Dear Martin Enthusiast,

We are celebrating our 180th anniversary this year. Wow! My ancestors did a great job of laying a strong foundation for this milestone, and my colleagues in Nazareth and Mexico are doing a great job of carrying this grand tradition of trying to build the best acoustic guitars and strings into the future.

A fascinating new book is being prepared for publication in the fall of 2013 about the origins of the American acoustic guitar and the influence my great, great, great Grandfather C. F. Martin, Sr. had on its development and evolution. Keep your eyes open for this. It will certainly be a nice complement to our 180th celebration.

Our new model line-up pays tribute to my ancestor’s vision by faithfully reproducing several models from our Golden Era*. The Authentic Series guitars are as close as you can come to vintage pre-war Martins and you may even have some change left over to buy an extra set of Martin Strings.

If you have the need or wish to plug in, then the Retro Series instruments are perfect for you. Vintage appointments and vintage amplified sound provide the perfect blend of old and new.

The perfect blend of old and new pretty much sums up my take on our position in the guitar market. What is that old saying? Imitation is the sincerest form of flattery. Well if that’s true then we are very flattered because we are very much imitated. In fact Brian Majeski, the editor of Music Trades Magazine has said that he believes the Martin Dreadnought is the most copied guitar shape in the world. It’s considerably harder to copy our tone! Isn’t it nice to know that you can still buy the real thing?

C. F. Martin IV
Chairman & CEO, C. F. Martin & Co.
What’s New?
High-tech images revealed hidden features and nuances in craftsmanship of the magnificent guitars built during our “Golden Era,” allowing us to (re)create the most “new old” Martins ever.

The Sound and the Story Continue
The third in a six-panel mural series celebrating the history of Martin that will hang in the Visitor’s Center. See pages 24 to see the mural and learn about artist Robert Goetzl—his process and his inspiration.

Care and Feeding
Steel strings for acoustic guitars have always been the heart of Martin’s string production. We offer a few pointers on restringing what, after all, starts with strings.

Dion
A rock’n’roll icon for over 50 years, Dion DiMucci is still all about music. And his Martins. From finding the music in the Martin guitar to Buddy Holly, here are some of his thoughts.

On the front cover:
Creation of a Martin, painted by Martin guitar player Prof. Christopher Hogan of Bunnell, Fla., who loves his D-18V.

On the back cover:
We’re more than a little proud of Martin being named 2012 Acoustic Guitar Line of the Year by MMR (Dealer’s Choice Award).

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NEW PRODUCTS

THE MARTIN AUTHENTIC GUITAR SERIES FOR 2013

The Most Authentic “New Old” Martins Ever.

BY BILL BUSH

Yes, Martin really does “make them like they used to.”

With the help of the Smithsonian Institute’s highly advanced CAT scan machines, Martin’s guitar design team literally saw the past in high res images of vintage Martins from 1931, 1933, 1936, 1939, and 1941. In incredible detail, the images revealed numerous hidden features and subtle nuances in craftsmanship of these magnificent works of art built during Martin’s “golden era.”

As a result, we can authentically replicate virtually every aspect of vintage construction – from minute differences in bridge plate thicknesses to unique neck and bracing pattern subtleties to the delicate hide glued cloth side reinforcement strips.

All Martin Authentic Series guitars for 2013 feature thinner headstocks, fingerboards, bridge wings, and bridge plates. Solid pearl inlays are period correct in shape, size, dimension, and placement. We’ve also gone back to the original sound-hole sizes and positions, and milled the thicknesses of tops and backs to the old specs. No detail has been overlooked – including hide glue construction, early logo art treatment, and a dozen other authentic vintage features.

Like their historic namesakes, these Authentic instruments require a great deal of handwork, finesse, and painstaking attention to detail at every stage of construction and assembly.

Five classic vintage models are being offered in limited quantities – the D-45S Authentic 1936 (14-fret), D-28 Authentic 1931 (12 fret), D-28 Authentic 1941 (14 fret), D-18 Authentic 1939 (14-fret) and OM-18 Authentic 1933.
Our museum collection has on loan from vintage guitar collector Sten Juhl of Flower Mound, Texas, a very special wide body D-45(S) guitar originally ordered in 1936 by Hunlith Music in St. Louis, Missouri. Mr. Juhl’s guitar was the 3rd pre-war D-45 ever made. It has a considerably wider body and deeper depth than a standard D-45, dimensions most likely inspired by the “F” model archtops of the same period. Only two of these rare wide body Dreadnoughts were made and the one in our museum was carefully measured and replicated in every detail for this beautiful D-45S Authentic 1936 model.

True to form, the large body is crafted of prized, CITES-certified Brazilian rosewood (reserved specially for this Authentic model), joined with a prime Adirondack spruce top. Like the original, the top X-brace and tone bars are also Adirondack spruce, hand-scalloped and forward shifted for greater tone and volume. Solid shell inlay is hand cut and inlaid in the 45-style. grained ivoroid binding is used overall and like the original, premium gold Waverly tuners with delicately hand-engraved buttons adorn the neck.

The “S” suffix designation can be confusing, since it is often associated with 12-fret or “Standard” body sizes. In fact, the “S” also was used to signify any type of special feature or ornamentation, as is the case with this guitar.

Of course, the D-45S Authentic 1936 is furnished with a special large body case to accommodate its unique dimensions.
Style 28 guitars are one of the oldest Martin series, dating back to the mid 1800s. Interestingly enough, the “28” designation referred to the original price of the guitar back then! The Dreadnought or “D” size, however, did not emerge until 1916 as a Hawaiian style “bass” guitar and was produced by Martin exclusively for the Oliver Ditson Company of New York and Boston. After the Ditson Company was bankrupted following the stock market crash of 1929, Martin began experimenting with its large Dreadnought designs, and the D1 and D2 were born. The D1 would become the D-18. In 1931, after further refinement, the D2 was introduced as the D-28. Named after a large class of World War I British battleships, the D-28 Dreadnought has remained the most copied and influential steel string guitar design in history. The D-28 Authentic 1931 is a meticulous replica of the very first Martin D-28 built in 1931. That guitar (Serial #48326) was recently acquired by the Martin Museum from actor Richard Gere’s collection at a Christie’s auction. That historic instrument was carefully measured and closely replicated for this D-28 Authentic 1931 model. It features a genuine mahogany 12-fret neck with slotted headstock and ebony truss rod, premium Adirondack “red spruce” top and scalloped X-bracing, faux tortoise pickguard under lacquer, grained ivoroid binding, and fine pattern herringbone top inlay. Due to scarcity and regulation, the back and sides of this stunning guitar are offered in solid Madagascar rosewood, a close and genuine rosewood cousin of the Brazilian variety used on all pre-1964 rosewood Martin guitars (and now rapidly becoming almost as rare). True to the original, this replica of the earliest version of the D-28 has no scroll decal on the headplate. The logo is instead embossed with the original stamp on the back of the headstock. Because of the large body cavity, the 12-fret Dreadnought delivers an immense power, warmth, and depth of tone, unrivaled by any other body size.
By 1941, Martin, like the rest of America, was just beginning to adjust to the war years and the restriction of certain metals, trims and materials. The D-28, however, still retained a metal T-bar truss road, bone or ivory saddle, fine German herringbone wood inlay, diamond and square fingerboard inlays, Adirondack spruce top, and Brazilian rosewood back and sides. Many of these specs would gradually change, including a shift away from scalloped bracing because of the use of heavier steel strings, and some would disappear altogether or return only years later. Among collectors and players alike, the 1941 D-28 is highly prized as the penultimate Martin Dreadnought for its exceptionally consistent, powerful, balanced, and open tonality – the best of the big, long scale, steel string acoustic guitars. Due to scarcity and regulation, the back and sides of this stunning guitar are offered in solid Madagascar rosewood, a close and genuine rosewood cousin of the Brazilian variety used on all pre-1964 rosewood Martin guitars. In all other respects, the D-28 Authentic 1941 mirrors the original in appointments, features, tone, construction methods, and materials, including a genuine mahogany 14-fret neck, solid Adirondack spruce top and scalloped Adirondack spruce braces, ebony bridge and fingerboard, diamond and square position inlays, grained ivoroid bindings, period Waverly tuners, hide glue construction, and more.
D-18 Authentic 1939

Style 18 guitars have long been synonymous with mahogany body construction, although from 1857 to 1917 they were actually rosewood guitars. In 1931, the first mahogany D-18 was built, a 12-fret model, based on Martin's early Ditson models and later refined and renamed the D-1. In 1935, standard D-18 features included solid mahogany body, Adirondack spruce top, 14-fret neck, and ebony fingerboard and bridge. These 1930s and early '40s D-18s are light in weight and have a wonderful dry, treble voice and strong, well-balanced bass, making them ideal for stage and recording play. Plainer and less costly than their D-28 counterpart, they provide an excellent quality alternative Martin for many performers that have included Elvis Presley, who played a 1942 D-18 for much of his early career (including playing rhythm on all his legendary Sun records). Hank Williams also played a D-18 as many historical photos attest. From blues singer Brownie McGhee to legendary Rock 'n' Roller Eddie Cochran to beloved actor Andy Griffith, the Martin D-18 was the guitar-of-choice. The D-18 Authentic 1939 has all the pre-war features – hide glue construction, solid mahogany sides and back, Adirondack spruce top, forward shifted scalloped X-bracing, T-Bar neck reinforcement, black ebony fingerboard and ebony belly bridge with long saddle and Waverly tuners with butterbean knobs. But above all, it has the powerfully breathy and glassine voice of seventy-five year old vintage Martin D-18 that’s locked and loaded, waiting to be played.
The OM or “Orchestra Model” was inspired and created at the request of Perry Bechtel, an Atlanta bandleader, banjo player, and guitarist. Although Bechtel understood and appreciated the Martin tone, he needed one with more access to upper frets like his plectrum banjo – a must among orchestra rhythm guitarists. Perry drove to Nazareth in 1929 to discuss his ideas for a Martin guitar that would allow greater access up the neck and have excellent projection and volume as well. At the time, the 000 (or Auditorium size) was Martin’s largest model, with a 1-13/16” wide neck that joined the body at the twelfth fret. To accommodate Perry’s request, Martin squared off the upper shoulders of the 000 body and adjusted the soundhole and bridge to allow for a neck that joined at the fourteenth fret.

Historically, the Martin Orchestra Models were the first 14-fret acoustic guitars, giving birth to what the industry now considers the modern acoustic guitar. The new neck was slimmer (1-3/4”) and faster too, giving players both greater upper fret access and as well as more ease in playing. Introduced in late 1929 as the “000-28 Orchestra Model” it was a soon changed to the OM-28. From the outset, the new guitar was highly successful, and in 1930 a mahogany version, the OM-18, was introduced. According to early Martin literature, the guitar was designed specifically for “plectrum playing in orchestra work” but among fingerpickers and strummers the OM-18 is a extremely versatile stage and recording guitar – loud, bright, evenly balanced, and elegantly simple with its dark mahogany body, black binding, vintage shaded Adirondack top, and faux tortoise pickguard. The long scale (25.4”) string length stretches the strings tighter at pitch creating an optimum projection and touch for fingerstyle technique, but the surprising aspect of the Orchestra Models is that they respond equally well to rhythm and chord work without the distortion that can be associated with 12-fret models.

