C. F. MARTIN HONORS
ROGER MCGUINN WITH
D12-42 SIGNATURE EDITION

Rock and Roll Hall of Fame Honoree James Joseph “Roger” McGuinn, III is acknowledged to be one of the most influential 12-string guitarists in the world. Founder of The Byrds, one of the most important folk/rock groups of the ‘60s, McGuinn and his 12-string electric Rickenbaker are legends in music history. The Byrds’ lineup through the years always included McGuinn, and, during the group’s long history, other members of the group were such stellar performers as Gene Clark, David Crosby, Gram Parsons, Gene Parsons and of course, the legendary Clarence White.

When McGuinn is not “plugged in,” he has long favored his Martin 12-string guitars, of which he owns several.

00-18SH SIGNATURE EDITION
PAYS TRIBUTE TO “YES” GUITARIST STEVE HOWE

Renowned YES and ASIA guitarist Steve Howe first noticed a Martin guitar when his attention was drawn to a leather-enshrouded Dreadnought on the cover of an Elvis Presley album. Howe soon noticed many other musicians he admired (Lonnie Donegan and Paul Simon among them) playing Martins and, as soon as he was able to afford one, Howe purchased his first Martin, a 1953 00-18 model with a tortoise colored pickguard. This guitar, long cherished by Steve, has been used in live performances and in the recording of many legendary YES acoustic tracks. Since that time, Howe has become an avid collector of acoustic guitars, and he has even published his own book, “The Steve Howe Guitar Collection.” Among his arsenal of Martin instruments are additional 00-18 models, a SOM-45, a number of ukuleles, a Style C mandolin and a rare 0-28 dating back to the post Civil War era.

In appreciation of Steve Howe’s loyalty to Martin instruments and his significant contribution to the advancement of guitar music, C.F. Martin & Co. is proud to announce the 00-18SH Steve Howe Signature Edition.

TWO NEW
“CERTIFIED WOOD” STING
LIMITED EDITIONS
SEE BACK COVER FOR DETAILS
Dear Martin enthusiasts,

What’s that thing I’m holding? Over the years they have been recycled into wagon wheels, coasters, Christmas ornaments, and now souvenirs of our tour. It’s the soundhole cutout from a Martin guitar top. When you come to visit and take our factory tour (weekdays/workdays at 1:15 P.M.), you will receive a laser etched Martin guitar soundhole as a memento of your visit. You should come and visit even if you have been here in the past. The process of making Martin guitars is more fascinating and informative than ever, and our tour has been independently rated as one of the best (if not the best) in the United States. You will see the entire construction process (except finish spraying – off limits thanks to insurance company policy!) of the Martin guitar as well as a look at the entire process of making Martin guitar strings. Did you know that we are one of only a few guitar makers in the world who make their own strings? I hope to see you on a tour soon.

Many of you have asked if the individuals we are featuring in our new Martin ad campaign are real people or actors. Yes, the ads feature real Martin fans. The campaign was developed to share stories from our customers about their special relationship with their Martin instrument. Each individual is selected from a collection of letters we receive. We have been fortunate that many of our fans have given us permission to share their stories. I want to thank them for letting us use them in our ads. Who knows? Maybe we will be contacting you about your story. Please write me if you have an interesting story about you and your Martin guitar.

Sincerely,

C. F. Martin IV
Chairman & CEO, The Martin Guitar Company

P.S. Soundhole cutouts make terrible Frisbees. Wrong aerodynamic profile I guess!
LETTERS

MARTIN MANIA

Dear Mr. Martin,

In 1959, my dad traded another brand of guitar plus $100 and bought a new Martin D-21. Twenty-seven years later when I was bitten by the “bluegrass bug,” I went looking for a guitar, but not just any guitar. My dad believed two things: first that it is easier and faster to learn how to play on a great guitar, and second that the guitar should be a Martin.

With a $500 budget, I went searching for a Martin guitar. My search ended when a dealer told me he had just taken in a D-18 on trade. It played so easily and had a great sound, but it was a bit more than I could afford to spend. Although I told the dealer I would have to think about it, I knew I wanted to own that guitar, and I returned the next day to buy it. The irony came when my enthusiasm to show off my purchase to my father was upstaged when he told me: “Realizing your serious interest and thinking you should be playing a great guitar, I bought you this!” and he promptly showed me a brand new HD-28 herringbone. Since then, we picked up a D-28 as well. My father and I get together and pick (and sing) as often as we can, and although we don’t play professionally, we do play passionately. Yours truly,

Dave Milliken
Woodstock, NY

SLEEPLESS IN MICHIGAN

Dear Mr. Martin,

I just bought a new Martin Vintage Series HD-28VR, and all I can say is “oh my, oh my!” That silky top is beautiful, and the V-shaped neck is so outstanding with that little extra bit of carving on the backside of the headstock volute.

I don’t know what it is about this guitar, but there is history written all over it. For the briefest moment, I was carried away to the days of Hank Williams, and I could almost hear his music in the soundhole of this splendid instrument!

