

Guernsey's Auction > **The Artistry of the Guitar - Day 1**



The Artistry of the Guitar - Day 1

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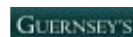
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Description:

Nearly three hundred instruments historic Martin, Gibson, Epiphone, Gretsch, Washburn, Stromberg and Larson Brothers guitars. Bid on items created by such talented craftsmen as Torres, D'Angelico, etc

Guernsey's Auction



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1968 Gibson Everly Brothers Custom

Lot # 77

Low Est: 50000

High Est: 60000

Sold for: \$ 20,000.00

to onsite

NO RESERVE. The Gibson Everly Brothers flattop, produced from 1962 through 1972, is one of the rarest and collectible models Gibson offered during the 1960s. It has a curvaceous jumbo body similar to the J-185 and boasts flashy cosmetic features that include star-shaped peghead and fretboard inlays, a shiny jet black finish, and a pair of oversized pickguards that cover a good portion of the guitar's top. That latter feature was also considered one of its biggest flaws as the large pickguards somewhat inhibited the top's vibration and projection.

This custom Gibson Everly Brothers guitar is a hybrid of sorts, featuring the elaborately engraved and inlaid pickguard from Gibson's Dove model (which enhances top vibration), but it also features the Dove's oversized moustache bridge with inset Tune-o-matic saddles that make the tone somewhat thin and metallic.

Despite a few design quirks, this lovely one-of-a-kind guitar was the inspiration for the limited edition Gibson Custom Shop J-180/Dove made during the 1990s.

Serial number: 900154

Top: Spruce, black finish

Back and sides: Maple

Neck: Mahogany
Fretboard: Rosewood
Frets: 20
Bridge: Rosewood moustache pin with inset chrome-plated
Tune-o-matic bridge
Tuners: Enclosed chrome-plated Kluson Deluxe with tulip-shaped metal buttons



1941 Martin F-7

Lot # 78

Low Est: 80000

High Est: 90000

PASSED

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This lot was not sold.
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With the materials, body shapes, and dimensions of Martin's archtop guitars being similar to some of their flattop models, over the years many Martin archtops were converted to flattop guitars. The F-7 is often used for this purpose because it has the vertical C.F. Martin headstock logo, hexagonal fretboard inlays, and Brazilian Rosewood back and sides with back strip found on a pre-war D-45, although its body dimensions are different and scale length is shorter than a D-45's. Martin F-7 archtops that were converted to flattops became the inspiration for the Martin M-38 introduced in 1977. Seeing as so many F-7 guitars still are being converted today, very few of the total of 187 produced between 1935 and 1942 still exist in original condition.

This beautiful 1941 Martin F-7 from the model's last years of production shows why the F-7 should be preserved in its original state instead of being converted. Besides its aesthetic appeal as an archtop guitar, it produces a distinctive tone with percussive attack that is quite underrated. This example has a zig-zag back strip like that found on the D-28 instead of the multi-colored D-45 back strip commonly seen on the F-7 and its headstock is unbound.

Serial number: 76770

Top: Spruce, sunburst finish

Back and sides: Brazilian Rosewood
Neck: Mahogany
Fretboard: Ebony
Frets: 20
Bridge/tailpiece: Ebony, nickel-plated Grover trapeze
Tuners: Nickel-plated individual Grover G-98 open gear with metal butter bean buttons



1957 D'Angelico Excel

Lot # 79

Low Est: 115000

High Est: 135000

Sold for: \$ 17,000.00
to onsite

This blonde beauty dates from 1957, a period when many collectors feel that John D'Angelico was doing his best work. Completed on June 28, 1957 for Tom Ferguson, this Excel is a highly desirable and rare cutaway model with the coveted natural finish. Notable details include a 22-fret neck, a rear headstock overlay with diamond-shaped mother-of-pearl inlay, and Grover Imperial stairstep tuners, which complement the art deco-style stairstep truss rod cover. The pickguard may be missing, but the original seven-ply binding still remains.

