

# Starwood

28W Guitar Amplifier  
User Manual



**Bartel Amplifiers LLC**  
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# Safety Instructions

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1. Please read these instructions and keep them for reference.
2. Please follow all instructions described here.
3. Do not use this apparatus near water.
4. Clean only with a dry cloth.
5. Do not block any ventilation openings.
6. Do not operate near any heat sources such as radiators or heat registers.
7. Protect the power cord from being walked on or pinched, particularly at the plugs and at the point where they exit from the apparatus.
8. Only use attachments/accessories specified by the manufacturer.
9. Unplug this apparatus during lightning storms or when unused for long periods of time.
10. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way. For example, if the power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
11. CAUTION: To disconnect the unit completely from the MAINS, unplug the unit. Turning the power switch off does not disconnect the unit completely from the MAINS.

## Design Notes from the Builder

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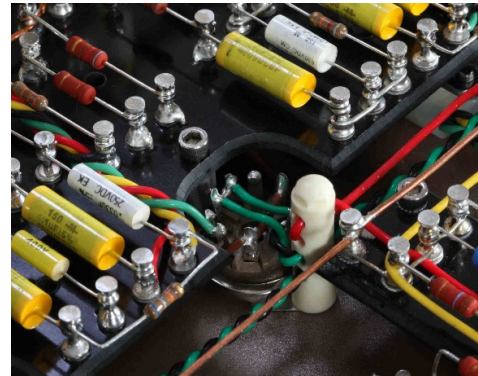
Thank you for choosing the Starwood amplifier. This amplifier represents the culmination of nearly 30 years of research and development in amplifier design. It is by far the finest work I've produced in all my years as an amplifier designer/builder. The Starwood was conceived as a craft made, masterbuilt product in which every aspect of production work is performed either myself or by an assistant under my direct supervision. This includes all woodworking and upholstery operations, all electronic assembly operations, and also many custom fabrication operations as well. By developing the Starwood as a masterbuilt product (as opposed to a traditional production-line product), I had the freedom to consider impractical production methods and to select the finest components regardless of cost. The result is an uncompromising and unique amplifier that goes beyond traditional "boutique" amplifiers in terms of sound quality, build quality, artistry, and design innovation.

The Starwood's finely tuned cabinet produces a tonal response with exceptional depth, clarity, dynamics, and balance. The cabinet body and the baffle board are constructed from a combination of solid woods (not plywood) and are glued up as a unified resonating body so that the entire cabinet participates in the acoustical behavior of the cabinet. This type of design delivers a deep, rich, dimensional sound with a uniquely natural and unconstricted tonal response – like an acoustic instrument.



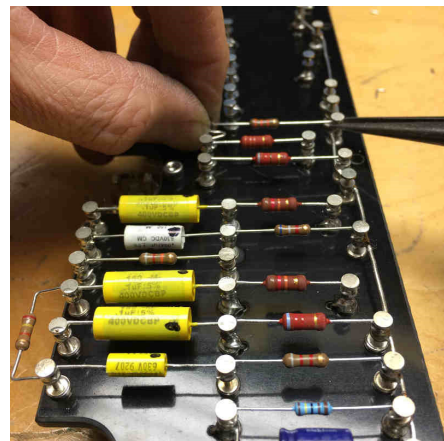
This cabinet design is quite different from traditional guitar speaker cabinets, which use a plywood baffle board attached to the cabinet with screws and wooden cleats. By comparison, the Starwood's unified solid wood construction is significantly more difficult and time consuming to build, but the results are quite extraordinary – an example of impractical methods that help the Starwood move beyond the performance of typical "boutique" amplifiers.

The Starwood's circuit design is also very different from conventional guitar amplifiers. I started from scratch (rather than beginning with classic vintage designs) and ended up with a uniquely uncompromising purist design with exceptional tonal purity, harmonic richness, and voicing range. This design achieves these improvements through unique design features such as a custom made interstage transformer, a single channel multi-voice preamp, and rigorously engineered board layout.