When I read about guitar comparisons in Acoustic Guitar magazine, one feature which always stands out is the Martin craftsmanship. The attention to detail in this guitar ought to win an award.

And, what can I say about the sound? Of course it has that pure bluegrass twang and warmth, but it’s such a balanced sound that resonates and grabs the attention of the player. In a sentiment similar to what was expressed in a recent Martin print ad, I think I would rather starve to death than part with this guitar.

So now I own an HD-28VR herringbone, a D-45VR, a 00028EC Eric Clapton model, and a D-42JC Johnny Cash model. Everyone should be so fortunate as to own the Martin guitars I have in my possession.

And now you expect me to sleep tonight, right? I don’t think so!

Sincerely,

Dan Vander Haar
Grand Rapids, MI

BUFFETT BENEVOLENCE

Dear Mr. Martin,

It was with great excitement that we received our first royalty donation from the sale of the Jimmy Buffett Signature Model Martin guitars.

The school year is well under way. We have already enrolled over 300 students, and they are participating in more than 400 classes! We also had a 85% return rate of our students from last year. It’s nice to hear music coming from all the rooms and see so many students benefitting from this school.

The school is so fortunate to have supporters like Mr. Buffett and The Martin Guitar Company. We are indebted to your kindness and magnanimity.

Sincerely,

Jonah Rabinowitz
Executive Director
The W. O. Smith/Nashville Community Music School
Nashville, Tennessee

NORWEGIAN WOULD

Dear Mr. Martin,

I’ve just bought my first Martin, a HD-28, and what a guitar! It sends chills through me every time I play it. I write from Norway, so it’s difficult to try all the Martin models here. My local dealer just has cheap guitars from Korea and Taiwan. I’ve been playing for 20 years. I own some “other brands”. Then I played a D-1. It was great sounding especially for the price and I was ready to buy it, but then I played a HD-28 in a recording studio. My brother had borrowed it to record his fourth CD. What a sound! I fell in love and ordered one at once. It was expensive, but I remember what Mr. Martin III said: “A good guitar cannot be made for the price of a poor one, and who regrets the extra cost for a good one?” Certainly not me! I will always remember the moment I first opened the case!

Thanks,

Bsorn Tofte
Hafrsfjord, Norway

BEAUTIFUL BAEZ

Dear Mr. Martin,

It has been many months since I placed my order for the Martin guitar that I fell in love with at the Frankfurt Music Fair last spring. I am now very proud to own an 0-45JB Joan Baez Signature model (#13 of 59). What a great sounding and beautiful guitar! Nothing has to be added to Joan Baez’s words of praise in “The Sounding Board” Vol. 4, January 1998.

Sincerely,

Michael Dommers
Editor; “Gitarre & Bass” Magazine
Duisberg, Germany
IN MEMORY OF GENE AUTRY 1907-1998

Gene Autry, America’s Favorite Singing Cowboy, passed away at his home in Studio City, California, on October 2, 1998. He was 91 years old. His career spanned some 60 years in the entertainment industry, encompassing radio, recordings, motion pictures, television, rodeo and live performances. He also became a broadcast executive and major league baseball owner. He is the only entertainer to have five stars on Hollywood’s Walk of Fame, one each for radio, records, film, television and live theatrical performance (including rodeo).

Many of Gene’s recordings (and movies) were made using his Martin guitars. He certainly owned and played many special ones, among them the very first and most famous D-45 with his name inlaid in the fingerboard. Gene had a long friendship with the Martin Guitar Company, and his correspondences, always warm and cordial, spanned four generations of the Martin family. It was Martin’s great privilege and pleasure to issue the Limited Edition Gene Autry D-45S Signature model in 1994. This project served as a template for most all of the Martin Limited Edition Artist Signature Models that followed. Royalties from the Autry Edition supported the Autry Museum of Western Heritage in Los Angeles, an incredible project which was one of Gene’s greatest passions.

Gene appeared in 93 feature films and made 635 recordings. His beloved Christmas and children’s records Here Comes Santa Claus (1947) and Peter Cottontail (1950) sold more than two million copies, while Rudolph the Red-Nosed Reindeer (1949) remains the second best selling single of all time. Gene Autry’s legacy will live on at the museum he founded and in the hearts of his fans. At Martin, we will surely miss him.
Nearly 27 years ago, Janis Ian’s treasured 1937 Martin D-18 was stolen from her Los Angeles apartment. Originally owned by a New Jersey farmer, the guitar was purchased in 1948 by Janis’s father. Although she got her own guitar when she was 12, she always preferred her father’s D-18. On her 16th birthday, he gave her the guitar, which she used to write her very first song and to write and record everything from "Society’s Child" (1964) to "Jesse" (1972).