Serial number: 2030

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony, block inlays

Frets: 22

Bridge/tailpiece: Ebony, gold-plated D'Angelico stairstep trapeze

Tuners: Grover Imperial stairstep



1934 D'Angelico Excel

Lot # 80

Low Est: 450000

High Est: 475000

Sold for: \$ 35,000.00

to onsite

The serial number for this guitar does not appear in John D'Angelico's production record book, although an Excel model with serial number 1097 that was made for Ned Cosmo is listed. That guitar is also the first Excel model with a serial number listed in D'Angelico's records. The construction features, low serial number, and odd "Exel" misspelling of the model's name on the headstock inlay suggest that this and Cosmo's guitar were the earliest—if not the first—Excel models that D'Angelico made in 1934. The floating DeArmond pickup and pickguard-mounted control unit were installed on this guitar many years after it was made. Although the straight-cut f-holes are also unusual for a D'Angelico guitar, D'Angelico made a few instruments with this distinctive feature throughout his career. John D'Angelico kept an Excel guitar with serial number 1108 and features virtually identical to this guitar—including the "Exel" inlay and straight-cut f-holes—as his personal instrument, which hung in his workshop on Kenmare Street in Manhattan's Lower East Side until his death in 1964.

This D'Angelico Excel previously belonged to Eric Clapton, who purchased it while on tour in the United States during the late 1960s or 1970. It was the first D'Angelico guitar that Clapton ever owned, although he has owned and played several throughout his career. Hank Risan purchased this guitar from Clapton's 1999 Guitars in Aid of the Crossroads Centre auction.

John D'Angelico had opened his own shop only two years before making this guitar. It is a fine example of his meticulous craftsmanship and attention to detail, with exemplary tone. His later Excel models may have had fancier cosmetic appearance thanks to the introduction of D'Angelico's signature stairstep tailpiece and pearl headstock

inlays, but the body's size and shape didn't change much from that of this example.

Serial number: 1098

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony, block inlays

Frets: 20

Bridge/tailpiece: Ebony, gold-plated Grover De Luxe trapeze

Tuners: Gold-plated open gear strip with pearloid buttons

Other: Floating DeArmond pickup, pickguard-mounted control unit



1933 Gibson Nick Lucas Special

Lot # 81

Low Est: 55000

High Est: 65000

Sold for: \$ 6,000.00
to onsite

Many players consider the Gibson Nick Lucas Special the best sounding small-body flattop that Gibson ever made. With the exception of its fleur-de-lis headstock inlay, bound fretboard, and fancy fretboard inlays typical of the Nick Lucas model, this particular example more closely resembles an early '30s Gibson L-1 than the Nick Lucas Special of this era, which usually had 13 or 14 frets clear of the body instead of 12 as seen here.

What makes this Nick Lucas Special even more unique is the fact that it originally belonged to another important 1930s guitarist named Carson Robison, whose name and New York address appear on the engraved truss rod cover and guitar's case. Robison was an important country music singer-songwriter who recorded and performed from the 1920s through '50s, often appearing at the Grand Ole Opry. His name also appears on several Recording King Carson Robison models introduced during the '30s, including the 926 (also known as the Model K), which is a simpler version of

this particular guitar and was introduced in late 1933.

In Gibson's original shipping records, the 2544 FON stamped on this guitar's neck block is accompanied by the description "deluxe flattop".

FON: 2544 stamped on neck block

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge: Rectangular rosewood pin

Tuners: Open gear three-on-a-plate with white plastic buttons



1996 Martin D-45 Deluxe

Lot # 82

Low Est: 70000

High Est: 80000

This is one of 91 limited edition D-45 Deluxe guitars that Martin built in 1996 to commemorate the 200th anniversary of the birth of the company's founder, C.F. Martin. The most notable feature of this model is the abundance of abalone inlay work—a virtual ocean's worth of shell. The back strip, vertical headstock logo, rosette ring, and fretboard inlays are abalone, and abalone purfling surrounds nearly every edge, including both sides of the body, headstock, and fretboard binding. Christian F. Martin's signature is inlaid at the 19th fret in mother-of-pearl. The nut, saddle, end pin, and bridge pins are fossilized ivory.

