
EASTMAN



The Spirit of the Sound

From the very beginning, Eastman has strived to get it right – the right techniques, the right materials, the right sound. This approach goes beyond ambition and into obsession, an unwavering commitment to craftsmanship, ensuring that each instrument is unique, playing the way it was originally intended.

The only way to live up to such high standards, to stay true to “the spirit of the sound,” is to continually aim to get better. Honoring tradition while embracing innovation, Eastman continues to evolve as it pushes forward. Its longstanding commitment to excellence has built the foundation necessary to meet the needs of musicians around the world.

At the core of this foundation is the team itself. From its early days as a violin workshop in Beijing, Eastman has valued specialization – builders mastering specific crafts over many years. With experts in everything from fretwork to finishes, the intensive process of development, observation, and production becomes that much more refined.

In turn, the emphasis on specialization nurtures an ever-flowing dynamic of collaboration and cross-pollination. The Eastman footprint is wide, stretching across the expanse of fretted instruments, from thinline and solid body electrics to niche gypsy jazz acoustics. Interaction among departments is encouraged, often with striking harmony. The finish on the Antique Varnish Series, to cite an example, is a product of one such collaboration with the Eastman violin shop and the results have surpassed all expectation.

Meanwhile, decades of quality work brings its own benefits. A sterling reputation yields countless relationships and opportunities, ranging from access to the finest-quality maple and spruce wood to partnerships with established masters in the industry, such as Seymour Duncan and Lollar Pickups. Eastman has painstakingly matched the nuanced tone of each instrument with just the right pickup voicing to bring out each model’s true character. We are proud to be one of a small handful of guitar builders that renowned pickup winder Jason Lollar has chosen to work with to create custom pickups.

No doubt, Eastman will continue to keep an eye on the past, on the rich traditions that produced vintage instruments throughout the centuries. At the same time, there will always be that drive to hone, enhance, innovate. Whatever it takes to honor the spirit of the sound. |

Antique Varnish
T64/v-GB

Lollar Dog Ear P-90's



EASTMAN



Antique Varnish Series

PURER THAN EVER

As always, it's about process – and balance.

The Antique Varnish Series, known for its meticulous application-method and proprietary composition, is already defined by a unique combination of material thinness and beauty. But now a good thing has gotten better, with further refinement of the varnish and the introduction of the newly minted Goldburst finish. Old-school look and sound has never felt more relevant.

Rooted in Eastman's venerated violin tradition, the Antique Varnish is the product of constant tweaking and refinement. The goal, constantly, is to create a finish that allows the player to “connect” with the wood. Whereas typical finishes sit thickly on the instrument, the Antique Varnish is so thin that it sinks into the wood rather than simply laying on top of it.

This thinner finish results in improvement on every level. For starters, there's the sound, which becomes truer, richer, with a greater frequency range and resonance. There's also the feel, as the “breathing” wood starts to come alive against the player's body. As for the look: The varnish delivers luster without an excess of finish, which can affect tonal quality. The new Antique Goldburst Varnish (on the T64/v-GB and SB59/v-GB) offers bright, vivid hues that sets it apart within the series.

The improvements to look, feel, and sound provide a pre-written story for the new vintage. The key, after all, is striking that balance – much in the way that, for all the modern enhancements, the effect of these instruments is distinctly old-school. Now truly connected with the wood, a player can hear just what a guitar sounded like 50 years ago.

THERE'S A TERM FOR THIS EXPERIENCE:

INSTANT CLASSIC.



SB59/v-GB

- Neck Material: One Piece Mahogany
- Fingerboard: Ebony
- Nut: Bone 1 11/16
- Scale Length: 24 3/4"
- Body Top: Solid Carved Maple
- Body Back/Sides: 1 Piece Mahogany
- Binding Material: Ivoroid
- Top Coat Finish: Antique Varnish
- Bridge: Gotoh GE-104B-NI Relic
- Neck Pickup: Lollar Custom Aged/
Wound Imperial Humbucker
- Bridge Pickup: Lollar Custom Aged/
Wound Imperial Humbucker
- Color Options: Antique Classic Varnish,
Antique Amber Varnish,
Antique Goldburst Varnish

MSRP \$ 2,299



T64/v-GB

- Neck Material: Maple
- Fingerboard: Ebony
- Nut: Bone 1 3/4"
- Scale Length: 24 3/4"
- Body Top: Deluxe Maple Laminate
- Body Back/Sides: Deluxe Maple Laminate
- Binding Material: Ivoroid
- Finish: Antique Varnish
- Bridge: Gotoh GE104B-Relic
- Neck Pickup: Lollar Dog Ear P-90
- Bridge Pickup: Lollar Dog Ear P-90
- Case: Hardshell Case
- Color Options: Antique Varnish,
Antique Amber Varnish,
Antique Goldburst Varnish

MSRP \$ 1,999



Pro Guard
AC822CE

Flattops

BORN AGAIN

Flattops are getting a makeover. Some of the changes run deep, while others are right there on the surface.