On the back of her recordings Janis always placed a notice about the stolen guitar: “My Martin D-18, #67053, has been missing since 1972. If you have any information, please contact me. No questions asked. Reward.” In 1972, guitarist Geoff Grace unwittingly bought the old D-18 from a guitar shop in Berkeley. In 1976, the guitar was stolen (again) but fortunately soon recovered at a local pawn shop. Geoff eventually joined Jefferson Starship as guitar technician, and his D-18 was used extensively by Starship members. Then one day, Geoff read about Janis’s guitar. He put two and two together, and of course Geoff made arrangements to return the D-18 to Janis. A story with a nice ending for a change!

In their November ’98 issue, Vintage Guitar Magazine reported that rock legend Jimi Hendrix used his Martin 1968 D-45 (Serial #239387) acoustic guitar to compose most of his legendary songs. “Experience” Drummer Mitch Mitchell acquired the D-45 while mixing the “Cry of Love” LP after Jimi’s death. Apparently Devon Wilson, one of Jimi’s girlfriends, visited Mitch at the studio, and she presented Mitch with the guitar.


Singer songwriter Janis Ian adds that “Jimi Hendrix played a Martin D-18” as well, and she says so in the lyrics of her song “Welcome To Acousticville” on the CD of the same name. In concert she says: “It always gets a big round of applause!”

JIMMY MARTIN’S MARTIN

This unusual and ornate Martin guitar, originally owned by Hank Williams, Sr., is now in the capable hands of his daughter Jett Williams. It has extensive mother of pearl inlays done by an inmate in the Alabama State Prison system. Jett has a photo of Hank with this guitar. It was listed on the Estate Inventory simply as “a 1948 Martin”. An internal sticker indicates the guitar was purchased from Art’s Music Shop in Montgomery, Alabama.

JANIS IAN

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THE JIMI HENDRIX D-45

JETT WILLIAMS’ 000-18

An Heirloom Passes From Father To Daughter

Bluegrass legend Jimmy Martin with his pre-war Martin D-45.

“King of Bluegrass” Jimmy Martin’s music career has spanned five decades, and he’s owned and played a lot of Martin guitars. Here he is with his rare pre-war Brazilian D-45. Jimmy recorded 46 songs with Bill Monroe, then teamed up with the Osborne Brothers until 1955 when he formed his own band, the Sunny Mountain Boys. He was a key member of the Louisiana Hayride and the Wheeling Jamboree. In 1972, Jimmy was awarded a Gold Album for his part in the Nitty Gritty Dirt Band’s “Will the Circle Be Unbroken” along with many other great artists like Roy Acuff, Doc Watson, Earl Scruggs, and Maybelle Carter. He is credited, along with other pioneers, with formulating the rhythmical pattern and sound that we have all come to call “bluegrass music.”
Construction for the major expansion of Martin’s Sycamore Street guitar factory began on April 23, 1998. The weather cooperated beautifully, and the building progressed 100% on schedule. The site plan for the new construction shows the large orange area which represents the 85,000 square foot addition. This area completely envelops what was once The Sawmill and has three separate levels. The middle and bottom are allocated for expanded guitar production, wood acclimation, and string manufacturing. The top level will be used for offices and won’t be completed until late in 1999. The existing building (in yellow) is 95,000 square feet, so the factory space is nearly doubled. Particular care was taken to preserve and enhance the wetlands in the southeast corner of the property. A substantial amount of extra parking was added to accommodate the large number of people coming to tour the facility every day. The small proposed building (in orange) on the northwest corner of the building is a future expansion of the Martin museum.

A view of the old Sawmill, as the area to the south is utilized for the unloading of new roofing materials.

Concrete is freshly poured as cranes lift “I” beams into place in what is to become the wood acclimation area.

After installation of the new roof, the existing walls of The Sawmill are dismantled from the inside.

Viewed from the middle level, which is the ground level of the existing factory, the super structure begins to take shape.

As viewed from the southeast, structural steel progresses showing all three levels of the new building.

The installation of structural steel and the cinder block walls that will become the stair tower access to all three floors.

The new Sawmill area, as viewed from the east, contains the resaw for sawing thin guitar veneers.

One of the tremendous benefits of the expansion is the increase of storage and tonewood acclimation space.
**UNDERSTANDING MARTIN NOMENCLATURE**

Over the past 166 years, Martin’s great success has been predicated upon the Company’s uncanny ability to adapt to the ever-changing marketplace. In recent years, Martin has expanded its offering from the traditional Martin instruments (now known as the Standard models) into several new lines. Without abandoning models associated with Martin’s rich heritage, the Company built upon that heritage and fortified its high end with Special/Limited Edition and Vintage inspired models. In developing a more affordable “lower” end, Martin boldly embraced new technology and delivered the resulting cost savings to guitar buyers in the form of a wide assortment of affordable models.

In the process, however, it has become increasingly more difficult to understand the differences between guitar models. And because Martin has introduced so many new models in the last several years, it has become especially important to categorize the guitars into a sensible model grid. The grid below is the format that has been adopted for the Martin price list. In general the least expensive models are on the left, and the most expensive models are on the right, though there are occasional overlaps and exceptions. The generalized descriptions of Series Attributes and a Glossary of Alphabetic Coding are also provided.