This guitar is no. 13 of the 91 Martin D-45 Deluxe guitars Martin made in 1996.

Serial number: 570699

Top: Spruce

Back and sides: Brazilian Rosewood

PASSED

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This lot was not sold.
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Neck: Mahogany
Fretboard: Ebony
Frets: 19
Bridge: Ebony belly pin
Tuners: Gold-plated Waverly open gear



1912 Manuel Ramírez Classical

Lot # 83

Low Est: 95000

High Est: 110000

Sold for: \$ 8,000.00
to onsite

In 1912 when he was only 18 years old, Andrés Segovia walked into the Manuel Ramírez workshop in Madrid and asked if he could rent one of their finest guitars for a concert performance. Finding Segovia's request reasonable, Ramírez agreed. After hearing Segovia's performance, Ramírez was so impressed that he gave Segovia the guitar, which Segovia ended up playing for the next 25 years.

This 1912 Manuel Ramírez classical guitar dates from the same year as Segovia's guitar, but its materials are different and its appointments are fancier. At the time, Ramírez employed several luthiers who later went on to establish their own acclaimed workshops, including Modesto Borreguero, Domingo Esteso, and Santos Hernandez, the later making Segovia's instrument.

Label: Manuel Ramírez, constructor, Luthier de Conservatorio Nacional, Año 1912, Arlabán 10 – Madrid

Top: Spruce

Back and sides: Cypress

Neck: Spanish cedar

Fretboard: Rosewood

Frets: 19

Bridge: Tie block

Tuners: Machine with white pearloid buttons



1940 Gibson Super 400N

Lot # 84

Low Est: 110000

High Est: 125000

Of all the Gibson guitars in this auction, no two match more closely than this guitar and the Super 400 with serial number 96112. Although the first two digits of this example's serial number are smeared, it can be assumed that it's 96141 and this guitar also dates from 1940, for it is almost identical to the previous 1940 blonde finish Super 400. The only major difference between the two is the flamed figuring on this example's curly maple back, while the other guitar has wavy figuring similar to bird's eye maple.

Serial number: 96141 (first two digits smeared)

FON: 33F

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Rosewood, gold-plated Super 400 "Y" center Varitone trapeze

Tuners: Gold-plated Kluson Sealfast with amber plastic buttons

PASSED

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This lot was not sold.
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C. 1950's D'Angelico Mandolin

Lot # 85

Low Est: 250000

High Est: 300000

Most of the mandolins that John D'Angelico made were built early in his career from the 1930s through the mid '40s. His record book lists 45 mandolins, most made during the 1940s with serial numbers up to 168 and one with serial number 174 made in 1954. The total number of mandolins that D'Angelico made is unknown, but it is estimated to be anywhere from

PASSED

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This lot was not sold.
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less than 100 to about 300.

This D'Angelico mandolin does not have a serial number, but it was one of only a select few that D'Angelico made during the 1950s. Its parts all date from the '50s, the binding is consistent with that of the period, and the materials are mostly the domestic varieties that D'Angelico was using during that timeframe. The nickel-plated stairstep bridge engraved with the D'Angelico name does not appear on any other known mandolin, and the broken pediment with cupola headstock design is more elaborate than that seen on Erminio Marino's mandolin made during the mid '40s, which also has no serial number.

As noted by Marino's account in the book D'Angelico Master Guitar Builder by Frank W.M. Green, D'Angelico was focused exclusively on building guitars during the mid-'40s and onward, essentially refusing to build mandolins. He'd only make rare exceptions for highly visible performers, which appears to be the case with this example. It features an unusual satin finish that doesn't reflect glare from spotlights, and it is intentionally missing a fret at the normal 23rd position (a slot for that fret wasn't even cut) to make it easier to finger double octave flourishes at the 24th fret. The flame figuring of the curly maple is absolutely dazzling.

Gruhn Guitars sold this mandolin to its current owner along with the claim that it is the same D'Angelico mandolin played by Andy Fairweather-Low on "Lonely Stranger" during Eric Clapton's 1992 Unplugged performance. This mandolin matches the Unplugged mandolin in every visible way that can be determined from the video, including the eight block fretboard inlays, headstock design, and possibly unique stairstep tailpiece.

