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The Artistry of the Guitar - Day 1

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52



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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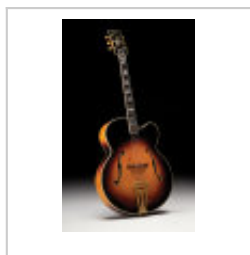
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1949 Gibson Super 400C

Lot # 51

Low Est: 80000

High Est: 90000

This is a beautiful early post-war Super 400C, produced during the first year when Gibson officially changed the model's name from Super 400 Premiere to Super 400C. Production of the cutaway version of the Super 400 resumed later than that of the non-cutaway version, which is why some post-war non-cutaway Super 400s still have the pre-war style cursive Gibson logo on the headstock. (This early Super 400C has the newer, modern-style diagonal Gibson logo.) This example also has an ebony fretboard, whereas many non-cutaway Super 400 guitars made during this time have rosewood fretboards.

Serial number: A3453

FON: 1289 6

Top: Spruce, sunburst 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

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This lot was not sold.
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1956-57* Gibson J-200N

Lot # 52

Low Est: 90000

High Est: 100000

This blonde 1957 J-200 is practically identical to the 1956 J-200 also featured in this auction. Although it dates one year later than Elvis Presley's iconic J-200, it has the same visual appearance and high-quality materials, most notably its attractively figured curly maple back and sides. Gibson first offered the SJ/J-200 with an optional natural finish in 1948. (* As this catalogue is going to press, information has surfaced indicating that this instrument may indeed be a 1956 model. Any conclusions that are arrived at in the following weeks will be added to the descriptions for this instrument that appear both on our website and within the online bidding platforms.)

Serial number: A26694

FON: 6894 8U

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with rosewood center strip

Fretboard: Rosewood

Frets: 20

Bridge: Moustache-shaped rosewood pin with four pearl inserts

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

PASSED

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This lot was not sold.
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C. 1840-41 Martin & Coupa

Lot # 53

Low Est: 190000

High Est: 210000

This guitar dates from a brief period in Martin's early history when the company's guitars were labeled Martin & Coupa. C.F. Martin was the builder, and John Coupa was the seller. This guitar was made only a few years after C.F. Martin had

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This lot was not sold.
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moved his workshop in the late 1830s from New York City to Nazareth, Pennsylvania, where Martin's headquarters are still located today.

With its tie block bridge, three-ring rosette, and internal fan bracing, this guitar is an example of C.F. Martin's brief period where his guitar designs transformed from their earlier Germanic style to a visible Spanish influence. The neck block and scrolled peghead with all six tuners on the same side are among the few remaining features retained from his earlier Austro-German style. The bookmatched Brazilian rosewood back and multi-color wood marquetry purfling (likely ordered from C.H. Burdorf in Hamburg, German) are elegant and beautiful in both their simplicity and style.

This guitar is almost identical to the one shown on pages 100 and 101 of the book *Inventing the American Guitar* edited by Robert Shaw and Peter Szego, but the engraving pattern on the rear headstock plate is different.

Label: None

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Cedar

Fretboard: Ebony

Frets: 18

Bridge: Ebony pyramid tie block

Tuners: Vienna screws with engraved backplate



1928 Gibson L-5

Lot # 54

Low Est: 150000

High Est: 175000

Here is a late-1928 transitional L-5 with several, but not all, features characteristic of the 1929 model.

This L-5 has mother-of-pearl block inlays on its fretboard and

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the longer pickguard that extends all the way to the edge of the upper treble bout where the 14th fret meets the body. The end of the fretboard comes to a point instead of being squared off and the tuners are the older-style three-on-a-plate variety instead of individual tuners. Another notable feature first appearing on the L-5 around this time is its 3-ply fretboard binding, with the black center strip running along the side where the side dot position markers are located instead of the usual frontal location where the layers are seen when looking straight at the top.

