

Listed here are but a few of the wonderful instruments that are part of the 4th annual UMGF gathering in Nazareth, Pennsylvania, August 2005...

◆ SUE SCHIER (JAMESUE)

**Parlor-sized handmade guitar**, 2001 copy of an early parlor Martin made by Vic Schwarz in Cold Spring, NY. 12-fret slothead, mahogany body, v-neck, fir wood top. Ebony fingerboard, nut, bridge and headstock veneer, Herringbone inlay around soundhole. Black binding around body, wood tail insert. Black plastic pickguard. Finished with violin varnish. Has been autographed by Arlo Guthrie and John McCutcheon.

◆ RICH MEYERS (RANGERRICH)

**OM 12fret** which was made by Heath Hales of Thomsley guitars in Vancouver. It has a mahogany body and sides with a sitka bearclaw top. The board and bridge are ebony.

◆ BOB HINKLEY (D4IBOB)

**1979 Martin D-41** – Solid spruce top with abalone perimeter and rosette (not along the fingerboard); solid Indian rosewood back and sides; round peghead with vertical pearl logo; volute on neck; ebony fingerboard with large hexagonal abalone inlays from 3rd to 15th frets; ebony bridge, never thinned or reglued; inlaid bridge pins; fancy backstripe; gold Grover tuners; minor pickguard crack (stabilized with an internal patch); Martin blue thermoplastic case; bone nut and saddle and Martin GoldPlus pickup installed in 2000; unscalped braces. (Note: Martin changed the D-41 specs in 1987 to include scalloped braces and smaller hexagonal fingerboard inlays from 1st to 17th frets). Purchased in 1983 from Manny's, NYC.

◆ JIM HANAWAY (HD28PLAYER)

**1952 Martin O-18** – A great 53 yr old Martin, all original finish. Light as a feather, easy to play, with great volume for a small body guitar. Now resides in NJ, following a purchase/shipment from Oregon. In great playing condition due to an excellent neck reset, re-fret, and beautiful hand carved ivory saddle from CFM Authorized Repairman, Dennis Berck, Oregon, about a year ago.

◆ DENNIS WHALEN (OMPICKER)

**1928 Martin, OO-40H** – This guitar was converted from Hawaiian to Spanish style by T.J. Thompson of Massachusetts. To accomplish the conversion, the fingerboard was radiused and a new bridge was made.

**1929 Martin, 000-28** – This guitar is original except for the nut and saddle. It has had a neck reset. The tuners are correct, but it appears that a different set was used on the guitar at some point in its life.

◆ RICH GERARDIS (RICH2888)

**1967 Martin 000-28** – This guitar is in all original condition and was built with binding trim with double lines similar to a style 35 model. 250 were produced that year.

**2001 Martin 000-28H** – This model was only made for 2000, 2001, and 2002 with a total of 392 built. This guitar differs from a standard 000-28 because of its herringbone trim, scalloped bracing, zig-zag back strip and tortoise color pickguard. 272 produced that year.

◆ DAVE KASKESKI (35BURST)

**2002 Martin 000-JBP** – This is the Jimmy Buffett Pollywog model. It has the distinction of being the only one of this model produced which features a 1935 sunburst finish. It is a 12 fret, solid headstock guitar with mahogany back and sides, 000 body style, and an ebony fretboard and bridge.

◆ MAX ZUG (DADSBONES)

**The Turner Model One CLB-P featherweight** (Adapted from Gryphon Stringed Instruments Gazette and fqms.com) – When Rick Turner started designing the Model One guitar in 1978, his mission was most unusual. As a collector and admirer of vintage instruments, he sought to marry the best of 19th century craftsmanship and aesthetics with highly advanced electronic components. He knew he'd hit the target when George Gruhn saw one and said, "Rick, it looks like an electric guitar from 1848".

Turner Model Ones were never really manufactured, they were made as dictated by demand. The third one Rick made sold to Lindsey Buckingham of Fleetwood Mac. It has become Lindsey's signature guitar and is a guitar Lindsey still plays today. But even with such a big name wearing a Model One onstage, the lack of flash and big bucks promotion kept production extremely limited. Although Rick continued to build some as years flew by, only 250 were ever made. Thanks to renewed demand and a recent expansion of his shop in Santa Cruz, Rick is now producing very limited runs of Model One guitars.

