Martin Legacy Flourishes And Grows

New Custom Signature Editions Expand Artist Offerings

D-42 Peter Frampton’s “Camel” Edition

D-35 Johnny Cash Commemorative Edition

HD-35 Nancy Wilson Signature Edition

M-42 David Bromberg Signature Edition

JC Buddy Guy “Blues” Edition

000-40S Mark Knopfler “Ragpicker’s Dream”

OMC-28M Laurence Juber - Madagascar

00-18H Geoff Muldaur 12-fret Sunburst

HD Elliot Easton - Quilted Mahogany
Dear Sounding Board Readers,

It appears that Claire is well on her way to following in her father’s footsteps of being a prolific guitar collector. She already has a Felix 1 (Felix 2 is on order) and two Claire’s guitars (#1 is a righty and #100 is a lefty—just in case). In the photo above, we are watching Josh Drosnock shape the neck for a 00-45S! I hope she becomes a better guitar player than I am.

Our new museum is open. You have to come and visit. We are now able to tell the story of our unique history and heritage as well as give you a tour of our current production facility. We have guitars, artifacts and memorabilia from the early 1800s through today and a narrative timeline that explains the evolution of the Martin guitar and popular music. I didn’t realize we had so many great instruments in our collection. The museum is open from 8 a.m. to 5 p.m. on weekdays. We hope to see you soon.

Sincerely,

C. F. Martin IV

In Memory of Our Great Friend and Master Inlay Artist
Larry Sifel
1948–2006
Dear Mr. Martin,

I bought my first Martin, a beautiful HD-28, when I was in my twenties and was performing regularly. We’ve shared many adventures together, and it has given me great pleasure over the years. But, I always had my eye on a D-45, but you know, the price obviously held me back – until two years ago when I decided to take the plunge and purchase a magnificent D-45 Vintage.

That purchase gave me the extra push I needed to get back into performing. It also inspired me to write a song called “When I Had My Midlife Crisis” and the chorus highlights mine: “When I had my midlife crisis I bought my dream guitar. One with all the fancy trim that I’d admired from afar. What it cost was quite obscene but all that I can say is, I’m gonna play this great guitar each and every day.”

The song is on my new CD “Paradise,” and it has become a coffeehouse favorite. As for me, I am actively performing on the acoustic circuit, including the Martin Guitar Showcase at the 2006 Folk Alliance, and couldn’t be happier. Thanks for building such beautiful instruments and for getting me back doing what I love.

Peace and music,

Patti DeRosa
Randolph, Massachusetts
www.pattiderosa.com

Dear Mr. Martin,

As a lifelong walking billboard for Martin guitars, I have spent countless hours playing different models at every music store I could find. I used to tell my friends, “Someday, I’ll own my own MARTIN.” Well, that day finally came when I purchased my D-16R. Now I’m rediscovering my old songs. This is truly my dream come true!

Surprisingly, I still find myself at music stores playing all the Martins. More in my future! Thanks,

Gary Holden
Houston, Texas

Dear Mr. Martin,

I wanted to thank you for personally signing my 000-15S at the Unofficial Martin Guitar Forum’s Grand Opening Day at the Martin Museum in March.

Recently I spent some time at the site of the original Woodstock Festival in Bethel, NY. I played my 000-15S there and its sound echoed beautifully across those historic fields and August of 1969 came rushing back to me!

Dennis Healy
New York

Dear Mr. Martin,

I have been playing guitar for forty years. I’ve played bars, cafés and coffee-houses in and around the Minneapolis/St. Paul area, but I now just prefer to jam with friends. In 2000, I subscribed to Acoustic Guitar Magazine. They were promoting their 10th Anniversary Guitar Giveaway, and had asked twelve top guitar makers to design and build two identical custom instruments incorporating their 10th anniversary logo. One would go to a lucky reader, and one would become part of their permanent collection. I decided to take a chance and enter the drawing. I was at home recovering after heart surgery when I received a letter telling me that I had won the guitar that had been spotlighted in the September issue. It was the Martin Custom “Negative” herringbone Dreadnought. I was thrilled when my prize finally arrived. Earlier that year I had purchased a Martin 000C15E, so now I have two Martin guitars.

The 000C15E has a great sound and is easy to play. The “Negative” has more of a tremendous bass and superior eye appeal. I am so proud to own these fine instruments and commend everyone at Martin for their design.

Sincerely,

Clarence (Leo) Roeh
Minnesota

We’re interested in your letters, stories and photos. Mail them in or email your digital files to: editor@martinguitar.com
During 2005, more than 200 Martin employees — one-third of the Company’s total workforce — participated in twenty-eight different Continual Improvement Projects. They formed teams which developed and initiated improvements to the quality of our products, processes, services and work environment. These projects help reinforce Martin Guitar’s commitment to manufacturing and providing the highest quality acoustic guitars, strings and service to musicians around the globe.

During the next few months, the Company will give special recognition to these teams for their accomplishments. Coworkers in both Nazareth, PA, and Navojoa, Mexico, will receive awards for their efforts.

The 2005 CIP Project list includes the following teams:
- 24 Months MPS
- Aura Video
- Well Warranted
- Cycle Counting
- Home Bass
- Leveling Up
- Pocket Rockets
- Vacuum Pumps
- Brace Yourself
- Assault the Battery
- The Complete Package
- Performance Reviews
- Get the Chip Out
- Proactive Hosiers
- Projects Projects
- Telephone Tamers TNG
- Network Security Measures
- Main Street Warehouse
- The Finishing Team Strikes Back
- C. F. Martin Document Management
- North Street Syteline Jobs
- 2005 Building & Grounds Improvements
- 00-14 Fret Cutaway Bending Shoe
- Boiler Replacement Project
- Cutaway Bending Upgrades
- From Trash to Riches
- I Saw The Light
- Martin Guitar Visitors Center

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Larry Sifel • Inlay Innovator

We are deeply saddened to announce the passing of our great friend and associate, Laurence John “Larry” Sifel, who died suddenly from a heart attack early on Monday morning, May 8, 2006.

Founder and owner of Pearlworks, the highly innovative company responsible for the design and cutting of much of the spectacular inlay seen on many special and limited edition Martin guitars, Larry had been involved since the 1960s with guitars and decorative inlay. Through the years, his creative and innovative spirit has permanently altered the course of the entire industry. Together with his good friend and business partner Chuck Erickson (The Duke Of Pearl), Larry co-invented the now ubiquitous laminated shell known as “Abalam,” and he pioneered many of the modern techniques used in the precise art of inlay cutting.

A recently issued signature edition Martin guitar, the “Night Dive,” a unique collaborative effort between Martin, Pearlworks and the renowned Canadian builder William “Grit” Laskin, honored Larry’s contributions to the world of luthiery by featuring him in the peghead inlay, which of course was also cut by Larry’s shop using entirely novel techniques invented especially for the project.

In the last couple of years, Larry had brought Pearlworks to the place where he could safely semi-retire from active design and supervision in order to pursue his long-time fantasy of fabricating an ultimate computer-cut-parts acoustic guitar, as well as working with Chuck Erickson on plans to make a small run of very sophisticated mother of pearl folding hand fans, involving a level of ornament not seen in well over a century. Whatever he did, Larry Sifel always had fun, and he did it with intelligence, energy and unbridled passion.

Larry is survived by his wife Jean, their son Ben, his mother Irene, many nieces, nephews, cousins, his tight knit family of employees at Pearlworks and a world of friends and admirers. Memorial contributions can be made to the school which his son Ben attends: Calverton School, 300 Calverton School Road, Huntingtown, MD 20639, or to a charity of your own choosing.

Hats Off To Larry

The Performance Review Team developed a secure online employee review application that enables managers to create and maintain equitable reviews. The team consisted of (from left) Cindy McAllister, David Smith, Paul Wusow, Jane Dailey and Deb Karlowitch. Dozens of Continual Improvement Projects like this one, both in the office and on the shop floor, serve to improve quality.

2005 CIP Project Teams

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C. F. Martin & Co. has announced the opening of a new Martin Guitar Museum and Visitors Center. Martin, the oldest surviving maker of guitars in the world and the largest and most respected manufacturer of acoustic guitars in America, has had profound impact on music. The Company’s exquisitely crafted guitars have helped define virtually all genres, from classical and country to folk and acoustic rock. Martin’s old museum and visitors center, the starting point for one of the most popular “factory tours” in the U.S. (named the #1 tour of its kind by USA Today) and a destination for tens of thousands of visitors every year, has been completely rebuilt to offer guests the chance to experience Martin’s 173-year history, as well as play some of Martin’s best-known and top-selling guitars.

Prior to this renovation, the Martin Guitar Museum and Visitors Center consisted of just 400 square feet of displays with a few limited guitars for public use. Museum Design Associates (MDA) of Cambridge, Massachusetts, one of the top exhibit design firms in the field, worked closely with Martin staff to create a completely new plan that embraces Martin’s impressive history and creates an immersive and interactive experience for guitar enthusiasts. The collection of Martin guitars that spans nearly two centuries of handcrafted musical instruments of unparalleled quality now has appropriate space and display. The goal is to “complete the visitor’s experience,” according to CEO and President Christian Frederick (Chris) Martin IV, the sixth generation Martin to head this continuously family-owned and operated American institution.

Construction started in 2004, and a little more than one year later, the new Museum and Visitors Center opened to the public. With more than 173 years of history, the museum display occupies nearly 3,200 square feet (almost ten times its previous size) and tells the Company’s story through guitars and other priceless artifacts that have been archived at Martin for decades. Eight distinct periods of Martin history will be highlighted in the museum:

- 1796-1838 Getting Started
- 1839-1873 The Gentler Arts
- 1874-1929 Timely Change
- 1930-1945 The Golden Era
- 1946-1969 Taking No Risks In Good Times
- 1970-1985 Acquisition & Diversification
- 1986-1999 Unplugged
- 2000-Present Music History – Martin History

Among the featured guitars are those with serial numbers 600,000, 750,000, 800,000 and of course Martin’s priceless, stunningly crafted and adorned one millionth guitar. In addition, two separate workbench display areas will showcase the late-19th and mid-20th century crafting of the Martin guitar. A segregated 200 square foot area will showcase items from current President and CEO Chris Martin’s personal guitar and art collection.

