



The Artistry of the Guitar - Day 1

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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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1997 Martin 000-45JR Jimmie Rodgers Limited Edition

Lot # 26

Low Est: 40000

High Est: 50000

Sold for: \$ 5,500.00

to onsite

NO RESERVE. Martin produced this limited-edition replica of Jimmie Rodgers' custom 1927 Martin 000-45 in commemoration of the 100th anniversary of Rodgers' September 8, 1897 birth. The original was the guitar that Rodgers is seen holding in his famous 1929 "The Singing Brakeman" photo and features his name inlaid on the fretboard and "Blue Yodel" inlaid on the headstock. The word "thanks" was painted on the guitar's back. Martin president C. Frederick Martin presented the guitar to Rodgers on July 27, 1927 in Washington D.C., and Rodgers used the guitar to make numerous popular recordings from the late 1920s through 1933 when he died.

Martin built this reproduction using very high quality materials, including Adirondack red spruce, Brazilian rosewood, and fossilized ivory for the nut and bridge pins. While the word "thanks" was painted on back of the original guitar, Martin supplied a decal so owners could choose whether to affix it or not. The Waverly Sloane tuners feature engraved baseplates and ivoroid buttons. This guitar is number 26 of the 100 that Martin himself had built.

Serial number: 599322

Top: Spruce

Back and sides: Brazilian rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony rectangular pin

Tuners: Waverly Sloane open gear with engraved baseplates and ivoroid buttons



C. 1928 Prairie State 427

Lot # 27

Low Est: 35000

High Est: 40000

NO RESERVE. Prairie State was one of several brands of guitars (including Euphonon and Maurer) built by August and Carl Larson. Prairie State guitars are similar to many 12-fret Maurer and 14-fret Euphonon models, but they are further distinguished by a stabilizing tube mounted inside the body, laminated soundboard braces, and laminated neck.

The Larson brothers' outstanding craftsmanship and meticulous attention to detail are fully evident on this guitar, particularly in the engraved inlays. The Brazilian Rosewood on this guitar's back is notable for its straight grain pattern.

Serial number: 258

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge: Ebony flattened pyramid pin

Tuners: Waverly open gear with white plastic buttons

Sold for: \$ 4,250.00

to onsite



C. Late 1940's Stromberg G-1

Lot # 28

Sold for: \$ 4,250.00

to onsite



Low Est: 40000

High Est: 45000

NO RESERVE. Even though the G-1 was one of Stromberg's least upscale models, it still is much fancier than many other flagship archtop models made by other companies during the late 1940s. This example's engraved nitrocellulose headstock overlay is still in very fine condition, with no signs of deterioration often seen in this feature. This model features an adjustable truss rod with a nut that is accessed by removing the bone nut. It also has a floating DeArmond FHC pickup with the volume control unit mounted to the pickguard.

Serial number: 524

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with two mahogany center strips

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Rosewood with triangular inlays, nickel-plated Stromberg trapeze with Y center section

Tuners: Open gear Grover G-98 with metal buttons

Other: DeArmond FHC floating pickup, volume control unit mounted to floating pickguard



1906 Gibson F-2 Artist Mandolin

Lot # 29

Low Est: 40000

High Est: 50000

This 1906 Gibson F-2 Artist mandolin is very similar to the 1905 F-2 also sold in this Auction. The biggest difference is the design of the inlaid tortoiseshell pickguard, which has a less elaborate shape and a different pearl inlay design in the center.

Serial number: 5300

Top: Spruce, black finish

Back and sides: Walnut

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This lot was not sold.
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Neck: Cherry with walnut center strip
Fretboard: Ebony
Frets: 24
Bridge/tailpiece: Ebony, "The Gibson" tailpiece
Tuners: Four-on-a-plate Handel open gear with ivoriod inlaid buttons



2000 Martin OM-45 Deluxe Custom

Lot # 30

Low Est: 95000

High Est: 105000

Numbering up to only 14, the original 1930 Martin OM-45 Deluxe is one of most rare and desirable guitars ever made. However, reissues of this coveted instrument are also exceptionally rare, as Martin has only made a handful of reproductions even though it is one of their most requested models.

