



The Artistry of the Guitar - Day 2

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 Displaying 76 - 100 of 128



C. Late 1920's Regal Style 2221 Superior Mandolin

Lot # 213

Low Est: 35000

High Est: 45000

Sold for: \$ 900.00

to onsite

NO RESERVE. The Style 2221 Regal Superior was Regal's top-of-the-line mandolin during its time of production from 1928 through 1937. This example features the cutout heart headstock, which was only on the earliest examples of this model. It is a flatback, two-point Venetian model mandolin made with very high quality materials. Notable features include Brazilian Rosewood, a tortoiseshell pickguard with inlaid pearl vine inserts, wood marquetry, and wide pearl shell purfling plus a rosette ring.

Serial number: None

Top: Spruce

Back and sides: Rosewood

Neck: Mahogany

Fretboard: Ebonized

Frets: 20

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

Tuners: Nickel-plated engraved backplate



1940 Gibson SJ-100

Lot # 214

Low Est: 50000

High Est: 60000

Sold for: \$ 9,500.00

to onsite

Because the Gibson Super Jumbo 100 was half the price of the Super Jumbo 200 (\$100 and \$200, respectively), many collectors call it a “budget” version of the SJ-200, but the Super Jumbo 100 that Gibson introduced in 1939 certainly wasn’t half the guitar. It features the same 17-inch wide body dimensions, but the back and sides are mahogany instead of rosewood. Its appointments weren’t quite as fancy as those of the SJ-200, but it still had stylish, upscale details like a stairstep-shaped headstock and cutout moustache bridge with individual height-adjustable saddles.

Gibson replaced the labor-intensive stairstep headstock and moustache bridge (and shortened the name to SJ-100) in late 1940, as seen on this early example of the Super Jumbo 100’s second variant. The model’s solid rosewood bridge, curvaceous firestripe pickguard, and amber-hued sunburst finish still are quite attractive.

FON: 1218F 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



C. 1920's Stella Auditorium 12-String

Lot # 215

Low Est: 100000

High Est: 120000

Sold for: \$ 8,000.00

to onsite

Stella 12-string guitars from the 1920s are incredibly magnificent, powerful instruments with a loud, bold voice that is almost symphonic in scope. It's no wonder that Blues singers like Huddie "Lead Belly" Ledbetter, Blind Willie McTell, and Blind Lemon Jefferson all chose Stella 12-strings to accompany them.

This guitar has a C. Bruno "Bruno Means Security" lighthouse label inside of it, but the Oscar Schmidt Company regularly supplied C. Bruno with guitars and this example is undeniably identical to Oscar Schmidt's Stella 12-string models. The elaborately detailed marquetry used for the purfling, rosette, and back strip is gorgeous, but the pickguard appears to be a later modification. However, this guitar has the most important feature of all: that huge, cavernous, haunting tone that still makes Stella 12-strings desirable today.

Serial number: 06878-06

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebonized

Frets: 18

Bridge/tailpiece: Rosewood pyramid pin, nickel-plated curved trapeze

Tuners: Open gear machine with white plastic buttons



1937 Martin 0-18

Lot # 216

Low Est: 50000

High Est: 60000

Sold for: \$ 7,500.00
to onsite

NO RESERVE. Martin started offering shaded (or sunburst) tops as a custom option sometime during the late 1920s. The shaded top was soon offered as a standard option starting in 1932 on a handful of Martin models, including the 0-17, 0-18, and OM-18. The 0-18 was also one of the first standard models that Martin updated to have the same newly designed

features introduced on the OM models, including a 14-fret neck, pickguard, and solid peghead. By the mid '30s, the number of guitars with shaded tops produced by Martin decreased rather dramatically.

Early '30s Martin shaded tops truly look shaded, but around the mid '30s they began to look more like a sunburst finish, as seen on this 1937 0-18. Martin 0-18 guitars from the late '30s with shaded tops are quite rare.