In addition to the museum, Martin’s “1833 Shop” retail store, named for the year that Christian Frederick Martin, Sr. founded C. F. Martin & Co., has been remodeled to include a vastly upgraded customer service area as well as a large lobby to accommodate the many guests who take the popular daily tour of the Company’s manufacturing facility.

“It has been my dream for many years to expand our little museum into something very special that can do justice in presenting our incredible story to the many thousands of people who visit the factory every year to take the tour,” notes Chris Martin. “Finally that dream has come to fruition. Our collection of Martin guitars has really grown, and we will finally have an appropriate space to show them. In addition,
there will be an expanded “Pickin’ Parlor” area to view and try many of our models, plus a very impressive new entrance and lobby.”

The design is exceptionally creative with architect Mic Curd, fulfilling Martin’s desire to replicate the facade of the original North Street Factory (circa 1860) for the Visitors Center entrance. Behind the new entrance rises the large contemporary building that visually conveys how the modest Martin family business has grown and changed over the last two centuries.

The distinguished “C. F. Martin & Co., Inc.” script logo found on most Martin guitars is inlaid into a decorative concrete “headstock” in the ground at the entrance. The headstock design is complete with tuning gears, the nut and several sections of the fingerboard. Visitors continue their approach to the building, walking down the fingerboard to enter the museum through automatically parting doors, a particularly nice feature for guitar-toting musicians. One of the architectural hallmarks of the construction project is a 21-times actual scale Dreadnought guitar that is designed into the marble floor. It is interesting to note that Martin created and introduced the now-classic Dreadnought guitar in the early part of the 20th century. The Martin Dreadnought is now considered the industry standard for acoustic guitars. Visitors will be greeted by Martin’s receptionist, seated in what would be the soundhole of the guitar that makes up the building entrance.

The lobby is designed to be generous in space, with wood details and accents that highlight the fixtures. The space is flexible so it can be used for performances. For the first time, Martin will have a stage that can be located in one of two designated areas between the reception desk and the lobby staircase.

In addition to Mic Curd, Architect of Shelter Design Inc., Green Lane, PA, others who helped turn the dream of a new museum into a reality include Ondra-Huyett Associates Inc., of Fogelsville, PA (Construction Management), Shari West of Museum Design Associates, Cambridge, MA, who provided text for the display panels, and Martin’s Dick Boak who gathered and installed the museum artifacts and wrote the labels for the more than 180 instruments on display.
The Mini Martin D-35 Project
How Small Can You Go!

For those of you who have read the book “Martin Guitar Masterpieces” by Dick Boak, you may have understood that designing and building a special instrument is not always easy. Jaap Kaiser, living in the Netherlands, knows a lot about this! Jaap is both a specialist in the application of materials under extreme conditions and a passionate guitar player.

Being inspired by his own Martin 1978 D-35, he thought it would be great to build a premium scale model of this guitar. So he started gathering the raw materials like Engelmann spruce (a leftover from an earlier attempt to build a full-scale guitar), Brazilian rosewood (from a chair leg) and genuine ebony (from a piano key).

A picture from a Martin catalogue was used to make a design drawing for the scale model, including all necessary dimensions. Great attention has been paid to keep faith to the original design of the D35 model. This includes, of course, the signature three-piece back, but also the special X-bracing of the top.

It soon became clear that this was a very special project. To share it with other people, a website was launched (http://home.hetnet.nl/~boomklever/mmd35/index.htm) through which every building step could be followed. Also, a posting was done on the Unofficial Martin Guitar Forum, yielding a great response from the Martin enthusiasts.

After an estimated building time of nearly 250 hours, the first of two little baby D35’s was born! It is amazing how many details are in scale and very realistic. If you visit this website, you will soon forget that you are looking at a scale model of a Martin acoustic guitar!

Several people on the forum responded that this should be in the new Martin Museum. Well, we shall see!

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Saddle Science

In order to understand the sound dynamics of acoustic guitars, a refresher course on saddle science is in order. While the tonewoods used in a guitar’s construction play a critical role in producing its tonal warmth, brightness, and clarity, the science of great tone really begins where the string meets the saddle.

Pluck a string and a complex pattern of vibrations is set into motion, but vibrating strings cannot produce a great deal of sound without the saddle. It transmits the string’s mechanical energy to the guitar top, acts as a filter and monitors the strength of the excitations produced, allowing some frequencies and harmonics to be transferred to the guitar top while denying access to others, causing them to remain in the string. Once the saddle has made these determinations, it then governs how loud each note ought to be and how long it will last.

For the saddle to efficiently carry out these tasks, an “impedance match” between the string and the guitar top is important. Without obstruction from the saddle, the energy of a vibrating string would be transferred to the guitar top all at once, creating a loud and inharmonious blast of sound, but no sustain; given too much obstruction, there would be little sound and an overabundance of sustain. In order to achieve crisp, spine-tingling sound quality, a balance is essential.

While experimenting with various composites, Graph Tech Guitar Labs – the manufacturer of TUSQ – noted great variation between materials with respect to the transference of vibrations to a guitar’s top. In order to try to optimize the string’s vibration to the soundboard, Graph Tech developed TUSQ, an ivory colored synthetic with near ideal density for guitar saddles. While Martin utilizes many different materials including Micarta, genuine bone and fossil ivory for its saddles, Graph Tech has been supplying TUSQ for virtually all of Martin’s acoustic-electric models. Martin has found that TUSQ is extremely effective in saddle transference, especially in conjunction with piezo under-the-saddle pickup systems where even response is critical to the resulting signal balance. In addition, TUSQ can be cast in any shape making it possible to incorporate the subtle contours required for compensating the scale length. You can learn more about TUSQ at www.graphtech.com.
Bo Bice

While touring the East Coast in May of 2006, American Idol star Bo Bice popped into the Martin factory with his bandmates. Bo is a great guitarist and a long time Martin player. Last year he was awarded a special Martin HD-28V as the recipient of the Jim Croce Music Award and Scholarship created in memory of Jim Croce by Jim’s widow Ingrid Croce. Bo’s CDs have achieved unprecedented popularity, setting web download sales records. He’s pictured above with his HD-28VS in the lobby of the Martin Visitor’s Center.

Guitar Doctor

Russ Rentler is a musician who dabbles in medicine. While awaiting an opening for his dream job at C. F. Martin & Co., he began taking biology courses. As fate would have it, years later he opened his medical practice. This left little time for his true passion, so recently Russ decided to focus more on his music and just released his latest CD, “Scarecrow’s Lament,” available at www.russrentler.com. The photo above is from Russ’s CD insert showing his trusty 000-15S.

Pride & Joy

John Lazart of Hobart, Indiana, furnished this great photograph which was taken in an old run-down hospital that has been closed for over 30 years. Awarding winning photographer, Edda Taylor from Crown Point, Indiana, took the shot. John’s 5 year old grandson Riley is his pride and joy. Like his grandfather, Riley has developed a great appreciation for Martin guitars!

Finger Pickin’ Good

Beverly Michael of Muncie, Indiana is a proud charter member of the Martin Owners Club. As the owner of four Martin guitars, she wanted a better way to display them. With the help of a friend, she built the above “guitar crate” for tidy and quick access to her instruments.

In the “Crate” is her 1969 Martin D-18 – her first Martin. When Beverly got her first full-time job after high school, she ran to the local music store and came home with a D-18. Since then, her array of guitars has grown to include a Marty Stuart HD-40MS, a 1998 HD-28 and a 2000 Brazilian rosewood D-28 Golden Era.
Flames Of Mahogany And Koa Adorn New 42s And 45s

The new D-45K, with highly flamed Hawaiian koa back and sides, combines the extraordinary beauty of this rare and cherished wood with the power, projection and balanced tonality of Martin’s 14-fret Dreadnought design.

Otherwise, the D-45K shares an appointment level with Martin’s top-of-the-line D-45. Abalone pearl inlay adorns the perimeter of the top, back, sides, rosette, neck heel and endpiece, and abalone hexagon inlays boldly mark the traditional positions on the fingerboard. The headstock bears the abalone “C. F. Martin” block lettering pattern and is bound in ivoroid to match the elegant neck and body trim. With a premium grade scallop-braced Sitka spruce soundboard, the D-45K is an instrument of the highest quality, tone, beauty and lasting value.

OM-42 Flamed Mahogany
Following the response to the D-42 Flamed Mahogany Edition unveiled at the 2006 Winter NAMM Show in Anaheim, this NAMM Show Special for the 2006 Summer Show in Austin mirrors the specifications and appointments of the D-42 Flamed Mahogany model, with the exception that this version is offered in an OM Orchestra Model format. This elegant Style 42 model features select flamed mahogany for the back and sides – a tonewood that is as rare as it is beautiful. The unique “Vine of Harmonics” fingerboard pattern was designed by Martin’s Dick Boak and features a symmetrical criss-crossing vine with spines that reference the harmonic locations of the neck. Limited to no more than 30 guitars, Martin dealers must be present at the Austin show to place orders for this special model.

D-45K Hawaiian Koa Dreadnought

NAMM Show Special

OM-42 Flamed Mahogany
NAMM Show Special

D-45K Hawaiian Koa Dreadnought
OMCXK2E X Series Cutaway

This is the first OM Orchestra Model to be offered as part of Martin’s popular X Series. The top, back, sides and headplate are matched from Hawaiian koa wood-grained HPL (high pressure laminate) yielding an attractive honey-toned coloration. A graceful rounded Venetian cutaway provides increased flexibility with full playing access to the upper registers of the neck. The OM’s traditional longer 25.4” scale combines with the slightly wider 1-3/4” neck width at the nut and 2-1/4” spacing at the bridge to allow the extra room needed for delicate fingerstyle playing techniques, though this model performs equally well as a rhythm instrument. Equipped with Fishman Classic 4T electronics (with onboard tuner), this is an affordable and warmly toned acoustic guitar that excels equally on stage or in the studio.

