area and Body Sanding & Scraping. Camera facing north.
- 13 Manufacturing building 2 Level Three re-creation of work benches. Prior use – Prefit Neck to Body. Camera facing west.
- 14 Manufacturing building 2 Level Three re-creation of work bench and parts display. Prior use – Prefit Neck to Body. Camera facing west.
- 15 Manufacturing building 2 Level Three re-creation of work benches. Prior use – Body Sanding & Scraping. Camera facing east.
- 16 Manufacturing building 3 Level Three discussion area during VIP tours with Martin Dealers and International Distributors. Prior use – Side Bending – Bending Press and Body Assembly. Camera facing west.
- 17 Manufacturing building 3 Level Three discussion area during VIP tours with Martin Dealers and International Distributors. Prior use – Bracing Glue up. The Binding Area was behind this wall. Camera facing west.
- 18 Manufacturing building 3 Level Two conveyor belt and back of current loading door. Camera facing southeast.
- 19 Manufacturing building 2 Attic used for storage. Camera facing south.
- 20 Front entrance to the Martin House. Camera facing west.
- 21 Front and side of the Martin House. Camera facing northeast.
- 22 Side entrance to the Martin House. Camera facing north.
- 23 Front and side of the Martin House. Camera facing southwest.
- 24 Back and side of the Martin House. Camera facing east.
- 25 Front of Manufacturing Building 1. Camera facing north.
- 26 Back of Manufacturing Building 1. Camera facing south.
- 27 Front of Manufacturing Building 2. Camera facing north.
- 28 Front of Powerhouse. Camera facing north.
- 29 Front of Manufacturing Building 3 and Powerhouse. Camera facing north.
- 30 Staircase in front of Manufacturing Building 3. Camera facing northeast.
- 31 Manufacturing Buildings 1, 2, 3 and Powerhouse. Camera facing northeast.
- 32 Manufacturing Buildings 2, 3 and Powerhouse. Camera facing northeast.
- 33 Side and back of Manufacturing Building 3. Camera facing east.

(*note that due to an error in labeling there is no Photo #7)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

C.F. Martin & Co.
Name of Property

Northampton County, PA
County and State

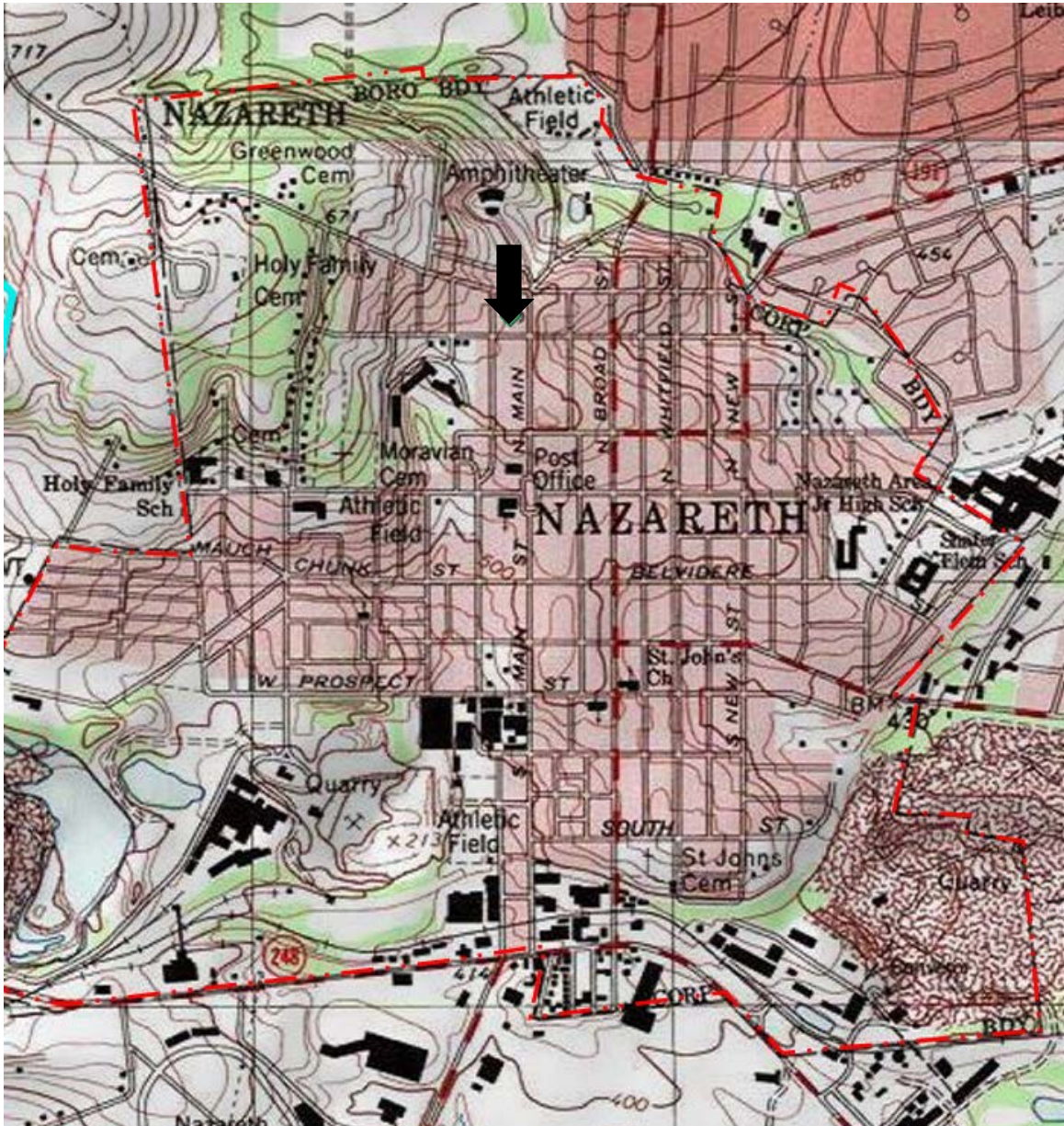


Figure 1: USGS map excerpt, with Nazareth boundary outlined in dash-dot pattern. Location of the nominated property's center (approximate) indicated by black arrow. Longitude: -75.312437; Latitude: 40.745999

