Dear Sounding Board Readers,

Rosewood, ebony, mahogany and spruce. My ancestors and I have been very fortunate that these traditional guitar woods have been available in sufficient quantities to allow us to craft the best guitar we can. As demand grows and supplies shrink, I’m becoming more and more concerned that we have done too good a job convincing you that these are the only options.

The recent dialog around the Lacey Act and illegal logging has actually been beneficial to all of us who make guitars. The politicizing of certain aspects of it have been disappointing to me personally. My understanding is that the law was never intended to entrap the player, but it was designed to help eliminate the indiscriminate harvesting of timber through illegal logging by holding all of us in the supply chain accountable for the provenance of the wood we use. This is a good thing. We have been able to comply with the law despite the fact that it is tedious and has added extra layers of scrutiny and paperwork.

More importantly, it has helped elevate the discussion around alternative woods, engineered wood products and synthetic materials so that we can feel more comfortable using them today and in the future. I believe that there are tremendous opportunities with alternatives. As you may know, we have been committed to this during my tenure as CEO and now I believe there will be more guitar builders joining me in this fascinating quest to continue to try and build the perfect guitar.

On a lighter note, we have acquired some very cool vintage guitars for our museum recently, including the very first D-28 (see above). Please stop by and check them out.

Sincerely,

C. F. Martin
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Care and Feeding
Three back-to-back articles center in on the correct procedures for shipping your guitar, how to create your optimum Martin Custom Shop instrument, and the basic elements of guitar setup and action adjustment.

p. 22
The Sound & The Story
Artist Robert Goetzl is creating murals depicting the history of Martin. Read about his motivation and what viewers will soon enjoy.

p. 32
Limited Edition Mamas and The Papas D-28M
Celebrating the group and its place in pop music history, C. F. Martin announces a very special D-28M Mamas and The Papas Custom Artist Edition.

p. 36
Martin Owners Club Day
Martin Owners Club members made the pilgrimage and “pulled in to Nazareth” to immerse themselves in guitars, jam, and enjoy each other’s company.

On the front and back covers:
UPS recently collaborated with Martin on their We Love Logistics Campaign during which photographer Mitch Gordon captured quintessential day-in-the-life images from the Martin Guitar Factory in Nazareth, Pa.

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Two Fine Guitars

Bill Anderson from Tempe Az. wrote in to let us know how much joy he finds with his two Martin guitars. Pictured above in his left hand is the 1979 Martin D-18 (“and a great guitar”). The 1972 Martin D-35 in his right hand has been his working guitar for nearly 40 years! (“It has the nickname ’My Baby’ because that’s what it is.”)

Bill played Bluegrass music professionally throughout the 1970s and part time ever since. Now playing Bluegrass to Country and Country Rock full time professionally again since retiring he has found the freedom to perform.

He says of his D-35, “Once in tune it stays there and almost plays itself. I also fingerpick, as early in my life I took classical guitar lessons and this guitar works wonderfully in that style. It appears these instruments will long outlast me, but I will cherish them till the day I die.” He saved his money and every weekend would find himself at the music store playing the guitars. “I played every D-28 that ever passed through their door.” When the day arrived when he was ready to buy, the sales person brought out the D-35, just off the truck and it was love at first sight. “It has been a great relationship. You make great guitars and I am so glad to own two of them.”

Pawn Shop Saints

Americana group Pawn Shop Saints lead men, Mike O’Neill and Jeb Barry, each own four Martins. Mike is shown with his 1988 Martin MC-28, a 2001 Martin 000-16RGT, a 2001 Martin 000C-16RGTE, and a Martin LX1.

Jeb is holding his favorite, a new 2010 Martin 000-15M next to his 2004 Martin D-15, a 2002 Martin DC-1E, and 2004 Martin 000-16RGT.

Playing original music in the northeast, Mike’s main instrument is his 000C-16RGTE. “I call this my main gigging acoustic. I actually loved the first 000-16 so much I bought another one.” Jeb only plays Martin guitars, both live and in the studio, and is either seen playing the D-15 or the 000-15M. Founded in 2010, the Pawn Shop Saints will be heading into the studio in the fall to record some new tracks with the full band. All recorded live as usual.

www.reverbnation.com/pawnshopsaints
The guitarist, Barclay Martin, played for the people in Joplin at the Joplin Relief Concert. www.barclymartin.com

Joplin Tornados

The town of Joplin, Missouri was hit by an EF-5 tornado that wiped out a third of the city and took over a hundred lives.

Geoffrey Pollock (pictured above) was at a friend's house a little out of town when it happened. He wrote in to give us an update, “We were listening to the weather reports on the radio while we were taking cover in their basement and heard the news of some places that had been hit in town. They were pretty close to where I live so I jumped in the car and headed for home. The 15 mile drive took about an hour and a half due to backed up traffic but I somehow managed to get within a mile of my house before I abandoned my car and started running through total devastation. I hoped that my house had been spared but when I got there it was all but destroyed. I still had 4 walls (better than most) but the whole roof had been ripped off at the ceiling. I entered the house not knowing what I'd find but looking for one thing - my D18 that I bought while I was in college in 1979. After moving some roof and furniture around I found it under a recliner. As I moved the recliner I expected to find it all smashed up but it was still in one piece. It had a small crack in the top and somehow the pick guard had come off, but after all it had been through it was in great shape.

I found the case, hiked back to my car, and started helping neighbors who didn’t fare as well I did. I was much luckier than most people. I still have the one thing that I owned that I couldn't have replaced. Some folks were left with nothing. It will be many years until Joplin gets back to normal but little things like finding that guitar gave me hope for a great future. “I'm calling the guitar my Martin D18, EF-5 edition now. I cleaned it up, put on new strings and it sounds as perfect as it always has!”

2011 Summer Tour Guides

A big THANK YOU to our 2011 Summer Tour Guides! They did an excellent job of managing and educating our factory visitors on the building process. In addition, by covering the tours they gave their co-workers time to focus on making great guitars.
Christie’s Charity Event
Richard Gere sold a majority of his vintage and custom guitars at Christie’s auction house on October 11 in New York City. This included a 1901 Serial #9373, which is significant to the development of Martin’s Style 45 guitars (see photo above). The Martin ledger mentions it was one of four prototypes with “special inlay.”

Richard Gere is donating the proceeds to build schools and hospitals in the Himalayas.

UPS Films for We Love Logistics Campaign
C. F. Martin & Co. is featured in a recent advertising campaign by Ogilvy and Mather for UPS. The photo above shows the film crew on the factory floor as an assortment of employees jam for the cameras. Martin and UPS have collaborated for many decades on logistics and delivery of such a precious product to dealers and distributors worldwide. See the link at left for the YouTube video.

The Music is Born
Jim Morrell purchased a very special anniversary gift for his wife of 40 years, Carol. She tells her story below.

“Earlier this year my daughter and I went on a photography excursion with Dan’s Camera City (Allentown, Pa). We took photos at the Martin Guitar Factory (Nazareth, PA), then put together a photo journal. I entitled mine:

IN THE LIGHT OF A MASTERPIECE
THE MUSIC IS BORN

We then took our husbands back to the factory for the tour to hear more about what we took pictures of.

When my husband asked me what I would like as an anniversary gift I announced, ‘a Martin!’ Although it was difficult to manage, he found a way to give me this gift. I fell in love with the Grand Performance Cutaway-GPCPA1. It is beautiful. The workmanship and all the love and hard work that went into creating it amazes me.

Say it Loud
Say it Clear
Our 40th Anniversary
Is Near
So my gift
Has arrived
And it is Here!
G- is for Gorgeous
P- Play it now
C- Care for it always!
A- Adoring it
1- #1 the Best of the Best

Even though Carol owns eight other guitars nothing compares to her Martin GPCPA1.
Sasha Greendyk
Sasha Greendyk of Radnor, Pennsylvania is inspired by music. Since she can remember, she’s been singing in choirs and playing piano; but it wasn’t until eighth grade that she wrote her first piece. That little piano melody was the start of many years of music writing, and she’s become an adept guitarist with a little help from her D-40 Martin Dreadnought. It is now Sasha’s dream to become a film scorer and write music for movies and shows alike. No matter what, music will always be a part of her life.

Kirsten Sowers
Since appearing in our previous Sounding Board issue, Kirsten Sowers has been keeping busy with her 000 Martin cutaway. This past July, she performed for the troops at the TD Bank Center in Philadelphia.

A Family Tradition
Ken Kahn, from Sedro-Woolley, Washington, and his grandson Tyler Turner, 9 from Sequim, Washington, play country and bluegrass when they get together. Tyler plays an LX1 Little Martin and Ken is playing a D-28 Don McLean with several backups: an HD-28, a 00-18, and a J-21. The mandolin is a Martin bowl back made in 1909.

On Broadway
Michael Aarons, lead guitarist and in-house contractor for the popular Broadway musical Godspell, recently emailed us with feedback about the impressive array of Martin instruments being used on stage for the show.
“We have four Martin Dreadnoughts and a ukulele that we are using in the show. These instruments are superb – they play and sound incredible – they are just what we need!”

