Exciting New Additions To C. F. Martin’s New Performing Artist Series

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Dear Sounding Board Readers,

I usually write several drafts of this column longhand before giving the final draft to Dick Boak for publication. This time was no exception, except that Max (our new puppy) chewed it up before I could do that. So, I’m doing this from memory. Here goes:

I recently attended a seminar at a local bank (full disclosure: I am a Board member of this bank) where an economist stated that this is the worst economic recovery since the Great Depression. What I have learned over the years is that we can’t change the economy. Fortunately, my coworkers are very resilient and determined to succeed. I believe I have shown them that I trust them and their judgment by not laying anyone off.

Our dealers and distributors have told us that the marketplace is more competitive than ever. This is a tremendous advantage for you, the consumer, because all of us who compete for your hard-earned dollars have to be at the top of our game or get out of the way.

To that end, this 30th edition of the Sounding Board highlights the continued expansion of our new Performing Artist Series instruments. The new models offer great value, traditional Martin tone and craftsmanship, a modern feel and playability combined with Fishman’s very sophisticated Aura electronics package.

If you want to plug in and achieve true acoustic sound through a sound amplification system, please check them out.

And, just in case the economy does recover, we are offering a historically correct “Authentic” reproduction (page 29) of the 1942 D-45 (shown at right) on display in our museum!

Sincerely,

C. F. Martin IV
Carl Brownfield

Back in 1964, Carl Brownfield’s friend Neal pulled out a 1940 D-18 Martin, sat down next to an oak tree, and rifled off a lightning fast G-run. Carl’s jaw dropped. He thought the bark was going to fall off that tree. He’d never heard a guitar that had that rich, deep, loud, hit-you-in-the-gut sound.

For sixteen years, Carl tried to talk Neal out of that guitar. Neal always said no, until one day when he said, well maybe! So Carl owns that guitar now. He says it sounds as good today as it did under the oak tree. Carl’s been a cab driver on the Las Vegas strip for more than 20 years now. He’s easy to spot because he always wears his Martin cap when he works, and he’s always ready to talk Martin Guitars with his fares.

Ken Cagle

Ken Cagle posed with Chris Martin at his retirement dinner party held on May 26, 2010. Ken worked as Martin’s District Sales Manager for the southeast for more than 32 years. Based out of Atlanta, Georgia, Ken has long been a huge fan of Django-style hotclub jazz. He is also a very impressive left-handed ukulele player! He was presented with the beautiful 3K flamed koa uke above as a fitting retirement gift from his many friends at Martin.

Swoop!

Swoop, the energetic mascot for the Philadelphia Eagles NFL football team, visited Nazareth in August of 2010, and to the great delight of the employees, he toured the factory with great personality and finesse. Guest Relations manager Sherri Hoff enthusiastically donned one of the two Martin Fretty costumes for the photo. Go Eagles!

Trio’s Duo

Bill Zorn of the Kingston Trio calls his two Martin guitars (a D-28KT and a custom 12-string) “the stars of the show,” and admits: “After all these years, I never thought I would still enjoy playing guitar so much!”
Stampede

Randy Armentrout has been a long time Martin owner and fan, with six in his current “fleet” of guitars including a D-41, an N-20 Willie Nelson “Trigger” re-issue, and a Cowboy X, among others. He wrote in to ask whether a stampede is covered under Martin warranty? The following heartfelt story outlines the reasons why he asks...

This past summer Randy’s wife and stepson joined him on a four-day horseback pack trip into the back country of Yellowstone National Park. Randy took his LX1 Little Martin guitar along for the trip – planning to play around the campfire. On the ride in, as they stopped for lunch, a string of young pack ponies started a stampede and all twenty of their horses got spooked and took off across the prairie, trampling a trail hand in the process. One of the pack horses had the LX1 Martin strapped to its back.

The trail boss was the only person who managed to keep his horse, and went in chase. The horses threw the packs and scattered all the supplies over about a half mile distance. Following their trail boss, the rest of the group waded through the knee high grass to retrieve the lost and damaged items, and pile what could be found onto tarps.

Randy knew he was in trouble when his wife hollered, “Here’s your guitar tuner!” Amazingly as they searched, three guitar picks were discovered in the high grass – further proof of trouble.

When they reached the now settled horses, Randy’s stepson presented him with the blood-soaked gig bag containing the fifty plus pieces of his guitar. It had slipped under the horse with several metal pack tins and had been trampled into oblivion. Many of the horses were injured in the wreck. The horse carrying the guitar had cut himself up pretty badly, as he was tied to the pack tins and four other horses.

The horse and one trail hand had to be taken back out of the park as a result of injuries. Randy later learned that the horse had to be put down. Despite all of this, they continued onward. Two hours later, the same four pack ponies slid down a ravine and ended up tangled and hanging from a downed tree by their bridles. Randy’s horse spooked with this incident, throwing him off and cracking a few ribs in the process. You would think that they would have turned back at this point, but they went forward and rode the next three days, camping twenty miles from the nearest road and waking up one morning to a grizzly bear at the edge of camp. Randy didn’t see the grizzly though, as he was pretty debilitated from being thrown. He could barely move the rest of the trip.

They had to leave the guitar and many of the other damaged items behind in the park to be packed out later. After four months of waiting, Randy received the remains of his Martin. You can see the autopsy photos. The trail boss signed one of the pieces. Randy is currently hot gluing everything back together as a souvenir of the trip. Sadly, it will never play again!

This guitar was a favorite of Randy’s. It had traveled with him all over the west and throughout Mexico. Because of the tragedy and incredible turn of events, the Martin Customer Service Department made the unprecedented decision to honor Randy Armentrout’s warranty.

His guitar has been replaced.
Raising Hope

Above, Jimmy (Lucas Neff) runs into Shelley, an old flame (played by Nazareth’s own Kate Micucci with Martin ukulele) while searching for a day care center for Hope in the RAISING HOPE’s “Dead Tooth” episode. The “Meet the Grandparents” episode (below) again featured (left to right) Nazareth’s Kate Micucci (with Martin ukulele), Cloris Leachman (Maw Maw), Shannon Woodward (Sabrina, also with Martin ukulele), Martha Plimpton (Virginia), Lucas Neff (Jimmy), and of course, baby Hope.

Serving Country

Navy Lieutenant John Keirle is an Explosive Ordnance Disposal Technician from Mobile Unit 2 in Norfolk, Virginia. This photo was taken in Baghdad, Iraq while serving Task Force Raptor and supporting Bravo Company, 2nd Battalion, 3rd Special Forces Group.

John’s future father-in-law is Dave Evans, Martin’s District Sales Manager for the mid-Atlantic region. It’s no surprise that John found a Martin DX1 Dreadnought under the tree last Christmas. He’s been practicing hard ever since – at least when he’s not on a mission. John’s looking forward to coming home for good in February of 2011, and the wedding is scheduled for next October!

Michi Egger

Sixteen year old Michi Egger first learned to play the drums as a five year old. Classically trained in piano and voice, she began studying guitar at the age of seven and has been playing professionally for the past five years. A strong reader of music, she’s played in the orchestra pit for various musicals as well as in a big band, and is versatile enough to play jazz, blues, rock, folk, and country. Recently, she met with Dick Boak and Chris Thomas at the Martin factory and museum, and is now the proud owner of the new Martin Performing Artist Series (model OMCPA) guitar. As a singer/songwriter, she’s just released her first CD, entitled, “Michi”, which consists of 15 original songs. Her sound is a combination of many influences, yet her style is very much her own. You can check out her music at: www.reverbnation.com/michikoegger.
Fellaheen

Bruce Hanson, shown here with his favorite guitar – a Martin 000-15 – is a longtime veteran of the New York/New Jersey music scene, having played in almost every imaginable genre, from punk to folk. His current band Fellaheen includes ace musicians Joe Borthwick (upright bass), Dan Trent (guitar), Mark Orlandini (drums), anderry Watson (drums), and whips up a mix of sit-down rock ‘n’ roll, scratchy blues, and downbeat jazz, all with a philosophically-informed lyrical wit on top. Described as sounding like “Tom Waits jamming with the Velvet Underground,” Fellaheen is currently in the studio recording its sixth album, entitled Death and Frolic. For more info, visit: www.fellaheen.com.

Mike Frain

Mike Frain of Stillwater, Minnesota has had his 1967 D-28 for 42 years. After all these years, he says it feels more like an appendage than anything else. In the late 1970’s he played with a working Mexican/American “Nortenyo” band in the St. Paul area that included several appearances on The Prairie Home Companion show with Garrison Keillor. At that time, he had the custom double pickguard put on. This photo appears on the cover of Mike’s recent CD, as well as on his website: www.michailfrain.com. Mike says that the particular tone of his Martin is the “solid center” of his sound. The guitar has developed a lot of patina and Mike admits, he has developed some “patina” too!

Joel Zoss

Originally from New England, South Florida-based singer/songwriter Joel Zoss penned a pair of tunes that Bonnie Raitt recorded back in the 1970’s, and released two albums on his own, including his most recent, “Lila,” in 2008. He owns three Martin guitars that are near and dear to him, including the pictured 1932 OM-18 sunburst. Check out what Joel is up to these days at www.joelzoss.com.