C.F. Martin & Co.
Name of Property

Northampton County, PA
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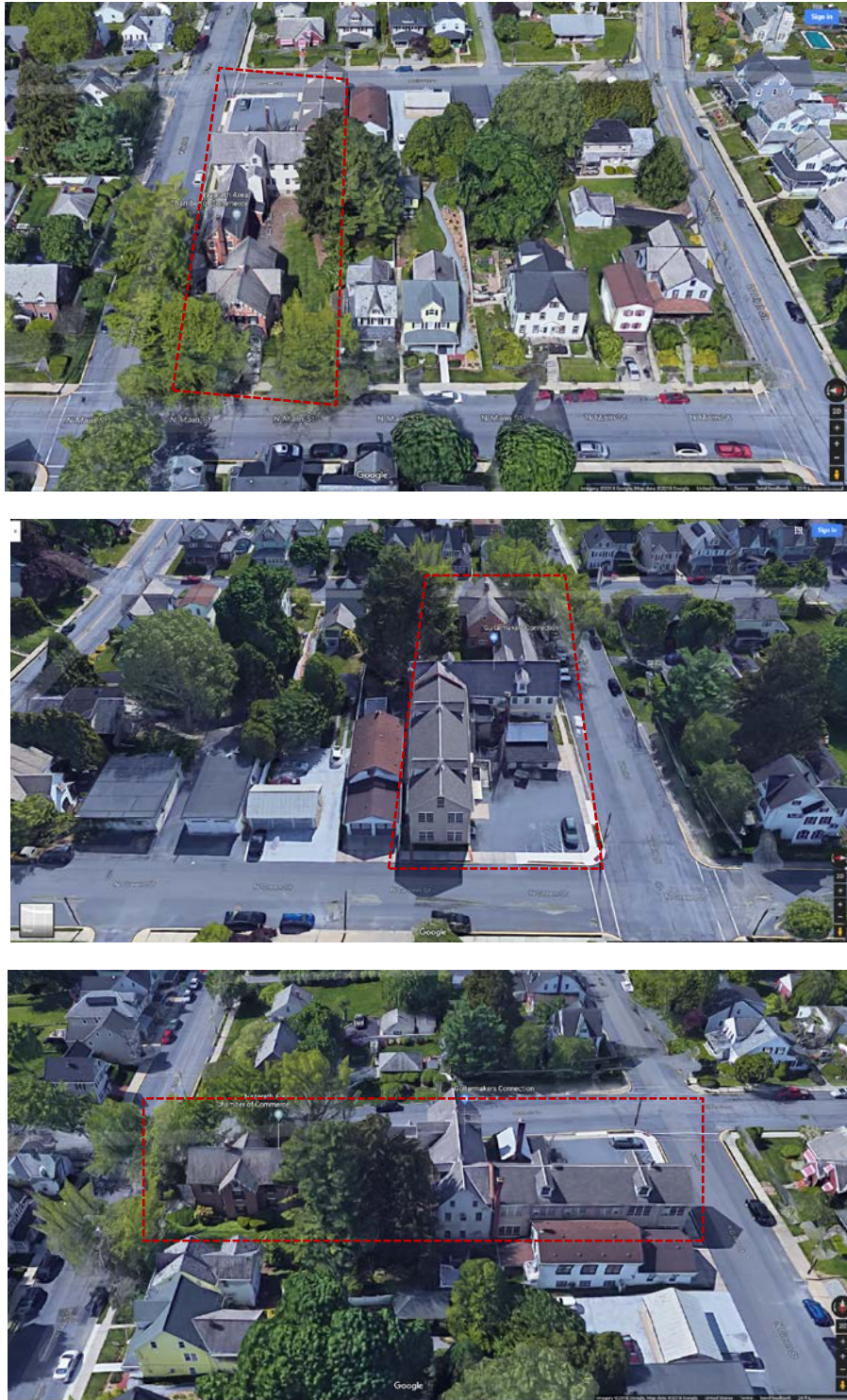


Figure 3: Additional aerial views, from top to bottom oriented to face west, east and south. Property outlines are approximate due to perspective, intended only for ease in locating the property within the images. Formal boundary includes entire tax parcels and street-side sidewalks and planting area.

C.F. Martin & Co.
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Figure 4: Nominated property outlined in dashed line, from the Northampton County Tax Parcel Map, corresponding to parcels 7 and 7A on map. (Accessed online 4/10/2017: <http://www.ncpub.org/web/maps/mapadv.aspx> .)
Parcel 10 W North Street is J7SE2A 10 7 0421; Parcel 201 N Main Street is J7SE2A 10 7A 0421.