Serial number: 85758

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with walnut center strip

Fretboard: Ebony with pearloid block inlays starting at the 3rd fret

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



1940 Gibson Super 400N

Lot # 55

Low Est: 90000

High Est: 100000

Gibson made several significant changes to the Super 400 model in 1939, one of which was the natural finish option as seen on this 1940 example. Gibson also upgraded the tuners to enclosed Kluson Sealfast models, and the trapeze tailpiece changed to the new tension-adjustable Varitone design, distinguishable by the Allen wrench hole seen as the base of this example's tailpiece. This tailpiece has the "patent applied for" stamp above the endpin. As seen on this example, the Super 400 is the only Gibson guitar with its model name etched on its heel cap.

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Serial number: 96112
Top: Spruce, natural finish
Back and sides: Maple
Neck: Maple with mahogany center strip
Fretboard: Ebony
Frets: 20
Bridge/tailpiece: Rosewood, gold-plated Super 400 "Y" center
Varitone trapeze
Tuners: Gold-plated Kluson Sealfast with amber plastic
buttons



1946 Martin D-18

Lot # 56

Low Est: 25000

High Est: 30000

Sold for: \$ 4,500.00
*to T****7*

NO RESERVE. This very early post-war D-18 shows a few signs of Martin's gradual return to certain normal practices. While the tuners on this D-18 still have plastic buttons, the tuners are mounted with round bushings as seen on this guitar's headstock. Because Martin's supply of Adirondack Spruce had run out around this time, most Martin guitars feature Sitka Spruce tops starting in 1946. Like D-18 models produced after 1944, this D-18 features non-scalloped braces.

Serial number: 94023
Top: Spruce
Back and sides: Mahogany
Neck: Mahogany
Fretboard: Ebony
Frets: 20
Bridge: Ebony belly pin
Tuners: Open gear Kluson with white plastic buttons



1909 Gibson F-4 Mandolin

Lot # 57

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This lot was not sold.
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Low Est: 140000

High Est: 160000

The F-4 was Gibson's fanciest production model mandolin the company produced during its early years. Interestingly, starting in 1908 Gibson removed "The Gibson" logo headstock inlay in favor of the elaborate vine and torch inlay pattern as seen on this example, which covers almost the entire headstock. This 1909 example also features the large elevated pickguard that started appearing on this model in 1908. The standard finish for the F-4 at this time was black, but this mandolin features a natural finish, which Gibson offered as an option.

Serial number: 8012

FON: 749

Top: Spruce, natural finish

Back and sides: Maple

Neck: Cherry with walnut center strip

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Ebony, "The Gibson" tailpiece with stamped floral design

Tuners: Four-on-a-plate Handel open gear with ivoroid inlaid buttons



1929 Gibson HG-24

Lot # 58

Low Est: 175000

High Est: 200000

In his book *Acoustic Guitars and Other Fretted Instruments*, George Gruhn described the HG-24 as "one of the most important models in guitar history and, ironically, one of the most obscure." Introduced in 1929, the HG-24 is indeed a noteworthy instrument—the first 16-inch dreadnought with a neck that met the body at the 14th fret, preceding Martin's 14-fret dreadnought models by five years. However, its low production numbers and unorthodox features, which include

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This lot was not sold.
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internal baffling and four f-holes in addition to the traditional center round hole, caused it to earn distinction more as an oddity than a visionary innovation.

The other problem is that Gibson couldn't make up its mind how to market the guitar. While it was designed with a round neck with an especially comfortable modern shallow, flat profile and set up with a standard nut, it shipped with a nut extender and was given the HG prefix, which means "Hawaiian Guitar." The jumbo body and internal baffles were apparently designed to provide steel guitar players with enhanced volume output, but steel guitarists during this era were more enamored of the resonator instruments produced by National. Although the HG-24 wasn't a success, it paved the way for the various jumbo body flattop models Gibson produced later during the 1930s.