Joe Smothers

Retired from full-time employment these days, Joe Smothers is finding a lot of time to play close to his home in Valdosta, Georgia. A veteran of the acoustic scene and contributor to a dozen Doc Watson albums, Joe plays a Martin DC-28 and continues to write and record his original songs, as well as teach guitar at Valdosta’s Martin dealer, Rutland Music.
George Reynolds

George “Skip” Reynolds was born three weeks after Elvis in 1935. Captivated with rock & roll, he used to hang out at an old gas station where everyone stopped by to play music and do some pickin’. They had an old Martin there and he got thoroughly hooked. He saved up his money and bought himself a D-18 in 1955. “I’ve never regretted that!” he explained. “If people could ever imagine how much joy and comfort my Martin has given me over the years, they’d go out and buy themselves their Martin right now!” George visited Martin during NazFest in August of 2010 and was most proud to convey his 55 years of customer satisfaction.

HPL Convert

Seattle’s Gary Benson was slightly skeptical about Martin’s X Series guitars made with high pressure laminate (HPL), but after actually playing the 00X1 Java Mahogany model, he is now a full “convert.” The small bodied Martin even held its own against his friend’s vintage 00-18. This photo was taken during a camping trip over the North Cascades Highway in Washington State. He communicates that the guitar is conveniently portable, great sounding (distinctive highs with a well-defined bass) and capable of taking some hard knocks on the road. He’s even getting compliments about his guitar playing around the campfire!

Josh Gracin

Josh Gracin performed live with his Martin DC Aura at the "Golf and Guitars" charity event on May 18, 2010 at the Haggin Oaks Golf Course in Sacramento, California. The yearly event benefits the “Make a Wish” foundation and is sponsored by radio station KNCl-FM in Sacramento. Josh’s voice captured the attention of millions of fans during his season two run on American Idol. His good looks, charm and passionate vocal style have earned him a devoted following, but beyond the stage, Gracin possesses a poet’s heart and a talent and tenacity that sets him apart from all the rest.

Kauai’s Farrier Guitarist

Exquisite koa trees grow not too far from Ted Shanks’ blacksmith studio on Kauai, Hawaii. His Martin Custom 000-42 is made with some of that beautifully flamed koa, so it has special meaning to him. When he’s not playing guitar, Ted is busy running Kipu Ranch ATV Adventures and serving the islands as one of the world’s finest farriers. If you didn’t know, a farrier is a person who shoes horses!
Jim m y & The Parrots

You would be hard pressed to find a more devoted Martin player than Jim m y Maraventano, the leader and visionary of “Jim m y & The Parrots,” who have become the top island music band in the USA. Their CD, “Island Jams” (Madacy Entertainment) has sold more than 55,000 copies. (You can find their CD just about everywhere!) The band has played all over the US (Las Vegas, Montana, Texas, Alabama, St. Louis, the whole East Coast), even hitting St. Kitts, Jamaica, and the Dominican Republic. Every year Jim m y packs them in at MusikFest in Bethlehem, PA (one of the largest music venues in the country), as well as other area festivals and parks. Get the full story at: www.jimmyandtheparrots.com.

Transcending Genres

Simone, daughter of legendary musical icon Nina Simone, performs regularly with Martin clinician/guitarist Craig Thatcher, who has accompanied her from the beginning of her solo career. Simone’s ability to transcend genres echoes the tradition of her mother, but she has certainly developed her own compelling and distinct musical style.

Dave Fry

Lifelong singer, guitarist, family musician and co-founder of Bethlehem, PA’s Godfrey Daniels Coffee House, Dave Fry kicks back barefooted after a performance. Dave’s a local Martin artist, performing with his tried and true well-worn M-38, or with the prototype for the Limited Edition 000-16 RGD Godfrey Daniels model shown here.

Flatpick’s Finest

Jason Shaw extends a longstanding family musical tradition with his father’s vintage Martin D-18. Jason has been playing music, specifically guitar, mandolin, and fiddle, since his early childhood, often appearing with his equally talented brother John. They’ve played together all of their lives and their musical genres have spanned from classical, to old time fiddle, bluegrass, jazz and country. Jason has won numerous awards including the 1990 Tennessee State mandolin championship, two-time winner of the Walnut Valley Old Time Fiddle Championship, and three-time winner of the National Flatpick Guitar Championship in 1993, 2004 and 2010.

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Remembering Maury

Mary Muehleisen works tirelessly to keep the memory of her brother Maury alive. As many know, Maury was Jim Croce’s guitarist and musical partner. He and Jim both died in a tragic 1973 plane crash. Mary helped initiate a special custom run of Maury Muehleisen D-35 guitars (above). Mary is also holding Maury’s solo Capital LP release “Gingerbread,” from 1970.

Derelict Dog

Kevin Fahy and Bill Lamont are Derelict Dog, an acoustic duo influenced by modern alternative and classic rock. Their unconventional compositions are at once heavy, bluesy, and melodic. They are based in Northern Virginia and perform throughout the Washington, DC area. Kevin and Bill play Martin guitars exclusively. Kevin plays a 2005 D-28 Marquis and a 2008 OM Koa Custom. Bill alternates between a 1999 D-45 and a 2008 HD-28. They recently released their self-titled debut CD. Check out www.reverbnation.com/derelictdog for upcoming gigs and Derelict Dog news!

Grey Fox 2010

At the 2010 Grey Fox Bluegrass Festival held on the Walsh Farm in Oak Hill, NY, bluegrass multi-instrumentalist Josh Williams performed with the special Martin Custom raffle guitar in support of the Grey Fox Bluegrass Academy for Kids. The Academy provides a free four-day learning program during the festival with a goal of teaching children (age 8-17) to play, sing and perform bluegrass music. That’s especially pertinent to Josh Williams, who was inspired toward playing music at the age of seven!

Melanie May

Northeast Ohio’s Melanie May is shown above fronting her country band on Cleveland’s Fox TV 8 this past August. James Stafford (left) is her lead guitar player. He loaned her his 000C-16RGTE and now he doubts he’ll ever get it back! At the young age of nineteen, Melanie has experienced opportunities many teens her age only dream about. She has met and worked with many well respected artists and music industry moguls such as Jason Aldean, Jack Ingram, and Gretchen Wilson. She has hosted the Nashville TV show, “Nashville Spotlight,” and released two hit singles to country music radio. “My first goal was to simply get to Nashville,” she says. Now she’s recorded an album in a highly respected Nashville studio. Have a listen at: www.melaniemaycountry.com.
John Harrison

King of Western Swing – Hank Thompson & The Brazos Valley Boys were a big deal through the 1940s and the many decades that followed. With more than 60 million albums sold worldwide, they were as big as ole’ Hank Williams. John Harrison used to play with Hank Thompson’s band and though he had many guitars throughout his life, he had a particular passion for Martin. John’s daughter Pam wrote in and explained that for the last couple of years, all she would hear him say was: “There is nothing like a Martin!” And so, for his 82nd birthday, his daughters bought him one. As you can see from the photo, he is quite happy with the guitar. You can find much about the legacy of Hank Thompson and the band online at: www.hankthompson.com.

Travis Starkey

Cheryl Lunsford is a guitar flatpicker and the only female to place or win in competitive flatpicking guitar contests. Cheryl teaches guitar and one of her students, thirteen-year-old Travis Starkey (above) won fourth place in the Old Time Fiddler’s Convention contest in Galax, Virginia in the Youth Division. This is the first time an African American has ever won a guitar contest place in this traditional music event. Travis played Harold Streeter’s flatpicked arrangement of Windy & Warm. Not having a guitar worthy of his fine playing, he won the guitar contest using Cheryl’s 1977 D-28 Martin Guitar. Look for Travis to be a rising star among the guitar contest circuit in coming years, and there’s more about Cheryl’s music at: www.theguitardojo.com.

Keith Kenny

Keith Kenny has been playing his Martin DX-1 for the past nine years all around the country. The 25-year-old New Jersey native was able to customize his Martin by installing a magnetic pickup for an “electric” sound, and a piezo pickup for that natural acoustic tone. You can hear this guitar on his latest album entitled “Limit is the Sky.” For more information visit: www.keithkenny.com.

David Hartmann

Christian Frederick Hartmann, nephew to C. F. Martin, Sr. and first cousin to C. F. Martin, Jr., was a 1/3 partner in the forming of C. F. Martin & Co. in 1867. C. F. Hartmann’s great grandson, David Hartmann and his wife Michele, visited Dick Boak at the Martin museum in August, 2010. Above, David (left) is holding an 1892 guitar made by C. F. Hartmann. The museum also features a rare Hartmann violin.
Jim Salestrom

Jim Salestrom witnessed his first Martin at the age of twelve. It was a 12-string played by Addis and Crofutt at a community concert in Holdrege, Nebraska. Jim’s first Martin was a 1969 D-12-20, purchased at the age of fifteen. Jim has played Martin guitars on an assortment of record labels, with Dolly Parton for 11 years, and with his friend John Denver. Jim still sings and plays with John Denver’s band in special concerts like this one last August 31st at the Sun Valley Pavilion. He will be the opening act for Dolly Parton’s World Tour in 2011, and he’ll be singing and playing in her band as well. Jim is a self-appointed ambassador promoting Martin guitars at every show. The J-40M he’s holding is the one he has played through the years in Dolly Parton’s band. Jim is currently working on albums for Yellowstone National Park and the good ship Nautilus. By the way, the coat was on sale!

Jeff Ellis

Huntington, West Virginia-based singer/songwriter Jeff Ellis has spent the last three and a half months touring in support of his latest album, The Forgetting Place. After spending the summer of 2009 into the summer of 2010 as a soldier in the Middle East for the second time, Jeff is home for good touring and recording. Jeff plays a Martin HD-28, his most prized possession which has traveled with him all over the world, including to Kuwait and Iraq. You can hear some of Jeff’s music at: www.myspace.com/jeff.ellis.