### Basic Series Descriptions

- **X Series**
  - HPL Laminate Body Components
  - Decal Rosette & Screened Headstock Logo
- **Road Series**
  - Solid Top, Laminated Back & Sides
  - Satin Finish Only
- **1 Series**
  - Solid Top, Laminated Back & Sides
- **16 Series**
  - Solid Woods Utilized Throughout
- **Standard Series**
  - Solid Woods Utilized Throughout
- **Vintage Series**
  - Pre-War Appointments
  - Gloss Lacquered Bodies
  - Hand Fit Dovetail Neck Attachment
- **Special & Limited Editions**
  - Generally High End Instruments
  - But Specific Models Can Borrow Design Features From Any Series

### Glossary

- **AE** = Acoustic/Electric
- **B** = Acoustic Bass (Exception Black)
- **BR** = Brazilian Rosewood
- **C** = Classic (Prefix)
- **CE** = Cutaway (Before -)
- **D** = Dreadnought
- **E** = Electronics Installed
- **GE** = Golden Era
- **GT** = Gloss Top
- **H** = Herringbone (Wood)
- **HP** = Herringbone Pearl
- **J** = Jumbo
- **K** = Koa
- **LS** = Large Soundhole
- **M** = Mahogany (Exception Maple)
- **N** = Martin Classical Shape
- **0** = Concert
- **00** = Grand Concert
- **000** = Auditorium
- **0000** = Grand Auditorium
- **OM** = Orchestra Model
- **R** = Rosewood
- **S** = 12-Fret Slotted Neck
- **SP** = Special Appointments
- **SW** = SmartWood Certified
- **V** = Vintage
- **W** = Walnut

### Series Sizes

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Red denotes new models introduced in January of 1999.

Blue denotes stock models introduced prior to July 1998.

Denotes Models With Scalloped Bracing

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X Series
Several new models are being added to Martin’s innovative X Series. The original two models introduced in July of 1998 (the DXM and DXME) are now expanded to include a cutaway (the DCXM), a 12-String (the D12XM), a gloss black model (the DXBK), and a “Brazilian rosewood grained” gloss model (the DXBR). (See photos below.) Given its size and price, the small-bodied 000 model (000XM) is especially applicable for beginning guitar players. (Photo on Page 9.)

1 Series
The OM-1 is a straight-forward wide neck Orchestra Model for the people, and a fingerstylist’s delight. (Photo on Page 9.)

15 Series
The 000C-15E is a cutaway acoustic/electric with a solid mahogany top, back, sides, and neck. (Photo on Page 9.)

16 Series
The SPOM-16 provides an “OM” option for fingerstylists seeking a long scale wider neck. The SP000C-16(E), a small-bodied cutaway offered with onboard electronics, and the D-16GT Gloss Top with satin back and sides. (See Pages 9 & 10)

Standard Series
The beautiful OM-42 Orchestra Model recreates the appointments of Martin’s outstanding D-42 in a wide neck long scale format. (Photo on Page 9.) The HPD-41 is a D-41 with dazzling “herringbone pearl” rosette, top border, and back strip detailing inspired by Marty Stuart’s Signature guitar project. (Photo on Page 11.)

Vintage Series
The Vintage Series has been expanded to include two new smaller body sizes. For fingerstyle guitarists desiring a wider neck and long scale in a mahogany format, the OM-18V Orchestra Model offers an excellent tonal contrast to the existing OM-28V rosewood model. The 000-28VS closely replicates the highly prized 12-fret 000s of the pre-war era. Many feel the 12-fret 000 is the most tonally balanced and powerful guitar size ever offered. (See photos on Page 9.)

Special, Limited & Artist Signature Editions
The Roger McGuinn, Steve Howe, and Sting Artist Editions are discussed in depth throughout this issue, as is dick boak’s Size 5 “Mini-Martin.” (Mini-story on Page 17.)

Chris Martin’s CEO’s Choice is in its third incarnation, this time with gorgeous laminated Brazilian rosewood back and sides, Chris’s tell-tale hollow hexagon fingerboard inlays and a surprisingly striking gold top! (Photos on Page 11.)

The employee designed EMP-1 was so successful, a new task team was formed to develop a second model. The EMP-2 is a first-time-ever 000-depth Dreadnought with unique turquoise marquetry, a revived ukulele headstock inlay, flying saucer fingerboard inlays, and eco-friendly certified “Tzalam” back and sides. (See Photos on Page 10.)

Just about every professional working musician would give their eye teeth for an old herringbone. This new D-28GE Golden Era® model is as close as you’ll ever get to the original, complete with rare Brazilian rosewood back and sides. (Photos on Page 10.)

FOUR NEW “X” SERIES DREADNOUGHTS

The DXBR combines “Brazilian rosewood grained” HPL laminate back and sides with a striking gloss surface on the top, back, sides, and headplate.