In 1998 Martin finally acquiesced and made another 14 OM-45 Deluxe guitars called the Limited Edition OM-45 Deluxe Golden Era. These guitars sold out in an instant. This limited run was also made as close as possible to the original model, with a non-adjustable truss rod, solid pearl inlays, and historically accurate banjo tuners. As if this model wasn't already rare enough, this is the only know example with a sunburst finish.

Serial number: 779849

Label: 4/4 (Inside of the Guitar)

Top: Adirondack Spruce

Back and sides: Brazilian rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony belly pin

Tuners: Gold-plated reproduction banjo tuners with solid carved mother of pearl tuner buttons

PASSED

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This lot was not sold.
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1954 Gibson Super 400CN

Lot # 31

Low Est: 95000

High Est: 105000

By most historical accounts, 1954 was the year that rock and roll music emerged as a definitive style of American music. That was the year that Big Joe Turner recorded “Shake, Rattle and Roll”, Bill Haley and His Comets released “Rock Around the Clock”, and Elvis Presley made his debut with the single “That’s All Right”. Gibson offered a variety of spectacular electric guitars during this year, including the Les Paul model, ES-295, and even electric versions of its L-5 and Super 400 models, but peak of the company’s craftsmanship during this period was still represented by its top-of-the-line archtop acoustic model, the Super 400C.

This beautiful blonde 1954 Gibson Super 400CN belonged to Brian Setzer: a man who can fully appreciate its transitional role from the big band days to the birth of rock and roll. Setzer played this guitar with his rock and roll big band, the Brian Setzer Orchestra.

Serial number: A18226

FON: Y4656-5

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 white plastic
buttons

PASSED

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This lot was not sold.
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1997 Martin D-45 Custom

Lot # 32

Low Est: 30000

High Est: 40000

NO RESERVE. This is a one-of-a-kind Martin D-45 built by the Martin Custom Shop in 1997. Unlike the typical D-45, which has rosewood back and sides, this guitar has a mahogany body. Other custom touches include the pre-1934 45-style “torch” headstock inlay and gold-plated Waverly tuners with engraved buttons. The mahogany body gives this D-45 very warm, alluring tone that is not as crisp or booming as a rosewood D-45.

Serial number: 604644

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony belly pin

Tuners: Gold-plated Waverly open gear with engraved buttons

Sold for: \$ 5,500.00

to onsite



C. 1939 Regal Prince 1170

Lot # 33

Low Est: 35000

High Est: 40000

NO RESERVE. Measuring 18 inches wide, 4 ¼ inches deep, and featuring a 25 3/8-inch scale, the massive Regal Prince 1170 model was second only to Regal’s flagship Crown model archtop. Notable features include its “zipper” purfling and troubadour figure inlay, which was crafted for Regal by Joe Phetteplace.

The “BP” initials on the lower treble bout stand for Barbara Pittman, a female rockabilly artist and childhood friend of Elvis Presley who recorded four singles for the Sun and

PASSED

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Phillips International labels in between 1956 and 1960: "I Need a Man" (Sun), "Two Young Fools in Love" (Phillips International), "Cold Cold Heart" (Phillips International), and "The Eleventh Commandment" (Phillips International). In the early 1960s Pittman moved to California and recorded music with the Righteous Brothers and for movie soundtracks.

Serial number: 175

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge/tailpiece: Ebony, nickel-plated trapeze with chevron center piece

Tuners: Enclosed nickel-plated Regal



1962 Conde Hermanos Flamenco

Lot # 34

Low Est: 20000

High Est: 25000

NO RESERVE. Domingo Esteso's nephews Faustino, Julio, and Mariano Conde worked for Esteso's widow producing guitars bearing the "Viuda y Sobrinos de Esteso" label from 1937 through 1960 when she died. From 1960 through 1989, the Conde brothers made guitars with "Sobrinos de Domingo Esteso" labels. Faustino and Mariano died in 1988 and 1989 respectively, and today their family members continue to make guitars bearing the Conde name. Paco de Lucía, Sabicas, Al Di Meola, Bob Dylan, and John Williams are just a few of the famous guitarists who have played Conde Hermanos guitars.