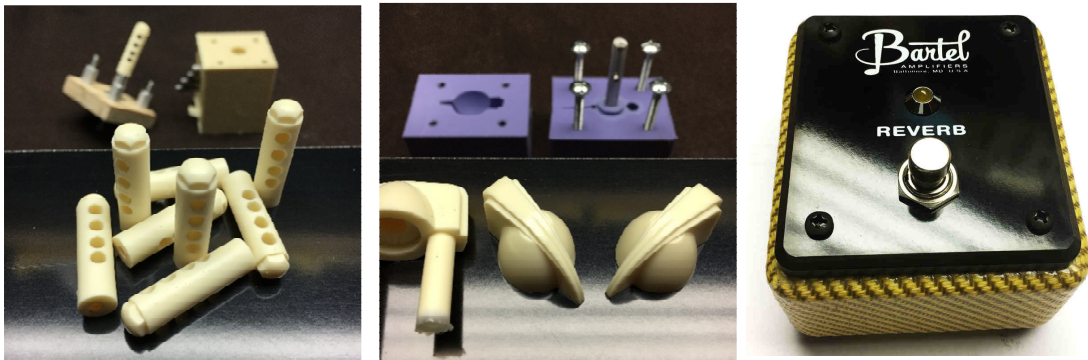


The multi-voice preamp is a unique creation. Although it's a purist single-channel design with a minimal number of controls (volume, bass, treble), it offers a wide range of classic voicings – from 60's sparkly clean tones, to thick tweed sounds, to plexi crunch and beyond. It does this by implementing the treble and bass controls with a new form of circuitry that provides a more complex tone control behavior than a conventional guitar preamp. While conventional treble/bass controls offer simple variations of a single voice, the Starwood tone controls vary the voicing, gain, and overdrive characteristics all at once, for much greater tonal variety.

The circuit layout is executed with skill and precision for durability and reliability, but underneath these practical considerations lie a significant amount of rigorous engineering. The Starwood's circuit layout is an ideal physical implementation of the electrical circuit design. The physical location of each component and the routing of every wire have been optimized to achieve ultimate tonal purity and low noise. This was done by first determining the ideal layout of circuit components and wire routing, and then developing the chassis and turret boards to implement the layout. Custom turret boards and aluminum chassis are purpose-made for this specific design.



As a masterbuilt amplifier, special attention is given to all details of construction, both inside and out. You will find the same level of artistry and craftsmanship in the circuitry inside the chassis as in the cabinetry, upholstery, and external appointments. This level of artistry naturally requires skills gained over decades of work, but also often requires the fabrication of custom made components. For example, I custom mold a number of components, including a set of “wire trees” to help implement a tidy, secure wire layout, and custom molded knobs with a more refined appearance than off-the-shelf types. Even the footswitch receives special attention, with a lacquered tweed enclosure and bakelite top plate. Custom made components such as these are another example of impractical techniques that achieve results that go beyond typical “boutique” guitar amplifiers.



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# 1. Specifications

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## General Characteristics

Configuration: 1x12 Combo with Reverb  
Circuitry: Hand-wired; Turret Board

## Preamplifier

Channels: Single Channel  
Controls: Volume, Treble, Bass  
Tubes: 2x12AX7A, 2x12AU7

## Reverb

Type: Full Size 2-Spring Reverb Pan  
Controls: Dwell (drive level), Mix (receiver / mix level)  
Footswitch: Footswitch control (on/off)  
Tubes: 12AT7 (driver), 12AX7A (receiver)

## Master Volume

Type: Modified Post Phase Inverter Design

## Power Amplifier

Output Power: 28W R.M.S.  
Tube Type: 2x6L6GC  
Biasing: Cathode Bias  
Operating Mode: Class AB  
Output Impedance: Selectable: 4, 8, 16 Ohms