C.F. Martin & Co.
Name of Property

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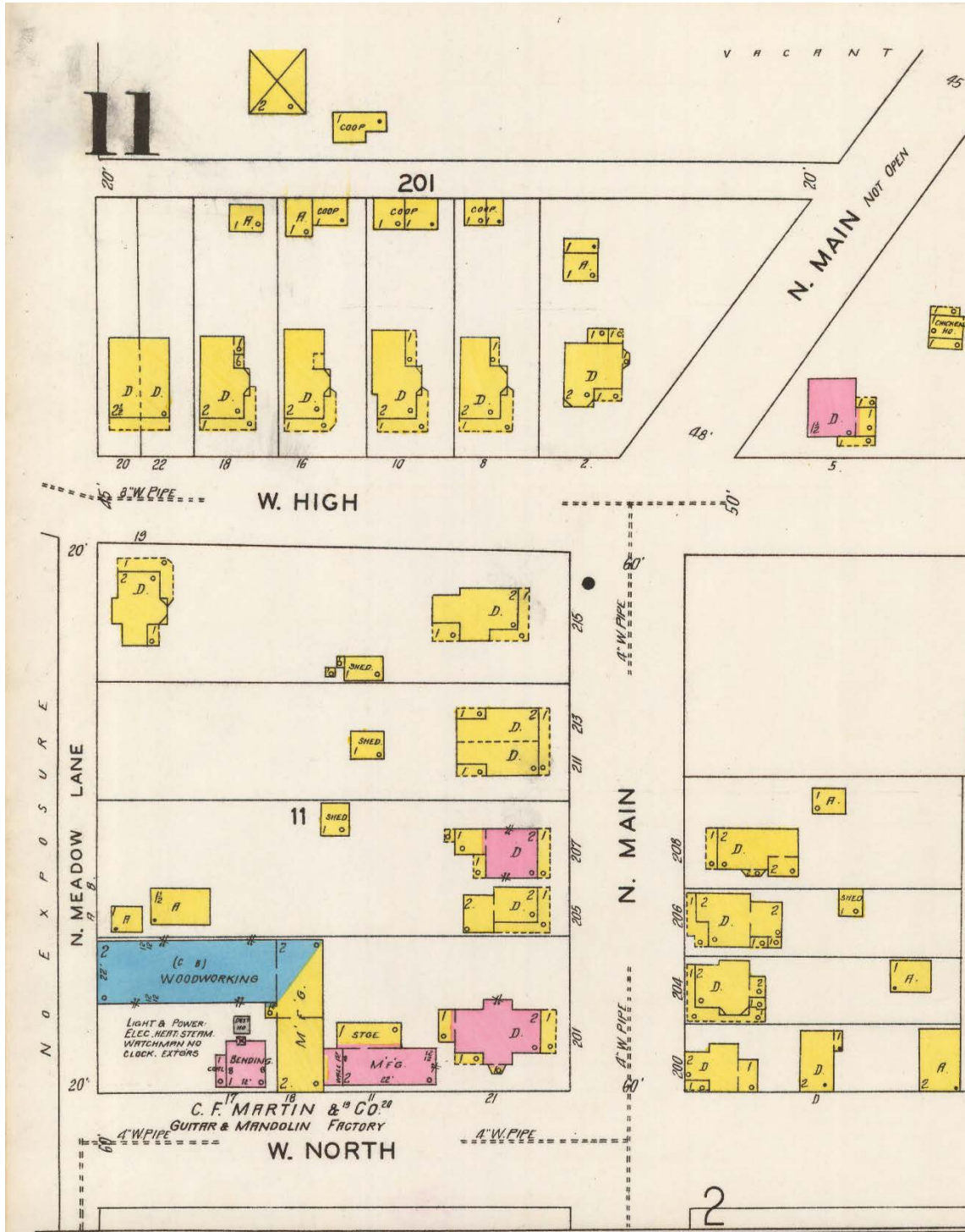


Figure 5: 1928 Sanborn Insurance Map Excerpt, showing C.F. Martin & Company property in lower left corner. (Meadow Lane is now known as Green Street.)

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Figure 6: Historic images of the manufacturing complex, possibly c.1930, showing the sections known as Building 3 at the left, the Powerhouse in the foreground, Building 2, and Building 1 at far right; C.F. Martin & Co. private archive.

C.F. Martin & Co.
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Figure 7: c.1950 photo of interior; C.F. Martin & Co. archive.



Figure 8: Image from *Pennsylvania Heritage* magazine article (Summer 2000 issue) showing three eras of Martin guitars and the transition from the original design (right) to more typical, larger Dreadnought style for which the company became known in the later 20th century—pictured is a 1993 Dreadnought Deluxe limited edition (left); Elvis Presley's 1942 guitar (center); and an original 1834 model (right).

C.F. Martin & Co.
Name of Property

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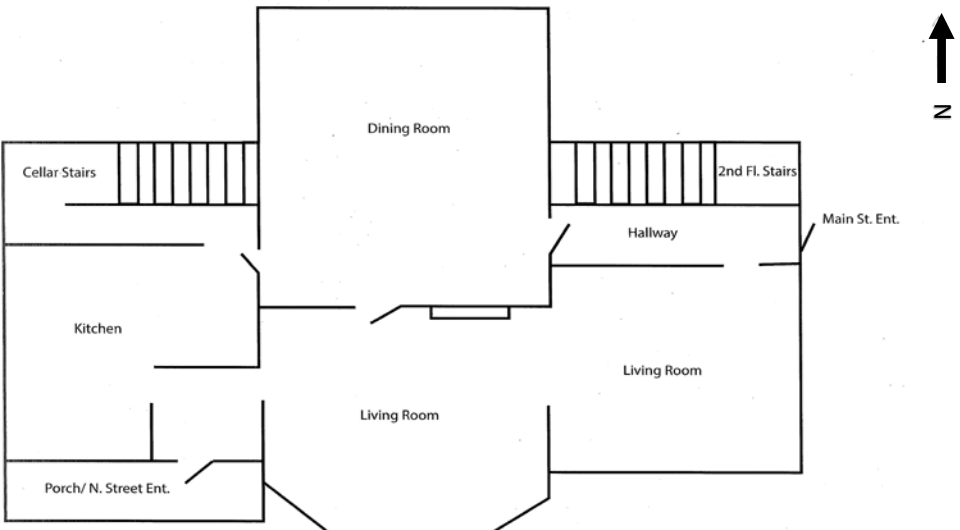


Figure 9: First floor plan of the Martin family home at 201 W. Main Street.

