



The Artistry of the Guitar - Day 2

📶 Thursday, April 03, 2014 | 7:00 PM Eastern

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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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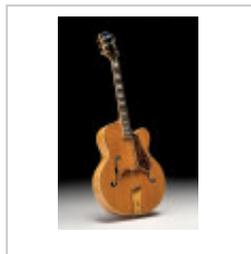
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1953 Gretsch 6039 Fleetwood Synchronomatic

Lot # 163

Low Est: 35000

High Est: 45000

Sold for: \$ 3,750.00

to onsite

NO RESERVE. The Gretsch 6038/6039 Fleetwood was an intermediate model introduced in 1951, taking place in the Gretsch catalogue between the previous Synchronomatic 300 and 400 models, which became known as the 6036/37 Synchronomatic 300 and 6040/41 Eldorado. This potentially one-of-a-kind variant has an 18-inch body instead of the Fleetwood model's standard 17-inch body, which makes it yet another intermediate between the Fleetwood and Eldorado that combines attributes of both.

Gretsch archtops guitars with 18-inch bodies have tone and volume projection comparable to the D'Angelico New Yorker, Epiphone Emperor, and Gibson Super 400 guitars. The materials and workmanship on this example are top-notch as well, particularly the flame figuring on the back and neck and the attention to detail seen in the "slashed humptop" fretboard inlays.

Serial number: 8850

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple

Fretboard: Rosewood

Frets: 20

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

trapeze tailpiece
Tuners: Gold-plated Grover Imperial with stairstep buttons



1994 Martin D-45GA

Lot # 164

Low Est: 30000

High Est: 40000

Here is another one of the 66 D-45GA Gene Autry artist guitars that Martin made in 1994. Like the other example, this guitar - which is no. 34 of 66 - also has an Adirondack Spruce top and Brazilian Rosewood back and sides, and it is the version based on Autry's original model featuring his name inlaid in script lettering on the fretboard. The only major difference between this and the other example would be the tuners, which are nickel-plated on this guitar and gold-plated on the other.

In addition to ordering the first D-45 from Martin and boosting the model's success thanks to his film appearances, Autry also was one of the first performers to own and play the Gibson SJ-200. He also owned and played a 1937 Euphonon. Autry played a very important early role in both the development and success of the jumbo flattop guitar.

Serial number: 543098
Top: Spruce
Back and sides: Brazilian Rosewood
Neck: Mahogany
Fretboard: Ebony
Frets: 19
Bridge: Ebony belly pin
Tuners: Nickel-plated Waverly open gear

PASSED

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This lot was not sold.
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1928 Martin 00-45

Lot # 165

Sold for: \$ 35,000.00
to onsite



Low Est: 240000

High Est: 270000

With a body size less one inch narrower than Martin's 000 size models, Martin 00-45 guitars made in the late 1920s could be considered a fine alternative to the 000-45 except that the 00 variant is much more rare. In 1928 when Martin made this 00-45, they produced only 12 of them compared to the twenty-five 000-45 guitars they built that year. Between 1929 and 1939 when production of the 00-45 ceased, Martin made only another 13. Meanwhile during that same time frame, Martin made 141 these guitars—more than ten times as many!

This 00-45 shows the incredible talent of the craftsmen Martin employed at the time. The inlay work draws the most immediate attention, particularly the torch inlay pattern on the guitar's slotted headstock. Slotted diamond and snowflake inlays appear at the first, third, fifth, seventh, ninth, twelfth, fifteenth, and seventeenth frets, and abalone surrounds just about every conceivable line on the entire body, including the soundhole, top, fretboard edges along the body, sides, and back. Beautiful handcrafted wood marquetry adorns the back center strip.

The materials used for this 00-45's construction were the finest that Martin had on hand. The ebony fretboard is a deep, jet black, while the Brazilian rosewood used for the back and sides has a rich, chocolate brown hue and impossibly arrow-straight grain patterns. The grain of the Adirondack spruce top is very tight and similarly straight.

Built during the period when Martin began to use reinforced construction to support the use of steel strings, this guitar has an ideal balance between a light, responsive build and the durability necessary for accommodating steel strings. It is strung with light-gauge Thomastik strings made to custom specifications to replicate the materials and string manufacturing methods that were used during the late 1920s. The guitar has a sweet, melodious voice and perfectly

balanced response, which makes this guitar an incredible fingerstyle instrument.