## Power Supply

Type: Tube Rectified  
Tubes: 1xGZ34/5AR4

## Cabinet

Body: Solid Eastern White Pine, Finger Jointed  
Baffle Board: Multi-Piece Solid Eastern White Pine w/ Sapele Speaker Flange  
Construction: Unified Body/Baffle  
Interior Coating: Proprietary Recipe  
Tolex Glue: Natural Hide Glue

## Speaker

Manufacturer: 12" Celestion Alnico Cream (90W)  
Impedance: 8 Ohms

## Specifications (cont'd)

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**Footswitch**

Type 1-Button Footswitch with L.E.D. Indicator  
Function: Reverb on/off

**Tube Complement**

3x12AX7A, 2x12AU7, 1x12AT7, 2x6L6GC, 1x5AR4

**Dimensions**

22-1/2" (W) x 18" (H) x 11-1/2" (D)

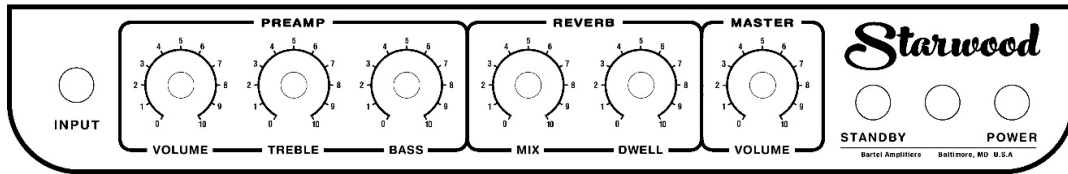
**Weight**

42lbs (approximate – may vary with wood density variation)



## 2. Top Panel Controls

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### Guitar Input

The Starwood provides a single input jack on the top panel for connecting your guitar or pedalboard. This jack is a standard ¼" mono type which is compatible with any standard guitar or instrument cable.

### Preamp Controls

The Volume control adjusts the input gain of the preamplifier. Generally, this control is used to determine the level of overdrive (if any) from the amplifier. Regardless of the setting of the Master Volume control, you'll find that the amplifier begins to break up at some point as you turn up the Volume control.

Although the Treble control performs the function you expect (i.e. increasing/decreasing the amount of high-frequency content in the signal), it has a more complex and profound effect than a conventional Treble control. It also affects the balance of the treble frequencies, midrange, and bass frequencies, and affects the overall gain as well.

As with the Treble control, the Bass control likewise performs its intended function (increasing/decreasing low frequency content), but also has a more complex and profound effect. It affects the balance of bass frequencies, midrange, and treble frequencies, and affects the overall gain and overdrive characteristics as well.

The specific use of the preamp controls will be discussed in detail in the section below addressing "dialing in your sound".

## **Reverb Controls**

The Starwood's reverb circuit is a tube driven design that offers exceptional depth, dimension, and detail extraction from its' full size spring pan. The circuit includes both Dwell and Mix controls. The use of each should be understood in order to dial in the best possible reverb sound.

### **Dwell Control**

The Dwell control determines the level of the signal driving the spring reverb pan. In general, this control can be thought of as controlling the "character" of the reverb sound as follows:

- at lower Dwell settings, the reverb is darker, smoother, and more subtle and controlled.
- at higher Dwell settings, the reverb sound is brighter and 'splashier', and you begin to hear more 'flutter', more overtones, and more of the unique character of the spring reverb pan.

A good nominal setting for this control is '5'.

### **Mix Control**

The Reverb (Mix) control determines the amount of reverb signal from the reverb pan that is mixed with the dry signal. This is the same function performed by the "Reverb" knob on most amplifiers that have a single knob reverb circuit (e.g. deluxe reverb). In general, this control can be thought of as controlling the "amount" of reverb you hear.

NOTE ! Turning both the Dwell and Mix controls up all the way will result in an over-the-top, surf guitar kind of reverb sound, with a lot of brash overtones and a long reverb tail. This extreme setting is intended for special purpose uses, where an over-the-top, out-of-control kind of reverb sound is desired as a special effect. It's not intended for general use.

