C. F. Martin & Co. Turns 175

Astonishing Array Of Models & Events Planned For Anniversary

Elvis is in the building! Make sure to check out our two exciting Elvis Presley Commemorative Editions, plus new Artist Signature and Custom Editions honoring Eric Clapton, Rosanne Cash, Ben Harper, Stefan Grossman, Laurence Juber, and of course the legendary Porter Wagoner. To commemorate our 175th Anniversary, we have created three Anniversary Editions that include an “America’s Guitar” Dreadnought, a unique 00 Stauffer recreation, and a DX 175th with special artwork by Robert Goetzl. And with fifteen additional new edition and stock offerings, that’s just the beginning! Please join us in celebrating our special 175th Anniversary milestone.
Dear Sounding Board Readers,

2008 marks the 175th Anniversary of the year that my great great great grandfather – Christian Frederick Martin – emigrated from Markneukirchen to America to set up shop on Hudson Street in the bustling city of New York. There was no Statue of Liberty to welcome him to the harbor, and railways were only just beginning to lay tracks throughout the mid-Atlantic states. What a time it must have been!

The extraordinary skill that he possessed brought him considerable success. His craftsmanship, design and business savvy paved the way for his son C. F. Martin, Jr., then his son Frank Henry Martin, then his son, C. Frederick Martin III, then his son and my father Frank Herbert Martin. As in all businesses fortunate to survive through so many generations, there have been challenging times of war, recession and market downturns, and there have been exuberant times of growth and prosperity. Through it all, the integrity of C. F. Martin Sr.’s initial vision and the adherence to great design, exacting craftsmanship and uncompromised quality ensured the survival of the company and the furtherance of the acoustic guitar to the heights it has reached today.

In my childhood, I spent much time with my cousin Robert Goetzl. He loved to draw and was very good at it. When he offered to create artwork for our 175th Anniversary, I wasn’t exactly sure what he had in mind. When he came to Nazareth to deliver his drawings, I was thrilled. I think he captured the very essence of our heritage and it has meant a great deal to me to revive our friendship so meaningfully.

We have many products and events planned for our anniversary throughout 2008. Please join us in celebrating this important milestone.

Sincerely,

C. F. Martin IV
Dear Mr. Martin,

My son Levi comes from a long line of Martin players. This year was his first Christmas and because he was only four months old, you can see he was quite surprised to receive his first Martin LXM guitar. He still thinks that it is something to put in his mouth, but soon he’ll be playing bluegrass like his dad and grandpa Chuck. He’s pictured here sitting in my D-18GE case.

Erik Greene
Seattle, Washington

Dear Mr. Martin,

You are probably getting tired of me saying it, but the sound of my new Signature models are amazing! So good in fact, that I have already incorporated them into my entire stage show and not just the acoustic set, as I had originally planned. They are the only acoustic guitars that I currently play onstage. I don’t see that changing anytime soon, either. I can honestly say that I currently have the best live acoustic guitar sound that I’ve ever had in all my 25 years of professional play. The Martin/Fishman Aura collaboration creates a unique environment where each product complements the other to the fullest. You guys have had some good unions in the past, but this one is off the charts!

Travis Tritt
(On The Road)

Dear Mr. Martin,

In the past 30 years, I’ve owned some awesome Martin Guitars: an HD-28, a D-16GT, a D-1, a D-15, a DXM, and as of this year, an HD-28VE. I teach guitar and have had a small music shop in my community for about four years. I’m not a Martin dealer (yet), but I do carry all the accessories you have to offer. I’ve had students and customers of all ages ask me which guitar was my favorite. Honestly, I don’t know. Each Martin I’ve owned has had its own personality. In my opinion, no one can match or beat the sound and playability of a Martin.

Frank Cline
Mohawk, West Virginia

Dear Mr. Martin,

Johnny’s very special D-35S that he often played on his TV show is accounted for, but has anyone seen his special leather monogrammed case? It appears to be missing in action.

The Editor

I thought you would enjoy this photo I took recently while preparing breakfast at a campground in the wilds of Pennsylvania. My friend, Katie, and I both took our Little Martins along, as we must have a guitar handy at all times. My Little Martin sounds great, plays beautifully, and intonates perfectly. And, as you can see, it doubles quite nicely as a chopping board! Thanks for the great product.

Sheldon Peterson
Erie, Pennsylvania

Dear Mr. Martin,

I thought you would enjoy this photo I took recently while preparing breakfast at a campground in the wilds of Pennsylvania. My friend, Katie, and I both took our Little Martins along, as we must have a guitar handy at all times. My Little Martin sounds great, plays beautifully, and intonates perfectly. And, as you can see, it doubles quite nicely as a chopping board! Thanks for the great product.

Sheldon Peterson
Erie, Pennsylvania
Sweet Sixteen

Shelby Kalm was recently treated to an Eric Clapton 000-28EC Signature model for her 16th birthday. To top it off, she visited the factory with her family to retrieve her special gift, tour the factory and meet the man whose name is on the label!

The One Arm Guitarist

Kenny Johnson isn’t your average bluegrass picker because, for one thing, he doesn’t pick. He can’t. His right hand was permanently crippled by polio when he was six years old. But that wasn’t about to keep Kenny away from music. He learned to play the guitar entirely with his left hand, starting out first on the bass in high school, and eventually moving up to a six-string Martin. Billed now as “The One Arm Guitarist,” Kenny travels around West Virginia performing, often with his son, Kenny Jr. (the two are pictured together above). Kenny plays his Martin by hammering onto the strings for single notes, and strumming chords with his pinky. Years of practice have given him the strength to play for as long and as fast as he’d like to.

Pretty In Pink

Young Martin employee Katie McAllister, daughter of Martin Corporate Infrastructure Director Cynthia McAllister, chose Martin’s Sycamore Street factory in Nazareth as the backdrop for her 2007 prom photos. Katie is a temporary employee for Human Resources at Martin and performs document scanning. After her upcoming Nazareth High School graduation in June 2008, she plans on attending college and would ultimately like to pursue a career in physical therapy.

My Old D-28

by Ron Peterson (UMGF)

I found myself thinkin’ ‘bout a new guitar today, One that sings in a different voice, Or plays in a different way. One without all the scratches that stays in tune When I change key. With highs that ring like crystal And lows all pure and sweet.

One that shouts “hey, pick me up!” One I don’t want to put down. ‘Til my pickin’ hand is weary And my fingers all worn out.

One that’s full of brand new songs Just waiting to be found. Where with each chord I’ll discover An epiphany of sound.

But then I looked at the battered case Where my D-28 resides And I remembered when I first saw it; It was younger – so was I.

The years have done some damage To both of us it seems, But it holds some music And I still have some dreams.
UMGF NazFest 2007

Members of the Unofficial Martin Guitar Forum (UMGF) made their annual summer pilgrimage to the Martin factory for NazFest 2007. In addition to a catered lunch and an open mic live performance stage, attendees were treated to a close look at new model prototypes from the Summer NAMM Show, special tours through the factory and museum, a personal address and guitar signing session with Chris Martin, a softball challenge between the UMGF and Martin employees, a special Martin Custom Shop display, and a guitar repair clinic. The UMGF is comprised of Martin guitar lovers and owners from across the USA, with a surprising number of overseas members. To join in the forum, log on to: [http://umgf.com](http://umgf.com).
Danny Snow, an assistant manager at Martin Guitar dealer Marion Music in Melbourne, Florida, is pictured above with his prize wall of Martins. From left to right, the top row includes an LXME, a Hawaiian X, a Cowboy X, a Cowboy I, three Felix models, a Cowboy II, a Cowboy IV, a Tattoo, and a Cowboy V. In the same order, the bottom row features a CEO5, a DC-17E, a Felix Tie-Dye, an HD-35, a Sustainable Wood Series SWOODB Machiche, and a D-45. Danny is pictured playing his LX1E Little Martin.

**Steven Fromholz**

Singer, songwriter, poet, author, actor, humorist, story teller, white water river guide and Martin guitar player, Steven Fromholz is a proud native Texan with a remarkable history. The songs he has written have been recorded by John Denver, Hoyt Axton, Michael Martin Murphy, Willie Nelson, Lyle Lovett and a host of others. He was invited to join Stephen Stills on his second American tour as rhythm guitarist in the band that was to become Manassas. In 2003, he was inducted into the Texas Music Hall of Fame, and in 2007, he was named Poet Laureate of the Lone Star State! A genuine cowboy, Steven Fromholz is often heralded as one of the last real “Texas Troubadours.”

**The Aloha Boys**

The Aloha Boys (right) are an all Martin band, born and raised in Hawaii but transplanted to the Washington D.C. area to pursue their various careers. This photo was taken at the National Museum of the American Indian’s Hawaiian Festival in May of 2007. The band consists of Glen Hirabayashi (ukulele and vocals), Ramon Camarillo (ukulele and vocals), Isaac Ho’opi’I (guitar and vocals) and Irvin Queja (acoustic bass and vocals). They love “kanikapila” or “pickin’” acoustic down-home, backyard-style Hawaiian music. Their voices blend in a “nahenahe” (soft pleasant) style. The Aloha Boys take their audiences back to a lifestyle that is unique and precious to Hawaii.

**On the road.....**

Western RV News & Recreation, a monthly newspaper geared at RV enthusiasts across the Western United States, outfitted a new mobile home with an enlarged Martin HD-28 included in the side graphics. If you’re travelling in the west, keep your eyes peeled for this great bus cruising America’s highways.

**...and at home**

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Commander Cody

Bill Kirchen (center) of Commander Cody and His Lost Planet Airmen visited the Martin factory for a tour with his current bandmates Claude Arthur (left) and Toro Gamble (right). Though widely known for his terrific electric playing (he has been referred to as the “Titan of the Telecaster” for his work on songs like Commander Cody’s 1972 hit, “Hot Rod Lincoln”), Kirchen is an avid acoustic enthusiast, as well. Bill and his bandmates are pictured above at the guitar wall in Martin’s lobby, playing an assortment of Bill’s favorite model – the 14-fret 000-18 – of which Bill owns several.

30 Years Young

John Mayer celebrated his 30th birthday concurrently with his father Richard Mayer, who turned a graceful 80, at the Rainbow Room atop Rockefeller Center in New York City. The party, which was held on October 16, 2007, featured a proper roasting from Conan O’Brien as well as a touching performance from Tony Bennett. The guest book for the evening was a specially inlaid OMJM John Mayer Signature Edition guitar that was signed by all of the attendees. It provided an appropriate and perfect memento for John and his father on their milestone evening.