The larger 000-45 may overshadow its smaller 00-45 brother, but that is probably because so few guitarists have had the rare privilege of playing an original 00-45.

Serial number: 37424

Top: Spruce

Back and sides: Brazilian rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony pyramid pin

Tuners: Waverly machine with engraved baseplates and white ivoroid buttons



C. 1937 Washburn Style 5246 Solo Large Auditorium

Lot # 166

Low Est: 15000

High Est: 20000

Sold for: \$ 3,500.00

to onsite

NO RESERVE. This Washburn Style 5246 was made by Regal. At 15 ¼-inches wide, it's not quite as big as Washburn's Extra Super Auditorium models made at the same time, but like them it has similar body shape and comparable tone. The Brazilian Rosewood back and sides give this guitar crisp attack and brilliant treble. This guitar features typical Regal-made Washburn appointments for the era: headstock overlay with radial lines, "smile" bridge, four simple dot fretboard inlays, and a 20-fret neck.

Serial number: 399

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20
Bridge: Ebony "smile" pin
Tuners: Three-on-a-plate open gear with white plastic buttons



1951 Martin D-18

Lot # 167

Low Est: 20000

High Est: 25000

Sold for: \$ 3,750.00

to onsite

NO RESERVE. Like the other 1951 D-18 in this auction, this guitar has a fair amount of playing wear. It also has its original sealed Kluson Deluxe tuners.

Serial number: 121805

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge: Rosewood belly pin

Tuners: Enclosed nickel-plated Kluson Deluxe with metal buttons



C. 1930 Prairie State 427

Lot # 168

Low Est: 50000

High Est: 60000

Sold for: \$ 3,750.00

to onsite

NO RESERVE. This Prairie State 427 dates a few years later than the other 427 in this auction, but it is very similar to the other example, featuring engraved inlays and multi-colored marquetry. The bookmatched Brazilian Rosewood on this example's back is very attractively figured, and the trademark Prairie State stabilizing tube is visible inside the soundhole.

This guitar's previous owner scratched his (or her) name, C.W. Short, in cursive handwriting on the upper bass bout.

Serial number: 522
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



1927 Gibson L-5

Lot # 169

Low Est: 200000

High Est: 225000

PASSED

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This lot was not sold.
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Cartoonist Robert Crumb, best known for his underground Zap comics and countercultural characters Fritz the Cat and Mr. Natural, formed the band R. Crumb and His Cheap Suit Serenaders in the 1970s. They fashioned themselves an old-time-style string band that performed music from and inspired by the 1920s. In addition to Crumb, who played banjo and sang lead vocals, initial members of the Cheap Suit Serenaders included guitarist Robert Armstrong, also a cartoonist best known for his Mickey Rat comics, Al Dodge (mandolin, violin), and cellist Terry Zwigoff.

This quartet released its first album, R. Crumb and His Cheap Suit Serenaders, in 1974, followed by R. Crumb and His Cheap Suit Serenaders #2 in 1976. In 1978 the band added two members to its lineup—slide guitarist extraordinaire Bob Brozman and Tony Marcus (guitar, fiddle)—and released R. Crumb and His Cheap Suit Serenaders #3. The group's records and concert performances are noteworthy for their authentic 1920s sound, stylistic breadth that encompasses jazz, blues, Cajun, and Hawaiian, and period-correct instruments, most of which were purchased from esteemed vintage instrument dealer Jon Lundberg, who sold and restored instruments from his Berkeley, California shop

starting in the 1960s.

Robert Armstrong often played this 1927 Gibson L-5 as a member of the Cheap Suit Serenaders. This L-5 was probably built in early 1927, as it does not have the third-fret dot fretboard inlay that started to appear on the L-5 model later that year. In 1992, Armstrong and all of the other members of the Cheap Suit Serenaders except Crumb posed for a photo where they were all holding L-5 guitars that they each owned individually. Armstrong is seen holding this particular guitar in that photo.

