



Vintage 30

BY
CELESTION

From the earliest days of rock music one name was always the first choice in loudspeakers. A new instrument which resulted from the combination of an electric guitar and an overloaded valve amplifier found its voice in the unique tonal qualities of the Celestion G12 and a whole new way of making music was born. The early Vox and Marshall amplification used by so many of the emerging heroes of the new music were all fitted with G12s.

The original G12 was really a radio loudspeaker from an earlier time, toughened to withstand the demands of the music business. In that form it was widely used in amplifiers which served the players of the rock'n'roll days. It had a real problem, a strong tendency to break-up and snarl when driven hard, which was regarded as something of a handicap until the idea of grossly overloading the amplifier to modify the tone was discovered. Then the soft creamy loss of detail which resulted from the problem of yesterday became the golden sound of a new music.

The recent discovery of a number of almost unused loudspeakers of the original type sold to Marshall in the middle 60's gave Celestion engineers the chance to probe the secrets and the result is the Vintage 30, a complete sonic copy of the ultimate rock music speaker.

Overloaded valve amps are not the nicest things to listen to, for along with the desirable harmonics comes a lot of less pleasant stuff. Precisely because they were resonant and slightly slow to respond the G12's obscured the bad and blended the sound into a golden reedlike timbre, strong on midrange and sweet in the high frequencies. Plectrum and finger noises became less prominent and the best players could achieve virtually infinite sustain. The resonances in the cone of the loudspeaker fell into that band which the guitar and amplifier most strongly speak to, not so as to produce uncontrollable howl; the damping and decay of the resonances match the rest of the system so well that simply by use of his hands the player could dictate the behaviour of the air.

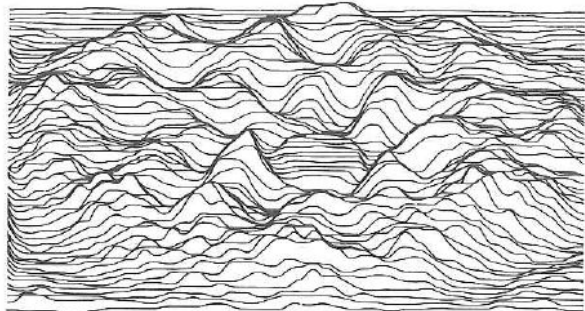
For the first time the modern rock guitar was heard. A new instrument which included the musician, the guitar, the amplifier and the loudspeaker in a feedback system, with air as the transmitting medium. As the music grew the instrument grew

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with it. New techniques of playing were evolved and other speaker manufacturers learned to make the type of device on which the sound depended. The demand for power led to product changes even in the Celestion line, and with the increase in robustness came a subtle loss of the original character. The golden sound of the vintage Celestion model G12 was always the best and no-one ever quite matched it. For years now there has existed a positive demand for the original character and many of the guitar heroes still use original loudspeakers for recording and at home.

In creating the Vintage 30 Celestion has re-established the standard by which all other guitar loudspeakers are judged. Hear them for yourself and you will find the golden age of rock is still here. We recommend the Vintage 30 for almost any application in the rock field. In 1 by 12 and 2 by 12 systems the results will be an increase in playability and a broadening of expressive possibilities, but in the classic 4 by 12 cabinet the monster comes home. These are not things which fit within the confines of the written word. Try it. Repair that battered old Marshall 412 with the unmatched and unsuitable speakers it has acquired over the years. Fit it with four vintage 30's. You could rediscover your roots. WE DID.

The reproduction of the sonic character of a loudspeaker is a complex task. In the hi-fi field much amusement can be gained from comparing a line-up of different models all claiming to be accurate. If no two "accurate" loudspeakers sound the same what chance have we to accurately copy a loudspeaker with a beloved blemish?



Celestion has a great advantage over rivals in this area. We have a LASER DOPPLER INTERFEROMETER which produces magnified moving pictures of the behaviour of sound waves in loudspeaker cones. The unique timbre of the Celestion Vintage 30 comes from the precise frequency range and time signature of the bell-resonances of the cone. Fig 1 shows a plot of the type of resonance involved taken from the cone of an unused 20 years old model. The cone behaves like a bell and the frequency of the vibration and the rate at which it decays is dictated by the mechanical configuration of the loudspeaker. Subtle factors such as barrel stiffness of the voice coil, dustcap shape and airflow in the magnet gap all control and modify the nature of the vibration. By acting as a minute time delay the resonances shape and blend the complex music signal with the hard edges being particularly softened.

In the same way as the laser helps Celestion's engineers to remove distortions and produce accurate hi-fi systems it now allows them to introduce precise amounts and types of distortion recreating a sound from the past.

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