Rik Palieri

Singer, storyteller and author “Totempole” Rik Palieri, is shown above with his Martin D-42. His new “Rik Palieri Song Writer’s Notebook Collection” is being featured in a forthcoming Library of Congress journal article. He has also published a book about his musical journeys entitled “The Road Is My Mistress.” His website is really quite remarkable. Check it out at: www.banjo.net.

Bring Your Child to Work Day 2010

A group of Martin Guitar coworkers designed and implemented a program whereby children of coworkers could “go to work” for a day to learn more about the company that employs their parents. In August of 2010 Martin hosted twenty-one children who participated in various activities throughout the day, including lunch with their moms and dads. It was a fun, educational day for all involved. Each child got to embellish a guitar top that they were able to keep as a memento of the day.
Martin master craftsman Dale Eckhart answered questions and demonstrated the varied techniques he uses in hand assembling the Authentic line of guitars. Here he hand-sculpts the arched back braces using a chisel and a small hand plane.

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The streets of Nazareth were blocked off to accommodate the 5,000+ guitar enthusiasts and music lovers who came to sample guitars and hear acoustic performances on the many stages set up around the town. The event has grown significantly since its inception in 2008.

2010 American Idol semi-finalist and Nazareth resident Tyler Grady paired up with “Wailing Waters” bandmate Travis Hobbie for an acoustic performance under the big tent during the annual Martin Owner’s Club event held in early August 2010. Follow the music at: www.myspace.com/wailingwaters.

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Martin clinician Craig Thatcher wowed attendees with his own brand of acoustic fingerstyle blues on his Martin OMCPA1 Performing Artist Series model. It seems Craig is everywhere these days. (See pages 8, 36, 37.) Stay tuned to the News/Events section of the Martin website for Craig’s clinic schedule.
Martin Owner’s Club and UMGF charter member Ed Madonio made his annual pilgrimage to Nazareth, as he always does, all the way from Houston, Texas. This year he hit the jackpot. He won the raffle prize – a special Cambodian rosewood R & D woodtest prototype Martin D-28. There’s no shortage of Martins in Ed’s home, but he certainly deserved to win!

“Suite Caroline” Kudelko traveled up from Belleair, Florida to perform at this year’s Martin Owner’s Club event. At 14 years old, she’s a fireball of talent and guitar artistry, drawing enthusiastic crowds wherever she performs. Her new stage guitar is a Performing Artist Series Grand Performance OMCPA1 model.

The Rowan Cunningham Band, featuring the Rowan Brothers – Chris and Lorin – and Sue Cunningham showed up for an impromptu addition to the slate of performances on Friday afternoon, August 6, 2010. The acoustic trio, working with Martin guitars, mandolin and fiddle, is a musical tour de force with outstanding three-part harmony on original and adapted tunes that appeal to a broad audience. Chris and Lorin began their careers performing with their older brother Peter, who still occasionally joins them for shows. Lorin borrowed a rare #215 mandolin from the Martin Museum for the set. There is much more to see and hear of this great band online. Visit their website at: www.rowancunninghamband.com
Sam (played by Chord Overstreet) and Quinn (played by Dianna Agron) perform in the Season Two “Duets” episode of the hit TV series GLEE that aired in October of 2010 on FOX Television. Sam accompanied Quinn with a Martin DR Dreadnought.

Aside from his electric guitars, John Mayer has always been extremely loyal to his Martin acoustics. He has two signature models, this one being the first edition OM-28JM. The second edition OMJM continues to sell very well. It’s not because John’s name is on the guitar – it’s because these guitars deliver exceptional tone and balance, both on stage, in the studio, or simply playing acoustic on the couch (or songwriting on the tour bus!) This albeit uncharacteristic photo was taken at Montage Mountain in Scranton, PA on July 24, 2010.
Paul McCartney and John Lennon purchased a pair of matching D-28 guitars around the time of Magical Mystery Tour and subsequently took their Martins with them to India. During their visit, they wrote more than 40 songs on their D-28s and returned to record The White Album, Let It Be and Abbey Road. Paul has played an assortment of D-28s ever since. This photo was taken at a show in Pittsburgh, PA on August 18, 2010.

Psych

Curt Smith (of Tears for Fears) and his C. F. Martin OM-1 guitar are featured alongside Psych stars (left to right) James Roday and Dulé Hill in the episode entitled “Shawn 2.0,” that aired on Wednesday, September 1, 2010 on USA Network.

© 2010 USA Network.
The cast of Richard Maltby’s theatrical presentation “Ring of Fire” paid nightly musical tribute to the legendary Johnny Cash on stage with their spectacular array of Martin acoustic guitars. The traveling production, which ran originally on Broadway in 2006, has traversed the USA for the past few years. The show centered around thirty-eight of Johnny Cash’s timeless songs. This photo was taken in Fullerton, California in 2010.

Clay Bradley and Jody Williams of BMI presented a Custom Martin D-42, as part of the “BMI Country Songwriter of The Year” award, to Taylor Swift in Nashville on November 9, 2010. As the youngest artist to ever receive this award (including Johnny Cash at age 24), Taylor, now 20, received the guitar with well wishes that it provide inspiration for her next award winning album.

Taylor Gets a Martin!

Photo: © Rick Diamond
I can’t remember how many songs Martin wrote, probably half of my notebook full of livin’ room hits! I guess nobody knew me as well as Martin. All those sad love songs, honky tonk songs, funny ones, bluegrass, country, cowboy, even the occasional gospel song, he heard first.

I was better at the lyrics, but he could come up with the oddest melodies. I spent hours trying to decipher or invent the chords that would fit his tune.

While it is true we spent most of our time together alone, there were many occasions when I would take him with me. He was especially popular during the fall cow works on the big ranches. We’d be there four or five days. It takes a while to preg check 2000 cows. Martin would wait for me in the bunkhouse or in my vet truck, but when work was over I would take him to the cookhouse. After we’d eaten, we’d play music and tell stories! What fun it was. The cowboys liked it, too. These outfits were so far out, there was no television, satellite TV hadn’t been invented. No VHS, maybe a weak radio signal, so entertainment was at a premium! We weren’t great but we were there!

Sometimes one of the cowboys sat in and played or sang. I remember at one big outfit, a prospector would show up and he played Irish songs on his mandolin. And by gosh, Martin spoke Irish! I didn’t even know it! I took him to the sheep camps, too. The herders couldn’t speak English but they could understand Martin.

He went with me after the divorce. I got my deer head, my shotgun and Martin. We moved to another life. I became an itinerant poet and he joined me on the road. I went places with Martin, I normally wouldn’t have gone without a gun. He made friends fast. We stayed up many a night together. I confess, on more than one occasion I’ve had to go back and rescue him. I remember how sad he looked in the middle of a vacant asphalt parking lot one early morning. He’d spent the night there alone.

His case was pretty shabby looking. Mostly duct tape and stickers from seedy places. He’d break strings and I’d have to substitute the odd gut string or wrong one to let him finish. He’s ridden in boats, on pack mules, on top of pickups, on ski lifts, snow buggies, wagon trains, railroad trains and training wheels!

I had taught him how to stand up. The strap button on his butt wouldn’t let him stand up straight, so he had a jaunty look about him! People would marvel at his balance. We were standing side by side one evening and he fell off a three-foot ledge and broke his neck just below the tuner. I got him home, put him in a vice and with two machine bolts and nuts and some Elmer’s Glue I patched him up. He could still carry a tune! I glued his back when it started gaping.

But, he’s played with some wonderful pickers and singers in his day. I got him a new case, but I run one of my old belts through his handle and around his waist to keep him from poppin’ out at the wrong time. Occasionally these days we get to pick with somebody, but mostly we just play along with the XM radio or strum an old song one of us remembers. He’s aging well, getting a little mellow. Wish I could say that about myself. Oh, well, my kids are musical, so I guess he’ll be around a long time, long as the machine bolts and Elmer’s Glue holds out.

Steve Earle

Steve Earle, accompanied by his friend Matt Umanov, visited Dick Boak at the Martin Archives on November 12, 2010 to research a 00-17 shaded top guitar that Steve owns. The shading closely matches a similar model built in the same batch in the Martin Museum. Steve is having some special M-size Custom Shop guitars made and he wanted to match the shading exactly.

Steve also brought his water-stained Martin 000-15 guitar with “THIS MACHINE FLOATS” painted on the lower bout. Since the spring of 2010, Steve has appeared as a regular with this guitar in the HBO Series “Treme.” On the show, he portrays a street musician in post-Katrina New Orleans. The water-staining was done by Tom Crandall of Umanov’s Guitar Shop in New York City.

Larry Burnett & Don Chapman

Guitars & Vocals

Larry Burnett was a founding member of the ‘70’s country-rock band, “Firefall,” and he continues to write, record, and perform today. His newest album, “Guitars & Vocals,” recorded with musical partner Don Chapman, features a dozen more recent Burnett originals, and the front cover sports a Style 45 Martin headstock. Find more information about Larry at: www.larryburnett.com.

Gary M. Hall – Occupeyes

Gary Hall’s recent CDs, “Rockupants” and “Occupeyes” offer unique smooth style and originality, with the former being more rock & roll, the latter gentle and acoustic. Most of Gary’s songs are composed and performed on his Martin HD-28. Gary plays in and around Estes Park, Colorado, after a long career of regional music and orchestra pits in the Midwest. You can sample his songs at: www.garyhall.org.