As a professional guitarist, Michael owns a lot of instruments. He admits that while he’s always wanted to own a Martin, he just couldn’t afford the vintage models he was drawn to…until now.
“I have to say after seeing how consistent, playable, elegant and perfect these instruments are, and hearing how tremendous they sound, I’m converted for life. They are the best acoustics I’ve ever played and I mean it – perfect beyond words. I speak for the whole band in thanking Martin for making such great guitars.”
**A Silent Servant With No Name**

We recently received an interesting and compelling message from a lifelong Christian minister, who along with his obvious spiritual connection, is also a musician and lover of Martin guitars. In his own arsenal of Martins, he cherishes three Dreadnoughts: a D-28 Marquis, a D-35 and a D-42. The story as he relayed it to us is that three years ago he was told “by God” to acquire five Martin guitars and gift them to five special and specific people. At the time, the minister, who in his humility, has suggested to us that his name is not important, only had enough money for one D-35 Martin guitar, which he promptly gifted as instructed. He waited for more money to appear and it seemed like it wasn’t going to come. He was facing a serious operation and asked his wife if she would finish his mission in the event that he didn’t make it through.

He woke up a month later after extensive surgery and could not move or walk. His daughters told him later that all he talked about in his dire state was God and Martin guitars, but inside he was determined to get back to normal. After a year transpired he was able to walk with a cane.

Miraculously, the money began to come in and he contacted a prominent Martin dealership, eventually buying three more Martin D-35s and a D-16GT.

His message thanked us for the beautiful works of art. In the end, five people experienced the “best day of their lives.” He is thankful for “being chosen” to be the deliveryman for such treasures and he wanted us to know that “God” is Martin’s best sales rep!

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**Martin Marines**

Corporal David M. Jones wrote to us on behalf of his Division to express his thanks for his LXM Little Martin that arrived in Afghanistan. Since he received the guitar it certainly has made its rounds – someone is always coming to play it or learn to play it. He has actually had great success teaching two Marines to play. David admits that the beginners aren’t the best to listen to, but “at least they are having fun.” Pictured above are David and a few of his fellow Marines with the Martin guitar.

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**Inked Admiration**

Robert Dutton of Brooklyn, New York shared this photograph of his Martin Performing Artist Guitar tattoo.

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**Harley-Davidson Motorcycle & Guitar**

Again gracing the Martin Owner’s Club event on Friday, August 5, 2011 was Mark Zickefoose’s custom Harley-Davidson complete with matching Custom Martin and mounted road case!
Acoustic Guitar Magazine

We are honored to have received the following Players Choice Awards for 2011:

- GOLD AWARD for BEST DREADNOUGHT GUITAR (D-28)
- GOLD AWARD for BEST MID-SIZE FLATTOP GUITAR (Eric Clapton Signature Model)
- SILVER AWARD for GUITAR OF THE YEAR (D-28)
- SILVER AWARD for SMALL-BODY FLATTOP (00-15M)
- SILVER AWARD for JUMBO GUITAR SIX or 12-STRINGS (Grand J12-40E)
- SILVER AWARD for ACOUSTIC-ELECTRIC GUITAR (GPCA1)
- SILVER AWARD for TRAVEL GUITAR (LX1)
- SILVER AWARD for 12-STRING (J12-40E)
- SILVER AWARD for OTHER STRINGED INSTRUMENT (OXK UKE)
- SILVER AWARD for STEEL STRINGS (FX)

Distorted Strings

It is quite difficult to come up with ideas for string advertising. Guitars are much more visual. Martin’s Dick Boak (no stranger to illustration) conceptualized this slightly hyperbolic pencil drawing. Dick’s suggested headline? “Martin Strings - Exaggerate Your Tone!”
Let Us In

A special benefit concert was held on November 7th at Nashville’s legendary Ryman Auditorium. The “Let Us In” Nashville benefit was the kick off for Nashville’s CMA Week. Actor, musician and Martin guitarist Jeff Daniels hosted and performed at the event which featured live performances by Sarah Darling, SHeDAISY, Steel Magnolia, Phil Vassar, Cheyenne Kimball, Juliana Cole, Nikki Shannon Fernandez, Jordyn Shellhart, Chuck Wicks, Nancy Sirianni, Samantha Landrum, and Blue Sky Riders. Each artist performed an original version of a Sir Paul McCartney song.

Sponsored in part by Martin, the event was filmed and recorded for a live DVD, as well as a CD bearing cover art by Peter Max that will include extra contributed tracks from Tommy Emmanuel, Timothy B. Schmidt, Mark Hudson, Laurence Juber, Denny Seiwell and Ricky Skaggs.

The Women and Cancer Fund is a not-for-profit charity led by Dr. Alicia Alvarez and established in the memory of Linda McCartney. Sir Paul McCartney has given his “whole-hearted blessing” to “Let Us In” Nashville, a campaign led by Reviver Music to raise awareness and proceeds for this charity which promotes prevention, increases lifestyle awareness, enhances available health services and advocates advanced breast cancer and children’s cancer research.

A Martin D-28 Dreadnought, similar to the D-28 Sir Paul plays, was donated and signed by the participating artists for subsequent auction to benefit The Women and Cancer Fund.

The Invention of the American Guitar

Peter Szego is spearheading new scholarship into the early history of the American guitar, which will culminate in the publication of a book tentatively entitled, “C. F. Martin and the Invention of the American Guitar.” In September 2011 Peter hosted a group from Martin on a tour of his extensive collection of antique American guitars and banjos (1833-1860), with a special focus on the earliest Martin guitars. The publication of his book and the concurrent opening of a major museum exhibition is scheduled in 2013. Stay tuned!
Every good guitar, like every good son and daughter, periodically goes home – or should go home – to the place of its birth. For Martin guitars, that’s Nazareth, Pennsylvania, 18064, and Mother Martin is always glad to see the kids.

Kidding aside, there truly is a parental attitude at Martin towards every single Martin guitar ever made, because nobody knows better than Martin the enormous skill, patience and unrelenting adherence to quality standards that goes into building a Martin guitar.

Not surprisingly, Martin cares as much about how you send your guitar back to Nazareth as the reason why you’re sending it. It is important to contact the Martin Customer Service Department in advance to get a Return Authorization (R/A) Number. Simply call (610) 759-2837 and ask for a Customer Service representative.

I’ve shipped guitars to Martin for years and never damaged a one in the process. Not even a scratch. Here’s how I do it.

De-tune the strings with just enough tension to keep the bridge pins and saddle securely in their slots. If there are electronics, remember to remove any batteries to make sure that they do not become loose during shipping. Also, and very importantly, remove the endpin. Some people remove strings, bridge pins, endpin and saddle (if it’s a removable type), put them in an envelope and put the envelope in the string pocket of the case. That’s fine, but make sure that the envelope is securely packed with wadded tissue paper on top of it so that it doesn’t shake itself or its contents out of the string pocket and wreak havoc on the guitar.
Next, buy a box of stringed paper tags. Print your name, address, telephone number and e-mail address on one side of the tag; on the other side print the Martin model number and serial number. Fill out two tags. Attach one tag to one of the tuning machines; attach the second tag to the case handle. Why? If anything happens to the shipping labels in transit there is a record of you as the owner in two places within the box.

Also purchase a package (or two) of plain, soft tissue paper sheets used for gently wrapping gifts inside a gift box. It’s very soft paper and won’t scratch delicate lacquer. Do not stuff the case interior with newspaper.

You want to be sure that the guitar is snug in the case, especially the headstock. Wad up enough tissue paper to support the headstock – top, bottom and sides. The entire headstock well of the case should be filled, as well as the space above the headstock (and front of the headstock). You can also tuck tissue paper on the fretboard near the nut. You want to prevent the headstock from whiplashing forward and backward which is how a lot of necks get cracked.

You also want to gently stuff the sides and lower bout of the guitar (where the back strip is) and around the neck heel so that there is no shifting forward or backward. In short, you want to make the guitar inert (motionless) within the case. No movement whatsoever in any direction. About the case. No guitar should be shipped in anything but a hard case. Ever. Martin offers a thermoplastic hard case (which is tough as nails), as well as black vinyl covered plywood and plush “Geib-style” hard cases. They come in various model sizes and fit quite snugly.

Original Geib hard shell plush cases are still floating around out there from the 60s as are other vintage Martin hard cases, although none are as snug as the present variety – and snugness is critical when shipping a guitar.

The best shipping box for Martin guitars is the same shipping box Martin uses to ship their new guitars to dealers. Just call your local Martin dealer and ask if you can have a used Martin shipping box - and do it quickly before it’s thrown out or before someone else gets it. They’re good as gold.

