



The Artistry of the Guitar - Day 1

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1994 Martin D-45GA

Lot # 102

Low Est: 30000

High Est: 40000

PASSED

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 This lot was not sold.

It's fitting that Martin chose Gene Autry for their first living artist model as the legendary country artist ordered Martin's very first D-45 back in 1933. Produced as a limited edition model in 1994, the D-45GA came about when Chris Martin saw Autry's original D-45 on display at Autry Museum of Western Heritage in Los Angeles. Since then Martin has issued more than 100 artist signature models inspired by instruments played by Johnny Cash, Eric Clapton, Steve Miller, Stephen Stills, Clarence White, and numerous other noteworthy guitarists.

Martin produced two variants of the D-45GA. This example more closely resembles Autry's original guitar, which also featured his name inlaid in script lettering on the fretboard. (The other version featured snowflake inlays.) Like Autry's early D-45, the guitar has a neck that meets the body at the 12th fret, a sloped shoulder dreadnought body, and Brazilian Rosewood back and sides. This guitar is no. 48 of the total of 66 that Martin produced. Gene Autry's signature is on the interior label.

Serial number: 543968

Label: 48/66

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany
Fretboard: Ebony
Frets: 19
Bridge: Ebony belly pin
Tuners: Gold-plated Waverly open gear



1959 Gibson J-200

Lot # 103

Low Est: 500000

High Est: 600000

Sold for: \$ 30,000.00
to onsite

Although the Gibson J-200 was initially designed for country musicians, the model also became a favorite of blues guitarists like Reverend Gary Davis and Mance Lipscomb. This may be the reason why Eric Clapton was originally drawn to the model as well, as he often purchased certain guitar models based upon images of his favorite blues guitarists that he saw on their album covers.

Clapton bought this vintage J-200 during the late 1970s, and he used it frequently as a songwriting inspiration. "The first acoustic Gibson that I liked was the J-200, which was like the Elvis guitar," Clapton said on page 100 of his book *Eric Clapton: Six String Stories—The Crossroads Guitars*. "I played this guitar frequently and kept it around at home for writing and so on."

The guitar shows only a few signs of wear, and it includes the gold-plated Grover Rotomatic tuners that Gibson started using on this model in 1959 as replacements for the previous Kluson Deluxe tuners. It is a wonderful example of 1950s era J-200, which most collectors consider Gibson's second best version of its venerated top-of-the-line flattop model.

Serial number: A32323
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 Grover Rotomatic



1945 Martin 000-18

Lot # 104

Low Est: 10000

High Est: 15000

NO RESERVE. Here is another wartime 000-18 with the very rare sunburst finish. Due to metal shortages, Martin reinforced the necks of its guitars produced during this period with a strip of ebony instead of the usual steel truss rod.

Serial number: 91642

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge: Rosewood, Ebony belly pin

Tuners: Individual open gear Grover G-98 with white plastic buttons

Sold for: \$ 7,000.00

to onsite



1939 Recording King No.1124 Model M-5

Lot # 105

Low Est: 8000

High Est: 10000

NO RESERVE. As one might be able to infer from the name, the Gibson-built Recording King Model M-5 was an affordable alternative archtop guitar to the Gibson L-5. While the materials and overall craftsmanship may not have matched those of the L-5 (it was more similar to the Gibson L-10 in that respect), the Recording King M-5 compensated for this

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This lot was not sold.
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with fancy styling such as the notched headstock shape and diamond-shaped fretboard, bridge, and headstock inlays seen on this 1939 example.

The M-5 was Recording King's top-of-the-line guitar model, and only a few were made before production stopped during the onset of World War II.