The DC-28E and OMC-28E

Martin is proud to introduce two new acoustic electric cutaways to the Standard Series. The DC-28E Dreadnought and OMC-28E Orchestra Models differ only in their body size, drawing their inspiration from two famous pre-existing Martin designs: the D-28 Dreadnought and the OM-28 Orchestra Model. Equipped with Fishman’s new Ellipse Aura electronics system, these high performance stage guitars provide optimum acoustic sound reproduction using Fishman’s proprietary sound imaging, recorded with four different extremely high-end studio microphones. The controls for the Ellipse Aura reside inside the lip of the soundhole for easy access and are otherwise non-invasive to the structure of the instrument – a feature especially viable on instruments of this tonal caliber and value.
**New Sustainable and X Series Models**

**SW00DB Sustainable Wood Model**

Designed by Martin’s Women and Music Task Team, this is Martin’s latest Sustainable Wood offering. The greater majority of the wood utilized in the construction of this guitar originated in forests managed in a sustainable and ecologically responsible manner. Sustainable solid machiche is used for the back, sides and headplate, sustainable cherry is used for the neck, sustainable basswood is used for the interior ribbon linings, and sustainable katalox is chosen for the fingerboard and bridge. In addition, the soundboard and bracing of this guitar utilize Sitka spruce from reclaimed sources.

A unique laser cut rosette is comprised of sustainable cherry, machiche and maple, and half-herringbone rope inlay adorns the perimeter of the top. There is a copper theme to the frets, tuning machines, strap button, side position dots, and bridge pin inlays. Each SW00DB is bound in ivoroid and features a polished gloss lacquered body finish and a satin neck. This special deep-bodied 14-fret 00 is limited to no more than 125 special guitars.

**LXM Java Mahogany Limited Edition Sustainable Wood Model**

“Little Martin” X-series travel guitars are affordably priced, tonally viable, environmentally responsible and compact. The latest LXM has all the same features as its wildly popular predecessor but with a new rich and dark Java mahogany finish. The Java mahogany wood-grained laminate resembles rare highly-figured quilted mahogany.

The LXM combines a modified 0 14-fret tenor Martin shape; one panel back and sides are crafted from a Java mahogany pattern HPL with Sitka spruce back bracing. The top is cut from spruce pattern HPL and adorned with a herringbone decal rosette. The natural Stratabond modified low oval neck is shaped for quick and comfortable playability. The neck-to-body joint is constructed with Martin’s patented neck mortise. Morado is utilized for both the bridge and fingerboard. The solid headstock is veneered with matching Java Mahogany Pattern HPL with an imprinted C. F. Martin script logo. Chrome enclosed tuning machines adorn the headstock. A true Martin original proving that great things can come in little packages!
C. F. Martin is pleased to introduce the Cowboy V Limited Edition guitar, the fifth issue in this unique and fun collection. Begun in 1999, the Cowboy Limited Edition series showcases original western art by illustrator Robert Armstrong on sturdy HPL (high pressure laminate) Martin guitars that sound as good as they look.

The Cowboy V Limited Edition’s colorful top features C. F. Martin Chairman Chris Martin, wife Diane Repyneck and young daughter Claire Francis Martin on horseback in a western landscape near sunset, with Chris serenading his wife and daughter on guitar while their trusty dog “Buddy” trots alongside. Although Chris Martin appears on previous Cowboy Limited Editions (he is the man with the branding iron on Cowboy IV), this is the first time the entire family has been portrayed.

A modified 0 size 14-fret with a short, easy-to-play 23” scale, the Cowboy V makes a great student, travel or living room guitar. The top is matched to back and sides of subtly patterned, matte finished Crosswalk Pattern HPL and a modified low oval neck of natural Stratabond for durability and impressive Martin tone. The headstock features a black textured HPL headplate with matching Gotoh black tuners and the familiar C. F. Martin decal logo in silkscreened gold. The end and strap pins also are black, as are the Micarta fingerboard and bridge, the Corian nut, and the TUSQ saddle. Only 500 Martin Cowboy V Limited Edition guitars will be produced. Each will be delivered in a padded gig bag and each will bear a special interior Cowboy V Limited Edition label that will be numbered in sequence with the edition total. Authorized C. F. Martin dealers will take orders for the Cowboy V until the edition is fully subscribed and the names of participating Martin dealers will be posted on the Martin website, www.martinguitar.com.
D-35 Johnny Cash Commemorative Edition
Pays Tribute to the “Man In Black’s” Favorite Martin Guitar

When he died on September 12, 2003 at age 71, Johnny Cash passed from icon to legend. In a singular career that spanned six decades, more than 1,500 songs, 48 hit singles and 11 Grammy awards, the “Man in Black” showed unique power and passion in his music. Even today, with the success of the movie “Walk the Line,” the musical “Ring of Fire” on Broadway and the huge success of the five albums he recorded in the last decade of his life, it is clear that Johnny Cash matters, and no artist could wish for a better legacy.

C. F. Martin produced a total of 80 black D-42JC Johnny Cash Signature Model guitars in 1997, #1 of which Cash played for the rest of his life, except for a short period when it went back to Nazareth for repairs after an onstage mishap. But, for years previous to the arrival of his D-42JC, Johnny Cash’s favorite Martin was a modified D-35 Custom, his – and Martin’s – first with an original polished black finish. It was this guitar that Cash played on stage for nearly 20 years. Now Martin pays tribute to Johnny Cash with a close facsimile of that instrument: the D-35 Johnny Cash Commemorative.

The story of how Cash’s black D-35 came to be is one its owner must have appreciated. C. F. Martin III was head of Martin in those days, and he never allowed the Company to build a guitar with a black finish – it was just too radical. So Cash’s custom order was built in secret, with the guitar hidden away and only worked on when he was away from the factory floor. The guitar was completed and delivered, and C. F. Martin III remained unaware of the instrument until one night when he turned on his television to watch an episode of “Columbo” and saw guest star Johnny Cash playing it. Those in the know say he was pleased to see the Martin on television, even if it was black!

The D-35 Johnny Cash Commemorative’s polished black gloss lacquer finish allows its appointments to shine. Five bands of alternating black and white purfling encircle the top, three bands encircle the back and five bands border the sides, in all cases protected by grained ivoroid binding. The grained ivoroid heel cap and endpiece are likewise framed by multiple black and white inlays. The Style 45 rosette features an inlay of vibrant select green abalone pearl. Traditional Style 35 zigzag backstrips separate the three-piece back.

Both the fingerboard and headstock are bound with grained ivoroid and inset with mitered black/white fine line inlays. Martin’s Old Style large decal logo gleams on the polished black ebony headplate. True to Cash’s D-35 Custom, the headstock also sports Grover Rotomatic enclosed chrome tuners. The African black ebony fingerboard is inlaid with position markers similar to those on the D-42 Johnny Cash Signature Edition and small abalone stars bordered with mother of pearl at the 5th, 7th, 9th, 12th and 15th frets. Johnny Cash’s signature in pearl appears between the 19th and 20th frets.

Because it’s a Martin, the D-35 Johnny Cash Commemorative sounds as good as it looks. Combining an Engelmann spruce top with 1/4" forward shifted scalloped braces gives this Dreadnought sweet tone and incredible responsiveness. Back and sides of East Indian rosewood add warmth and projection. The 1-11/16" neck is carved from genuine mahogany. A bone nut and compensated bone saddle (fitted in an ebony belly bridge), enhance its resounding power and clarity. Abalone-topped black Style 42 bridge pins and endpin add an elegant touch of color. A polished and beveled black – of course – pickguard protects the top.

This black guitar deserves a black case, specifically a Geib style case with special black hardware and a black interior. The D-35 Johnny Cash Commemorative may be ordered as a left-hand instrument at no additional charge; factory-installed electronics are optional.

The D-35 Johnny Cash Commemorative guitar comes with a special interior label in tribute to the “Man in Black,” each personally signed by Cash’s son, John Carter Cash and Martin Chairman C. F. Martin IV, and numbered in sequence.

While the D-35 Johnny Cash Commemorative currently is open-ended, it is subject to closure in the future. Authorized C. F. Martin dealers will begin accepting orders for the Martin D-35 Johnny Cash Commemorative immediately and participating dealers will be posted on the Martin website, www.martinguitar.com.
Johnny Cash - Photographs by Leigh Wiener

Graham Nash’s forward says it all: “When you finish looking at the photographs in this book, you’ll realize that it’s hard to forget a man like Johnny Cash.” Leigh Wiener took these shots between August of ’60 and April ’62. They are as honest as the day is long, just like Johnny Cash.
When C. F. Martin introduced the HD-40MK Mark Knopfler Signature Edition back in 2001, we knew it was a special instrument. Mark had taken inordinate care in researching and designing “his” guitar, even traveling to Nazareth to check over the prototypes and finalize certain appointment and finish details (check the July 2001 “Sounding Board,” available online at www.martinguitar.com, for more information). Fortunately, the public saw it the same way; a total of 251 HD-40MK Mark Knopfler Signature guitars were sold.

Most musicians who participate in Martin’s Signature Edition program consider their personal Signature Edition guitar a prized possession. For Mark Knopfler, with Dire Straits history and his solo career well underway, it became much more: his muse. The sound of the instrument he took home inspired a burst of songwriting. All the songs on “The Ragpicker’s Dream,” his well-received, mostly acoustic 2002 album, were written on that guitar, as were several songs on 2004’s “Shangri-La” and his brand new album with singer Emmylou Harris, “All the Roadrunning.”

Seeking fresh inspiration (songwriters need all the muses they can get), Mark asked C. F. Martin to undertake a second collaboration: a guitar with many of the same appointments as his original Signature Edition, but one designed for his incredible fingerstyle playing. The fruit of this new collaboration is the 000-40S Mark Knopfler “Ragpicker’s Dream” Signature Edition, a fingerstyle dream that even strummers will love.

For this new Signature Edition, Mark selected Martin’s traditional 000 12-fret body style with the long 25.4" scale, considered by many to be among the most beautiful and best sounding designs Martin ever made. Many of the elements that make the Martin 000 12-fret guitars from the late 1920s so prized are here: the 1-13/16" wide (at the nut) modified V-shape neck, the slotted tapered headstock with squared slots and diamond volute, the Old Style pointed heel, the forward-shifted 1/4" scalloped top bracing, the pyramid bridge with 2-5/16" string spacing and the absence of a pickguard. The nut, saddle, bridge pins and endpin, the latter two topped with black dots, are all crafted from fossilized ivory. Aging toner on the top is reminiscent of vintage patina, and handsome Waverly/Sloane side-mounted tuners with engraved plates and ivoroid buttons show similar vintage style.