About packing the case in the shipping box. UPS and office supply stores sell bags of Polystyrene foam shipping “peanuts.” Sprinkle a layer of peanuts in the bottom of the shipping box, place the packed guitar case in the box, and carefully fill-in around the case to the top of the box. Like the guitar in the case, you want the guitar case itself to be inert in the shipping box. Tape the top and bottom box flaps with lots of wide Scotch Strapping tape (the strongest). Then use clear Scotch packing tape to cover a handwritten “To & From” self-sticking label in the corner of the box top. UPS & Fed Ex have their own self-sticking labels as well. You can cover the address with clear tape, but NOT the bar code.

The shorter shipping time, the better. UPS and Fed Ex offer Next Day Air but it’s expensive. They also ship Ground, but be sure you know how many days it takes to arrive in Nazareth and ship early in the week so that your guitar does not sit in a hot shipping container or parked truck over the weekend.

Lastly, make sure you insure your guitar. Some shippers will only insure guitars for a limited amount. Others will insure on the basis of declared value of the instrument. It’s not cheap, but it’s worth it if you love your guitar. Mother will approve.
C. F. Martin & Co. offers guitars to fit every preference and budget, but knows guitar dreams have no limits. For those whose guitar ideal can’t be found among the more than 120 models Martin currently makes and who want to conceive their own unique, perfect guitar, Martin has created a special place. It’s called the Custom Shop and it is where guitar dreams come true.

Situated on the production floor, the Custom Shop is a dedicated space with several workbenches, assorted jigs, and a range of racks and shelves for “works in progress.” Here just over a dozen of Martin’s most experienced craftsmen build — one at a time, and mostly one of a kind — masterpiece acoustic guitars.

“The Custom Shop’s goal is simply to build the best acoustic guitars in the world,” commented Fred Greene, Martin Vice President of Manufacturing. “Whether it’s an individual’s vision of a great instrument, a uniquely appointed model one of our dealers thinks will appeal to his or her clientele, or a guitar we’ve conceived to showcase artisan building, each Custom Shop instrument is crafted as if we were making it for ourselves.”

Custom guitars have been an element of Martin production since the company was founded in 1833. A number of Martin guitars from the 19th and early 20th century show custom features, and custom Martins from the 1930s through the 1950s had an “S” suffix on the neck block model number to indicate their custom (or “special”) status. In the 1980s and 1990s, custom Martins’ neck blocks were simply stamped “custom.” But
until recently, all custom Martins were built on the main shop floor, alongside their non-custom siblings.

The concept of a separate, stand-alone Custom Shop began to gain momentum approximately 10 years ago, but didn’t come to fruition until 2005. “We had a custom administrator who handled and followed custom orders on the shop floor, but knew we could do more,” Greene recalled. “In 2005 I proposed we create a separate custom area with a separate workforce with the capability to handcraft unique instruments using traditional techniques – like carving necks by hand and hide glue construction - that didn’t lend themselves to our standard production process. We started the Custom Shop with a staff of five: it began by building the Authentic line and slowly took on custom building.”

Today the Custom Shop has a staff of eleven, plus three design consultants who work with customers, dealers and builders to assure Custom Shop instruments are everything they can be.

“The number one challenge of the Custom Shop is time,” Greene noted. “It takes time to build instruments of the quality Custom Shop customers demand; to hand-carve the necks, to cut the pearl, to shape the braces and all the rest. In the Custom Shop, we take whatever time is needed to make these instruments exceptional. Judging by the number of orders the Custom Shop receives, people recognize the value of what we are creating.”

“The Custom Shop team includes several of Martin’s most experienced builders. The average tenure with Martin is 25 years and there are a few who are approaching the 40-year mark.” Custom Shop guitars are built almost entirely by this small staff in the Custom Shop: only operations requiring large, specialized equipment – like side bending and finishing - are done on the main shop floor.

While all orders for Custom Shop guitars must be made through authorized C. F. Martin & Co. dealers, prospective Custom Shop customers now have a great tool they can utilize to design their dream guitar: the Custom Guitar Configurator. Accessible on-line at www.martinguitar.com, the Custom Guitar Configurator lets the user “virtually” create a guitar from a range of Martin’s most popular options, see their creation and get a suggested retail price quote. The information then can be printed out for use as a reference during the order process.

The Custom Shop offers a remarkable range of options (actually more than shown in the Configurator): sizes, body styles, scale lengths, tonewoods, neck profiles, appointments, inlays and more. Are there limits to what the Custom Shop will build? As they sometimes say in the Custom Shop, “We try to never say ’no,’ we only say ’how much.’” In truth, there are some projects Martin won’t tackle, among them replicating a Martin Custom Artist model or Signature Edition (to respect the artist’s vision for his/her guitar) and building with customer-supplied wood (which may not match Martin specifications or standards).

The Custom Shop even allows customers to come by the factory to select the specific tonewood set for his or her guitar from Martin’s extensive inventory. “At first it was just Martin dealers, but now we are seeing individuals stop by,” observed Greene. “The opportunity to select the set of Madagascar rosewood, or flamed mahogany or another tonewood that will become a Custom Shop guitar makes that guitar an even more personal statement.”

Despite its limited production and brief history the Custom Shop has produced an impressive array of guitars. Orders often include unusual tonewood combinations, special neck configurations or custom inlays. A Custom Shop guitar generally takes four to six months to build after details have been finalized, depending on the current workload and the complexity of the order: guitars featuring special design elements and/or custom pearlwork can take longer. Whether plain or fancy, each completed Custom Shop guitar is identified by the laser-etched Custom Shop logo on its neck block.

In early 2011, the Custom Shop introduced two limited-production CS models, the first of a series of Custom Shop instruments that will be available for only one calendar year (or less, if demand is overwhelming, as was the case with the CS-21-11 model). “The CS models express C. F. Martin’s spirit of adventure,” explained Fred Greene. “These short, exclusive runs of guitars allow us to introduce exciting new ideas that might eventually be looked upon as classics. At C. F. Martin & Co., heritage and creativity aren’t mutually exclusive, and these CS guitars are the proof.” Ready to create your one-of-a-kind Martin guitar? Good! The Custom Shop is ready for you.
Guitars are made to be played and the easier they are to play, the more pleasure they bring their owners. The action – the distance between the strings and the fingerboard – should be just right and that’s the reason every guitar deserves a good set-up.

Fundamentally, guitar set-up is simple geometry; adjusting the guitar’s neck, nut, saddle and (occasionally) frets to put the action at an ideal level - not so high as to be difficult to fret and not so low as to cause string buzz.

C. F. Martin & Co. sets up every guitar it builds before it leaves the factory. Most Martin guitars built in Nazareth are set up using a PLEK® Pro machine, which scans the nut, fingerboard and saddle with a sensor, compares the scan with optimal values, and then cuts the nut slots, contours the saddle and polishes the frets to an accuracy of 1/1000 of an inch. If necessary, minor saddle and nut touch-up, and truss rod adjustment, are done by hand when the guitar is strung. A few Martin guitars - primarily Custom Shop instruments - continue to be set up by hand.

Even an acoustic guitar with a good factory set-up may need to be set up again within a few years, according to Lon Werner, Martin Customer Repair Manager. “The wood in a guitar can take up to five years to ‘settle in’ under string tension and a change in the action may necessitate a fresh set-up.” The owner’s playing style and...
technique also may dictate whether a fresh set-up is needed. “A fingerstyle player with a light touch might want the action lowered, while a flatpicker may need the action raised.” Indeed, an individual’s playing style and technique are information a repairperson will want to know to do the best possible set-up.

So, can you tell if your guitar needs a set-up? Begin with the obvious. If your guitar has become very hard to fret, it probably needs a set-up. If the strings buzz, either open or fretted, it probably needs a set-up. If its intonation is way off, it probably needs a set-up.

A few simple diagnostic tests also can help determine whether a set-up is needed. Check the neck relief by fretting the low E string simultaneously above the first and below the 13th fret: the gap between the string and the 6th or 7th fret should be slightly more than the thickness of a business card. Check action at the nut by fretting each string between the second and third fret: there should be daylight between each string and the first fret, a gap approximately the thickness of a sheet of paper at the high E and slightly more at the low E. Check the height of the action with a machinist’s ruler at the 12th fret: the distance between the fret and the string should be approximately 2/32-3/32 of an inch on the treble side and 3/32-4/32 of an inch on the bass side. A good electronic tuner can be used to check intonation on each string, by playing the open string and then playing the harmonic of the same string at the 12th fret.

A lot of guitarists may be tempted to do their own set-up, but Dave Doll of Martin’s Customer Repair Department cautions against it. “It’s like a doctor educating a patient on how to recognize symptoms; the patient may know he has a problem, but he still should go to the doctor to have that problem fixed,” he commented. “Even a simple set-up can be daunting; unless you know what you are doing, you may well do more harm than good.” Lon Werner was more specific. “While preliminary evaluation may suggest a set-up is needed, the symptoms also can be indicative of a much more serious problem. When the Martin Customer Repair Department receives a guitar, we give it a thorough going-over from headstock to endpin. If the bridge is lifting, or a brace has pulled loose, or the neck needs a reset (just three examples), that is a problem that has to be dealt with for a set-up to be beneficial.” Not everyone lives so close to Nazareth to have their Martin guitar worked on at C. F. Martin & Co., but there are more than 150 Martin Service Centers that can give that guitar the care – whether a set-up or something more – it deserves.