Beginning this year, all flattops will be all solid wood – a shift rooted in Eastman’s extended commitment and experience in sourcing quality woods from around the world. For serious players and luthiers, the all-solid material offers numerous advantages over laminates, from convenience in handling to a more dynamic sound, with enhanced depth and greater balance. Meanwhile, all AC Series guitars will become Grand Auditorium cutaway electrics to further define the series.

For the player hitting the studio or the stage select Traditional Series flattops can now be found with an LR Baggs Element VTC pickup. Eastman needed a pickup that sounded as great as the guitars look, play, and feel. LR Baggs fit that bill perfectly.

Then there’s that “surface” change: Eastman well knows the vital role a pickguard plays in the iconography of a flattop, and continues to take pains to get it just right. In the Traditional Series, each instrument will get a workshop installed pickguard that offers time-capsule-level historical accuracy. For the AC Series, Eastman builders unveil their own designs, honoring the past while reaching into new creative territory.

Style, no doubt though, is only one part of what makes a great pickguard – Eastman has the substance covered as well. The material for these pickguards is celluloid, which represents a technical evolution beyond conventional – and limiting – plastic. The newer substance offers the purity of plant cellulose with the kind of malleability that allows for coloring and swirling. These materials come from industry leaders Del Mar, Gurian, and Mario Proulx, all in Eastman’s long line of A-list collaborators. Each of these pickguards will be applied above the finish of the instrument, however, all are equipped to stay on their guitars forever.

As these flattops prove, the innovative and the timeless can exist side-by-side. |



E10M

Neck Material:	Mahogany
Fingerboard:	Ebony
Neck Profile:	Traditional Even “C”
Scale Length:	24.9”
Body Top:	Solid Sitka Spruce
Body Back/Sides:	Solid Sapele
Bridge/Saddle:	Ebony/Bone, 2 5/32” Spacing
Binding Material:	Tortoise
Body Top Finish:	Gloss Nitrocellulose
Back/Sides Finish:	Open Pore
Electronics:	None
Case:	Padded Eastman Gig Bag
Color Options:	Traditional

MSRP \$ 575



E2D

- Neck Material: Mahogany
- Fingerboard: Ebony
- Neck Profile: Traditional Even "C"
- Scale Length: 25.4"
- Body Top: Solid Sapele
- Body Back/Sides: Solid Sapele
- Bridge/Saddle: Ebony/Bone, 2 5/32" Spacing
- Binding Material: Tortoise
- Body Top Finish: Gloss Nitrocellulose
- Back/Sides Finish: Open Pore
- Electronics: None
- Case: Padded Eastman Gig Bag
- Color Options: Traditional

MSRP \$ 575



G Guard
E1D



G Guard
E2OM



Rich plays the E100M
Photo by Derek McCabe

NOW IN THE FAMILY

Rich Robinson

THE MAGPIE SALUTE

By the time Rich Robinson was 21, he'd already recorded The Black Crowes' debut album, *Shake Your Money Maker*, which went on to sell five million copies worldwide. His early success was just a starting point. He continued to release highly successful records with The Black Crowes until their most recent split in 2015. Rich's next move was to release a fourth solo album, *Flux*, in 2016, before forming his current project, The Magpie Salute.

Rich's playing is built on rootsy rock riffs, highly melodic acoustic work, alternate tunings, intricate chord progressions, and textured, psychedelic explorations. He brings all of these elements to the table with The Magpie Salute — a group that includes former Black Crowes members Marc Ford and Sven Pipien. The group played their first concerts in January 2017, at the Gramercy Theatre in New York City. They were originally scheduled to perform three concerts, but due to demand, a fourth show was added. Each show sold out in 20 minutes. Since then, they've embarked on multiple tours and are currently working on a debut album that will be released later this year.

We're honored to team up with Rich and have him use two of our acoustics on tour with The Magpie Salute. He can be seen playing our E100M and 12-string Dreadnought guitars with the group on their upcoming tour. |

Ovangkol

NEW GROUND

Easy to work with, Ovangkol is an African tonewood that is closely related to Rosewood and shares much of its sonic qualities while having a look all of its own. Coming in varying shades of yellow and reddish brown with black, grey, or brown stripes this tonewood sounds as great as it looks. A clear and full midrange accompanied with a sparkling high-end make Ovangkol perfect for the all around player looking to perform multiple styles of music.