In tonewoods and ornamentation, the new Mark Knopfler Signature Edition 000 bears a striking resemblance to his Signature Edition Dreadnought. Premium solid tonewoods are featured throughout. The body combines a top of rare Italian alpine spruce (the same wood used by Antonio Stradivari) with back and sides of beautiful East Indian rosewood. The neck is carved from genuine mahogany, while the fingerboard and bridge are crafted from African black ebony. Both body and neck are protected by Martin’s beautiful polished gloss lacquer finish.

Like the HD-40MK, the eye-catching rosette on the 000 showcases a center ring of “pearl diamond” inlays, a feature inspired by a unique rosette seen on some Martins from the 1840s. Bold herringbone inlay encircles the top, and herringbone inlay bisects the back, which is bound with fine black/white inlay. Top, sides and back are bound in grained ivoroid; matching grained ivoroid also highlights the endpiece and heelcap.

On the neck, both the headstock and fingerboard feature grained ivoroid binding against mitered black/white fine line inlays. The polished East Indian headplate showcases the familiar “C. F. Martin” logo inlaid in brilliant mother of pearl. Fretted with jumbo frets, the fingerboard is inlaid with original Style 42 position markers in abalone pearl. Mark Knopfler’s unique signature is inlaid in mother of pearl between the 18th and 20th frets.

The 000-40S Mark Knopfler “Ragpicker’s Dream” Signature Edition is delivered in a Geib style Vintage Series hardshell case with plush Cabernet (dark red, for those who don’t know wine) interior. Left-hand instruments may be ordered without additional charge; factory-installed electronics also are available.

Each 000-40S Mark Knopfler “Ragpicker’s Dream” Signature Edition bears an interior label personally signed by Mark Knopfler and Martin Chairman C. F. Martin IV and is numbered in sequence with the edition total, as well as a special “Ragpicker’s Dream” designation laser etched on the neck block. Martin will accept orders from authorized C. F. Martin dealers for the 000-40S Mark Knopfler “Ragpicker’s Dream” Signature Edition until the cutoff date of September 15, 2006. After the order period, the size of the edition and the names of participating Martin dealers will be posted on the Martin website, www.martinguitar.com.
As with all of his special tools, Mark Knopfler seeks inspiration within the delicate tonewood of this lovely Ragpicker’s Dream 000 12-fret. The soundhole references his prior 2002 HD-40MK Signature Edition.

Mark Knopfler, with the prototype of his 000-40S Signature Edition, was photographed during rehearsals for his summer tour to promote his new “All The Roadrunning” collaboration with Emmylou Harris. Below is Mark’s “Ragpicker’s Dream” album that provided inspiration for this edition.

Over the next 20 years, Heart proved both a consistent hit maker and a role model for women in rock. Albums like “Little Queen,” “Dog and Butterfly,” “Bebe Le Strange,” “Heart,” “Brigade” and “The Road Home” allowed Nancy Wilson to shine, especially on singles like “Crazy on You,” “Barracuda,” “Magic Man,” “What about Love,” “These Dreams” and “Even it Up.”

The group also toured frequently, regularly selling out stadium venues. When Heart went on hiatus in 1995, after 21 “top 40” hits and 30 million in album sales, she stepped out solo by recording “Live at McCabe’s Guitar Shop” and also wrote soundtrack music and songs for four movies directed by her husband, Cameron Crowe: “Jerry Maguire,” “Almost Famous,” “Vanilla Sky” and “Elizabethtown.”

Nancy reunited with Ann in the late 1990s to form the Lovemongers, an acoustic-based group that recorded three albums and took them back to the clubs of their early days. The twosome rebuilt Heart in the early 2000s and took it on the road. “Alive in Seattle” on CD and DVD was released in 2003, and “Jupiter’s Darling,” an album of new music, followed in 2004, both boasting some of the most potent and exciting music in the band’s – and Nancy’s - long career.

After more than 30 years as guitarist, songwriter and singer for Heart, Nancy Wilson knows fine acoustic guitars. Yet she could barely contain her enthusiasm when she received her personal Martin HD-35 Nancy Wilson Signature Edition guitar. “YAAAY! It plays beautifully and sounds exactly like that classic Martin sound I’ve been chasing. It is way fancier than I had imagined with all the little extras and great inlays – really gorgeous! Thank you so much for putting this guitar together with my name on it.”

In truth, much of the credit for the beauty and tone of the Martin HD-35 Nancy Wilson Signature Edition guitar goes to Wilson herself, who collaborated closely with Martin on the appointments and tonewoods. A Pisces fish Yin Yang design inlaid in rare pink “Heart” abalone, mother of pearl and red composite nestles beneath the Old Style “C. F. Martin” decal on the polished black ebony headplate. A winged heart insignia, derived from Nancy’s signature, is inlaid in red composite and mother of pearl at the 12th fret and honors her band connection; small abalone dot markers at the other positions lead to Nancy Wilson’s signature in mother of pearl between the 19th and 20th frets. The colorful headstock inlay is reinforced in the Style 45 rosette, which also features pink heart abalone.

A rare combination of premium solid tonewoods gives the HD-35 Nancy Wilson Signature Edition distinctive tonal character. The top of beautiful Engelmann spruce – a tree that grows in the Northwest, where Heart got its start - combines with 1/4" forward-shifted scalloped braces for full, powerful tone. The sides and the three-piece back’s wings are East Indian rosewood, while the center wedge is red “heart” bubinga, a beautiful and unusually hard African tonewood that provides outstanding projection.

The big sound of Nancy Wilson’s namesake Dreadnought comes from her being an acoustic player in a rock & roll world. Influenced by the Beatles, Paul Simon, Joni Mitchell and Bob Dylan, Nancy began playing in a series of folk-rock groups with her sister Ann while still in junior high. After a solo stint playing coffee-houses during college, she rejoined Ann as a member of Heart and helped create its signature electric/acoustic sound.

Heart Abalone and Red Heart Bubinga Enhance the Nancy Wilson Signature Edition Martin HD-35


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On top of the appointments already noted, the HD-35 Nancy Wilson Signature Edition upgrades several traditional HD-35 elements. Bold herringbone purfling around the top, black/white purfling around the back and black/white/black/white purfling on the sides are all protected by grained ivoroid binding. The grained ivoroid endpiece and heelcap are each bordered with black/white/black/white fine line inlays. Style HD zig-zag back strips highlight the three-piece back. The belly bridge and fingerboard are crafted from African black ebony, with the latter bound in grained ivoroid for playing comfort. The headstock, also of African ebony, sports gold Gotoh tuners with large ebony buttons. Ebony bridge pins and endpin are topped with abalone dot inlays. A polished and beveled tortoise color pickguard protects the top, which is untinted to showcase the beautiful grain and color of the Engelmann spruce. The guitar’s body is finished in polished gloss lacquer.
while the neck receives a satin finish. Factory-installed electronics are available as an extra-cost option; left-hand instruments can be ordered at no additional cost.

Delivered in a vintage-inspired Geib style case, each Martin HD-35 Nancy Wilson Signature Edition guitar bears an interior label personally signed by Nancy Wilson and Martin Chairman C. F. Martin IV, and is numbered in sequence with the total number of guitars in the edition. Martin will accept orders from authorized C. F. Martin dealers for the HD-35 Nancy Wilson Signature Edition until the cutoff date of September 15, 2006. After the order period ends, the size of this Signature Edition and the names of participating Martin dealers will be posted on the Martin website, www.martinguitar.com.

“I am still pinching myself. This guitar is stellar!”

Nancy Wilson
Polka Dot Signature Edition Honors Blues Legend Buddy Guy

With five Grammy Awards, 23 W.C. Handy Awards (the most of any artist), 65 albums, a place in the Rock & Roll Hall of Fame, and disciples like Jimi Hendrix, Eric Clapton and Stevie Ray Vaughan, Buddy Guy ranks as one of the music legends of our time. He reigns as the undisputed king of Chicago blues with his fine songwriting, potent voice, incendiary playing and electrifying stage presence. Remarkably, more than fifty years after he first picked up a guitar, he is making some of the most passionate and exciting music of his entire career.

While Chicago blues by definition is electric, Buddy Guy can play acoustic blues with the best of them when he chooses. He and Willie Dixon provided the instrumental fireworks on the 1963 album “Muddy Waters, Folk Singer.” On 1981’s “Alone & Acoustic, Buddy Guy & Junior Wells,” he used a 12-string guitar to full, bluesy advantage. His playing on the 2004 album “Buddy Guy, Blues Singer” is both subtle and powerful.

Still, when it came to creating a Martin Signature Edition with his name on it, Buddy Guy showed himself to be anything but a traditionalist. The JC Buddy Guy Blues Guitar may well be the most distinctive Signature Edition Martin has ever made!

The JC Buddy Guy Blues Guitar combines Martin’s J (Jumbo) body style – like the Martin Buddy has played at acoustic concerts in recent years – with a cutaway for big sound and easy access to the upper frets. The Sitka spruce top is reinforced with 5/16” scalloped braces for clear tone and impressive dynamic range. The sides and Style 35 three-piece back are richly colored East Indian rosewood. The low profile 1-11/16” (at the nut) neck is carved from genuine mahogany.

But it is the appointments that really set the JC Buddy Guy Blues Guitar apart. Buddy likes polka dots on his guitars, and polka dots he got. The unique rosette features three five-ply black/white rings, the inner two flanking a ring of turquoise composite dots. Turquoise composite dot inlays also accent the black ebony belly bridge and the ebony bridge pins. The black ebony fingerboard provides the palette for a random “splash” of turquoise composite polka dots. Buddy Guy’s “BG” initials serve as the position marker at the 12th fret, while mother of pearl dots, bordered in turquoise, mark the 5th, 7th, 9th and 15th frets. The black ebony headplate showcases the block letter “C. F. Martin” logo, also inlaid in turquoise composite.

This guitar showcases extraordinary purfling, even for a Signature Edition Martin. The top features seven-ply, differential width black/white purfling while the back is encircled by five-ply black/white fine line purfling. Black/white purfling accents the sides, endpiece, heelcap, headstock and fingerboard. To show off the purfling to best advantage, the guitar is bound in grained ivoroid throughout: body, neck and headstock. A gloss finish on the body highlights the purfling; the neck sports a satin finish for playing comfort.

The JC Buddy Guy Blues Guitar is factory-equipped with Fishman VT electronics. To simplify “on the fly” adjustments in the tradition of electric blues, the volume and tone knobs are mounted on the top, just below the bridge and the polished and beveled black pickguard.

