

# Basic Detail Report

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## Guitar

### Date

2003

### Primary Maker

Tony Vines

### Description

Tony Vines met and befriended Joe Carter in 2000. Carter wanted to build a guitar in honor of his father, A. P., with mulberry wood back and sides, since he thought that a violin he heard someone play in the Carter Fold had a particularly wonderful sound. Before he had met Carter, Vines had also wished to create an instrument that paid tribute to A. P., whose musical leadership he admired. A. P. Carter had composed and arranged his music on a Martin dreadnought with twelve frets on the neck, rather than the fourteen frets later adopted by Martin. The Joe Carter model was based on this type of instrument, but it is not a copy of particular historical example. The twelve, rather than fourteen-fret, model pushed the bridge closer to the sweet spot, according to Vines, resulting in a better lower end sound. Other custom features include lignum vitae used for the nut and bridge saddle on the special request of Joe Carter, and an eagle inlay on the head, a reference to a song Joe wrote, entitled, "Through the Eyes of an Eagle." Stringing: six steel strings Soundboard: two-piece Adirondack spruce, wide grain Back: two-piece,

quarter-cut mulberry, not book matched; rosewood back stripe Ribs: two-piece, quarter-cut mulberry Head and neck: mahogany; veneered on face with ebony bound in imitation-tortoise-shell celluloid with very narrow light and dark hardwood purfling trim; inlaid with mother-of-pearl eagle head with black and transparent yellow painted detail; brass-plated steel strap button Heel cap: ebony Binding: imitation-tortoise-shell celluloid with two ply strips of white and black celluloid trim on ribs; light and dark hardwood purfling trim on back; abalone trim on top surrounded on each side by light and dark hardwood purfling Fingerboard: ebony bound with imitation-tortoise-shell celluloid with single strip of narrow light and dark hardwood trim on edges and two strips of narrow light and dark hardwood trim on top; 20 heavy-gauge nickel-silver frets; single abalone slotted diamonds behind 3rd, 5th, and 9th frets; two abalone slotted diamonds behind 7th and 12th frets; Nut: lignum vitae Bridge: ebony; angled lignum vitae saddle; black

plastic bridge pins with abalone eyes; inlaid treble clef in lower part of bridge constructed from bent narrow light and dark hardwood purfling strips Tuners: six copper-plated steel Waverly worm-gear machine tuners with copper-plated steel heads and decoratively cut plate outlines Endpin: black plastic with abalone eye Rosette: two layers of light hardwood, dyed pink, brown red, and black hardwood angled and checkerboard trim with white celluloid binding on inside edge of soundhole Pick guard: photolaminate plastic pickguard with printed tortoise shell design Lacquer: clear Linings: kerfed maple Neck block: mahogany End block: two-piece mahogany; rounded corners Top braces: X-bracing, the central joint reinforced with white cloth; scalloped finger braces; spruce bridge plate Back braces: spruce back graft; four maple back braces with tapered ends

### **Dimensions**

Total guitar length: 1005 mm (39-9/16") Back length: 526 mm (20-11/16") Waist width: 285 mm (11-7/32") Lower bout width: 394 mm (15-1/2") Rib height (including edging) at heel: 103 mm (4-1/16") Rib height, at waist: 116 mm (4-9/16") Rib height, at end block: 128 mm (5-1/32") Head length: 156 mm (6-1/8") Head width, top: 72 mm (2-13/16") Head width, bottom: 58 mm (2-1/4") Neck length (nut to ribs): 321 mm (12-5/8") Neck width, nut: 44 mm (1-23/32") Neck width, heel: 54 mm (2-1/8") Soundhole diameter: 101 mm (3-31/32") Vibrating string length (nut to bridge edge): high E: 645 mm (25-3/8"); low E: 648 mm (25-1/2")