A good nominal setting for the mix control is '4'.

### **Footwitch Control of Reverb**

When the footswitch is connected to the amplifier, the "reverb" button (on the footswitch) is used to turn the reverb on and off. The LED indicator on the footswitch displays the status of the reverb (LED on = reverb on).

When the footswitch is disconnected from the amplifier, the reverb is always on, but you can disable it by turning the Mix control all the way down.

## **Master Volume**

While the Volume control sets the input gain of the preamplifier, the Master Volume control adjusts the output level of the preamplifier. It's important to understand the different functions of the Volume and Master Volume controls in order to dial in the sound you need.

In general, the Volume control determines the amount of overdrive and distortion, and the Master Volume determines the overall volume level.

So, if you are dialing in an overdriven or distorted sound, you would use the Master Volume to set the overall volume of the amp and use the Volume control to set the amount of overdrive/distortion.

However, if you are dialing in a clean tone with maximum headroom and no breakup, you would use these controls a bit differently. In this case, you should turn the Master Volume all the way up and use the Volume control to set the overall volume level.

In cases where you are seeking a clean tone at extremely low volume (i.e. "bedroom volume"), it's often useful to set the volume control to at least '1' on the dial and reduce the volume level in the room by turning the master volume control down as needed. This will help maximize the signal to noise ratio and will generally provide the best tone.

## **Power and Standby Switches**

The **Power** switch is used to control the application of AC power to the amplifier. In the OFF position, the amplifier is disconnected from the AC power source. In the ON position, power is applied to the amplifier, and the mode of operation is determined by the Standby switch.

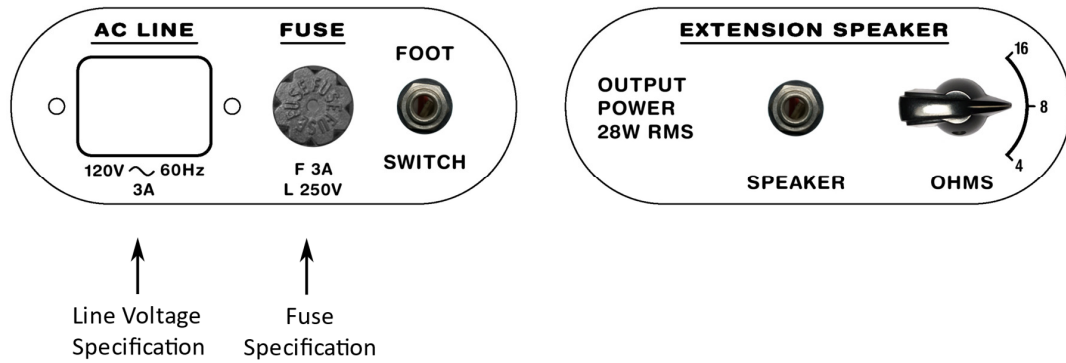
The **Standby** switch offers the ability to disable the operation of the amplifier while allowing a portion of the circuitry to remain active (i.e. the tube filaments) so that the amplifier can be quickly be made ready for use (without waiting for the tubes to heat up). When the Standby switch is in the OFF position, the amplifier is in "standby" mode, meaning that the tubes remain heated but the operation of the amplifier is disabled. When the Standby switch is in the ON position, the amplifier is in the "operate" mode, and is fully functional.

When turning the amplifier ON, it's best to follow a certain sequence with the power and standby switches. First, make sure the Standby switch is off. Then, turn the power switch on. Wait about 1 minute while the tubes heat up, then turn the Standby switch on.

When turning the amplifier OFF, simply turn the power switch OFF and leave the Standby switch in the ON position.

### 3. Back Panel Controls

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#### AC Line

The AC Line input is an IEC type connection for use with an appropriate IEC-terminated line cord for connection to an AC power source. The line voltage specification printed underneath the connector outlet indicates the required voltage and frequency of the power source. This specification will vary depending on the country to which the amplifier was shipped, so please refer to the voltage specification printed on the back panel of your amplifier, as it may be different from that shown in the illustration above.