This flamenco guitar dated 1962 appears to have the message "Para Enrique Rivas de sus amigos Conde" ("For Enrique Rivas from your friends Conde") handwritten on its label. It is a concert-grade instrument with decorative tuners

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This lot was not sold.
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and excellent flamenco tone.

Label: Sobrinos de Domingo Esteso/Construcción de guitarras/Gravina 7 Madrid; "Para Enrique Ruiz de sus amigos Conde" and "1962" handwritten on label

Top: Spruce with golpeadores

Back and sides: Cypress

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge: Tie block

Tuners: Machine with engraved baseplates and carved pearl buttons



1950 Gibson SJ-200

Lot # 35

Low Est: 45000

High Est: 55000

Sold for: \$ 6,500.00
to onsite

NO RESERVE. The SJ-200 is Gibson's equivalent of the Martin D-45—a top-of-the-line model with elegant, fancy appointments that is highly prized by players and collectors alike. Developed during the mid 1930s as Gibson's competitor to the D-45, the Super Jumbo 200 (as it was initially called before the SJ-200 name was officially adopted), quickly found favor with professional guitarists, particularly cowboy and Western screen stars like Gene Autry, Ray "Crash" Corrigan, Tex Ritter, Roy Rogers, Jimmy Wakely, and Ray Whitley. Corrigan's SJ-200, which has a 1936 factory order number and numerous distinctive 1936 features found only on his SJ-200, is thought to be the first ever made.

The most desirable SJ-200 guitars are the ones made prior to 1947 featuring rosewood backs and sides. Pre-war examples are particularly rare and desirable as only about 100 were made, and 10 of these were special orders with customized cosmetic options. The warm tones of rosewood make these guitars more versatile than the later version made of maple,

but the maple SJ- and J-200s (Gibson shortened the model name in 1955) are fine rhythm instruments with brilliant, crisp tone and impressive volume projection that cuts through a dense mix of electric instruments. Elvis Presley famously played a blonde J-200 during his early years, removing the model from its cowboy roots and giving it an updated image as an iconic rock and roll instrument.

This 1950 SJ-200 is a visually stunning guitar, featuring the model's distinctive engraved floral pattern pickguard, curvaceous rosewood moustache bridge with four semi-rectangular mother-of-pearl inserts, and "pineapple" or "rising sun" fretboard inlays, which mirror the crown headstock inlay that made its debut on this model. This example's sunburst finish glows, and curly maple back is exquisitely figured. The top is surrounded by 7-ply binding, while the back features a decorative wood marquetry center strip. Anyone looking for the highly desirable 1950s era SJ/J-200 is well advised to consider this example.

The J-200 remains a favorite of countless players today. Guitarists who have regularly recorded and performed with a J-200 include Bob Dylan, the Edge, Emmylou Harris, George Harrison, Jimmy Page, Tom Petty, Pete Townshend, and the man who made his J-200 sing and holler like nobody else—blues legend the Reverend Gary Davis.

Serial number: A6381

Top: Spruce, sunburst 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



C. 1935 Larson NTW Special

Lot # 36

Low Est: 25000

High Est: 30000

Sold for: \$ 5,000.00

to onsite

NO RESERVE. This guitar may be quite plain by the usual Larson brothers' standards, but it has several features that identify it as their work, most notably the flattened pyramid bridge and the lock style of the lettering on the headstock, which the Larsons used on several instruments that they built for performing artists. The "NTW" letters on this guitar stand for Natalie Whiting, about whom little is known, but she likely was a performer on Chicago's WLS Radio "National Barn Dance". The Larsons made numerous instruments for WLS performers, including Gene Autry, Patsy Montana, and Luther Ossenbrink, a.k.a. Arkie the Arkansas Woodchopper.