Clyde Moody

Clyde Moody joined Bill Monroe’s Blue Grass Boys shortly before their first recording session. He was featured on that session singing “Six White Horses,” a blues-based original. Moody remained on the Grand Ole Opry as a solo performer for several years after leaving Monroe’s band. Several waltzes he recorded became hits, leading to his title of “The Hillbilly Waltz King.” Don Blanchard (above) owns Clyde’s beautiful mint condition D-28 and brought it back home to Nazareth for a visit during the summer of 2007.

Museum Of Making Music

Dan Del Fiorentino, curator for the Museum Of Making Music in Carlsbad, California visited Nazareth in October of 2007 to record archival interviews with four retired Martin employees who worked in Martin’s original North Street plant. Pictured left to right are Les Wagner, Earl Remaley, Paul Werkheiser and Marcellus Trach. Their vivid memories and stories from the post World War II era shed tremendous light on what it was like working for C. F. Martin III, and the special magic that created the instruments of that era.
Three New X Series Models Address Diverse Playing Styles

DX1RGT X Series Gloss Top
The DX1RGT represents the first gloss top offering in the affordable and hugely popular X Series. Each solid spruce top is finished to a high polished gloss, not only for aesthetics but for wear properties and surprisingly enhanced tonal response. Style 28 fingerboard inlays grace the fingerboard of black Micarta®, a material that resembles ebony in appearance and durability. The back and sides are constructed with East Indian rosewood wood-grained high pressure laminate, and the neck of Stratabond® is carved with a sleek modified low oval shape for fast and easy playability.

OMCX1KE X Series
Adding to the recent introduction of X Series “OM” Orchestra Models, the OMCX1KE features a solid spruce top and a rounded Venetian cutaway. The back, sides and headplate are crafted from Hawaiian koa wood-grained laminate (HPL) yielding an attractive honey-toned coloration. Equipped with Fishman Classic 4T electronics that includes an onboard tuner, this is an affordable and warmly toned acoustic guitar that excels equally on stage or in the studio.

LXM Little Martin Tenor
Made popular in large part by Nick Reynolds of the Kingston Trio, four string tenor guitars are extremely fun and easy to play, but typically very costly and hard to find in today’s marketplace. With a neck shape borrowed from Martin’s 0-18T, this new LXM Tenor provides extremely brilliant and projective tone at a very affordable price.
New Models Mark Tradition, Function, Sustainability & Tone

D-21 Special
Historically, 21 styling has represented the simplest appointment level offered with rosewood back and sides and a spruce top. Introduced in 2007, the OM-21 Special closely replicates this plain but beautiful style by blending rosewood bindings, a herringbone rosette, a nitrate tortoise pickguard and an ebony fingerboard and pyramid bridge. The new D-21 Special (left) shares identical appointments with the OM-21 Special, but in a Dreadnought format. The resulting model offers Martin’s legendary tone with austere but classic styling.

MC-DSM Limited Edition
Designed by Martin’s District Sales Managers (all of whom are accomplished musicians and in touch with current playing trends), the MC-DSM is an optimum “M” cutaway studio performance guitar that combines back and sides of flamed Hawaiian koa with an Italian alpine spruce top yielding powerful tone. Limited to 100 special guitars, enhancements include scalloped bracing, a herringbone rosette, Waverly® nickel tuning gears, and ebony bindings. The fingerboard and headplate, also of black ebony, are graced respectively with Foden style inlays and Martin’s script logo in select abalone.

OMC Cherry Sustainable Wood Series
Based upon Martin’s popular OMC Red Birch model, this “OM” cutaway is crafted with sustainable cherry sides and a three piece back of cherry with a maple center wedge. Cherry leaves comprise the rosette and headstock motif. This stage-ready cutaway is equipped with Fishman’s unobtrusive state-of-the-art Ellipse Aura™ system.
New Editions Commemorate 175th Anniversary

America’s Guitar® 175th Anniversary Limited Edition

This exquisite Golden Era® Madagascar rosewood Dreadnought features an Adirondack spruce soundboard, Hawaiian koa bindings, an inlaid 175th Anniversary banner logo at the 12th fret, and an embroidered anniversary case. In addition, the pearl inlaid script Martin headstock logo includes “America’s Guitar” with the anniversary years 1833-2008. This edition is limited to only 175 special guitars.

00 Stauffer 175th Anniversary Limited Edition

Limited to 50 special recreations, the 00 Stauffer 175th is crafted with the original Stauffer/Martin headstock shape and is fitted with a near exact replica of the original Stauffer engraved nickel tuning mechanisms with coin-shaped buttons. The instrument itself features Madagascar rosewood back and sides, an Engelmann spruce top, an inlaid 175th Anniversary banner logo at the 12th fret and a traditional black lacquered neck with an ice cream cone heel. Each guitar is furnished in an exquisite coffin case.

DX 175th Anniversary Edition

With anniversary artwork created by Robert Goetzl, the inspired graphics for this DX Dreadnought’s soundboard captures the very essence of Martin’s legacy and heritage.
Three New Martin Authentic Series Offerings

New Authentic Series Models

C. F. Martin “Authentic Series” instruments go well beyond the already highly acclaimed Golden Era® vintage recreations in faithfully replicating the specifications, materials and processes used in the construction of the original pre-war Martin guitars. These custom hand-constructed models draw their inspiration from stellar 1937 examples and employ the use of hide glue as well as a T-shaped neck reinforcement bar. Other significant features include an Adirondack red spruce top with circa 1937 contoured Adirondack bracing, a specially shaped tortoise colored pickguard, a narrow tortoise colored end piece, old Style 18 abalone position markers, grained ivoroid side position dots, black ebony fingerboard and bridge, fossil ivory nut and saddle, premium Waverly® period tuning gears, and a vintage case.

Martin is pleased to announce the addition of three new Authentic models to the lineup of stock offerings: the 000-18 Authentic 1937 (center), offered with a naturally lacquered soundboard, or the 000-18 Authentic 1937 Sunburst (left), featuring a carefully replicated period sunburst top finish. This same sunburst is now offered in Dreadnought format as a D-18 Authentic 1937 Sunburst, which follows the great response to the original naturally finished D-18 Authentic 1937 model first introduced in July of 2005. ✤
Artistry Abounds On New Limited Edition Models

Nub X Limited Edition

“Nub” of Nub Graphix, painter of custom motorcycles built by Orange County Choppers, created the HPL soundboard artwork for this edition (limited to 200) of 000 cutaways that includes onboard Fishman Classic 4T electronics and a hardshell case.

OM-42 Flamed Myrtle

This fine “OM” Orchestra Model is crafted with back and sides of rare flamed myrtle (*Umbellularia californica*), a rare and beautiful tonewood that grows between California and Oregon. With vintage style 42 appointments throughout, unique features include an Engelmann spruce soundboard with Adirondack spruce braces, and Golden Era® fingerboard and headplate inlays executed in select abalone with thin mother of pearl bordering. Limited to no more than 30 special instruments, orders for the OM-42 Flamed Myrtle model will only be accepted from dealers in attendance at the Anaheim NAMM Show in January of 2008.

Arts & Crafts 2 Limited Edition

Following the great response to the original Arts & Crafts Dreadnought model introduced in 2006, this Arts & Crafts 2 000 12-fret Limited Edition of 100 instruments is constructed with rare quartersawn-figured German white oak back and sides, an Engelmann spruce top, a ginkgo leaf fingerboard inlay motif inlaid in gold mother of pearl, a unique dovetail backstrip and a pointed pyramid bridge.

Nub at work!
Zach Johnson

Zach Johnson, the winner of this year's 2007 Master's Golf Tournament, received this Martin Custom Shop guitar as a special memento for his victory. The inset photo shows Zach flanked by Jason Pouliot (left) and Jim Grundberg (right) – owners of The SeeMore Putter Company – who presented the special golf-themed instrument to Zach in Orlando. The artwork and inlay were executed by Martin's talented Custom Shop inlay artist, Tracy Cox.

New Style 3 Ukuleles

Following on the success of the 5K and Daisy ukuleles, Martin is proud to reintroduce Style 3 ukuleles in three different configurations. The traditional #3 Ukulele is constructed with genuine mahogany top, back, sides and neck; the #3K Ukulele is crafted with Hawaiian flamed koa top, back and sides with a mahogany neck, and the new #3 Cherry Ukulele is constructed with 100% sustainable woods that include cherry top, back, sides, neck and blocks, basswood linings and braces, a katalox fingerboard and bridge and a maple bridge plate. All three models share traditional Style 3 appointments, including a pointed fingerboard inlaid with black/white marquetry and a pointed ivoroid tail inlay.

#3 Uke

#3K Koa Uke

#3 Cherry Uke Sustainable Woods

C. F. Martin Custom Shop

Zach Johnson
Martin Commemorative Limited & Special Editions
Honor The King of Rock & Roll: Elvis Presley

Elvis Presley was, is and always will be the King of rock & roll. Influenced by the pop, country, rhythm & blues and gospel music of the early 1950s, he took rock & roll from novelty to mainstream in a brilliant career that included 150 gold, platinum or multi-platinum singles and albums, 149 songs on the Billboard “Hot 100 Pop Chart,” 1,100 concert appearances, 3 television specials, 33 movies and record sales that now surpass one billion worldwide. His death in 1977 at age 42 stunned the world, but so enduring is his popularity that the 1992 United States postage stamp bearing his likeness is the top selling commemorative stamp of all time and Graceland, his home in Memphis, welcomes more than 600,000 visitors each year.

While best known for his singing, Elvis’ guitar playing served him well, especially in the early years of his career. His pulsing, rhythmic strumming was featured on many of his early recordings and on stage in the mid-1950s, when Martin was his guitar. He began with a used 000-18 in 1954, but within months had traded it in for a 1942 Martin D-18. The next year he got a 1955 D-28; fitted with a custom-tooled leather cover with his name across the lower bout, it became perhaps his most recognized acoustic due to the many Elvis concert photos in which it appears.

A Martin also was Elvis’ main acoustic at the end of his career. He played a mid-1970s D-28 during his last concert tour and it was the last guitar he played on stage in June of 1977. The instrument was packed and ready to go back out on the road with Elvis when he died on August 16, 1977; it now resides in the collection at Graceland.