**IMPORTANT:** The MAINS power applied must match the voltage and frequency specification printed on the back panel of your amplifier.

#### Fuse

It is essential that the correct fuse be installed for proper operation and safety. The fuse protects the amplifier and the user in case of equipment faults and voltage spikes on the ac power source.

The fuse rating varies depending on the country to which the amplifier was shipped, so please refer to the fuse specification printed on the back of your amplifier. You must use a fuse that matches the fuse specification printed on the back panel of your amplifier (which may be different than that shown in the illustration above).

### **Footswitch**

The footswitch jack is used to connect the external footswitch with the included cable. The cable used for this purpose must be a mono (TR) ¼" instrument cable. It need not be a shielded cable.

When connecting the footswitch jack to an external switching device, please note the following specs:

Tip terminal	Reverb on/off; tip terminal connected to ring terminal = reverb ON
Ring terminal	Common terminal (not at ground potential – do not connect to ground)

### **Speaker**

The Extension speaker jack is provided for connecting additional speakers to the amplifier. This jack is wired in parallel with the main speaker jack (located on the underside of the chassis). When you attach a speaker using the external speaker jack, it will be connected in parallel with the internal speaker, and the internal speaker will remain operational.

If you wish to drive only an external speaker, and to disconnect the internal speaker, then you must unplug the internal speaker from the main speaker jack location on the underside of the chassis and connect the external speaker to main speaker jack (not the extension speaker jack).

### **Impedance Selector (4 / 8 / 16 Ohms)**

The Impedance selector should be set to match the total combined impedance of all speakers connected to the amplifier. For example:

When driving only the internal 8-ohm speaker, the Impedance selector should be set to 8 ohms

When an external 8-ohm speaker is connected, this speaker will be connected in parallel with the internal speaker, resulting in a total combined impedance of 4 ohms. In this case, you would set the impedance selector to 4 ohms.

## 4. Footswitch

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The included 1-button footswitch is used to control the Reverb function of the amplifier.

Here are a few notes regarding its use:



- The amplifier is fully functional without the footswitch connected, so if you are using the amp at home or in a situation where you don't need footswitch control of the reverb or tremolo, then it's not necessary to plug in the footswitch.
- To use the footswitch, it must be connected to the Footswitch jack on the back panel of the amplifier with the ¼" mono cable supplied with the amplifier (or any suitable ¼" Mono cable).
- The Reverb button turns the reverb receiver on and off. When the red status LED above the Reverb switch is ON, the reverb effect is ON.

# 5. Operation

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## Unpacking

When unpacking, you should find the following items included:

- Amplifier
- Footswitch
- AC Line Cord
- Footswitch Cable

The footswitch, ac line cord, and footswitch cable are located in a small white box packed adjacent to the amplifier.

## Setting Up

To begin, insert the power cable into the IEC AC inlet on the back of the amplifier (labelled “AC Line”). Note the voltage specification printed underneath the AC inlet (on the back panel of the amplifier) and ensure that it matches the line voltage to which you intend to connect the amplifier. Then, connect the line cord to the AC power source (i.e. wall outlet).

Next, if you wish, you can connect the footswitch to the footswitch jack on the back panel of the amplifier, using the included cable. If you use a different cable, make sure that it is of the same general type (1/4” Stereo TRS instrument cable). The footswitch allows you to turn the reverb and tremolo on and off. It isn’t necessary to connect the footswitch to use reverb and tremolo. If you don’t connect the footswitch, reverb and tremolo are still fully functional.

## Connecting your guitar or pedalboard

The Starwood has a single instrument level input on the top panel of the amplifier. It is intended to be connected directly to your guitar or to your effects chain / pedalboard.