With its Brazilian rosewood back and sides, slotted headstock, 12-fret neck, and small body size, this guitar is comparable to a late 1920s Martin 00-28. This guitar appears on page IV of the color photo section of Robert Carl Hartman's book, *The Larsons' Creations*.

Serial number: None

Top: Spruce, natural finish

Back and sides: Brazilian rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge: Ebony flattened pyramid pin

Tuners: Slotted machine with white plastic buttons



1950 Martin D-28

Lot # 37

Low Est: 25000

High Est: 30000

Sold for: \$ 6,500.00

to onsite

NO RESERVE. Although this 1950 D-28 may not have the

coveted herringbone purfling, it still is an incredible guitar with the signature crisp tone that has made the D-28 the guitar of choice for bluegrass flatpickers. It also has the graduated dot fretboard inlays typical of Martin dreadnoughts from this era.

Serial number: 115300
Top: Spruce
Back and sides: Brazilian Rosewood
Neck: Mahogany
Fretboard: Ebony
Frets: 20
Bridge: Ebony belly pin
Tuners: Kluson with metal buttons



C. 1890's Washburn Style 208 Concert

Lot # 38

Low Est: 125000

High Est: 150000

The inlay work on Washburn style x08 instruments like this 13 1/8-inch Style 208 Concert is simply dazzling. The rosette ring and top purfling - which feature pearl inlays set into black mastic - are particularly stunning. The pearl lyre inlay at the base provides the crowning touch.

The sound of most turn of the century Washburns is as beautiful as these guitars look. The distinctive Durkee bridge with carved shell-shaped ends provided ample support for steel strings. Washburn guitars built for steel strings were available on a custom order basis as far back as 1889, several decades before Martin began making flattop models designed for steel strings.

Serial number: 20316
Top: Spruce
Back and sides: Brazilian Rosewood
Neck: Cedar
Fretboard: Ebony

PASSED

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This lot was not sold.
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Frets: 18
Bridge: Ebony Durkee pin
Tuners: Open gear machine with engraved baseplates and
inlaid ivoroid Handel buttons



C. 1920's Raphael Ciani Flattop

Lot # 39

Low Est: 95000

High Est: 105000

Raphael Ciani built mostly mandolins and a few guitars in his workshop at 57 Kenmare Street on New York's Lower East Side during the 1910s and '20s. His nephew John D'Angelico was only nine years old when started working in the shop in 1914, and D'Angelico took over the business when Ciani died in 1923. In 1932, D'Angelico opened his own namesake guitar workshop across the way at 57 Kenmare Street.

D'Angelico learned to build stringed instruments from his uncle, and it is believed that D'Angelico actually made this guitar. The collector says that he bought this guitar from D'Angelico's apprentice James D'Aquisto, who told him that this guitar was displayed in D'Angelico's shop. The guitar has Ciani's label featuring the A. Galiano name and Masonic square and compass design printed on it.

The workmanship on this guitar is outstanding, from its intricately detailed fretboard inlays and multi-colored top, rosette, and back center strip marquetry to the floral pattern inlaid on its pickguard, which bears more than a passing resemblance to the design later used on the Martin OM-45 DLX.

Label: "A. Galiano, Raphael Ciani, Fabbricante di Mandolini e. Chittare, Garentite," no serial number

Top: Spruce, natural finish

Back and sides: Maple

Neck: Mahogany

PASSED

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This lot was not sold.
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Fretboard: Ebonized
Frets: 19
Bridge: Ebony moustache-shaped pin
Tuners: Machine with engraved baseplates and plastic buttons



1929 Francisco Simplicio Classical

Lot # 40

Low Est: 90000

High Est: 100000

While not as elaborately embellished as the Francisco Simplicio Presentation Classical guitar also in this auction, this guitar built in 1929 is still an exquisite example of Simplicio's craft. This example's headstock features a relief-carved vine pattern, and the multi-colored diagonal-pattern marquetry is understated and elegant. Simplicio's label is affixed inside and features his signature and handwritten serial number and year of completion.