The D12XM provides an affordable 12-string version of Martin’s popular new DXM. The back and sides are constructed of mahogany grained HPL laminate.

The DCXM is the rounded cutaway version of the DXM. The DCXM is offered in satin, with mahogany grained HPL laminate back and sides.

The DXBK is the gloss black version of Martin’s DXM. The fingerboard and bridge are crafted from striped Macassar ebony to match the black finish.
FOUR NEW “OM” FINGERSTYLE MODELS

The affordable new OM-1 blends the comfortable 000 body shape with a slightly wider 1¾” neck width at the nut and the longer (25.4”) scale length.

The SPOM-16 offers the long scale 000 body and a 1¾” neck width with special SP enhanced appointments and the use of solid woods throughout.

The new OM-18V Vintage Series model recreates the tonally crisp and powerful Style 18 Orchestra Models of the early 1930s.

The OM-42 provides the fingerstyle guitarist with an instrument of extraordinary taste and beauty, plus unparalleled tonal balance and clarity.

FOUR NEW “000” AUDITORIUM MODELS

The 000XM provides the student or small player with an affordable and comfortable guitar. This long-scaled 000 produces a surprisingly rich tone.

The new 000C-15E offers a cutaway body shape with solid mahogany top, back, sides, and neck. Onboard electronics enable instant plugability.

The all solid wood SP000C-16E combines the practical elements of a 000 cutaway acoustic/electric with enhanced special SP appointments.

The Vintage Series 000-28VS is a 12-fret, long scale 000 with Martin’s square tapered slotted headstock and a wider neck to facilitate fingerstyle technique.
The **D-28GE “Golden Era®”** is an extremely close replica of the legendary pre-war D-28 herringbone. It does take advantage of some modernized benefits such as the adjustable truss rod.

The **EMP-2 Employee Model** blends the Dreadnought shape with the thinner 000 depth, yielding a comfortable yet tonally powerful hybrid. The back and sides are made of SmartWood certified “Tzalam.”

The **D-16GT** has the best of both worlds: the gloss top appearance of more expensive guitars, but the cost effectiveness and affordability of satin finished solid mahogany back and sides.

The back and sides of the **D-28GE “Golden Era®” model** are crafted from rare “pre-CITES certified” Brazilian rosewood. The soundboard is quartersawn Adirondack “Red” spruce.

The **EMP-2** incorporates special “arrow” pattern marquetry comprised of turquoise, brown, beige, and black. Fingerboard inlays are “flying saucers” cut from New Zealand Paua shell.
Chris Martin’s “CEO’s Choice” model for this year is the CEO-3, which features hollow hexagon fingerboard and bridge inlays, a unique gold top, and veneered Brazilian rosewood back and sides.

The soundboard of the CEO-3 is finished with polished gloss gold lacquer, and the back and sides have incredibly rich grain without the usual high cost of Brazilian rosewood.

The HPD-41 blends the tastefulness of Martin’s famous herringbone marquetry with the elegance of pearl to create a strikingly beautiful effect which trims the rosette, top border, and back seam.

Upon close inspection of the HPD-41, you will be baffled by the seemingly impossible level of detail in the hundreds of inlays that make up the beautiful “herringbone pearl” trim.

With its comfortable 00 shape, Dreadnought depth, and rounded Venetian cutaway, the 00C-16DB Women and Music model has been added to Martin’s list of stock models.
In honor of McGuinn’s dedication to Martin and his expertise on the 12-string guitar, Martin is proud to introduce the Limited Edition D12-42RM Roger McGuinn 12-string guitar.

The D12-42RM is a 14-fret Dreadnought. The soundboard is bookmatched from select Sitka spruce and lightly supported with Martin’s 5/16” width X-bracing. Abalone pearl, selected for excellent color, is carefully inlaid around the perimeter of the rosette, the tongue of the fingerboard, and the circumference of the top.

The sides and back are bookmatched from solid East Indian rosewood, and a Style 45 multi-colored mosaic inlay strip demarcates the two-piece back.

“The Flying Hospital”.... airlifts essential medical supplies and physician’s care to locations desperately lacking such services.

The neck of the Roger McGuinn limited edition guitar is shaped from solid genuine mahogany and the fingerboard, inlaid with Style 45 abalone hexagons, is crafted from solid genuine ebony. The body, fingerboard and headstock are bound with vintage style grained ivoroid. Roger McGuinn’s signature is tastefully inlaid in pearl between the 19th and 20th frets.

The soundboard is tinted with golden “vintage toner.” The body and headplate are finished with nitro-cellulose lacquer and polished to a high gloss, while the neck, finished with satin lacquer, remains smooth to the player’s touch.

In keeping with Roger McGuinn’s wishes, the deluxe 5-ply Geib® style vintage case is custom covered in grey/black denim, with a special royal blue velvet interior.