## Powering Up

To turn on the amplifier, start with the power and standby switches in the OFF position. First, turn the power switch on. This will apply power to the vacuum tube filaments and heat up the tubes. After about 1 minute, the tubes will be fully heated up. Once the tubes are heated up, turn on the Standby switch. This will make the amplifier operational.

## Powering Down

To power down the amplifier, simply turn off the power switch with the Standby switch left in the ON position. If you wish, you can also turn off both power and standby at the same time, or turn off the standby switch – the sequence isn’t important.

## 6. Dialing in Your Sound

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### Preamp

The preamp design was conceived as a purist 1-channel design with a minimal number of controls but capable of an unusually wide range of classic voicings. Voicings span from a sparkling late 60's clean tone to a thick, to a woody tweed tone, to a crunchy plexi tone. This full range of voicings can be dialed in using only the bass and treble controls.

The bass and treble controls operate much differently than conventional tone controls. Of course, they perform their intended function (i.e. turning the treble control up give you more treble, etc.), but they also simultaneously affect other parts of the frequency spectrum and affect gain/headroom as well.

If you turn the bass and treble controls all the way up, you obviously get a tone with a lot of bass and a lot of treble, for a "mid-scooped" voicing that's very much like the classic 60's clean tone (e.g. Deluxe Reverb for example). Since this type of setting is usually best for clean tones, you'll find that the overall gain is lowest at this setting, for maximum clean headroom.

If you turn the bass and treble controls to their midpoint (5), you get less low bass and less high treble, which has the effect of making the midrange more prominent. This voicing can be compared to a vintage Tweed tone, and can be tweaked by adjusting bass and treble slightly one way or the other. Compared to the previous setting, you will note that the gain is higher (with less headroom) so that it's easier to push the amp into overdrive.

Moving on, if you turn the bass control all the way down (while leaving the treble control at its midpoint – 5), you will get even less bass for a sound that's dominated by upper midrange and treble for a plexi voicing that's great for an edgy crunch tone. The gain is significantly increased at this setting so it's easy to overdrive the amp and dial in a classic plexi crunch.

Going further, if you turn both the treble and bass controls all the way down, you get a voicing that's centered on the midrange and upper mids, but you also get even more gain as well. This adds up to a saturated plexi tone that is more "singing" than "crunchy".

To get started, I suggest trying these sample settings:

- 1) 60's Clean Tone 1 (more "mid-scooped"): Vol 3; Treble 10; Bass 10; Master 10
- 2) 60's Clean Tone 2 (less "mid-scooped"): Vol 3; Treble 6.5; Bass 6.5; Master 10
- 3) Tweed Clean: Vol 3; Treble 5.5; Bass 5; Master 10
- 4) Tweed Overdrive: Vol 7; Treble 5; Bass 5; Master [as desired]
- 5) Plexi Overdrive: Volume 4; Treble 5; Bass 0; Master [as desired]
- 6) Saturated Plexi: Vol 7; Treble 0; Bass 0; Master [as desired]
- 7) Vox Bright Clean Vol 1; Treble 9; Bass 4; Master 10



## **Reverb**

The reverb circuit is tube driven and uses a conventional spring pan to create the reverb effect. This circuit includes both Mix and Dwell controls to provide more flexibility in dialing in a great reverb sound.

The Dwell control determines how much signal is sent to the reverb pan. Higher settings of the dwell control results in a brighter, splashier, more surf-like sound. Lower settings of the dwell control produce a mellower, more subtle and controlled effect.

The Mix control determines how much of the reverb signal is added to the signal path, and is equivalent to the function of the "Reverb" knob on a typical 1-knob reverb circuit (e.g. Fender Deluxe Reverb).

A good default setting for reverb on clean tones is: Mix 3 or 4; Dwell 5

When overdriving the amp, you may want to adjust the Dwell and Mix controls for the best reverb sound.

# 7. Getting a Great Sound at Home

## The Effect of Your Acoustical Environment

When playing in a large room at high volume, getting a great sound from your amp is easy. Playing at home (or in any small room) at low volume is a different story. In a case like this, the acoustic properties of the room can have a big influence on the sound you hear and can often cause problems.