Serial number: EW1137

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Five-piece maple with walnut center stripes

Fretboard: Rosewood

Frets: 19

Bridge/tailpiece: Rosewood/nickel-plated trapeze

Tuners: Nickel-plated Grover open gear with metal buttons



1930 Gibson L-2

Lot # 106

Low Est: 35000

High Est: 45000

Sold for: \$ 8,500.00

to onsite

If ever there were a particular Gibson flattop with “all the right stuff”, this 1930 L-2 would be it. Gibson produced the L-2 in very limited numbers during its brief lifespan between 1929 and 1933, and the design changed frequently with a confusing amount of overlapping details. This example has the very desirable 12-fret neck, pin bridge, Mahogany back and sides, “The Gibson” pearl logo, six-point “flame” headstock inlays, and drop-dead gorgeous Argentine grey finish complemented by its gold-sparkle purfling and rosette ring. It also lacks a pickguard, allowing the glorious, tight-grained spruce top to vibrate without any hindrance. Add in the Grover rare stock banjo tuners, and this guitar exudes a sexy, understated elegance that is only surpassed by its sweet, balanced tone, rich resonance, and impressive volume output, which possibly make this the ultimate fingerstyle small-body flattop.

FON: 9572 stamped on neck block
Top: Spruce, Argentine grey finish
Back and sides: Mahogany
Neck: Mahogany
Fretboard: Rosewood
Frets: 20
Bridge: Rectangular rosewood pin
Tuners: Nickel-plated banjo-style with pearloid buttons



1967 Gibson SJN Country Western

Lot # 107

Low Est: 450000

High Est: 475000

Although the mid-'60s Gibson SJN Country Western is technically a descendent of the Southern Jumbo model, in 1963 the model's body shape switched from the previous rounded, sloped-shoulder design to a square-shouldered dreadnought design. This change made the model essentially identical to Gibson's Hummingbird model introduced by Gibson in 1960. The only significant difference between the mid-'60s SJN Country Western and Hummingbird is the former's plain pickguard in place of the latter's engraved pickguard featuring a hummingbird design.

Rolling Stones lead singer Mick Jagger's favorite acoustic guitar for performance and recording has long been a Gibson Hummingbird. He first started playing this model in 1965 when Keith Richards bought one that he often shared with Mick and Brian Jones. Jagger has owned several Hummingbirds over the years, and he recently played Richards' original 1965 Hummingbird on the Rolling Stones' 2013 "50 Years and Counting" tour.

In February 1987 when Jagger was in New York City at Right Track Studios working on his second solo album Primitive Cool, he sent his Gibson Hummingbird across 48th street to the popular vintage guitar shop We Buy Guitars for repairs.

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This lot was not sold.
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The shop's owner, Richard Friedman, loaned Jagger this 1967 Gibson SJN Country Western to use on the album instead. According to Friedman, Jagger held onto the Gibson flattop for a while after the sessions were completed.

This guitar was accompanied by a hand-written letter to buyer Michael Jones from Friedman of We Buy Guitars. The letter reads as follows:

“The Gibson guitar that you purchased was lent to Mick Jagger by me while he was recording his solo album at Right Track Studio across the street from the store. It was picked up by Paul, one of the employees at Right Track. He took the guitar while we repaired the bridge on Mick Jagger's similar-looking acoustic Gibson guitar. He (meaning Mick) was working with G.E. Smith and Dave Stuart (sic, should be Stewart) on the I believe Ruthless People movie track at the same time his solo album. I believe that he traveled to the islands with the guitar also. Thank you, Richard Friedman”

In addition to the letter, the guitar also comes with a photograph of Ron Wood and Keith Richards that is autographed by Richards and Wood (along with Wood's inscription “To Richie, thanks for the geetar!!”) in blue ink and by Jagger in black ink along with his inscription “To Richie, good luck.”

Serial number: 032464

Top: Spruce, natural finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge: Rosewood upper belly pin with adjustable saddle

Tuners: Kluson Deluxe with plastic tulip-shaped buttons



1953 Epiphone Emperor Regent

Lot # 108

Low Est: 70000

High Est: 80000

Many vintage instrument collectors consider the blonde Epiphone Emperor Regent one of the most beautiful guitars ever made, and looking at this striking example it's easy to understand why. The curves of this blonde bombshell are simply irresistible, and the figuring patterns of the maple are almost hypnotic. This particular example comes with excellent pedigree as well, previously appearing on page 41 of Akira Tsumura's 1987 book, *Guitars—The Tsumura Collection*, where it was the first instrument featured in his section on Epiphone.