The interior label for each instrument will be individually numbered and personally signed by Roger McGuinn and Martin Chairman and CEO, C.F. Martin IV. A portion of the proceeds from the sale of each D12-42RM will be donated to the “The Flying Hospital”, a charity which airlifts essential medical supplies and physician’s care to locations desperately lacking such services.

Orders for the D12-42RM may be placed through Martin dealers immediately, though the edition will not begin to appear in stores until the summer of 1999.

The Roger McGuinn D12-42RM is the consummate 12-String guitar, fully equipped with Martin’s onboard Thinline Gold+Plus® (Natural II/Maximum) Active Pickup System for professional stage or studio use. Roger McGuinn’s signature is tastefully inlaid in pearl between the 19th and 20th frets, and an edition label inside each guitar will be individually numbered and personally signed by Roger McGuinn and C.F. Martin IV.

The Flying Hospital
977 Centerville Turnpike
Virginia Beach, VA 23463
(800) 730-2537

Through the use of the Flying Hospital, Operation Blessing International provides compassionate humanitarian relief to individuals in developing nations who have neither access to, nor the ability to pay for, primary medical care. The plane furnishes outpatient medical, dental and surgical services and provides education and training to local healthcare professionals.
Designed with features drawn from Steve Howe’s 00-18, and embellished with characteristics selected from standard, vintage and Golden Era guitars, the 00-18SH edition will be limited to a maximum of 250 instruments.

The soundboard of the 00-18SH is carefully crafted of Engelmann Spruce, common to many Martin instruments built in 1953. The top bracing is \( \frac{1}{4} \)" width and delicately hand scalloped to achieve optimum tone. The back, sides and neck are of solid genuine mahogany.

“...with characteristics selected from standard, vintage and Golden Era guitars, the 00-18SH edition will be limited to a maximum of 250 instruments.”

The rosette is inlaid in the old style with thin black inner and outer rings. The body is trimmed with tortoise colored bindings and inlaid with traditional Style 18 black/white/black/white/black. A tortoise colored pickguard, beveled and polished to achieve an under-the-finish appearance, adorns the soundboard.

An unbound genuine ebony fingerboard is inlaid with vintage style 18 abalone position dots. Steve Howe’s signature is delicately inlaid between the 18th and 20th frets. The bridge, also sculpted from genuine ebony, is fitted with a vintage long or “through” saddle of genuine bone. The headstock is squared and tapered in the old style with a genuine bone nut. Nickel-plated replicas of the original Kluson “oil-hole” tuners complete the authenticity of the neck.

The soundboard is tinted with golden “vintage toner,” and the lacquered body is polished to a high gloss. The interior label will be individually numbered in sequence and personally signed by Steve Howe and Martin CEO C.F. Martin IV.

A charitable contribution of $66.38 (on export sales), or $73.75 (on US sales) for each 00-18SH sold will be donated to the Save the Children Federation, a not-for-profit organization dedicated to making lasting, positive change in the lives of disadvantaged children in the United States and throughout the world.

Martin dealers will begin to take orders for the 00-18SH Signature Edition immediately, though, due to heavy demand for Martin instruments, this edition will not begin to appear in stores until the summer of 1999.

Steve Howe’s signature is inlaid between the 18th and 20th frets and an interior label will be individually numbered in sequence and personally signed by Steve Howe and C.F. Martin IV.
The SWB utilizes Martin’s jumbo body size and a full 34” bass scale length. The soundboard is bookmatched from solid Sitka spruce, and the back, sides and neck are of solid certified cherry. Like its nylon stringed counterpart, the fingerboard and bridge are katalox.

Both instruments are finished with golden “vintage toner” on the soundboard, a polished gloss lacquer body, a polished headplate, and a satin neck. Sting’s artistic signature is inlaid in pearl just above the final fret, and each instrument will be equipped with a state-of-the-art Martin/Fishman Gold+Plus® active pickup system, making these special guitars instantly adaptable to stage and studio applications.

“C. F. Martin & Co. is extremely committed to the aggressive experimentation and utilization of certified wood resources.”

Each Sting Signature Edition instrument will bear an interior label personally signed by Sting and Martin CEO and Chairman C. F. Martin IV. The labels will be numbered in sequence without total and will include FSC Endorsed/SmartWood certification. A second interior label will indicate that a portion of the proceeds from the sale of the guitar will be donated to the Rainforest Foundation International. The RFI was founded to support indigenous peoples and traditional populations of the rainforest in their efforts to protect both their environment and rights.

Authorized Martin Guitar dealers are taking orders for both Sting Signature Models immediately, though the models will not begin to appear in stores until the summer of 1999. ☞

The Sting SWB Limited Edition blends Martin’s acoustic bass format with many of the tasteful appointments from the SWD certified wood model.
The mission of the Rainforest Foundation International is to support indigenous peoples and traditional populations of the rainforest in their efforts to protect their environment and fulfill their rights by assisting them in:

- Securing and controlling the natural resources necessary for their long-term well-being and managing these resources in ways which do not harm their environment, violate their culture or compromise their future.
- Developing the means to protect their individual and collective rights and obtain, shape and control basic services from the state.