A number of different problems can occur at low volume, in a small room. Here are a few suggestions for dealing with them:

### Floor Reflections

If the amplifier is placed on a hardwood, tile, or concrete floor in a small room, it may sound harsh in the upper midrange, because of reflections off the floor directly in front of the amp. To help solve this problem, you might try placing a small piece of carpet (or a doormat, for example), directly in front of the amp.

### Where to Place the Amp

The Starwood was designed to sound best sitting directly on the floor. In general, it will have the best tonal balance when sitting on the floor. However, if you find that the low bass is overly exaggerated in your room, then elevating the amp a few inches off the floor may help.

In a small room, that the sound you hear is greatly influenced by the location of the amp in the room and by the orientation of the amp with respect to the listening position (i.e. if the amp is pointing at you or away from you).

To get the best sound in your room, it can be quite helpful to experiment with placing the amp in different locations and/or orientations with respect to the listening position

### Carpeting

Carpeting can cause problems as well. The primary problem is a muting or rolling off of the high frequencies, but you may also experience a dip in a certain region in the midrange, leaving a hole in the lower midrange which makes the amp sound harsh and brittle in the top end. This problem generally can't be helped by moving the amp to a different location in the room, but can often be helped by elevating the amp a few inches off the floor or tilting it back slightly. Tilting the amp back so that the speaker points more directly at you can have quite a significant effect on the sound you hear, but care should be taken to ensure that the amp is stable and secure. Regardless, tilting the amp back so far that the speaker is pointing directly at the listener will generally not give you the best sound – it can sound harsh and bright. It's best to select a tilt-back angle and listening position that places the listener slightly off axis with the speaker.

## 8. Tube Installation and Replacement

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### Tube Quality

Currently manufactured tubes are built in China, Russia, and the Czech Republic, and are not built to the same quality standards as tubes manufactured by the U.S. manufacturers in the “glory days” of tube manufacturing.

We musicians choose to use vacuum tubes because of their tonal qualities, but we need to accept that the tubes available to us these days can be imperfect devices and are most certainly the least reliable component in the entire amplifier. Tubes made these days can fail at any time, even after only a few hours of use. They are quite sensitive to mechanical shock and can fail as a result of the amplifier being dropped sharply as happens often in shipping.

Aside from simply failing outright (causing the amplifier to produce no sound), tube defects can create a number of different noises (such as crackling, hissing, humming, etc.) and these noises can occur either continuously, intermittently, or in response to your playing (e.g. a crackling or other type of noise which occurs only when you hit a note).

Tube defects/failures are the number one cause of problems with any tube amplifier. If you experience a problem with your amplifier, the first step in debugging involves consideration of the possibility of a tube problem.

I subject all tubes to a thorough burn-in and test procedure to ensure that they are up to spec and operating perfectly. However, it should be known that the majority of tube failures occur early in their life and may occur as a result of the jostling and jarring that an amp can receive in shipping. In spite of these efforts to ensure tube quality, early-life tube problems are often not detectable by any form of testing.