In tribute to Elvis Presley on the 30th anniversary of his passing – also, coincidentally, the 175th anniversary of the Martin Guitar Company – Martin is excited to offer two exceptional commemorative edition guitars fit for the King and his legion of fans.

Sporting exclusive appointments throughout, the Martin D-28M and D-28 Elvis Presley Commemorative Editions capture Elvis’ unique charisma.

Limited to just 175 guitars to mark C. F. Martin’s 175th anniversary, the D-28M Elvis Presley Commemorative Limited Edition features rare Madagascar rosewood back and sides (which closely resembles Brazilian rosewood), and an Adirondack spruce top with 5/16” scalloped Adirondack spruce braces for brilliant, powerful tone. Fine black and white inlay lines highlight the Style 28 soundhole rosette and purfling, the latter accented by elegant grained ivoroid binding.

The D-28 Elvis Presley Commemorative Special Edition features back and sides of East Indian rosewood and a top of Carpathian spruce. The combination of these fine tonewoods and 5/16” scalloped top bracing produces a responsive guitar with impressive volume, punch and sustain. The Style 28 rosette is matched by Style 28 purfling around the top and back. The body is bound in grained ivoroid.

The Elvis motif of these Dreadnoughts begins on the polished black ebony headstock just above the nut, where the silhouette of the King and his Martin – modeled after a famous 1956 photograph – are inlaid in mother of pearl and black pearl. Small pearl-bordered abalone star position marker inlays at the 5th, 7th (two), 9th, 15th, and 17th frets on the fingerboard flank Elvis’ signature at the 12th fret. The black Micarta heelcap features his “TCB Lightning Bolt” logo – a design that originated with the “Taking Care of Business” pendants Elvis gave to friends – inlaid in mother of pearl.

Classic 1950s-inspired Martin appointments common to these beautiful guitars include a 1 11/16” neck with diamond volute carved from genuine mahogany and satin finished, Grover deluxe nickel Kluson™ tuners with small oval metal buttons, the old style Martin decal logo on the headstock, black ebony fingerboard and belly bridge, genuine bone nut and saddle, and a flawless polished gloss lacquer finish with vintage-appropriate light amber aging toner on the top. In keeping with their black and white palette, these Limited Editions come with white bridge and end pins topped with black dots, and a polished and beveled black pickguard.

The unique tooled leather guitar cover created by Charles Underwood makes Elvis’ D-28 instantly recognizable. Therefore, the D-28M Elvis Presley Commemorative Limited Edition is
outfitted with a tooled leather guitar cover based upon Charles’ design and is delivered in a special oversized vintage Geib style hardshell case to accommodate the guitar and cover. The D-28 Elvis Presley Commemorative Special Edition may be ordered without the leather guitar cover in a vintage Geib style hardshell case, or with the cover at an extra cost, an upgrade that also includes the oversized case. Factory-installed electronics (those Martin offers without side controls) can be ordered as an extra-cost option. Left-handed instruments may be ordered at no additional cost, though tooling on the leather guitar cover cannot be reversed.

Each D-28M and D-28 Elvis Presley Commemorative Edition guitar bears two interior labels specially designed for these models. The primary interior label for the D-28M Elvis Presley is numbered in sequence with the total number of guitars in the edition, while the primary label for the D-28 Elvis Presley is numbered in sequence without total: both include a holographic, official “Elvis Presley Signature” sticker of authenticity. Authorized C. F. Martin dealers will begin taking orders for the Martin D-28M and D-28 Elvis Presley Commemorative Edition guitars immediately and participating dealers will be listed on the Martin Guitar website at www.martinguitar.com.

The D-28 and D-28M Elvis Presley editions share several distinctive features, including the 12th fret signature in mother of pearl, the unique silhouette of Elvis in white and black pearl on the headstock, plus “The King’s” TCB (Takin’ Care of Business) monogram inlaid in the ebony heel cap.
Eric Clapton has been a very busy fellow since the Martin Bellezza Bianca he created in collaboration with Japanese style and music trendsetter Hiroshi Fujiwara made its debut in early 2006. First he helped put the finishing touches on Road to Escondido, an album recorded with longtime friend J.J. Cale; released in late 2006, it garnered excellent reviews, with the single “Ride the River” getting significant radio airplay. Then he hit the road for a world-encompassing concert tour that began in Europe in May of 2006, traveled through the United States, Canada, Japan, the Far East and Australia, and finally wrapped – after 111 shows – back in the United States in April of 2007.

Last but not least, he organized and hosted the Crossroads Guitar Festival at Chicago’s Toyota Park on July 28, 2007. A benefit for the Crossroads Centre, the drug and alcohol abuse treatment facility Clapton founded in 1997, the Festival featured a remarkable range of guitarists – from B.B. King, Hubert Sumlin and Buddy Guy to Robbie Robertson, John Mayer and Jeff Beck. Clapton himself spent much of the Festival onstage, introducing the players, joining them in jams, and playing an inspired set of his own.

After such a hectic period, Clapton clearly has earned a break and as he commented in a recent Associated Press interview, “...I’m going to disappear for a couple of years and have some fun.” That fun almost certainly includes quality time with a new and very special Martin guitar he has been developing over the last year: the Martin 000-42M Eric Clapton Limited Edition.

Since the original 000-42EC Eric Clapton Signature Edition was introduced in 1995, Clapton has explored the sonic subtleties of various tonewood combinations in the 000 Martin guitars that bear his name, but the 000-42M Eric Clapton Limited Edition may well boast the most exciting tonewood combination yet. The top is Carpathian spruce, which blends the power and clarity of Adirondack spruce, and the warmth and responsiveness of Italian alpine spruce. The back and sides are Madagascar rosewood, prized for its uncanny resemblance in both appearance and rich resonance to the now-endangered Brazilian rosewood. Scalloped top braces give both tonewoods full tonal expression. The 1 3/4" (at the nut) V neck with diamond volute is carved from genuine mahogany.

Reminiscent of the Brazilian rosewood 000-42ECB Eric Clapton Signature Edition Martin produced in 2000, the 000-42M Eric Clapton Limited Edition features spectacular abalone pearl appointments throughout. Select abalone pearl inlays in the Style 45 rosette, and around the top and fingerboard extension, are highlighted by black and white fine line wood fiber borders. The Madagascar rosewood headplate on the square, tapered headstock provides the canvas for the rare Alternative Torch inlay, which originated on one of four Martin 1902 00-45 instruments and has been offered on only a handful of Signature Editions. In the tradition of classic Martins from the early 1930s and before, the back of the headstock bears the historic “C. F. Martin” pressure stamp. The ebony fingerboard showcases Style 45 abalone pearl snowflake inlays at the 1st, 3rd, 5th, 7th, 9th, 12th, 15th and 17th frets, with Eric Clapton’s signature inlaid in mother of pearl between the 19th and 20th frets.

The 000-42M Eric Clapton Limited Edition is fully bound in grained ivoroid; black and white fine line inlays accent the headplate and mitered fingerboard binding, while black and white fine line purfling enhances the back and side binding. A Style 45 multi-colored mosaic inlay strip bisects the back. The headstock is fitted with Waverly™ nickel open-gear tuning machines with white ivoroid butterbean knobs. Style 45 bone bridge pins topped with abalone pearl dot inlays on the ebony belly bridge are matched by an abalone pearl-inlaid bone endpin. Both the nut and compensated saddle are crafted from genuine bone for exceptional sound.

The polished and beveled acetate/nitrate vintage-style tortoise pickguard is particularly striking against this guitar’s two available top hues: the deep amber vintage toner offered standard and the optional 1937 Style Sunburst, available for an extra charge. Martin’s immaculate polished gloss finish on the body, neck and headplate enables the rich colors of the 000-42M Eric Clapton
Limited Edition’s tonewoods and inlays to shine.

When Eric received his personal 000-42M Eric Clapton Limited Edition guitar – a Sunburst – he responded with an email that simply said: “...absolutely beautiful!”

Each 000-42M Eric Clapton Limited Edition bears an interior label personally signed by Eric Clapton and individually numbered in sequence with the edition total. The guitars are delivered in a deluxe Geib™ style five-ply hardshell case. Left-handed instruments may be ordered at no additional charge. Authorized C. F. Martin dealers will begin taking orders immediately for the 000-42M Eric Clapton Limited Edition, which is limited to no more than 250 special guitars. A list of participating dealers will be posted on the Martin website, www.martinguitar.com, approximately one month after the model’s introduction.

The 000-42M Eric Clapton Signature edition is available in either a natural top finish, or with the option of a striking 1937 style sunburst top finish. Both versions are graced with the alternate torch inlay in abalone with Waverly™ ivoroid butterbean tuners.

More than any other musician, Eric Clapton exemplifies everything that a guitarist can be. He is responsible for bringing the short scaled 14-fret 000 guitar back to the forefront of acoustic music. Like Eric, the guitars that bear his name show integrity, taste and classic design.

“Just saw it this afternoon, absolutely beautiful... and it plays great too... thanks so much.... and all the best, eric c.”
Singer and songwriter Rosanne Cash’s music exemplifies the lady herself: intense, honest and timeless. So when asked to design the Martin Signature Edition guitar that would bear her name, we at Martin expected she would base it on the 00-18 Martin she used to play on the road or perhaps one of the Martin Dreadnoughts she keeps at home. We were wrong. Ever the independent, Rosanne decided on an OM and the guitar she created – the OM-28M Rosanne Cash Signature Edition – is the guitar she always wanted.

“I chose the OM because of the great balance of sound,” Rosanne explained. “I’m impressed about how consistent it is from top to bottom and how powerful it is, especially onstage. Also, it’s the perfect size for me. My husband John Leventhal helped with every design decision on this guitar. I knew what I wanted and John had the language – he’s a guitarist and producer, and understands the nuances of sound – to work with Martin in getting the details exactly right.”

The eldest daughter of country icon Johnny Cash, Rosanne Cash may be best known as a country artist, but her music encompasses pop, rock & roll, rockabilly, folk and blues. She began her career quietly with a self-titled debut album in 1978, but quickly defined her unique style with the 1979 album Right or Wrong, which yielded three "Top 40" country hits.