Should you happen to visit Nazareth or live nearby, C. F. Martin & Co. offers a very cool opportunity to learn about guitar maintenance from some of the best in the business. Every Friday from 11 a.m. until noon, the Customer Repair Department hosts a guitar care seminar, during which it demonstrates the basics of guitar care, including some of the elements of set-up (like truss rod adjustment). The guitar care seminar is free, no reservation is needed and it is a great way to learn how to keep your Martin in peak playing condition.
All-Star MUSE Benefit Concert

The All-Star MUSE Benefit Concert at the Shoreline Amphitheater in Mountain View, California supported Disaster Relief in Japan and Non-Nuclear Groups Worldwide. Featured artists included Crosby (with his Martin Signature 12-string), Stills & Nash, Jackson Browne, Bonnie Raitt, Jason Mraz, The Doobie Brothers, Tom Morello, John Hall, Kitaro, Sweet Honey in the Rock, and Jonathan Wilson.

Donovan Frankenreiter

Donovan’s fourth studio album, Glow, is described as “warm, organic, and overwhelmingly hopeful. The perfect antidote to trying times.” He’s playing his tried and true Martin 000-18.

Shawn Colvin

Shawn Colvin’s new Live album was nominated for the Grammy Award for Best Contemporary Folk Album. Accompanied with her pristine M3SC Signature Edition, find Shawn’s enduring music on iTunes or at amazon.com.

Hollywood Bowl 2011

Ron Davies (1946-2003)
A songwriter from the pacific northwest, Ron Davies at 17, bought a well worn 1956 D-18 Martin which he put to good use writing an entire album of songs for the Seattle band “The Wailers.” As an artist he recorded five albums during his lifetime, but he is best remembered for his songwriting.

His songs have been covered by a diverse group of artists that include Joan Baez, David Bowie (Ziggy Stardust), Long John Baldry, Ann Murray, Three Dog Night, Nitty Gritty Dirt Band, Helen Reddy, Jerry Jeff Walker, Maria Muldaur, Joe Cocker, Randy Travis, Nanci Griffith and the Raconteurs to name a few.

In 2011 friends in the pacific northwest came together to record “The Mystery of Ron Davies,” a tribute CD containing eighteen of Ron’s songs performed by artists from his hometown and one by Davies himself. Available on iTunes and at CD Baby, all of the proceeds will benefit “Music Cares.”

Leslie Tucker
Lexington, Virginia-based singer/songwriter Leslie Tucker recently received the gift of a Martin D-41 from a legion of her fans, and she plans to use her new acquisition in the production of a new album project currently in progress, along with a tour of performances when it’s released. Tune in to www.lesietucker.com for updates!

Santa Cruz Blues Fest 2011
Some of the world’s finest guitarists, including Jonny Lang were on hand to salute guitar legend, Jimi Hendrix at this year’s Santa Cruz Blues Fest 2011. Jonny’s playing his Martin J-40 Jumbo.

Early Sting
**Winfield Kansas Festival’s Martin D-42**

Allen Shadd began playing guitar when he was seven years old, acquiring his first Martin guitar - a 1973 D-35, at the age of ten. Since then he has gone on to perform in many bands, guitar workshops, recording sessions, and in 1997 released his own CD, “A Cut Above.” Allen also frequently competes in guitar competitions and has won some of the most prestigious flatpicking contests that have included Merlefest, Rocky Grass, and the Wayne Henderson guitar competition. He brought home this year’s Martin D-42 from the National Flatpicking Championship held in Winfield, Kansas. It’s the sixth time Allen has placed in the top three, including his first place finish in 1997.

**Caroline Jones**

This NYC-based singer, songwriter, guitarist and producer was trained classically by Andy Anselmo, Founder of New York’s “The Singer’s Forum.” Caroline began singing opera arias, cabaret standards and show tunes at age nine. Under the management of Tommy Mottola and Chris Apostle, she began recording her original songs with producer Chris Toland at Sony and Avatar studios in New York as a student at The Professional Children’s School. In 2008, Caroline began monthly co-writing trips to Nashville, where she recorded with many of the industry’s top talents. Since then, she has been performing and recording with her Martin 00-21 Kingston Trio model, that pays tribute to original Kingston Trio member Dave Guard (1934-1991).

**Fast AJ**

A.J. Rubino of Springfield Massachusetts has been performing folk and country music for nearly fifty years – much of that time with his 1975 Martin D-35, slightly customized with fingerboard inlay by luthier Harry Becker. This photo will grace the cover of AJ’s forthcoming CD.

He is a loyal member of the Martin Owner’s Club and owns several other Martin guitars. The tree A.J. is standing in front of was destroyed by the tornado that hit Western Massachusetts in June of 2011, but no one was hurt and all of the Martin guitars survived.

**The Kingston Trio Fantasy Camp 2011**

Shown above are Fantasy camp attendees each holding their Martin guitars (plus one banjo).
Dierks Bentley

Reaching deep into acoustic roots music, resulted in Dierks Bentley’s new album, Up On The Ridge. More than a bluegrass concept album with guests, Up On The Ridge features Bentley working with some of the finest acoustic musicians in the world, including long-time collaborators the Del McCoury Band and a new musical partnership with Chris Thile and the Punch Brothers. As a recent addition to the Martin Ambassador ranks, Dierk’s is rarely seen without his prized vintage herringbone D-28.

Hawaii’s Hi’ikua

In a culture that honors the legacies of the past, this Hawaiian trio of talented musicians pays homage to their roots while creating a unique and progressive sound that leaves an indelible mark upon contemporary Hawaiian music.

In a seamless, continuous movement, we all carry a past while living in the present and moving toward a future. Hi’ikua’s music reflects the belief that without asking, the knowledge of our ancestors has already been placed within us in the hope that we too will shoulder that responsibility in an unbroken journey into the future.

Their music is composed and performed by Kalehua Krug (left with his Martin 12-string), Kamuela Kimokeo (above and center left with his Martin OMC Aura cutaway), and Blake Leoki-Haili (right with Martin tenor ukulele).

The group’s name derives from the Hawaiian word that means literally “to carry on one’s back.” Hi’ikua has taken this responsibility seriously.

“Aia I Hi’ialo,” the long awaited CD from Hi’ikua, features six original and six traditional songs.

www.hiikua.com
“As long as I’ve got my guitar, I’ll be fine.”

— Willie Nelson referring to Trigger, his legendary Martin guitar.

Hometown Centenarian

Mary Arletta Hahn is shown (right) with her 00-17 12-fret Martin guitar. Mary was in her twenties when this picture was taken (circa 1932). She was born in Nazareth and turned 104 this past September. Healthy small town living! She received her theology degree from the United Wesleyan College, but she also majored in voice, piano and guitar. She would sing and play guitar in her father’s varied congregations. Mary has lived her entire life in and around Nazareth. Today she lives just one block from where her guitar was made!

Waiting for the Sunday Boat” by William Henry Jackson”. Florida circa 1902 Martin small-bodied parlor guitar.

1883 Advertisement

Guitarist and Mandolinist. circa 1890.

Guitarist and Mandolinist. circa 1925.
"As far as inanimate objects being friends, I think that is right on the list. My Martin ukulele is a work of art. It’s going to live long after me." — Eddie Vedder, Pearl Jam, Ukulele Songs

The Martin Standards of Tone and Workmanship Prevail

T1K & C1K Ukuleles

Martin has been building the world’s finest ukuleles since the late 1920s and has grown in popularity since the early 1990s. The C1K & T1K models are comprised of two distinct additions: the C1K is made of mahogany with a Sitka spruce top, while the T1K is made of mahogany with a sitka spruce soundboard. The C1K provides a warm, rich, and robust tone with good volume and projection. The T1K, on the other hand, offers a brighter and clearer sound with plenty of high-end articulation. Both models are designed to provide the highest quality of sound and projection, making them ideal for performing with a band or in a solo setting.

The Martin Visitors Center

Located in Nazareth, PA, the Martin Visitors Center is a must-visit for anyone interested in the history and craftsmanship of Martin instruments. The center is dedicated to preserving the traditions and heritage of C.F. Martin & Co., and offers visitors a chance to explore the company’s rich history, learn about the craftsmanship involved in building each instrument, and purchase the latest Martin products. The center features a wide variety of exhibits, including a detailed display of Martin instruments throughout the years, as well as a hands-on exhibit where visitors can try their hand at building a Martin guitar.

The Martin Legacy Museum

The Martin Legacy Museum is located in Nazareth, PA, and is dedicated to preserving the history and legacy of C.F. Martin & Co. The museum features a wide variety of exhibits, including a detailed history of the company, as well as a collection of Martin guitars and other instruments. Visitors can learn about the company’s history, as well as the craftsmanship involved in building each instrument, and gain a deeper appreciation for the art and science of guitar making.