This version is a Model One CLB-P featherweight. Koa adorns a western red cedar body core. It includes a rotating humbucker with a selector for either single or double coil. The "P" designation stands for piezo pick up & blending electronics. This model also features a low noise, variable gain 18 volt active preamp and a semi-parametric equalizer with EQ boost/cut control, frequency sweep, EQ in/out switch and red LED EQ status light as well as a Roland synth trigger and midi controls.

Never have so many righteous tones come out of a single electric guitar.

**1990 Martin HD28 BLE (Brazilian Limited Edition)**

From "The Complete History of Martin Guitars," by Walter Carter: *This guitar traces its roots back to 1987 as a prototype for the 1987-BSE (Brazilian Signature Edition). The appointments were resurrected 3 years later as the 1990 HD-28BLE and was released as part of the Guitar of the Month Series. A limited number of 100 were made for the domestic market and 8 for overseas. This guitar is #17/100. The only variation from original are the bridge pins. The original sports white pins with red dots.*

◆ MAC CARTER (MAC1588)

**1935 Martin 000-28** – This 1935 shaded top Martin 000-28 is in all-original condition except for a replacement oversize bridge with new FWI saddle and new pins recently installed by Martin to correct an older, and incorrect, short saddle bridge. The guitar features open back, nickel plated Grover tuners with butterbean knobs, an Ivory nut, Brazilian rosewood back and sides, and an Adirondack top. It is one of 52 of this model made in 1935 and has the rare shaded top. The owner is only aware of two other 1935 000-28's with a shaded top.

The owner acquired this guitar in a yard sale about 15 years ago for \$100.00 and purchased it on the spot on the basis that, "Well, it's a Martin, so it can't be all that bad." It was given to the owner's son as a graduation present and suffered the next many years under beds, in the back of a truck, and otherwise undignified treatment. The owner eventually took it back in a swap with his son for a brand new OM28V and, a few years after that, had it appraised out of curiosity. Once the owner was lifted off the floor and resuscitated, he now never drives past a yard sale without slowing down.

**1928 Vega Artist Plectrum Banjo** – This 1928 Vega Artist plectrum banjo is also in all-original condition except for the inlay at the 5th fret, which is noticeable lighter, and the resonator, although the owner has the original. It features extensive inlay, a tiger maple neck with carved heel, gold plated bell brass metal parts, and the famous Vega "TubaPhone" tone ring. It also has colorful inlaid marquetry on the bottom of the pot assembly which cannot be seen unless the resonator is removed. It was the next to the top-of-the-line banjo offered by the Vega Company of Boston in 1928, the only difference being the degree of ornamentation on the resonator. This banjo was purchased from a private owner in South Africa and was shipped to its current owner completely disassembled. The plectrum banjo normally has 22 frets to the rim, although there are some 20-fret examples, and the tenor banjo normally has 19. Both were popular during the 1920's. Some older Vegas have 17 frets and are referred to as "Irish" tenors.

This banjo is exhibited because of the historical importance of the plectrum banjo to the Martin Guitar Company and to guitars in general. In 1929, when this plectrum banjo would have been basically brand new, a top banjoist of the era by the name of Perry Bechtel approached Martin and requested that Martin build a guitar for him with more frets clear of the body than the 12 frets which were currently available so that he could transition his banjo work to the guitar. Martin accepted the challenge, and the result was the OM, a solid headstock, 14-fret model. The rest is history, and the plectrum banjo is at the root of that history.

Both instruments are accompanied by their original cases (except for replacement handles).

## 12-FRET 12-STRINGS

The following four guitars represent the complete range of Martin's 12-fret 12-string models. This configuration was offered from 1964 through the early 1990's and represented Martin's first entry into the standard production 12-string guitar market, although some Special and Custom models had been manufactured previously on an individual basis.

**D12-20** – This is an example of a 1968 Martin D1220. 1226 were manufactured in 1968. This guitar features a two-piece mahogany back and mahogany sides, a Sitka spruce top, and Style 18 fingerboard inlays. It has a 12-fret neck and a slotted headstock. Unlike mahogany models in Style 18, this guitar also features an inlaid backstrip and upgraded body trim. The guitar is in all original condition. (Owned by Dave Kaskeski)

**D12-35** – This is an example of a 1974 Martin D1235. 378 were manufactured in 1974. This guitar features a three-piece back of East Indian Rosewood, which is also used for the sides, a Sitka spruce top, German-made Kolb 117712 tuners and standard Style 35 appointments. Models in 1969 and earlier featured Brazilian Rosewood sides and back. It has a 12-fret neck and a slotted headstock. This guitar is in all-original condition including its case except for a neck reset and some work around the upper part of the soundhole. It was purchased new by the owner from Manny's Music Shop in New York and is still under warranty. (Owned by Mac Carter)