OM-18 Authentic 1933

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Beloved in life, Hawaiian musician Israel Kamakawiwo’ole has become even more so since his death in 1997 at the too-young age of 38. His beautiful voice and elegant ukulele accompaniment – as showcased in his hit “Over the Rainbow/What a Wonderful World” – have enchanted people everywhere and helped spark a renaissance in traditional Hawaiian music.

For much of his career, Israel – or Iz, as he is affectionately known – cherished a vintage Martin tenor ukulele, which he played at recording sessions and in concert. After he died, his body and his treasured uke were cremated together, and their ashes scattered in the Pacific Ocean off Oahu in a ceremony attended by thousands.

To honor Israel Kamakawiwo’ole and his musical legacy, C. F. Martin & Co. introduces the Martin 1T IZ Commemorative Custom Artist tenor ukulele. Inspired by Martin 1T tenor ukes from the 1940s and 1950s, the 1T IZ features rare tonewoods, handsome inlays, and distinctive appointments that capture the unique spirit of the man whose name it bears.

A native of Kaimuki, just east of Waikiki, Israel Kamakawiwo’ole began playing music before he reached his teens. Both of his parents worked at a lounge that featured live Hawaiian music, and Iz frequently was invited on stage to sit in with his ukulele. As a young teenager, he moved with his family to Makaha, a small town on the west coast of Oahu that was – and is – a stronghold of traditional Hawaiian culture. In 1976, he joined forces with his brother Skippy and three friends to form the Makaha Sons of Ni’ihau. Over the next 14 years, the group recorded several albums, won numerous Na Hoku awards (Hawaii’s most prestigious musical honor) and became an ambassador for traditional Hawaiian music.

In 1990, Kamakawiwo’ole went solo with the release of Ka ‘Ano ’i, but it was his second album, 1993’s Facing Future, that made him a star. The single “Over the Rainbow/What a Wonderful World” became an international hit and – in 1995 – Facing Future became Hawaii’s first certified Platinum (sales of one million copies in the U.S.) album. E Ala E and N Dis Life, albums released in 1995 and 1996 respectively, cemented his reputation as Hawaii’s premier musician.

Iz struggled with obesity throughout his life and at one point weighed well over 700 pounds. Frequently hospitalized in his latter years, he died from weight-related health issues on June 26, 1997. In his honor, the Hawaiian state flag was flown at half-mast and his coffin lay in state in the Hawaii State Capital Building, only the third person in Hawaiian history to be so honored.

Though Iz is gone, his music continues to resonate. Two posthumous album releases of live material, new songs and alternative takes, Iz in Concert: the Man and His Music and Alone in Iz World, were well received both critically and commercially. “Over the Rainbow/What a Wonderful World” has been featured in movies, television shows and commercials around the world, and in late 2010 hit No. 1 on the German, French, and Swiss singles charts.

The 1T IZ Commemorative Custom Artist tenor ukulele is a large ukulele with plenty of volume. The body – top, back and sides – of the 1T IZ is crafted from rare quilted mahogany. The top is accented with fine black/white wood fiber purfling and an intricate multi-ply...
Delivered in an embroidered protective bag, each 1T IZ Commemorative Custom Artist tenor ukulele bears an interior label individually signed by Marlene Kamakawiwo'ole, Israel Kamakawiwo'ole's widow, and numbered in sequence without total. Authorized C. F. Martin dealers are now accepting orders for the 1T IZ Commemorative Custom Artist tenor ukulele. Additional information can be found online at the Martin website: www.martinguitar.com.

black/white wood fiber rosette. The top sports a tortoise color binding and in keeping with Style 1 the back has no binding. The genuine mahogany neck features an East Indian rosewood fingerboard—14 frets to the body, 20 frets total—inlaid with mother of pearl dot position markers at the 5th, 7th, 10th, 12th, and 15th frets. The tie bridge also is East Indian rosewood. Both the nut and compensated saddle are crafted from black TUSQ®, a synthetic that approximates ebony in appearance and ivory in tone.

The crowning glory of the 1T IZ Commemorative Custom Artist is the headstock. East Indian rosewood provides the backdrop for beautiful inlays: “IZ” in Hawaiian koawood and a hibiscus flower (symbolic of Hawaii) in pink awabi pearl. Both inlays are nestled under the familiar gold C. F. Martin & Co. logo and are flanked by unique black geared violin-style “PegHeds®” tuners.

In keeping with ukulele tradition, the 1T IZ Commemorative Custom Artist receives a dark mahogany satin finish. A left-handed version of this instrument may be ordered for no additional charge; factory-installed sound reinforcement is an extra-cost option.

“He needed a body big enough for his heart.”

Delivered in an embroidered protective bag, each 1T IZ Commemorative Custom Artist tenor ukulele bears an interior label individually signed by Marlene Kamakawiwo‘ole, Israel Kamakawiwo‘ole’s widow, and numbered in sequence without total.

Authorized C. F. Martin dealers are now accepting orders for the 1T IZ Commemorative Custom Artist tenor ukulele. Additional information can be found online at the Martin website: www.martinguitar.com.
John Mayer has been busy since he introduced the Martin 00-45SC John Mayer Stagecoach Edition – his imagined “stagecoach cowboy guitar,” bedecked with gorgeous blue Paua pearl inlay throughout – at the NAMM Show in January 2012.

Following that overwhelming success, the seven-time Grammy Award-winner put the finishing touches on Born and Raised – his fifth album, which released in May. It quickly became Mayer’s third album to reach No. 1 on the Billboard “Top 200” list, a position it held for two weeks. The album also garnered rave reviews and produced two singles: “Shadow Days” and “Queen of California.”

Plans for a North American concert tour were derailed early in 2012 due to ongoing and recurring vocal problems. While receiving treatment and resting his voice, he played guitar for vocalist Frank Ocean on Saturday Night Live, at the “Love for Levon” concert honoring the late Levon Helm, and on tracks for legendary pianist Chuck Leavell’s next album.

As for the Martin 00-45SC John Mayer Stagecoach Edition, the very limited edition of 25 guitars sold out almost instantly. Fans of John Mayer and fans of pearl-inlaid 12-fret 00 Martins – among the company’s rarest instruments – were disappointed. Fortunately, the collaborative work of John Mayer and C. F. Martin & Co. goes back nearly a decade. The two were happy to rejoin forces to create a second “stagecoach guitar” that would be slightly less ornate – yet still premium – more affordable, and able to be produced in numbers sufficient to meet demand.

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Like its older sibling, the 00-42SC John Mayer Custom Signature Edition features the unique, extraordinary Style 45+ blue Paua pearl top inlay, including inlays along the fingerboard extension that extend seamlessly into mitered joins at the rosette, which in turn completes a full 360° arch across the fingerboard below the 18th fret.

Blue Paua pearl also is showcased on the “C. F. Martin” block letter headplate inlay and on the Golden Era Style 42 custom snowflake fingerboard inlay.

The solid tonewoods are equally sumptuous. Like the original Stagecoach Edition, the back and sides of the 00-42SC John Mayer Custom Signature Edition are beautiful, dense cocobolo, renowned for its complex bass, generous mid-range, clear trebles, and uncommon power and sustain. The scalloped-braced premium grade Sitka spruce top – the “best of the best” from Martin’s tonewood stockpile – provides warm, direct tone and quick response. The combination gives this guitar a big, articulate voice ideal for fingerstyle playing and nearly as impressive flatpicked. The 1-7/8-inch (at the nut) Modified V neck with square slotted headstock and diamond volute is carved from genuine mahogany and accented by a cocobolo headplate. Both the fingerboard and traditional pyramid bridge are black ebony.

Other appointments are classic and elegant. Fine black/maple/black wood fiber purfling accent the back, sides, endpiece and heel cap. Grained ivoroid body, neck, and headstock binding define a motif continued in the grained ivoroid endpiece, and heelcap. The back is bisected by colorful Style 45 purfling highlighted with thick black fiber borders. Blue Paua dot inlays accent the bridge pins and end pin, and serve as neck binding position markers. A bone nut, compensated drop-in bone saddle, engraved Waverly® brass tuners with ivoroid knobs and a teardrop faux-tortoise Delmar pickguard enhance the vintage-inspired tone and style. Polished gloss lacquer finish protects the guitar and lets its beauty shine.

Each 00-42SC John Mayer Custom Signature Edition bears an internal label that is personally signed by John Mayer. The guitar is delivered in an embroidered Custom Shop 00 12-Fret hardshell case with silver hardware and satin embroidered top overlay. A left-handed version of this guitar may be ordered at no additional charge and factory-installed electronics are an extra-cost option.

Authorized C. F. Martin dealers are now accepting orders for the 00-42SC John Mayer Custom Signature Edition. Additional information can be found online at the Martin website: www.martinguitar.com.
Like its predecessor, the most distinctive element of the 00-42SC is the unique inlay at the end of the fingerboard – in effect completing the circular rosette. Conceived by John Mayer, the stagecoach models are the first Martin guitars to incorporate such a challenging and beautiful completed rosette inlay. John is shown with the original 00-45SC Stagecoach Edition in Laurel Canyon, California.
Still, when C. F. Martin offered Seth Avett the opportunity to design his version of the perfect guitar, he jumped in with both feet. He combined classic Martin D-35 design, some unique modifications and a couple of very personal custom touches to create a remarkable stage/studio Dreadnought. From a solo recording to a band playing big venues, the new Martin D-35 Seth Avett Custom Signature Edition is a performance guitar that can do it all.

Avett’s premium solid tonewood and unique bracing choices give Martin D-35 Seth Avett Custom Signature Edition exceptional tone. The high altitude Swiss spruce top features non-scalloped ¼-inch Adirondack spruce X-braces and ¼-inch scalloped Adirondack spruce tone bars, a combination that produces extraordinary – especially for a Dreadnought – clarity, balance, and dynamic range. Avett appreciates the beauty and sound of koa, so the three-piece back consists of East Indian rosewood wings and a non-traditional Hawaiian flamed koa center wedge, a combination that also enhances overall balance, with the koa adding midrange to rosewood’s rich bass and full treble. The sides are East Indian rosewood.

Avett’s choices also make life easy for players of his namesake guitar. The D-35 Seth Avett Custom Signature Edition, factory-equipped with Fishman Gold+Plus® Natural 1 electronics and a compensated TUSQ® saddle, provides “plug and play” convenience and amplifies the instrument’s tone with natural fidelity. The satin-finished 1-¾-inch (at the nut) Performing Artist neck, carved from genuine mahogany, is super comfortable and super fast. Grover® nickel tuners with butterbean knobs contribute smooth, precise tuning.