The Martin Sound and the Story

The Martin Sound and the Story is a feature in this issue of the magazine that explores the history and legacy of Martin instruments. It includes interviews with notable musicians who have played Martin instruments, as well as a detailed history of the company and its role in the guitar industry. The feature also includes a hands-on exhibit where visitors can try their hand at building a Martin guitar, as well as a wide variety of exhibits designed to educate and inspire visitors of all ages.

The Martin Standards of Tone and Workmanship Prevail

The Martin Standards of Tone and Workmanship Prevail is an article that explores the craftsmanship involved in building each Martin instrument. It includes interviews with Martin craftsmen, as well as a detailed analysis of the different materials used in building each instrument. The article also includes a wide variety of exhibits designed to educate and inspire visitors of all ages.

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Clock key mechanism for adjusting guitar necks on Martin's earliest guitars manufactured in New York.

Imagined Martin family portrait, Circa September 1833—at the time of the Martins' transatlantic journey to the New World.

Map pointing to Markneukirchen, the main town in Germany's musical instrument-making region.

Embroidered original drawing of C. F. Martin's residence in Cherry Hill, Pennsylvania.

Embroidered original drawing of C. F. Martin's residence in Markneukirchen, Saxony (Germany).

The sailing ship Columbia carries the Martins across the North Atlantic during the spectacular Leonid Meteor shower and arrives in New York Harbor November 6, 1833.

Imagined rendering of C. F. Martin store front at 196 Hudson Street, New York.

Portrait of Andrew Jackson, president of the United States, when the Martin family arrived in New York in 1833.

Imagined rendering of C. F. Martin's home and guitarmaking shop in Cherry Hill, Pennsylvania, Circa 1839-1859.

Rendering of the Martin family home and guitarmaking shop in Cherry Hill, Pennsylvania, Circa 1839-1859.
**OM -21 NEW!**

Martin’s OM (Orchestra Models) guitars have always been very special to fingerstyle guitarists, especially this new OM-21 with its comfortable 1-3/4” wide neck at the nut and highly responsive 1/4” scalloped Sitka top braces. Elegant in its simplicity, this new version offers a tasteful upgrade of solid black ebony fingerboard and 30’s style “belly” bridge with genuine bone saddle and nut, all adding to the rich resonance of this guitar. What’s more, we’ve replaced the standard OM neck with a slimmer “Performing” Artist modified low oval profile tapered neck, and wider 2-3/16” bridge string spacing for faster, more comfortable playing. The solid Sitka spruce top, with hand-inlaid 28 style rosette, is joined to a body of premium solid East Indian rosewood bound in tortoise colored 18 style binding. Delmar tortoise color pickguard, nickel open-gared tuners with Butterbean knobs, and polished gloss lacquer with aging toner complete this beautiful instrument. Delivered to you in the new Martin 433 archtop hardshell case. If you’re a finger picker, this new OM-21 is the one to pick.

**D-18 NEW!**

Since its introduction in 1935, the D-18 has been the workhorse of the Martin steel string acoustic line. More plain and less costly than its D-28 rosewood cousin, the D-18 has none the less established its own tonal identity – balanced, crisp midrange, definitive bass, and bright clear treble; a favorite of innumerable bluegrass, blues and country performers, as well as discerning studio musicians – because it is a great performing and recording guitar. Over the years, the D-18 has seen numerous permutations – the D-18V and D-18P – as well as variations in bindings, rosette, fingerboard & bridge woods, bracing patterns and pickguards. And now, the new D-18 brings together the best features of all of these great D-18s into one superb sounding and playing guitar. On the traditional side, backs and sides are still crafted of solid genuine Mahogany, joined with a solid Sitka spruce top with forward-shifted scalloped “X” bracing. The fingerboard and 1930s style belly bridge are fashioned of solid black ebony as were the originals. What’s new? A lightning fast modified low oval profile neck with a 1-3/4” nut width and slimmer 2-1/8” taper at the 12th fret. It’s the same neck featured on our innovative Performing Artist series guitars, with the same wide 2-3/16” bridge string spacing, too for greater player comfort and accessibility up and down the neck. The new D-18. The perfect blend of past and future – and great guitar to start the New Year!
2012 Martin Show Special Guitars: The DCPA Koa & GPCPA Koa

They don’t get any more beautiful – or more beautiful sounding – than these spectacular dovetail flamed Koa Performing Artist guitars. And with only a total of 30 instruments – combined – being offered to dealers at the 2012 NAMM Show, they don’t get any rarer, either. Here we’ve chosen two of our most popular cutaway models in the Performing Artist series, the classic Dreadnought and the Grand Performance, and crafted the backs and sides of premium Hawaiian flamed Koa, a resonant tonewood indigenous to the Hawaiian islands. Koa has long been by favored by native Hawaiian musicians for guitars and ukuleles, as well as discerning players and collectors worldwide. Martin, in particular, has built various sized instruments of Koa from as early as 1850. The tops are of prized solid Adirondack Spruce, as are the scalloped forward-shifted “X” braces in the “Golden Era” fashion. The bodies are bound with solid Madagascar rosewood; the top is inlaid in the 42 style with an elegant blue Paua pearl rosette. The backstrip is 45 style marquetry. Both guitars feature our fast and comfortable Performing Artist modified low oval mahogany neck with ebony fingerboard, and wide 2-3/16” string spacing on the ebony Performing Artist belly bridge. And the crowning touch: both guitars are equipped with the new Fishman® F1 Aura + onboard electronics system, the ultimate in acoustic realism and projection, as well as pickup versatility. Waverly gold tuners with Ivoroid buttons complete the package. Orders for the DCPA Koa & GPCPA Koa will be taken solely from dealers in attendance at the 2012 NAMM Show in Anaheim, California.
Over 175 Years of Guitar Building Excellence

Performing Artist Series

DCPA1 Madagascar Rosewood & GPCPA1 Madagascar Rosewood

These two very special dovetail Performing Artist guitars reflect the best of Martin innovation, expert craftsmanship and selection of superior tonewoods – all in one. As PA series models, Dreadnought and Grand Performance, they include a unique slim tapered fast neck for exceptional player comfort in all positions, a smaller and lighter PA “belly” bridge for greater tonal response, and increased string spacing for easier finger picking. They also include the new state-of-the-art Fishman® F1 Aura + onboard electronics system that deliver striking acoustic realism and projection. Plugged in or pure acoustic, these are great sounding guitars – and with good reason. The tops are solid Adirondack spruce, pearl inlaid in the 41 style, and driven by 5/16” Adirondack scalloped braces, forward-shifted in the “Golden Era” X pattern. The back, sides, and headplate are Madagascar Rosewood, selected for its beauty and close acoustic and visual resemblance to Brazilian Rosewood. Solid black ebony is used for the fingerboard and bridge. Details include grained Ivoroid bindings, Delmar beveled tortoise color pickguard, special “alternative torch” inspired position inlays, gold enclosed tuners, bone nut and saddle. The most distinctive Performing Artist production models to date.

Fishman® F1 Aura +

The Fishman® F1 Aura + features a new simplified and intuitive Easy Mode allowing you to quickly get a feel for the tonal possibilities of the system while providing the most important features. The Easy Mode offers three custom-blended Aura Image presets, tone control, and the option of using the undersaddle pickup only. For the real tone-tweakers, we’ve retained the original Performance Mode as well, giving you full access to the powerful 3-band EQs, compressor and automatic anti-feedback of the F1 Aura +.
Martin introduces an exciting new tonewood called Siris.

**Performing Artist Series**

**DCPA4 Siris & GCPA4 Siris**

With these two new Performing Artists guitars, Martin introduces an exciting new tonewood called Siris, adding even more tonal color and variety to the PA series. Siris delivers excellent bass response reminiscent of East Indian rosewood, as well as a clear midrange and treble making it an excellent guitar wood for recording and for playing live. Lighter in color yet denser than rosewood, it produces a slightly longer sustain than rosewood. Siris is typically dark orange, contrasting beautifully with the Sitka Spruce tops, tortoise colored pickguards, grained Ivoroid bindings and special East Indian rosewood center wedge on both guitars’ 3-piece backs. The DCPA4 Siris and the GCPA4 Siris are 14-fret cutaway guitars, and have fast, comfortable Performing Artist profile necks, Hybrid “X” scalloped top bracing, black Richlite fingerboards and bridges and Fishman® F1 Analog onboard electronics.
The GPCPA4 Sapele is constructed with FSC® Certified tonewoods harvested from ecologically sound and responsibly managed forests. The fingerboard and bridge are built with FSC® Certified Richlite®.