With its Brazilian rosewood back and sides, ebony fretboard with oversized mother-of-pearl block inlays at third, fifth, seventh, ninth, twelfth, and fifteenth frets, and fleur de lis headstock inlay, the HG-24 was clearly designed as a top-of-the-line instrument. It also featured a steel truss rod, adjustable via a nut accessible at the base of the headstock—an uncommon feature on Gibson flattop guitars during this period. The tortoiseshell tuner buttons on this example are also uncommon.

This example has a fair amount of wear and tear from frequent use, proving that its tone is not as lackluster as many armchair guitar historians (who likely have never seen an actual HG-24 let alone played one) have suggested. The internal baffles keep the bass from being too booming, and the overall tone is balanced and focused, ideal for fingerstyle and possessing a certain vintage charm.

Had Gibson focused on making the HG-24 an exclusively Spanish-style instrument, they would be known today as the inventors of the modern dreadnought flattop. As it stands, the HG-24 remains an interesting link in the modern flattop

guitar's history and development even though it didn't make a lasting impression.

Serial number: 88694

Top: Spruce, sunburst finish

Back and sides: Brazilian rosewood

Neck: Mahogany

Fretboard: Ebony with pearloid block inlays

Frets: 19

Bridge: Rectangular rosewood pin

Tuners: Open gear Grover G-98 with tortoiseshell buttons



1934 Gibson L-5

Lot # 59

Low Est: 190000

High Est: 210000

Sold for: \$ 10,000.00

to onsite

This guitar dates from the last year that Gibson produced 16-inch L-5 models before switching to the larger 17-inch body. With its squared-end fretboard, 19-fret neck, long pickguard, and simple gold-plated trapeze tailpiece, it is among the last of this particular style of the L-5 model that Gibson produced between 1929 and 1934. Like many other L-5 guitars, this example was built from very high-quality materials, as visible in the exquisite figuring of its curly maple back. There is reason to believe this guitar once belonged to Mr. Les Paul.

Serial number: 91522

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Ebony

Frets: 19

Bridge/tailpiece: Ebony, gold-plated trapeze

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



1947 D'Angelico Excel

Lot # 60

Low Est: 40000

High Est: 50000

Sold for: \$ 8,000.00

to onsite

NO RESERVE. D'Angelico completed this beautiful sunburst Excel on February 8, 1947 for a customer named Schullman. This guitar was once part of the collection of Japanese businessman Akira Tsumura. The floating pickguard may be missing, but its absence only reveals the warm glow of rich sunburst finish in more detail. With the exception of the missing pickguard, this guitar possesses typical features of a D'Angelico Excel from the 1940s, including its gold-plated stairstep tailpiece, block fretboard inlays, and Excel headstock inlay.

Serial number: 1742

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony, Pearl block inlays beginning at the 3rd fret

Frets: 20

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

Tuners: Kluson Sealfast with keystone buttons



1949 Epiphone Concert

Lot # 61

Low Est: 125000

High Est: 150000

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This lot was not sold.
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This is one of only two Epiphone Concert model guitars that Epiphone made for Johnny Smith in the late 1940s. It is similar to an Epiphone Emperor model, but it differs in several ways, the most obvious being its distinctive trapezoid-shaped soundhole. It also has larger dimensions than an Emperor and the curvature of the body is slightly different.

The uniquely shaped soundhole was similar to triangular design that Johnny Smith helped Gretsch design. Smith said the following about his design in pages 212 and 213 of the book *Epiphone—The House of Stathopoulos* by Jim Fisch and L.B. Fred: “The guitar I designed [with Epiphone] was quite similar to the guitar that I designed for Gretsch. It had a similar soundhole, [that was designed] to not disturb the bass bar [internal bracing]. [Epiphone’s] intent was to put it into production. It was a little different shape than the Epiphone Emperor. This was an 18-inch-plus body.”

The guitar that Epiphone gave Smith had a natural finish and an ebony fretboard, while this example has a sunburst finish and rosewood fretboard, typical of Epiphone guitars during the immediate post-war years. The neck on Smith’s guitar was damaged sometime after he got it, and he had John D’Angelico make him a new neck, which of course had the signature D’Angelico headstock. Smith also preferred to replace the shorter bass side Frequensator tailpiece with an additional longer treble sidepiece, which is seen on his Epiphone Concert.