The neck on late-1920s L-5 guitars is not as bulky as it was on Loar-era L-5s, which makes them fine playing instruments for modern guitarists. The tone of L-5 guitars from this era is punchy and brilliant, partially thanks to the maple back and sides. The figuring of the curly maple neck and back on this example is particularly attractive and complemented by the warm amber glow of the sunburst finish.

Serial number: 84677

FON: 9306

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 pearloid buttons



1933 Gibson L-5

Lot # 170

Low Est: 35000

High Est: 45000

Sold for: \$ 4,750.00

to onsite

NO RESERVE. Here is a 1933 L-5 produced during the last full year when Gibson made the model with a 16-inch body.

Previous owner Frank M. Scully had his name engraved on the truss rod cover with the engraving likely done at the Gibson factory as many other Gibson guitars from the thirties have the same style font and decorations, notably the Ray Whitley L-00 ¾ custom guitar also sold in this auction.

Serial number: 91100

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with walnut center strip

Fretboard: Ebony with pearl block inlays

Frets: 19

Bridge/tailpiece: Ebony, gold-plated trapeze

Tuners: Gold-plated



C. 1900'S Washburn Style 167 Presentation

Lot # 171

Low Est: 25000

High Est: 30000

Sold for: \$ 2,250.00

to onsite

NO RESERVE. This diminutive Washburn guitar, which measures only 12 ½ inches across the lower bout, appears to have been made around the turn of the 20th century. It has numerous features in common with the Style 167 model that Washburn offered at the time, but the exceptionally wide pearl top purfling and rosette ring, unusual headstock and fretboard inlays, and lack of a serial number suggest that this was a presentation instrument likely built for one of the numerous World's Fairs taking place in the United States during that period. It also has a flattened pyramid bridge instead of the Durkee bridge typically appearing on the Style 167 at that time.

As exemplified by this rare guitar, the craftsmanship seen in Lyon & Healy's Washburn line of guitars was outstanding. Washburn and Martin dominated the guitar market in the United States at the turn of the century, and it's likely that Martin introduced its style 45 in 1904 to compete with

Washburn's ornate instruments like this one.

Serial number: None

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Cedar

Fretboard: Ebonized

Frets: 18

Bridge: Ebony flattened pyramid pin

Tuners: Open gear machine with ivoroid buttons



1997 Martin Custom Shop D-45 Deluxe

Lot # 172

Low Est: 95000

High Est: 105000

PASSED

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This lot was not sold.
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The D-45 remained Martin's fanciest dreadnought model from its introduction in 1933 until the late 1980s and early '90s when Martin introduced a variety of limited-edition models, including the 1993 D-45 Deluxe. Vintage guitar dealer Norm Harris of Norman's Rare Guitars in Tarzana, California went even further beyond the D-45 Deluxe when he placed an order for this custom D-45, which Martin made for him in 1997.

This custom D-45 has "tree of life" inlays on the fretboard and vine pickguard inlays that are similar to those on the earlier D-45 Deluxe, but this guitar's headstock also has a "torch" inlay inspired by early 45-Style Martins instead of the vertical C.F. Martin logo and considerably more elaborate vine inlays on the bridge. The detail in the engraving work on the gold-plated Waverly tuners is particularly impressive.

Serial number: 596413

Top: Spruce

Back and sides: Brazilian rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony belly pin
Tuners: Gold-plated Waverly open gear with engraved buttons



C. Late 1940's Gretsch 125F Jumbo Synchronomatic

Lot # 173

Low Est: 40000

High Est: 45000

Sold for: \$ 2,250.00
to onsite

NO RESERVE. If you prefer guitars that are unusual, gorgeous, and rare, this Gretsch 125F Jumbo Synchronomatic certainly fills the bill. In addition to being a rare 1940s 17-inch Gretsch flattop with a triangular soundhole and pre-war “lightbulb”-style headstock shape with the “Synchronomatic” name positioned above the A and B string tuners, it also has an uncommon and uncommonly beautiful optional translucent white finish.

Jazz guitarist Johnny Smith is credited with developing the distinctive triangular-shaped soundhole in the late Thirties, as seen on this model. However, guitarist Harry Volpe is more closely associated with this style of guitar as he was frequently photographed with a Synchronomatic 400 archtop with this feature.