**GPCPA4 Sapele**

First introduced in 2010, the GPCPA4 is an extraordinary Martin – a big Grand Performance cutaway with a fast, comfortable Performing Artist Series high performance neck. But this brand new version – the GPCPA4 Sapele – is extra special. It’s built with FSC® Certified tonewoods harvested from ecologically sound and responsibly managed forests. This includes African sapele back and sides, mahogany front and rear blocks, cherry side strips, Spanish cedar ribbons and European spruce Hybrid “X” scalloped bracing. The top is FSC® Certified recycled Sitka spruce, produced from old bridge timbers in Canada. Even the fingerboard and bridge are crafted of FSC® Certified Richlite® material. High polished gloss top finish, with tasteful Cherry red toned back and sides. Fishman® F1 Analog electronics are included with volume and tone shaping capabilities, onboard digital tuner and phase control. Quite a package. Quite a guitar.
Performing Artist Series

The DCPA5K and GPCPA5K are Performing Artist guitars with excellent tone, playability and durability.

DCPA5K and GPCPA5K
Advanced guitar design meets high-tech guitar construction! The result: two highly affordable Performing Artist guitars with excellent tone, playability and durability. Back and sides of the cutaway Dreadnought and Grand Performance models are made of a high-pressure wood fiber laminate (called HPL) with Koa grain and texture photo- imbedded. The top is solid Sitka spruce braced with Martin’s Hybrid “X” scalloped bracing system, renowned for its resonance, clear treble and distinct bass. The Performing Artist Profile neck is slim and fast and comfortable, made of tough Stratabond® multi-layered wood laminate. Performing Artist bridge and fingerboard are black Richlite. Chrome enclosed tuners with large buttons and Fishman® F1 Analog onboard electronics included. A terrific value with great tone and environmentally friendly.
**Special Edition**

**000C Nylon**
In response to the many Martin players who chose the limited edition 000CDG, built in memory of Chris Martin’s late brother, Doug Greth, we have expanded upon this unique “crossover” instrument with the new 000C Nylon. It is truly a hybrid instrument, combining features of a traditional Martin steel-string guitar with those associated with a classical nylon string guitar. The top is crafted of solid Sitka spruce and braced with a unique A-Frame “X” brace system. Yet this bracing system is equally responsive to lighter nylon strings, without inhibiting tone or volume. The 12-fret, low profile neck features an 18” radius arched (versus flat) fingerboard like a steel string, but with a classic width, 1-7/8” at the nut and 2-5/16” at the 12th fret. The bridge is in the classic style with tie block and drop in saddle. Bridge string spacing is a wider 2-5/16” as well. Even the 000C’s headstock is unique – square tapered like the traditional Martin steel string style, but slotted to accommodate classical nylon strings. Each guitar is fitted with onboard Fishman® F1 Analog electronics, too. The result? A versatile, great sounding and playing guitar, no matter whether you play acoustic or acoustic electric... or both.

**Road Series**

**DRS2**
The latest of Martin’s hard-working, great sounding Road Series guitars, the new DRS2 delivers a unique blend of durability and concert-quality sound and projection. The top is crafted of solid Sitka spruce and braced with Martin’s A-Frame (X1) bracing. Back and sides are select solid Sapele, similar in look and tonal qualities to its close cousin, mahogany. As beautiful as it looks and sounds, the DRS2 is a serious working musician’s guitar built for on the road durability without sacrifice of tone. The neck is constructed of a multi-layered wood laminate called Stratabond™ that perfectly simulates natural quartersawn wood grain. The fingerboard and bridge are crafted of black Richlite, amazingly similar in look, weight and resonance of ebony. A Fishman® Sonitone sound reinforcement system completes this very road – and stage – worthy Martin.
D-28M Limited Edition Celebrates The Enduring Music and Legacy of The Mamas and The Papas

In the 1960s, The Mamas and the Papas were at the epicenter of a musical earthquake that began in Southern California and sent shockwaves across the country. Combining great songwriting, unique arrangements and lush harmonies, the group had six “Top 10” singles and four “Top 5” albums from 1965 through 1967, a feat that made them one of the few groups to challenge the Beatles during that era. While The Mamas and the Papas’ original lineup of John Phillips, Cass Elliot, Denny Doherty and Michelle Phillips lasted just four years, several of the songs they created – including “California Dreamin’,” “Monday, Monday,” “Words of Love,” and “Twelve Thirty” – have stood the test of time.

The starting point for The Mamas and the Papas’ fresh pop sound was the folk music all four members played before they got together as a group. Songwriter and leader John Phillips’ well-worn Martin Dreadnought often provided the strummed rhythmic underpinning on which The Mamas and Papas’ band instrumentation and vocals were layered. The combination proved to be genius, and even today The Mamas and the Papas “sound” is instantly recognizable.

To celebrate the group and its place in pop music history, C. F. Martin introduces a very special D-28M Mamas and The Papas Custom Artist Edition. Limited to just 100 instruments, this new Custom Artist Edition features rare tonewoods, handsome appointments and a unique headstock inlay to honor these musical trailblazers.

John Phillips’ vintage Martin D-28 provides the inspiration for this Custom Artist Edition. The tonewoods and top bracing are a stellar combination that approximates those of Martin Dreadnoughts from the early 1930s. Back and sides are rare Madagascar rosewood, similar in appearance and tone to the now endangered Brazilian rosewood. The top is Carpathian spruce, comparable in power and brilliance to Adirondack spruce, and equally responsive. Advanced “X” 5/16” scalloped bracing provides rich, resonant tone. The 1 11/16” (at the nut) low profile neck with diamond volute is genuine mahogany, while the fingerboard and belly bridge are black ebony.

The appointments on the D-28M Mamas and The Papas Custom Artist Edition emulate a circa 1960s D-28: black/white/black top purfling, black/white back purfling, grained Ivoroid binding and heelcap, “checkerboard” backstrip, mother of pearl dot position markers, chrome Grover® Rotomatic tuners, tortoise-colored pickguard, polished gloss lacquer finish and vintage-inspired aging toner on the top. Extra flash comes in the form of a Style 45 abalone pearl rosette, and abalone pearl-topped bone bridge and end pins.

The guitar’s crowning glory is – appropriately – on the polished black ebony headplate. Above the nut, sheltered by the familiar gold old-style “C. F. Martin & Co. Est. 1833” decal logo, is a silhouette of The Mamas and The Papas, beautifully inlaid in mother of pearl. Derived from a photo by Henry Diltz, the inlay captures the group in full performance mode.

In the early 1960s, the four musicians who became The Mamas and Papas were a long way from pop music stardom, though all were involved in the East Coast folk music scene. John Phillips was a member of the Tourjemen. Denny Doherty and Cass Elliot sang with the Mugwumps. After the Journeymen broke up, John Phillips, his wife Michelle Phillips and Marshall Brickman formed the New Journeymen. Marshall eventually left the band, but went on to co-write Oscar winning screenplays with Woody Allen, and he co-wrote the book that became the record-breaking play “The Jersey Boys.”

Marshall Brickman was replaced by Denny Doherty and soon Doherty introduced his bandmates to Elliot. The four began harmonizing to the pop songs John was writing and perfected their sound during a Caribbean vacation together
Eventually the four traveled to Los Angeles, where they auditioned for Dunhill Records Owner/Producer Lou Adler. Adler signed them to his label immediately and two days later, the group had a name: The Mamas and the Papas.

Released in 1965, The Mamas and The Papas’ first single failed to garner much notice. However, the second single, “California Dreaming,” co-written by John and Michelle Phillips, reached No. 4 on the charts. The group’s debut album, If You Can Believe Your Eyes and Ears, was released in early 1966 and rose to No. 1, quickly followed by the single “Monday, Monday,” which also hit No. 1 and later won a Grammy Award for “Best Contemporary Group Performance.”

While The Mamas and The Papas’ personal lives became increasingly turbulent over the next two years, their music continued to flourish; they recorded three additional albums – The Mamas and The Papas, Deliver and The Papas and The Mamas – that went “Top 20” and in turn yielded several “Top 20” singles.

In 1968, bitter infighting between members caused the group to disband. Due to contractual obligations, they reunited briefly in 1971 to make the People Like Us album and then went their separate ways. Cass Elliot had a flourishing solo career that was cut short by her death in 1974. John Phillips continued to write songs, and both he and Denny Doherty performed and recorded as solo acts. In the 1980s and 1990s, they occasionally reunited to tour as members of the New Mamas and Papas. John Phillips died in 2001; Denny Doherty died in 2007. Michelle Phillips enjoyed a successful acting career and today is the last surviving original member of the group.

Despite the group’s short history, The Mamas and The Papas’ musical legacy remains undiminished; the group was inducted into the Rock & Roll Hall of Fame in 1998 and received a Grammy Hall of Fame Award in 2001. In 2003, If You Can Believe Your Eyes and Ears was ranked 127 on Rolling Stone magazine’s list of the 500 greatest albums of all time.

Delivered in a hardshell case, each D-28M Mamas and The Papas Custom Artist Edition guitar bears a special interior label featuring the “sun ray” graphic from the Roulette Records label, on which some of The Mamas and The Papas’ singles were reissued in the 1970s. Each label is personally signed by former Mamas and The Papas member Michelle Phillips and numbered in sequence with the edition total. Beginning immediately, authorized C. F. Martin dealers will accept orders for the D-28M Mamas and The Papas Custom Artist Edition until all 100 guitars in the edition are allocated: participating Martin dealers will then be posted on the C. F. Martin website: www.martinguitar.com.
Acoustic guitar aficionados attending The London Acoustic Guitar Show were treated to presentations that showcased America’s favorite musical instrument brand and featured musical vignettes by legendary and influential guitarists Stefan Grossman and John Renbourn.

