

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



The Artistry of the Guitar - Day 1

Wednesday, April 02, 2014 | 7:00 PM Eastern

Auction closed.

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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



212-794-2280

Internet Premium: 25%

Participation Requirements: Valid Credit Card required for bidding approval

Payment Options: Visa, MasterCard, Discover, Check, Money Order, and Wire Transfer

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1949 José Ramírez Flamenco

Lot # 127

Low Est: 25000

High Est: 35000

During the post-war years in Spain, high-quality materials were often hard to obtain, so classical and flamenco guitar makers concentrated on craftsmanship and innovation. This 1949 flamenco guitar, built under the guidance of José Ramírez II if not by his own hand, is a somewhat plain-looking guitar with a rosewood fretboard instead of ebony, but it has an exceptionally light build that delivers brilliant, percussive, and dynamically responsive tone that is ideal for flamenco music.

Label: 1949

Top: Spruce, two golpeador plates

Back and sides: Cypress

Neck: Mahogany

Fretboard: Rosewood

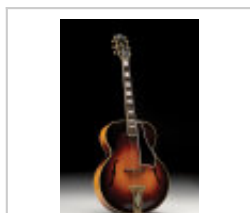
Frets: 19

Bridge: Tie block

Tuners: Machine with white plastic buttons

PASSED

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This lot was not sold.
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1936 Gibson L-5

Lot # 128

Low Est: 35000

High Est: 45000

Sold for: \$ 4,500.00

to g****3



NO RESERVE. This is a 1936 example of the 17-inch L-5 model that Gibson introduced in late 1934. In addition to increasing the body size, Gibson continued to upgrade the model by incorporating increasingly fancier features, such as the decorative gold-plated trapeze tailpiece featuring an Art Deco stair-step design, contrasting silver-plated center insert, and engraved details that include the model name and zig-zag etching on the hinged base. The binding was also upgraded as well, with the L-5 now featuring 5-ply binding surrounding the body, fretboard, headstock, and pickguard.

This 1936 example has unbound f-holes, but later that year Gibson started using binding around the f-holes as well. The neck has 20 frets and the fretboard has a pointed end.

Serial number: 93207
Top: Spruce, sunburst finish
Back and sides: Maple
Neck: Maple with mahogany center strip
Fretboard: Ebony
Frets: 20
Bridge/tailpiece: Rosewood, gold-plated hinged L-5 trapeze with silver-plated insert
Tuners: Gold-plated open gear Grover G-98 with metal butter bean buttons



1939 Vega C-66

Lot # 129

Low Est: 25000 **High Est:** 30000

Sold for: \$ 2,000.00
to onsite

NO RESERVE. The Vega Company of Boston is best known for its banjos and brass instruments, but the company also manufactured mandolins and guitars. Vega introduced its first archtop guitar models in 1933, but sales of Vega archtop guitars never threatened those of competitors like Epiphone or Gibson even though theirs were of excellent quality.

Many of Vega's guitar designs were somewhat imitative of other instruments already on the market, although this Vega archtop does have its own distinctive personality. The shape of the 17-inch body is similar to that of Gibson's advanced L-5 from the same period, and the natural finish likely was inspired by similar recent moves to that style by Gibson and Epiphone during 1939. The diamond-shaped fretboard inlays also look identical to those on Recording King guitars from the late '30s. The star headstock inlay, Vega logo banner, incredibly striped celluloid pickguard, and drop-dead gorgeous flamed curly maple tailpiece are stylish embellishments that make this Vega guitar stand out in the crowd.

Serial number: 39461

Top: Spruce

Back and sides: Maple

Neck: Mahogany

Fretboard: Ebony with white plastic inlays

Frets: 20

Bridge/tailpiece: Ebony, curly maple trapeze

Tuners: Open gear Grover Sta-Tite with white plastic buttons



1962 Arcángel Fernández Flamenco

Lot # 130

Low Est: 25000

High Est: 30000

Sold for: \$ 3,000.00
to onsite

NO RESERVE. One of the preeminent flamenco guitar luthiers of the latter twentieth century, Arcángel Fernández was born in 1932 and became an apprentice of revered Spanish luthier Marcelo Barbero in 1954 at the age of 22. A little more than a year after Barbero's death, Fernández opened his own shop in Madrid on July 1, 1957, and quickly established a world-class reputation for his fine flamenco guitars.