Seven Year Ache, released in 1981, produced three country chart-topping hits and established her as a major artist. Over the next 10 years, her recordings – a mix of her own songs and those from some of the country’s best young songwriters – helped bring country music back to its roots. During those years, she had five “Top 40” country albums and eight more singles that reached “No. 1” on the country charts. She won a Grammy in 1986, taking “Best Country Female Vocalist” honors for the hit “I Don’t Know Why You Don’t Want Me” and her album Interiors also received a Grammy nomination for “Best Contemporary Folk Album.”

In the late 1990s and early 2000s, Rosanne produced three albums of new material, among which 2003’s Rules of Travel earned her another Grammy nomination for “Best Contemporary Folk Album.” In 2006, following the deaths of her father, her mother (Vivian Cash Distin), her step-mother (June Carter Cash) and her step-sister (Rosey Nix Adams), she released Black Cadillac, a powerful album of love and loss, to unanimous critical acclaim. In addition to recording and occasional concert appearances, Rosanne has written two books: Bodies of Water, a volume of short stories published in 1996 and the 2000 children’s book Penelope Jane: a Fairy’s Tale. She is currently working on a memoir and an album of cover songs, both due out in 2008.

The Martin OM-28M Rosanne Cash Signature Edition features a decorative “signature” that ranks among the most distinctive in the entire Signature Edition series. A beautiful abalone pearl and composite rose inlay on the polished African black ebony headplate is situated just under a mother of pearl version of the familiar arched “C. F. Martin & Co.” logo. “It’s all about my name,” Rosanne noted. “I like using it in a variety of ways, both graphic and literate.” On the ebony fingerboard, below the long pattern “diamonds and squares” position markers, “CASH” is inlaid between the 19th and 20th frets in mother of pearl block letters. “The lettering is very special,” she explained. “I found a white patch with “CASH” in block letters in my dad’s office right after he died and I sewed it onto my guitar strap. When we were designing the guitar, I asked Martin to base the fingerboard lettering on that typeface.”

A classic Martin OM, the Rosanne Cash Signature Edition features superb solid tonewoods. The Adirondack spruce top, reinforced with 1/4” width scalloped braces, is accented by herringbone edge trim and a Style 45 rosette with a center ring of select abalone pearl. The back and sides are rare Madagascar rosewood, with the former divided by an HD-28 zigzag center strip. The combination of body style, tonewoods and bracing give this instrument extraordinary power, balance and clarity. The grained ivoroid binding and endpiece are trimmed with fine black and white purfling.

The 1 3/4” low profile neck sports a solid, squared headstock and Gotoh nickel open back tuners with butterbean knobs. Both the nut and long saddle on the belly bridge are crafted from genuine bone; the bridge pins and end pin are pearl-inlaid ebony. A polished and beveled tortoise color OM pickguard protects the top. The spruce top is left natural (without
vintage or aging toner) and Martin’s flawless polished gloss finish on the body and neck highlights the beauty of the tonewoods and appointments.

When Rosanne Cash received a prototype of her guitar, she could barely contain her excitement. “I am SO THRILLED! I can’t begin to tell you how much I love it. It exceeds my expectations in every way. It’s so ME! The subtle rose and “CASH” are absolutely perfect, the color is exactly what I wanted, the trim is gorgeous and it sounds unbelievably great. I could not be happier.”

Delivered in a Geib® style hardshell case, each Martin OM-28M Rosanne Cash Signature Edition guitar bears an interior label personally signed by Rosanne Cash and numbered in sequence with the total number in the edition.

Left-handed guitars may be ordered at no additional charge; factory installed on-board electronics also are available at extra cost. The number of Martin OM-28M Rosanne Cash Signature Edition guitars made will be limited to no more than 100 special instruments. Authorized C. F. Martin dealers will begin taking orders immediately and the names of participating Martin dealers will be posted on the Martin website at: www.martinguitar.com.

Adding to the incredible musical legacy created by her father Johnny Cash, Rosanne Cash has gone much further than simply finding her own voice – she has created her own niche and legacy. Her signature model incorporates design input from her life and musical partner John Leventhal, an extraordinary musician and guitarist in his own right. Rosanne’s colorful rose insignia graces the headstock and “CASH” lettering, borrowed from a special tooled leather strap given to her by her father, is inlaid in mother of pearl at the final fret.
Folk, blues, jazz, soul, jam, reggae, rhythm & blues and gospel: Ben Harper embraces them all in music both richly evocative and utterly original. In little more than a decade, he – both on his own and with his band, The Innocent Criminals – has gone from underground sensation to international star. Whether fingerpicking sweet melodies, strumming smooth acoustic grooves or belting surreal slide solos, he is a guitarist of undeniable power and panache.

Such a versatile guitarist needs an equally versatile guitar. Ben Harper has designed that guitar, one that satisfies his personal preferences for acoustic tone and onboard electronics, and showcases both traditional appointments and his own eclectic style: the Martin HM Ben Harper Special Edition.

Ben Harper literally grew up in a guitar shop, The Folk Music Center & Museum; his grandparents opened the store and museum in 1958, which remains in the family today. He was performing in his late teens with acoustic guitar and lap steel as his arsenal. After a couple of years in an acoustic duo, he went out on his own in 1992. His first solo album, 1994's Welcome to the Cruel World, received strong reviews and Fight for Your Mind, released a year later, became a college radio staple and earned him his first gold record.

During the next two years, Harper recorded The Will To Live, the album that solidified the Innocent Criminals, a foreshadowing of who they have evolved into today. But it was his next album, Burn to Shine, with its catchy single “Steal My Kisses,” that took him mainstream. More touring yielded Live from Mars in 2001 and time in the studio produced Diamonds on the Inside in 2003, Harper's first album to crack the Billboard “Top 20.”

A European tour with the Blind Boys of Alabama proved so musically inspiring, Harper and the famed gospel group made an album together; released in 2004, There Will Be Light topped the Gospel album chart and won him Grammy Awards for “Best Traditional Soul Gospel Album” and (for the song “11th Commandment”) “Best Pop Instrumental Performance.”

While continuing to tour extensively in 2006 and 2007, he released two more albums: 2006's Both Sides of the Gun, a double CD that hit “No. 7” on the Billboard album chart, and, with the Innocent Criminals, Lifeline, which upon release in August of 2007, reached “No. 9” on the Billboard album chart and hit “No. 1” on the Billboard internet album chart.

The HM Ben Harper Special Edition draws inspiration from Martin's M size, which combines a wide (16") body with 000 (4 1/8" at the endpin) depth for powerful, yet balanced tone. Superb solid tonewoods throughout contribute to its outstanding voice. The top of rare Adirondack spruce is matched to 5/16" Adirondack spruce scalloped braces for extraordinary headroom and clarity; back and sides of East Indian rosewood add warmth and projection. The 1 11/16" (at the nut) low profile neck with diamond volute is carved from genuine mahogany.

The body displays classic Martin appointments. The top is encircled by bold herringbone purfling and matching herringbone is featured in the three-ring soundhole rosette. The sides and back are adorned with maple and black fiber fine line purfling, with the back divided by a colorful Style 45 mosaic backstrip. Grained ivoroid body binding is matched by grained ivoroid endpiece and heelcap, both of which are accented with maple and black fiber fine line inlays. A polished and beveled acetate/nitrate vintage-style tortoise pickguard protects the top.

A rich, colorful target has become a symbol synonymous with Ben Harper; so under the familiar gold old style “C. F. Martin” logo on the polished black ebony headplate, a version of the target is inlaid in orange and green composite stone. The black ebony fingerboard continues the target theme; select abalone pearl and ebony ringed target position markers run from the 5th to the 17th fret. It is matched by a black ebony belly bridge and fossilized ivory bridge pins inlaid with colorful abalone dots.

For superb, versatile amplified sound, the HM Ben Harper Special Edition comes equipped with a Fishman Ellipse™ Matrix Blend System, which combines Martin's GoldPlus™ under-the-saddle transducer, an Ellipse internal condenser mini-microphone on a flexible gooseneck mount, and an integrated preamp. The unit's controls are accessed through the soundhole, so no guitar side is injured in its installation. To optimize tone – whether acoustic or amplified –
the guitar is fitted with a bone nut and compensated TUSQ™ saddle. Gotoh® chrome enclosed tuners with large knobs and a chrome strap button complete the appointments.

The body of the guitar is finished in polished gloss lacquer, with vintage toner on the top to enhance its traditional style. The neck receives a satin finish for player comfort.

John Wort Hannam

Canadian singer/songwriter John Wort Hannam has made his Martin OM-28 Marquis his constant companion in the studio as well as out on the road. Already being compared to fellow countrymen Gordon Lightfoot and James Keelaghan for the depth and breadth of his material, John travels the United States on a regular basis. His newest album release is called “Two Bit Suit.” It’s available through John’s website, www.johnworthannam.com.

(Jen Jaffe)

Photo by Lisa Sturm

Freedy Johnston

Freyed Johnston, a Rolling Stone Songwriter Of The Year and musician who is loved for his dark, tight-lipped vignettes about ordinary lives, releases two records in the coming year. The first, due out late in 2007, is “My Favorite Waste Of Time” on Singing Magnet Records. Next year, he releases “Rain On The City,” a disc of all new material. Freedy plays a 1969 Martin D-28 on both records. He says, “They are the only acoustic guitars worth having.” More at: freedyjohnston.com.

(Pet Jaffe)

Photo by Lisa Sturm

Hali Hicks

New to the country music scene. Georgia’s Hali Hicks’ powerful voice is fresh, yet reminiscent of the female country legends who have helped to define the genre. She and her Martin 000C-16RGTE Premium are sure to make some national noise! Go to: myspace.com/halihickscountry.

Photo by Lisa Sturm

Pete Yorn

While passing through nearby Allentown, Pete Yorn and his band stopped in to see the Martin Factory and to play some guitars. From left to right are guitarist Tim Walker, Martin designer Michelle Klock, Pete Yorn and guitarist Simon Petty. Pete fell in love with Roger McGuinn’s D-7 Signature model, which he added to his gear arsenal for the remainder of the tour.

Photo by Lisa Sturm

Michael Bryant

Hailing from the Madison, Wisconsin area, multi-instrumentalist, singer and songwriter Michael Bryant depends on his collection of Martin guitars for recording and performing, which include his prized 1976 D-28, as well as a rare D-28S and his D12-20 12-string. He performs as part of the acoustic trio, “Sticky Fingers,” as well as on his own, but you’ll always see Michael with a Martin, no matter what he’s doing musically! (Len Jaffe)

Photo by Lisa Sturm
Elisabeth Von Trapp
For Elisabeth Von Trapp, the sound of music is part of her earliest memory. Born and raised in Vermont, Elisabeth is the granddaughter of the legendary Maria and Baron von Trapp, whose story inspired The Sound of Music.