The presentation was given by Dick Boak, archivist for Martin Guitar, who offered a graphical and interactive history of the 178-year-old guitar company. In addition, Dick displayed several important examples in the evolution of Martin acoustic guitars. The presentation focused on the development of the modern acoustic guitar, Martin’s historical contributions to the definitive acoustic guitar design, artist signature model collaborations, and an in-depth explanation of specific guitar shapes, sizes and tonewoods that lend themselves to particular musical genres. John Renbourn and Stefan Grossman, legendary acoustic fingerstyle innovators, demonstrated the tonality of an assortment of Martin instruments, including their own Custom Signature models.

Martin’s UK distributor, Westside Management, was a primary sponsor of the show and the host for the concert stage that featured a stunning live performance by Renbourn and Grossman. Dick Boak’s presentation provided a template and proving ground for potential future presentations throughout the United States, Europe and Japan.
Rachel Sermanni is an emerging songwriter from the small village of Carrbridge in the UK Highlands. She performs with her D-18 and is gaining popularity, both as a soloist and with an assortment of talented friends.

Gabrielle Aplin is a self-taught; self-promoted touring singer, pianist, guitarist and internet sensation with millions of hits! With beautiful vocals and a raw talent for song writing, Gabrielle is evolving as the most in demand online music artist.

Chris Woods combines elements of hand tapping and drumming on his Martin guitar. Blended with echoplexed fingerpicking and etherial vocals, he’s invented a unique sound. See his full profile on page 44.

Stefan Grossman, Dick Boak and John Renbourn are captured following their well-attended presentation on the “Evolution of the Acoustic Guitar.”

Stefan Grossman and John Renbourn live in concert at the inaugural London Acoustic Guitar Show.
Record Number of Martin Owners and Music Fans converge on Nazareth, Pa

Each year, enthusiasts from across the country and around the globe converge on Nazareth for MOC Day, and every year, the Martin Owners Club has brought together more entertainment, vendors and artists than the year before. This included performances by bluegrass legend TJ Casey (“Cowboy from the Soul”); ABC’s “Dancing with the Stars” dancer/choreographer and solo musician Mark Ballas; singer/songwriter, ukulele mistress and one half of Garfunkel and Oates, Kate Micucci (also known for her roles in “Raising Hope,” “Scrubs,” “Four Kings” and “Malcolm in the Middle”); the Sleepy Man Banjo Boys - America’s favorite Bluegrass band that happen to be kids; and rising star and contestant on NBC’s “America’s Got Talent” Blake McMurray.

Attendees were treated to the “Porsche Experience,” sponsored by Knopf Porsche and Porsche Cars North America, who displayed new models in the center of the day’s festivities.

Attendees had the opportunity to personally sample a wide assortment of Custom Shop and new model Martin guitars.

Inlay art in process as seen on the day-long deluge of factory tours.

“Dancing With The Stars” choreographer, dancer, solo musician, and Martin Ambassador Mark Ballas performed to a record crowd of nearly 3000 Martin enthusiasts.

Martin District Sales Manager Dave Evans joined virtuoso bluesman and Martin artist Craig Thatcher for a dueling duet on the main stage.

Comedian, TV personality and ukulele master Kate Micucci returns uke-in-hand to her home town of Nazareth, PA.

Brothers Johnny, Robbie and Tommy Mizzone, a fast rising bluegrass trio, graced the stage as the amazing Sleepy Man Banjo Boys.
The UMGF Celebrates 10th Martinfest

T.S. PHILLIPS

The first weekend of August 2011, some 200 members of the Unofficial Martin Guitar Forum converged on Nazareth to celebrate their 10th Annual “Martinfest” with special guests Grammy® Award winning guitarist Laurence Juber, and Martin’s illustrious archivist Dick Boak.

Events on Friday included tours of the Martin factory and playing historic guitars from the Martin Museum. Saturday, they performed on various stages at “Martin on Main,” the street fair co-hosted by the UMGF and the Nazareth Chamber of Commerce, which was capped off with Laurence Juber’s free, unplugged, acoustic concert at the historic Moravian church. That evening, LJ sat in on an all-night jam at the hotel with his OMC-LJ Pro signature model and gave a workshop on altered tunings and composition at the scenic Nazareth Boro Park on Sunday afternoon.

The UMGF returned to the Boro Park on Monday for open mics, impromptu song circles, and Dick Boak’s informal talk, highlighting milestones from his 35-year career at C. F. Martin & Co. Boak’s tenure under three different Mr. Martins spans an era of remarkable growth, evolution and innovation that offers fertile ground for reminiscence. The audience was spellbound by his vivid firsthand account of famous Martin players and tales of the dedicated craftspeople that make their beloved guitars, workers whose names are as revered by the UMGF as the big stars who play them.

Martinfest is all about the love of music made on Martin guitars. From an all-original 1930 OM-28 to a D-45 Stephen Stills to the latest offering in the Performing Artist Series, the main activity was admiring and playing each other’s Martins.

Dick was not to be left out, and brought along his custom 12-fret 000-42, made from figured Brazilian rosewood and Adirondack spruce. It was built in a time before Martin was in the habit of offering vintage replicas. The slotted headstock sports the “Alternative Torch” inlay that was designed in 1902 but never appeared on a modern Martin until this guitar. Boak’s 000 was stellar, even among that constellation of other splendid Martins.

What began as a small group of Martin fans conversing on the Internet has grown to over 16,000 registered UMGF members worldwide, from back porch pickers to major recording artists. Many travel thousands of miles to make the annual pilgrimage to Nazareth. Dick Boak has been to each Martinfest and was the obvious choice to speak at the tenth anniversary. In many ways, Dick has helped to extend and preserve what makes its legendary guitars so very special. In Dick’s words, “It’s all about the tone.” That is a sentiment echoed by the membership of the UMGF. Visit them online at http://theunofficialmartinguitarforum.yuku.com
Martin has been involved with the Philadelphia Folk Festival since its inception in 1962 and Martin has been an underwriter and primary sponsor of the main stage, constructed in 2001, for the past decade. This year, the festival celebrated its 50th Anniversary with a great lineup that featured many Martin players including Tom Paxton (upper right) and Arlo Guthrie (lower left), David Bromberg and Jorma Kaukonen. Fred Oster (lower right) and Catherine Jacobs of Vintage Instruments in Philadelphia have helped run the Martin booth in the crafts area for many years. There was a constant flow of budding performers competing in a guitar playing contest that culminated late on Sunday afternoon with a special concert and award presentation. Come join us at the 51st!
The Musical Mind
Brenden Hackett of Martin’s Research and Development Department has engrossed himself in the study of music over the past 28 years. In his job, he is challenged to understand how sound really works and how the mind actually processes music. While attending the Ithaca College School of Music, Brenden was graced by some of the best professors in Music Theory and History but he never had exposure to lingering questions regarding tone. That all changed in August of 2011 when he attended the bi-annual conference for The Society of Music Perception and Cognition. “The SMPC brings together the North American music cognition research community and also draws several researchers from overseas,” says Ani Patel, Senior Fellow at The Neurosciences Institute in San Diego. NAMM sponsors this rapidly growing field of research which looks into music’s affect on the brain, how it’s processed and the benefits of musical study, of which there are many. Brenden’s participation in this conference will enhance the R&D Department in their quest to continually improve the tonal texture, clarity and projection of Martin guitars.

GuitArt by Terre Roche
The GuitArts tell the story of a character Terry Roche invented named “Spaceman.” He shows up in many of the famous Roche Sisters setlists over the years. Terry collected a setlist for every Roches’ show ever performed and each one has an elaborate drawing. The GuitArts were an extension of the setlists, chronicling the adventures of “Spaceman.”
**Trail Friend**

Jeremy Wilson and his Martin Backpacker® hiked the Appalachian Trail in 2010 and the Pacific Crest Trail in 2011. His on-line trail journal (trailjournals/picker.com) lists the Martin Backpacker guitar as his “best friend on the trail...could not imagine hiking without it.”

He was given the trail name “picker” on the Appalachian Trail, because he carried and played his guitar when camping. It brought hours of joy to others and to himself.

While attempting a stream crossing this year, Jeremy was snatched by the “stream” and went completely under, Backpacker and all. Swimming underwater he made it safely to the other side as the Backpacker got heavier and heavier. Still playable but in great need, he sent his beloved Backpacker to rest at home. In the meantime, Jeremy acquired a new Backpacker for his next adventure!
Mark LaVigne and The Coyotes
The picture above shows Mark LaVigne with his Backpacker in Fredericton, New Brunswick, after conducting a media relations workshop there. LaVigne is a member of the band, The Coyotes. To check out their first CD of original songs “Out of the Woods”, visit their website. www.thecoyotes.ca

Learning From One Another
Joe Wheeler is volunteering on the edge of the Gobi Desert, in southern Mongolia, teaching English with the Peace Corps. It means so much to have a guitar — not just any guitar, but a Martin — with him during this life-defining experience.