Serial number: 2399

Top: Spruce, translucent white finish

Back and sides: Maple

Neck: Maple

Fretboard: Rosewood

Frets: 20

Bridge: Triangular rosewood base, rosewood height-adjustable bridge, nickel-plated diagonal “harp”-style string anchors

Tuners: Nickel-plated open gear Grover G-98 with metal butter bean buttons



1935 Santos Hernandez Flamenco

Lot # 174

Low Est: 65000

High Est: 75000

Sold for: \$ 14,000.00

to onsite

Santos Hernandez (1874-1943) is one of the greatest Spanish guitar luthiers from the first-half of the 20th century. He started his career working for Manuel Ramírez, and it is believed that he built the 1912 Manuel Ramírez guitar that was Andrés Segovia's primary instrument until 1938. Hernandez made an estimated 300 Classical and Flamenco guitars under his own name.

Santos Hernandez flamenco guitars like this 1935 example are notable for their low action and outstanding playability. The attack is instantaneous and its output is impressively powerful. Hernandez's flamenco guitar construction was influenced by the work of Antonio de Torres although he also developed his own innovations, such as a harmonic downward sloping bar placed under the soundboard that enhances treble frequencies. Many influential flamenco guitarists have played Santos Hernandez guitars, including Ramón Montoya and Sabicas.

FON: 3369G

Label: "Santos Hernandez, Luthier, año 1935, Madrid, Aduana 27"

Top: Spruce with white golpeador

Back and sides: Cypress

Neck: Spanish cedar

Fretboard: Ebony

Frets: 19

Bridge: Tie block

Tuners: Machine with white ivoroid buttons



1941 Gibson ES-300

Lot # 175

Sold for: \$ 3,250.00

to onsite



Low Est: 20000

High Est: 30000

NO RESERVE. The second variant of the Gibson ES-300 was essentially identical to the first variant with the exception of its smaller pickup. While this pickup was also mounted diagonally, it did not produce the somewhat extreme tonal color variations from string to string that the previous version did. Another minor cosmetic change seen on this example is the raised triple parallelogram motif on the trapeze tailpiece instead of the more common arrows and diamond pattern. This is also one of the few Gibson ES-300 guitars featuring the optional sunburst finish, which Gibson starting offering in the Fall of 1941.

Serial number: 97045

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Rosewood

Frets: 20

Bridge/tailpiece: Rosewood, nickel-plated trapeze with raised triple parallelogram motif

Tuners: Nickel-plated Kluson open gear with metal buttons

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



1947 Epiphone De Luxe

Lot # 176

Low Est: 30000

High Est: 40000

Although the Emperor overshadowed Epiphone's De Luxe model, the De Luxe remained a popular choice both for its lower price and slightly smaller 17 3/8-inch body width, which is more comfortable to play than the Emperor's mammoth 18 1/2-inch body. Beyond its smaller body size and single-piece mother-of-pearl cloud inlays, there is little else that separates the De Luxe from its bigger brother.

Sold for: \$ 4,250.00
to onsite

This 1947 De Luxe offers a rich, warm dark brown sunburst finish and gorgeously figured curly maple back. The original pickguard is missing, but it still has the stock Frequensator tailpiece and enclosed gold-plated "E" logo tuners with marbeloid buttons.

Serial number: 56324

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with two mahogany center strips

Fretboard: Rosewood

Frets: 20

Bridge/tailpiece: Rosewood, gold-plated Frequensator

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



1936 Regal Custom

Lot # 177

Low Est: 100000

High Est: 110000

Sold for: \$ 9,000.00

to onsite

Lulu Belle and Scotty, also known as The Sweethearts of Country Music, were popular country music stars during the 1930s and '40s, best remembered for their performances on Chicago's National Barn Dance WLS radio broadcasts. Lulu Belle, whose real name was Myrtle Eleanor Cooper Wiseman Stamey, retired from performing in the 1950s but later reemerged in the public eye when she was elected to the House of Representatives of North Carolina's State General Assembly for two terms from 1975 through 1979.

In 1936, Lulu Belle was photographed with this possibly one-of-a-kind Regal guitar while performing at the Illinois State Fair. The guitar looks identical to a guitar Red Foley was photographed with earlier, and since the two previously worked together it is highly possible that Foley gave Lulu Belle the same guitar. The incredible Art Deco headstock shape, pickguard, and bridge featuring a unique center dip

have only been seen on this guitar and another duplicate featuring a natural finish. Both of these guitars were owned by Lulu Belle, which suggests they were custom made.