Serial number: None

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony

Frets: 23

Bridge/tailpiece: Ebony with rectangular inlays, nickel-plated
D'Angelico stairstep trapeze

Tuners: Nickel-plated Waverly four-on-a-plate with metal
buttons



1935 Gibson Super 400 Flattop Custom

Lot # 86

Low Est: 525000

High Est: 575000

Sold for: \$ 40,000.00
to onsite

Although Gibson generally focused on mass-produced models, customers could special order one-of-a-kind instruments from the company just like they could from an individual luthier like John D'Angelico or Charles and Elmer Stromberg. This is one such example of the kind of custom guitars that a few players had Gibson make for them.

According to Gibson's shipping ledgers, the factory order number 346A was for a batch of guitars coded S-2, which were Roy Smeck Radio Grande models. This custom-made guitar was apparently part of that production batch, as it also has the same slope-shoulder body shape and setup for Hawaiian-style playing as the Radio Grande. However, that is where the similarity pretty much ends, as the remainder of the features are all derived from Gibson's top-of-the-line Super 400 model introduced only one year earlier in 1934. That makes this the only Super 400-style flattop Gibson guitar ever made.

Like a Super 400, this guitar has a five-piece split-diamond headstock inlay with a similar three-piece diamond on the headstock's rear, split-block fretboard inlays, mottled pickguard, and generous amounts of multi-layer binding. The back and sides are also maple whereas the Radio Grande would have had rosewood. The neck heel cap on the back is even engraved with the word "Super" in the same style

lettering as the Super 400. The only significant difference is this guitar's gold-plated Grover Imperial tuners with stairstep buttons, which are an improvement over the open gear G-98s found on the Super 400 archtop at this time.

In addition to the FON stamped on the neck block, an additional label affixed inside the guitar by its original owner verifies its age. The label reads, "Howard Cranford, Dec. 14, '35, Tulsa". This guitar also pre-dates Ray Whitley's similarly appointed SJ-200 custom, long considered the first SJ-200, by about two years. Is it possible that Whitley knew Cranford, saw this guitar, and used it as inspiration for his own custom guitar? Other than this guitar's Hawaiian setup, the similarity between the two is uncanny.

This guitar previously appeared on page 157 of George Gruhn's book Acoustic Guitars and Other Fretted Instruments.

FON: 346A stamp on neck block
Top: Spruce, sunburst finish
Back and sides: Maple
Neck: Maple with mahogany center strip
Fretboard: Ebony
Frets: 19
Bridge/tailpiece: Rectangular rosewood pin
Tuners: Gold-plated Grover Imperial with stairstep buttons



C. 1930 Washburn Style 5238 DeLuxe Grand Concert

Lot # 87

Low Est: 40000

High Est: 45000

Sold for: \$ 3,000.00
to onsite

NO RESERVE. This Washburn Style 5238 DeLuxe Grand Concert is a third variant of the Style A model, featuring the single dome headstock instead of the "sailor's cap" and straight headstock seen on previous incarnations. This top-of-

the-line model became slightly fancier as well, with pearl snowflake fretboard inlays at the third, fifth, seventh, tenth, twelfth, and sixteenth frets replacing the previous set of only four dot inlays. This example also has a 20-fret neck, which, in addition to the tenth fret inlay, is a feature of guitars that Regal started building for Washburn in 1930. The interior features the “Tonk Bros. Co., Chicago, Sole Distributors” branded stamp.

Style Number: 2104

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony “smile” pin

Tuners: Waverly open gear machine with engraved baseplates and mother of pearl buttons with gold plated tuner plates



1951 Epiphone Emperor Regent

Lot # 88

Low Est: 50000

High Est: 60000

Sold for: \$ 3,000.00
to onsite

NO RESERVE. Epiphone announced a new cutaway version of its Emperor model called the Emperor Regent in 1948. This 1951 Emperor Regent features the slimmed-down f-holes that Epiphone introduced the year it was made, and it still has the truss rod adjustment located underneath the fretboard.