Inspired by her father Werner von Trapp's guitar playing and singing, Elisabeth has carried on the legacy of the internationally renowned Trapp Family Singers with a concert repertoire ranging from Bach to Broadway–Schubert to Sting. Solo or with her group, The Blue Train, Elisabeth has been recording and performing with her 1991 Martin J-40. You can hear her guitar work, songs and vocals on her newest release, “Love Never Ends” which is available at her website, www.elisabethvontrapp.com.

Jerry Jeff Walker
The legendary “Jerry Jeff” of Mr. Bojangles fame popped into the Austin NAMM Show in the driving rain to sample the necks on some Marquis and Golden Era Martin guitars prior to placing his custom order for a very special 0-sized 14-fret guitar that he calls “The Little Jewel.”

Blue Murder
Equipped with his 000-18MC Signature Edition, Martin Carthy and his recording band Blue Murder have released their new CD entitled “No One Stands Alone.” Left to right, the band consists of Barry Coope, Jim Boyes, Martin Carthy, Norma Waterson, Lester Simpson, Mike Waterson and Eliza Carthy (in front). Of course there is tremendous instrumental finesse, but the real purpose of the band is found in “the sheer joy of singing and playing together in harmony.”

John Greenaway
Performing and teaching since the late 1960s, John Greenaway has the distinction of having taught guitar to many of the Martin guitar employees as part of a company sponsored program at the factory. His performance background is extensive, having shared the stage with artists such as Poco, Pure Prairie League, The Nitty Gritty Dirt Band, David Bromberg, The New Riders of the Purple Sage and Commander Cody, just to name a few. He and his band “Mission Statement” are known throughout the Delaware River basin for evolving a unique “River Music” sound.
Touring on the heels of his groundbreaking album Continuum, **John Mayer** treats his audiences with both electric and acoustic guitar virtuosity. This photo was taken on July 5th, 2007 at a concert in San Jose.

**Michael McKean** (left, as lead singer “David St. Hubbins” with his Martin M-38) appeared with **Christopher Guest** (right, as guitarist “Nigel Tufnel”) in a Spinal Tap/Mighty Wind performance at the “Concert For A Cause” benefit at The Avalon Theatre in Hollywood. The event was sponsored by the International Myeloma Foundation, whose mission it is to combat bone marrow cancer. The evening included **Harry Shearer** (who opened the show with his Martin acoustic bass) and **Jane Lynch**, both of whom were original cast members of “A Mighty Wind,” as well as many of the other hilarious Christopher Guest films. As a side note, Christopher Guest appeared face to face with his alter-ego Nigel Tufnel in a 1970s Martin ad (inset) at the height of the Spinal Tap phenomenon. They both played their Martin J-40M models. Christopher exclaimed: “Nigel, turn the volume down.” Nigel replied: “I can’t. It isn’t on!”

**Tommy Roe** (left) relishes his new Martin custom with West LA Music sales manager Mark Spiwak. Tommy is a multifaceted international artist who wrote and recorded six top ten hits between 1962 and 1969, more than any other single artist/songwriter during this period. He earned four gold records, but is perhaps best known for two of his hits, “Sheila” and “Dizzy,” that topped the Billboard chart at #1.
Barry McGuire (left) was an early member of The New Christie Minstrels earning Gold Records for “Green Green” and “Green Back Dollar,” before making it big with his hit song “Eve of Destruction.” Barry was the lead singer in the original musical production of “Hair” and was immortalized in the classic Mamas and Papas song “Creeque Alley.” He’s pictured above with his Martin D12-28 and of course his longtime friend and musical duo partner Terry Talbot, who is holding his Martin OMC-Aura. Terry has an equally rich history in American music. Before his journey into Christian music, he was the founder of the country rock band Mason Profit. For the past two decades, Terry has helped to shape the Contemporary Christian Music genre and for the last seven years, he and Barry have toured extensively at Talbot McGuire, recording four CDs and producing a live video.

Playing Martin guitars and swapping songs with country music legend Merle Haggard is the ultimate experience. Here Merle is joined by his friend and local recording artist Michael Herndon of Quincy, California. Michael, who has several great CDs to his credit, humbly admits to only two legends being present in this photograph: Merle Haggard and Martin Guitars! Don’t count him short though, as Merle appears on Michael’s next release.

The prolific and exceptionally talented singer, songwriter and guitarist K. D. Lang performed with her new Martin OM-42 at Humphrey’s By The Bay in San Diego, California during her ongoing 2007 tour.

David Portal, performs in 2006 with Martin guitar and vocals for the band Pope Syndicate, a supertight post-grunge quartet with big fat guitar riffs, fierce throaty vocals, and sheer determination.
Hildene – The Abraham Lincoln Family Home

This exquisite Martin 00-45 (Serial #10760) with its original embossed leather case was made in January of 1908. It was purchased by the Lincoln family and was often played by Peggy Lincoln Beckwith, daughter of Robert Todd Lincoln and granddaughter of Abraham Lincoln. For many decades, the guitar has been part of the collection at “Hildene,” the Lincoln Family Home and Museum in Manchester, Vermont. The guitar found its way home to Nazareth in early 2007 and after considerable refurbishment by the Martin Repair Department, it has now been returned to Hildene, where it is proudly displayed as a significant icon of Americana.

Lori McKenna

Singer/songwriter Lori McKenna borrowed her brother’s D-18 eleven years ago to perform at an open mike. From that humble start, she has recently had country music superstar Faith Hill record three of her songs. “I have lots of guitars to choose from,” Lori points out, “but I choose Martin.” Her guitar of choice these days is a 000-15 kept in DADGAD tuning. You can check out Lori’s musical comings and goings on the web at: www.lorimckenna.com. (Len Jaffe)

Mike Seeger

Mike Seeger visited Martin to refurbish his favorite Martin guitar, the 12-fret 0-18 made in 1920 shown above. Check out Mike’s prolific folk career at http://mikeseeger.info.
C. F. Martin III with The Kingston Trio

Although he doesn’t look tremendously comfortable, C. F. Martin III (center) must have been awfully proud to join up with Dave Guard and Bob Shane (left), and Nick Reynolds (right) of The Kingston Trio at Princeton University on November 5, 1960. The short fellow with the cap is their upright bass player David “Buckwheat” Wheat. Mr. Martin was as proud a graduate of Princeton as you could ever find, and the Trio’s huge popularity certainly helped to sell a lot of Martin guitars!

Elizabeth Cotten

Popular on the folk scene with her unique fingerpicking style, Elizabeth Cotten is captured during a 1970 performance with her right-handed Martin 00-18 being played upside down.

Ian Anderson – Jethro Tull

Tull front man Ian Anderson was captured for posterity playing one of his many modified 0-16NY Martin guitars on stage during a Jethro Tull concert tour in 1979. Ian liked these specific models and typically modernized them with the addition of a pickup and a swap for more current tuning machines.

Mike Cross

Based in the Chapel Hill, NC area, singer, songwriter, musician, and humorist Mike Cross has been using his Martin HD-28 (correctly) for a couple of decades now, and you can still see him in concert on a limited basis with his favorite 6-string acoustic guitar. Check out his website, www.mikecross.com, and pick up his newest album, “At Large In The World” directly from him. (Len Jaffe)
For many, Porter Wagoner’s broad smile, flashy stage costumes and distinctive voice have been the essence of country music stardom. Yet even these descriptors do not capture the importance of the “Thin Man from West Plains” to country music. A staggering 81 singles on the country charts, a huge television presence in the 1960s and 1970s, a superb writer of country songs and a key role in launching Dolly Parton’s career have solidified Porter Wagoner’s position as one of the most influential and respected country artists ever. With his passing in late October of 2007, the Martin guitar he inspired serves as a fitting tribute to an irreplaceable performer and individual.

Up until the very end, he continued to play the music he loved, having recently released Wagonmaster. Produced with the encouragement of his good friend Marty Stuart, the 17-song disc showcases Wagoner’s gift for wrapping his resonant voice around stirring narratives. In addition to both new and familiar songs, Wagonmaster features a track – “Committed to Parkview” – hand-picked for Porter nearly 25 years ago by Johnny Cash (after having previously been recorded by Cash and with the Highwaymen). Presented and paced like a stage show, Wagonmaster spins through tales of extreme mental anguish (“Be a Little Quieter”); blind romantic ardor (“Who Knows Right from Wrong”); back hills hard times (“Eleven Cent Cotton”); powerfully delivered spiritual messages (“A Place to Hang My Hat,” “Satan’s River”); and, with the strikingly offbeat “Albert Erving” and a fine version of the Wagoner-Dolly Parton collaboration “My Many Hued Southern Trips,” some sharply etched, rich glimpses of everyday life.

Among Porter Wagoner’s most cherished accolades was his induction into the Grand Ole Opry in 1957. 2007 marked the 50th year that Porter performed with the Grand Ole Opry and with the assistance of Marty Stuart, C. F. Martin embarked on the creation of a D-41 Porter Wagoner Custom Edition to mark the anniversary and honor this fine man for his contributions to country music.

As to be expected of a guitar honoring one of country’s great entertainers, the D-41 Porter Wagoner Custom Edition guitar is pristine and pure. Martin’s most colorful abalone pearl brightens the Style 41 rosette and the perimeter of the aging toner-hued top. In true country tradition, the top bears a unique, custom-designed oversized nitrate tortoise-colored pickguard, based upon the unique and historic designs that Porter developed in collaboration with Martin throughout the years.

Scalloped hexagon abalone pearl position markers from the 1st to the 17th frets – previously offered on the George Jones Signature Edition in 2000 – shine against the African black ebony fingerboard and are matched by wagon wheel inlays in mother of pearl on the wings of the African black ebony belly bridge. “C. F. Martin” block letters are inlaid in abalone pearl on the polished East Indian rosewood headplate, and the white Style 45 bridge and end pins are topped with abalone pearl dots. Flawlessly finished in polished gloss lacquer, the D-41 Porter Wagoner Custom Edition displays a stage charisma rivaled only by the man himself.