Above is a picture of Wheeler during a family visit. He has been teaching English and guitar lessons to the eldest son, Tsenguun. Soon the tables will turn as Tsenguun will be teaching Wheeler how to play the “moriin hur” (horse fiddle shown in the photograph).

Rabbit and Rose
Backpacker inspired sculpture by artist and sculptor Barbara Kozero.

Fateful Companion
Andy Shull is an elementary school music teacher at H.B. Rhame Elementary, in Richland School District One, Columbia, S.C. He considers this gig semi-retired after a 25 year stint as a high school and middle school band director. He also plays society gigs on horns and guitar, and directs his Church music. In 1975, a road gig with Jackie Wilson landed him in Lake Tahoe California, where he purchased a 1953 Martin D-18 for $500.

It has been his fateful companion since, and just happens to have been made the year he was born. It is highly featured on his original inspirational CD, “I Still Believe” (guitarknapper@earthlink.net).

Andy found a need for another Martin with the elementary and church gigs. “I settled on the Martin DC-1E (cutaway). It reminds me so much of my D-18, but with outstanding onboard electronics. While it doesn’t have that vintage ripeness yet, it speaks only as a Martin can, and the price was right. The DC-1E sounds so good that our youth pastor, who plays a top end Canadian made guitar, has said his next purchase will definitely be a Martin.” The outstanding first grade class pictured has just completed an original antibullying song and video.
**Honeyboy Edwards**

David “Honeyboy” Edwards, the “Last of the Great Mississippi Delta Bluesmen” passed away on August 29, 2011.

Honeyboy was born June 28, 1915 in Shaw, Mississippi. Honeyboy was one of the last living links to Robert Johnson, and one of the last original acoustic Delta blues players. He was a living legend, and his story was truly part of history. He was the real deal.

Honeyboy has written several blues hits, including “Long Tall Woman Blues”, “Gamblin’ Man” and “Just Like Jesse James.”

Honeyboy’s life was intertwined with almost every major blues legend, including Robert Johnson, Charlie Patton, Big Joe Williams, Rice “Sonny Boy Williamson” Miller, Howlin’ Wolf, Peetie Wheatstraw, Sunnyland Slim, Lightnin’ Hopkins, Big Walter, Little Walter, Magic Sam, and Muddy Waters.

The photo above was taken at the Paramount Blues Fest in Grafton, WI in September of 2007. He is playing a Martin DC-16RGTE.

**Liz Meyer**

On August 26th, 2011, American songwriter, Liz Meyer, once a vital member of the Washington, DC acoustic music community, lost her battle with cancer. She was an avid bluegrass singer, songwriter and an active participant with the European Bluegrass Associations and the European version of the World of Bluegrass. Since 1985, Liz Meyer was based in Amsterdam, Netherlands and her songwriting is often more well-known there than her own recordings. Of course, the songs are excellent and “Blue Lonesome Wind” was the featured title cut on an album by Auldridge, Bennett & Gaudreau, and another song, “Bad Seed” is featured on a recent Laurie Lewis and Tom Rozum album. Liz maintained a worldwide fan base, and used Martin Guitars exclusively.

**Roger Henderson**

A loyal Martin player’s voice has been forever silenced. Roger Henderson, a singer/songwriter on the Washington, DC acoustic scene from the early 1970s, passed away in the early evening hours of July 29th, 2011 after battling cancer for several months. Roger was one of the area’s most popular voices, and he wrote “A Penny To My Name” which was recorded by the late Eva Cassidy and released after her death in 1996. Roger leaves behind his family, including a daughter who is planning on following in her father’s musical footsteps, and lots of good friends in his hometown. He will be missed by many and will not be soon forgotten. (Len Jaffe)
Terry Clements

Guitar wizard Terry Clements died February 20, 2011 after suffering a stroke ten days earlier. He was 63, and was Gordon Lightfoot’s lead guitar player on his albums and concerts for almost forty years.

Terry was among the most affable and friendly musicians you would ever want to know, and he left behind his family and many close friends and fans. It goes without saying that he will be remembered for his talent, humor, and humanity. He is missed by many, and will not be soon forgotten. Shown here with his Martin D-18.

Johnnie Wright

Johnnie Wright, a country music pioneer who guided the career of his wife, Kitty Wells, died at his home in Madison, Tennessee on September 27, 2011. He was 97.

Wright remembered WSM going on the air in 1925 and heard the first broadcast of Uncle Jimmy Thompson, an event that would evolve into the Grand Ole Opry. Later he started his own career and married Wells, the first woman to break through as a star in country music, in 1937.

Wright came to fame as a member of the country duo Johnnie and Jack, which recorded hits such as “Ashes of Love,” “I Get So Lonely,” “Goodnight, Sweetheart, Goodnight” and “Poison Love” in the late 1940s and early 1950s.

Wright changed the spelling of his name to Johnnie after it was misprinted on a record, then began a solo career with a No. 1 hit “Hello Vietnam,” later featured in the 1987 movie “Full Metal Jacket.”

Wells and Wright had three children: two daughters, Ruby and Carol Sue and a son, Bobby, who also was a singer and actor. He played the part of Willie, a Tennessee moonshiner, on the TV series “McHale’s Navy.” Wells was known as “the queen of country music” after she became the first woman solo singer to have a No. 1 country record, “It Wasn’t God Who Made Honky Tonk Angels,” in 1952. The couple’s 74th anniversary would have been Oct. 30.

Wright remained a loyal Martin player throughout his career.
Chris Woods
Chris Woods is taking UK audiences by storm. Described by Play Music Magazine as changing the perceived boundaries of the acoustic guitar, his shows are mesmerizing. Acoustic Magazine conveyed his playing as a 'tour de force of original technique' but Chris isn't all about being a virtuoso - his use of percussion, tapping and slapping is simply a tool in creating emotive and creatively stunning compositions. Live shows are delivered with endearing and visual stories that bring each piece to life. Using an array of ear bending tunings to create sounds that are out of this world, Chris uses a 000X1 Martin. The tough construction gives him the scope to move from drop B tunings to everything inbetween effortlessly and with confidence. Every part of the guitar is used to its full extent, Chris had this to say, 'when using so much of the guitar, and in such a variety of ways the guitar has to work hard for you - you need to be confident the construction and tone is flawless, that's why I'm a Martin player.' Rhythm is the driving force behind Chris' music, but not only in a percussive way. Groove is at the heart of every note. Describing his style as 'slap groove' you can be sure everything you hear is infectious and memorable. Currently touring the UK and with appearances at the 2012 NAMM show and MusikMesse 2012, he is performing relentlessly. www.chriswoodsgroove.co.uk

Mark Michaels
Mark started the New York Ukulele School in 2007. Musician and educator with over 25 years of experience and equally adept on ukulele, guitar and bass, Mark has been involved in music education since the 70's and was instrumental in developing online instruction for guitar and piano in the '90s. He has been featured in Newsday, Billboard, The Hartford Courant and Variety, leading the life of a journeyman musician. In 1979 he produced and composed the #12 hit dance single, “Umbrella Man,” and Billboard's review called him “sharp…concise…a mastermind!”

Double D’s UK
Don Payne and Dave Mann make up the duo Double D’s hailing from the County of Surrey, England. This pair has been picking together since 1959. They are pictured above with their D-41 Special, D-45 (#9 of 50), D-40 and a 000-28EC Eric Clapton Sunburst Signature Model.
It would be an understatement to say that Eric Clapton is “big in Japan.” His popularity there is unprecedented and certainly in line with the extreme enthusiasm that Japanese guitar players hold for Martin guitars. T. Kurosawa & Co., Ltd., Martin’s sole distributor in Japan, has shown tremendous support for all eight Eric Clapton Signature Edition models offered to date, and in November of 2011, Kurosawa took a step further by becoming a key sponsor of Eric Clapton’s Japan 2011 Tour.

Coinciding with this significant sponsorship, T. Kurosawa & Co. initiated an agreement with Eric Clapton and C. F. Martin & Co. to produce a special 000-42ECJM edition, limited to only 100 special instruments. The model is inspired by the 1939 000-42 that Eric used for his Grammy award-winning MTV Unplugged live performance in 1992. Constructed with a premium grade Adirondack spruce soundboard and beautiful Madagascar rosewood back and sides, the 000-42ECJM bears the original Style 42 headstock and fingerboard appointments, closely replicating the 1939 model. Each guitar bears an interior label, personally signed by Eric Clapton and numbered in sequence with the edition total. The edition is being made solely for distribution in Japan by Kurosawa.

Included as extra premiums with each guitar are a specially created Eric Clapton tour jacket, a laser-etched wooden plaque that serves as a certificate of authenticity, a deluxe commemorative pouch created by the revered Porter Classic of Japan, and a Custom Shop deluxe case with Eric Clapton’s embroidered signature.