With its natural finish aged to a warm, light amber glow, this example has some playing wear, particularly on the back, and it is missing its pickguard, but it looks stunning and delivers the gorgeous tone that made the Emperor a favorite of jazz guitarists during this era.

Serial number: 63130

Top: Spruce, natural finish

Back and sides: Maple
Neck: Maple with three mahogany center strips
Fretboard: Rosewood
Frets: 20
Bridge/tailpiece: Rosewood, gold-plated Frequensator Tuners:
Gold-plated Epiphone "E" with marbeloid buttons



1936 Gibson Advanced Jumbo

Lot # 89

Low Est: 135000

High Est: 150000

PASSED

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This lot was not sold.
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Vintage guitar collectors and players may not agree which Gibson flattop was the company's best, but most would place the 1930s Gibson Advanced Jumbo within their top three choices. Gibson produced only about 300 Advanced Jumbo guitars between its introduction in late 1936 and discontinuation in 1940, making it one of the most rare and desirable Gibson flattops from the celebrated pre-war era.

The Advanced Jumbo offered several improvements over its predecessor, the Jumbo. It has a longer scale measuring 25 ½ inches that provides increased string tension and drives the top more efficiently, and the back and sides are made of rosewood instead of mahogany. Historians long believed that Gibson used Brazilian rosewood during this period, but recent DNA tests prove Gibson actually used East Indian rosewood.

This 1936 Gibson Advanced Jumbo dates from the model's first year of regular production, and recent DNA tests prove Gibson used East Indian Rosewood and not Brazilian Rosewood as historians once thought. From the start of this model's production in late 1936 until its discontinuation in 1940, only about 300 of these guitars were produced.

FON: 1018B neck block stamp, 19 written in red pencil
Top: Spruce, sunburst finish
Back and sides: East Indian rosewood

Neck: Mahogany
Fretboard: Rosewood
Frets: 19
Bridge: Rectangular rosewood pin
Tuners: Nickel-plated open gear Grover G-98 with butter bean buttons



1930 Martin OM-45 Deluxe

Lot # 90

Low Est: 1750000

High Est: 2000000

Sold for: \$ 300,000.00
to onsite

The pinnacle achievement of Martin's Golden Era, the OM-45 Deluxe, is the ne plus ultra of flattop guitar design in the 20th century. Equally impressive in both form and function, it is acclaimed by many as the most beautiful, collectible, and valuable guitar that Martin ever made, built by the company's finest craftsmen during a period considered to be their best.

The perfect storm conspired to make this the most desirable flattop guitar of all time. During the late 1920s, the guitar market had become increasingly competitive as the companies of the day all aspired to make the finest guitars imaginable and dominate this rapidly growing sector of stringed instrument sales. Innovation was rampant, and craftsmanship was outstanding. However, the stock market crash of 1929 sent the economy into a tailspin and ushered in the Great Depression. As a result, companies like Martin were forced to lay off all but their most highly skilled craftsmen, and expensive flagship instruments like this OM-45 Deluxe were produced in very small numbers.

This OM-45 Deluxe is exquisite and is very likely the finest example offered for public sale in the last three decades. It has experienced only a minimal amount of restoration, which includes a reset neck, reglued bridge, and the repair of an insignificant crack. The original banjo tuners were replaced at some point by Waverly tuners, and the guitar now features

original-style gold-plated 4:1 banjo tuners sold by Stewart-MacDonald. The guitar has a very distinctive serial number (44999), and it is one of the very first with the OM-45 inscription on the neck block.

This OM-45 Deluxe is very lightly built and provides tremendous projection and impressive volume output. These guitars were built for professional performers, and their sound quality is truly beyond compare. The OM model ushered in Martin's modern flattop era, and the design still remains the standard for the instruments that Martin still makes today.

The inlay work on this guitar is stunning, featuring pieces of abalone that were meticulously handpicked to match and provide the effect of a single continuous piece surrounding the various edges. The OM-45 Deluxe was Martin's only catalogue model at the time featuring a bridge and pickguard with inlays. The "torch" inlay on the headstock is simple and elegant.