C.F. Martin & Co.
 Name of Property

Northampton County, PA
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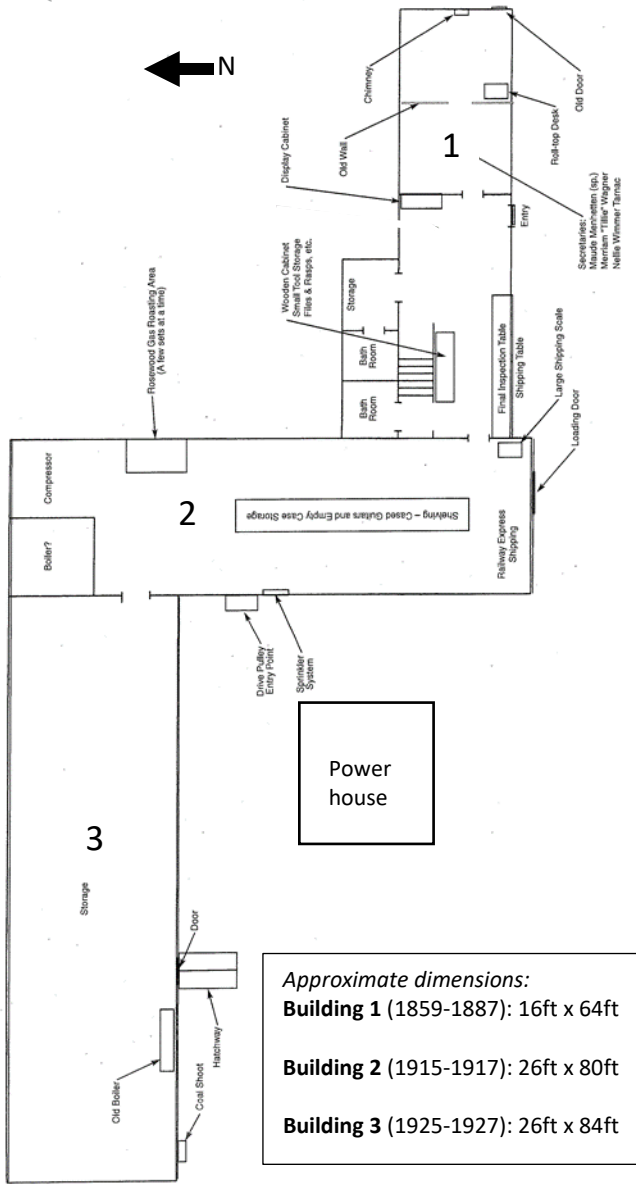


Figure 10: Factory Complex Level One sketch plan

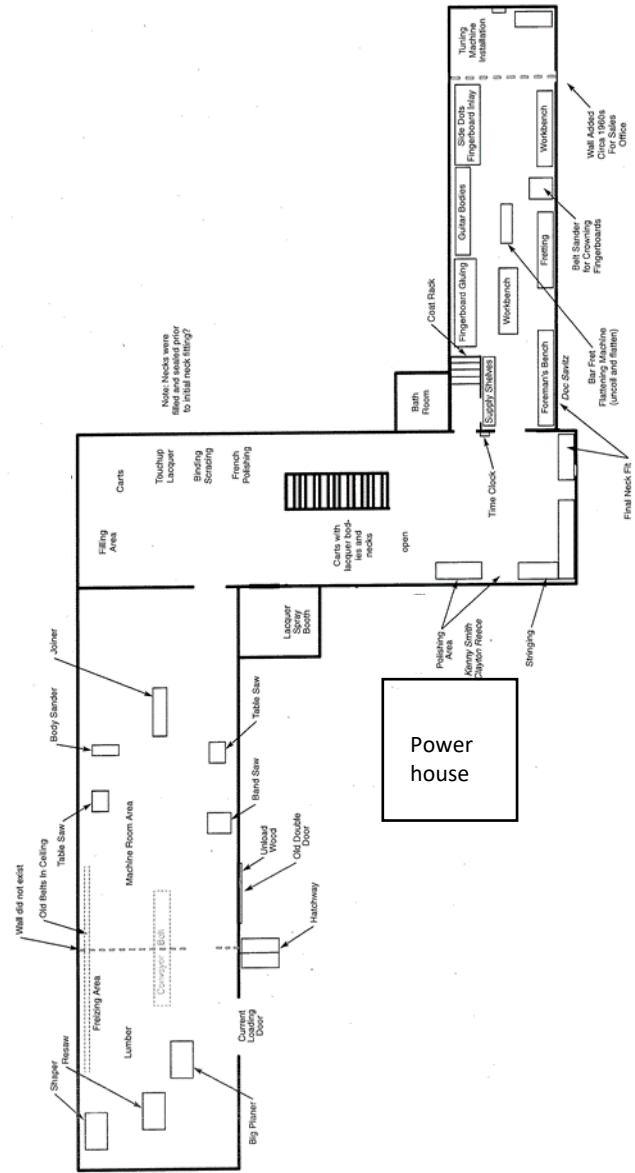


Figure 11: Factory Complex Level Two sketch plan

C.F. Martin & Co.'s archives include documentation regarding the changes to floor plans as the processes evolved and use of space adapted, including great photos of workers showing workbenches, tools, machinery, etc. The image in Figure 7 is one such photo. These two sketches above show the location of certain pieces of equipment and the workstations of longtime employees and were created to be used with those historic photos. Original versions of these sketches, the photos, and other records are available through the company's archives.