A native of Missouri, Porter Wagoner began his musical career on radio, first on KWPM in his hometown of West Plains and later at KWTO in Springfield. His first major success in country music came in 1953 as a songwriter, when “Trademark” became a hit single for Carl Smith. Wagoner had his first “Top 10” hit in 1954 with “Company’s Coming” and soon after recorded “A Satisfied Mind,” which stayed at “No. 1” for four weeks and remained on the country charts for more than eight months.

Among the first country stars to recognize the power of television, Wagoner started the syndicated “Porter Wagoner Show” in 1960. The show stayed on the air for an impressive 21 years, airing in nearly 100 markets and popularizing country music across the United States. The hit records kept coming, including the chart-topping “Misery Loves Company” in 1962, the soon-to-be-a-standard “Green, Green Grass of Home” in 1965 and the “Top 10” hit “Cold Hard Facts of Life” in 1967. In 1967, Wagoner introduced a new female duet partner to his stage show: Dolly Parton. He and Dolly performed and recorded together well into the 1970s and several of their duets were hits. During this era he also worked with the Blackwood Brothers, picking up three Grammy awards for gospel music.

The 1970s brought more solo hits. In 1976, Wagoner retired from the road to devote himself to his television show and to produce records at his Fireside Studios.
He returned to touring in the 1980s and took a role in the movie “Honkytonk Man,” starring Clint Eastwood. In the 1990s, though he essentially stopped recording, he appeared frequently on the Nashville Network and became a mainstay at the Grand Ole Opry. In 2002, he was inducted into the Country Music Hall of Fame.

Wagoner returned to the studio in the new millennium to record two superb gospel albums. Then in 2005, with his more recent singing partner Pam Gadd, he released Something to Brag About, a fine album featuring new versions of classic country songs. That same year, he also recorded his “20 All Time Greatest Hits,” an album in which he revisited the songs for which he is most famous. Now, with Wagonmaster, his first album of original material in many years, Porter Wagoner has left a special departing gift for a new generation of country music fans.

While handsomely appointed, the D-41 Porter Wagoner Custom Edition shows traditional Martin quality throughout. The premium solid tonewoods include a top of the finest Engelmann Spruce paired with forward shifted 5/16” scalloped bracing for rich, open tone, back and sides of East Indian rosewood for deep, warm timbre and a low profile 1 11/16” (at the nut) neck with diamond volute carved from genuine mahogany.

Back, sides and neck all are bound in elegant grained ivoroid, and are matched by grained ivoroid on the heelcap and endpiece, the latter bordered by black/white fine line inlays. The headplate is bound in grained ivoroid inset with fine black/white inlays, and is appointed with Gotoh gold open-geared tuning machines with matching gold butterbean knobs. The nut and compensated saddle are crafted from genuine bone.

Presented in a Geib vintage style hardshell case, each Martin D-41 Porter Wagoner Custom Edition guitar features a special interior “Wagonmaster” label personally signed by Porter Wagoner prior to his passing. Marty Stuart, his friend and co-collaborator, has also personally signed the label, each of which is numbered in sequence. Authorized C. F. Martin dealers are now accepting orders for the D-41 Porter Wagoner Custom Edition. Although the special Porter Wagoner pickguard is available on right-handed models only, either left-handed or right-handed models may be ordered with the option of a standard Martin pickguard at no additional cost.

We are all tremendously saddened with Porter’s passing. It is our hope that his music and his memory will be preserved and commemorated in each of the special guitars that bear his name.

In Memory Of
Porter Wagoner
1927-2007

Honoring Porter Wagoner’s 50th Anniversary as a member of the Grand Ole Opry, longtime friend Marty Stuart joined Porter on the Opry stage to celebrate Porter’s huge contribution to country music.

“I started playing Martin Guitars in the 1950’s. Most of the songs that I wrote and performed on my television show, The Porter Wagoner Show, were on my D-28. That guitar was like an old friend. To have a Martin Guitar named after me is truly an honor. Thank you C. F. Martin & Co. for this wonderful tribute to me.”

Porter Wagoner

“I will proudly strum the strings of this fine guitar!”
May 19, 2007

One of the world’s foremost authorities on acoustic blues, Stefan Grossman has performed, recorded, taught, produced, transcribed and archived this classic American music for more than 40 years. However, Grossman’s musical palette extends well beyond the genre for which he is best known, as he noted in choosing Martin’s J (for Jumbo) body as the starting point for his namesake HJ-38 Stefan Grossman Custom Edition guitar.

“I played a number of guitars at Martin and the one that impressed me for all-around feel and sound was the J model,” he said. “My music ranges from Reverend Gary Davis and Mississippi John Hurt to classic rags and jazz arrangements. The ‘J’ model allows me to play a diverse variety of musical styles.”

Carefully selected premium tonewoods enhance the HJ-38 Stefan Grossman Custom Edition’s big, versatile sound. Back and sides of beautiful Madagascar rosewood provide definition and depth akin to the rarer but prized Brazilian rosewood. The Sitka spruce top, matched to 1/4" width forward-shifted scalloped braces, contributes rich, smooth tone. Carved from genuine mahogany, the 1 3/4" (at the nut) modified “V” neck offers comfortable chording and plenty of room for picking pyrotechnics.

The handsome appointments on the HJ-38 Stefan Grossman Custom combine tradition with a bit of pizzazz. The Style 45 rosette showcases a center ring of intensely colored paua abalone. The solid square tapered headstock features a polished headplate of Madagascar rosewood inlaid with “C. F. Martin” in Style 45 abalone block letters and fitted with gold Waverly® tuners. The black ebony fingerboard highlights the rare “Wurlitzer” pattern of position markers in abalone pearl: Maltese cross at the 3rd fret, two slotted diamonds at the 5th fret, slotted square at the 7th fret, two slotted diamonds at the 9th fret, slotted square with cat’s eye inlays at the 12th and 15th frets. White Style 45 bridge pins on the black ebony bridge are topped with abalone pearl.

Fine herringbone purfling around the top, and fine black/white purfling around the sides and back are protected by grained ivoroid binding. Both the neck and headstock also are bound in grained ivoroid and inset with fine black/white inlays. The back is bisected with a Style 45 multicolored mosaic marquetry strip. The nut and compensated saddle are crafted from genuine bone. The polished and beveled tortoise-color pickguard and subtle aging toner on the top suggest vintage patina. Martin’s flawless gloss lacquer finish on the body adds to the guitar’s beauty, and the neck’s satin finish enhances player comfort.

Like the Martin guitar that bears his name, Stefan Grossman has blended timeless tradition and fresh ideas throughout his musical career. His blues journey began as a teenager in Brooklyn, sparked by a Big Bill Broonzy record. Soon after acquiring a guitar, he began traveling to Harlem on weekends to study with blues singer/guitarist Reverend Gary Davis, a ritual that lasted for three years. During the years he studied with Reverend Davis, he met and learned from other acoustic blues masters, including Mississippi John Hurt, Son House, Skip James and Mississippi Fred McDowell. He found additional musical influences in the old 78 recordings of Blind Blake, Blind Boy Fuller, Blind Lemon Jefferson, Charley Patton and other legendary country bluesmen.

Grossman was one of many musicians in the early 1960s to play in Greenwich Village’s Washington Park on Sunday afternoons and he joined forces with several of them – including John Sebastian, Maria D’Amato (Muldaur), Joshua Rifkin, Steve Katz and David Grisman – in the Even Dozen Jug Band. The group broke up after one album, but his career path in music was set.

Beginning with “How to Play Blues Guitar” in 1966, a record made with an assist from friend and fellow blues traveler Rory Block, Grossman has released more than 30 albums. Notable among his solo records are “Yazoo Basin Boogie,” “Bottleneck Serenade,” “Shining Shadows” (a fine album of original material) and – most recently – the two-CD set “These Pleasant Days – The Transatlantic Anthology.” He also has recorded several well-received collaborations with famed British guitarist John Renbourn. Although he toured extensively for more than 35 years, a back problem curtailed live performances in the 1980s and 1990s. In recent years he has returned to the concert stage, touring Japan, England, Italy, France and the United States.
In 1968, he co-founded (in partnership with Ed Denson) Kicking Mule Records, a label that showcased a range of acoustic players, including Bob Brozman, Duck Baker, Peter Finger and Eric Thompson. Though the partnership dissolved in the mid 1980s, he remained in the record business working for Shanachie Records well into the 1990s.

Ironically, Grossman may be as famous for teaching music as playing it. Stefan Grossman’s Guitar Workshop began in 1963 with guitar lessons on reel-to-reel audio tape and – after offering record-and-tablature sets for those who wanted to learn to play – became one of the first companies to embrace video as a teaching tool. Today the company offers an impressive array of instructional DVDs featuring top musicians, (i.e. Chet Atkins, John Renbourn, Larry Coryell, Buster B. Jones, David Laibman, Fred Sokolow, Ernie Hawkins and others) as well as CD/book audio lessons. On DVD, his Vestapol Videos preserves and releases archival film material of famous musicians, and showcases contemporary guitarists in concert and in the studio.

Each Martin HJ-38 Stefan Grossman Custom Edition guitar bears an interior label personally signed by Stefan Grossman and numbered in sequence, and each comes with a Geib® style hardshell case. Left-handed guitars may be ordered at no additional charge. Factory installed electronics are an extra-cost option. Authorized C. F. Martin dealers now are taking orders for this open-ended Custom Edition and participating dealers will be posted on the Martin website, www.martinguitar.com.

“Right out of the box, this guitar sounds like a great old vintage Martin, and the craftsmanship is spot on! Of course, aesthetically it’s very beautiful, but the tone that the Madagascar rosewood lends is strong and full of complexity. I’m proud to have it bear my name!”

Stefan Grossman

A proud Stefan Grossman holds #1 of his HJ-38 Custom Signature Edition. The model is based upon the Martin Jumbo size which combines the “M” or “0000” shape with the deep Dreadnought depth. Combining a forward shifted scalloped braced Sitka spruce soundboard with Madagascar rosewood back and sides yields a powerfully open yet balanced tonality perfect for Stefan’s influential acoustic blues style.
Laurence Juber has been on an incredible roll since Martin introduced the OMC-28M Laurence Juber Custom Edition – now one of the most popular guitars in the entire Custom Artist series – in the summer of 2006. I've Got the World on Six Strings, the album featuring music by composer Harold Arlen he had just completed, was released late in 2006 to some of the best reviews of his career. During the remainder of 2006 and early 2007, he toured extensively, performing in United States, Asia and Europe.