Eastman is overwhelmingly aware and sensitive of the need for sustainable tonewoods and as a result is taking the first steps towards procuring such materials. The new and improved AC222CE is the starting point for this venture. The Ovangkol back/sides distinguish this guitar as a standout piece in the AC Series. |



AC222CE

Neck Material:	Mahogany
Fingerboard:	Ebony
Nut:	Bone 1 3/4"
Scale Length:	25.4"
Body Top:	Solid Sitka Top
Body Back/Sides:	Solid Ovangkol
Bridge/Saddle:	Ebony/Bone, 2 5/32" Spacing
Body Top Finish:	Gloss Nitro Cellulose
Back/Sides Finish:	Open Pore
Electronics:	Fishman Sonitone
Case:	Padded Eastman Gig Bag

MSRP \$ 775

CATCHING UP WITH

David Vandervelde

FATHER JOHN MISTY

David Vandervelde has fit a lifetime's worth of musical experience into just a few decades. Between touring the world with Father John Misty, releasing three solo albums, and producing music for other artists, he brings his signature sound to the music world.

We're thrilled to be along for the ride.

The first Eastman guitar David fell in love with was our T486B. "The T486B is the first Eastman electric I played. I needed something with pickups that would sustain with lots of fuzz and delay without going into a high feedback. This guitar can most definitely do that. It's very comfortable — nice size and shape."

More recently, he's added our T58/V to his arsenal, and uses it live while touring behind Father John Misty's latest album, *Pure Com-*

edy. In his own words, "The T58/V can sound clear and precise when played quiet, but gets big, with lots of sustain when loud. The body is very responsive, too. I like when I can feel the whole thing vibrate. It's light, too!"

David's passion for production work started at an early age. "I played in a metal band when I was 14 to 17. We recorded a couple 7" records on small, hardcore labels. This was my first real experience with multi-track recording on ADAT. It was mind blowing. I eventually got a 4 track tape machine, then an 8 track, then 16, and so on. I wrote songs so that I could mess with them, mix them and get the pleasure of hearing them how I envisioned, over and over. Not much has changed here."

One thing that has changed is David's perspective on his dreams and goals. "A few years ago, I wasn't doing well, at all. I was very

depressed and felt an insane lack of control, for a patch of about five years. During this time, I had big dreams for myself, and set up expectations and goals. I know, now, that goals and dreams shouldn't go beyond the act of just making music, for me. There is just too much I can't control. If I keep doing what I love and follow my heart, I'm much happier, as there is no way to fail."

What are David's plans as a solo artist for 2018? "To write as much as possible. I've been recording and writing a bunch recently for my fourth solo full length."

With Father John Misty? "More shows in 2018! Australia and Asia coming up, next ..."



David plays the T58/v and T486B-SB

Thinlines & Archtops

FINE TUNING



The devil's in the details, and this year's Thinlines and Archtops are getting the kind of upgrades that demonstrate Eastman's abiding attention to perfection.

For the 14- and 15-inch Thinlines, change starts at the head – or, more specifically, the headstock. A headstock, of course, can be a guitar's "signature," helping forge the relationship with the player; doing it right requires a deft touch. The new headstock on the T184MX has been revamped with an eye to both practicality and aesthetics. The smaller size creates better weight-balance throughout the instrument and optimizes string alignment in relation to the tuning machines, while the new style makes for a sleeker, more proportionate visual. And speaking of visuals: The new, vibrantly hued Antique Goldburst Varnish T64/v is built to look as striking as it sounds.

Meanwhile, any serious player knows that pickup quality is one of the most crucial factors in an electric guitar's sound, and Lollar and Seymour Duncan, like Eastman, have set themselves apart with an unstinting dedication to personalized craftsmanship. With this, the all-solid Thinline models will debut a new Lollar Custom Wound Imperial Humbucker pickup, tailored by Lollar to fit the models' tone. 800 and 900 Series Archtops will also feature Lollars, while the 500 & 600 series get humbuckers carefully selected by Seymour Duncan. Additionally, Eastman will be changing the specifications on the cutaway 600 series archtops to dual pickups to expand the palate of jazz tones.

From there, the technical enhancements go further. Along with Solid Bodies, all Thinlines and Archtops are getting potentiometers, output jacks, and three-way toggle switches from some of the most esteemed names in the industry. CTS potentiometers are known by builders and players alike for their broad tone sweep and durability. Switchcraft is the industry standard for toggles and jacks.

In every case, players will be able to count on high quality and long-term durability. Because when it comes to building a great instrument, no detail is ever too small.