Serial number: 66378

Top: Spruce, natural 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

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This lot was not sold.
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C. 1933 Hollywood

Lot # 109

Low Est: 30000

High Est: 40000

NO RESERVE. Hollywood was a short-lived brand of resonator guitars produced by the Nathan W. and Jacob Schireson Stringed Musical Instrument company. Nathan Schireson was granted a patent for his resonator design (#1,887,861) on November 15, 1932. The National-Dobro company felt that the design infringed on their own patented single-cone resonator, and they filed suit against the Schiresons in 1934. National won the lawsuit on February 18,

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1937, and as part of the settlement the Schiresons surrendered all of the tools used to make their resonators to National.

The wood bodies for most Hollywood guitars were made by either the Globe Company or Kay. The Hollywood guitar's most distinctive feature is its H-shaped soundholes. This example dates from 1933 or later, which can be distinguished by the appearance of the 1,887,861 patent number and Nov. 15, '32 date stamped on the resonator cover, which is engraved with decorative floral designs. Because the guitar lacks the Schireson's second patent number (1,927,575) granted September 19, 1933 seen on other Hollywood models, this guitar likely dates from 1933.

Serial number: 210

Top: Mahogany

Back and sides: Mahogany

Neck: Mahogany, round

Fretboard: Ebony

Frets: 22

Bridge/tailpiece: Rectangular wood, nickel-plated straight trapeze

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



1963 Manuel Rodriguez Sr. Classical

Lot # 110

Low Est: 15000

High Est: 18000

Sold for: \$ 4,500.00

to onsite

NO RESERVE. This 1963 Manuel Rodriguez Sr. classical guitar is very similar to the 1962 Rodriguez Sr. classical in this auction, although this example has a spruce top instead of cedar. Like the other guitar, it also has a clear plastic golpeador to protect its top. The rosette and tie block are decorated with attractive multi-colored wood marquetry.

Label: Serial number 211, 1963

Top: Spruce
Back and sides: Brazilian rosewood
Neck: Mahogany
Fretboard: Ebony
Frets: 19
Bridge: Tie block
Tuners: Machine with white pearloid buttons



1950 Martin D-18

Lot # 111

Low Est: 15000

High Est: 18000

NO RESERVE. This is a very typical 1950s Martin D-18 with various post-war features, including graduated-size dot inlays that become progressively larger at the seventh fret and lower.

Serial number: 114834

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge: Rosewood belly pin

Tuners: Open gear Kluson with metal buttons

Sold for: \$ 3,250.00
to onsite



1935 Gibson L-10

Lot # 112

Low Est: 35000

High Est: 45000

NO RESERVE. On Gibson's early L-series archtop guitars, higher numbers generally designate models with better features and larger bodies. However, after Gibson introduced its top-of-the-line L-5 in 1922, they changed the L-series numbering system seemingly at random as new models were

Sold for: \$ 2,750.00
to onsite

introduced during the late 1920s and '30s. The L-10 model, Gibson's first L-series guitar introduced after the L-5, was certainly not as upscale as the L-5, but it is a fine and attractive guitar nonetheless.

This 1935 example is one of the last L-10 models that Gibson produced with a black finish and 16-inch body. It also features attractive "window frame" fretboard inlays with floral designs enclosed by rectangles. The headstock inlay is the double-handled vase and curlicue design, which changed to an elongated diamond and curlicue design the following year.