The guitar's French polish finish shows a few signs of playing wear on the back and on the upper treble bout where the guitarist's left hand came into contact with the body. The classic tonewood combination of a European spruce top and Brazilian rosewood back and sides provides exemplary tone with the warmth, fullness, and projection that classical players demand from a concert instrument.

Label: 1929

Serial Number: 238

Top: European spruce

Back and sides: Brazilian rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge: Tie block

Tuners: Machine with engraved baseplates and mother-of-pearl buttons

PASSED

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This lot was not sold.
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1954 Epiphone FT-210 Deluxe Cutaway

Lot # 41

Low Est: 25000

High Est: 35000

NO RESERVE. In essence, the Epiphone FT-210 Deluxe Cutaway is the company's flattop equivalent of their archtop De Luxe Regent. This jumbo body flattop is also comparable to Gibson's maple J-200 guitars made during the '50s, but the FT-210 Deluxe Cutaway has the added advantage of its cutaway body design. Interestingly, the FT-210 Deluxe made its debut in 1939 as a non-cutaway model that lasted only three years, and Epiphone resurrected the model more than a decade later in 1954 as a cutaway model. Most examples have natural finishes, but a few, like this guitar, have a sunburst finish. The cloud fretboard inlays are similar to those of the De Luxe, and the vine headstock inlay is similar to a design Epiphone used in the '30s. This guitar once belonged to Douglas B. Green (a.k.a. Ranger Doug) of the cowboy and Western revival group Riders in the Sky.

Serial number: 67732

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple

Fretboard: Rosewood

Frets: 20

Bridge: Rosewood rectangular pin

Tuners: Gold-plated Epiphone "E" with marbeloid buttons

Sold for: \$ 2,750.00

to onsite



1919 Gibson Style O

Lot # 42

Low Est: 85000

High Est: 95000

Gibson made a few minor changes on the Style O in late 1918, as seen on this 1919 example. The lighter colors of the

PASSED

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red mahogany sunburst finish is the most immediately noticeable feature, but Gibson also changed the floating pickguard to a wider design supported by two bars instead of just one.

Serial number: 49835

Top: Spruce, sunburst finish

Back and sides: Birch

Neck: Mahogany with walnut center strip Fretboard: Ebony

Frets: 22

Bridge/tailpiece: Ebony, pin trapeze

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



1928 Gibson L-5

Lot # 43

Low Est: 95000

High Est: 105000

The L-5 featured a neck that meets the body at the 14th fret from the day Gibson first introduced the model in late 1922, so this unusual L-5 with a 12-fret neck and dot inlay fretboard was likely a special custom order. With its bridge located at the center of the lower bout and 12-fret neck, this guitar is an impressive rhythm instrument with a loud, assertive voice. Like the other 1928 L-5 in this auction, this example also has the side-oriented 3-ply fretboard binding.

Serial number: 86885

FON: 9879

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with walnut center strip Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Ebony, gold-plated trapeze

Tuners: Gold-plated open gear three-on-a-plate Waverly with engraved base plates and pearl buttons

PASSED

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This lot was not sold.
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1958 Gibson J-200

Lot # 44

Low Est: 40000

High Est: 50000

NO RESERVE. The most striking feature of this 1958 Gibson J-200 is its unusual sunburst finish, which lacks the dark shading typically seen along the edges of the guitar's lower bout. The back, however, has the usual dark shading surrounding its entire perimeter. The rosewood moustache bridge is also lighter than usual, which suggests that this guitar experienced prolonged exposure to sunlight, but oddly only on the front below the soundhole. It's also possible that this guitar exhibits workmanship and materials variations occasionally seen in Gibson instruments from this period.

Serial number: A27497

Top: Spruce, sunburst 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

Sold for: \$ 5,000.00

to onsite



1917 Gibson Style O

Lot # 45

Low Est: 25000

High Est: 30000

NO RESERVE. This 1917 Style O has the common sunburst finish, but its individual tuners are an exception to the three-on-a-plate tuners usually installed on this model. The attention to detail in early Style O guitars is quite impressive, from the dot inlay in the center of the scroll design to the carved contours on the back of the body at the neck heel.