T184MX-GB

Neck Material:	Mahogany
Fingerboard :	Ebony
Nut:	Bone 1 3/4"
Scale Length:	25"
Body Top:	Solid Maple
Body Back/Sides:	Solid Mahogany
Binding Material:	Flamed Maple
Finish:	Nitrocellulose
Bridge:	Gotoh Tunomatic
Neck Pickup:	Lollar Custom Wound Imperial Humbucker
Bridge Pickup:	Lollar Custom Wound Imperial Humbucker
Case:	Hardshell Case
Color Options:	Classic, Blonde, Goldburst, Classic Sunburst

MSRP \$ 2,299



Double Seymour Duncan Antiquities
T49D/v-AMB

CATCHING UP WITH

Mitchell Long

MELODY GARDOT

From picking up a ukulele at the age of eight, to being deeply inspired by seeing B.B. King live in the 1970s, Mitchell Long's musical journey has led to incredible work as a sideman and solo musician.

Along for the ride is Mitchell's AR380CE, which will be used on tour in February with Polish jazz and pop singer Anna Maria Jopek, and in the summer, on tour with Melody Gardot, in support of an upcoming live album. "This guitar has a very clear and even bell like tone, depending on how I amplify. I sometimes will use two methods — one with a pre-amp going direct, and then to various guitar amplifiers.

I find that this model has a beautiful sound that can cut through or be warm and lyrical. It also helps that there is rarely any feedback at all. It is a no nonsense guitar that gets the job done. John Pisano is that kind of guy and it shows in this instrument's performance and tone."

Mitchell first connected with Melody in 2012 when she was putting a band together to perform the music from her album, *The Absence* — "The album featured a lot of Brazilian and African influences, and when they were putting a band together to play her new jazz and world music mélange, I got the call and went to an audition. It was an instant connection, and we have been really busy and musically close ever since."

The touring life is a perfect fit for Mitchell, who'd already spent a good portion of his life traveling before becoming a touring musician.

"I love touring. I travelled a lot before I was a touring musician, so it has become more or less like a paid adventure doing what I love.

I relish the experience of playing in beautiful venues around the world and sharing music with so many different kinds of audiences. I like the camaraderie of all the people and working parts." In addition to sideman work with Melody Gardot, Anna Maria Jopek, and jazz pianist and composer Ruslan Sirota, Mitchell hopes to step out as a solo recording artist and record a solo album in the near future.

To balance things out, Mitchell tries to take time to have a life beyond music, and enjoys playing sports and maintaining a healthy lifestyle.

As he puts it, "An artist will always need life experience to make art."

What advice would he give a young musician trying to find success?

"I believe that doing what you love is a simple but profoundly important aspect of success. Do what YOU do, play the music that only you like the most, and discover how to do it in your own way. It is important and functional to be inspired by or to draw from others, but when you find your own unique voice and musical language, you can eventually develop a kind of patented product that is all yours. Nobody can replace that." |

*"AN ARTIST WILL ALWAYS
NEED LIFE EXPERIENCE
TO MAKE ART."*

Gypsy Jazz THE REAL DEAL

Not too long ago, it was hard even to find a true gypsy jazz guitar of top quality. Now, as the genre's renaissance gains steam, musicians are becoming more sophisticated – and demanding – about what they want from the classic instrument. Enter Eastman.

After years of intensive development, Eastman is unveiling two new authentic gypsy jazz guitars (DM1 and DM2/v). The look – from soundhole to tailpiece – is no doubt impeccable, in both the varnished and unvarnished editions. But that's just the start. As fans of the form know, these guitars aren't supposed to sound like other guitars. And nailing that sound takes craft of the highest order.

First built in the 1930s in a brief collaboration between master player-luthier Marco Maccaferri and noted manufacturer Selmer, the “gypsy jazz” was created to give the guitar greater prominence in a full band set-up. So the mandolin-inspired design was all about enhancing volume and thrust, and the result was a distinctly trebly, midrange-forward sound, lacking typical acoustic warmth.

Legend Django Reinhardt carried the torch for the instrument and the style up to his death in the '50s – and beyond. But revering that unique tone and replicating it have always been separate things. Eastman has been on the case for years, planning, prototyping – and progressing. By now, all the elements have aligned.

The key to aligning the elements lies in Eastman's Beijing workshop. In contrast to the automated methods favored by other guitar companies, workshop specialists build almost entirely by hand, in the method of original builders, rarely even using power tools. Those hands work with the very highest-grade wood and other materials. A spirit of perfectionism pushes each development – these guitars' bridges, to cite an example, undergo extensive calibrating to get exactly the right angling and (very light) weight, producing a tone that makes them almost instruments unto themselves. Meanwhile, Beijing's dedicated community of jazz guitarists and enthusiasts creates an ideal environment for trial-and-error, for taking an instrument past serviceable and toward perfect.