**D12-41** – This is an example of a 1975 Martin D12-41. 3 were manufactured in 1975. According to Mike Longworth 46, were produced from 1970-1993, with 1971 being the "big" production year (16 produced). It has a 12 fret neck and a slotted headstock, and is the same body size as a D1220 and a D12-35. This 12-string shares some of the same inlay as the D-12-45 (including the distinctive hex block fingerboard inlays, starting at the 3rd fret), and balances its 12-string "jangle" with a deep resonant sound. It has had a neck reset, and the pickguard and bridge were replaced but the rest of the guitar is original. It was acquired by the owner through eBay. (Owned by Tony Phillips)

**D12-45** – This is an example of a 1975 Martin D12-45. Six were manufactured in 1975. According to Mike Longworth, 83 were produced from 1969-1987. It has a 12-fret short-scale neck and a slotted headstock. The body is the same size as a D1220 and a D1235, and features distinctive style-45 abalone inlay on the top, back and sides. Because of the 12-fret body the guitar has a deep resonant sound that has made these type of 12 string guitars a favorite among Martin players. It has had a neck reset, and the pickguard and bridge were replaced but the rest of the guitar is original. It was acquired by the owner through eBay. (Owned by Ed Madonico)

◆ JOE MONDELLO (MUSICANDLIGHT)

**000-40S Peter Rowan # 60 of 89** – The 000-40SPR features back and sides of solid genuine mahogany and a top of solid, premium quality book-matched Sitka spruce with traditional hand-scalloped top braces, a 1 13/16" nut width with bone nut and saddle, and a pyramid bridge. The guitar is a slotted-headstock, 12-fret model with Waverly tuners, a mahogany neck with Martin's modified V shape and volute. The 000-40SPR's appointments include black/white/black/white purfling against tortoise colored binding on the top, in complement to the black/white purfling and tortoise colored binding on the back and sides, and the black/white line inlays and tortoise colored binding on the fingerboard and headstock. The style 45 rosette features blue paua shell inlay. The top is protected by a tortoise colored, polished and beveled OM teardrop pickguard, and the entire body is hand polished to a gloss finish. Each 000-40S Peter Rowan Signature Edition guitar features an interior label personally signed by Peter Rowan and Martin Chairman and CEO C.F. Martin IV.

**MC-40 Eric Johnson # 52 of 90** – The MC-40 Eric Johnson model features Martin's classic "M" body size with a rounded cutaway for full access to the upper frets. The top is Engelmann spruce with 5/16" scalloped Sitka spruce braces, and the back and sides are East Indian rosewood. The modified v-shape neck - 1 3/4" at the bone nut - is crafted from genuine mahogany. The guitar's appointments include blue fiber purfling on both the top and back, accented by fine black/white/black lines. The rosette features a single ring of blue paua shell inlay, flanked by black/white/black lines, and the back strip features black, blue and cream chevrons. The square tapered headstock with Waverly side tuners contains an African black ebony headplate containing a gold pearl sun and engraved mother of pearl celestial angel inlay, and the unique fingerboard illustrates the solar system extending down the fingerboard with composite stone and pearl inlays. An African black ebony bridge with bone saddle, pearl-topped ebony bridge and end pins, and polished and beveled black pickguard add to the guitar's visual impact. The body finish is polished gloss and the finish on the neck is satin. Each MC-40 Eric Johnson Signature Edition guitar features an interior label personally signed by Eric Johnson and Martin Chairman and CEO C.F. Martin IV.

◆ JACK WICKWIRE (JACKW)

**1998 Martin C-TSH** – The Martin C-TSH is based on the design of Thomas S. Humphrey's famous classical guitar. Several concert classical guitar players including Grammy award winner Sharon Isban use a Humphrey classical guitar. This guitar is pretty ordinary looking from the front view, but one look at the side view and you know that you are looking at a piece of art. Some of the unique features of this guitar are: elevated fret board with an off-centered radius; negative neck angle inspired by the harp; curved soundboard with lattice bracing; and a Thomas S. Humphrey designed rosette with the initials CFM woven in.