Sold for: \$ 3,500.00

to onsite

Serial number: 35205
FON: 3387Top: Spruce, sunburst finish
Back and sides: Birch
Neck: Mahogany with walnut center strip
Fretboard: Ebony
Frets: 22
Bridge/tailpiece: Ebony, pin trapeze
Tuners: Individual open gear with white plastic buttons



1940 Gibson ES-300

Lot # 46

Low Est: 25000

High Est: 35000

NO RESERVE. This is the first variant of the Gibson ES-300 archtop electric model introduced in 1940. The most distinctive feature of this version is its large, diagonal single-coil pickup, which stretches from the neck position at the low E string polepiece to the bridge position at the high E string polepiece. Gibson produced only about 60 ES-300 guitars with this pickup before switching to a more conventional pickup design. The ES-300 is also Gibson's first electric model to feature the crown headstock inlay, introduced on the SJ-200 and eventually becoming a signature Gibson decoration on various models ever since.

This example has unusual gold-plated metal parts, its original pickguard is missing, and the control knobs on this example are very unusual and may or may not be original. The figuring of the curly maple on the guitar's back is attractive and exudes a warm, glowing hue.

Serial number: 96370
Top: Spruce, natural finish
Back and sides: Maple
Neck: Maple with mahogany center stripFretboard: Rosewood
Frets: 20

PASSED

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This lot was not sold.
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Bridge/tailpiece: Rosewood, gold-plated trapeze with arrows and diamond motif

Tuners: Gold-plated Kluson open gear with metal buttons

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



1935 Martin F-9

Lot # 47

Low Est: 190000

High Est: 210000

PASSED

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This lot was not sold.
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If one were to ask the average vintage guitar collector which Martin guitar was their most expensive model in 1935, most would likely say the D-45. In actuality, the archtop F-9 was Martin's most expensive pre-war model, selling for \$250 compared to the D-45's \$200 price tag.

The F-9 is exceptionally rare. Martin made only a total of 72 between its introduction in 1935 and final year of production in 1942. Over the years quite a few were converted to flattop guitars, as players undervalued their appeal as an archtop model and exploited the F-9's deluxe appointments and materials, which are very similar to those of a D-45. The number of F-9 guitars that still remain in original condition is unknown, but it is likely to be very, very few.

Take one look at this beautiful F-9 and it's difficult to understand why anyone would want to tamper with Martin's original vision and design. The tight-grained spruce top with its shaded brown/sunburst finish is stunning, and the multi-layer black and white binding is tastefully understated. The fretboard is inlaid with three-ply strips that run along the inner edge of both E strings, and ivoroid hexagons are inlaid at the first, third, fifth, seventh, ninth, twelfth, fifteenth, and seventeenth frets.

The gold-plated patent applied for trapeze tailpiece was specially made for Martin by the Grover Company, and it

features the Martin name engraved in block text surrounded by engraved borders. The buttons of the Waverly tuners are also engraved. With its 16-inch body width—the largest Martin offered at the time—this was Martin’s answer to the Gibson L-5, but in some respects it outclassed Gibson’s popular archtop.

Archtop aficionados may gravitate towards D’Angelico, Epiphone, Gibson, or Stromberg guitars from this era, but the F-9 is worthy company in this crowd, with a tone of its own that is vastly underappreciated.

Serial number: 59296

Top: Spruce, sunburst finish

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony, hexagonal ivory inlays

Frets: 20

Bridge/tailpiece: Ebony, gold-plated Grover trapeze with “Martin” engraved on baseplate

Tuners: Gold-plated individual Grover G-98 open gear with engraved metal butterbean buttons



1915 Gibson L-4

Lot # 48

Low Est: 50000

High Est: 60000

Sold for: \$ 3,500.00

to onsite

NO RESERVE. The 1915 Gibson L-4 is not significantly different than the original 1912 version. It retains the same black-finished spruce top, oval-shaped soundhole, diamond center-ring rosette, and two-bar suspended pickguard. The most noticeable difference is the brilliant reddish hue of the stained birch back and sides as seen on this example.