Smith says that he wasn’t entirely happy with the guitar that Epiphone made him, so it’s possible that this guitar was Epiphone’s second attempt to please him. However, Smith’s biggest complaint concerned the instrument’s size, so perhaps Epiphone’s plans to give this guitar to Smith changed before he even knew about its existence. Smith did admire the Emperor that he played for years, saying that it was better than the Gibson Super 400s and L-5s that he tried.

This guitar was part of Akira Tsumura’s collection before it was purchased by its present owner.

Serial number: 58825

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with three mahogany center strips

Fretboard: Rosewood
Frets: 20
Bridge/tailpiece: Rosewood, gold-plated Frequensator
Tuners: Gold-plated Epiphone "E" with marbeloid buttons



1939 Gibson Super 400 Premiere

Lot # 62

Low Est: 150000

High Est: 175000

This is a fine example of a Gibson Super 400 Premiere from the first year that Gibson offered the Super 400 with an optional cutaway. Gibson production records show that only six Super 400 Premiere guitars shipped in 1939 when this example was made. Very early Super 400 Premiere guitars typically have parallel-braced tops, a fretboard extension that makes contact with the top, and longer 7 3/4-inch f-holes, the latter of which started appearing on Super 400 guitars around the time this variation was introduced. This example also has the "patent applied for"-stamped gold-plated Varitone trapeze tailpiece, which is etched and engraved in fine detail to provide contrasting dull and shiny areas.

This 1939 Super 400 Premiere also features gold-plated Grover Imperial stairstep tuners, which were not a standard feature on the Super 400 at this time. It's like that the owner Cal Vernon, whose name is engraved on the truss rod cover, likely specified the Imperials as a custom replacement for the stock Kluson Sealfast tuners. Gibson did equip the Super 400s flattop equivalent—the SJ-200—with Grover Imperials, and it's likely that a guy named Cal wanted to give his Super 400 Premiere a little similar touch of Western flair.

Serial number: EA5568
Top: Spruce, sunburst finish
Back and sides: Maple
Neck: Maple with mahogany center strip
Fretboard: Ebony

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This lot was not sold.
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Frets: 20

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

Varitone trapeze

Tuners: Gold-plated Grover Imperial with stairstep buttons



1938 Martin F-9

Lot # 63

Low Est: 200000

High Est: 225000

This Martin F-9 is slightly fancier than the stunning 1935 F-9 also in this auction. In addition to its gold-plated patent applied for Grover trapeze tailpiece and Waverly tuners with engraved buttons, it boasts a distinctive and rare tortoiseshell headstock overlay into which the vertical C.F. Martin is inlaid in mother-of-pearl. The hexagonal fretboard inlays are abalone instead of the ivoroid inlays typically found on this model.

Serial number: 69376

Top: Spruce, sunburst finish

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony and abalone hexagon 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 butterfly buttons

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This lot was not sold.
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1936 Gibson L-5

Lot # 65

Low Est: 75000

High Est: 85000

This 1936 L-5 features the flat plate engraved "L-5" trapeze tailpiece and other attributes typical of models produced during this year. The maple back is noteworthy for the

Sold for: \$ 6,000.00
to onsite

distinctive quilted figuring visible in the maple.

Serial number: 94094

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Rosewood, gold-plated flat plate trapeze

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



1940 Epiphone Emperor

Lot # 66

Low Est: 95000

High Est: 110000

This is an early example of an Epiphone Emperor with a natural (or blonde) finish, which Epiphone offered as an option starting in 1939. That same year Epiphone changed the headstock design from the previous asymmetrical shape to a symmetrical, center dip style and introduced their signature enclosed tuners embossed with the Epiphone “E” logo.