Brittany Ann – The Good in That

Home grown not too far from Nazareth, PA, singer/songwriter Brittany Ann, age 19, has been crafting intricate folk songs since she was ten. Armed with poetisch prowess and her love-worn Martin 000C-16RGTE Aura, Brittany offers this ten-song album debut with tenderness and sophistication. She’s a fresh new face that is sure to make her musical mark. She has an impressive website at: brittanyannmusic.com.

LJ Plays The Beatles Volume 2

All of Laurence Juber’s CD’s exhibit his virtuosity and unparalleled mastery of the guitar, but his most popular project to date has been his instrumental interpretation of classic Beatles songs. If you liked Volume 1, you will surely love this. Recorded with his new flamed maple OMC-LJ Pro Custom Artist Edition, LJ’s phrasing is clear and precise, capturing the emotional essence of each melody. www.solidairrecords.com

Jim Earp – Guitar Solus

A master of melodic phrasing and alternate tunings, award winning SolidAir recording artist Jim Earp has defined a solo acoustic sound all his own. Though sharing the cover art with a Martin 000-ECHF Bellezza Nera, Jim’s SP000C-16TR is front and center on most all of these brilliant instrumental tracks. Hear why the music media calls Jim “one of the world’s most accomplished guitar players!” www.solidairrecords.com
The Jimmy Page Martin Custom

In 2008, three Martin Custom Shop guitars based upon the D-28 Marquis were commissioned to commemorate the 40th anniversary of the formation of Led Zeppelin, the most successful rock band in history. One of these guitars was donated to the ABC (Action for Brazil's Children) Trust for a forthcoming charitable auction.

The Martin D-28 model is a guitar that Jimmy Page used throughout much of his career and in particular during his time with Led Zeppelin. The custom version was specially inlaid with Led Zeppelin symbols and the image of the hermit from the band’s record-breaking fourth album. The piece was commissioned by J. R. Warner of the ABC Trust and was overseen by Paul Hammond (Get The Led Out) as well as Martin’s Dick Boak and Chris Thomas.

All money raised from the auction will go to The ABC Trust, a charity dedicated to helping the street children and most vulnerable young people of Brazil. Jimmy Page was the founding patron of the charity and has since been joined by other prominent members including Brain May, Pele and City of God director Fernando Meirelles. By raising awareness and funding, ABC supports the work of local, community-led organizations who give street children the education, support and inspiration they need to transform their lives.

For information about the auction, contact Davinder Mann at davinder.mann@abctrust.org.uk, or visit the ABC Trust’s site: www.abctrust.org.uk

Celebrating 50 Years of Martin’s Style 16

Although Style 16 shows up in early Martin sales journals in the early 1850s (see inside back cover), the first guitar offered in the actual 16 style was the 0-16NY “New Yorker” from 1961. In the 1980s, the 16 Series evolved to become a platform that Martin used to introduce solid wood guitars at an affordable price. Today, after 50 years, the 16 Series offers a lower cost alternative to our traditional models, with all of the structural and tonal qualities that you would expect from a Martin. All 16 Series models manufactured in 2011 will feature a special serial number plate on the front block commemorating the 50th Anniversary of the Style 16 designation.

Guitar Republic

Sergio Altamura, Pino Forastiere and Stefano Barone make up the fantastic and ground breaking trio, “Guitar Republic.” They are produced by the American label “Candyrat.” In particular, Pino Forastiere frequently visits the USA and Canada. Recently, he participated in the New York Guitar Festival and the Canadian Guitar Festival, and he’s also toured with the International Guitar Night in Canada and the USA. Pino’s unique experimental compositions are published by John Stropes Editions, who has also published Michael Hedges, Leo Kottke, Alex de Grassi, and many others. Pino has recorded three solo CDs, a very inspired DVD, and the most recent album with Guitar Republic, with Sergio Altamura and Stefano Barone. They all play D-28s, so you could call it a Martin trio! Sergio is a great experimental guitarist, while Stefano, the youngest, is the idol of YouTube fans with over 1.2 million views for his video “Batman/Alexander Supertramp.” Make sure to watch that!
Martin On Stage

“We thought the 12-string was just glorious and then we plugged it in. I nearly had to sit down! The guitar is absolutely stellar. It’s fantastic. I just couldn’t be happier.”

David Crosby

“My 000-40Q2GN is a beautiful guitar. It sounds fantastic. The edition sold out. I’m sad. There aren’t any more!”

Graham Nash

“I have the distinct honor of becoming intimately acquainted with more than fifteen exquisite C. F. Martin instruments, and to my mind they are ALL among the finest examples of the luthier’s artform in existence.”

Stephen Stills
“For me, Martins are more than the standard against which other guitars are measured. They are the very definition of the steel string acoustic guitar.”

David Bromberg

“I have my Martins and I’ve been doing a lot of writing on them lately and working with them a lot. I really love those guitars.”

Mark Knopfler

“My most prized possession is my 1868 Martin guitar!”

Jimmy Buffett

“I’ve put a lot of miles on that D-18 – out and back on Highway 61.”

Gordon Lightfoot

“There is nothing about this guitar I don’t like. Acoustically it’s the cat’s meow!”

Jorma Kaukonen
Perhaps no other artist can better coax the power – and subtlety – from a Martin guitar than Eric Clapton. He is arguably one of the greatest guitarists of the 21st Century, both acoustic and electric, and a major source of inspiration to legions of guitarists worldwide.

He is also a loyal Martin player, astute collector and namesake of some of Martin’s most successful Artist Editions. To date, nearly 20,000 guitars have been sold of the eight various Eric Clapton Martin editions released since 1995. The Eric Clapton 000-28EC model introduced in 1996 is still in production and one of the most popular Artist Editions ever.

How did Martin and Eric Clapton begin this mutually beneficial collaboration? Certainly, Eric had been a Martin aficionado for many years, favoring 000 models almost exclusively. But it was the 1992 broadcast of his MTV "Unplugged" concert and subsequent CD release of the same name that started the wheels turning between he and Martin.

Throughout the Unplugged concert, Eric played two Martin guitars which prompted a flood of more than 300 inquiries to Martin from viewers asking what the models were. One was a 1939 000-42 (Serial #73234) and the other was a 1966 000-28 (serial #

“My 000-28EC is the best sounding acoustic guitar I’ve ever played.”

Eric Clapton
that had been “converted” to a pearl-bound 000-45 by Martin historian and long time customer relations manager Mike Longworth. Both had 24.9” short-scale, 14-fret necks typical of early steel stringed models favored by many blues guitarists.

In light of the enormous interest in Clapton’s guitars generated by the Unplugged concert and CD, Dick Boak, Martin’s Director of Artist Relations, suggested that an Eric Clapton model would be a worthy addition to Martin’s new yet already highly successful Artist Signature Edition series. Chris Martin readily concurred and added that the Clapton proposal should follow the basic formula of donating a royalty percentage to charity. Eric was contacted through his management, responded enthusiastically to the idea, and thus began a wonderfully creative collaboration with Martin that is still ongoing today.

The first Eric Clapton Signature Edition, the 000-42EC, was released in 1995 and combined Eric’s favorite features of his two 000 Martins. The short-scaled neck was a major given, and anchored the design for all subsequent Eric Clapton models. In his book, Martin Masterpieces, Dick Boak commented on the tonal and visual specialness of the Eric Clapton 000 signature models.

“Many thought that the success of these Eric Clapton signature models was dependent upon the association of Eric’s name and reputation and of course there is truth to that, but the fact is that these guitars are indeed as special as the performer that inspired them,” Boak wrote.

“There is something magical in the expressiveness of a short-scaled Martin 000,” says Boak. “The strings are looser and they can be pushed further than their long-scaled OM counterpart. The tonal balance and visual integrity are the result of specifications that were 100% uncompromised and it shows in every one of the Eric Clapton signature guitars. That’s not to say that they’re identical. They are actually quite surprisingly consistent, but the spruce and rosewood are natural materials with subtle variances. If you line ten of them up in a row and compare them, each possesses its own character and voice. Some are slightly punchier. Some are more resonant, but they are all very special.”

The 000-42 EC edition immediately sold out of its 461 instruments, as have all of the EC editions since. Over the years, Clapton guitars have been crafted in a variety of premium tonewoods including East Indian, Brazilian and Madagascar rosewoods; Sitka, Engelmann and Italian spruce soundboards; traditional herringbone, ivoroid and fancy pearl bindings; old style inlay patterns and new, and in the case of his personal Custom Shop OM-50, the most spectacular Pearlworks-designed inlay patterns imaginable.

There is an Eric Clapton Martin for the most affluent guitar aficionado as well as the working blues singer, which is precisely how Eric and Martin wanted it. As Clapton commented on receiving the prototype of the 000-28EC, a simpler and more affordable version of the Clapton editions: “Don’t get me wrong. I love my 000-42EC Martins. The craftsmanship and detail are superb. But my 000-28EC Martin is the best sounding acoustic guitar I’ve EVER played.”

But perhaps one of the best testaments for these wonderful guitars is the hope and good they have engendered after they’ve left Eric’s hands.

To date, many of Eric’s Clapton’s Martin guitars have generated hundreds of thousands of dollars, both in royalties and auction proceeds, for his two favorite charities – The Eric Clapton Charitable Trust and The Crossroads Centre, Eric’s drug rehabilitation facility in Antigua.