Serial number: None
Top: Spruce, sunburst finish
Back and sides: Maple
Neck: Maple
Fretboard: Ebony
Frets: 20
Bridge: Ebony "eagle wing" pin
Tuners: Gold-plated Grover G-98 open gear with metal buttons



1914 Martin 1-27

Lot # 178

Low Est: 50000

High Est: 60000

Sold for: \$ 6,500.00

to a****6

Martin's Style 27 guitars do not conform to the company's designation system where the models become fancier as the style number increases. Here is a Style 27 guitar, yet with its pearl trim it is much fancier than Martin's Style 28 instruments. The reason for the discrepancy is that during the 1850s and 1860s when Martin adopted the style designation, each body size was accompanied by its own separate set of style numbers that also reflected the model's price. Style 28 was only used on larger models, and since Martin's larger models were also more expensive, the fancier Style 27 became an anomaly. By 1898 when Martin was making numerous body sizes with the same style designations, Style 27 guitars became more expensive than Style 28 guitars.

Martin's style and size designations also made it easier for customers to order custom instruments. With its ivory binding, marquetry purfling, trio of snowflake fretboard inlays, and pearl rosette, this 1-27 exudes elegant charm.

Serial number: 11920
Top: Spruce
Back and sides: Brazilian Rosewood
Neck: Spanish cedar
Fretboard: Ebony
Frets: 19
Bridge: Maple, Ebony pyramid pin
Tuners: Waverly machine with white ivoroid buttons



C. Late 1930's Larson Hispana

Lot # 179

Low Est: 95000

High Est: 105000

Sold for: \$ 13,000.00

to onsite

Unlike most guitar makers during the early 20th century, August and Carl Larson often built experimental instruments throughout their careers instead of just refining previously-established designs. This very unusual flattop guitar, custom made for Rivera Modesto and called the Hispana, is one such example of the visionary work the Larsons produced after they were long established as premier luthiers.

This guitar's most notable feature is its patented bridge and tailpiece design, with its archtop-style floating bridge and classical guitar-style tailpiece that anchors the strings above the soundboard. Modesto affixed a sticker with the patent number 2,208,391 on the tailpiece sometime after his patent was granted in 1940. Also unusual is how the neck meets the body at the 15th fret and the guitar has a total of 24 frets, which is uncommon for a flattop acoustic even today. Apparently the bridge/tailpiece were not Modesto's only innovation.

The generous inlay work (including the Larson's trademark single letter on the headstock, in this case an "H") and abalone purfling exemplify the Larson brothers' work. Even the tortoiseshell pickguard is inlaid into the top. This guitar appears on page X 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 with decorative center strip

Fretboard: Ebony

Frets: 24

Bridge: Patented Rivera Modesto design

Tuners: Nickel-plated open gear Grover G-98 with metal buttons



1862 Antonio de Torres Classical

Lot # 180

Low Est: 450000

High Est: 500000

PASSED

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This lot was not sold.
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It is probably impossible to overstate the importance of Spanish master luthier Antonio de Torres (1817-1892). His influential designs transformed the guitar from a meek, polite instrument suitable only for the confines of small parlors, drawing rooms, and cantinas into a powerful instrument with a dynamic voice capable of filling a concert hall. More of an innovator than inventor, Torres took pre-existing elements like fan bracing, a larger body size, and domed top and refined and improved the instrument's overall design through painstaking attention to the finest details.

Torres built guitars during two separate periods: first from the 1850s through 1869 in his workshop in Sevilla and during his "segunda época" from 1875 through 1892 in Almería. He first came to national prominence in 1858 when he won a bronze medal at that year's Sevilla Exhibition for a guitar featuring beautiful ornamental wood inlay work and highly figured bird's eye maple that he chose to exhibit. But even though Torres' guitars were prized by influential early concert guitar masters like Julián Arcas, Miguel Llobet, and Francisco Tárrega, Torres often struggled financially as a luthier, which may

explain his six-year absence from the craft. During his lifetime he built an estimated 300 guitars, but the number of instruments that still remain are estimated to be half to a third of that quantity.