C.F. Martin & Co.
 Name of Property

Northampton County, PA
 County and State

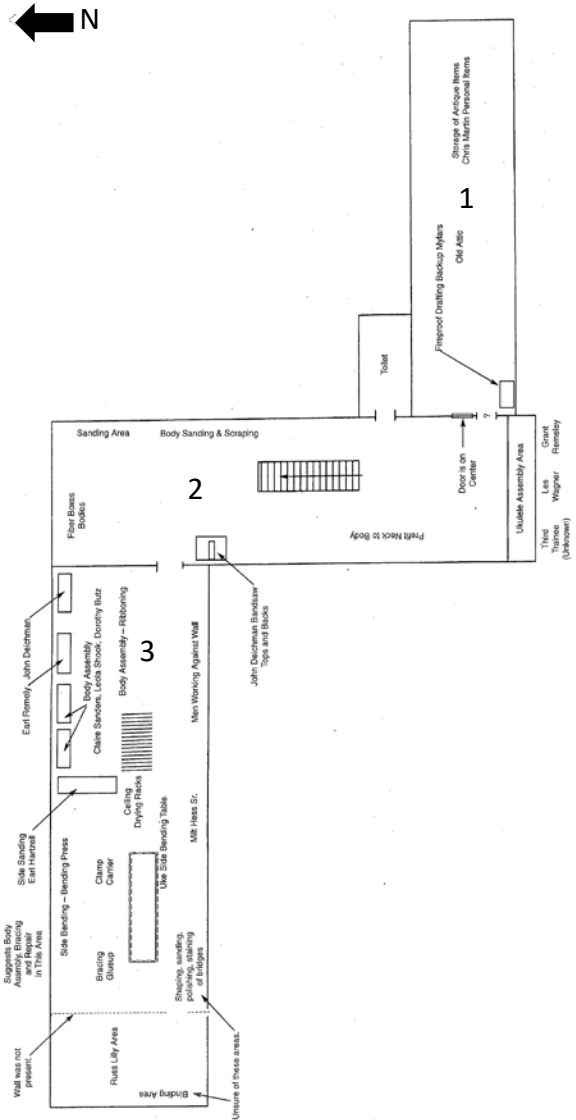


Figure 12: Factory Complex Level Three sketch plan

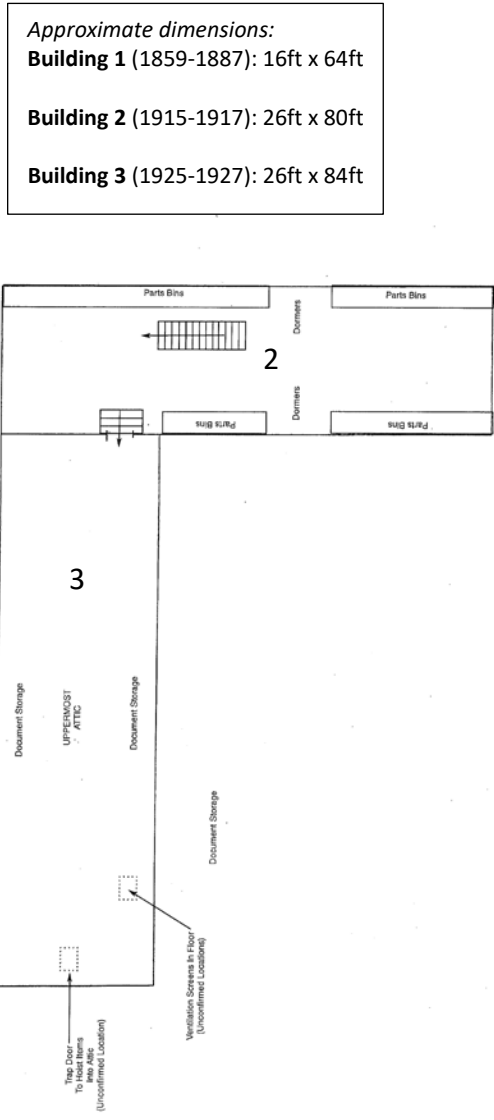


Figure 13: Factory Complex Upper Attics sketch plan (Buildings 2 & 3)

C.F. Martin & Co.'s archives include documentation regarding the changes to floor plans as the processes evolved and use of space adapted, including great photos of workers showing workbenches, tools, machinery, etc. The image in Figure 7 is one such photo. These two sketches above show the location of certain pieces of equipment and the workstations of longtime employees and were created to be used with those historic photos. Original versions of these sketches, the photos, and other records are available through the company's archives.