With look and sound now fully coming together, the possibilities for new variations of this classic abound. Somewhere, Django Reinhardt is liking what he hears. |



Gypsy Jazz
DM1-CLA



Gypsy Jazz
DM1



DM1

- Neck Material: Maple
- Fingerboard: Ebony
- Nut: Bone 1 3/4" String Guide
- Scale Length: 670mm
- Bridge/Saddle: Traditional Rosewood
Mustache 2 5/32"
- Tailpiece: Traditional Gypsy Style
- Body Top Finish: Open Pore
- Back/Sides Finish: Open Pore
- Tuners: Grover Sta-tite
- Case: Hardshell Case
- Color Options: Traditional, Classic

MSRP \$ 1,250



Contour Comfort
Vintage Nitro
MD515CC/n

Mandolins

A BRIDGE AHEAD



Contour Comfort
Vintage Nitro
MD505CC/n

With great stature comes great responsibility – to keep raising the bar.

Firmly established at the top of the mandolin-making world, Eastman is introducing a series of refinements that, true to form, both look back and push forward. The results should delight seasoned players while beckoning a generation of new ones.

At the top of the refinements-list is a redesign of the bridge. In carefully reviewing every aspect of mandolin construction through the years, the Eastman team determined that there was still room to improve the scale length and the differing effects of tension on individual strings.

Working with digital renderings and advanced, three dimensional printed prototypes, Eastman explored all the possibilities of variable positions and customized settings and broke with some staid practices of the past. The process yielded a movable bridge, which allows each model to stay completely in tune with itself. Players of all skill levels will be inspired by a further refined intonation, clarity and articulation.

A whole new look, meanwhile, comes via the newly-launched Contour Comfort model (on MD515CC/n and MD505CC/n). Whereas the wood on mandolins is traditionally cut at a sharp 90-degree angle, these mandolins take inspiration from a 900 flattop guitar and feature a beveled edge that makes them more egg-shaped than box-shaped. With a fresh style and a unique feel, the Contour Comforts will connect with an untapped generation of players.

Further additions run throughout the catalogue – a new 300 series mandola, for example, as well as a new acoustic fretwire on the 500 Series. Indeed, a vaunted selection that already offered something for everyone – from '20s-Americana diehards to devotees of traditional Celtic sounds – just keeps expanding its possibilities.

That's how the best gets better. |

EASTMAN



Tortoise Binding
MD915-BD



Mandola
MDA315

EASTMAN



Ebony Pickguard, Pearl Inlays
MD615



MD615

Neck Material: Maple
 Fingerboard: Ebony
 Nut: Bone 13/32"
 Scale Length: 13 7/8"
 Body Top: Solid Spruce
 Body Back/Sides: Solid Maple
 Binding Material: Ivoroid
 Inlay: Pearl Blocks
 Pickguard: Ebony
 Bridge: Adjustable Compensated
 Ebony Bridge
 Pickups: K&K Mandolin Twin
 Case: Hardshell Case
 Color Options: Classic, Sunburst

MSRP \$ 1,675



MD915-BD

Neck Material: Maple
 Fingerboard: Ebony
 Nut: Bone 13/32"
 Scale Length: 13 7/8"
 Body Style: F-Style w/ F-Holes
 Body Top: Solid Adirondack Spruce
 Body Back/Sides: Solid Flamed Maple
 Binding Material: Maple
 Inlay: Pearl Dots
 Pickguard: None
 Bridge: Adjustable Compensated
 Ebony Bridge
 Case: Hardshell Case
 Color Options: Blonde

MSRP \$ 2,999

Vintage Nitro
SB57/n-BK

Lollar Custom Aged/Wound
Imperial Humbuckers



INTERVIEW

Jason Lollar

We were able to catch up with pickup guru, Jason Lollar, to discuss the new Eastman-Lollar pickup collaboration, his influences, and some of the processes behind the creation of his incredible pickups. Find out which amps he uses to voice his pickups, which artists have inspired their unique tones, and how it all began.

WHAT INSPIRED YOUR INVOLVEMENT IN THE LOLLAR EASTMAN COLLABORATION?

We were approached a couple of years ago to work with Eastman on their Ray Benson signature model. Ray and Asleep at the Wheel are such a well-respected band that we jumped on the chance to work on that project. We had been aware of Eastman for some time and knew about their background of making violins and how that crossed over into building quality archtop hollow and semi hollow body guitars. We are committed to working with guitar makers that are serious about quality and that are concerned about improving standards industry wide and we have found Eastman to be one of those makers.

HOW DID YOU INITIALLY GET INTO WINDING PICKUPS? DID YOU START OUT DOING IT FOR YOURSELF, OR DID YOU HAVE THE VISION FOR LOLLAR PICKUPS FROM THE BEGINNING?