The Limited Edition SWC Classical model incorporates Thomas Humphrey’s unique neck-to-body joint and soundboard arching. With an untraditionally sleek 17 5/8” neck width, this model is perfect for acoustic and electric players who desire the rich round tone only achieved in a classical guitar format, plus like its acoustic bass counterpart, the SWC is fully equipped with active electronics.

For back and side material, the SWC Classical model utilizes certified Machiche (above), while the SWB Bass utilizes certified cherry (below).

The Forest Stewardship Council (FSC) represents an exciting collaboration between Sting, Martin and renowned guitarmaker Thomas S. Humphrey.
Announcing an electrifying new standard: Martin Electric Studio Performance Strings.

With all the features that made Martin Acoustic Studio Performance strings a hit last year, Electric SP® strings last and stay in tune longer than ordinary strings.

Crafted from the highest grade European steel and covered in a nickel-plated steel wrap, these strings rock, wail and work hard. For heavier metal...harder rock...smoother blues, or even folk rock, you'll want the durability, crispness, tonal precision and authority of Martin Electric SP.

For a change, try strings that will work as hard as you play. The difference is simply electrifying.

P. O. Box 329, Nazareth, Pennsylvania 18064
800-633-2060
www.mguitar.com

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The Revival Of The Size 5 Parlor Guitar
by dick boak

F. Martin & Co. first catalogued a Size 5 Martin guitar in 1898. The “parlor guitar”, as the popular instrument was known, was played primarily by women to entertain their houseguests at tea time. When the Company slowed production of this fashionable instrument thirty years later (at the time of the Great Depression), more than 8,500 had been sold. One of Martin’s great historic designs, the Size 5, came to be known as the “terz” guitar because the instrument was invariably tuned to a minor third (3 half notes) above standard guitar tuning: G, C, F, Bb, d, g.

Michael Hedges, Will Ackerman, Marty Robbins, Little Jimmy Dickens, Dolly Parton, and many other celebrities have played and recorded with Size 5 Martin guitars and recently, in a flattering gesture, several guitar manufacturers have copied the basic shape and scale of Martin’s parlor guitars.

Martin’s Artist Relations Manager Dick Boak has collected and built many small guitars and has long been inspired by these unusual but highly playable instruments. Historically, Boak compares the Size 5 guitars to “apprentice pieces”, much like the miniature violins that were required of apprentice luthiers in centuries past. The difference is that aside from being “really cute”, these guitars are fun to play; and when “high strung” in “Nashville tuning” (like the 6 octave strings of a 12-string set), the instrument produces a sweet and clear chime-like tone, almost like the high strings of a harpsichord.

So Boak dusted off the old wooden templates and patterns and commissioned Martin to make a Custom 5-41 model with mostly vintage features. That instrument turned out to be so spectacular that it served as the prototype and inspiration for the “Mini-Martin”: a pearl rosetted miniature version of Martin’s legendary pre-war herringbone 28.

The Mini-Martin is most similar to a Vintage 5-28, with East Indian rosewood back and sides. The solid Sitka spruce soundboard is supported by delicate ¼” width scalloped braces and tinted with golden “vintage toner.” The body, bound in grained ivoroid with fine pattern herringbone top trim, is lacquered and polished to a high gloss.

The 12-fret neck, carved from genuine mahogany with Martin’s trademark hand carved volute has purposefully been designed with a solid headstock to facilitate easy string changes. The neck contour blends the

(CONTINUED ON PAGE 18)
My Favorite Shrink; 
A Martin Guitar

BY DIANE PONZIO

It won’t surprise readers of this publication, that Music Therapy is the fastest growing segment of the Medical Profession. Anyone who’s strummed a Martin can attest to its therapeutic value to both listener and player. But scientists have proven in dozens of studies, that the power of music to restore, heal, and sustain mental and emotional well-being is formidable.

Music Therapy is a field that has seen a remarkable 25% growth in the past ten years, and many colleges and universities nationwide have instituted Music Therapy Programs in their curriculum because the guitar is so portable, yet sonically powerful enough in both small and large room applications. Music Therapists must have a year of guitar study as a requirement.

“...Backpacker guitars... have even enabled folks who are physically challenged or in wheelchairs, to be able to play the guitar again...”

The Martin Company is very excited to offer quality instruments in an affordable price range, such as the “X” Series, the “Road” Series and “1” Series models. We have also seen a tremendous amount of interest and sales of Backpacker guitars to practicing Music Therapists because of its light weight, portability, and price. Practitioners have used it with clients who are bedridden and have even enabled folks who are physically challenged, or in wheelchairs, to be able to play the guitar again because they don’t have to wrap themselves around a large-bodied Dreadnought. Some of the success stories we’ve heard have been nothing short of miraculous. Backpackers have also been used successfully in schools. The affordability and playability of a Backpacker makes it a worthy choice as a durable learning instrument.