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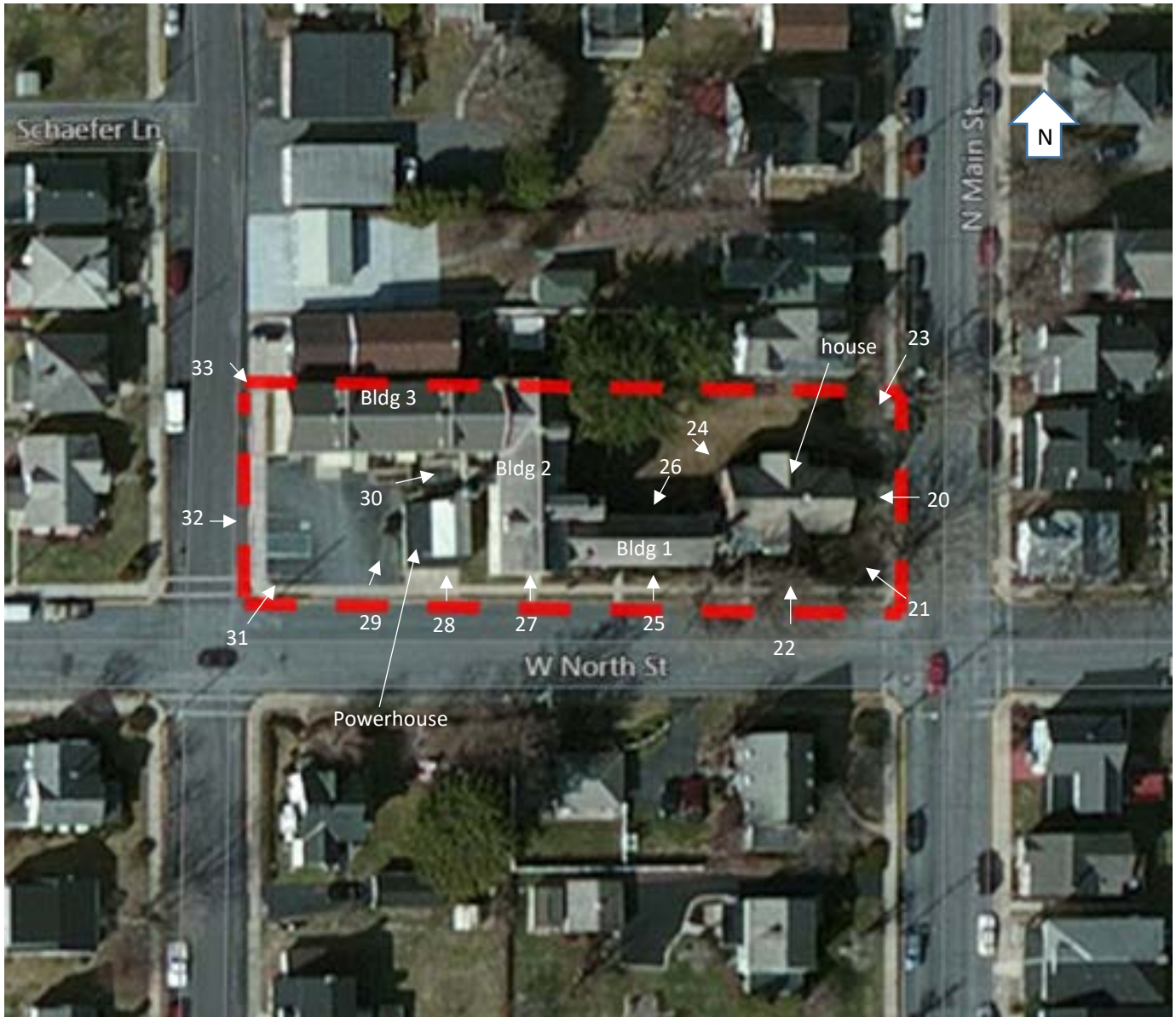


Figure 14: Exterior Photo Key

C.F. Martin & Co.
Name of Property

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Current Photos



1. Martin House first floor image of a Martin display by the Nazareth Area Chamber of Commerce. Prior use - Living Room. Camera facing north.



2. Martin House first floor image of places of interest brochures provided by the Nazareth Area Chamber of Commerce. Prior use - Living Room. Camera facing south.

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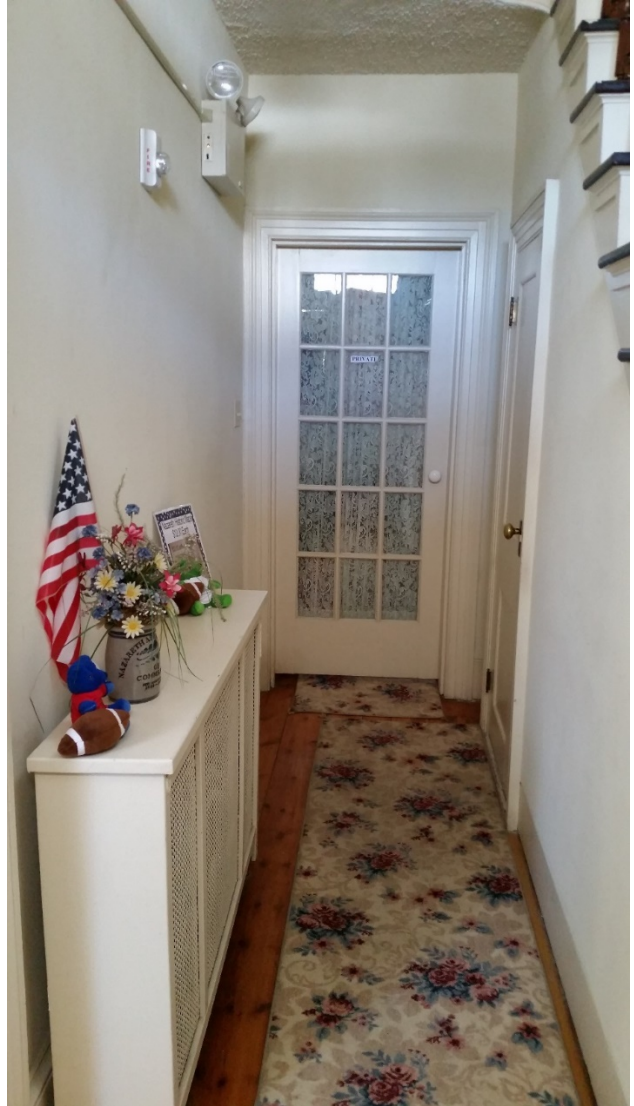
3. Martin House image of stairs leading to the second floor. Camera facing west.