Fewer than 10 OM-45 Deluxe guitars are still accounted for today. This guitar was last purchased from Berkeley vintage guitar dealer Jon Lundberg, and it has excellent provenance.

Serial number: 44999
Top: Adirondack Spruce
Back and sides: Brazilian Rosewood
Neck: Mahogany
Fretboard: Ebony
Frets: 20
Bridge: Ebony belly pin
Tuners: Gold-plated banjo tuners with pearl buttons



1948 Epiphone Zephyr De Luxe

Lot # 91

Low Est: 20000

High Est: 25000

PASSED

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This lot was not sold.
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NO RESERVE. Epiphone's pre-war Electar model electric guitars were not particularly successful, but the various Zephyr model electrics Epiphone introduced during the '40s and '50s were much more accepted. This Zephyr De Luxe was Epiphone's fanciest electric model when it was made in 1948. Like its acoustic archtop counterpart, it features cloud-shaped mother-of-pearl fretboard inlays and Epiphone's vine and flowers headstock motif.

The model's solitary single-coil pickup was rather unfortunately placed in a center position, which did not provide the tonal attributes most electric players prefer. The Mastervoicer and volume controls feature colorful descriptions on the control plates—mellow, normal, and brilliant for tone, and soft, medium, and loud for volume—instead of the usual numeric markings.

Serial number: 75297
Top: Plywood, natural finish
Back and sides: Maple
Neck: Maple with two mahogany center strips
Fretboard: Rosewood
Frets: 20
Bridge/tailpiece: Rosewood, nickel-plated Frequensator
Tuners: Gold-plated Epiphone "E" with marbeloid buttons
Other: Single Tone Spectrum single-coil pickup, Mastervoicer (tone) and volume controls



C. 1940 Washburn Style 5241 Super Auditorium

Lot # 92

Low Est: 10000

High Est: 15000

NO RESERVE. Washburn models of the 1930s may not be as visually stunning as the Washburn guitars Lyon & Healy made roughly 30 years prior, but they were good, solid instruments for cash-strapped players during the Great Depression. This 1940 Style 5241 was made by Regal—a

Sold for: \$ 2,000.00

to j****3

detail that can be instantly determined by its 20-fret neck. Gibson made the versions of this model with 19-fret necks for a brief period during the late 1930s when Gibson produced several Washburn models.

With its 15 3/4-inch Super Auditorium body size and neck that joins the body at the 14th fret, the 5241 was a good value for guitarists looking for a relatively big-bodied flattop with contemporary features. The celluloid headstock overlay with radial lines is a nice period detail.

Serial number: 3562

Style #: 5241

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge: Rectangular rosewood pin

Tuners: Three-on-a-plate open gear with white plastic buttons



1956 Gibson J-200N

Lot # 93

Low Est: 20000

High Est: 25000

Sold for: \$ 4,500.00

to onsite

NO RESERVE. In October of 1956, Gibson gave Elvis Presley a blonde J-200 with serial number A22937. Presley's lead guitarist Scotty Moore had recently signed an endorsement contract with Gibson, and Gibson hoped to strike a similar deal with the incredibly popular star. However, Presley's manager Colonel Tom Parker forbid Elvis to endorse products, so the guitar was invoiced to Moore. Presley was first seen performing with his 1956 J-200 on October 11, 1956 at the Cotton Bowl in Dallas, Texas, and he used it frequently throughout his career for numerous concert performances and recording sessions until 1971.

This 1956 J-200 predates Presley's guitar by a few hundred serial numbers, but it has the same features and appearance, including a blonde finish. It is an ideal choice for collectors looking for a genuine "kissin' cousin" of Presley's original J-200.

Serial number: A22056

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with rosewood center strip

Fretboard: Rosewood

Frets: 20

Bridge: Moustache-shaped rosewood pin with four pearl inserts

Tuners: Gold-plated Kluson Deluxe with plastic pearloid tulip-shaped buttons



1932 Martin C-2

Lot # 94

Low Est: 50000

High Est: 60000

Sold for: \$ 3,250.00
to onsite

NO RESERVE. By 1932 when Martin made this C-2, they had already changed the finishing style from the earlier, lighter shaded brown to a contrasting, darker sunburst-style finish. By this time Martin also changed the headstock inlay to the vertical "C.F. Martin" logo and started using a new nickel-plated trapeze tailpiece with "Martin" engraved on the baseplate.