This 1962 Fernández flamenco features a European spruce top protected by traditional tap plates, Spanish cypress back

and sides, rosewood binding, and a French polish finish. The mahogany neck has a rosewood heel cap and ebony fretboard with 19 frets, and the tuners feature engraved baseplates decorated with distinctive lyre motifs at the top. This is a fantastic playing guitar with low, fast action, brilliant, percussive attack, and sweet treble ideal for flamenco music.

Label: 1962

Top: European spruce with golpeador

Back and sides: Spanish cypress back and sides, rosewood binding

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge: Tie block

Tuners: Machine with engraved baseplates



1935 Domingo Esteso Flamenco

Lot # 131

Low Est: 30000

High Est: 40000

Sold for: \$ 4,000.00

to onsite

NO RESERVE. Domingo Esteso (1882-1937) learned to build guitars in the Manuel Ramírez shop, where he worked along with Santos Hernandez. Esteso flamenco guitars are exemplary instruments that many players consider the finest flamenco guitars ever made. He taught his nephews Faustino and Mariano Conde many secrets of his trade, and they went on to establish the Conde Hermanos shop after Esteso died.

This guitar has an especially light build, cypress back and sides, and thin spruce top that provide excellent resonance, brilliant attack, and impressive volume. It features the traditional wooden friction tuning pegs and golpeador (tap plate) that distinguish a flamenco guitar from a classical instrument.

Label: 1935

Top: Spruce with golpeador
Back and sides: Cypress
Neck: Mahogany
Fretboard: Ebony
Frets: 19
Bridge: Tie block
Tuners: Rosewood friction pegs



1941 Gibson ES-300

Lot # 132

Low Est: 30000

High Est: 40000

Sold for: \$ 1,900.00

*to g****3*

NO RESERVE. This 1941 Gibson ES-300 could be one of the last first variants with the long diagonal pickup that Gibson made before switching to the smaller, more conventional pickup design seen on the second variant. Features of this example include a tight-grain spruce top, maple back, sides, and neck with attractive flame figuring, and nickel-plated hardware.

Serial number: 96815

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Rosewood

Frets: 20

Bridge/tailpiece: Rosewood, nickel-plated trapeze with arrows and diamond motif

Tuners: Nickel-plated Kluson open gear with metal buttons

Other: Large diagonal single-coil pickup, master volume and tone controls



1956 Gretsch 6199 Convertible

Lot # 133

Low Est: 10000

High Est: 15000

Sold for: \$ 2,750.00

to onsite

NO RESERVE. The Gretsch Convertible's name was a reference to the model's design as both an acoustic and electric instrument. "Play it electric or play it acoustic and get top tone either way," boasted Gretsch's 1955 catalogue, which introduced the model. Because the single-coil DeArmond pickup was suspended above the top at the neck position and the controls were mounted on the floating pickguard, the guitar's top was free to vibrate as it would on a strictly acoustic archtop guitar.

The catalogue also made note of the model's striking appearance, which likely targeted the growing electric guitar market: "This is a showman's guitar, finished in smart modern style with lotus ivory top and copper mist body and neck." This example's two-tone color combination, gold-plated Grover Imperial tuners, and large "humptop" fretboard inlays certainly distinguish the Convertible as an upscale model.

Serial number: 19573

Top: Spruce, Lotus Ivory finish

Back and sides: Maple, Copper Mist finish

Neck: Maple

Fretboard: Ebony

Frets: 21

Bridge/tailpiece: Rosewood, gold-plated G cutout trapeze tailpiece

Tuners: Gold-plated Grover Imperial with stairstep buttons

Other: DeArmond single-coil pickup, volume and tone controls



C. 1928-29 Epiphone Recording Model E

Lot # 134

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This lot was not sold.
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Low Est: 40000

High Est: 50000

The main focus of Epiphone's business during the 1920s was the production of banjos, but in 1928 they introduced their first production line of guitars to meet increasing demand. The influence of banjo design is unmistakable in Epiphone's late-'20s Recording models, from the use of banjo tuners to the decorative pearloid headstock overlay and engraved mother-of-pearl fretboard inlays seen on these guitars.