4. Martin House second floor of conference room used by the Nazareth Area Chamber of Commerce. Camera facing south.

C.F. Martin & Co.
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5. (left) Martin House first floor of a Nazareth Area Chamber of Commerce office area. Prior use - Living Room. Camera facing south.

6. (right) Martin House first floor hallway. Camera facing west.

C.F. Martin & Co.
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8. (left) Manufacturing building 1 Level One currently used by Guitarmaker's Connection (GMC) for the sale of guitar parts and kits. Prior use - Final Inspection Area. Camera facing west.

9. (right) Manufacturing building 2 Level Three with re-creation of work benches and equipment. Prior use - Ukulele Assembly Area and Prefit Neck to Body. Camera facing south.

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10. Manufacturing building 2 Level Three with re-creation of mandolin work bench and current string set display. Camera facing west.



11. Manufacturing building 2 Level Three with guitar top and back gluing press and roll top desk in the background. Prior use - Ukulele Assembly Area and Prefit Neck to Body. Camera facing southeast.

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12. Manufacturing building 2 Level Three. Prior use - Prefit Neck to Body, Sanding Area and Body Sanding & Scraping. Camera facing north.



13. Manufacturing building 2 Level Three re-creation of work benches. Prior use - Prefit Neck to Body. Camera facing west.

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14. Manufacturing building 2 Level Three re-creation of work bench and parts display. Prior use - Prefit Neck to Body. Camera facing west.



15. Manufacturing building 2 Level Three re-creation of work benches. Prior use - Body Sanding & Scraping. Camera facing east.

C.F. Martin & Co.
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16. Manufacturing building 3 Level Three discussion area during VIP tours with Martin Dealers and International Distributors. Prior use - Side Bending - Bending Press and Body Assembly. Camera facing west.



17. Manufacturing building 3 Level Three discussion area during VIP tours with Martin Dealers and International Distributors. Prior use - Bracing Glue up. The Binding Area was behind this wall. Camera facing west.

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18. Manufacturing building 3 Level Two conveyor belt and back of current loading door. Camera facing southeast.



19. Manufacturing building 2 Attic used for storage. Camera facing south.

C.F. Martin & Co.
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20. Front entrance to the Martin House. Camera facing west.



21. Front and side of the Martin House. Camera facing northeast.

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22. Side entrance to the Martin House. Camera facing north.



23. Front and side of the Martin House. Camera facing southwest.

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24. Back and side of the Martin House. Camera facing east.



25. Front of Manufacturing Building 1. Camera facing north.

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26. Back of Manufacturing Building 1. Camera facing south.



27. Front of Manufacturing Building 2. Camera facing north.

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28. Front of Powerhouse. Camera facing north.



29. Front of Manufacturing Building 3 and Powerhouse. Camera facing north.

C.F. Martin & Co.
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30. Staircase in front of Manufacturing Building 3. Camera facing northeast.



31. Manufacturing Buildings 1, 2, 3 and Powerhouse. Camera facing northeast.

C.F. Martin & Co.
Name of Property

Northampton County, PA
County and State



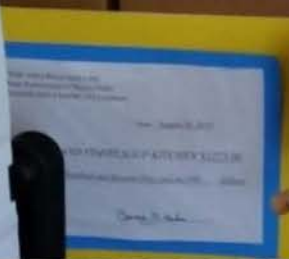
32. Manufacturing Buildings 2, 3 and Powerhouse. Camera facing northeast.



33. Side and back of Manufacturing Building 3. Camera facing east.



Established 1756
NAZARETH







C. F. MARTIN & CO



175 Years of
Guitar Building
Excellence









National Register of Historic Places

Memo to the record

100002837 Martin, C.F. & Company

Photograph #07 was omitted, it is not part of the file.