I started building guitars in the '70s and wound up going to Roberto-Venn school of luthiery in 1979 where we were shown how to make rudimentary pickups much like what you would find on Mosrites. Imagine what it was like in the early '70s; as I recall the only pickups you could find were Guild humbuckers or used Fender or Gibson pickups. By 1980, you could easily obtain DiMarzios, Duncans and Schecters but it was still prudent to make your own pickups so I would make my own. This involved making every part by hand because there weren't suppliers you could by pre-made parts from. Anyway I built guitars and in the mid-'90s people found that I made pickups. It was somewhat unusual at the time to find a one man shop making pickups. I wound up getting a lot of requests for pickups often for one of a kind types made for unusual applications and eventually just went into making pickups full time. Things eventually got busier and I slowly started hiring help and never looked back.

HOW DO YOU GENERALLY GO ABOUT DEVELOPING YOUR PICKUPS? DO YOU HEAR THE SOUND IN YOUR HEAD FIRST, OR DO YOU FIND THE TONE YOU'RE LOOKING FOR AS YOU GO?

It varies, sometimes it will be a design we think our customers will like, sometimes we get requests for a particular model or sound. We've made a lot of pickups where there were no parts available so we either made the parts ourselves or had the parts made for us. As far as going for a particular sound, we have a lot of experience to draw from but it still comes down to some trial and error and doing direct listening comparisons from one attempt to the next. Eventually you find the version that sounds the best out of all the options you've tried. That's how we do it and I can say with assurance not everyone listens to their designs that way.

HOW WOULD YOU DESCRIBE THE SOUND OF THE LOLLAR EASTMAN IMPERIAL HUMBUCKER?

It's a proprietary design made specifically for Eastman. It has the tone you would expect from a vintage humbucker with a smoother attack with clarity so you can easily hear the beating when you play close intervals. They have a woody and natural sound that compliments the guitar design and construction.

THE LOLLAR EASTMAN IMPERIAL HUMBUCKER FEATURES ALNICO 2 MAGNETS — WHAT DO YOU CONSIDER TO BE THE BIGGEST DIFFERENCE IN SOUND BETWEEN ALNICO 2 AND ALNICO 5 MAGNETS?

Let's assume everything was equal as far as how the coils are wound, the overall pickup design, the materials used and you used fully charged alnico 2 and fully charged alnico 5. With alnico 2, you get a smoother attack in the bass with a sweeter top end; and the alnico 5 will have a more percussive bass with a more aggressive top end. Once you start degaussing the magnets to a certain level, you can change the qualities of sound and fine tune the attack and body. We have many designs where we take each magnet, manipulate it by hand and measure the gauss with a very sensitive meter and we set the gauss within a specific range. This is not typically done to as exacting specifications as we do.

WHAT AMPS DID YOU USE TO TEST THE LOLLAR EASTMAN IMPERIAL HUMBUCKER DURING ITS DEVELOPMENT?

We have 20 or more amps I would guess. We have Fender Tweeds. Blondes. Browns, Blackface and Silverface amps, an old Vox AC 30 and a number of newer made amps including Victoria and 65 amps. The amp we use the most is a '71 Super Reverb because the voicing on it is so neutral it doesn't color the midrange as much as a lot of the other amps, so you hear the character of the pickup and guitar combination easier. So that's our control amp but we will also use a number of others just to get an idea of how that pickup sounds in different applications. We also have the luxury that most of the people working at Lollar play so we typically have multiple people test a new design rather than relying on just one because the player makes so much difference to the resulting tone- the way they attack the string, even the way they voice their chords. Having a wider take on a particular pickup can influence what you try next on a design.

ARE THERE CERTAIN PLAYERS OR RECORDINGS THAT HAVE INFLUENCED THE TONAL PALETTE YOU WORK FROM WHILE VOICING YOUR PICKUPS?

Oh sure. Cornell Dupree on the Donny Hathaway live album, Phil Upchurch, Jimi Hendrix, Albert Collins, Jeff Beck's Blow by Blow album- Jan Akkerman on the Hamburger Concerto album, Freddie King, Gatemouth Brown. There are so many players where you can immediately identify them by tone and then there are those that you can tell by style. That said, I never market a pickup as representing a particular player's tone. In other words, "if you use this pickup you'll sound like so and so." I think that's disingenuous. Even if you had a particular player's actual guitar and amp set up, you will probably sound different than they do. For example, Jeff Beck will sound like Jeff regardless whether he has a Les Paul or a Strat. We have made clones of pickups that were in a particular player's guitar where they actually gave us the guitar and we were able to take the pickups apart and spec out everything. In those cases the clones do sound like their pickups but that doesn't mean you will sound like that player. ■



Lollar Custom Aged Soap Bar P-90's
(Bridge & Underwound Neck)
Vintage Nitro
SB56/n-GD

Solid Body

CHANGING THE CONVERSATION

Clearly, Eastman is changing the conversation about just what it means – and takes – to create old-school guitars that both honor tradition and live and breathe in the here-and-now. For proof, look no further than the Solid Body series, which arrived last year to instant acclaim from players and connoisseurs around the globe. This kind of success doesn't actually happen overnight, or by accident.