That’s some guitar. That’s some guitar player.
If C. F. Martin were to magically come back today, he would be amazed by all the places Martin guitars are played. In addition to the parlors and porches of his 19th century world, he’d find guitars bearing his name at coffee houses, clubs, recording studios, auditoriums and huge outdoor venues. He would be startled – thanks to modern amplification - by their volume, but he would be impressed by their resonant, acoustically true tone.

He also would be impressed by the range of Martin acoustic/electric options, from the “plug-and-play” simplicity of the X Series guitars with Fishman Sonitone™ electronics and the modeling capabilities of the 16 Series GTEs with Roland AP-1 preamps, to the sophisticated soundhole-accessible controls of D and OM guitars with Fishman Ellipse Aura™ preamps and the state-of-the-art amplified sound of the Performing Artist Series with Fishman F1 Aura™ electronics.

Great tone has always been at the heart of C. F. Martin & Co. guitars, but amplifying that natural tone represents an extraordinary challenge. The rich, ringing sound of an acoustic guitar may begin at the strings, but the tone comes from a range of elements: body size, body style, scale length, tonewoods and more. While external microphones can accurately capture a guitar’s individual tone, their potential for feedback, the necessity to maintain perfect positioning between the mic and the guitar, and the lack of consistency in both signal chains and sound systems make their use problematic. Acoustic guitar amplification has progressed in tandem with modern technology, but it has taken nearly 40 years – longer than it took to put a man on the moon – to get it right.

Like Martin guitars themselves, Martin guitar amplification has evolved over time. The late-1950s Martins fitted with incongruous magnetic pickups and the mid-1970s Dreadnoughts equipped with tricky-to-install FRAP (FlatResponse Audio Pickups) soundboard pickups led to Martin’s introduction – in the mid-1980s – of the original Martin/Fishman Thinline™ under-saddle piezo pickup, which used a vibration-sensitive ceramic strip to convert string (and top) vibrations into electric signals.

Founded in 1981 in Larry Fishman’s basement in Medford, Massachusetts, Fishman Transducers, Inc. has played a key role in the development of C. F. Martin & Co. acoustic/electric guitars. The joint branding of the Thinline pickup provided Fishman the recognition and funding needed to move into a dedicated production facility and Fishman has gone on to become one of the most innovative and respected producers of acoustic pickups in the world. Though joint branding ended in the mid-1990s, Fishman Transducers – now headquartered in Andover, Massachusetts – continues to work closely with C. F. Martin & Co. to create state-of-the-art sound reinforcement systems for its guitars.

Development of both internal, battery-powered active preamps - which buffer and strengthen the pickup signal – in the late 1980s and the more sophisticated Martin/Fishman Thinline Gold Plus™ pickup – with its improved tone and volume – in the early 1990s brought a jump in requests for pickup installation on stock Martin guitars.

But it was introduction of the 1 Series in 1993 and the cutaway 16T (for “technology”) Series in 1996 that opened the acoustic/electric floodgates. The laminated sides of the former...
and the moderate price of the latter made both good matches to the then-new side-mounted preamps. The first Martin dedicated acoustic/electric incorporating an under-saddle pickup and side-mounted preamp, the Martin D-1E, debuted in 1994. Several dedicated Martin acoustic/electric models followed, and by 2000 Martin was offering them in the X, 1, 15 and 16 Series as well as the Road Series. Martin also expanded the availability of factory-installed pickup options to include Fishman Matrix™ and Prefix™ models, including an early dual-source system that combined an under-saddle pickup and internal microphone.

The rapid evolution of Martin on-board electronics continued in 2005 with the introduction of several Martin models equipped with the Fishman Onboard Aura™ preamp featuring imaging technology, which digitally processes a portion of the electronic signal to duplicate the sound of the specific guitar model as heard through one of several top-end microphones. To create the images for each model, C. F. Martin & Co. ships a specific guitar model to Fishman’s studio in Massachusetts, where it is recorded with several ultra-highend microphones. The recordings are then analyzed, digitized, evaluated and the best microphone images are selected for that model. The Fishman Onboard Aura™ also includes pickup/image blending capabilities, anti-feedback control and digital equalization. Aura technology remains state-of-the-art.

For Martin players who want sophisticated controls and dual-source pickups but prefer their acoustic/electric not have a side-mounted preamp, Martin more recently launched three models equipped with soundhole-accessible Fishman Ellipse Aura™ and Fishman Ellipse Matrix Blend™ electronics.

Introduced in 2010, the Martin Performing Artist Series represents a major advance for Martin; the first acoustic/electrics in which the electronics are integrated into the guitar design. In addition to designing the guitars themselves specifically for stage and studio use, Martin has incorporated the battery box into the end block to provide easy access and separated the output jack from the strap button for balance and comfort. The sleek and sophisticated Fishman F1 Aura™ preamp controls - two knobs and a single LED display set discreetly on the side on the upper bout – provide the player with truly impressive options, from volume and blend control, a choice of nine highend microphone images (tailored to the specific model), and three-band equalization for both pickup and image signals, to automatic anti-feedback filter, onboard compression and a digital chromatic tuner.

While C. F. Martin & Co. acoustic/electric models have predominantly featured Fishman electronics, the company takes an inclusive approach to sound reinforcement. In 2009, it debuted five models featuring the programmable Roland AP-1 preamp and today the company offers a range of electronics for custom factory installation, including the innovative Mi-Si Simple Jack with built-in rechargeable battery and the popular D-TAR Wave Length Multi-Source.

With so many choices in electronics available, amplifying a Martin guitar has never been easier and the amplified sound of a Martin guitar has never been better. Of course, pickups can be factory installed on Martin models typically shipped without electronics. So whether your venue is a home studio or a stadium stage, plug in your Martin and turn up the volume – it will sound great.
By the time this issue goes to press, Martin’s 1.5 millionth guitar will be lacquered, polished, strung, tuned and unveiled for display at the Winter NAMM Show in Anaheim.

In mid-November, following the completion of Harvey Leach’s remarkable DaVinci inspired inlays, scrimshaw artist Bob Hergert tackled the incredibly intricate illustrative engravings pictured at right. The three primary inlay areas on the guitar are the Mona Lisa headstock, the Last Supper pickguard, and the Vitruvian Man on the back of the guitar. Style 45 hexagons inlaid into the fingerboard and bridge wings are cut from fossilized mammoth ivory and expertly scrimshawed with an array of Leonardo’s drawings. The various parts were carefully crafted at the Martin factory, then sent out to Harvey and Bob, then returned to Nazareth for final assembly, delicate Style 45 perimeter inlay, and finishing. Lastly, special gold tuning buttons are being engraved by Tira Mitchell, a special case is being crafted by TKL, and a special strap is being hand-tooled and donated by leather artist, Chuck Smith. Harvey Leach has collaborated with Martin on the creation of an online blog that delineates the evolution and process for this unique milestone guitar. Visit that blogsite at: http://martinguitar.tumblr.com.
“The Vitruvian Man represents perfect architecture. Actually, the illustration bears remarkable similarity to the Martin X-brace. The back was an obvious location for this drawing. We discussed incorporating an inlay of the X-brace behind the V-Man, or perhaps incorporating a fig leaf, but in the end we decided that since this was an homage to one of the greatest artists of all time, we shouldn’t be editing his work!”

Harvey Leach, Inlay Artist
Introducing the CEO-6 CEO’s Choice

The Sixth in a Series of CEO Specified Features

Each generation of the Martin family has made a lasting contribution to the quality and innovativeness of Martin guitars. And Chris Martin, the sixth generation Martin to head the company, is no exception.

From the outset, Chris has embraced modern technology and its application to guitar making, including computer assisted carving machines, hybrid bracing systems, high-tech finishes, alternative materials, sustainable “smart wood” sources and the like.

At the same time, Chris has been a fierce guardian of the Martin heritage, blending traditional building methods with the new technology to make guitars of extraordinary tone, beauty, finesse, responsiveness and stability.

The new Martin CEO-6 Special Edition is the latest example of his ingenuity. Based on the early “Sloped Shoulder” Dreadnought design originated by Martin in the 1930s, the 14-fret CEO-6 features a solid wood Red Spruce “Adirondack” top (just like original design) joined to a body of premium, bookmatched solid East Indian rosewood.

The slope shoulder body size, or "S" (for "special" as the more elongated body was later referred to), was considered to be one of the best sounding Martins by C. F. Martin III, Chris’s grandfather and mentor.

But Chris Martin has added his own special tonal features to the CEO-6, including Modified Hybrid A-frame top bracing developed under his direction. It, too, is renowned for its exceptional tonal capabilities, with a big, yet highly articulate voice.

Above all, the CEO-6 is a player’s guitar with our unique Performing Artist neck profile for faster and easier playing in all positions. It also has wider, more comfortable string spacing on the 1930 style belly bridge. Bone nut and bridge pins, and a Tusq™ compensated long saddle add resonance and sustain.

Played fully acoustic or plugged into its Fishman F1 Aura™ on-board electronics, the CEO-6 delivers all the classic Martin tone, subtlety – and volume – you want.

This is an especially beautiful guitar, available in a highly polished lacquer natural finish as standard or in a spectacular “tear drop” sunburst finish at no extra charge. The top is elegantly bound in vintage grained ivoroid and has a faux tortoise beveled and polished pickguard. Fingerboard and bridge are select black ebony. Gold Grover tuners with large buttons complete the perfect aesthetic mix.


It’s still all in the family at Martin.
Who Says We Don’t Make Them Like We Used To!

The new D-45 Authentic is made exactly like Martin made the original 91 pre-war D-45 Dreadnoughts. And like the originals, these new D-45 Authentics could well become the next “Holy Grails” of acoustic guitardom.