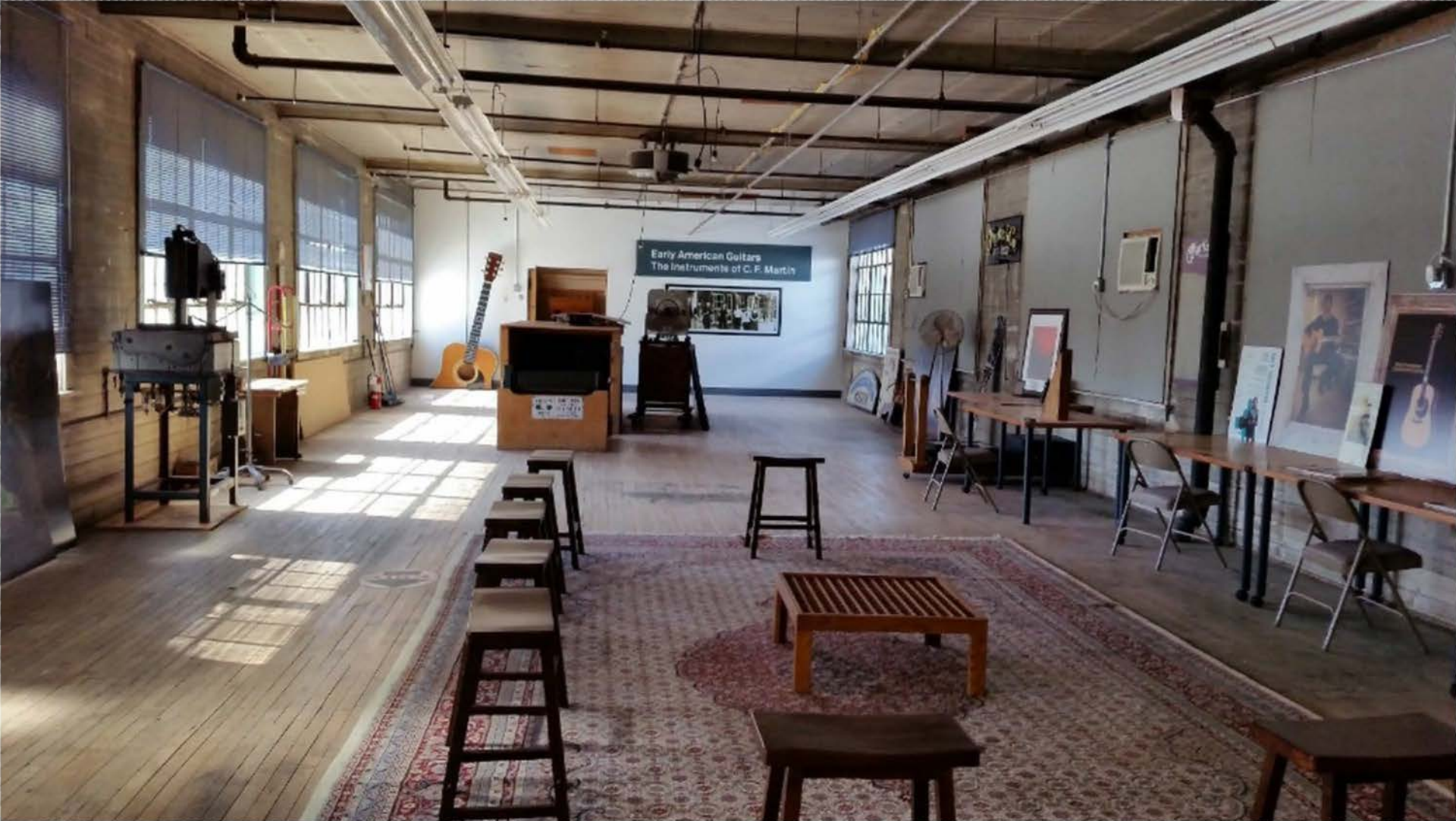












Early American Guitars
The Instruments of C. F. Martin



Early American Guitars The Instruments of C. F. Martin



EXIT

Yellow warning label with illegible text and a blue square icon.

Yellow warning label with illegible text.

Red and white warning label with illegible text.

NO PARKING





STOP

12-10



NAZARETH AREA
VISITORS CENTER

CHAMBER OF COMMERCE









C. F. MARTIN & CO. INC.









G.F. MARTIN & CO.

24182









UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Martin, C.F. & Company.

Multiple Name: _____

State & County: PENNSYLVANIA, Northampton

Date Received: 7/20/2018 Date of Pending List: 8/13/2018 Date of 16th Day: 8/28/2018 Date of 45th Day: 9/4/2018 Date of Weekly List: _____

Reference number: SG100002837

Nominator: State

Reason For Review:

<input type="checkbox"/> Appeal	<input checked="" type="checkbox"/> PDIL	<input type="checkbox"/> Text/Data Issue
<input type="checkbox"/> SHPO Request	<input type="checkbox"/> Landscape	<input type="checkbox"/> Photo
<input type="checkbox"/> Waiver	<input checked="" type="checkbox"/> National	<input type="checkbox"/> Map/Boundary
<input type="checkbox"/> Resubmission	<input type="checkbox"/> Mobile Resource	<input type="checkbox"/> Period
<input type="checkbox"/> Other	<input type="checkbox"/> TCP	<input type="checkbox"/> Less than 50 years
	<input type="checkbox"/> CLG	

Accept Return Reject 9/4/2018 Date

Abstract/Summary Comments: The Martin Guitar Company is individually significant at the national level for its role in originating and manufacturing flat-top guitars and other acoustic instruments. POS: 1859-1964; AOS: Performing Arts, Industry.

Recommendation/ Criteria: Criterion A.

Reviewer Lisa Deline Discipline Historian

Telephone (202)354-2239 Date 9/4/18

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Pennsylvania State Historic Preservation Office

PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION

July 18, 2018

Joy Beasley, Keeper
National Register of Historic Places
National Park Service, US Department of Interior
1849 C Street, NW, Mail Stop 7228
Washington DC 20240



Re: C.F. Martin & Co., Nazareth, Northampton County, Pennsylvania

Dear Ms. Beasley:

Enclosed please find the National Register of Historic Places nomination for the C.F. Martin & Co. property in Nazareth, PA. The property is also known as the Martin Guitar factory. Included is the signed first page of the nomination, a CD containing the true and correct copy of the nomination, and a CD with tif images. Copies of correspondence are enclosed as well.

The proposed action for this property is listing in the National Register, at a **national** level of significance. Our Historic Preservation Board members support this nomination and endorsed it at the national level. The property is considered "contributing" within the already-listed Nazareth Historic District (NRIS #88001203). The property owner, C.F. Martin & Co., is seeking this additional designation, as well, to fully recognize the company's long role as an industry leader and important early influence on the development and popularization of the modern acoustic guitar.

If you have any questions regarding the nomination or our request for action, please contact me at 717-783-9922 or afrantz@pa.gov. Thank you for your consideration of this property.

Sincerely,

April E. Frantz
NR Reviewer/Eastern Region

enc.