

Handout 1 - The Guitar – From Acoustic To Electric

During the early 20th century, guitar makers met demand for louder instruments by building larger-bodied instruments and using steel strings (as opposed to gut strings, made from animal intestines) which produced a louder sound to resonate inside the body of the guitar and out through a “sound hole.” While the traditional acoustic guitar gained some volume through these designs, guitarists still struggled to be heard while playing in an ensemble.

The introduction of an electromagnetic pickup in 1927 opened a new era for the guitar. Until then, the microphone was the only method for increasing the volume of a sound source. The electromagnetic pickup offered an isolated and direct means of capturing the sound of the instrument to which it was attached.

In 1936, Gibson began production of the ES-150 and 250, guitars with a hollow-bodied shape similar to traditional acoustic guitars but which featured a mounted electromagnetic pickup that directed the instrument’s electrified signal to an amplified speaker. New levels of volume were now attainable. The “electrification” of the instrument was a pivotal moment for guitarists, and as their sounds grew louder, their role in ensembles began to change as well.

Gibson *New* **Electric Spanish Guitars**
ES-250 Model

Body also 17" wide and 21" long—Advanced size like the L7 and L5—curly maple back and rim—maple neck—spruce top—rosewood fingerboard—chocolate brown finish with golden sunburst shading on top and back—fingerboard and peghead inlaid with attractive pearl designs—white, black and white ivoroid binding on top of body and fingerrest—white ivoroid binding on bottom of body and fingerboard—elevated brown celluloid fingerrest—side position marks—rosewood adjustable bridge—new Kluson "Seal-Fast" nickel individual machine heads—modern nickel extension tailpiece—19 frets—Exclusive Gibson Adjustable Truss Rod neck construction.

This instrument has built-in individually balanced tone generator unit bound with white, black and white celluloid. It has separate chrome plated pole pieces for each string, giving maximum in tonal reproduction. Tone and volume controls are on one side. The extra strong shielded cord is 15 feet. Plugs and spring protectors are shielded nickel.

PRICE (instrument and cord) \$150.00

CASE: No. 600—Heavy faultless construction, covered with brown waterproof oeroplane cloth to match amplifier—sturdy luggage catches—American Beauty silk plush lining. Price: \$28.00.

ZIPPER CASE COVER: Tan waterproof zipper cover with leather bindings and metal bumpers. \$15.00.

AMPLIFIERS
 The ES 250 and ES-150 instruments are to be used with EH-183 or EH-150 Amplifiers.

ES-150 Model

Grand auditorium body—curved spruce top—northern maple back and rim—mahogany neck and rosewood fingerboard—chocolate brown finish with golden sunburst—white ivoroid binding on top and bottom of body and fingerboard—ebony adjustable bridge—brown celluloid fingerrest bound with white ivoroid—individual nickel machine heads—nickel plated extension tailpiece—pearl inlays in fingerboard and peghead—side position dots—exclusive Gibson Adjustable Truss Rod neck construction, and 19 frets. Entire tone generator unit built inside guitar body. Tone and volume controls conveniently placed for instant regulation.

Price (instrument and 15-foot cord) \$77.50

Electric Tenor Guitar

Style EST 150. Same as ES-150 but with Four String Tenor Neck and Fingerboard. 15 foot cord. \$77.50.

CASE: No. 594—\$16.50.

ES-150 CASE: No. 584—Aeroplane Cloth covering—heavy faultless construction—purple flannel lining. \$16.50. ZIPPER CASE COVER: Tan zipper waterproof cover—leather bindings—metal bumpers. \$15.00.

ES-150 Illustrated with EH-183 Amplifier

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Ad for Gibson's ES-250 & ES-150 Models