The Martin D-35 Seth Avett Custom Signature Edition is the guitar Seth Avett has been designing nearly his entire life. A native of North Carolina, he began playing guitar as a pre-teen. In high school, he was a member of the Charlotte-based rock band Margo, serving as both lead singer and lead guitarist. In 1998, he merged Margo with older brother Scott Avett’s college grunge band, Nemo. Nemo released three albums and worked the local club
The two Avett brothers and Nemo bandmate John T womey began experimenting with traditional bluegrass-based acoustic music on the side, and the Avett Brothers was born.

The Avett Brothers soon built a following for its energetic, eclectic mix of bluegrass, country, punk, folk, and pop, a mix driven by Seth’s acoustic guitar, Scott’s banjo and the pair’s inventive songwriting and harmonies. Beginning with the self-distributed *The Avett Bros.* EP in 2000, followed two years later by *Country Was*, its first full-length album, the Avett Brothers released several increasingly sophisticated albums – both studio and live – and toured almost non-stop. In 2009, its *I and Love and You* album reached No. 16 on the *Billboard* Top 200 chart and No. 1 on the Folk chart. In 2011, the band appeared on the Grammy Awards and in 2012 released its sixth full-length studio album, *The Carpenter*, which reached No. 4 on the *Billboard* Top 200. The Avett Brothers’ plans for 2013 include concert tours of Europe, Great Britain, and Australia.

Between 2001 and 2006, Seth Avett also released three solo albums under the moniker Timothy Seth Avett as Darling: *To Make the World Quiet, The Killing of the Headlights, and The Mourning, The Silver, The Bell*. The albums were sold exclusively at Avett Brothers shows and only a few hundred of each was made. In 2010 they were re-released and have since found their own audience. Spare and intimate, Avett’s solo work shows impressive songcraft in a gentle, emotional style. A fourth Timothy Seth Avett as Darling album is currently in production.

Winter and snowflakes are major themes in *The Mourning, The Silver, The Bell* and three snowflakes grace the album cover. Seth Avett wanted snowflakes on the D-35 Seth Avett Custom Signature Edition and Martin was happy to oblige. The black ebony fingerboard features large, stylized snowflake position markers, inlaid in copper, at the 3rd, 7th, and 12th frets.

Other appointments on the D-35 Seth Avett Custom Signature Edition are traditional Martin Style 35, but with a few distinctive elements. The rosette features a fine herringbone center ring, which is matched by fine herringbone top purfling. Black/white/black/white and black/white purfling encircle the sides and back, respectively; the back strips are the Style 35 pattern, flanked by black fine line inlays.

On the headstock, an East Indian rosewood headplate serves as background for the large Golden Era Style “C. F. Martin & Co.” decal. The body and neck both are bound in grained ivoroid, the pickguard is black, and the white bridge pins are topped with faux tortoise dots. A polished gloss lacquer finish on the body enhances the guitar’s elegant mien.

Every Martin D-35 Seth Avett Custom Signature Edition guitar will be delivered in a heavy-duty Martin Custom Shop hardshell case. A left-handed version of this guitar may be ordered at no additional cost. Authorized C. F. Martin dealers are now accepting orders for the D-35 Seth Avett Custom Signature Edition. Additional information can be found online at the Martin website: [www.martinguitar.com](http://www.martinguitar.com).
John Sebastian’s contributions – both as the leader of the Lovin’ Spoonful and as a solo artist – loom large on the American musical landscape. The unique fusion of rock, folk, and jug band he created with the Lovin’ Spoonful helped return American popular music to relevance at the height of the 1960’s British Invasion and his influence continues to resonate across musical genres.

For all his success in the popular realm, Sebastian’s abiding passion remains roots music: an amalgam of folk, blues, country, old time, jug band, and more. So when John took a serious and intense interest in Chris Martin’s most recent “CEO’s Choice” model – the CEO-6 – Martin’s Dick Boak (a long time friend of Sebastian’s) initiated the collaboration with John to design his namesake guitar. Sebastian opted for a 14-fret (to the body) “Dreadnought Sloped Shoulder” (hence “DSS”) that pays homage to the heroes of his musical roots.

Limited to just 44 instruments (for his birth year, 1944), the Martin DSS John Sebastian Custom Signature Edition offers a unique combination of premium tonewoods and appointments personally selected by John Sebastian. In every way, the Martin DSS John Sebastian Custom Signature Edition is sure to impress: it sounds, plays, and looks great.

The solid tonewoods Sebastian selected for the DSS John Sebastian Custom Signature Edition are superb. The top is Adirondack spruce, revered for strong fundamentals, subtle richness, and extraordinary power from bass to treble. Scalloped 5/16-inch Adirondack spruce top braces enhance tonal clarity and focus. The back and sides are rare, highly figured koa. Koa blends
pleasing bass, strong midrange and crisp trebles, and this honey colored, flame figured koa looks as spectacular as it sounds. The 1930s style belly bridge is black ebony.

As for the appointments, Sebastian's choices are inspired: this is one handsome, sweet playing guitar. A Style 45 blue paua pearl rosette combines with fine herringbone top purfling, rosewood bindings, and a special amber sunburst top to complement the koa back and sides. Fine black/white purfling encircle the back, which is bisected by a fine herringbone center strip.

The genuine mahogany 1-3/4-inch (at the nut) Performing Artist neck, tight 12-inch radius on the black ebony fingerboard and jumbo frets provide exceptional playing comfort. The mother-of-pearl fingerboard position markers are unique: star, crescent moon, and slotted concave diamond markers at the 5th, 7th, and 9th frets. These pay homage to the inlays on one of blues icon Mississippi John Hurt's old guitars. Two stars and a slotted concave diamond mark the 12th and 15th frets, leading to a mother-of-pearl spoon accented by a red heart between the 19th the 20th frets, symbolizing the importance of the Lovin' Spoonful on Sebastian's musical career.

The genuine mahogany 1-3/4-inch (at the nut) Performing Artist neck, tight 12-inch radius on the black ebony fingerboard and jumbo frets provide exceptional playing comfort. The mother-of-pearl fingerboard position markers are unique: star, crescent moon, and slotted concave diamond markers at the 5th, 7th, and 9th frets. These pay homage to the inlays on one of blues icon Mississippi John Hurt's old guitars. Two stars and a slotted concave diamond mark the 12th and 15th frets, leading to a mother-of-pearl spoon accented by a red heart between the 19th the 20th frets, symbolizing the importance of the Lovin' Spoonful on Sebastian's musical career.

The son of a noted classical harmonica player who frequently hosted many folk musicians of the day, among them Woody Guthrie and Burl Ives, at the family home in Greenwich Village, John Sebastian discovered his love for music early. After making his debut as a member of the Even Dozen Jug Band – a group that also included Stefan Grossman, David Grisman, Steve Katz, Maria D’Amato (later Muldaur), and Josh Rifkin – in the early 1960s, he became a sought-after guitar, harmonica, and autoharp accompanist in the Village folk scene. In late 1964, he joined forces with guitarist Zal Yanovsky, bassist Steve Boone and drummer Joe Butler to form the Lovin’ Spoonful, which took its name from the lyrics of a Mississippi John Hurt song.

Driven by Sebastian's singing and songwriting, the group's innovative blend of rock and folk was an immediate hit. Beginning with “Do You Believe in Magic” in 1965, the Lovin' Spoonful put an unprecedented seven consecutive singles into the Hot 100 chart's Top 10, including “Daydream,” “Did You Ever Have to Make Up Your Mind,” “Nashville Cats,” and “Summer in the City,” which quickly reached No. 1 on the charts and defined the summer of 1966. In addition, the group's music appeared in Woody Allen's first feature film, What's Up, Tiger Lily and in Francis Ford Coppola's second film, You're a Big Boy Now.

Soon after leaving the Lovin' Spoonful in 1968, Sebastian wrote music and lyrics for the Broadway musical Jimmy Shine and gave a legendary performance at the Woodstock festival. He released his first solo album, John B. Sebastian, in 1970 to outstanding reviews: it went on to reach the Top 20 on the album chart. Seven more solo albums followed. In 1976, he had a No. 1 hit as a solo artist with “Welcome Back,” the memorable theme song to the sitcom Welcome Back, Kotter. In the 1990s, he formed John Sebastian and the J-Band to get back to his first love: jug band music. In addition to touring, the group released two albums: I Want My Roots and Chasin' Gus' Ghost.

In 2000, Sebastian was inducted as a member of the Lovin' Spoonful into the Rock & Roll Hall of Fame and in 2008 he was inducted into the Songwriters Hall of Fame. Recently, he joined forces with mandolinist extraordinaire David Grisman to record Satisfied, an album that mixed blues, jazz, and a bit of the Lovin' Spoonful, and reunited with many of his Greenwich Village musical cohorts for a concert in San Francisco, a recording of which was released in 2010 as Jug Band Extravaganza. In addition, he made several Homespun instructional DVDs for guitar, blues harmony, and autoharp. In late 2012, he toured with former J-Band member Jimmy Vivino and plans to tour with David Grisman in 2013.

The Martin DSS John Sebastian Custom Signature Edition comes equipped with Waverly® nickel tuners with snakewood knobs, bone nut and drop-in compensated bone saddle, and pearl dot-inlaid bone bridge pins and endpin. The guitar's body showcases Martin's classic gloss lacquer finish, while the neck receives a satin lacquer finish for playing comfort.

Each Martin DSS John Sebastian Custom Signature Edition guitar bears two interior labels, including one personally signed by John Sebastian and numbered in sequence with the edition total (44). The guitar is delivered in a handsome Geib style hardshell case; factory-installed electronics may be ordered at additional cost. Authorized C. F. Martin dealers are now accepting orders for the DSS John Sebastian Custom Signature Edition guitar. Additional information can be found online at the Martin website: www.martinguitar.com.
MARTIN’S INNOVATIVE

New Retro Series

What if it were possible to achieve an amplified sound that actually equals the exquisite acoustic tonality of a pristine vintage Martin guitar?

THE MARTIN RETRO GUITARS

Now appearing at your local Authorized Martin Dealership.
To commemorate Martin’s 180th Anniversary, we are excited to offer a limited number of exquisitely inlaid vintage-style Dreadnoughts that reflect and celebrate Martin’s legendary quality, craftsmanship, playability, and, above all, tone. The back and sides are crafted of solid Madagascar rosewood joined with a premium Adirondack spruce scalloped braced top. The top is bound in grained ivoroid and inlaid in 42 style with select abalone; a 45-style rosette is also inlaid with pearl. The adjustable 14-fret mahogany neck is carved to a traditional “modified V” profile. The fingerboard is genuine black ebony, inlaid with a unique and intricate 180th Anniversary motif in abalone. The 1930s style belly bridge is ebony with a drop-in long bone saddle and 180th Anniversary pearl inlay. Each guitar is numbered in sequence and personally signed by C. F. “Chris” Martin, IV, the sixth generation of Martin family members to further the Martin legacy. The edition is limited to orders received during 2013 and each special guitar will include 5-ply hardshell Geib Style case embroidered with the 180th Anniversary logo.
The “Purple Martin” is actually a bird, one of the largest North American swallows, and Nazareth is home to thousands of them from spring through fall every year. They get their purple name from adult males who are black with “a glossy blue sheen.” Their calls are “throaey and rich,” just like a big Martin Koa Dreadnought. Thus the D-41K Purple Martin themed guitar was conceived.