This 1862 guitar has many presentation features similar to Torres' prize-winning instrument from the 1858 Sevilla Exhibition. The three-piece back and bookmatched sides are exquisitely figured Bird's Eye maple, and the large Spanish rosette, wide top purfling, and headstock inlays exhibit incredible detail in the wood marquetry. The French-made Jerome tuners have elegant engraved patterns, and the tuner buttons, rollers, and nut are ivory. The tie bridge is surprisingly understated compared to the rest of the guitar and other known high-grade Torres instruments built around this time, featuring only simple dots on either side of the bridge.

The interior label is somewhat faded from time, but Torres's name and workshop address are still legible, as is the handwritten "2" completing the pre-printed decade notation. Unlike many existing Torres guitars, this guitar does not appear to have undergone extensive repairs and restorations. The current owner purchased this incredible Torres guitar from María Luisa Anido, who also at one point also owned Torres's personal instrument from 1864.

Label: Por D. Antonio de Torres, Sevilla, Calle de la Cerrajería, número 32, Año de 1862

Top: Spruce

Back and sides: Bird's Eye maple

Neck: Spanish cedar

Fretboard: Ebony

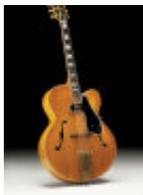
Frets: 19

Bridge: Tie block

Tuners: Jerome machine with engraved baseplates, ivory buttons, and ivory rollers



1949 Gibson L-5CNE



Lot # 181

Low Est: 90000

High Est: 100000

Gibson hollowbody electric guitars featured stiff, laminated tops to prevent excessive vibration that causes top-mounted pickups to feed back easily. When Gibson hired Ted McCarty as its new general manager in 1948, one of the first innovations he introduced was a pickup system called the "Finger Rest" (also known to collectors as a McCarty pickup), where the pickup and controls were all mounted on a floating pickguard suspended above the top where the pickup wouldn't be affected by the top's vibrations.

This blonde 1949 L-5C features a rare, original Finger Rest pickup/pickguard assembly, which Gibson offered as an option. This early post-war example is also notable for its early example of the diagonal Gibson logo in the modern style, a slight variation of which Gibson still uses today. While the 1939 and some early post-war examples of the cutaway L-5 are called L-5 Premiere models, in 1949 Gibson shortened the name to the L-5C. The full official name of this example is the L-5CNE to designate the cutaway, natural finish, and electric Finger Rest system.

Serial number: A2995

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Ebony with pearl block inlays

Frets: 20

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

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

Other: McCarty floating Fingerrest single-coil pickup, volume, and tone control mounted in pickguard

PASSED

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This lot was not sold.
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1958 Gibson J-200

Lot # 182

Low Est: 40000

High Est: 50000

NO RESERVE. Gibson's J-200 model enjoyed immense popularity during the 1950s, and one look at this example is all it takes to realize why. It is simply one of the most beautiful flattop acoustic guitars that Gibson ever made. The sunburst finish on this 1958 J-200 is particularly stunning with its deep, rich dark brown edges virtually fading to a warm amber glow in the center.

Two of the Kluson Deluxe tuners' plastic tulip-shaped buttons on this guitar have shrunken and cracked—a common occurrence with many Kluson tuners made after late 1958 when the chemical composition for the plastic changed.

Serial number: A27587

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: \$ 6,000.00

to onsite



1925 Gibson L-5

Lot # 183

Low Est: 120000

High Est: 140000

This L-5 was made in 1925, the year after the model's main designer, Lloyd Loar, left Gibson. This L-5's overall design is similar to the Master Model L-5 guitars that Loar oversaw prior to his departure, but Gibson made a few significant

PASSED

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This lot was not sold.
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changes, such as upgrading the nickel-plated parts to gold-plated and using maple for the back instead of birch. It also lacks the Virzi Tone Producer, which disappeared from L-5 production models around the same time of Loar's departure from the company. Many players feel that the change to a maple back and elimination of the Virzi Tone Producer improved the L-5's tone and projection.