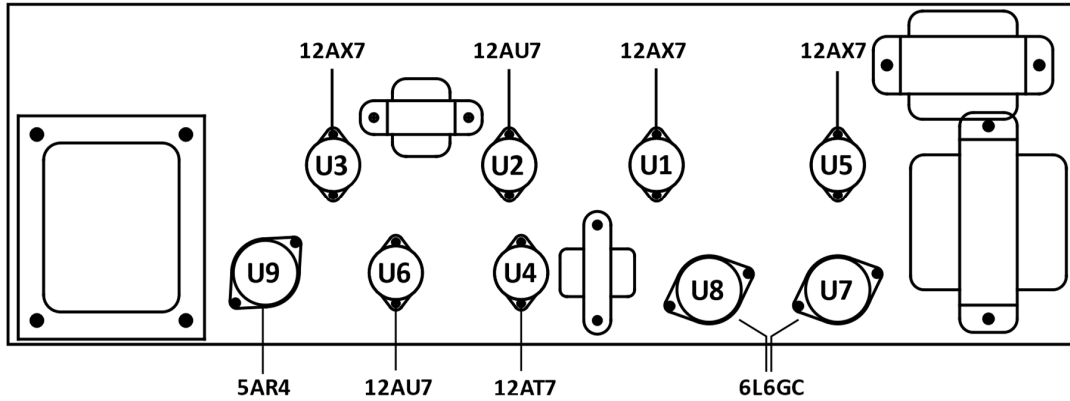
### Tube Installation

To replace the preamp tubes of your amplifier, you must first remove the metal shield covering the tube. This is done by pressing the shield toward the chassis and turning it counter-clockwise to release it. Once the shield is removed, the tube can be removed by grasping it and pulling it straight out of the socket. You may need to rock the tube slightly from side to side to free it from its socket.

To replace the output tubes or rectifier tube, you should hold back the “butterfly” tube clips which grab the base of the tube, and pull the tube straight out, grasping it from the base. It may be necessary to rock the tube slightly in its socket while pulling, but be sure to rock it only slightly or you may break off the center post in the base of the tube.

## Tube Locations

The diagram below shows the location of the tubes on the amplifier chassis:



U1	TAD 12AX7A-C	1 <sup>st</sup> Gain Stage + Cathode Follower
U2	TAD 12AU7	2 <sup>nd</sup> Gain Stage + Cathode Follower
U3	TAD 12AX7A-C	3 <sup>rd</sup> Gain Stage
U4	TAD 12AT7	Reverb Driver
U5	TAD 12AX7A-C	Reverb Receiver
U6	TAD 12AU7	Phase Inverter
U7, U8	TAD 6L6GC-STR	Output Tubes
U9	TAD GZ34-STR	Rectifier

### 12AX7 Tubes

The preferred brand for 12AX7 tubes is the TAD 12AX7A-C. Many of the Russian made 12AX7 tubes (such as the Tung Sol and EH brand 12AX7s, and the Sovtek 12AX7LPS) will fail when used as a cathode follower, and therefore they are not recommended for use in the U1 position.

NOTE: Although the U1 position is specified as 12AX7, the circuitry has been designed so that a 12AU7 tube may be used instead, for lower gain and more headroom. If you primarily play clean without overdrive, you may prefer to use a TAD 12AU7 in the U1 position. It will significantly increase clean headroom and deliver a fuller, fatter sound.

### 12AU7 Tubes

The preferred brand for 12AU7 tubes is the TAD 12AU7A. This brand offers better sound and reliability than the Tung Sol 12AU7.

### 6L6 Tubes

The preferred brand for 6L6 tubes is the TAD 6L6GC-STR. When replacing 6L6 tubes, no biasing is necessary. The output tubes are cathode biased and have no bias adjustment.

### Rectifier Tubes

The preferred brand for the rectifier tube is the TAD GZ34-STR. This tube type is also known as 5AR4.

## 9. CE Declaration

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### (CE) DECLARATION OF CONFORMITY According to EC Directive

I hereby declare:

The following Device(s) were tested and found compliant with the following Directives and applicable Standards:

EMC Directive: 2014/30/EU  
EN55032:2015  
EN55103-2:2009. (EN55024)  
EN61000-3-2  
EN61000-3-3

Low Voltage Directive: 2014/35/EU  
EN 60065:2002+A1:2006+A11:2008+A2:2010+A12:2011.

RoHS2 Directive: 2011/65/EU

WEEE Directive: 2012/19/EU

List of Products:

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SUGARLAND.  
STARWOOD .

Economic Operator/ Manufacturer

Name: Mark Bartel

Signature

A handwritten signature in black ink, appearing to read "M Bartel", is written over a horizontal line.

Date: 6/28/2018