Serial number: 65653
Top: Spruce, sunburst finish
Back and sides: Mahogany
Neck: Mahogany
Fretboard: Ebony
Frets: 20
Bridge: Ebony belly pin
Tuners: Grover G-98 open gear with metal buttons



C. 1960's Gennaro De Luccia Flattop

Lot # 217

Low Est: 25000

High Est: 35000

Sold for: \$ 3,000.00
to onsite

NO RESERVE. The De Luccia family made violins in Italy, but sometime during the 1950s Giovanni De Luccia emigrated to the United States and settled in Philadelphia, Pennsylvania. A few years later his brother Gennaro moved to Philadelphia as well and eventually ended up in Miami where he built a variety of stringed instruments. De Luccia violins and mandolins occasionally appear for sale, but guitars with the De Luccia name are very uncommon.

This guitar has Gennaro De Luccia's name on the label and an address on South Street in Philadelphia, which likely dates it to the early 1960s. The distinctive headstock design is identical to that of De Luccia mandolins that have appeared on the market, and the body shape is similar to that of a

classical guitar. The inlay work on the fretboard and rosette is particularly dazzling.

Label: "Gennaro De Luccia of Italy, 1122 South St., Philadelphia, PA"

Top: Spruce

Back and sides: Maple

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony pin

Tuners: Open gear machine



1939 Recording King Model 1028 Ray Whitley

Lot # 218

Low Est: 25000

High Est: 35000

Sold for: \$ 7,000.00

to onsite

NO RESERVE. The Ray Whitley Model 1027 and Model 1028 are two of the most desirable and collectible Recording King brand guitars made by Gibson. The Model 1028 is the plainer of the two, featuring mahogany back and sides, a rectangular bridge, and dot fretboard inlays. Both models have a 16-inch body and 24 7/8-inch scale neck that are the same dimensions as those on the Gibson J-35.

Serial number: EW701

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 19

Bridge: Rosewood rectangular pin

Tuners: Nickel-plated Grover open gear with white plastic buttons



1942 Gibson J-45

Sold for: \$ 3,750.00



Lot # 219

Low Est: 20000

High Est: 30000

to onsite

NO RESERVE. In 1942, Gibson phased out the J-35 model in favor of the J-45. The two models were similar, but the J-45 did differ slightly from the J-35, with stronger internal bracing, a smaller teardrop-shaped pickguard, and a headstock with curved instead of straight sides. Like other Gibson flattops produced between 1942 and 1946, the early J-45 also features the gold silkscreened “Only a Gibson is good enough” banner logo.

This J-45 was built in late 1942. Several notable features include the imitation tortoiseshell material used for the pickguard (instead of the previous firestripe material), single-layer binding, a three-piece maple neck with a walnut center strip, and the lack of an adjustable steel truss rod. Instead, Gibson reinforced the neck with a strip of ebony. The upper belly bridge on this J-45 does not conform to the usual rectangular bridge found on most J-45s from this era.

Despite the wartime construction compromises, Gibson J-45 guitars from this era are desirable for their outstanding tone.

FON: 2407 neck block stamp

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Maple with walnut center strip

Fretboard: Rosewood

Frets: 19

Bridge: Rosewood upper belly pin

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



1957 Levin Model 1 Deluxe

Lot # 220

Sold for: \$ 3,250.00

to onsite



Low Est: 25000

High Est: 35000

NO RESERVE. Levin is a Swedish stringed instrument manufacturer with a long and fascinating history dating back to the 1800s. The company is best known in the United States for its Goya branded guitars sold in the 1950s and '60s and its brief ownership by C.F. Martin and Company from 1972 through 1982.

This 1957 Levin Model 1 Deluxe was the company's flagship archtop acoustic model at the time of its production. The craftsmanship and attention to detail on this guitar is outstanding, from the distinctive mother-of-pearl inlay pattern on the oversized headstock to the similar engraved patterns that appear on the large block fretboard inlays. The cutaway is very European, resembling the somewhat straight cutaway found on French Selmer guitars.