He took time away from the road to record PCH (the initials for Pacific Coast Highway), a new album featuring originals and a few covers, and completed two instructional DVDs, all three of which were released in late 2007. He also finished a folio of pop/rock guitar arrangements that will be published in late 2007. He somehow found time to do several studio sessions and get back together with fellow Wings members Denny Laine and Denny Seiwell for some shows in Las Vegas. Even for a guy whose career has included lead guitar duties with Paul McCartney's band Wings, two Grammy awards, lots of soundtrack work, and nearly 15 years of concerts and solo albums that have confirmed his standing as one of the masters of fingerstyle guitar (all detailed in the January 2002, January 2004 and July 2006 editions of Sounding Board, at www.martinguitar.com), it has been a busy 18 months.

It was while in the studio working on PCH that Juber became inspired to propose a fourth Martin namesake guitar. “Several of the tracks were recorded with a small combo and - though I love my rosewood OMCs for solo performances and recordings - my mahogany OMC-18VLJ Signature Edition offered clarity better suited to ensemble work. Since Martin produced only 133 of that guitar, I thought we could revisit the body style and tonewood combination, but make enough changes to create an open-ended, moderately priced Custom Edition. We did precisely that, and the new Martin OMC-18 Laurence Juber Custom Edition is everything I hoped it would be.”

The OMC-18 Laurence Juber Custom Edition features the same long scale and rounded Venetian cutaway 000 body of previous Laurence Juber signature guitars. Like the 2002's OMC-18VLJ, this Custom Edition also combines an Adirondack spruce top, 1/4” scalloped Adirondack spruce braces and genuine mahogany back and sides. And consistent with the three previous Laurence Juber's, it doesn't have a pickguard.

A style 28 rosette, in keeping with the diamond volute on the back side of the neck, is blended with vintage tortoise-colored Style 18 top and back bindings with traditional Style 18 black/white Boltaron® inlay lines.

In a departure from the previous mahogany Juber, the OMC-18 Laurence Juber Custom Edition's 1 3/4” (at the nut) modified V mahogany neck features a diamond volute. “Actually, my prototype of the OMC-18VLJ had the volute, but it was eliminated on the production version,” he noted. “I like the feel of it and asked to have it included on this guitar.” It also has a two-way adjustable truss rod for precise relief adjustment. The headplate of Madagascar rosewood (equal in beauty to the Brazilian rosewood of the OMC-18VLJ) provides the background for the Old Style gold Martin logo decal. The headstock also is equipped with Gotoh® nickel tuners with butterbean knobs.

The black ebony fingerboard bears elegant abalone pearl “Doppler dot” (i.e. sequentially smaller) position markers at the 5th, 7th and 9th frets, a feature both of the OMC-18VLJ and Style 18 Martins from the early 1930s, but – in keeping with the Laurence Juber guitars’ tradition of elegance – no signature. The belly bridge is also black ebony, and the nut and compensated drop-in saddle are crafted from genuine bone. Plain ebony bridge and end pins enhance the guitar’s understated beauty, as does the natural, untinted top (a sunburst top may be ordered as an extra cost option). The OMC-18 Laurence Juber Custom Edition showcases Martin's flawless high gloss lacquer finish throughout, including the neck and headplate.

This Custom Edition is available – at extra cost – with a range of factory installed electronics. A left handed guitar also may be ordered at no additional charge. Each guitar is delivered in a Geib™ style vintage five-ply hardshell case.

The Martin OMC-18 Laurence Juber Custom Edition guitar bears an interior label personally signed by Laurence Juber and numbered in sequence. Authorized C. F. Martin
dealers will begin taking orders for the open-ended OMC-18 Laurence Juber Custom Edition immediately and participating dealers will be listed on the Martin website, www.martinguitar.com.

Adding to this popular series of professional performance guitars, Laurence Juber is pictured above with his OMC-18 Custom Artist Edition model. The appointments are austere, but with an Adirondack spruce soundboard, the tone is complex, brilliant and clean. Laurence often describes the sound of mahogany as “Chardonnay,” as compared to the “Cabernet” tonality of his more resonant rosewood OMC-28M model. Each has a special place in both the recording and performance demands of this uncompromising guitarist.

Laurence Juber – PCH

Recorded at the historic Capitol Records Hollywood Studio and featuring guest performances by Leland Sklar on bass, Russ Kunkel on drums and Jim Cox on keyboards, this is perhaps the ultimate Laurence Juber recording. Brilliant acoustic arrangements of concert favorites like “Layla” will please long time fans and as a bonus, three of the ensemble numbers are presented as acoustic guitar solo bonus tracks for the guitarists in the audience who want their LJ unadulterated.
Marshall Artz

With their Martin D-41 and D-28 models, the cleverly named duo of Brad Marshall and Kevin Artz offer up a beautiful array of acoustic albums covering a wide range of styles. And if you’re in the Virginia/Washington D.C. area, you can catch the duo live, often performing at local clubs and fairs. [www.marshallartz.net](http://www.marshallartz.net)

Kim & Reggie Harris - Get On Board

Grammy nominated in the Traditional Folk category for 2007, “Get On Board” is a rebirth of “Underground Railroad & Civil Rights Freedom Songs.” It’s brought to the studio in spiritual accord by a family of musical guests ranging from Martin Signature Artists Cathy Fink and Marcy Marxer, to rapper Baby Jay. Kim and Reggie’s arrangements of these African American songs of spirit overcoming struggle are memorable and brilliant. Find more at: [www.kimandreggie.com](http://www.kimandreggie.com)

Dion - Son Of Skip James

This self-produced follow-up to his 2006 Grammy-nominated “Bronx in Blue” release continues the endless stream of musical brilliance from this living legend. With his 000C Dion model in hand and on the cover, his voice channels the soul of the early Blues masters. Authentic in feel, yet polished in tone, this collection of mostly traditional blues standards also offers a few new Dion originals, heartfelt and super cool. Yo!

Vusi Mahlasela - Guiding Star

Dave Matthews, Ladysmith Black Mambazo, Derek Trucks, and other musical giants unite behind one of Africa’s most vibrant voices. The CD opens with Jabula (“happiness” in Zulu), and sets the mood for 16 tracks of pure positive energy and reflection. It is a celebration of world instruments, native rhythms, joyful vocals and the gentle gentle strum of Vusi’s trusted DC-17E Martin guitar.

The Avett Brothers - Emotionalism

North Carolina natives, The Avett Brothers, have hit the mark with their newest record, Emotionalism, perfectly blending their bluegrass and punk influences with timeless pop songwriting sensibilities. Beautiful harmonies and catchy hooks make this record shine, and Seth Avett’s Martin guitar has stood up well throughout the intense live performances that have become the Avett’s trademark.

Bo Lozoff & Friends - Whatever It Takes

The result of Bo Lozoff’s first foray into the studio in nearly twenty years, Whatever It Takes is a thoughtful country collection recorded on a Martin D-35. Lozoff donated all rights to this CD to the Human Kindness Foundation, which plans to use the money to help fund the opening of one of the first biodiesel refineries in the Southeastern United States.

Big Water - In the Garden

Artist Rob Selvaggio (a.k.a. Big Water) offers this solo acoustic project of real life recordings. Blending an HD-28LSV with his intricately woven vocal harmonies, Rob is quick to draw you in with his uplifting lyrics. The passion in his voice is haunting, the tone of his guitar, unmistakable. Songs like “I Can Climb This Mountain” and “Dreams Do Come True” rally hope through determination.
M. J. Nelson - Heaven Bound

M. J. Nelson channels the spirit of Hank Williams on his new album, performing nine songs penned by the country legend in addition to a few of his own originals. With the twang of his 00 Martin, Nelson moves seamlessly between the lonesome country of “Heaven Bound” and the gritty blues of “Angel of Death.” The clickity-clack railroad beat of “I’m Gonna Sing” will have you tapping your foot. 

Stephen Stills - Just Roll Tape

Lost for 40 years, this musical gem was recovered by fate and bears great treasures. Soloing on his vintage Martin, Stills sketches out his new songs with passion. Pre-CSN versions of “Suite: Judy Blue Eyes,” “Helplessly Hoping” and “Wooden Ships” are sure to be a vital part of any CSN(&Y) collection. Stephen says that “these songs now feel like great friends when they were really young!” 

Jim Earp – Guitar Uncovered

As Jim says: “This CD is for lovers of great popular music and instrumental guitar.” So true! Jim Earp’s technique and experience possess a level of skill and dynamic that many players only dream of. His instrument is a rare SP000C-16TR from 1997. Perhaps more rare is his ability to select only the finest songs to cover and perform them with such passion. Yet another impeccable SolidAir Records production.

Rory Block - The Lady and Mr. Johnson

Playing her signature OM-40 Rory Block Martin guitar and an OM-28V, the prolific Rory Block recreates the delta blues of Robert Johnson as only a faithful disciple could. Rory has devoted her life to the music of the late blues legend and her passion has certainly provided her with an authority that lets her shine on this special recording.

Matt Reasor and the Madness - Pentecostal Pasta Salad

From his pounding Martin guitar rhythm, indie vocals, and acoustic shuffle and slide, Matt Reasor and the Madness exhibit a dynamic not found in traditional Nashville bands. With inspirations ranging from Little Jimmy Dickens to the New York Dolls, Matt’s technique weaves with heavy, almost humorous riffs. Willie Nelson says, “Pay attention to this one!” 

Cole Younger Band

John Pollard adds acoustic guitar and lead vocals to The Cole Younger Band, a group that has considerable exposure and popularity in Delaware and the surrounding mid-Atlantic states. A long time Martin player, John is pictured with his D-76 Bicentennial Edition guitar. The band has released a pair of CDs: their first album “Ride On” and their more recent “Younger All The Time” (inset above). A consummate songwriter, John has released two solo CDs: “Bethany” and “Winds of Time.” Find out more at: www.coleyoungerband.com.

Rory Block

Stefan Grossman’s Guitar Workshop has released this in-depth instructional DVD from the queen of country blues and slide. With her array of Martin OMs, this DVD goes beyond the typical with intimate vignettes about Rory’s life, her music and the legendary bluesmen that have influenced her highly developed playing style.
“Clapton’s Choice” for Slack Key Guitar

Bobby Moderow Jr. plays in the style of Ki Ho’alu or Slack-key guitar, an indigenous style of guitar playing in Hawaii that pre-dates the blues. The guitar’s arrival is a tale that includes the introduction of cattle to Hawaii by James Vancouver, a sea captain. As the cattle grew in numbers, ranches were needed. Spanish cowboys (Vaqueros) from California were commissioned to help with the set up. They brought their guitars to entertain themselves at the end of their work days. The Hawaiian ranch hands immediately took to the guitar as they had not yet seen or heard anything like it before.