Buddy Guy is as unique as the Martin guitar that bears his name. Born a sharecropper’s son in Lettsworth, Louisiana, he was a seven-year-old when he fashioned his first makeshift two-string “guitar.” He received his first real guitar as a teenager and served his blues apprenticeship as a guitarist with “Big Poppa” John Tilly and Slim Harpo in Baton Rouge before catching a bus to Chicago in 1957.

Within days of his arrival in Chicago, he caught the attention of Muddy Waters, Otis Rush, Magic Slim and the rest of Chicago’s blues elite. After cutting his debut singles on the Cobra label, he went to work for Chess, becoming the house guitarist for recordings by Waters, Howlin’ Wolf, Willie Dixon, Little Walter and many others, in addition to making his own records, like “First Time I Met the Blues,” “Stone Crazy” and “No Lie.” His highly amplified, stingy guitar, emotional singing and flashy playing (behind his back, with his teeth, etc.) onstage inspired several young musicians, including Eric Clapton in England, and Jimi Hendrix and Stevie Ray Vaughan in the United States.

Guy left Chess in 1967 to record with Vanguard. During the late 1960s and 1970s, in addition to working with his own band, he played and recorded frequently with harp ace Junior Wells, a relationship captured on
the live album “Drinkin’ TNT ‘n’ Smokin’ Dynamite.” Sadly, the 1970s and 1980s were difficult decades for Chicago bluesmen. Guy bounced from label to label for several years and spent long stretches touring clubs in the United States and Europe. For several years in the late 1980s, he couldn’t get a U.S. record deal, even though he was revered by the best rock guitarists on the planet.

The difficult days ended in 1991 with the release of “Damn Right I’ve Got the Blues,” which won a Grammy and brought Guy a new generation of fans. A series of fine albums followed, including “Slippin’ In,” “Sweet Tea” and his latest, “Bring ‘Em In,” which features an all-star cast of guest artists: Keith Richards, Carlos Santana, Keb Mo’, Tracy Chapman, and John Mayer. Buddy Guy was inducted into the Rock & Roll Hall of Fame in 2005. When not on tour – his 2006 schedule includes shows in Australia, Puerto Rico, Latvia and Mexico as well as throughout the United States – he can often be found at his Chicago nightclub, Buddy Guy’s Legends.

Delivered in a Geib style hardshell case, each Martin JC Buddy Guy Blues Guitar bears an interior label individually signed by Buddy Guy and Martin Chairman C. F. Martin IV and is numbered in sequence with the edition total. Martin will accept orders from authorized C. F. Martin dealers for the JC Buddy Guy Blues Guitar until September 15, 2006, after which the number of guitars in this Signature Edition and the names of participating Martin dealers will be posted on the Martin website, www.martinguitar.com.

Turquoise polka dots abound on Buddy Guy’s bold and unique Jumbo Signature Edition. Don’t let the spots fool you, though. This is a serious “blues” guitar, ready for the stage!
The loss of a great guitar can really hurt. For Peter Frampton, that guitar was a Martin D-45 he bought in 1971. “I left Humble Pie with just enough money to buy it. It was one of those inspiring guitars; I used it to write and record most of the tracks on ‘Frampton’s Camel.’ I toured with it in 1973 in support of the album, and between two concerts in Ohio, it was stolen.”

Peter Frampton went on to become a rock & roll icon. In 1976 he became an international star with “Frampton Comes Alive,” which became one of the biggest selling live albums in history, and produced three hit singles, including “Baby, I Love Your Way” and “Show Me the Way.” His next album, 1977’s “I’m in You,” went to #2 on the album charts, and the single of the same name also hit #2. His 1979 single “I Can’t Stand It No More” was a top 20 hit. In the 1980s, his single “Lying” received considerable radio airplay, and he played lead guitar on friend David Bowie’s “Never Let Me Down” album and on his Glass Spider World Tour. Nearly constant touring during the 1990s produced “Frampton Comes Alive II” album in 1995 and “Live in Detroit” in 2000, from which “Off the Hook” received a Grammy nomination for Best Rock Instrumental. His 2003 album “Now” ranks among the finest studio efforts of his long career.

Yet for all his success, Frampton never forgot his vanished D-45. When Martin approached him regarding the creation of a namesake Signature Edition guitar, he suggested an instrument that would acknowledge and replace that special Martin. The D-42 Peter Frampton “Frampton’s Camel” Signature Edition does so in inimitable style.

The D-42 Peter Frampton Signature Edition features a superb combination of solid tonewoods for big, balanced Dreadnought tone. The Adirondack spruce top is reinforced with scalloped, forward-shifted 5/16” Adirondack spruce braces and matched to a back and sides of East Indian rosewood. The 1-11/16” (at the nut) low profile neck is genuine mahogany. Headplate, bridge and fingerboard are African black ebony.

Classic Martin Style 42 and Style 45 appointments abound, including colorful abalone purfling around the top, fingerboard extension and rosette; black/white fine line purfling on the sides, back, endpiece, heelcap, neck, and headstock; and grained ivoroid binding throughout (fingerboard and headstock included). A colorful Style 45 mosaic backstrip bisects the back, and original Style 42 (beginning at the 5th fret) snowflake position markers accent the fingerboard. Gold-plated Waverly tuners with ivoroid butterbean knobs grace the polished headstock and a tortoise-color polished and beveled pickguard protects the guitar’s top. The body of the instrument is finished in flawless polished gloss, with vintage toner on the top to enhance its vintage look; satin finish on the neck provides exceptional player comfort.

To acknowledge the “Frampton’s Camel” connection, a small camel in mother of pearl nestles beneath the Old Style Martin gold decal logo on the headplate. Peter Frampton’s signature in mother of pearl appears at the base of the fingerboard between the 19th and 20th frets. Pearl-inlaid bridge and endpins for this guitar are fashioned from genuine camel bone. The “Frampton’s Camel” logo is etched on the neck block and also appears as a watermark on each guitar’s interior label, which is personally signed by Peter Frampton and Martin Chairman C. F. Martin IV and numbered in sequence with the Signature Edition total.

Frampton already has received a prototype of the D-42 Peter Frampton “Frampton’s Camel” Signature Edition and is very impressed. “It’s terrific. The guitar is perfectly balanced and plays like a dream. It’s new but already sounds better than my original D-45.”

Born and raised in England, Peter Frampton began learning guitar at age eight. By his early teens, he was playing in rock & roll groups, including the Preachers, managed by the Rolling Stones’ Bill Wyman. In 1966 he dropped out of school to join the Herd, which scored several British hits in 1967 and 1968. He left the Herd to found Humble Pie with former Small Faces singer Steve Marriott, but creative differences pulled the group apart in 1971. Three albums leading his own band, guest spots on albums by George Harrison and Harry Nilsson, and almost constant touring in the next three years provided the foundation for the success of “Frampton Comes Alive.”

The successes of the late 1970s and early 1980s were followed by
leaner times, but Frampton remained fully involved in music with periodic album releases and tours. During the 1990s, in addition to his own projects, he recorded and toured with Bill Wyman and the Rhythm Kings and Ringo Starr’s All-Starr Band. He received the singular honor of appearing as himself on two animated television series: The Simpsons and The Family Guy. He appeared in and contributed songs to the 2001 movie “Almost Famous” and helped the actors in the fictional band Stillwater learn their rock & roll moves. In 2005, he contributed a track to “Les Paul & Friends: American Made, World Played” and also appeared at Paul’s 90th Birthday Salute in New York. Next up for Frampton is the September 2006 release of “Fingerprints,” an all-instrumental album on which he is joined by many of his musical friends and musical heroes, and a concert tour of the United States.

Delivered in a Geib style hardshell case, the D-42 Peter Frampton “Frampton’s Camel” Signature Edition guitar may be ordered as a left-hand instrument without additional cost; factory-installed electronics are an extra-cost option. Martin will accept orders from authorized C. F. Martin dealers for the D-42 Peter Frampton “Frampton’s Camel” Signature Edition until September 15, 2006, after which the number of guitars in this Signature Edition and the names of participating Martin dealers will be posted on the Martin website, www.martinguitar.com.
In 1970 Bromberg launched his own career with a spectacular performance at the Isle of Wight Festival and quickly landed a recording contract. Over the next ten years, he released a series of albums, most recorded with his band, including his self-titled debut, “Demon in Disguise,” “Wanted Dead or Alive,” “Midnight on the Water,” “How Late’ll Ya Play ‘Til,” “Reckless Abandon,” “My Own House” and “You Should See the Rest of the Band.” He also toured almost constantly, putting on shows now legendary for their excitement and spontaneity.

In the fall of 1980, Bromberg stepped away from the life of a musician. He dissolved the band, stopped performing and enrolled in violin-making school. After graduation, he devoted himself almost exclusively to being a violin dealer and raising a family. Only after moving his violin business to Wilmington, Delaware, in 2001 did Bromberg ease back into performing, first at local jam sessions and more recently at concert appearances with his David Bromberg Quartet, the David Bromberg Big Band and the vocal group Angel Band.

The modified Martin Bromberg played for several years was damaged in an onstage mishap and eventually “retired” in favor of a prototype Martin M-38 he received from the Company for consulting on development of the M body style. “The prototype M-38 is the guitar that I have used for 20 to 30 years onstage,” he noted. “I’ve played it so much for so long that it feels like a part of me. The virtue of the design is that although it has a warm bass and rich treble, there is much less equalization necessary when the guitar is recorded or played through a sound system.” The Martin M-42 David Bromberg Signature Edition takes the M body style full circle, back to the instruments that started it all.

After several years away, David Bromberg is back making American music to the delight of both those who have loved him since the 1970s and those who are just discovering his unique brand of magic. Famed for his inimitable mix of blues, jazz, western swing, dixieland, cajun, bluegrass, and genres in between and beyond, Bromberg’s singular playing and witty stage presence remain as brilliant as ever.

To guitar aficionados, David Bromberg also is known for his unusually modified Martin guitar, an instrument that became so famous that Martin created a new size of flattop guitar – the M (or 0000) – in its image in 1977. Tonally powerful, balanced and well-defined, the Martin M went on to become a favorite among folk and studio musicians. To honor David Bromberg’s musical contributions and his influential guitar, C. F. Martin is proud to introduce the M-42 David Bromberg Signature Edition.