Serial number: 359468

Top: Spruce, natural finish

Back and sides: Maple

Neck: Rosewood with maple center strip

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Ebony, nickel-plated trapeze with diamond-shaped inset

Tuners: Nickel-plated individual open gear with metal buttons



1929 Martin 000-18

Lot # 221

Low Est: 25000

High Est: 35000

In 1929 when this was made, 000-size models were the largest guitars that Martin made, with a 25.4-inch scale and lower bout measuring 15 inches across the widest part. The year was a transitional one for Martin, as they later developed the 000-28 Special, later renamed the OM-28, which was

Sold for: \$ 10,000.00

to onsite

Martin's first model with a 14-fret neck. This 000-18 still resembles the older-style Martins with its slotted peghead, lack of a pickguard, and bar frets, but the bridge is the transitional style without points or pyramids but still lacking the more substantial belly design seen starting in 1930. It also has a lacquer finish instead of the shellac finish used on earlier guitars. Like many guitars Martin produced during this period, it is built with several reinforcements to support steel strings.

Serial number: 39789

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Rectangular ebony pin

Tuners: Waverly machine with white plastic buttons



C. 1939 Prairie State

Lot # 222

Low Est: 110000

High Est: 125000

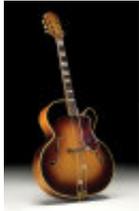
Although this guitar has f-holes, it actually a flattop and not an archtop like one would expect. The Larson brothers made very few f-hole flattop guitars late in their careers, and this example is thought to be only one of three in this configuration with a 17-inch body and natural finish. The curly maple back and sides have gorgeous flame figuring and prove that the Larson brothers only procured the finest materials available for their instruments. The pearl shell purfling on the top is inlaid with similar attention to detail seen on Martin's most expensive guitars from this era.

With its flat top and f-holes, this guitar sounds like a hybrid between an archtop and a flattop guitar, with superior single note definition and harmonically rich overtones.

PASSED

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This lot was not sold.
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Serial number: 1543
Top: Spruce
Back and sides: Maple
Neck: Maple
Fretboard: Ebony
Frets: 21
Bridge/tailpiece: Ebony, nickel-plated Grover trapeze tailpiece
Tuners: Nickel-plated Grover G-98 open gear with metal buttons



1951 Epiphone Emperor Regent

Lot # 223

Low Est: 80000

High Est: 90000

This 1951 Epiphone Emperor Regent is an ideal catalog example with all of the features one expects to find on a model from this year, but the fretboard appears to be made of ebony instead of the usual rosewood. The figuring of the maple neck, back, and sides is particularly attractive, complemented by the rich colors of the guitar's sunburst finish.

Serial number: 63140
Top: Spruce, sunburst finish
Back and sides: Maple
Neck: Maple with three mahogany center strips
Fretboard: Ebony
Frets: 20
Bridge/tailpiece: Rosewood, gold-plated Frequensator
Tuners: Gold-plated Epiphone "E" with marbeloid buttons

PASSED

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This lot was not sold.
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1947 Gibson L-5N

Lot # 224

Low Est: 85000

High Est: 95000

Although many Gibson L-5 guitars produced during the immediate post-war years have rosewood fretboards, this early post-war L-5 still has the ebony fretboard found on pre-war models. It also has the distinctive cursive script pre-war-style Gibson logo on the headstock. The guitar's natural/blonde finish is a feature that Gibson started offering as an option for the L-5 in 1939, the same year Gibson introduced the cutaway L-5 Premiere. The body is surrounded by 7-ply body binding instead of the 5-ply binding usually seen with pre-war examples.

This example has a very low serial number dating from near the beginning of the sequence where Gibson used an "A" prefix, starting with the company's post-war production in 1947.

Serial number: A71

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Ebony

Frets: 20

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

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

PASSED

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This lot was not sold.
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C. 1902-04 Washburn Style 388 Grand Concert

Lot # 225

Low Est: 95000

High Est: 105000

As fancy as this Style 388 Grand Concert is with its engraved solid pearl fretboard, it actually was one level below Washburn's flagship 399 model during the early years of the

PASSED

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This lot was not sold.
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20th century. The interior features the branded “1897 Style” and “New Model” stamps commonly seen on Washburn guitars between late 1896 and 1905. The pearl top purfling and rosette ring tastefully complement the pearl pickguard, and the patented Durkee bridge provides solid support for steel strings. The detail of engravings at the first, third, fifth, seventh, ninth, twelfth, fifteenth, and seventeenth frets is still pronounced.