Only 50 of these magnificent 14-fret, highly flamed Hawaiian Koa and Adirondack spruce guitars will be offered. Each instrument is bound in grained ivoroid with select abalone inlaid around the perimeter of the top and around the circumference of the rosette. A polished and beveled black pickguard is inlaid with a pearl Purple Martin accented by a Mountain Laurel blossom, the state flower of Pennsylvania. A bound ebony fingerboard and belly bridge are also inlaid with pearl in the Purple Martin theme. Open geared Gotoh gold tuners with engraved buttons adorn the headstock that is faced with a Madagascar rosewood headplate. Each edition guitar will bear an interior label numbered in sequence with total and personally signed by C. F. Martin, IV.

Order one soon – these birds will fly.
Now this is a special edition – a full black gloss lacquer version – body, neck, fingerboard, headplate, pickguard, bridge, nut, and saddle – of Chris Martin’s latest “CEO’s Choice” CEO-6 Slope Shouldered Dreadnought based on Martin’s original 1930s design (that means “before-anybody-else-came-out-with-it”). Like the original, the top is crafted of premium Adirondack spruce. Unlike the original, Chris Martin has specified modified hybrid A-frame scalloped bracing that delivers exceptional projection and sustain. The Performing Artist neck profile is also very special – slim, fast, with easy access to frets anywhere on the fingerboard and because the taper is more parallel, the feel of the neck is more comfortable for the player. The back and sides are bookmatched from solid East Indian Rosewood; the bridge and fingerboard are genuine black ebony. The installed Fishman F1 Aura Analog onboard electronic system provides state-of-the-art sound reinforcement. All in all, a very special and unique guitar.
This newest addition to Martin’s acclaimed Performing Artist “PA” Series – a big 14-fret Jumbo acoustic bass – delivers it all: a deep and powerful voice, versatility (play it acoustically or plugged in), a fast, comfortable PA neck and cutaway body for accessibility anywhere up and down the fingerboard, and all at a very affordable price. Everything about this acoustic bass says quality: solid sapele back and sides, solid Sitka spruce top with Martin’s efficient A-frame bracing, an East Indian rosewood belly bridge, a solid lightweight Spanish cedar neck with a bi-directional adjustable truss rod, Gotoh black bass tuners, and state-of-the-art Fishman F1 Analog onboard electronics. This is one of our most affordable and best sounding acoustic basses ever.
Virtually identical in size, materials, and features to last year’s DCPA5 Dreadnought and GPCPA5 Grand Performance models, this year’s “PA5” offerings are still made of high-pressure (wood fiber) laminate (HPL) backs and sides – but with *mahogany* (rather than koa) imprinted grain due to popular demand. Everything else is the same – a solid Sitka spruce top braced with Martin’s Hybrid “X” bracing system, a fast and slim Performing Artist Profile Stratabond® neck, and a black Richlite® Performing Artist bridge and fingerboard. The tuners are chrome enclosed with large chrome buttons and Fishman F1 Analog onboard electronics provide state-of-the-art sound reinforcement. These stage ready environmentally friendly cutaways represent one of Martin’s best values.
D-35 Show Special

Every year for the Winter NAMM Show held in Anaheim, California, Martin creates a limited number of “Show Special” guitars that are limited to dealer orders placed onsite at the show. For 2013, a unique D-35 has been designed featuring an Engelmann spruce top, Sitka spruce 1/4” bracing assembled with traditional hide glue, a solid Madagascar rosewood body with a “wavy” Cocobolo wedge for the center panel of the 3-piece back. The headplate is also inlaid with a small Cocobolo “wavy” wedge as well as an abalone pearl C. F. Martin script logo. Other special features include grained ivoroid bindings with Style 42 top inlay of green abalone, a Style 45 rosette inlaid (also of green abalone), Waverly open-geared gold “butterbean” tuners, and genuine bone saddle, nut and bridge pins. Only thirty D-35 Show Special guitars will be crafted, each numbered in sequence and signed by C. F. Martin IV. A slate gray, 5-ply deluxe hard shell case is included with each of these special guitars.
in the Martin that will hang four-foot murals of three-foot by six-panel series illustrate the sketches (right). The hand drawn

When I went in, I had an emotional reaction. There was an aura about the place. I could smell the exposed wooden beams. I saw the worn floorboards and was able to imagine the footsteps of

It’s now 2012, and artist Robert Goetzl is charged with visually representing the essence of C. F. Martin’s life in a series of paintings. He has been given the honor of capturing the story of C. F. Martin’s life and work, and the paintings are intended to provide a glimpse into the life of this legendary figure in the world of music.

The Sound and the Story...Continued

BY SUSAN J. BURLINGAME, FREELANCE WRITER, MARTIN GUITAR PLAYER

The martinsonantm is a guitar maker, and the story of C. F. Martin is one of innovation and craftsmanship. Martin's guitars are known for their quality and timeless design, and they continue to be popular among musicians today. In this section, we will explore the history of Martin guitars and their impact on the music world.

MARTIN CUSTOM SHOP

D-17M

The D-17M is a model of Martin's 17 Series, which is known for its unique sound and style. This guitar features a Sitka spruce top and mahogany back and sides, which give it a warm and full tone. The D-17M also has a 16-fret neck and a 25 1/2” scale length, which allows for a comfortable playing experience.

000-17SM

The 000-17SM is another model from the 17 Series, and it is known for its clear articulation of a spruce top. This guitar features a select Adirondack spruce top with a simple Style 17 single ring rosette, and it is paired with a mahogany body. The 000-17SM also has a 17-fret neck and a 24 7/8” scale length, which allows for a smooth and responsive playing experience.

CS-OM-13

The CS-OM-13 is a model of Martin's Custom Shop, which is known for its high-quality craftsmanship and unique features. This guitar features a high altitude Swiss spruce for the top material and Madagascar rosewood back and sides. It also has a select Adirondack top with a simple Style 17 single ring rosette, and it is paired with a mahogany body. The CS-OM-13 also has a 16-fret neck and a 24 7/8” scale length, which allows for a smooth and responsive playing experience.

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The 00-17SM is another model from the 17 Series, and it is known for its clear articulation of a spruce top. This guitar features a select Adirondack spruce top with a simple Style 17 single ring rosette, and it is paired with a mahogany body. The 00-17SM also has a 17-fret neck and a 24 7/8” scale length, which allows for a smooth and responsive playing experience.

D-28

The D-28 is a model of Martin's 28 Series, which is known for its warm and resonant tone. This guitar features a solid sitka spruce top and mahogany back and sides, which give it a rich and full sound. The D-28 also has a 16-fret neck and a 25 1/2” scale length, which allows for a comfortable playing experience.

00-28

The 00-28 is another model from the 28 Series, and it is known for its warm and resonant tone. This guitar features a solid sitka spruce top and mahogany back and sides, which give it a rich and full sound. The 00-28 also has a 17-fret neck and a 24 7/8” scale length, which allows for a smooth and responsive playing experience.

D-45

The D-45 is a model of Martin's 45 Series, which is known for its warm and resonant tone. This guitar features a select Sitka spruce top with a single ring rosette, and it is paired with a mahogany back and sides. The D-45 also has a 16-fret neck and a 25 1/2” scale length, which allows for a comfortable playing experience.

00-45

The 00-45 is another model from the 45 Series, and it is known for its warm and resonant tone. This guitar features a select Sitka spruce top with a single ring rosette, and it is paired with a mahogany back and sides. The 00-45 also has a 17-fret neck and a 24 7/8” scale length, which allows for a smooth and responsive playing experience.

The Sound and the Story...Continued

In 1859, it is 2:00 a.m. and C. F. Martin wakes up for his morning ritual. He walks down the darkened halls of his factory, where he has built his first guitar, and begins the day by pouring coffee and drinking it with a friend. He takes in a meal and goes to bed. All too soon, a new day is upon him.

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The Sound and the Story...Continued

BY SUSAN J. BURLINGAME, FREELANCE WRITER, MARTIN GUITAR PLAYER

In 1859, and C. F. Martin rises while it’s still dark outside. The sun, rising in a manner that becomes more evident every day, where he has built his new factory. The sun rises, shining a glow on every surface of the guitar shop. Martin stands with his hands on the edge of the table as he oversees his growing business, probably all day long, doing nothing but toil. It’s now 2012, and artist Robert Goetzl is charged with visually representing the essence of C. F. Martin’s work. He aims to capture the moments that inspired his work. And so Goetzl visits the building that is what method acting is to the stage. He wants to feel what it’s like to work in the factory, not only of C. F. Martin but also the entire family and company. Goetzl’s approach to art is to let the place and the characters and the environment wash over him. “I wanted to let the place and the characters and the environment wash over me,” Goetzl said. But in 2012, and artist Robert Goetzl is charged with visually representing the essence of C. F. Martin’s work. He aims to capture the moments that inspired his work. And so Goetzl visits the building that is what method acting is to the stage. He wants to feel what it’s like to work in the factory, not only of C. F. Martin but also the entire family and company. Goetzl’s approach to art is to let the place and the characters and the environment wash over him. “I wanted to let the place and the characters and the environment wash over me,” Goetzl said. But in 2012, and artist Robert Goetzl is charged with visually representing the essence of C. F. Martin’s work. He aims to capture the moments that inspired his work. And so Goetzl visits the building that is what method acting is to the stage. He wants to feel what it’s like to work in the factory, not only of C. F. Martin but also the entire family and company. Goetzl’s approach to art is to let the place and the characters and the environment wash over him. “I wanted to let the place and the characters and the environment wash over me,” Goetzl said. But in 2012, and artist Robert Goetzl is charged with visually representing the essence of C. F. Martin’s work. He aims to capture the moments that inspired his work. And so Goetzl visits the building that is what method acting is to the stage. He wants to feel what it’s like to work in the factory, not only of C. F. Martin but also the entire family and company. Goetzl’s approach to art is to let the place and the characters and the environment wash over him. “I wanted to let the place and the characters and the environment wash over me,” Goetzl said.
MARTIN CUSTOM SHOP

CL-OM-11

This instrument’s spruce top is a select Adirondack Sitka spruce, paired with Adirondack mahogany back and sides. The 17 Series was introduced in 2010, incorporating the very best materials for maximum tone. The result is an instrument with an incredible range of tonal possibilities, from deep, rich notes to crisp, clear articulation. The appointments and binding are of the finest materials, including the Madagascar rosewood headplate and bound in Bubinga. The solid 12/4 Madagascar rosewood back and sides are prestige grade. The appointments include a slotted 12-fret, genuine mahogany neck with a two-way adjustable trussrod, golden age “Golden Age” tuners with abalone shell buttons, and a special dark shaded gloss top, neck, and back and sides. The solid mahogany neck sports a two-way adjustable trussrod, a Bubinga bound with rose-colored African bubinga. The solid 12/4 Madagascar rosewood back and sides are premium Madagascar rosewood, providing a balance of light and weight with a rich, warm tone. The mahogany neck is handcrafted in the C. F. Martin Custom Shop using hot hide glue. The back and sides are premium Madagascar rosewood, offering a clear display of the grain and texture. The appointments on the CS-OM-13 include a slotted headstock, the highest quality Waverly tuning machines with snakewood knobs, and a solid blackwood bridge plate. The entire instrument is definitely a unique in its own right.