Serial number: 81707

FON: 8688

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple

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 mother of pearl buttons



C. 1930 Stahl Mandolin

Lot # 184

Low Est: 25000

High Est: 30000

NO RESERVE. The exact maker of this Wm. C. Stahl mandolin is the subject of debate. Some believe that the Regal built it, but others believe that it was crafted by another Chicago-based manufacturer, the Larson brothers. What is known is that on September 8, 1914, the U.S. government granted Frank Kodrick patent number 46,366 for this specific flat-back body design. Regal made several models with this distinctive asymmetrical body shape, including the No. 107 that even had the same headstock shape seen in Kodrick's patent application and the simplified Ramona and Sultana Grand models that Regal made for B&D (Bacon & Day). However, this example's headstock inlays, binding, and overall craftsmanship are more consistent with the Larson brothers' work during the early 1930s time frame. The

PASSED

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This lot was not sold.
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Larsons also did a considerable amount of contract work for Wm. C. Stahl during the 1920s and '30s.

Regardless of who made it, this mandolin is a beautiful piece of instrument artistry, with a vividly colorful pearl rosette, finely detailed inlay work, and stunningly figured Brazilian Rosewood. The rear headstock tuner plate and tailpiece cover feature attractive engraving.

Serial Numer: 30534

Top: Spruce

Back & Sides: Brazillian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 22

Bridge/tailpiece: Ebony, nickel-plated engraved tailpiece cover

Tuners: Nickel-plated engraved backplate



1936 Epiphone Emperor

Lot # 185

Low Est: 55000

High Est: 65000

This is a gorgeous Epiphone Emperor from the model's first year of production. It is likely one of the first Epiphone guitars to feature the company's trademark Frequensator tailpiece, which has remained a fixture of many Epiphone models ever since its introduction in late 1936.

Notable details of this Emperor include its asymmetric peghead, 9-ply body binding, and 3-segment mother-of-pearl block inlays with V-inserts at the first, third, fifth, ninth, and twelfth frets. The single-piece 15th fret block inlay on this example has the name of its original owner Edward Fischer engraved on it.

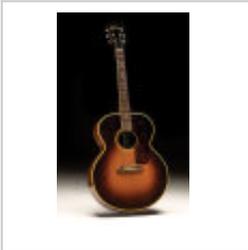
Serial number: 10450

Top: Spruce, sunburst finish

PASSED

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

Back and sides: Maple
Neck: Maple with three mahogany center strips
Fretboard: Ebony
Frets: 20
Bridge/tailpiece: Ebony, gold-plated Frequensator
Tuners: Open-gear, gold-plated Grover G-98



1941 Gibson SJ-100

Lot # 186

Low Est: 95000

High Est: 105000

In addition to looking quite striking with its milk chocolate brown hues, the mahogany back and sides on this 1941 Gibson SJ-100 give this guitar warm, mellow tone that tames the aggressive bass normally associated with jumbo 17-inch acoustic flattop guitars. Whereas rosewood and maple SJ-style guitars are outstanding rhythm instruments, the SJ-100 is a better choice for fingerstyle players who prefer balanced tone across the instrument's frequency range.

FON: 5155G stamp on neck block

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge: Rosewood "flying bat" pin

Tuners: Nickel-plated open gear Grover G-98 with metal buttons

Sold for: \$ 14,000.00
to onsite



C. 1935 Oahu Model 69K De Luxe Jumbo

Lot # 187

Low Est: 70000

High Est: 80000

Harry Stanley and George Bronson formed the Oahu

PASSED

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

Company in Flint, Michigan during the late 1920s to capitalize on the Hawaiian guitar craze. In 1930 Stanley took solo ownership of the company and moved operations to Cleveland, Ohio, where the company remained until 1968.

Most of the instruments that Oahu sold were aimed at Hawaiian steel players, but they also offered Spanish-style round-neck guitars, like this mid-1930s model 69K De Luxe Jumbo. Quite impressive both in craftsmanship and tone, these guitars were likely built under contract in Chicago by Regal. The inlay work on the fretboard and headstock is tasteful, and the pearl purfling and rosette ring are attractive. This is an early version of the 69K featuring maple back and sides, whereas later versions were rosewood.

Serial number: None

Top: Spruce

Back and sides: Maple

Neck: Maple

Fretboard: Ebonized

Frets: 19

Bridge: Rosewood pyramid pin

Tuners: Nickel-plated Grover G-98 open gear with metal butter bean buttons

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