Serial number: 204612

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Cedar

Fretboard: Mother of Pearl fingerboard with engraved with decorative fret markers

Frets: 18

Bridge: Ebony Durkee pin

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



1923 Gibson L-4

Lot # 226

Low Est: 15000

High Est: 20000

Sold for: \$ 2,750.00

to onsite

NO RESERVE. In 1923, Gibson abandoned the pin trapeze bridge in favor of a standard design with a metal cross bar that anchored the strings. This 1923 L-4 also features the single floating pickguard support located near the middle of the pickguard. The pickguard design on this model is also considerably slimmer than earlier examples.

Thaddeus McHugh’s patent for his truss rod design was finally granted on February 27, 1923. That may explain why this 1923 L-4 features a metal truss rod cover, which boldly calls attention to itself by contrasting with the black headstock overlay.

Serial number: 71683
Top: Spruce, sunburst finish
Back and sides: Birch
Neck: Mahogany
Fretboard: Ebony
Frets: 20
Bridge/tailpiece: Ebony, nickel-plated trapeze
Tuners: Open gear three-on-a-plate Waverly with engraved base plates and white plastic buttons



1994 Gibson Custom Ray Whitley SJ-200

Lot # 227

Low Est: 15000

High Est: 20000

Sold for: **\$ 8,500.00**
to onsite

NO RESERVE. Ray Whitley famously claimed that his custom SJ-200, which he ordered from Gibson in 1937, was the first SJ-200 ever made. The “Crash” Corrigan SJ-200, however – which bears more than a passing resemblance to Whitley’s custom guitar – suggest that Whitley may not have been the model’s inventor after all.

Nonetheless, Whitley’s custom SJ-200 is a dazzling and historically important instrument. His guitar combined several Gibson features—an L-5 neck with block fretboard inlays and the L-5 flowerpot headstock inlay, the distinctive “marbleized” pickguard of a Super 400, and the rosewood body and moustache-shaped bridge of the regular pre-war production SJ-200.

In 1994, Gibson paid tribute to Whitley’s custom SJ-200 with this limited edition model. This example is number 29 of the 37 that were made. Notable features include hand-engraved cowboy-Western designs on its fretboard inlays and a one-piece saddle like the one that Gibson installed on Whitley’s guitar in the early 1950s.

Serial number: 9321404

Top: Spruce, sunburst finish
Back and sides: Brazilian rosewood
Neck: Maple with rosewood center strip
Fretboard: Ebony
Frets: 20
Bridge: Moustache-shaped rosewood pin with four pearl inserts
Tuners: Gold-plated Grover Imperial with stairstep buttons



1957 Gibson L-5

Lot # 228

Low Est: 30000

High Est: 40000

Sold for: \$ 3,500.00
to onsite

NO RESERVE. During the 1950s, sales of full-body archtop acoustic guitars started to slow down somewhat as demand for Gibson's electric models increased. This sunburst non-cutaway L-5 was made in 1957, the model's last full year of production.

The materials and craftsmanship on this L-5 are stunning, proving that Gibson still assigned its finest artisans to build these instruments for discriminating customers. The sunburst finish and flame figuring of the curly maple top is as gorgeous as that of any of the finest Les Paul Standard models Gibson made during the late '50s.

Serial number: A25950

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-color insert

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



1909 H.F. Meyers Harp Guitar

Lot # 229

Low Est: 40000

High Est: 50000

NO RESERVE. H.F. Meyers was one of several companies that the Larson brothers supplied instruments to during the early 20th century, along with C. Bruno, Dyer, and Lyon & Healy. This harp guitar, which Meyer advertised as part of his “Ne Plus Ultra” line of stringed instruments, has several identifying features that distinguish it as a Larson instrument, including the flattened pyramid bridge with star-shaped inlays and details of the slotted headstock, which is identical to the headstocks of the harp guitars that the Larsons made for W.J. Dyer around this time.