The C-2 featured Martin's Style 28 appointments, which include slotted diamond fretboard inlays and a "zipper" or "zig-zag" back strip. In 1932 the C-2 cost \$20 more than the D-28, which sold for \$100 at the time. Martin made only 269 C-2 guitars between 1931 and 1933 with round soundholes.

Serial number: 50920

Top: Spruce, sunburst finish

Back and sides: Brazilian rosewood
Neck: Mahogany
Fretboard: Ebony
Frets: 20
Bridge/tailpiece: Ebony, nickel-plated trapeze with "Martin"
engraved on baseplate
Tuners: Nickel-plated individual Grover G-98 open gear with
metal butter bean buttons



1938 Gibson EH-150 Lap Steel

Lot # 95

Low Est: 4000

High Est: 5000

Sold for: \$ 500.00

to onsite

NO RESERVE. Technically, the EH-150 was Gibson's first production model electric guitar, although it is a lap steel and not a Spanish-style guitar like the ES-150 that quickly followed on its heels by mid 1936. The EH-150 was sold in a package along with an amp also known as the EH-150 for \$150. Electric guitar pioneer Alvino Rey endorsed the model for Gibson, helping establish its popularity.

This 1938 EH-150 features the distinctively shaped "Charlie Christian" single-coil pickup, which earned its nickname from the pickup seen on the ES-150 guitar famously photographed in jazz guitarist Charlie Christian's hands. However, the pickup was actually designed by Walter Fuller. The flamed curly maple top on this example is particularly stunning.

Serial number: 408-1

Top: Curly maple, sunburst finish

Body/neck: Maple

Fretboard: Rosewood

Bridge: Nickel-plated

Tuners: Grover G-98 with metal buttons

Other: "Charlie Christian" single-coil pickup, master volume and tone controls



C. 1931 Regal Le Domino Mandolin

Lot # 96

Low Est: 5000

High Est: 7000

NO RESERVE. The J.R. Stewart Company introduced its Le Domino line of stringed instruments in 1926, but after it went out of business in 1930 Regal acquired the brand. This Le Domino mandolin, which has the Regal label on its headstock, was likely made in 1931. With its Domino decal rosette, Domino illustration on its pickguard, Domino fretboard inlays, and overall black and white motif, it's a surprisingly classy and elegant-looking mandolin for something originally sold as a budget instrument.

Serial number: None

Top: Spruce

Back and sides: Birch

Neck: Birch

Fretboard: Ebonized wood

Frets: 20

Bridge: Ebonized maple

Tuners: Four-on-a-plate open gear with white plastic buttons

PASSED

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This lot was not sold.
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1942 Gibson L-5

Lot # 97

Low Est: 35000

High Est: 45000

NO RESERVE. With the exception of the cutaway version L-5 Premiere/L-5C model introduced in 1939 and its later electric counterpart the L-5CES introduced in 1951, the L-5 basically settled into the stylistic variant seen here between 1939 and 1958 when the full-body (non-cutaway) L-5 was discontinued. This guitar has the pre-war “fat” cursive script Gibson headstock logo lacking a dot for the lower-case letter “l.” It also has the 25 ½-inch scale that became a regular feature of the L-5 sometime in 1937.

Sold for: \$ 3,000.00

to onsite

This example also has the wider Art Deco L-5 tailpiece with the updated design that Gibson introduced in 1939. This version of the tailpiece no longer has a hinge, and it features a Varitone tension adjustment device that is accessed with an Allen wrench via a hole located near the bottom.