This Emperor belonged to Rome Johnson, who sang and played rhythm guitar in the Son of the Pioneers from the early 1970s through 1983 when he retired. The guitar comes with a custom-made tooled-leather case featuring elaborate Western patterns and the name “Sons of the Pioneers” carved in an old West font. Other distinctive features include a slanted rectangular mother-of-pearl inlay on the rear headstock (instead of the usual diamond shape) and a small triangular inlay above but not touching the nut like on earlier examples.

Serial number: 15765

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with three mahogany center strips

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This lot was not sold.
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Fretboard: Ebony
Frets: 20
Bridge/tailpiece: Ebony, gold-plated Frequensator
Tuners: Gold-plated Epiphone "E" with marbeloid buttons



1931 Martin C-2

Lot # 67

Low Est: 60000

High Est: 70000

Sold for: \$ 20,000.00

to onsite

NO RESERVE. With its rosewood back and sides, the C-2 was essentially Martin's carved archtop equivalent of a 000-28. From the model's introduction in 1931 through 1933 it featured a round soundhole, but during 1932 Martin started making the C-2 with f-holes. All C-2 models made during 1934 and later had f-holes. Another unusual feature of the very earliest C-2 models is the vertical inlaid headstock logo, which reads only "Martin" and lacks the "C.F." initials typically seen on either side of the "M." Martin C models were the first to feature the new vertical-style logo.

Actor James Cagney was often photographed during the 1930s playing a C-2 exactly like this one with a very lightly shaded brown top, short trapeze tailpiece, round soundhole, floating pickguard, and distinctive Martin headstock inlay.

Serial number: 47572

Top: Spruce, shaded brown finish

Back and sides: Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Ebony, nickel-plated trapeze

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



1939 Gibson Jumbo 55

Sold for: \$ 10,000.00



Lot # 68

Low Est: 105000

High Est: 120000

to onsite

Thanks to the success of the J-35 and the increasing expense of producing the rosewood Advanced Jumbo, Gibson decided to introduce a new upscale jumbo 16-inch flattop initially called the Jumbo 55 and later the J-55 in 1939. The earliest version of this model, exemplified by the 1939 example seen here, features a distinctive staircase-shaped peghead and moustache-shaped bridge with six individual height-adjustable saddles—both features also found on Gibson's larger 17-inch SJ-100 model introduced at the same time. Both features were also short-lived as they were labor-intensive and not particularly cost-effective to produce. The Jumbo/J-55 model only lasted until 1942.

This very early production example has a slim, comfortable modern neck profile. A previous owner customized the pickguard with the addition of his name "Jimmie" in tasteful white cursive text.

FON: EA/5517

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Open rosewood mustache bridge, ebony pin

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



C. 1950's Gretsch Synchronomatic 400

Lot # 69

Low Est: 115000

High Est: 125000

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This lot was not sold.
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A banner year for progress in archtop guitar design, 1939 saw

the introduction of several innovations, including Gibson's Super 400 Premiere model and the stunning Gretsch Synchromatic 400. This was also the year that Epiphone, Gibson, and Gretsch started offering natural, or blonde, finishes as an option. While it may seem like a simple cosmetic change, the natural finish also inspired guitar manufacturers to use only the finest materials available on these instruments as flaws could no longer be hidden by the dark shading used for sunburst finishes.

The Gretsch 1939 catalogue boldly described the new Synchromatic 400 model as "a superlatively fine instrument that stands pre-eminently in the musical world." That comment was as true as it was boastful, as numerous esteemed guitarists were increasingly spotted with the distinctive Gretsch Synchromatic 400 in their hands, including the legendary Django Reinhardt. With its 18-inch body size, the Synchromatic 400 was plenty loud enough to be heard amongst the brass and woodwind instruments of the era's big band orchestras.

The early Synchromatic 400 is an impressive example of Art Deco design, featuring unique "cat's eye" soundholes that made f-holes look staid and old-fashioned. The staircase design of its harp-shaped tailpiece echoed the staircase-shaped buttons of its Grover Imperial tuners. Feminine curves seen in the distinctive "lightbulb" peghead shape and the "slashed humptop" fretboard inlays provided contrast to the masculine, angular lines of the metal hardware.