Apparently H.F. Meyers designed this guitar and commissioned the Larsons to build it. The bass/harp neck features a 19th century-style scrolled solid peghead with an engraved metal faceplate, neither of which are seen in the Larsons other work. The Brazilian rosewood back and sides and abalone purfling are stunning.

This guitar appears on page XI of the color photo section of Robert Carl Hartman’s book, *The Larsons’ Creations*.

Top: Spruce, natural finish

Back and sides: Brazilian rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 18

Bridge: Ebony flattened pyramid pin

Tuners: Slotted machine with white plastic buttons on guitar neck, machine with white plastic buttons on bass neck

PASSED

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



1915 Gibson Style O

Lot # 230

Sold for: \$ 3,500.00

to T****7



Low Est: 25000

High Est: 35000

NO RESERVE. In 1908, Gibson designed a new version of the Style O model that radically departed from that of other guitars typically produced during this era. The upper bass bout featured a mandolin-style scroll, and the body's upper treble bout met the neck at a perpendicular right angle, with an upturned decorative point located a few inches from the neck. The body also met the neck at the 15th fret, providing access to an even larger playing area of the fretboard. Also similar to a mandolin, the fretboard for the two highest strings was extended over the soundhole to provide two additional frets. Collectors often refer to this version of the Style O as the Style O Artist.

During the 1910s when this example was built, Gibson often decorated the Style O's headstock with just a simple, elegant, large fleur-de-lis inlay and no Gibson logo. This example also features an uncommon black finish. Most Style O guitars built during this period have a sunburst finish.

Serial number: 21880

FON: 2416

Top: Spruce, black 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



1933 Gibson L-00

Lot # 231

Low Est: 5000

High Est: 7000

NO RESERVE. Gibson first offered a 14-fret neck version of its beloved Depression-era L-00 flattop, which has become

Sold for: \$ 3,000.00

to onsite

increasingly popular with fingerstyle guitarists in recent years, in 1933. This is a textbook catalog example of the L-00 from this era, featuring a black ebony nut, black bridge pins, small sunburst finish, and binding only on the top. The black plastic tuner buttons also appear on a few other examples from this year. The light build and scalloped bracing of early Depression-era Gibson L-series guitars delivers surprisingly loud, expressive, and sweet tone, especially when the guitar is strung with light strings.

FON: 675 stamped on neck block

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 19

Bridge: Rectangular rosewood pin

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



C. 1918-21 Stella Contra Bass 507DN

Lot # 232

Low Est: 10000

High Est: 15000

Sold for: \$ 1,000.00

to onsite

NO RESERVE. The variety of harp guitars built during the 1910s and 1920s is astounding, and the various designs and innovations reveal the seemingly boundless imagination of instrument makers during this period.

Stella brand instruments were the products of the Oscar Schmidt Company of Jersey City, New Jersey from 1899 until 1939 when the brand name was sold to Harmony. This model was listed in Oscar Schmidt's 1921 catalogue for \$15 and was one of their most expensive instruments. The body measures only 14 ½ inches wide, making it quite comfortable to play. The six sub-bass strings can be plucked harp style or tuned for sympathetic vibrations to enhance the guitar's

already impressive resonance.

Serial number: None

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Unknown, possibly birch

Fretboard: Ebony

Frets: 18

Bridge: Rosewood pyramid pin

Tuners: Open gear machine with white plastic buttons



C. Early 1930's Stahl Mandolin

Lot # 233

Low Est: 35000

High Est: 45000

Sold for: \$ 700.00

to onsite

NO RESERVE. Here is another outstanding example of a Stahl mandolin made by the Larson brothers. The rear headstock plate is engraved with a floral pattern in particularly fine detail, and the neck features contrasting center strips. The pearl purfling and rosette ring are vividly colorful, while the pearl inlay surrounding the inset pickguard is mostly white. This flat back mandolin is visually a work of art, but it also has outstanding old world tone.