D-17M

This instrument’s spruce top is a select Adirondack Sitka spruce, paired with Adirondack mahogany back and sides. The 17 Series was introduced in 2010, incorporating the very best materials for maximum tone. The result is an instrument with an incredible range of tonal possibilities, from deep, rich notes to crisp, clear articulation. The appointments and binding are of the finest materials, including the Madagascar rosewood headplate and bound in Bubinga. The solid 12/4 Madagascar rosewood back and sides are prestige grade. The appointments include a slotted 12-fret, genuine mahogany neck with a two-way adjustable trussrod, golden age “Golden Age” tuners with abalone shell buttons, and a special dark shaded gloss top, neck, and back and sides. The solid mahogany neck sports a two-way adjustable trussrod, a Bubinga bound with rose-colored African bubinga. The solid 12/4 Madagascar rosewood back and sides are premium Madagascar rosewood, providing a balance of light and weight with a rich, warm tone. The mahogany neck is handcrafted in the C. F. Martin Custom Shop using hot hide glue. The back and sides are premium Madagascar rosewood, offering a clear display of the grain and texture. The appointments on the CS-OM-13 include a slotted headstock, the highest quality Waverly tuning machines with snakewood knobs, and a solid blackwood bridge plate. The entire instrument is definitely a unique in its own right.

000-17SM

The 000-17SM offers unique appointments of the 15 Series model. It features a select spruce top, a genuine mahogany back and sides, a slotted headstock, the highest quality Waverly tuning machines with snakewood knobs, and a solid blackwood bridge plate. The entire instrument is definitely a unique in its own right.

The Sound and the Story…Continued

It’s 1859, and C. F. Martin rises while it’s still dark next to the machine that he toils in to produce hand-crafted, high-quality guitars. He labors, meticulously attending to every detail of the guitar he is working on today. Imagine the guitar you are working on today. Imagine hearing that sound: the clear articulation of a spruce top. The 000-17SM offers a beautiful, soulful sound.

Another day of making the world’s most exquisite guitars. Another day of that inspired art.
It’s such a gift to be able to create a mural. It’s really been a labor of love.”
— Robert Goetzl, Artist

Goetzl’s collaboration with the Martin family of Nazareth, Pennsylvania, is a testament to the enduring legacy of C. F. Martin & Company. Through meticulous research and artistic skill, he has brought to life the story of C. F. Martin and his company’s history, culminating in a six-panel mural that tells the story of the company from its humble beginnings to its status as a leader in the musical instrument industry. The Co-Partnership agreement of 1867 between C. F. Martin, C. F. Martin Jr., and C. F. Hartmann laid the foundation for the company’s growth and success. The receipt for a one fine rosewood guitar and case, ordered in April 1856, highlights the high demand for Martin instruments in the 1850s. With a waiting period of ten months, the receipt underscores the meticulous craftsmanship and quality that characterized Martin guitars. The partnership agreement and the receipt are just a few of the key elements that Goetzl incorporated into the mural, creating a rich tapestry that captures the essence of Martin's legacy.

The Martin family’s uncompromising standards continue to this day, ensuring that each instrument is crafted with the same level of artistry and precision that characterized the early days of the company. Goetzl’s work is a celebration of the Martin family’s commitment to excellence, and a testament to the enduring power of art to tell a story and inspire future generations.
Section of a Martin-Stauffer style (Standard size 2) guitar c. 1850, with X Bracing. Martin’s best selling guitar through the 1870s (This guitar illustration will be fully rendered across each of the six panels)

The Martin-Stauffer partnership, beginning in 1867:
- C. F. Martin
- C. F. Martin Jr.
- C. F. Hartmann

Co-Partnership agreement 1867

Receipt – one fine rosewood guitar $45.00

Panel Three:
The Original C. F. Martin Factory circa 1859

Those who worked there. I could hear the hammers and saws. The planes and chisels. The way they used steam and a hot iron to bend the wood.

Commissioned to create a mural for display in the Martin Visitor’s Center, Robert Goetzl has recently completed the third of what eventually will be a six-panel, mixed-media series. The first two panels follow 15-year-old C. F. Martin from his apprenticeship with one of Vienna’s best-known guitar makers to his trans-Atlantic trip to New York, where he established his first guitar-making shop.

The newest mural, now on display, covers approximately 1850 to 1880 – as C. F. Martin leaves New York for Nazareth, Pennsylvania, a rural location that reminds him of his home in Saxony. And here, in Nazareth, Pennsylvania, is where C. F. Martin & Company will stay. And grow.

The Challenge of Discernment

Visiting the original factory was just part of Goetzl’s “detective work,” however. “C. F. Martin was a meticulous record-keeper, a value he passed on to his descendants,” Goetzl said. “I was given complete access to all the Martin archives and its volumes of receipts, work orders, ledger pages, letters, and sketches. Deciding what to keep and what to leave out created a real challenge.”

The Martin artifacts Goetzl eventually chose and re-created included a page from the 1860 ledger book, which he used as a backdrop behind a portrait of C. F. Martin, Goetzl also chose a receipt for a guitar apparently ordered while the company was based in New York but fulfilled after the move to Nazareth. “One fine rosewood guitar and case” was ordered by a Mr. Cowan in April of 1856. He received his guitar ten months later, paying $45 for it. “The significance of the receipt is that it shows how long people were willing to wait for a Martin,” Goetzl said. “It’s clear there must have been something about Martin guitars that stood out above other guitar makers’ guitars.”

Other key elements in the latest mural include a document of partnership between C. F. Martin, his son, C. F. Martin Jr., and a relative, C. F. Hartmann (which would eventually dissolve). There is also a sketch of an early guitar, a small advertisement informing the “musical public” of Martin’s intention to expand his factory, and three abalone inlays like the ones C. F. Martin frequently incorporated into his guitar designs. In keeping with his approach to the creative process, Goetzl took a class “to actually become a craftsman like those who worked in the early factory.” Goetzl used his newfound skill to create tiny abalone shapes, which he then affixed to the mural.

From Every Angle, In Every Light

“A lot of people know the history of Martin,” explained Goetzl. “I’m trying to bring the story to life not just for people who know the history but also for those who are just discovering it. I’m trying to tell a very complicated and yet very simple story—and to create murals that you can view from a distance but that draw you into the layers and the detail for a deeper view.”

A guitar is so much more than a piece of wood with strings on it,” he added. “Like the Martins and their attention to perfection, I was constantly self-editing the panels, never content to settle, always trying to improve.”

“It’s such a gift to be able to create this mural. It’s really been a labor of love.”

— Robert Goetzl, Artist

Portrait of Christian Frederick Martin Sr. (Circa 1870)
new 17 SERIES

The Sound and the Story… Continued

BY SUSAN J. BURLINGAME, FREELANCE WRITER, MARTIN GUITAR PLAYER

It’s 1859, and C. F. Martin rises while it’s still dark except for the occasional muffled chuckle from the nearby town. It is just before dawn, and the world is still at rest. Martin’s thoughts turn to the guitar he is working on today, knowing it could take weeks or even months to perfect. In the days before electric lights and modern machinery, each instrument was handcrafted with care and precision. Martin’s daily routine was a testament to his dedication to creating the finest guitars possible.

Another day of making the world’s most exquisite guitars. Another day of that beautiful, soulful sound. It’s now 2012, and artist Robert Goetzl is charged with visually representing the essence of C. F. Martin’s life and the company he founded. Goetzl’s approach to art is not only of C. F. Martin but also the entire family and company. Goetzl’s approach to art is not only that but also the Martin family’s history and their contributions to the guitar industry.

In June 2012, artist Robert Goetzl was charged with visually representing the essence of C. F. Martin’s life and the company he founded. Goetzl’s approach to art is not only of C. F. Martin but also the entire family and company. Goetzl’s approach to art is not only that but also the Martin family’s history and their contributions to the guitar industry. Goetzl’s concept is to create a visual story that captures the essence of Martin’s life and work. He wants to feel what it’s like to work in the factory, not only of C. F. Martin but also the entire company. Goetzl’s approach to art is not only that but also the Martin family’s history and their contributions to the guitar industry.

Goetzl was drawn to their dry crisp tone. But even as early as the mid-1800s, Martin built traditional 12-fret Style 17 guitars, typically with mahogany top, back, and sides. These guitars were known for their warm, resonant tone and were favored by many early blues players. Martin’s goal was to create a guitar that was as unique as the man himself. He wanted to let the place and the characters and the environment wash over him, as he oversees his growing business, probably all day and well into the night. With tired eyes and aching hands, he walks the few steps to his homestead, where he takes in a meager breakfast before heading next door, where he has built his new factory. It’s 1859, and C. F. Martin rises while it’s still dark except for the occasional muffled chuckle from the nearby town. It is just before dawn, and the world is still at rest. Martin’s thoughts turn to the guitar he is working on today, knowing it could take weeks or even months to perfect.
Your dream Martin awaits you.

Custom Shop
The sound of a guitar starts with strings.

Think about it. Everything that goes into an acoustic guitar – design, raw materials, and craftsmanship – is there to enhance the sound of the strings. So it makes sense that quality strings produce the best sound from every guitar, whether it’s an inexpensive “starter” instrument or a vintage classic.

C. F. Martin & Co. has offered steel strings nearly as long as it has made steel string guitars. Martin began packaging and selling strings under its own name circa 1930, and began making strings – following the purchase of Darco Strings – in 1970. Today C. F. Martin & Co. ranks among the largest producers of strings for musical instruments in the United States. It also is one of the few guitar companies to make its own strings.

Not surprisingly, steel strings for acoustic guitars have always been the heart of Martin’s string production. And like Martin guitars themselves, Martin steel strings have evolved over time into an impressive range of products to meet the sophisticated needs of today’s players.

The basic anatomy of steel strings for guitars has changed little since the 1910s. Each of the six strings has a different thickness. The B and high E strings are plain, round high-carbon carbon steel wire, while the low E, A, D and G strings are high-carbon steel (often hex shaped) wire wound with fine brass wire: both the plain and wound strings have ferrules at one end, which – with help from the bridge pins – anchor them against the bridge plate under the guitar top.