Gretsch produced its flagship Synchromatic 400 in very limited numbers. While the exact amount is unknown, it is likely well under 100 examples as the \$400 retail price kept the model out of reach of all but the most successful professional guitarists of the era. Blonde finish examples like this one are the rarest of them all.

Serial number: 4852

Model number: 6041

Top: Spruce, natural finish
Back and sides: Maple
Neck: Maple
Fretboard: Ebony
Frets: 20
Bridge/tailpiece: Rosewood, gold-plated "harp" trapeze
Tuners: Gold-plated Grover Imperial with stairstep buttons



C. 1938-39 Euphonon

Lot # 70

Low Est: 50000

High Est: 60000

Sold for: \$ 5,000.00
to onsite

NO RESERVE. Although the only designating mark on this guitar is the Euphonon name stamped on the interior center strip, it is typical of Euphonon guitars that the Larson Brothers were making during the late '30s and 1940s. With its massive 17-inch body and maple back and sides, it is a very loud and bright-sounding instrument that is comparable to (and in some ways better than) the maple-body J-200 guitars that Gibson offered in the '50s.

The appointments on this guitar are rather plain, with the engraved star-shaped bridge inlays being on exception. The material quality is quite high, however, from the lovely figured maple on the back to the tight-grained spruce on the top.

Serial number: none
Top: Spruce, natural finish
Back and sides: Maple
Neck: Maple
Fretboard: Ebony
Frets: 20
Bridge: Ebony flattened pyramid pin with star inlays
Tuners: Enclosed Kluson Deluxe with plastic buttons



1949 D'Angelico New Yorker

Sold for: \$ 11,000.00



Lot # 71

Low Est: 85000

High Est: 95000

Completed January 15, 1949 for customer Joe Grillo, this D'Angelico New Yorker is a beautiful full-body archtop jazz guitar with a glowing sunburst finish. Instead of the fancy broken pediment design, it has the simpler center dip headstock shape, which is surrounded by 9-ply binding and features the signature New Yorker logo inlays on the front and a diamond-shaped mother-of-pearl inlay on the back. The neck also has a sunburst finish and a non-adjustable truss rod.

Serial number: 1602

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony, segmented block inlays

Frets: 22

Bridge/tailpiece: Ebony with pearl block inlays, gold-plated

D'Angelico stairstep trapeze

Tuners: Grover Imperial stairstep

to onsite



C. 1939-40 Gibson L-00 3/4 Custom

Lot # 72

Low Est: 100000

High Est: 125000

At first glance, this guitar appears to be a 3/4-size 1950s Gibson LG-2, but upon closer examination it clearly dates from much earlier. The pickguard shape and firestripe material, black ebony nut, painted white headstock logo, non-reinforced bridge and large sunburst finish are all virtually identical to features of a late-1930s Gibson L-00, but Gibson did offer a 3/4-size acoustic guitar during this period.

Even closer examination reveals a further telling detail: Ray

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This lot was not sold.
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Whitley's name is engraved in decorative text on the guitar's truss rod cover. In addition to his famous custom SJ-200 guitars, Whitley ordered numerous other custom instruments from Gibson during the late 1930s and early 1940s, including a pair of ¾-size "party" guitars with appointments similar to his SJ-200s. This also appears to be a custom model made for Whitley around the same time, but other than its reduced size its features are standard.

Interestingly, this guitar has serial number 12570, which is only a few digits removed from the A12572 serial number on the label affixed inside of Whitley's custom 14-fret SJ-200 when Gibson refinished it and replaced the bridge during the early 1950s.

Serial number: 12570

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 white plastic buttons



1969 Martin D-45

Lot # 73

Low Est: 95000

High Est: 110000

Sold for: \$ 25,000.00
to onsite

Martin seemingly forgot about producing Style 45 guitars after they were discontinued in 1941, but thanks to the dedicated efforts of Martin historian, collector, and eventual employee Mike Longworth, Martin resurrected the D-45 in 1968 under Longworth's painstaking direction. The timing proved to be a fortuitous and fitting bookend to Martin's Brazilian Rosewood guitar period, as embargoes of that wood necessitated Martin's switch to Indian Rosewood in 1969. Martin simply

could not have produced a better guitar than a Brazilian Rosewood D-45 to end that era.