David Bromberg began playing guitar while growing up in Tarrytown, New York. After graduation from high school, he enrolled at Columbia University with thoughts of becoming a musicologist, but the combination of his growing reputation as a player and the thriving Greenwich Village folk scene caused him to drop out of school to tackle music full time. His extraordinary talent and impressive stylistic range quickly gained the attention of other musicians, including Bob Dylan, Tom Paxton, Ringo Starr, Reverend Gary Davis and Chubby Checker, all of whom brought him in as a backup musician on their recordings.

It was during this period that Bromberg got his unusual Martin. Around 1964, Marc Silber at Fretted Instruments in Greenwich Village took in trade a Martin F-9 archtop on which the original top had been broken and replaced with one made of plywood. With advice from Jon Lundberg, one of the most knowledgeable guitar dealers of the era, he ordered a spruce top from Martin and had it braced (as a flattop) and installed by repairman Mario Martello and French polish finished by Eugene Clark. The guitar turned out beautifully and sounded great. Soon after, repairman Matt Umanov made a similar conversion for Bromberg but with a long-scale neck and inlays reminiscent of the Style 42 Martins Bromberg already owned.

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In the fall of 1980, Bromberg stepped away from the life of a musician. He dissolved the band, stopped performing and enrolled in violin-making school. After graduation, he devoted himself almost exclusively to being a violin dealer and raising a family. Only after moving his violin business to Wilmington, Delaware, in 2001 did Bromberg ease back into performing, first at local jam sessions and more recently at concert appearances with his David Bromberg Quartet, the David Bromberg Big Band and the vocal group Angel Band.

The modified Martin Bromberg played for several years was damaged in an onstage mishap and eventually “retired” in favor of a prototype Martin M-38 he received from the Company for consulting on development of the M body style. “The prototype M-38 is the guitar that I have used for 20 to 30 years onstage,” he noted. “I’ve played it so much for so long that it feels like a part of me. The virtue of the design is that although it has a warm bass and rich treble, there is much less equalization necessary when the guitar is recorded or played through a sound system.” The Martin M-42 David Bromberg Signature Edition takes the M body style full circle, back to the instruments that started it all.

The M-42 David Bromberg Signature Edition features solid premium tonewoods throughout: a top of rare – especially in this width – Italian alpine spruce, back and sides of East Indian rosewood, a low-profile neck of genuine mahogany and fingerboard and bridge of African black ebony. Forward-shifted and scalloped 5/16” top braces provide impressive clarity and dynamic range.

Style 45 appointments abound on this handsome instrument. Style 45
abalone pearl inlay around the top and fingerboard extension are matched by the abalone pearl Style 45 rosette. A Style 45 multicolored mosaic backstrip divides the two-piece back. Bridge pins and endpin both also are Style 45, with abalone dot inlays.

In keeping with the archtop features on Bromberg’s original guitar, the M-42 David Bromberg Signature Edition’s East Indian rosewood headplate bears a 1930s style “C. F. Martin” block letter inlay in abalone pearl and gold-plated enclosed tuners with large gold knobs. Style 45 snowflake position markers are centered between F-9 Style white/black/white “racing stripe” inlays that run the length of the fingerboard. David Bromberg’s signature is inlaid between the 19th and 20th frets.

Classic grained ivoroid binding and elegantly mitered black/white purfling are everywhere on this guitar: top, sides, back, headstock and fingerboard. The grained ivoroid end piece and heelcap display matching fine line inlays. The guitar is finished in polished gloss lacquer, with aging toner on the top to enhance the vintage vibe. A polished and beveled tortoise-color pickguard protects the top.

Delivered in a vintage-inspired Geib style case, each M-42 David Bromberg Signature Edition guitar bears an interior label personally signed by David Bromberg and Martin Chairman C. F. Martin IV and is numbered in sequence together with the edition total.

Martin will accept orders from authorized C. F. Martin dealers for the M-42 David Bromberg Signature Edition until September 15, 2006, after which the number of guitars in this Signature Edition and the names of participating Martin dealers will be posted on the Martin website, www.martinguitar.com. 

In so many respects, David Bromberg played a pivotal role in the origination of the M model. This M-42 David Bromberg Signature Edition acknowledges that role and pays tribute to an extraordinarily passionate and diverse musical talent.
Rosanne Cash gave a powerful and soulful performance at The 20th Annual SXSW Film and Music Festival in Austin, Texas, on March 18, 2006 with her favorite acoustic, her Martin 00-18.

Tomo Kurosawa of T. Kurosawa & Co., Martin’s sole distributor in Japan, received a commemorative plaque from Chris Martin during a recent visit to Martin.

Kurosawa is celebrating their 50th Anniversary. They do a great job promoting Martin with Martin Club of Japan events. Martin’s Dick Boak joined Makoto Saito for a special “Rebirth Tour” concert in Tokyo.
David Gray belts out Babylon live in concert during his recent Australian tour. He's performing with his acoustic Martin 000C David Gray Signature Custom Edition.

The ever prolific John Mayer – busy in the studio with the prototype of his current OMJM Special Edition Signature Model.
Judy Collins

The ever energetic and prolific Judy Collins continues to delight audiences with her beautiful voice and warm personal stage presence. She performed with her HD12-35JC Signature Edition 12-string at the Martin sponsored stage at this year’s annual Folk Alliance Conference held in Austin, Texas, February of 2006.

Ernie Sites

A former rodeo cowboy, Ernie Sites was raised on a family ranch in southern Idaho. Combining traditional and original western singing, songwriting, yodeling, cowboy poetry, storytelling and trick roping with his own personal brand of western humor, “Cowboy Ernie” entertains and educates audiences of all ages nationwide.

Ernie’s an excellent guitar player and a real Martin guitar ambassador. His “corral” of performance guitars includes an HDN “Negative” Limited Edition, an HD-28VS, an HD-28VE, a D-15S, two of the HPL Cowboy Editions and the 000C Steve Miller Signature Edition model he’s lassoed for the above photo. For more info on Ernie, visit his website at: www.erniesites.com.

This one-of-a-kind beautifully airbrushed Custom Martin herringbone was created by Don Oriolo and his team of artists at Felix the Cat Enterprises to welcome in the Austin NAMM Show in true Texas style. Pay special attention to who’s driving the truck! Don, joined by you know who, attended the 2006 Anaheim NAMM Show for the introduction of the highly successful “Where’s Felix” Limited Edition.
Thousands of folk purists flocked to Rhode Island to attend the Newport Folk Festival in the summer of 1963. Back to back music lasted for several days, and a young Joan Baez, armed with her 1929 Martin 12-fret 0-45, sent shivers through the audience with her masterful rendition of “We Shall Overcome.” It was the climax of this now legendary event with Bob Dylan, Peter, Paul and Mary, and Pete Seeger joining Joan to close the festival.

Joan Baez 1963

Artist Robert Armstrong lassoed in the essence of Texas including oil derricks, big finned cars, Texas swing and the yellow rose on this Custom Martin herringbone created for display at the Austin NAMM Show. Robert’s artwork has graced the soundboards of several X Series Limited Editions including all five of the popular Cowboy Series guitars, the Hawaiian X and the recent Tattoo model.

Neil and Pegi Young attended the premiere of Neil’s movie, “Heart of Gold.” Neil proudly holds the Martin DM that he and Willie Nelson signed for a charity auction to benefit their mutual cause, Farm Aid.

Dreadnought Meet Dreadnought

Chuck Lischer holds his Martin Custom Dreadnought atop his Sanders Hawker Sea Fury Dreadnought Racer, with his airshow plane in the background. Chuck’s Martin Dreadnought guitar is a custom HD-28V with koa and Adirondack. All three have wonderfully distinctive sounds. It’s hard to decide which one to play with at any given time, but the Martin is the only one not requiring hearing protection! Dreadnought (the airplane) was built in the early 1950s and was modified for racing in the 1990s with a 4,000 horsepower engine. It has been first or second in over 50 percent of all races entered. The guitar’s done pretty well too!
Laurence Juber Goes Three for Three
With New Madagascar Rosewood Custom Edition

Fingerstyle guitar wizard Laurence Juber has a knack for creating impressive namesake Martins. In 2002, he began his winning streak with the Laurence Juber OMC-18VLJ Signature Edition, a superb Adirondack spruce/mahogany cutaway OM that sold a respectable 133 instruments. He came back in 2004 with two OMC-28 Laurence Juber Signature Editions: The OMC-28 Laurence Juber in Indian rosewood yielded an edition of – coincidentally – 133 guitars, while the very limited OMC-28B Laurence Juber, in rare Brazilian rosewood, sold all 50 guitars offered and became one of the most coveted Martins of recent years.

Now he returns with yet another winner: the Martin OMC-28M Laurence Juber Custom Edition. Following in the tradition of its predecessors, the new guitar features classic OM appointments, a smooth Venetian cutaway and a focused, resonant Adirondack spruce top with 1/4" scalloped Adirondack spruce braces, but this time matches them to a back and sides of beautiful Madagascar rosewood, a true rosewood that closely resembles now-endangered Brazilian rosewood in appearance and sound.

“Madagascar rosewood has been on my agenda for some time,” Juber explained. “When we worked out the details for the OMC-28B Laurence Juber, I asked Martin to check on it, but it was – at the time – in short supply. While still rare, Martin has had the fortune of acquiring enough for a run of special instruments. Because of the limited quantities of the previous editions, we wanted to continue the LJ specifications in an ‘open ended’ Custom Edition format, and the OMC-28M fits the bill – a guitar created to be a ‘picking cousin’ to the Brazilian, Indian and mahogany versions.”

Juber has given the prototype OMC-28M some serious playing time during concert tours of Asia, Europe and the United States in the past year. But as expected of a musician whose work has included lead guitar for Paul McCartney’s band Wings, plenty of soundtrack sessions for film and television and several fine solo albums (all detailed in the January 2002 and January 2004 editions of Sounding Board, at www.martinguitar.com), he has stayed equally busy off stage.

In 2005, he won a Grammy Award (his third) for his contribution to the “Henry Mancini: Pink Guitar” album. That same year he released “One Wing,” an album of instrumental McCartney from the era when they were bandmates. He produced Al Stewart’s 2005 album “A Beach Full of Shells” and is currently working with Stewart on some new tunes. He started work on his next album, a collection of solo arrangements of songs by Harold Arlen, highlighting one of the 20th century’s finest composers. He also steps out from behind his guitars to write a column for Guitar World Acoustic.