These are magnificent, historically-correct instruments, scrupulously replicated based on a 1942 D-45 (Serial # 81578), the centerpiece of the Martin Museum Collection. According to Tim Teel, Martin’s Director of Instrument Design, pre-war D-45s had some interesting differences from later D-45 reissues. The original Adirondack red spruce tops were thinner (.105” versus .120”) with rear-shifted scalloped X-bracing. The thickness of the back was slightly thinner, too, which also added to the lightness and airy resonance of the guitar. We’ve reproduced these specs in this Authentic edition along with an ebony, non-adjustable neck rod (circa 1930s), solid pearl inlays and, of course, premium bookmatched Brazilian rosewood back, sides, headplate, as well as Brazilian inlays in the top, rosette, side and back, and much more.

Perhaps one of the most important authentic features of the 1942 D-45 is the 100% hot hide glue construction. For many years, hide glue was used almost exclusively by Martin and other quality guitar makers. It’s still the choice among many independent luthiers – and with good reason. A natural-based product, it’s been proven to add sustain and clarity of tone to guitars and other stringed instruments. Although it is extremely difficult to utilize in production settings, it does allow for easy disassembly of wooden parts in repair procedures. As many vintage instrument collectors and repair persons can attest, hide glue is durable, flexible and long lasting. At Martin, we still use it on many of our custom instruments and vintage guitar repairs.

Other authentic features include beveled faux tortoise pickguard (under lacquer), ivoroid binding on body, soundhole rosette, fingerboard, headstock, heel cap and end piece. The old style gold tuners are featured, too, as are the traditional ebony bridge with fossilized ivory bridge pins, long saddle and nut, ebony fingerboard with 45-style hexagon fingerboard inlays. A thin nitrocellulose polished lacquer finish completes this faithful reproduction.

If it was on an original pre-war D-45, it’s on the new 1942 D-45. All of these features and attention to minute details coalesce into more than just a historically correct D-45. These guitars replicate the feel, the sound, the look, the essence of a pre-war Martin D-45.

Welcome back to the really grand old days of guitar making.
We’ve Been Busy!
Eight Exciting Extensions To C. F. Martin’s

With the phenomenal success of Martin’s Performing Artist Series guitars launched in January 2010, Martin now introduces a brand new version of these special instruments – the PA4 models – offering ever greater affordability to more players. Three cutaway models are included in the series: Dreadnought (DCPA4), Grand Performance (GPCPA4), and Orchestra Model (OMCPA4). Like their esteemed rosewood PA1, PA2 and PA3 predecessors, PA4 models are constructed with solid tonewoods. The back and sides are matched from African sapele, similar in appearance and tone to mahogany. Bookmatched Sitka spruce soundboards utilize Martin’s Hybrid “A-Frame” scalloped bracing. Each of the new models features the slim, more parallel taper at the 12th fret, allowing for a more comfortable playing width up the neck. The bridge spacing is also modified to 2 3/16” – splitting the difference between Martin’s two traditional spacings. Add in Fishman’s simplified F1 Analog electronics array and you have a serious stage and studio instrument with great tone at an affordable price. In fact, the PA4s are the most affordable of all the Performing Artist Series guitars offered to date!

Available only in the Grand Performance cutaway body shape, the GPCPA Mahogany model is constructed with FSC® certified tonewoods, harvested from well-managed forests. The GPCPA Mahogany comes with solid certified mahogany back, sides and neck, and a solid certified European spruce top. This stunning stage guitar also features a full gloss-lacquered finish and the Fishman® F1 Aura® onboard pickup system.
Performing Artist Series Lineup

In the most simple sense, the number suffix for the Performing Artist Series models (1, 2, 3 and 4) refers to the appointment level and price. The original PA1 guitars have premium appointments. The PA2 model is slightly simplified with a slightly lower price. (See description at right). Like the PA1 and PA2 models, the three PA3 guitars (shown above) retain East Indian rosewood as the back and side material, but feature polished gloss tops with satin finished back and sides. In addition, the fingerboard position markers are simplified to mother of pearl dots, uniquely offset to the players side. Lastly, the tuning machines on the PA3 models are chrome enclosed.

Like the original PA1 models, the PA2 and PA3 guitars include the full Fishman® F1 Aura® that yields the stunning realism of award-winning Aura Acoustic Imaging technology in a distinctive and easy-to-use onboard preamp system. Fishman engineers have carefully captured images of the sound that these high-quality microphones “hear” and allow you to blend it in with the legendary Gold+Plus under saddle pickup. State-of-the-art features include digital chromatic tuner and automatic anti-feedback.

The GPCPA2 is very close in specification and tonewoods to the original GPCPA1 Performing Artist Series model. The GPCPA2 features an elegant three-piece back for enhanced bass response, and the headstock is adorned with the simple Martin script logo. Instead of the wood trim found on the GPCPA1, the GPCPA2 features ivoroid bindings. The result provides a more attractive price point with exceptional tonality and performance.
DRS1 Dreadnought
First introduced in 2001, the Road Series was originally designed for working guitarists who require an extra durable instrument for road use without sacrificing legendary Martin tone and playability. The new DRS1 Dreadnought does just that. Top, back and sides are crafted of solid sapele and braced for resonance and projection. Like its mahogany cousin, sapele has excellent tonal qualities with bright, clear trebles and a warm mid-range. Because necks are especially susceptible to road damage, we’ve built the DRS1 neck with multi-laminate Stratabond™ for extra rigidity and durability. The traditional style belly bridge and fingerboard are crafted of Richlite™, with a density and appearance similar to ebony. The DRS1 comes equipped with the Fishman Sonitone sound reinforcement system.

Grand J-28LSE Baritone
This special guitar lives up to its “Grand Jumbo Baritone” name – in tone, playability and power. With a longer scale length of 27.5”, the guitar is designed for lower tunings, although it can be played in standard tuning as well. Like an operatic baritone, its voice is deep, resonant and booming. Its 17” wide lower bout, long neck (with 21 total frets with 15 clear) and deep body, it is one of the largest Martins ever. Back and sides are crafted of choice East Indian rosewood joined with a resonant scallop-braced Sitka top. The genuine mahogany neck features the classic diamond volute and square tapered headstock, and the fingerboard and bridge are crafted of African black ebony. D-TAR’s Wave-length Multi Source on-board electronics are installed as standard equipment.

GPC-42E Amazon Rosewood
This exquisite Grand Performance limited edition features solid back and sides crafted of bookmatched Amazon rosewood, a close relative of Brazilian rosewood both in looks and sound. Its tone is complex, resonant and powerful – a perfect match for the scallop-braced Adirondack red spruce top – prized for its big, open bass voice. This is the first Performing Artist guitar to include a dovetailed neck to body joint. Colorful heart abalone pearl adorns the top in the elegant 42 style. The ebony fingerboard is bound in ivoroid and inlaid with Martin’s Golden Era/Style 45 snowflake pattern. The alternative flower pot inlay graces the headstock. Limited to no more than 25 guitars, orders will be taken solely from dealers in attendance at the Winter 2011 NAMM Show in Anaheim, California.
The new Martin D-1GT and OM-1GT models combine Martin's legendary tone, craftsmanship and playability with extraordinary value, but these guitars deliver a lot of features you wouldn't expect at such an affordable price. Both models feature back and sides of solid bookmatched sapele (a close cousin of Mahogany) with a top of solid Sitka spruce, polished to a high gloss. Tonally, the advanced "hybrid" scalloped X-bracing delivers a powerful punch – clear ringing treble and deep bass – unique to our 1 Series guitars. While the D-1GT offers the projection and bass response expected of the larger Dreadnought body, the OM-1GT Orchestra Model has a distinctly different voice – it's brighter in the midrange, less deep in the bass, with clear articulation in all positions up and down the 14-fret neck. With its wider neck and wider string spacing (1 3/4" at nut), the OM-1GT is extremely versatile – excellent for flatpicking or fingerstyle, as well as rhythm. The OM-1GT would make the perfect companion to the D-1GT, and so affordably priced you can take them both home!

D-18P and D-28P High Performance Neck

The new D-18P and D-28P models offer the ultimate blend of traditional Martin design, materials and tone with the innovative High Performance Neck design and player comfort features introduced in our new Performing Artist series guitars. The neck has been redesigned to offer a slimmer, faster profile – a wider 1 3/4" nut width, tapering to a slimmer 2 1/8" width at the 12th fret, making the neck more parallel than tapered. This allows for more comfortable spacing in the first few frets and faster action up the fingerboard. The bridge spacing has also been increased to 2 3/16" for greater right hand comfort when resting on the bridge. If you love the power of a big D-18 and the ease of a slim neck, you've got them both in one magnificent guitar.

Like its D-18P counterpart, the D-28P offers the same slim neck taper and increased bridge spacing found on Martin Performing Artist series models. East Indian rosewood back and sides yield the long-revered resonant bass response and tonal projection that has made the D-28 the primary choice for acoustic musicians.
Celebrating Sing Out!’s 60th Anniversary

The 6-String and 12-String Pete Seeger Custom Artist Editions

Since 1950, the mission of Sing Out! has been to preserve and support the cultural diversity and heritage of all traditional and contemporary folk music, and to encourage making folk music a part of our everyday lives. Through good times and tough times, Sing Out! has lived up to that mission, and today – 60 years after the magazine debuted – remains an exciting and dynamic publication, one that champions acoustic music, both old and new.