The maple bridge, which resembles a banjo or violin bridge, deviates from the substantially heftier ebony bridge usually found on Gibson L-4 guitars directly preceding and

constructed after this example. Gibson did use maple bridges for a brief period on a few Style U harp guitars and Style O guitars made in 1915 as well, so this is a very uncommon but not unprecedented deviation from the standard ebony bridge.

Serial number: 22940

FON: 2476

Top: Spruce, black finish

Back and sides: Birch

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Maple, pin trapeze

Tuners: Open gear three-on-a-plate Waverly with engraved base plates and white plastic buttons



C. 1890's Washburn Style 309 Grand Concert Presentation

Lot # 49

Low Est: 160000

High Est: 180000

PASSED

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This lot was not sold.
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With the World's Columbian Exposition scheduled to take place in their hometown of Chicago in 1893, the Lyon & Healy Company undoubtedly wanted to dazzle everyone and prove that their Washburn brand stringed instruments were the finest in the United States, if not on the planet. Washburn did earn that distinction by winning a bronze medal (the expo's highest award) for their instruments—a fact repeated for years to come on Washburn instrument labels and in their advertisements.

It is highly possible that this guitar is Washburn's show-stopping achievement that earned them such lofty accolades at the exposition. This guitar is much fancier than any other listed in Washburn's catalogues prior to 1893 (and after for that matter), but it has numerous features that are typical of Washburn 308 and 309 models from the early 1890s,

including the Durkee bridge with shell-shaped ends and top purfling and rosette ring made from pearl inlays inset in black mastic. It also has a 13 ³/₄-inch body: Washburn's largest size for its most ornate models during the early 1890s.

Distinctive (and possibly unique) attributes include the pearl fan-shaped inlays with brass inserts at the ends of the Durkee bridge, the ivory insets for the headstock slots, a unique lyre inlay at the base with a contrasting center strip extending up to the bridge, and an incredibly detailed inlays covering the entire fretboard with an assortment of flower, leaf, lyre, and star figures. Additionally, the highly figured Koa seen on the sides and bookmatched back were not standard features of Washburn's top-of-the-line 308 and 309 Grand Concert models of this era.

Like the other anomalous turn-of-the-century Washburn in this Auction, it has no serial number, which suggests it was not a production instrument. Unfortunately there is no photographic or written evidence of exactly which instruments Washburn displayed at the 1893 World's Columbian Exposition, but chances are very good this guitar was one of them. It's also likely this guitar made a repeat appearance at the 1894 Antwerp Universal Exposition where Washburn was awarded a gold medal.

Serial number: None

Top: Spruce

Back and sides: Koa

Neck: Cedar

Fretboard: Ebony

Frets: 18

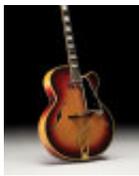
Bridge: Ebony Durkee pin with pearl and brass inlaid shell-shaped ends

Tuners: Open gear machine with engraved silver baseplates and pearl buttons



1959 D'Angelico Excel

PASSED



Lot # 50

Low Est: 105000

High Est: 125000

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

D'Angelico's shop record book notes a completion date of April 10, 1959 for this guitar, which was made for Jack Liebraud. The listing also notes "Excel Imported," in reference to the imported German maple with stunning flame figuring that D'Angelico used to build this guitar. D'Angelico starting noting the use of imported woods in his record book in 1957, as previously he had used mostly domestic materials.

This sunburst Excel features a cutaway and a floating pickup mounted to the fingerboard to allow the guitar's top to vibrate without any interference. The pickup's single volume control is mounted on the floating pickguard. The rear of the headstock features an overlay decorated with two distinctive mother-of-pearl inlays.

Serial number: 2073

Top: Spruce, sunburst finish

Back and sides: German maple

Neck: German maple

Fretboard: Ebony, block inlays

Frets: 20

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

Tuners: Grover Imperial stairstep

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