While the basics of steel strings haven’t changed much in 100 years, the fine points have changed plenty. Originally available only in heavy gauge sets for archtops and flattops in those pre-amplification, rhythm guitar days, steel string sets in light and medium gauges eventually became available, providing lower tensions that enhanced both guitar health and player comfort. The original nickel-wound strings soon were supplanted by brass-wound strings, which were later joined by bronze-wound strings. Bronze-wound strings later differentiated into tonally bright 80/20 bronze and tonally warm 92/8 bronze strings. Phosphor bronze strings were introduced in the 1970s, after the discovery that a small amount of phosphor in the wrap wire produced a harder, longer-lasting string. Strings coated with a protective micro layer to shield them from dirt and corrosion became widely available in the late 1990s.

“Martin produces the broadest range of steel strings for acoustic guitars of any string producer in the world,” observed Tim McNair, vice president and general manager of the Martin String Division. Kristi Bronico, product manager for the Martin String Division, elaborated on the various choices. “Martin acoustic strings are a long-time, trusted choice for daily play. Martin SP® strings deliver a high tensile strength core wire that holds tunings longer, and are ideal for performers and studio recording. Martin SP Lifespan® strings incorporate proprietary Cleartone technology – the thinnest string treatment available – for players who need SP quality and the longest possible life from their strings.

“Martin FX” strings – with a thinner core wire – are great for...
When to Change Strings

When to change strings is a subjective decision, with a few exceptions. Some players love the shimmering brilliance of new strings so much they restring every couple of days. Others are so enamored by the dull thump of old strings they only change a string when it breaks, and then only that one! Between these extremes, most players find a set of steel strings lasts from a few weeks to a few months, depending on how much they play, their playing style and personal body chemistry. According to Albert Germick, Martin's resident string expert, players can expect treated strings like Martin SP Lifespans to last approximately three times longer than untreated strings. With all this in mind, a few indicators – mostly individually, but occasionally in combination – provide ample reason to change those strings.

String windings show worn spots. In the worst case scenario, they actually begin to unravel.

- Strings sound dull and lifeless.
- After a period of relative stability (from a few days to a few months), strings won’t stay in tune during playing.
- Strings look tarnished and feel “dirty.”
- Strings no longer intonate accurately.

In truth, changing strings is fairly easy (though those with 12-string, slotted headstock guitars have ample grounds to disagree). Plus the rich tone and playing ease of new strings are so gratifying, they make the task and modest cost absolutely worthwhile.
CARE AND FEEDING

those who want a flexible string without sacrificing tone or volume. Martin Marquis strings are for those who pamper their instrument: the silk-wrapped ball ends help protect the bridge and bridge plate. Martin also has a variety of specialty strings, such as Clapton’s Choice, which were created to capture legendary guitarist Eric Clapton’s signature acoustic tone.” Virtually all Martin steel strings are available in sets from Extra Light to Medium with plenty of options in between and in both 80/20 Bronze and 92/8 Phosphor Bronze alloys.

Quality likewise is a hallmark of Martin string production. “We go to great lengths to ensure quality on every string we make,” Bronico explained. “Our suppliers work to our exact specifications. When we receive the wire, each batch is inspected for color and cleanliness, and undergoes a series of metallurgical tests to verify tensile properties, strength, uniformity, etc. During production, strings undergo a range of visual and mechanical inspections to ensure each finished string meets specifications and is worthy of the Martin name.”

Martin strings may begin with steel string acoustic guitars, but they certainly do not end there. Today, in addition to strings for six-string, 12-string and baritone guitars, Martin makes strings for resonator guitars, classical guitars, ukuleles, mandolins, banjos, dulcimers, acoustic basse and electric basse. Made to exacting standards, each string and each set shows Martin’s dedication to tone and quality.

String preferences are subjective, and discovering which set of Martin strings works best on a particular guitar may require a bit of research. The only certainty is that your favorite set of Martin strings is out there, waiting to be discovered.

Tony Rice and the Triumphant Return of Martin Monels

We are proud and excited to announce the introduction of Tony Rice Signature Strings made with Monel, a special nickel/copper alloy. The sound engineers at Martin worked hand-in-hand with legendary bluegrass artist, Tony Rice, to bring back to life his favorite sound – Martin Monel Strings. Tony played Martin Monels loyally on Clarence White’s 1935 D-28 until they became unavailable in the late 1970s. Tony has been missing that sound ever since.

When an updated formulation was recently perfected and Martin sample sets were furnished to him for testing, Tony reported that his famous large soundhole D-28 resounded just like it did in the sixties and seventies – just like it should!

Tony’s favorite aspect about Martin Monels is that they don’t change the timbre of the instrument. The nickel compound mellows very quickly to allow the natural, woody tone of the guitar to pour out of the soundhole (regardless of the diameter!), unaltered, from the very first strum. Tony Rice Signature Strings are introduced in Tony’s preferred medium gauge (.013”-.056”) and will be available soon to your local authorized Martin dealer or music retailer.

www.martinguitar.com
Restringing your Acoustic Guitar: Additional Suggestions

The ultimate guides to restringing the Martin way are the “Care and Feeding of Your Martin Guitar” booklet that comes with every new Martin Guitar (also available at www.martinguitar.com under the “Guitar Care” tab), as well as the video “Restringing Your Acoustic Guitar” by Martin Guitar’s Dave Doll (on YouTube). In these two sources, novices will find easy-to-follow instructions that make restringing a snap and even skilled restringers can discover helpful hints to simplify the task.

Of course, good ideas are everywhere and no two sources of information can possibly cover them all. So here are a few more suggestions to aid in restringing.

- A clean, soft carpet remnant provides a good surface on which to rest a guitar during restringing and an old pillow works well as a neck support. Both are gentle on the finish and can be stored easily when not in use.
- Those flat paper bags from the greeting card store can – with the addition (using scissors) of two slots and a bit of trimming – be used to protect the headstock from scratches during restringing. Should you prefer something heavier, a protector can be made with the cardboard from a spent cereal box.
- If removing all the strings at once, keep the bridge pins in order. Some guitar builders slot individual pins for individual strings and putting the pins aside in order makes restringing easier.
- When cleaning the fingerboard with the strings off, also wipe down the headplate, and the top between bridge and soundhole – areas hard to clean when the strings are in place – with a polishing cloth and C. F. Martin & Co. guitar polish and cleaner.
- Running a pencil point through each nut slot when the strings are off adds a touch of graphite lubrication for smoother tuning.
- Be careful with the string winder – it will leave marks if jammed up against the side of the headstock.
- There are several different ways to determine how much slack to leave when putting on each string: the distance to the next tuner post, the distance between the nut and the first fret, a hand’s width (from the tip of the thumb to the heel) at the 12th fret, etc. The goal is to have three or four full string winds on the tuner post at pitch, and all of these methods do the trick.
- Give the guitar a careful wipe-down after restringing, to make sure no bits of clipped string or winding – which can scratch the finish – remain.
The den in Dion DiMucci’s spacious Florida waterfront home is filled with guitars – and gold records, awards, and his framed proclamation as an early member of the Rock and Roll Hall of Fame.

Dion is a complete guitarist – player, songwriter, aficionado – and his guitar collection reflects it: a vintage reissue Fender Telecaster, a Michael Greenfield “Newport” jazz archtop, a Ramirez classical (acquired on a trip to Spain) and numerous prime acoustic flat tops – all Martins. After more than 50 years as a rock ‘n’ roll icon, Dion is still all about music, and still playing to sold out audiences who come to hear “The Wanderer,” “Run Around Sue,” “Ruby Baby,” “Donna, The Prima Donna,” “A Teenager In Love” (recorded with the Belmonts), “Abraham, Martin & John,” and other Dion classics.

In recent years, he has delved heavily into traditional acoustic country blues, his first musical love, recording and self-producing a number of critically acclaimed ‘50s rock guitar and blues albums including Son Of Skip James, Heroes: Giants of Early Guitar Rock, Tank Full of Blues, and his Grammy nominated 2010 Bronx In Blue (Best Traditional Blues Album). Throughout his career Dion has played on all of his recorded work, both electric and acoustic.

Early PR photos and album covers picture Dion with a jumbo Gibson, a gift from his parents, but Martins have been his favorite since his uncle brought a Martin 0-18 tenor over to the DiMucci’s apartment in the Bronx. “He would strum that little guitar and to me it was mesmerizing,” Dion remembers, “It would fill my parents’ apartment with music. It just turned me on.”

In 2001, Martin honored Dion with a limited edition of fifty-seven Dion 000-CBD “The Wanderer” acoustic/electric guitars. Today these spectacular black, cutaway instruments are highly sought by collectors.

Recently, Dion sat down and talked about guitars, the inspiration they bring to his work, and one of the guitarists he admired the most.

When and how did you discover Martin guitars?
I was ten years old and I heard Hank Williams sing “Honky Tonk Blues” and I became a huge fan. I got hung up in his music and I collected all his records including those under the pseudonym Luke the Drifter. And then when I saw him on TV, I saw that beautiful, blond-topped D-28 with the flat head – and the way he held it like a machine gun. The way he wore it just was straight; it was like level to the ground. And then my uncle, Lou Romano, gave me his tenor guitar. That was my first Martin.

I think everyone remembers their first Martin.
You’re exactly right. You know what it is? When you’re that age it’s just magical. But I only got a bigger Martin guitar – a D-28 – when I could afford it, in the early ’60s. I still remember looking it over closely from top to bottom – the back of the neck and the tuning keys, and that special little carved diamond on the back of the neck near the head. It’s like you’ve found the combination to the treasure. But the thing I remember most was the first chord I played on that guitar – I hit an E chord and it went into me! Forget about it coming out of the soundhole. It went right through me – and out my back! It filled my body, it resonated right into my whole being – and that was stirring. I felt like I was not worthy! The other thing about getting that first Martin is the care you take with it, the way you place it in the case – you treat it like it’s the Holy Grail. You just lay it in the case, very gently, you’re very meticulous. You don’t want anything to happen to it.

I saw several photos of you in Manny’s in New York. Is that where you bought your Martin?
Yeah, it was, it could have been in 1959. I had a couple of different guitars. I had a Strat that I used on the road with Buddy Holly. We all had Strats. I got it at the original Manny’s, not where it’s located now. And Manny had pictures of me that I signed for him – ’50s, ’60s, ’70s, ’80s, ’90s! He had every decade. The first time I went there, my parents came with me. I was a young teenager, and they were going to buy a guitar for me. They got me a Gibson, but that memory of Hank Williams playing his D-28 stuck with me.

So the D-28 gave you a kind of kinship with Hank.
As a kid, when you’re a big Hank Williams fan, and you slip a D-28 into your lap, you have this dream that you’re Hank Williams – you’re connected to Hank Williams. Me and Hank, we both play Martins – there’s a definite connection. It’s like a bit of heaven and a bit of a connection across the universe with a lot of people – with a musical community and there’s a definite affinity. I’m in! Like I’m in the “in crowd!”
Besides the D-28 and the O-18T tenor, what other Martins have you owned or now have in your collection? I had a D-18 that I recorded with at Columbia. [He once lent to Bob Dylan to use in the studio when they were both on the label.] And I had a couple of 12-fret D-35S Martins, with the slotted headstock. They’re beautiful sounding guitars. But I always liked the smaller Martins to record with because they have a lot more mid-range and they just jump – and I like the attack. I had one similar in size to the one Joan Baez played with the slot head that I think it was an 0-18. I especially like Martins because the necks feel a little wider. I have several mahogany Martin 000s – my Dion “The Wanderer” signature model (Dion 000-CBD), a plainer cutaway mahogany model with on-board electronics (16SP000C-16E), and some others. I’ve even got a “Mini-Martin” (size-5 parlor guitar) that I can play with higher tuning. Next time I go into the studio, I’m going to put high strings on it.