Serial number: None

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 22

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

Tuners: Nickel-plated engraved backplate



1938 National Aragon De Luxe

Lot # 234

Sold for: \$ 7,000.00

to onsite



Low Est: 20000

High Est: 40000

During the late 1930s, jumbo guitar fever was not limited exclusively to archtop and flattop guitars, as proven by the mammoth National Aragon De Luxe, which features an 18-inch wide body. This is the biggest resonator guitar made by National, and a full four inches larger than their usual metal-body guitars. It also has an arched top, which makes it even more of an anomaly in the world of wooden body resonator instruments. Although a vibrating, arched top went against National's basic design principles where the resonator was intended to do all the work, the Aragon produces incredibly loud and full sounds with impressive bass and sweet treble.

This example still features its original wooden resonator cover, transparent pickguard, and magnificent art deco trapeze tailpiece. The tuners on each side of the headstock are enclosed in a single cover embossed with the National shield logo at the top.

Serial number: C4133

Top: Spruce

Back and sides: Maple

Neck: Maple, round

Fretboard: Rosewood

Frets: 19

Bridge/tailpiece: Maple biscuit, nickel-plated stairstep trapeze

Tuners: Enclosed nickel-plated National



C. 1950's Henri Miller

Lot # 235

Low Est: 25000

High Est: 35000

NO RESERVE. Henri Miller was a stringed instrument manufacturing company located in Poussay, France, in Vosges near Mirecourt, where numerous luthiers and violin makers still build instruments today. The company is

Sold for: \$ 2,000.00

to onsite

probably best known for the moderately priced classical guitars they made during the 1960s, but they also made a few rather good gypsy jazz guitars inspired by the Selmer models that Django Reinhardt played.

This black guitar was obviously inspired by the design of Selmer's "petite bouche" guitars, but the distinctive oval soundhole was rotated by 90 degrees. It appears to date from the 1950s and has a white plastic pickguard, ivoroid binding, bridge, rosette, and block fretboard inlays that beautifully contrast the black finish and ebony fretboard. The Selmer-style tailpiece is decorated with an engraved ballerina figure.

Serial number: none

Top: Spruce, black finish

Back and sides: unknown

Neck: unknown

Fretboard: Ebonized with zero fret

Frets: 20

Bridge/tailpiece: Ivoroid, metal Selmer-style trapeze

Tuners: Enclosed slotted machine with embossed flower covers and white plastic buttons



1963 José Ramírez Classical

Lot # 236

Low Est: 25000

High Est: 35000

NO RESERVE. This 1963 José Ramírez Classical is virtually identical to the other 1963 José Ramírez guitar in this auction. The Ramírez workshop turned out about 20,000 guitars between the 1960s and 1990s, but tone and workmanship of the instruments they made during that period are remarkably consistent.

Label: 1963

Top: Spruce

Back and sides: Brazillian Rosewood

Sold for: \$ 3,000.00

to G****C

Neck: Mahogany
Fretboard: Ebony
Frets: 19
Bridge: Tie block
Tuners: Machine with gold-plated engraved baseplates and white pearloid buttons



1957 Manuel Rodriguez Sr. Presentation Flamenco

Lot # 237

Low Est: 25000

High Est: 30000

Sold for: \$ 1,600.00

to t****y

NO RESERVE. Manuel Rodriguez Sr. was the son of Manuel Rodriguez Pérez, who started making guitars in 1905. Rodriguez Sr. started working alongside his father for José Ramírez II in 1939, and in 1955 he opened his own workshop in Madrid. (Four years later, Rodriguez Sr. immigrated to Los Angeles in 1959 and worked in California for 14 years before returning to Spain.) Although he passed away on December 25, 2008, but his sons Manuel Rodriguez Jr. and Norman carry on the family tradition today as luthiers.

Although this guitar is a presentation instrument made of the finest materials, in typical flamenco fashion it has elegantly understated styling and modern, minimalist appeal. The tuners are made of hand-carved ivory, and the frets are 24-karat gold. Instead of a label, this guitar has Rodriguez Sr.'s signature on a metal block that is mounted inside the soundhole.

Label: Manuel Rodriguez signature on metal block

Top: Spruce

Back and sides: Cypress

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge: Tie block

Tuners: Carved ivory friction

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