We at Martin are very excited about having Martin Guitars of all sizes available to all players and relish the chance to contribute instruments that so obviously enhance people’s emotional well-being.

Diane Ponzio is a singer, songwriter and guitarist based in New York City who appears in concert worldwide. She has three CDs to her credit. She also travels internationally with Chris Martin performing at Martin Guitar clinics.
THE DOG WALKING SINGER SONGWRITER

For about eight months of the year, it’s warm enough for Charlie Birney of Chevy Chase, Maryland, to practice his guitar playing while he walks his yellow Labrador, Taggart. The dog knows when Charlie reaches for his Backpacker® guitar (and hence his music) high up above the “Lake Of The Clouds” in the Porcupine Mountains Wilderness State Park in Michigan’s Upper Peninsula. Here he is precariously but proudly perched in his most professional player’s pose.

SITTIN’ ON TOP OF THE WORLD

Jonathan Hamill, a professional engineer and amateur singer/songwriter from Lincoln Park, Michigan, took his Backpacker® guitar (and hence his music) high up above the “Lake Of The Clouds” in the Porcupine Mountains Wilderness State Park in Michigan’s Upper Peninsula. Here he is precariously but proudly perched in his most professional player’s pose.

NEVER GET CAUGHT UP A YEW TREE WITHOUT YOUR BACKPACKER

Tim and Karen Scully were finally able to take their dream vacation in Europe and they bought a Backpacker® especially for the trip. Their four week driving tour took them to England, Wales, Scotland and Amsterdam. Karen and Tim have been playing music together since the Hootenannys of the ’60s. Every step of the way, they traded the Backpacker® back and forth, often hovering over each other awaiting their turn. Karen took this photo of Tim at a scenic overlook in the Wye River Valley near Tinton Abbey on the England/Wales border. Later at the Amsterdam’s Schiphol airport, customs officials mistook their bagged Backpacker® for a firearm; but after a brief inspection and musical interlude, the tension turned to Dutch delight.

Because of his license plates, Frank Giffen of Culver City, California, is often asked whether he works at Martin. He doesn’t, but he still is expected to speak authoritatively about Martin, a responsibility which he “takes very seriously.”
Perhaps no other musician has the unique reputation and extraordinary following of Sting. From his early work with the Police, which he disbanded at the peak of their popularity in 1984 in order to pursue his own solo career, to his unparalleled forays into jazz and progressive rock, Sting has redefined the boundaries of pop music. Sting incorporates elements of jazz, classical and world music into his recordings, writing songs with lyrics that are both literate and meaningful.

In recognition of Sting’s unique talents, his illustrious career, and his long-standing commitment to the preservation of the rainforests, the Martin Guitar Company is proud to announce two Limited Edition Certified Wood Sting Signature models: the SWC nylon string guitar and the SWB acoustic bass guitar. More than 70% of the wood utilized in the construction of each of these models is harvested from forests independently certified by the Rainforest Alliance’s “SmartWood” program and Scientific Certification Systems, both of which operate in accordance with the rules of the industry’s governing body, The Forest Stewardship Council.

“**The certified woods utilized originate from forests that meet internationally recognized environmental, social and economic standards.**”

Last year, C. F. Martin & Co. introduced the SWD Certified Wood Dreadnought acoustic guitar, the Company’s first certified wood model. The extremely favorable response to this project has inspired the Limited Edition Sting SWC Classical or Nylon string guitar model, which represents an exciting collaboration among singer/songwriter, bassist and guitar player Sting, renowned classical guitarmaker Thomas S. Humphrey, and The Martin Guitar Company.

**In addition to his vocal and songwriting talent, Sting is perhaps best known for his bass playing. Acoustically or plugged in, the SWB Bass has exceptional power, projection, and tone.**

STING & MARTIN COLLABORATE ON UNIQUE CERTIFIED WOOD SIGNATURE EDITIONS

The Limited Edition SWC is a 12-fret nylon string guitar which features the patented Thomas S. Humphrey elevated fingerboard design and original classical body shape. A solid sitka spruce soundboard is supported with Humphrey’s unusual lattice bracing pattern. A wide banded tortoise color rosette is backed with silver foil and bordered with black and ivoroid inner and outer edging. The back and sides are constructed with solid certified Machiche, a visually attractive wood with tonal properties between rosewood and mahogany. The entire body, including the back inlay strip, is tastefully understated with tortoise colored trim.

The SWC neck, slimmed to a sleek 1 7⁄8” player’s width at the nut, is cut from solid certified domestic cherry. The fingerboard and bridge are crafted from certified katalox (pronounced “kat-ah-losh”), a relatively obscure but durable Mexican hardwood. Katalox has a dark cocoa brown color, is relatively devoid of grain lines, and has a very fine texture similar to ebony.

The Sting Limited Edition SWB Acoustic Bass blends features from Martin’s affordable B-1 Series acoustic bass with appointments from the SWD certified wood model.