Serial number: 97656

FON: 7014H-5

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Rosewood, gold-plated L-5 trapeze with silver-plated insert

Tuners: Gold-plated Kluson Sealfast with tulip-shaped buttons



C. late 1940's Stromberg Deluxe Cutaway

Lot # 98

Low Est: 100000

High Est: 120000

Sold for: \$ 11,000.00
to onsite

Although the Stromberg Deluxe model is not as large as their massive 19-inch Master 300 and Master 400 models, it still is a very big archtop measuring 17 3/8-inches wide. It also has the impressive volume output and percussive attack that made Stromberg guitars a favorite choice of guitarists who played with big bands and orchestras.

This is a rare and desirable cutaway model that provides easy access all the way up the neck to the 20th fret. Notable features include a cream-colored rear headstock overlay, flame figured curly maple back, gold-plated Kluson Deluxe tuners with white tulip-shaped buttons, and the Super 400-style gold-plated Y center section tailpiece.

Serial number: 528

Top: Spruce, sunburst finish
Back and sides: Maple
Neck: Maple with two mahogany center strips
Fretboard: Rosewood
Frets: 20
Bridge/tailpiece: Rosewood, gold-plated Stromberg trapeze with Y center section
Tuners: Gold-plated Kluson Deluxe with white plastic tulip-shaped buttons



1938 National New Yorker Electric Spanish

Lot # 99

Low Est: 70000

High Est: 80000

PASSED

.....
This lot was not sold.
.....

National's 1940 catalogue featured photos of performers Princess & Willie Kaiama and Triplets Herman, Joe & William Plut with the National New Yorker Electric Spanish guitar, but the best known guitarist who used this model is legendary blues artist Memphis Minnie. This New Yorker is identical to the one that Memphis Minnie played with the exception of two circular figures (possibly switches) seen on the upper bass bout of Minnie's guitar.

With its National shield logo headstock inlay, parallelogram fretboard inlays, and striped black and white pickguard, this New Yorker guitar is splendid example of National's distinctive art deco styling. It features a single-coil pickup mounted at the bridge and a solid top with no soundholes. The subsequent version of this model introduced in 1940 had an actual humbucking pickup developed well before Ray Butts' and Seth Lover's mid-Fifties patented designs.

Serial number: C2016

Top: Spruce

Back and sides: Maple

Neck: Maple

Fretboard: Ebony

Frets: 19
Bridge/tailpiece: Ebony, nickel-plated Grover trapeze
Tuners: Enclosed nickel-plated National
Other: Single-coil pickup, volume and tone controls



C. 1946 Rickenbacker Spanish (SP)

Lot # 100

Low Est: 8000

High Est: 10000

Sold for: \$ 1,000.00
to onsite

NO RESERVE. As the first company to perfect the electro-magnetic pickup design that still remains the standard today, Rickenbacker played a crucial role in the development of the electric guitar. This circa 1946 Spanish (SP) model was Rickenbacker's third electric Spanish guitar with a full-size body. In addition to Rickenbacker's distinctive horseshoe single-coil pickup featuring magnets that enclosed the pickup coils and wrapped around in front of the strings, this guitar has an archtop body made for Rickenbacker by Harmony that could be played acoustically as well as electrically. The upper bout f-holes were likely inspired by wood body resonator instruments.

Serial number: 833 (painted inside body)

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple

Fretboard: Rosewood

Frets: 20

Bridge/tailpiece: Rosewood, nickel-plated trapeze

Tuners: Individual open gear with white plastic buttons

Other: Rickenbacker single-coil horseshoe pickup, volume and tone controls



1965 José Ramírez Flamenco

Lot # 101

Sold for: \$ 1,100.00
to onsite



Low Est: 10000

High Est: 15000

NO RESERVE. The Ramírez workshop under the direction of José Ramírez III is one of the few shops that has earned equal acclaim for both its classical and flamenco guitars. This flamenco guitar dates from 1965, the first year that José Ramírez offered the cedar top on its regular production guitars instead of as a custom-order option. This guitar has the traditional rosewood friction tuners and clear golpeadors that preserve the appearance of the fine materials used for its top.

Label: 1965

Top: Cedar with two transparent golpeadors

Back and sides: Cypress

Neck: Spanish cedar

Fretboard: Ebony

Frets: 19

Bridge: Tie block

Tuners: Rosewood friction

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