The Model E was Epiphone's top-of-the-line Recording guitar, offering the most elaborate appointments of any of the company's offerings at the time. It features a carved spruce top, block inlays with engraved floral patterns at the first, third, fifth, seventh, tenth, twelfth, and fifteenth frets, and a pearloid rear headstock overlay. This example is the more coveted and larger Auditorium size with a 15 ½-inch body as well as the more desirable pin bridge.

Serial number: 288

Top: Spruce, sunburst finish

Back and sides: Laminated maple

Neck: Maple

Fretboard: Rosewood fingerboard with engraved pearloid block inlays

Frets: 20

Bridge: Ebony pin

Tuners: Banjo-style Grover, set of gold plated planet banjo tuners with mother of pearl buttons



1940 Gibson ES-250

Lot # 135

Low Est: 90000

High Est: 110000

This is a rare second variant of the short-lived ES-250 model, featuring a natural blonde finish, "window frame" fretboard inlays, and an L-10-style elongated diamond and curlicues

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headstock inlay. This 1940 Gibson ES-250, with the exception of the L-10-style elongated diamond and curlicue inlays, is almost identical to the 1940 ES-250 and the L-7-style double-handed vase and curlicue headstock inlays featured on page 82 of Guitars – The Tsumura Collection. Gibson made only 58 ES-250 guitars in 1940 and another four in 1941 when production ceased.

The “Charlie Christian” single-coil pickup is the later version constructed using 10,000 turns of 42-gauge wire instead of the previous 4,000 turns of 38-gauge wire. These pickups are hotter and more dynamic than the earlier version, delivering tone comparable to modern electric guitars.

Serial number: 96185

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Rosewood

Frets: 20

Bridge/tailpiece: Rosewood, gold-plated trapeze with arrows and diamond motif

Tuners: Gold-plated Grover Imperial with stairstep buttons

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



1964 Epiphone FT-120 Excellente

Lot # 136

Low Est: 90000

High Est: 110000

Although some collectors view Epiphone as Gibson's “budget” brand during the 1960s, a few models prove that Gibson was treating the Epiphone guitars it made as equals in terms of material quality, craftsmanship, and appearance. The Epiphone FT-120 Excellente is a very good example of this mindset.

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This lot was not sold.
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The Excellente is essentially Epiphone's equivalent to the Gibson Dove model, although to many collectors and players the Excellente is actually superior to the Dove. While both models shared a similar bridge, the Excellente has a single-piece saddle with adjustable height, which produces better tone than the metal Tune-o-matic bridge awkwardly installed in the Dove. The Dove's pearl inlaid pickguard may be more fanciful, but the Excellente's engraved eagle graphics are less timid. Some also consider the Excellente's pearl cloud inlays an upgrade over the Dove's double parallelograms.

Only 141 Epiphone FT-120 Excellente guitars were made between 1963 and 1970.

Serial number: 69720

Top: Spruce, natural finish

Back and sides: Brazilian rosewood

Neck: Maple with three mahogany center strips Fretboard:

Ebony

Frets: 20

Bridge: Ebony moustache pin with adjustable saddle height

Tuners: Gold-plated Kluson Sealfast



1933 Gibson L-C

Lot # 137

Low Est: 20000

High Est: 25000

Sold for: \$ 4,500.00

to T****7

NO RESERVE. Also known as the L-Century or Century of Progress model, the Gibson L-C model made its debut in 1933 at the Century of Progress International Exhibition in Chicago. Because scientific progress was the exhibit's focus, Gibson decided to show off a newly developed celluloid plastic substitute for pearl, now known as mother-of-pearl. Instead of using mother-of-pearl inlays in a rosewood fretboard, Gibson took the opposite approach and featured a mother-of-pearl fretboard with rectangular rosewood fretboard markers further inlaid with pearl diamond and snowflake

designs. The headstock overlay is also mother-of-pearl.

This Gibson L-C was made in 1933, the first year that Gibson offered the model. The figuring on this example's maple back is particularly attractive.

FON: 682 neck block stamp

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Mahogany

Fretboard: Pearloid

Frets: 19

Bridge: Rectangular rosewood pin

Tuners: Open gear individual Kluson with white pearloid buttons

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