◆ RICK MCLAY (MCTHISTLE)

**1931 Martin 00-28** – This guitar appears to be in 99% original condition, with no cracks, no major repairs. There is some question about the bridge being newer, which is the cause for the 1% doubt. This guitar may fall into the category of being a relatively "rare bird," since the production numbers on this model are low, with approximately 350 being produced as braced-for-steel between the years 1926 and 1941. They did not appear again until after more than a decade and a half had passed. Only four 00-28s were made between 1958 and 1984, with two being produced in that final year. This 00-28 has survived remarkably well, considering that on its case is an old, faded Northwest Orient airline sticker, suggesting dreaded airline travel.

**1925 Martin 0-21** – A fairly straightforward, good condition O-sized Martin. What makes it a bit more noteworthy is that it was owned by Eric Clapton. It was purchased in June 2004 at Mr. Clapton's second NYC Christie's auction. It was obviously chosen by Mr. Clapton for its original condition and its integrity, having only one possible flaw on the lower side. This in fact may only be a finish crack, as there is no cleating and evidence of only minor gluing on the exterior.

The 0-21's modifications were overseen by Clapton's guitar tech, Lee Dickson, in order to bring it to optimum playability. This involved (most likely) a neckset, a refret using t-frets, newer saddle, with possible replacement fretboard and bridge. Despite its year of production, all indications are that it is not braced for steel strings, having a very thin top and feeling in general very light and delicate.

This guitar was listed in the Christie's book as being purchased by Mr. Clapton for collecting purposes, and was most likely played very little by him. Therefore, it commanded far less than other instruments at that auction. The current owner purchased it partly for its provenance, but also because of his fondness for playing smaller-bodied, wide-necked Martins.

◆ TONY PHILLIPS (TONGUY)

**NWD** – This is a 2000 Martin NWD #20 of 100. This George Nakashima commemorative model features one of Mr. Nakashima's favorite woods in its beautiful figured Claro Walnut back, sides, and headplate. The top is Italian spruce, with forward-shifted scalloped braces underneath and light aging toner on top. The back features distinctive Nakashima bowtie inlays in East Indian rosewood, and the body is also bound in East Indian rosewood. The laminated maple neck features a comfortable 1 3/4" width at the nut, and a contrasting walnut center stripe. Inlays are understated and elegant, and include an abalone rosette ring, large black pearl dots inlaid in fossilized ivory endpins, a Japanese Ivy leaf inlaid in the headplate and the same Japanese Ivy leaf inlaid in individual pieces into the ebony fingerboard. Nickel-plated open-g geared Waverly tuning machines with butterbean buttons adorn the headstock, and the satin lacquer finish beautifully presents the guitar's woods. Its tone features a warm voice reminiscent of rosewood, but with more delicacy and clarity. The interior label is signed by Mr. Nakashima's daughter, Mira Nakashima Yamall, and also by C. F. Martin IV. A second interior label features a Jack Rosen photograph of George Nakashima and the Japanese symbol, "Wa", which means "peace". This guitar was made all the more distinctive by its tweed Geib-style hardshell case. Proceeds from the sale of the NWD guitars benefited The Nakashima Foundation For Peace. This guitar is all-original and was acquired through the Unofficial Martin Guitar Forum.

**HD-28SO** – This is a 1995 Martin HD-28SO Sing Out! Magazine 45th Anniversary edition #1 of 45. Starting in 1990, Martin honored the anniversary of the founding of Sing Out! Magazine, starting with the 1990 000-28SO, of which 40 were made. That guitar, also known internally at Martin as "Custom 98", was the predecessor to the current OM-28V. The HD-28SO came out in 1995, and was the predecessor to the current HD-28VS, and shares many structural features with that model. It is a long-scale 12-fret dreadnought, with a select Sitka spruce tops and select East Indian rosewood back and sides. Its 12-fret neck features a slotted headstock topped with ivoroid-button Waverly tuners mounted on engraved bronze plates. Its distinctive inlays include herringbone top inlay, snowflakes and "Sing Out" inlaid on the fingerboard, and an exclamation point inlaid into the ivoroid heel cap. Its tone is classic Martin 12-fret dreadnought, with a rich voice that features power and balance across its entire tonal range. Its interior label is individually numbered and personally signed by C. F. Martin IV, along with the surviving members of the Weavers: Pete Seeger, Fred Hellerman and Ronnie Gilbert, with a memorial to Lee Hays, who passed away in 1981. The HD-28SO came with a molded Martin logo case. This guitar is all-original and was acquired at Mandolin Brothers in Staten Island, New York.

# UMGF

## Unofficial Martin Guitar Forum



## MEMBERS' GUITAR SHOW

Monday, August 8, 2005  
at the  
Martin Visitor's Center  
Second Floor