Hawaiian history was passed down orally, through chants. This was how many families perpetuated and documented significant life events. The guitar gave them a new way to add a completely different melody to their oral history. When the Vaqueros left Hawaii to return to California, they left their guitars with their new Hawaiian friends. However, the Hawaiians were not taught how to play these new instruments. The Hawaiians, with their great ear, loosened the keys of the guitar to find open tunings which they thought pleasant. This is how Slack Key was born. The Hawaiians developed a style of guitar playing that married both the bass and the melody. With time, many families developed their own unique style of Ki Ho’alu. These styles were so special, that many families did not openly share them with any outsider.

Enter, Bobby Moderow Jr., who is not of Hawaiian descent and has no family members who played Slack Key. These two factors made it very difficult for him to find someone to teach him Slack Key. He bought a Martin D-37K2 with hopes of learning “Ki Ho’alu.” Purchasing the guitar was the easy part. Then, he met one of the last gurus of this traditional style. His name is Raymond Kaleolohapo’ina’olehohelemanu Kane – a true Hawaiian on every level who was willing to teach “an eager, crazy, young, seventeen year-old kid the ropes of Slack Key.” The music that Raymond shared with Bobby was gospel and “the gates of heaven” opened every time he taught him a new song. Bobby studied with “Uncle Ray” for 3 years. With his blessings, Bobby then began playing on his own and eventually formed the band Maunalua (CD below).

Bobby relayed to us the reasons why the Martin “Clapton’s Choice” strings work so well for the Slack Key playing style. During a typical performance, he generally uses anywhere from six to eight different tunings – from Low C to High C and everything in between. The strings really hold together in the low frequencies and he says the sustain he gets from them is “awesome!” Almost piano like chimes jump off his guitar now. He likes the medium gauged set because the range accommodates a broad spectrum of colors. “They are the perfect strings on my OMC-16E” – the newest addition to Bobby’s ‘ohana (family) of Martin guitars.

In addition to our story at left about Bobby Moderow, Jr. and his band Maunalua, the other many great “kings” of Hawaiian Slack Key style include Cyril Pahinui (two of his CDs above), Ledward Kaapana, George Kahamoku, Jr., Ozzie Kotani, Keoli Kahumoku, and Daniel Ho (included on the compendium below). This is a great genre, deserving of your attention.
Martin FX Flexible Core Strings Pass The Test!

Don Parsons is a luthier in the mid-Hudson Valley of New York State. He’s been playing guitar for 40 years and enjoys mostly country, folk, bluegrass, blues and solo fingerstyle. He often plays at Hoot and Open Mike nights throughout New England and he recently had the opportunity to try the new Martin FX strings in 80/20 Bronze – Light & Light/Medium and the Phosphor Bronze in Light/Medium. Here’s what Don has to say:

“I guess my playing is about 70% fingerstyle and 30% flatpicking. It has been difficult over the years to find a string that sounds good when played either way. Martin’s Light/Mediums have provided a nice compromise for me. (The best of both worlds you might say?) Then along came the Martin FX strings – thinner core, more flexible, makes sense. For me, the real treat with the FX strings is how great they play & sound with a pick. Hammer-ons, pull-offs and bends are a breeze.”

Don recently took a few sets to his local guitar shop (they hadn’t received their FX shipment yet) and he asked if they would put them on guitars in different price ranges. Don played these guitars with the original strings on them, making sure the strings weren’t dead, then he played the guitars with the FX strings on them. Don was surprised at how much these strings enhanced the tonal qualities in each of these guitars. After all, isn’t that what we look for in a guitar string? In Don’s opinion: “These FX strings from Martin are the best all-around strings on the market today!”

Don Parsons playing his 1936 00-17 with Martin FX Strings.

How do you increase string flexibility without decreasing tension on the FX sets?

Our Martin FX strings have basically the same tensions as our Martin SP and Martin Strings in the respective gauges. We specifically designed the strings to deliver the same tension as our other string products yet provide a more flexible and responsive string. This combination of similar tension and increased flexibility delivers a new generation of strings for today’s musician. The increased flexibility decreases finger fatigue and increases string response and control. Martin FX is appropriate for master fingerstyle performers given its brilliant attack and increased string control. Beginning players will appreciate the comfort, reduced fatigue and quick response.

We are often asked how we keep the tension the same while increasing flexibility. Tension of a guitar string is a function of the mass of the string, the scale length and the frequency. When we set out to build the FX line, we started with the concept of maintaining the current tension on a standard set. We then used a thinner wire as the core and built up the wrap dimension to achieve the mass per unit length necessary at each frequency. This results in the same tension. We report our tension based on a 25.4” scale length.

We noted several other positive results in the development of the FX string. The mass of the string was built with denser materials which result in different tonal properties. The FX strings deliver an improved fundamental tone and slightly less harmonic overtone, providing a great string for studio recording and fingerstyle applications.

Use of a plated core wire increases the tensile property of the string, creating a stronger and more durable string. In this regard, the FX string delivers the same durability as our popular Martin SP string: you can stay in tune and play longer. We have chosen zinc plating for the FX series to brighten up the attack for fingerstyle players. Look for our new 12 string FX Flexible Core set in early 2008. Designed to reduce fatigue and increase playability!

We’d love to hear your string story! Send your stories and pictures to: editor@martinguitar.com
Subject line: “String Stories.”
**Backpacker Stories**

**Rocking On The Rock**

Ken Cagle, Jr. (below left) is the son of longtime Martin District Sales Manager Ken Cagle. Recently, he took a group of friends camping in one of his favorite locations, the Pisgah National Forest. They pitched their tents at the base of Looking Glass Rock (above) near the Davidson River located just off the Blue Ridge Parkway in Brevard, North Carolina.

Below right is Ken’s friend Tillman Cuttino — aptly nicknamed “Sixstringer.” Tillman is a very talented guitar player and, rarely without an instrument, he trekked his Backpacker into the base camp where the whole group played and sang songs all night long around the campfire. The next day they climbed to the top of Looking Glass Rock. This area is the birthplace of forest conservation in America — fitting given Martin’s concern for and involvement with sustainable forestry.

As the birthplace of forest conservation, The Cradle of Forestry in America is the site of The Biltmore Forest School — the first forestry school in the USA — founded in 1898 by Dr. Carl Schenck, the chief forester for the Biltmore Estate. The Cradle of Forestry in America Interpretive Association (CFIA) was founded in 1972 by a group of conservationists to help the USDA Forest Service tell the story of forest conservation in America, and to help people better understand both forests and the benefits of forest management.

**Canoeing Algonquin Park**

Ron Beneteau, from Windsor, Ontario, has been all over the world with his Martin Backpacker®. In the past eight years, the guitar has accompanied him on trips to India, Brazil, Germany, England, Mexico, and even just across the border into the United States. He says it has never let him down, especially in countries where English is not the spoken language. “It has been the instrument to bond friendships where words will not work,” he writes. His Backpacker is pictured above at camp, two days into an annual canoe trip through Ontario’s beautiful Algonquin Park.

**LXMs In Iraq**

This page typically highlights Martin Backpacker® guitars and the stories that their owners relay to us about their unique musical travels. Lately, we’ve been hearing from many owners of LXM “Little Martin” guitars, as this size is also extremely viable for unusual travel situations. Case in point is Army Sergeant Joshua McGoveran (above). Joshua is plenty busy with his army responsibilities, but when he does have a moment of free time, playing the guitar really helps to provide some peace from the daily reality of being in a war zone. He’s not alone, as many LXMs have found their way into the hands of our servicemen (and women) deployed in Iraq.
C. F. Martin Juvenile Dormitory

Pedro Barraza, Chairman of the Board of Directors for Casa Hogar (center) joined Lourdes Laborín de Bours, the President of the Department of Infants and Families (DIF) of Sonora, Mexico (right), in laying the first stone for what will be the new C. F. Martin Juvenile Dormitory, a part of the Casa Hogar initiative. The ultimate goal of the project is to foster the dreams and hopes of underprivileged boys. The new facility will allow the children to stay at Casa Hogar through the age of eighteen. Currently, youth are only accommodated through age twelve.

The Board of Directors of Casa Hogar, the children of the home, the Mayor Onésimo Maiscales Delgadillo and his wife Aucelia García de Mariscales (the President of DIF in Navojoa, Mexico) and Ms. Laborín de Bours all praised the hard work of the Board over the last 8 years, who have dedicated themselves to care for abandoned and impoverished children.

As part of the event, Pedro Barraza, Chairman of the Board of Directors for Casa Hogar, acknowledged C. F. Martin & Co.’s donation of $24,570 which was presented to the Board by Martin’s Director of International Manufacturing, Bill Hall.

Laborín de Bours highlighted the fact that Martin genuinely wished to return something to the local community, especially given the success of Martin’s Navojoa operation.

García de Mariscales congratulated the Board of Directors of Casa Hogar for their united, selfless and humanitarian effort supported by Lourdes Laborín de Bours and companies like C. F. Martin. It is hoped that donations such as Martin’s will continue to initiate projects for the organization that is so worthy of support and recognition.

Casa Hogar is run by the Sisters of Mercy in conjunction with the DIF Sonora Board and a team of volunteers. It was founded in 1999 to house abandoned and impoverished boys with the goal of helping them become better persons and separating them from the fallout of broken families. In light of the growing number of boys, Casa Hogar desperately needed additional space. The addition of a new center with dormitories and a mental health center will accommodate up to thirty boys.

Charles Underwood

Charles Underwood was Elvis Presley’s personal friend and he holds the great distinction of having designed and created artwork for the hand-tooled leather guitar cover that Elvis used in the early era of his legendary career. Charles is shown here at the Gene Autry Museum of Western Heritage with one of his Elvis Presley leather guitar cover designs.

The covers that grace the D-28M Elvis Presley Commemorative Edition (See page 14) are being exclusively fabricated for the project by Long Hollow Leather of Franklin, Tennessee and are based upon Charles Underwood’s original artwork and design.
C. F. Martin Custom Shop “Sushi” Guitar