What kind of strings do you use? I use Martin strings because they don’t break. I keep them forever. Phosphor bronze custom lights are my favorites. I also use Darco strings – they’ve got a bluesy sound. I used them on Tank Full of Blues.

How did the “The Wanderer” guitar come about? Martin contacted me and asked if I would be interested in collaborating with them on a Dion model. As a kid, I had only two

Tank Full of Blues.

As a kid, I had only two

How did the “The Wanderer” guitar come about? Martin contacted me and asked if I would be interested in collaborating with them on a Dion model. As a kid, I had only two goals in life – to date Marilyn Monroe and to own a Martin guitar. So there was no question that the answer was yes! I was really honored. I tried out a number of different Martin models to see what would be best for me. I like the 000 size because it’s so even, and I wanted a cutaway so I can reach all the upper positions more easily. They sent me a mahogany and spruce 000 with a cutaway and pickup to test, and it was just what I wanted. Cosmetically, the only thing I really specified was that the guitar be black, because that’s the color a rock ’n roll guitar should be. Now the inlays: I’m a New Yorker, and I’m identified as a part of New York rock ’n roll. So they inlaid a pearl skyline of New York City in the headstock. Also, my faith is very important to me, so they inlaid two pearl doves on the bridge to represent my Catholicism. Now, originally they were going to inlay “The Wanderer” down the length of the fingerboard, and they were going to put my signature below that. But when 9/11 happened, they called and asked if they should still proceed with the skyline on the headstock – and I said “absolutely.” That’s my city and I want to show my support of it in light of that horrible tragedy. And I asked them to take my signature off the fingerboard and put it just above the skyline in the headstock. I also asked them to make “The Wanderer” inlay much smaller and put it where my signature was originally going to be at the end of the fingerboard.

Do you actually take this gem on the road? I take it everywhere – on the road, in the studio. Guitars are made to be played. And this guitar had a lot of songs in it. When they send you a new guitar, it seems like it comes with a bunch of songs in it. I have no idea why that is. I just get inspired with a new guitar.

Don Everly told me the same thing – that every guitar he’s ever gotten came with its own set of songs. Yeah it does! Look at my newest album, Tank Full of Blues. You would think I’d be slowing down, but I take out a new guitar and off I go. It’s like you get under this “wellspring of creativity” as Dylan says. But there is something about a new guitar that just brings a newness to the whole creative scene.

Do you write with your Martins? Oh yeah. A standard 000. It’s my favorite – it doesn’t have any electronics in it, and it sounds really good. I’ve got the iPhone so I’ve got voice memo and I just sing into that. I keep playing the song, sometimes with fake lyrics and sometimes some of the lyrics are inspired and I’ll get this feel and rhythm and the basis of the song. And then it just starts developing.”

Any recording tips for acoustic players? Well, I usually keep the mic in the front of the soundhole near the end of the neck, that space between fingerboard and the soundhole, so I get more mid-range than putting it near the bridge where there’s a fullness back there. And I don’t like to record with real new strings. They’re a little too squeaky and I like them to be broken in first. I will take the chance of an old string breaking, but it doesn’t happen too often, so I’d rather them be old. When I play in clubs, I run the Martin into an acoustic amp and I mic the amp. That’s how I do it now. I get a good sound out of the amp with the Martin – a beautiful sounding guitar through the amp. So I’d rather just mic the amp.

One last question: What was Buddy Holly like? He was a wonderful person. Very self-assured. Very professional. I first met him when we played a tour together around the Northeast in the fall of 1958. He had his car on that tour and his wife Maria came with him. And I would see him in New York occasionally, usually at Manny’s, where we both got our Strats. Then, in late January of 1959 we were both booked on the Winter Dance Party and I spent a lot of time with him on the bus and hanging out backstage. Richie Valens was also on that tour and he had a Strat too, so the three of us had a contest to determine who could make their Strat ring out the longest. If you listen to most of his records, he didn’t play much lead guitar. He played mostly a kind of “chord-lead” rhythm. But on that last tour I heard him play a lot of cool single note runs. He was a great guitarist and a great friend. It took me 40 years to get over his death. I still miss him.
WHO’S PLAYING MARTIN?

Judy Collins Live at The Metropolitan Museum of Art, August 2012.

Judy Collins plays her hit “Into The Wild” (perhaps better known as “Somebody Left The Gate Open” from the iconic Citibank commercial) on her Custom Martin Tenor ukulele.

James McMurtry at the Aspen Songwriters Festival, March 2012.

James McMurtry plays his hit “Come On Get Higher” on his Martin 000-17M.

Sophie B. Hawkins at the Aspen Songwriters Festival, March 2012.

Sophie B. Hawkins plays her hit “Into The Wild” on her Custom Martin Tenor ukulele.

Martin Ambassador LP (born Laura Pergolizzi) plays her hit “Into The Wild” (perhaps better known as “Somebody Left The Gate Open” from the iconic Citibank commercial) on her Custom Martin Tenor ukulele.

Tim Reynolds plays his hit “Come On Get Higher” on his Martin D-42K Martin that provided the inspiration for the 2005 DC Trey Anastasio Signature Edition.

Trey Anastasio in his post Phish days, appears regularly with his Hawaiian flamed koa D-42K Martin that provided the inspiration for the 2005 DC Trey Anastasio Signature Edition.

Color photos © Lynn Goldsmith

James McMurtry, whose 2007 folk-rock album Some Mad Hope rose to #3 on the Billboard Top Independent Album charts, performs his platinum selling hit “Come On Get Higher” on his Martin 000-17M.

Matt Nathanson, whose 2007 folk-rock album Some Mad Hope rose to #3 on the Billboard Top Independent Album charts, performs his platinum selling hit “Come On Get Higher” on his Martin 000-17M.
Folk brothers Happy and Artie Traum performed at New York’s Carnegie Hall on December 28, 1970. That appears to be a D-18 out front.

The Mamas & The Papas founder, songwriter, and guitarist John Phillips is captured for posterity with his Martin D-28.

Town Hall, NYC 1970
L-R: Mystery guitarist with D-28, harmonica player, David Blue, Bernie Leadon with D-28, Linda Ronstadt, and Debbie Green.
ARTIST PROFILES

Tommy Emmanuel Visits
Virtuoso fingerstyle guitarist and Martin string ambassador Tommy Emmanuel pulled in to Nazareth in June 2012 to sample some of the priceless instruments in the museum and to replenish his stock of Martin FX Flexible Core strings. He is seen here playing the 1834 Strauffer style Martin with real gut strings crafted by C. F. Martin, Sr. During his visit, he performed at the local Martin-sponsored Musikfest Cafe in Bethlehem, Pa., which was attended by a Martin constituency. Highlights included Tommy recounting the story about his favorite Martin guitar – the 1935 Martin 00-17 that was gifted to him by Chet Atkins – and also throwing string packs to a host of fans and guitarists in the audience.

Maxine Sellers
From day one, Maxine Sellers has always played only one guitar: her trusty, beloved Martin 00-21. At the pinnacle of her career, she wrote and sang “Life is Short, But It’s Wide” (1975, LP title track), which influenced artists such as Stevie Wonder and the Judds. Above, she is pictured with the 00-21 onstage at the Troubadour, opening for Electric Light Orchestra, as well as on a late-1970s billboard at the Whisky A Go-Go on Sunset Blvd.

John Dee Holeman
John Dee Holeman, a guitar player for 68 years, was the first musician to appear in the new Martin Heart|Tone|Legend ad campaign. He is one of those supremely talented blues musicians most people have never heard of. He learned his art from Blind Boy Fuller and was influenced by Lightnin’ Hopkins. For many of his 86 years, he’s traveled the back roads of North Carolina, playing his guitar in both the Piedmont and Texas style. John received a National Endowment for the Arts National Heritage Fellowship and has toured the world, continuing the blues tradition. He is shown here playing his new DCPA1 Performing Artist Series cutaway, fresh out of the box!

Todd Sheaffer of Railroad Earth played his 00-18V Vintage Series Martin at a Spring Jam in Aspen (Colo.) concert in March 2012. This bluegrass band has released four studio albums and is a staple on the Colorado music festival circuit.
Jeff Daniels on The Newsroom
Concurrent with our Custom Signature Edition collaboration with actor, singer, songwriter, and guitarist Jeff Daniels, HBO’s The Newsroom — produced by Aaron Sorkin — ran its first season. As star of the show, Jeff keeps several Martins on set and late in Season 1, Jeff (who plays Will McAvoy) and John Gallagher, Jr. (who plays Jim Harper) break out their Martin guitars in song as seen in the above still from the show.

Hunter Hayes
Martin Ambassador Hunter Hayes is on fire! He was named CMA’s 2012 New Artist of the Year and pulled in THREE Grammy nominations — including Best New Artist — in December 2012. This nineteen-year-old singer, songwriter, producer, and multi-instrumentalist holds the promise of becoming one of the most significant musical talents to emerge, not just from Nashville, but from anywhere, in a long, long time. He dropped into the Martin booth at the NAMM Show this past July to sample some guitars and fell in love with the OM Jeff Daniels Custom Signature Edition.

Cole Citrenbaum
An emerging singer-songwriter/guitarist who has been turning heads at local venues in Southern California, Cole Citrenbaum has been gaining industry-wide attention with his unique rock-pop sound. His brilliant guitar playing on his treasured OM-28V is complemented by dynamic vocals, bringing to mind such artists as John Mayer and Rob Thomas. His debut album Runaway Dream released in fall 2012.

Crosby, Stills and Nash performed at the Tower Theater near Philadelphia, Pa., on June 7, 2012, where Steven Stills got a chance to reacquaint himself with the 1930 Martin 00-40H that he gifted to Judy Collins over 40 years ago. Judy calls the guitar “Suite Judy Blue Eyes!”
A facility that can only be viewed as a tremendous collaborative success, Martin’s Mexican facility is located in the small town of Navojoa. About an eight hour drive straight south from Tucson, the Navojoa operation was initiated in 1989 as a production facility for the ball-ending, winding, and packaging of Martin strings. Fishman Transducers joined in shortly thereafter to produce pickups in Navojoa, and in 1992, Backpacker guitar production started.

As production in Mexico gradually became familiarized with guitarmaking and finishing, Little Martins, X Series guitars, a variety of ukuleles, and a small array of parts manufacture such as bridge pins and polished pickguards were added. Most recently, a finishing system was installed and the first all wood guitars – the Road Series DRS1 and the DRS2 – were introduced.