In appointments, the OMC-28M Laurence Juber Custom Edition continues the vintage elements that made the previous OMC Laurence Juber models such hits. Fine pattern herringbone purfling and black/white wood fiber inlays encircle the top and back respectively, with grained ivoroid binding protecting both. The grained ivoroid end piece is framed with black/white fine line inlays, and the Golden Era Style 28 rosette features wood fiber rings.

The modified V-shape neck of genuine mahogany, 1-3/4" at the nut, is carved with a 1930s style diamond volute and solid square tapered headstock. The polished headplate of Madagascar rosewood sports the traditional gold foil “C. F. Martin & Co.” decal as well as Waverly nickel plated open geared tuners with “Old Style” nickel butterbean knobs.

The fingerboard and belly bridge showcase premium black ebony. True to the sparse ornamentation of previous Laurence Juber Signature Editions, the fingerboard bears only side dot position markers. Both the nut and compensated drop-in saddle are crafted from genuine bone. Fossil ivory bridge pins and endpin are topped with inlaid black dots.

Martin’s famous flawless gloss lacquer finish protects the body and neck, accented by aging toner on the top to enhance the OMC-28M’s vintage style. In keeping with Laurence Juber’s fingerstyle playing, no pickguard sullies its beautiful face. The OMC-28M Laurence Juber Custom Signature Edition may be ordered with a sunburst finish and/or factory electronics as extra-cost options. Left-hand instruments are available by special order at no additional cost.

Delivered in a vintage-inspired Geib style hardshell case, each Martin OMC-28M Laurence Juber
Laurence Juber at the 2006 Anaheim NAMM Show with the prototype of his OMC-28M Custom Edition.

Custom Signature Edition guitar bears an interior label personally signed by Laurence Juber and Martin Chairman C. F. Martin IV and is numbered in sequence. Authorized C. F. Martin dealers have already begun accepting orders for the OMC-28M Laurence Juber, and participating dealers will be posted on the Martin website, www.martinguitar.com.

What is a Custom Edition?

Custom Editions are specially made in small batches through the Martin Custom Shop and are individually numbered and personally signed by the artist, but are not typically limited to a finite quantity. The following Custom Editions have been initiated to date: The M3H Cathy Fink, MC3H Marcy Marxer and 000C David Gray are featured in Sounding Board - Volume 19. In addition, the HD Elliot Easton, the 00-18H Geoff Muldaur and the OMC-28M Laurence Juber are featured in this issue. You may order any of the above Custom Edition Martin guitars through your authorized Martin dealer. For specifications and prices, go to the web at www.martinguitar.com and click on Artists/Custom Editions.

Madagascar rosewood possesses much of the visual beauty of Brazilian rosewood, but its real attribute is that it rivals Brazilian rosewood in its tonality.
His return to the spotlight began in the late 1990s as a member of John Sebastian’s J Band. He soon hit the road and the recording studio. “Secret Handshake” was released in 1998 and was followed by “Password” in 2000. Both received ecstatic reviews. In 2003 he released two albums: “Beautiful Isle of Somewhere (Live),” an intimate blues and jazz concert recording, and “Private Astronomy – a Vision of the Music of Bix Beiderbecke” by Geoff Muldaur’s Futuristic Ensemble, a reinterpretation of the jazz legend’s music with vocals by Geoff, Martha Wainwright, Loudon Wainwright III, and Geoff’s daughters Jenni and Clare. He now tours regularly in Europe, Japan and the United States, providing old and new fans the opportunity to experience his special magic live.

The 00-18H Geoff Muldaur Custom Edition features superb tonewoods and premium appointments throughout. The top of prized Adirondack spruce is strengthened with Martin’s traditional scalloped 1/4” X bracing, also of Adirondack spruce, for outstanding tonal clarity and dynamics. The back and sides are crafted from genuine mahogany for unsurpassed string-to-string balance and definition. The genuine mahogany neck is a traditional – for this model – 1-13/16” wide at the nut but an untraditional and very comfortable low profile shape.

While set up for standard playing, this guitar showcases many of the appointments of the original Hawaiian model that inspired it. A spectacular soft sunburst graces the top, encircled by tortoise color binding and black/white/black/white/black purfling; the same tortoise-color binding is accented by black/white purfling on the traditional dark stained back. The rosette is Martin’s Old Style 18, with single inner and outer rings. The genuine mahogany neck is a traditional – for this model – 1-13/16” wide at the nut but an untraditional and very comfortable low profile shape.

Fellow musician Richard Thompson said it best. “There are only three white blues singers, and Geoff Muldaur is at least two of them.”

To anyone who appreciates Geoff Muldaur, even that description seems inadequate. He ranks as one of the great musical forces to emerge from the folk, blues and traditional music revival of the 1960s. In addition to his one-of-a-kind voice, his encyclopedic knowledge of American music, immaculate guitar playing and impressive songs and arrangements have captivated two generations. Perhaps most exciting of all, his recent musical forays are among the most inventive of his career.

For several years, Geoff’s guitar of choice has been a 1930s Martin 00 12-fret, one originally made for Hawaiian playing (with a raised nut and flush frets) and later converted to standard configuration. C. F. Martin is pleased to honor Geoff Muldaur by updating this elegant design, considered by many to be among the best sounding Martins ever made. The Martin 00-18H Geoff Muldaur Custom Edition takes the elements that make the originals such classics and adds some very tasty touches. The result is a modern classic, like the man it honors.

Originally from New York, Geoff Muldaur was collecting old records, playing solo blues guitar and hitting the road for musical inspiration even before he arrived at Boston University in the early 1960s. Boston was a hotbed of musical styles at the time, and after recording a solo blues album, Geoff became a founding member of the Jim Kweskin Jug Band. His fine singing, authentic guitar and rhythmic washboard were an integral part of the group’s four groundbreaking traditional albums. He also appeared on dozens of other people’s recordings – most notably the original Blues Project album - and married band mate Maria D’Amato.

When the Jug Band disbanded in 1968, Geoff and Maria Muldaur collaborated on two well-received albums and then went their separate ways. He recorded five solo albums in the middle and late 1970s and also was a key member of Paul Butterfield’s Better Days. Then, as he elegantly put it, “I retired for 17 years.” He still somehow managed to produce albums for artists like the Borneo Horns and the Richard Greene String Quartet, win an Emmy award, and have his recording of “Brazil” serve as the inspiration and title tune for Terry Gilliam’s movie of the same name.
true to the original. The belly bridge, heel cap, bridge pins and endpin are all black ebony.

In a beautiful departure from vintage, the headplate is polished African black ebony, the perfect backdrop for the small gold Old Style decal. Nut and drop-in saddle are crafted from genuine bone. The 1935 Sunburst top is protected by a tortoise-color polished and beveled pickguard. The body receives Martin’s flawless polished gloss lacquer finish, but the neck gets a satin finish for playing comfort.

Delivered in a vintage Geib style hardshell case, each 00-18H Geoff Muldaur Custom Edition guitar bears an interior label personally signed by Geoff Muldaur and Martin Chairman C. F. Martin IV and numbered in sequence. Left-hand instruments may be ordered with no additional charge. Factory-installed on-board electronics are available for additional cost. While the Martin 00-18H Geoff Muldaur Custom Edition is open ended, authorized C. F. Martin dealers will begin accepting orders immediately, and participating dealers will be posted on the Martin website at: www.martinguitar.com.

A long-time fan of Martin 00 12-fret models, Geoff Muldaur is captured here with his 1935 00-40H Martin that provided the inspiration for his Signature Edition 00-18H.
Anyone who has heard Elliot Easton’s inventive hooks, imaginative arrangements and melodic solos knows he is a gifted guitarist with impeccable taste and tone. Easton established his reputation as lead guitarist for The Cars, one of the world’s most popular bands of the late 1970s and 1980s, but his playing over the years has demonstrated an impressive stylistic range. He also is among the most recognizable left-handed guitarists playing today.

Like many electric guitarists, Easton has an acoustic side that doesn’t get a lot of exposure. That acoustic side has been expressed almost exclusively on a Martin; his guitar collection includes several, which he primarily uses for songwriting and studio work but also occasionally takes on stage. So when he and C. F. Martin began to collaborate on a custom edition guitar that would bear his name, Easton proved ready for the challenge and very definite about how “his” guitar should sound and look.

As he commented, “I’ve owned my share of fine Martin guitars over the years, but I always keep coming back to my 1970s D-18 and – in recent years – my D-18V and 00-18V. I love the sound of mahogany: the sweetness, balance, purity of tone, and the ease with which it records. However, I’ve never understood why Martins made with my favorite wood were so “plain Jane,” with basic black or tortoise shell bindings, rosewood fingerboards and bridges, and simplified fingerboard inlays, while the rosewood models got grained ivoroid bindings, ebony fingerboards and bridges and elaborate fingerboard inlays, not to mention either elegant herringbone or brilliant abalone purfling!

“This new Martin – the HD Elliot Easton Custom Edition – is my bid to redress this situation and elevate the mahogany guitar to the status it so richly deserves. To that end, I have asked Martin to build my dream guitar: Dreadnought body, Adirondack spruce top and forward-shifted, scalloped Adirondack spruce braces, rare quilted mahogany back and sides, fine herringbone trim around the top and rosette, grained ivoroid binding, modified “V” neck with diamond volute, gold Waverly tuners with butter-bean knobs, ebony bridge and fingerboard, long pattern “diamonds & squares” position markers, the “Old Style” Martin decal on the headplate and polished gloss lacquer finish throughout.

“I also wanted the guitar to have ‘stage ready’ electronics, so I requested that the Fishman Ellipse Aura system (with a release date of August 2006) be available as a factory-installed option. Mounted inside the soundhole, it eliminates the need to cut into the side of the guitar and – because it is virtually invisible – allows the instrument to retain all of its aesthetic charm.

“The resulting guitar has more than exceeded my admittedly high expectations. This is my perfect Martin! From conception to completion, it has been a labor of love. I am donating my “artist’s proceeds” from sales of the Martin HD Elliot Easton Custom Edition to the Nordoff-Robbins Music Therapy Center for autistic children.”