YOU HAVE TO KNOW YOUR CRAFT.

It all starts with the raw material. On this front alone, Eastman owns a game-changing advantage: its roots in Asia. Mahogany has shown itself to work supremely well for vintage-designed guitars in the Solid Body mold. Traditionally, this wood has come from South America, but scarcity, along with intense regulation, has seriously depleted that supply. Eastman, however, can access Asian mahogany, which is in fact superior – far lighter and more sonically resonant. Just as importantly, this is one source that remains both abundant and sustainable.

Then there's what goes on top of the wood. Again, it comes down to roots. The Antique Varnish Solid Body models feature a warm violin varnish that emerges direct from Eastman's origins in – and continued dedication to – high-level violin-making. Those who admire guitars evoking masterpieces of 50 and 60 years ago immediately appreciate an aged finish that can turn an instrument into a work of art. And that look continues to evolve with the addition of the Antique Goldburst Varnish on the SB59/v-GB, kindling a vibrancy and warmth of the past. The instruments' technical specs are state-of-the-art, forging the essential balance between aesthetics, playability and tone. Each model is fitted with two Orange Drop 200V .047 mfd. tone capacitors – an electric-guitar filter that pulls high frequencies off the pickup's signal, taming particularly high-end frequencies often generated by humbucking guitars. Meanwhile, each Solid Body gets vintage braided cloth wire – another throwback to the '50s, and a strong M.O. for electrical “point-to-point” soldered connections.

Now that these guitars have made their presence known, additional painstaking steps have been taken to further their quality. Like the Thinlines and Archtops, the Solid Bodies are getting upgraded potentiometers (from CTS), and output jacks and toggle switches (from Switchcraft).

With great pride, Eastman is expanding the catalogue with Lollar pickups and a satiny Vintage Nitro finish on the the SB57/n-BK and SB56/n-GD. Whether it is Lollar Custom Aged/Wound Imperial Humbuckers on the SB57/n-BK or Lollar Custom Aged Soap Bar P-90's on the SB56/n-GD the SB line is sure to be desired by the vintage collector or the working rocker.

Let the buzz continue.



SB56/n-GD

- Neck Material: One Piece Mahogany
- Fingerboard: Ebony
- Nut: Bone 1 11/16
- Scale Length: 24 3/4"
- Body Top: Solid Flame Maple
- Body Back/Sides: 1 Piece Mahogany
- Binding Material: Ivoroid
- Top Coat Finish: Vintage Nitro
- Bridge: Gotoh GE-104B-NI Relic
- Neck Pickup: Lollar Underwound Custom Aged Soap Bar P-90
- Bridge Pickup: Lollar Custom Aged Soap Bar P-90
- Case: Hardshell Case
- Color Options: Gold Flake Vintage Nitro

MSRP \$ 1,999



SB57/n-BK

- Neck Material: One Piece Mahogany
- Fingerboard: Ebony
- Nut: Bone 1 11/16
- Scale Length: 24 3/4"
- Body Top: Solid Carved Maple
- Body Back/Sides: 1 Piece Mahogany
- Binding Material: Ivoroid
- Top Coat Finish: Vintage Nitro
- Bridge: Gotoh GE-104B-GG Relic
- Neck Pickup: Lollar Custom Aged/Wound Imperial Humbucker
- Bridge Pickup: Lollar Custom Aged/Wound Imperial Humbucker
- Case: Hardshell Case
- Color Options: Black Vintage Nitro

MSRP \$ 2,199



Lollar Custom Aged/Wound
Imperial Humbuckers
Vintage Nitro
SB57/n-BK



Vintage Nitro
Contour Comfort
MD515CC/n

SUMMER 2018

Vintage Nitro

START OF A FINISH

It takes serious know-how – and serious dedication – to come up with something like Vintage Nitro. The new finish, to be unveiled on select Solid Bodies, is exceedingly thin and exactly pure, furthering Eastman’s commitment to the quality, sound, and aesthetic of the past.

The groundwork was laid through Eastman’s unique experience with finishes. Having already perfected high gloss nitrocellulose, the team decided to add through subtraction, by stopping the gloss’s application method just before its final step. Whereas the gloss undergoes wet-framing and buffing, the Vintage Nitro process concludes earlier, with just one last spray.