The Sing Out! 60th Anniversary celebration is already underway, with a year’s worth of activities and events (for more information, visit www.singout.org/60years). Now C. F. Martin & Co. marks the 60th Anniversary of Sing Out! by introducing a pair of Sing Out! 60th Pete Seeger Custom Artist Edition guitars.

The new Martin JSO! Sing Out 60th Pete Seeger Custom Artist Edition (6-string) and J12SO! Sing Out 60th Pete Seeger Custom Artist Edition (12-string) are inspired by the iconic folk singer’s personal 12-string, an instrument almost as famous as his long-neck banjo. The first two of these 12-string guitars – with an extra-long scale and distinctive triangular soundhole – were designed and built by Liverpool luthier and engineer G. Stanley Francis, who Seeger met during a concert tour of England in 1959. Both instruments eventually collapsed, unable to withstand the intense string tension and hard use.

Beginning in 1973, Connecticut luthier Bruce A. Taylor built the first of several 12-string guitars for Seeger based on Francis’ original design, making modifications and improvements with each succeeding instrument. Bruce Taylor’s generosity in providing information about Seeger’s 12-string guitars has been invaluable in the creation of these Sing Out! 60th Pete Seeger Custom Artist Editions and C. F. Martin & Co. acknowledges and thanks him, as well as Carl Apter of the SingOut! Board of Directors, for their assistance with the project.

Like their inspiration, the most recent of which Seeger played on his Grammy Award-winning album “At 89” and still uses to lead audience sing-a-longs, the Martin Sing Out! 60th Pete Seeger Custom Artist Editions are uniquely powerful instruments. Martin’s Grand Jumbo body style – 17” across at the lower bout and 4.75” deep at the endpin – is paired with an extra-long 27.5” baritone scale.
and a neck with 15 frets to the body, perfect for the C and dropped B flat tunings that Seeger prefers.

The body features premium solid woods throughout. The top is Sitka spruce, reinforced with 5/16” top bracing and graduated scalloped tone bars for rich, sonorous tone. The distinctive triangular sound hole is surrounded by a continuous black/white/black/white/black fine line rosette, while the top is encircled by bold herringbone purfling and grained ivoroid binding. The black ebony Stauffer-style pyramid belly bridge approximates the one on Seeger’s original, as do the two black pickguards; a large one below the treble strings and a smaller one above the bass strings. The ebony bridge pins and endpin are topped with paua pearl dots. The back and sides are East Indian rosewood, with the former bisected by a HD-28 Style Zig-Zag backstrip, and bordered by black/white/black fine line purfling and grained ivoroid binding. The grained ivoroid endpiece likewise is framed with black/white fine line purfling.

The genuine mahogany neck sports an unadorned black ebony fingerboard. By contrast, the polished East Indian rosewood headplate is a work of art, showcasing the familiar gold C. F. Martin & Co. logo above the chrome Grover mini-tuners, a banjo sketch created by Pete Seeger inlaid in mother of pearl between them and a facsimile of Pete Seeger’s signature, also inlaid in mother of pearl, above the nut. Both the nut and compensated saddle are crafted from bone. There are a few subtle differences in these Sing Out! 60th Pete Seeger Custom Artist Editions. The 6-string JSO! Sing Out 60th Pete Seeger Custom Artist Edition features a low profile neck with 1 3/4” string spacing at the nut and 2 1/4” spacing at the 12th fret. The 12-string J12SO! Sing Out 60th Pete Seeger Custom Artist Edition features a modified low oval neck with 1 13/16” string spacing at the nut and 2 5/16” spacing at the 12th fret. The JSO! Sing Out 60th Pete Seeger Custom Artist Edition is delivered with Martin SP medium gauge phosphor bronze strings, while the J12SO! Sing Out 60th Pete Seeger Custom Artist Edition comes with a custom set of 12-string phosphor bronze strings based upon Seeger’s preferred gauges.

Pete Seeger has been an iconic figure in American music for 70 years. As a member of the Almanac Singers in the 1940s, the Weavers in the 1950s and as a solo artist more recently, he sparked a revival of traditional music that continues today. As a songwriter, he wrote “Where Have All the Flowers Gone?”, “Turn, Turn, Turn!” and co-wrote – with Lee Hays of the Weavers – “The Hammer Song” (“If I Had a Hammer”). As an artist and activist, he popularized the spiritual “We Shall Overcome,” performed at the 1963 March on Washington, protested against the Vietnam War and spearheaded efforts to eliminate pollution of the Hudson River. As a musician, he wrote How to Play the Five-String Banjo, the instructional manual for three generations of players.

With a number of other artists, including Woody Guthrie, he also helped found Sing Out! Over the years, Sing Out! has struggled, succeeded, moved and evolved, but always with the emphasis on “music as communication.” Today Sing Out! is a quarterly magazine, songbook publisher and syndicator of traditional music radio shows. Pete Seeger’s contributions to Sing Out! range from supplying songs and writing columns to supporting fund-raising efforts, including the two previous C. F. Martin limited edition guitars, the HD-28SO Sing Out! in 1996 and the 00-17SO Sing Out! 50th in 2000.

The Martin JSO! and J12SO! Sing Out 60th Pete Seeger Custom Artist Editions showcase polished gloss lacquer finishes, with aging toner on the tops to enhance their vintage style. Both models are delivered in Vintage Series Geib™-style hardshell cases. Only 120 of these Martin Sing Out! 60th Pete Seeger Custom Artist Edition guitars (60 years X 2) will be built, with the number of each model determined by the orders received. Each JSO! and J12SO! Sing Out 60th Pete Seeger Custom Artist Edition guitar will bear an interior label personally signed by Pete Seeger and Martin Chairman C. F. Martin IV, and numbered in sequence with notation of the edition’s total. Authorized C. F. Martin & Co. dealers will accept orders until this Custom Artist Edition is fully subscribed, after which individual model totals and a list of participating dealers will be posted on the Martin website, www.martinguitar.com.
Craig and Jorma

Martin clinician Craig Thatcher was extremely honored to join Jorma Kaukonen for a special performance at Jorma’s Fur Peace Ranch on Sunday evening, October 31, 2010. Craig sat in on Jorma’s class during the weekend and was fully inspired with Jorma’s incomparable mastery of fingerstyle blues. Craig took copious tablature notes that proved invaluable for the other students in the class.

For the show, Jorma opened with several classics that included “I Know You Rider” and “Death Don’t Have No Mercy.” He then introduced Craig to the stage who played several breathtaking solo pieces, then Jorma returned to join Craig for “Trouble In Mind,” Jefferson Airplane’s “Good Shepherd,” and Cream’s “Outside Woman Blues.” They finished with a rousing version of “San Francisco Baby Blues.”

Chris Hillman taught a course in mandolin technique and Herb Pederson instructed his class on the finer aspects of rhythm guitar and harmony vocals. Chris and Herb performed for a sold out house on Saturday evening. If you don’t know about Fur Peace Ranch, check out this amazing phenomenon at: www.furpeaceranch.com.

Dan Erlewine

During his visit to Fur Peace Ranch, Martin’s Dick Boak paid a visit to guitar repair guru and luthier tool designer Dan Erlewine. Dan has worked for and with Stewart MacDonald Manufacturing Co. in Athens, Ohio for many years. There, he develops ideas for new tools and guitarmaking products in his personal repair shop. He’s shown here with his two Martins, a 00-17 and an M-21 Sunburst Steve Earle. Dan loves guitars and has had a great and positive influence on the instrument making field. Thanks Dan and all the folks at Stew Mac!

FPR Alumni

Jorma Kaukonen, seated front and center with the blue shirt, is flanked by guest instructor/musicians Chris Hillman (left) and Herb Pederson (right). The rest of the bunch are the students – twenty-five in all – that were divided fairly evenly into three classes. The ranch has about a dozen nifty air conditioned bunk houses to house the group.

John and Vanessa

Fur Peace Ranch is largely the brainchild of Jorma’s wife Vanessa. Trained as a civil engineer, she designed and oversaw the construction of all of the buildings. Now she manages the infrastructure with John “Hurl” Hurlbut.
Dick Boak and Craig Thatcher visit Jorma Kaukonen’s famous Fur Peace Ranch in Pomeroy, Ohio.
Martin
LIFESPAN
SP
ACOUSTIC GUITAR STRINGS

SUPERIOR PERFORMANCE MEETS LONG LIFE

martinstrings.com
Understanding the Technical Side of Martin SP LIFESPAN Strings

For many years, Martin has strived to develop long-lasting strings that maintain the acoustic sound for which Martin strings have long been known and prized. That’s our job! The common complaint about coated strings has been that while they do last longer, they simply don’t sound as good. Furthermore, string coatings often separate from the wrap, causing “flakes” or “fuzzies” in the playing area of the string. Our investigation and research took us in the direction of string “treatment,” rather than the application of a “coating.” We worked with Everly Music to test our Martin SP strings with the Cleartone string treatment. We were astonished with the result! The treatment seemed to repel the dirt and grime that deadens strings. We noted no flaking and no loss of treatment due to playing. The tone out of the box was natural and bright. We found a treatment for long life that did not compromise the natural tone or feel of our top selling SP string. And so, we entered into a unique collaboration with Everly Music that combines Martin’s expertise in acoustic string making and tone with Cleartone’s extremely effective string treatment.

Right out of the box, SP Lifespan strings have that naturally clean and brilliant new string sound that players associate with an uncoated string. There are many factors that make SP Lifespan Strings different. The plain treble strings, as well as the wrapped strings, are fully treated. Since the treatment is done after the string winding process, the protective treatment reaches in between the crevices, making corrosion resistant contact with both the wrap and core wire. The thickness of the treatment is less than one micron. At this thickness, there is very little measurable weight added to the string mass and hence less interruption of the string’s ability to vibrate and produce a desirable tone.