Martin made only 229 D-45 reissue guitars during 1968 and 1969. Not all of them were made with Brazilian Rosewood, but this example is one of the few that boasts this compositional feature. Its serial number is only two digits apart from the 1969 D-45 featured on page 131 of Guitars—The Tsumura Collection. While not quite as costly or rare as the pre-war D-45, late '60s Brazilian Rosewood reissue D-45s are quite similarly desirable in their own right.

Serial number: 254431

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Rosewood bridge plate, Ebony belly pin

Tuners: Gold-plated Grover Rotomatic



1938 Gibson ES-150

Lot # 74

Low Est: 140000

High Est: 160000

Gibson announced its first electric Spanish guitar model, the ES-150, in 1936, but the model did not ship in significant quantities until 1937, when Gibson produced 504 units. The following year when this example was made, Gibson produced 359 ES-150 guitars. This example also features the “Charlie Christian” single-coil pickup with 3-ply binding and a solid bar polepiece that was only found on ES-150 guitars produced between mid and late 1938.

One particularly cool feature of this seminal electric guitar is the placement of the output jack, which is accessible through the endpin at the base of the guitar. This design was

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This lot was not sold.
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“rediscovered” several decades later on acoustic-electric guitar models and retrofit pickup systems for acoustic guitars.

According to the collector, Les Paul gave him this ES-150 as a gift, and Paul told him that he acquired the guitar from Charlie Christian. Paul, however, often spun tall tales about his guitars, and he provided no definitive evidence of his claim.

FON: DG-3528

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Mahogany

Fretboard: Rosewood

Frets: 19

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

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

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



1965 Ignacio Fleta Classical

Lot # 75

Low Est: 70000

High Est: 80000

Sold for: \$ 18,000.00
to onsite

Considered one of the greatest contemporary classical guitar luthiers, Ignacio Fleta (1897-1977) opened his own stringed instrument workshop in Barcelona in 1927. In 1955 after hearing a radio broadcast of Andrés Segovia performing Bach pieces, Fleta devoted his efforts to building guitars exclusively. Two years later, Segovia bought a guitar from Fleta, which he played often in concert performances and the recording studio, and eventually Segovia had Fleta make him an additional two guitars.

From the late '50s through the mid '60s when Fleta built this guitar, he developed his own personal style of guitar building, noted by his instrument's larger body proportions and increased amount of internal braces. Fleta focused on making guitars for the concert stage, with ample volume output to fill 1,000-seat venues. This 1965 Fleta, made during a period that many consider his best, produces a very powerful sound with clear, distinct voice.

Label: 1965

Serial number: 256

Top: Cedar

Back and sides: Indian rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge: Tie block

Tuners: Machine with gold-plated engraved baseplates and white pearloid buttons



1935 Euphonon

Lot # 76

Low Est: 60000

High Est: 70000

Sold for: \$ 8,500.00

to onsite

With its dot fretboard inlays and blank headstock, this intermediate grade Euphonon guitar may not be as visually dazzling as the Larson brothers' best grade instruments, but its sound is just as impressive. The Larsons were early proponents of jumbo body guitars, and the Euphonon instruments made during this era have slim, rounded neck profiles that are quite comfortable even to modern players today.

This 16-inch Euphonon has a spruce top that is stained to resemble mahogany. Many guitarists feel that the Larson brothers' best sounding guitars are their 16-inch Euphonon models with rosewood back and sides like this example. The

tone of this guitar is comparable to the highly coveted Gibson Advanced Jumbo, and some players think that the Euphonon actually sounds better.

Serial number: 673

Top: Spruce, mahogany stain

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony flattened pyramid pin

Tuners: Individual open-gear machine with plastic buttons

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