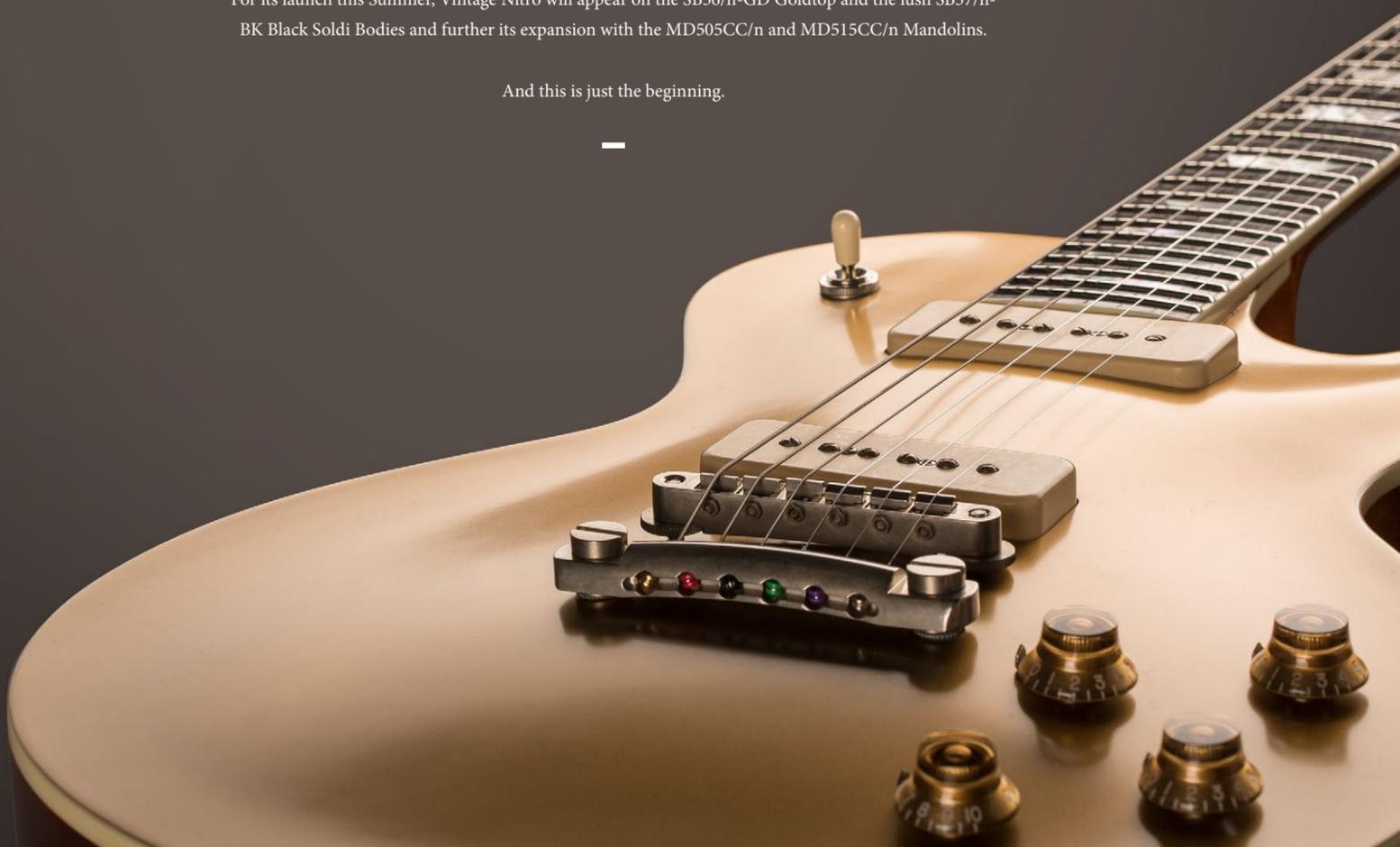
The resulting instrument, no longer giving off a high shine, takes on a whole new sound, look, and feel. The wood itself becomes “freer,” its specific voice able to be heard more clearly. The colors become subtler, matted – if not as flashy, then just as satisfying. And the texture is smooth, satiny, rather than slick. This aesthetic and vibe pairs perfectly with the new Lollar Custom Aged pickups found on upcoming Solid Body models.

Creating a substance that can deliver these qualities, and withstand both application and the absence of “wobble room” afforded by wet-framing and buffing, is easier said than done. The Eastman team, well versed in mattes, worked for years with its paint-company partners to come up with the right formula for a hyper-clean spray that could sit on the instrument entirely flat, without the slightest compromise or contamination.

The meticulousness is essential. The finish is typically the first thing anyone notices about a stringed instrument, and the relative thinness of guitar wood demands methods and materials that are simultaneously flexible and steady. A steep challenge – and one that Eastman, steeped in tradition, is only too eager to meet.

For its launch this Summer, Vintage Nitro will appear on the SB56/n-GD Goldtop and the lush SB57/n-BK Black Solid Bodies and further its expansion with the MD505CC/n and MD515CC/n Mandolins.

And this is just the beginning.



Vintage Nitro
SB57/n-BK

Summer 2018