The treatment is applied in the same process that Everly uses on their Cleartone products; however, Martin SP Lifespan strings maintain their own unique and time tested formula for sound, feel, and durability. In most cases, string manufacturers have their own ratios between core and wrap wire that provides distinguishing tonal and physical characteristics. The method or process for manufacturing strings, the type of metallic core and wrap wire used, and the resulting gauges of each set will also create product distinction. SP Lifespan strings have the identical core-to-wrap wire formulation found in successful SP, Marquis, & Martin String product lines.

Although corrosion can play a role in the degradation of tone in a string, it is not the only contributor. The treatment used on the SP Lifespan sets is resistant to the dirt and oils our bodies produce when playing and normally become trapped in the windings of an uncoated string. These contaminants add mass and prevent the string from vibrating at its optimum. This results in a less complex “deadened” sound quality. Some players have higher acidity in their perspiration than others and tend to leave more residue in the windings of the string. Our research indicates that these people usually have a lower pH range in their body chemistry and are more likely to wear the string’s tone out faster. SP Lifespan treatment repels these contributors.

SP Lifespan strings come in Medium, Light, and Custom Light gauges. There are two tonal varieties: 80/20 Bronze for that brilliant sound with sharp attack, and 92/8 Phosphor bronze for that consistently warmer tone. They feature our bronze plated steel core wire drawn for extra tensile strength. SP Lifespan will keep you sounding better for longer with less potential for string breakage.
Legendary rock photographer Lynn Goldsmith exhibited selections from her vast image archives at New York City’s Jenkins Johnson Gallery in the fall of 2010. The show, entitled "The Looking Glass," launched the latest of Lynn’s eleven books that bears the same name. See more great photos at: www.lynngoldsmith.com.
Greg Solomacha captured the above image of Joan Baez on the evening that Dick Boak delivered the first prototype of her 0-45JB Signature Edition at a show in Philadelphia. Jerry Ranch, Joe Kayne and James Mayo are among a growing group of photographers that see their guitars as subtle works of art, worthy of still life.
India’s Changkija Arep

A singer songwriter from Nagaland (India), Changkija Arep is an outstanding performer in the contemporary Christian, blues and folk rock genres. His original songs are simple and well crafted, and his storytelling is compelling to say the least. One of his songs (I Love You) is featured in two compilation CDs (“Unified By Grace” and “A Call For Healing”) released by Quickstar Productions, Baltimore, Maryland. He recently acquired his first Martin, a DC-1E, and believes this is just the beginning of a long relationship! For a taste of Arep’s unique style of music, visit: www.myspace.com/arepcee.

Gusi

Andres Acousta, aka “Gusi,” was born in Venezuela, but at the age of five, his family moved to Bogota, Colombia, where he has lived ever since. Gusi is guitarist, singer and composer. “Gusi & Beto” (his bandmate) share a love of Colombian music. Their first album “La Mandarina” was nominated for a Latin Grammy in 2008 (Best Cumbia-Vallenato album) and to the Shock Awards 2008 (Best Tropical Pop group). Also they received a gold record with more than 10 thousand copies sold. They won one of the “Nuestra Tierra” Awards: “Best Tropical Pop Interpretation of the Year” with the song “La Mandarina.” That was four years ago. Now after a second gold CD and numerous other awards, their music is spreading across South, Central and North American countries like Panama, Brazil, Chile and USA. Gusi has been playing a Martin DC Aura model since 2008 and now he has treated himself to a new Grand Jumbo J12-40E (below). More at: www.gusiybeto.com.

King of the D-28

Tetsuya Somemura is perhaps the most serious researcher, enthusiast and collector of D-28 Martin guitars in the world! He jumped for joy during his pilgrimage from Tokyo to Nazareth for a special day at Martin during the summer of 2010.
Wolfgang Niedecken

Wolfgang Niedecken is a remarkable German singer, musician and visual artist. He founded the Kölsch speaking rock group BAP at the end of the 1970s and soon became famous with BAP all over Germany. He is the lead singer, adept on guitar, and the only remaining founding member of the band. He remains an active painter who has created most of BAP’s album covers. He also holds exhibitions of his visual artwork and is an avid campaigner for political and social causes. In 2004, Martin’s German distributor, AMI of München, collaborated on a Custom Shop HD-28 Wolfgang Niedecken Limited Edition for the German market. Wolfgang is shown with that special instrument above.

Jacques Stotzem

In collaboration with Martin’s Canadian sales and distribution team from Kief Music, Belgium’s master of fingerstyle guitar, Jacques Stotzem, presented three interactive Martin clinics in Quebec in October of 2010. Performing with his OMC Jacques Stotzem Custom Artist Edition. Jacques has developed a personal and harmonically refined style, drawing from many different sources such as blues, jazz, rock and folk. He has become a regular guest at many of the most important festivals and tours around the world, with a primary focus on Europe, Asia and North America. Watch him perform at: www.youtube.com/user/JStotzem.

Kolja Kleeberg

Kolja Kleeberg, shown here at his famous "VAU" Restaurant in Berlin, is one of the finest chefs in all of Germany. He also has a television cooking show that is extremely popular. His great taste extends to guitars. He loves to play and collect Martin guitars and paid a visited to Nazareth in 2009. He’s shown here with two beautiful guitars – his D-50 Koa Deluxe above and with the 00-45S 1902 Limited Edition below.
After their inaugural display at MartinFest in August of 2010, these eight embellished Martin guitars headed off for a November exhibition at the prestigious SOFA (Sculpture, Objects and Functional Art) show on Navy Pier in Chicago. Coordinated by artist/musician Nancy Josephson and Martin’s Dick Boak, the eight reclaimed Martin guitars enlist the talents of world renowned visual artists, some of whom are musicians, but all use music as muse in their creations. The original impetus was to combine artmaking and fundraising. The proceeds of a planned springtime auction sale will be divided in support of Wilmington, Delaware’s Light Up The Queen Foundation and The C. F. Martin Charitable Foundation. The mission for both of these charities embraces the core value of music as a community builder.
Martin Interpretive Art Guitars Exhibited In Chicago
Benefit Auction Will Follow Exhibit In Support of Wilmington’s “The Queen” Theater & The C. F. Martin Charitable Foundation
Conquering the Trail

On March 13th of 2010, Chas Stewart set out on the Appalachian Trail with the intent to complete the 2,179 mile trail that stretches from Springer Mountain in Georgia to Mount Katahdin in Maine. He made his way up Springer Mountain with four days of food, clothing for any condition imaginable and a Martin Backpacker® strapped to his pack. His Backpacker became his cherished companion and conversation piece along the trek. On August 13th, 2010, Chas summited Mount Katahdin, the northern terminus of the Appalachian Trail, with the Backpacker. He felt the instrument deserved to reach the finish line after being banged against so many rocks and trees. It has become somewhat of a tradition for thru hikers to send their summit picture to the many kind and generous people that helped them along the journey. A large portion of these “trail angels” are the people that run the hostels and restaurants right off the trail and the image of this sign becomes somewhat engrained in your mind. As Chas was coming up over the last hump and the sign was in sight, he just smiled. It’s a bittersweet moment when you accomplish such a large goal, and after so many months of hiking, you must leave the lifestyle that you have come to love so much. But one of the greatest things that Chas learned on the trail is that the adventure never ends!

Peace Bridging

Todd Willard, a self-professed lover of Backpacker guitars, sent us this dramatic photograph taken in Black Rock near Buffalo, New York along the canal walkway. The Peace Bridge in the background connects Buffalo and Fort Erie, Canada. The river in the background is the Niagara River – only a few miles above Niagara Falls!

Back-upuncture Therapy

Acupuncturist Travis Buckmaster and his wife have volunteered annually in Thailand following the Tsunami of ’04. His Backpacker was a real hit both on the scuba excursion above, and with the locals. He keeps it in his clinic, practicing between patients. He’s since acquired a D28, but that’s too precious. It never leaves the house!
The header from this 1852-1859 sales journal lists in column format: size, wood, neck ornamentation, soundhole, edges, headstock, extra ornamentation, case, and price. Eventually, these details would abbreviate to only size and price (for example 3-17 or 2-23). This would eventually solidify, in spite of inflation, into Martin's nomenclature system (i.e. 000-28).
1833 Shop® Online

Why is Jill so happy? Because there is nothing more comfortable than her Martin thermal longsleeve!

From the Martin homepage at www.martinguitar.com/1833/ click on “Shop Online” to browse through our wide selection of clothing, novelties, books, videos, guitar kits and parts, luthier tools and a host of other great Martin-related products – just a click away!

S1 Soprano Ukulele

Martin is a legendary name in guitars – and ukuleles. Among knowing uke players Martin is the uke, and our new S1 Soprano Uke is a prime example. It is crafted in the authentic early Martin uke style of solid genuine mahogany top, back, sides and end blocks, joined with dovetail mahogany neck. Traditional cedar linings and inlaid rosette are used as well. Bridge and fingerboard are morado. Saddle and nut are bone. The S1 Ukulele is laid out in exacting soprano dimensions and traditional specifications with the addition of Grover tuning pegs for greater tuning ease and precision. And Holy Molokai! It comes with its own special carrying bag.

Ever Notice How Coated Strings Sound Bad Longer?

Our LifeSpan® Treated Strings Sound GREAT Longer!