Elliot Easton’s appreciation of good guitars comes from a lifetime of playing. Born in Brooklyn and raised on Long Island, he began to play guitar after seeing Elvis, and also the singing cowboys, on television. A few years later, the Ventures and the Beatles inspired him to go electric, and he progressed quickly; he was lead guitarist in a surf-rock band while still in junior high school. During his development as an electric player in the 1960s, he also regularly attended the annual Newport Folk Festival and gained fluency in the styles of everyone from Mississippi John Hurt and Skip James to Bert Jansch and John Fahey.

After graduating high school, he studied guitar at the Berklee College of Music in Boston, where in 1974 he hooked up with vocalist Ric Ocasek and bassist Benjamin Orr and played in two of their short-lived groups: the acoustic-based Ocasek and Orr, and Cap’n Swing. In 1977, the threesome joined forces with keyboards and sax player Greg Hawkes and drummer David Robinson to form The Cars. One of the band’s demo records became a local hit in Boston, and the group soon signed a record deal.

Between 1978 and 1987, The Cars released seven albums, all of which became multi-platinum sellers. Driven in part by Easton’s inspired guitar work, the group had a dozen “Top 40” singles, including “Just What I Needed,” “My Best Friend’s Girl,” “Shake It Up,” “You Might Think,” “Magic,” “Drive,” and “Tonight She Comes.” The Cars have sold over 30 million albums and remain a radio favorite to this day.

Before The Cars disbanded in 1988, Elliot Easton expanded his musical horizons by releasing “Change, No Change,” a collaborative album with vocalist Jules Shear. Beginning in the mid-1980s, he also
Elliot Easton at his California home studio with the prototype of his left-hand HD Custom Signature Edition.

appeared on a wide range of records, including “Two Rooms: Celebrating the Songs of Elton John and Bernie Taupin,” on which he played with Hall and Oates, Brian Wilson’s first solo album, “The Guitars that Rule the World” and the “Jackie Brown” soundtrack. In the late 1990s and early 2000s, he toured and recorded with Creedence Clearwater Revisited.


In addition to the elements already noted, the HD Elliot Easton Custom Edition features a bone nut and compensated TUSQ saddle, white bridge pins and endpin topped with “red eye” tortoise dot inlays and subtle aging toner on the top. The HD Elliot Easton Custom Edition may be ordered as a left-hand or right-hand instrument with no additional charge.

Packed in a vintage Geib-style case, each Martin HD Elliot Easton Custom Edition guitar bears an interior label individually signed by Elliot Easton and Martin Chairman C. F. Martin IV and is numbered in sequence. The HD Elliot Easton Custom Edition is open ended, and authorized C. F. Martin dealers have already begun accepting orders. Participating dealers will be posted on the Martin website, [www.martinguitar.com](http://www.martinguitar.com).
Brianna Rettig • A Side B Side
This NYC pop artist, originally from California, has the delicate bounce of Nelly Furtado, the sizzle of Norah Jones and the vocal power of a category four hurricane. The sweet harmonies and catchy hooks of “Forever Tonight” resonate as an instant classic. Armed with her DC-16RGTE, JC-15E, and a Martin 12-string as her song writing tools, Brianna is a natural hit factory. More at: www.briannamusic.com.

Ed Gerhard • Sunnyland
What’s black and white and Ed all over? This highly anticipated new release delivers with flying colors. Each track resonates beautifully with crystal clear perfection. Ed’s diversity is truly amazing – from Fingerstyle to Acoustic Blues – with a gifted touch for slide that echoes the masters. Appearing with Ed on this portrait-style cover (and used throughout the recording) is his Martin OM-18V. Learn and hear more at www.edgerhard.com.

Paul Simon • Surprise
Paul’s usual songwriting and performing brilliance is beautifully blended here with Brian Eno’s ethereal electronics. Recorded in large part with Paul’s Martin acoustic guitars, including his two Signature models and his D12-28, this significant effort proves that Paul’s creative light has not faded and that he is unwilling to rest upon past laurels. “Surprise” is progressive, challenging and ahead of its time, no surprise!

Mark Knopfler & Emmylou Harris • All The Roadrunning
The rumbling bellow of Knopfler’s voice meets Emmylou Harris’s angelic purity on this groundbreaking country CD. Seven years coming, these songs are embellished with Mark’s inspired acoustic and electric wizardry. Reminiscent at times of Dire Straits, the CD comes with some fresh surprises such as the heavily spun “This Is Us.” Mark and Emmylou are great friends and it shows in this recording.

Paul Ubana Jones
Live At The Christchurch Civic
Armed with his HD28 and D35 Martin guitars, this New Zealand based acoustic artist has shared the stage with the likes of Bob Dylan, Norah Jones, Taj Mahal, Tuck and Pattie, Keb Mo’ and Ben Harper. His naturally resonant vocals blend well with his eclectic Anglo-folk/Blues styling, bringing his music to the attention of North American listeners. Find out more at jones.www.paulubanajones.com.

Jacques Stotzem - Colours Of Turner
Joined by André Klenes on upright bass and produced by Peter Finger, who is no stranger to fingerstyle recordings, Jacques is clearly in his element. The chemistry between these two extraordinary musicians is undeniable. The nine original compositions are both mystical and compelling, drawing the listener deeper into a trance. Recorded with Jacques’ Martin OM-21 and enhanced with Fishman’s Ellipse Blend electronics, each song rings true with flawless clarity.
Jacques is highly respected in the acoustic guitar world and is often seen representing the folks from Fishman at many of the international music trade shows. We are proud to be collaborating with Jacques on a special Custom Edition OM model (to be featured in our next issue) that will pay tribute to this significant talent. Stay tuned!

Jacques Stotzem

Photo: Manfred Pollert
Rosanne Cash • Black Cadillac
Amidst a flurry of tributes to the late great Johnny Cash, Rosanne remembers her father, mother and stepmother June with a tribute of unmatched intimacy. There is a dynamic to her songwriting that encompasses a full range of emotions from one track to the next. The tender tone of her Martin guitars blend sweetly with piano and her straight from the heart vocals. Stay tuned!

Ben Harper • Both Sides Of The Gun
This acoustic/electric double album is emotionally powerful and full of truth. Ben has a long history with Martin guitars, and this CD has many of them in play. In a time of so much uncertainty, Ben’s lyrics represent a greater justice. His riffs swing seamlessly from a whisper to a wail. From the sorrow of New Orleans comes Ben Harper’s resurrection of a better day (and one great jam!).

Kenny Sultan • Guitar Blues
“As if I were sitting in your living room playing guitar” (the liner notes read). This is the perfect description for this collection of ragtime blues from master bluesman Kenny Sultan. His vintage 000-18 graces the CD cover and enhances these intimate recordings, though Kenny has a great array of Martins in his corral. This is one more notch in Kenny Sultan’s prolific acoustic belt.

Bryan Sutton • Not Too Far From The Tree
This CD is pure bluegrass – as authentic to the ear as his 1940 D-28 on the back cover is to the eye. With a power-house lineup including Norman Blake, Doc Watson, Tony Rice, Earl Scruggs and more, this release is first rate. Blending tradition with some classy covers, this CD humbly boasts one of bluegrass’s greatest players. Visit www.bryansutton.com.

El McMeen • Amazing Grace
With the delicate touch of an impressionist painter, El offers this collection of soothing Gospel instrumentals that lift the spirit. The pristine sound of his OM-42 QMII Quilted Maple Custom together with his masterful touch have yielded arrangements of peace and tranquility. Reflective, prayerful and perfect for setting the mood. Hear and see more at www.elmcmeen.com.

In addition to their extensive catalog of instrumental acoustic guitar music, Solid Air Records offers great guitar instructional DVDs. These two feature the extraordinary artistry of Laurence Juber and Kenny Sultan. For more info on Solid Air, go to: www.SolidAirRecords.com.
Colorado High Back Country

John Lawson of Frankfurt, Kentucky, has carried his Martin Backpacker over 500 miles since he received it as a Christmas gift. He loves the sound and the light weight but most of all the durability and craftsmanship.

John considers his Backpacker as essential as food, water and shelter. His journey began in western Colorado. Together with his brothers Damon, Oz, and Craig, they headed out on a weeklong fly fishing trip for trout way back in the high back country. Although the fishing wasn't great that week, John's Backpacker sizzled at night around the campfire. Even the coyotes chimed in with their harmonies. John thinks the wild critters actually like bluegrass music!

St. Croix River

Adam Haselkorn of Charleston, South Carolina, received a Backpacker from his mother as a gift. She knew how much he enjoyed the outdoors and how much it would mean to him to be able to take a guitar with him.

As a counselor at the Kieve Summer Camp For Boys (www.kieve.org), Adam took his Backpacker along on a trip to the St. Croix River, which is the natural border between Maine and New Brunswick, Canada. Along with two other staff members (Drew Stock and Alex Klivecka, pictured in the canoe), they led 13 campers on one of their first canoe trips. While on the trip, Adam decided (some may think recklessly) to play his Backpacker while going down the Class 3 rapids of Little Falls. He did succeed in getting one (and only one!) decent picture.

Martin-e!

Bud Strickland, a three-year guitar student and bus driver, needed to make a few changes to his Backpacker to make it more comfortable for classical positioning. He calls his modification the “Martin-e,” which he uses for practice during break periods because it is so convenient to carry on the bus!

Nate Jamming

Nathan Sanders of Oklahoma City sent us the above photo with his Backpacker, taken while traveling in Chiang Mai, Thailand, in July of 2005. One afternoon his group visited an orphanage and had a wonderful time with the children and workers. The photo shows Nate jamming with one of the teenage boys. Nate bought his Backpacker just before the trip and he’s glad he did. He was already lugging an electric bass on the trip but wanted to take a guitar along as well. The Backpacker worked out great as he was able to share his music with the local folks instead of leaving it at home!
Maury Meuhliesen

The 1968 D-18 above (Serial #237490) belonged to Maury Meuhliesen, whose acoustic guitar wizardry accompanied Jim Croce on nearly all of Jim’s legendary performances and recordings. Tragically, Maury died in the plane crash with Jim in 1973. The D-18 guitar went down in the crash as well but survived miraculously with only minor damage. The guitar passed to Maury’s significant other, Judy Coffin, and now to her son Andy who brought it back home for some restoration and for some deserved photography. Maury also played a Martin D-35. His story is told in more detail on page 9 of Sounding Board Volume 17.