

ADAMAS

The Adamas guitar, as it is today, came through various major and minor changes, along with the determination of CHK and CWK to set out and change the so-called "traditional guitar" to the present technological Adamas.

It all started with Proto Unit #1, the idea and all the extensive research to build a guitar with a new concept: beginning with a new design in order to utilize the entire soundboard to produce sound, which meant moving the soundhole location, then a thin but ultra-strong top that could withstand any atmospheric condition, yet produce the best sound ever. The next twenty-five guitars - two thru twenty-six - were proto units. Out of these units came various technological methods of testing. The carbon graphite soundboard, new soundhole location, new bracing pattern, and exotic wood decorative design around the soundholes. The neck had a hand-carved peghead, slotted, impregnated fingerboard, a graphite strip in the center for strength, and a carved heel. The bridge was carved walnut, redesigned for a light weight, yet maintained strength. The standard Ovation bowl was used with a new fiberglass top-to-bowl ring binding designed around improvement of sound. All of these put together took years, and thousands of hours of research before any production took place.

Serial numbers twenty-seven to sixty-one were the

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start of a small production run, with very little tooling - all hand work and requiring many hours per unit. A large percentage of these first units went to performing artists, who were overwhelmed with the quality of the sound. During that production run, it became very clear that necessary design changes would have to be made in order to make the guitar more produceable. Sixty-one was the last unit of the original configuration.

More research and design changes took place again in a time span of approximately one year, to make it more produceable, yet to improve on it if possible.

Sixty-two through seventy-six had a new peghead design and a Kaman Bar casting for strength, along with making it more stable through atmospheric changes. The exotic wood design epaulettes were changed from wood to a photographed mylar material, and some minor cosmetic changes were made. After these units were complete production stopped again and an extensive tooling program took place, along with the reevaluation of the entire guitar.

On August 15, 1977, production resumed, starting with number seventy-seven, with the configuration still being used today, with some minor cosmetic improvements. The changes were: a new fiberglass ring design, a SMC bowl with a built-in heel block, a new access door location, a better quality neck,

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wooden epaulettes came back - redesigned somewhat - colors improved and quality in general improved. Some changes have taken place along the way and will continue to, both in appearance and sound, along with quality.

The change which took place starting with #172 was a quintade bracing which was introduced to improve sound.

The #213 was the first production 12-string. Starting with #419, all 12-string necks had Pakawood fingerboards. From #600, the signature of approval came from CWK. #672 epaulette bonding method changed, improving quality appearance. The biggest changes started with #812, with a new and bigger access door location, stereo added as standard on all electrics, and a white binding strip around the soundboard, which improved the appearance, along with its functional purpose.

With the present Adamas well on its way to becoming the best acoustic guitar made, research again has taken place, generating the birth of the Adamas II, a more reasonably priced guitar, with all the quality and background put into a cheaper package. The SMC bowl came back; a regular Ovation-type neck; an outer ring binding of ABS material; some epaulette design, but less pieces of woods bonded together - but most of all - not lacking in quality of sound.

The Adamas has been the stepping-stone to better and better Ovation acoustic guitars yet to come.