Martin Navojoa now occupies 85,000 square feet of manufacturing space, and employs more than 400 people. The facility makes lower cost Martin products possible and accessible, and gives Martin the opportunity to work with many alternative materials such as high pressure composites.
Lifelong Fan

Mark Stadler has been a Martin admirer since he was 16 and saw Neil Young playing a Martin. Over the past 40 years he has owned many Martins, including standard series, artist series, and special edition instruments, all of which he has been pleased with. He even went so far as to get a tattoo of his Martin D-42 headstock! His current collection includes: D-45 Golden Era, OM-45 Golden Era, 1922 0-42, two 1941 D-18s, 0-45S Stephen Stills, 000-45 Stephen Stills, D-42, and J12-40E. He says the collection is “a better investment than my 401k.”

Darrell Connor

A lifelong resident of Salisbury, N.C., Darrell Connor began listening to guitarists and picking while working at his grandfather’s country store as a young boy. Influenced by Larry Kesler, Gerald Briggs, and Paul Hill, he self-taught, and to this day still plays by ear. His musical experiences include playing with various groups of talented North Carolina musicians, as well as Wild Country (now Alabama), George Hamilton IV, Randy Owen, Lynn Owsley, Paul Hill, David Deese, Tommy Faile, and David Ridenhour. His present-day musical interests include performing country, bluegrass, gospel, old rock, and beach music with bands D.C. and the Chosen Few, and Brush Fire. Darrell’s 18 instruments include a Martin D-35 and his grandfather’s Stradivarius fiddle. His latest Martin, with a 1928 serial number, is currently being authenticated.

Joe Mullins & The Radio Ramblers

At a summer performance by Joe Mullins & The Radio Ramblers, guitarist Adam Macintosh picked and sang “Be Jesus To Someone Today” on one of the 50 Custom Shop dealer edition Ryman Auditorium Martin guitars initiated by George Gruhn of Gruhn Guitars in Nashville.
Matt Briggs combined two of his great loves – his Martin Custom X-Series and his newborn son – to create this photograph.

Jason Shaw, Flatpickers Reel
Three-time National Flat-Pick Guitar champion Jason Shaw is a serious talent and it’s on full display on Flatpicker’s Reel. The nine-song album, which he produced and arranged, is a showcase for his stellar stringwork, which has a very soulful feel inside the country/old timey arrangements.

Shaw – who gets some help from his brother John, his Sandy Creek Band brethren, and his teacher Steve Hanson – wrote the title cut, makes “The Tennessee Waltz” his own, and fills the disc with traditional tunes that prove that great guitar isn’t about playing fast or throwing in every possible note. Instead, it’s about playing it right and with style. Shaw does that from start to finish.

Jason is playing his 1941 Martin D-18 on the album. He has owned this instrument for a year and a half now and loves the tone and projection he gets from this great sounding old guitar.

Polly Paulusma
Polly Paulusma thoughtfully shared this picture that prominently features one of two Martins she has always played. On the Bjork’s One Little Indian label she released Scissors In My Pocket (2004) and Fingers & Thumbs (2007). After a pause for kids, she is now releasing a third record on her own label (Wild Sound) called Leaves From the Family Tree. In her career, she has supported Bob Dylan, Coldplay, and Marianne Faithfull; toured the US twice with Joseph Arthur and The Divine Comedy; and played Glastonbury, T in the Park, and Cambridge Folk Festival. Throughout it all, she has dearly cherished her two Martins, “Molly” and “Pearl” – a SWOM and HD-28V, respectively.
Marshall Fleisher
Longtime Martin enthusiast Marshall Fleisher took his 000-15M to the rocky coast of Maine last summer. Marshall writes: “I own several lovely Martins, but I decided to leave the more valuable ones home and take my 000-15M with me on vacation. Good call! My 000-15M’s combination of light weight, great balance, easy playability, and sweet sound make it unbelievably enjoyable and rewarding to play. As a bonus, I can take it places where I might not want to bring something more expensive. For those who own guitars they’re reluctant to take out ‘roughing,’ the 15 series is a perfect choice.” Haven’t tried a 15 series Martin? You’re really missing something special.

Proud New Martin Owner
After a visit to Mandolin Brothers, director Gregg Breinberg of Staten Island’s PS22 Chorus is the proud owner of a Martin DX1AE acoustic-electric. The chorus – an ever-changing group of 5th graders – has received national news attention due its overwhelmingly popular YouTube videos.

The One and Only...
Roger Hoard is an accomplished guitarist in the Ohio Valley who co-manages C.A. House Music. His accolades include being musical director of Jamboree USA and Jamboree in the Hills from 1989-1998; performing with Chet Atkins, Jim Stafford, Steve Wariner, and Lenny Breau; and providing a few guitar lessons to a young Brad Paisley. Paisley mentions Hoard in his book *Diary of a Player* and features him in his “Letter to Me” video. Roger recently purchased the Martin 000CDG guitar that he uses for his many solo guitar performances in the area. “The 000CDG (and 000C for that matter) enable me to play fingerstyle on a nylon string guitar that has the presence and clarity of a steel string guitar,” he says. “Also, the more narrow neck width makes it easy to switch from an electric or acoustic guitar to the 000CDG.”
THE HD

Dierks Bentley

CUSTOM ARTIST EDITION

Now available for ordering at your Local Authorized Martin Dealership.

www.martinguitar.com
Marcus Eaton
Marcus Eaton, who frequently appears in recordings and on stage with David Crosby, Graham Nash, and keyboardist James Raymond, was featured at the prestigious annual Sarzana Music Festival’s Fortezza Firmafede just north of Pisa on the western Italian coast.

Craig Adams
Craig Adams took up singing only three years ago and has already acquired a variety of New Zealand’s country music awards. As recipient of the 2011 Country Rock award at the New Zealand Gold Guitars, he represented New Zealand in the Trans Tasman on Norfolk Island in May 2012. Craig says that when he decided to start performing, he wanted a “real” guitar...so went out and purchased his Martin. Here he is pictured with his Martin DCX1RE playing as the supporting act for The Little River Band and The Doobie Brothers at the Gibbston Summer Concert near Queenstown, New Zealand.

Manuel Guerra
Manuel Guerra (above, second from the left) has persuaded a number of pals in his native Portugal to buy Martins. The guitars are (L-R): LXM Little Martin, another LXM Little Martin!, D-28 Dreadnought, John Mayer Signature Edition, 000-16RGT Gloss Top, GPCPA4, 000X1, 000-16GT Gloss Top, and a DX1 Dreadnought.
Westside Distribution, Martin’s UK distributor, opened an impressive musical instrument showroom at 24 Denmark Street in London. The facility gives UK customers a chance to see and play a nearly full line of Martin guitars on display. This is a great benefit in England where it is often difficult to find a complete array of models. On March 7, 2012, Chris Martin gave a standing-room-only presentation to “christen” the space, and on May 17 fingerstyle guitarist Chris Woods (shown above) gave an enthused performance and workshop in string slapping guitar technique on his 000X1. More recently in October, Martin’s Diane Ponzio gave an engaging interactive concert and Martin clinic. Denmark Street has long been London’s epicenter for musical instruments, but in recent years, that legacy was in jeopardy. It’s great to see the street come alive with acoustic music and great guitars once again!
I’d been trying to get in contact with Andy Griffith for nearly two years to no avail. One afternoon in 1995, I called a number that I thought was his manager’s, but a shy Hispanic woman answered and when I said I was trying to reach Andy she responded with confusion in broken English. Wrong number?

After several months passed, I returned to my quest. This time I was successful in reaching Andy’s agent in Los Angeles. He suggested that I send a proposal, which I promptly prepared. I had watched Andy play his unusual Martin D-18 throughout his career and I suggested in my fax that we replicate his D-18 as a limited edition offering.

The next morning my phone rang.

“Is this Mr. Boak?”

“Yes, this is Dick Boak.”

“Well howdy. This is Andy Griffith!”

It was Andy all right. I couldn’t believe I was having a conversation with the Sheriff of Mayberry.

“I want to tell you the story of that guitar,” he said with great excitement in his voice.

He proceeded to explain how at the beginning of his career in 1958, he had been cast in the starring role for Elia Kazan’s A Face In The Crowd. In that debut role, Andy played Lonesome Rhodes, a guitar-playing Arkansas rascal who rose from hobo to corrupt media star and king maker. The prop department, knowing little to nothing about guitars, bought a brand new Martin D-18 and proceeded to paint it completely black,
Andy was quite distraught that they had ruined such a fine instrument. After the film was completed, Andy “liberated” the guitar from the prop room and took it back to his apartment.

Faithfully, he set out to restore it, removing the sequins and sanding off the black paint to the bare wood. It took him nine days to get all of the black paint off. In the process he sanded through the headstock decal and removed the pickguard. Not knowing how to restore the original finish, he took the guitar out onto the New York City streets in search of a guitar shop that could spray lacquer.

On the Lower East Side, Andy stumbled upon a small instrument maker’s shop. The owner agreed to refinish the guitar, but at Andy’s request, he didn’t replace the decal or the pickguard.

The proprietor was none other than the legendary John D’Angelico, now acknowledged to have been one of finest makers of archtop jazz guitars ever.

This guitar became Andy’s favorite instrument and he used it on all of his classic musical performances on The Andy Griffith Show and Matlock, and on his many country, gospel, and bluegrass recordings through the years. It was no wonder that he was thrilled to collaborate with me on a special Martin signature edition.

Over the course of the ensuing year, I became friends with Andy and his gracious wife Cindy. The guitar project was a huge success of course, but the best part for me was getting to know Andy during our many conversations. Like the characters he has portrayed, Andy is exactly who we would all hope him to be – simply and purely – himself.

In Memory of Andy Griffith
1926-2012
This charming children’s story will delight music lovers of all ages. Martin the Guitar lives in Mr. Beninato’s Music Store in New York City.

He wants so much to be adopted and taken home by a fine musician, but the other larger instruments in the shop are always picked before him. Every night after Mr. Beninato goes home, all the instruments play for each other and compete for a place of honor in the shop. The large and loud guitar known as Big D always wins the contest. One night, Strada the Violin decides to step out of her special case and help Martin win the contest, and the two perform a duet that leaves the other instruments looking on with awe and admiration.

Join Martin and all his friends for a CD of music from Mr. Beninato’s Music Store! This beautifully illustrated and cleverly written children’s book will bring a smile to your face and set your toes tapping.
Three musicians of the late 1800s jamming on a park bench with what appear to be two small-bodied 12-fret Martin guitars, and a banjo to boot!

The majority of guitar players in the later part of the 1800s were women, who often entertained guests at teatime in the parlors of their homes, hence the term “parlor guitars.”

Arthur “Guitar Boogie” Smith (left) is captured with his D-28 in a 1950s television performance with June Carter Cash and Johnny Cash.

Andy Griffith appeared with host Arthur “Guitar Boogie” Smith on The Arthur Smith Show in 1973. In 1945, Smith wrote and recorded “Guitar Boogie” using his 1938 D-28. It became the first guitar instrumental to climb the Country charts (topping at #8) and then crossover and climb the Pop charts.