Serial number: 92606

Top: Spruce, black finish

Back and sides: Maple

Neck: Two piece Maple neck

Fretboard: Rosewood with picture frame inlays

Frets: 19

Bridge/tailpiece: Ebony, nickel-plated trapeze

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



1944 Martin D-28

Lot # 113

Low Est: 350000

High Est: 400000

Although this D-28 was made during World War II, most collectors would still categorize it as a desirable "pre-war Martin" thanks to its scalloped braces. Martin stopped scalloping its guitars' braces in late 1944 and replaced them with heavier, tapered braces. According to Martin records, the last guitar they built with scalloped braces had serial number 89926 and was made in late 1944. In total, Martin made only about 1,400 D-28 guitars with 14-fret necks and scalloped bracing prior to 1945 like this example.

Because this particular D-28 was made during the height of

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This lot was not sold.
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wartime materials shortages in 1944, it has only a minimal amount of metal parts. The tuners are missing the mounting bushings typically seen on the headstock, and the truss rod is a strip of ebony instead of the previous adjustable steel truss rod. Overall, the materials, which include an Adirondack Spruce top, Brazilian Rosewood back and sides, and ebony fretboard and bridge, are all top quality as Martin still had an ample supply that they had stockpiled before the beginning of World War II.

This guitar also features herringbone purfling, which ceased being a feature of the D-28 after 1947 when Martin's supply ran out. In the guitar collector's vernacular, the phrase "herringbone D-28" is synonymous with a highly desirable vintage guitar in the same way as "sunburst Les Paul" or "black pickguard Telecaster", and a D-28 with this feature is considered one of the few "must-have" guitars for any serious collection. Martin also stopped using the notched diamond inlays, as seen on this guitar's fretboard, later in 1944.

Martin built the necks on these ebony truss rod guitars with a slightly heavier build to enhance stability. Many players feel that D-28 guitars with scalloped braces and chunkier necks, while they may not be as slim and comfortable to play, produce fuller, louder tone with exceptionally responsive dynamics and are the best-sounding D-28s that Martin ever made.

Serial number: 88107

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony belly pin

Tuners: Open gear Kluson with white plastic buttons



C. 1937 Dobro Model 27

Sold for: \$ 1,200.00



Lot # 114

Low Est: 8000

High Est: 10000

NO RESERVE. Five Dopyera brothers were involved in the development of the instrument known as the Dobro (a shortened version of “Dopyera brothers”), which they introduced in 1928. John Dopyera, who invented the instrument’s aluminum single resonator cone, was working for National at the time but left to form the Dobro company. His brother Louis, who became a majority stockholder at National, merged the two companies in 1932, and in 1936 the company moved from California to Chicago.

The Regal company of Chicago, which built many of the wood bodies used to make Dobro guitars, became licensed to use the Dobro logo in 1932. This guitar has several characteristic features of a Regal-made Dobro, including its solid peghead and lack of three holes at the end of the fretboard. Other notable features include its square neck, unbound fretboard, bound back and top, and tasteful palm tree headstock decal applied by a previous owner.

Serial Number: None

Top: Laminated mahogany, sunburst finish

Back and sides: Laminated mahogany

Neck: Square, Basswood

Fretboard: Rosewood

Frets: 19

Bridge/tailpiece: Spider, trapeze

Tuners: Open gear machine

to g****3



2000 Martin 000-18WG Woody Guthrie

Lot # 115

Low Est: 5000

High Est: 6000

NO RESERVE. When Arlo Guthrie was a child, his father

Sold for: \$ 1,700.00

to onsite

Woody Guthrie gave him a Martin guitar. That instrument became the basis for the Woody Guthrie Model after Arlo took the guitar to Martin for restoration and Martin suggested a commemorative Woody Guthrie model.

The 000-18WG is based on the pre-war 000-18 and includes period correct features like scalloped braces, a vintage-style rosette and abalone dot fretboard inlays, and V-shaped neck. Woody Guthrie's signature is also inlaid in pearl at the 20th fret. This guitar includes a commemorative label signed by Arlo Guthrie, Woody's daughter Nora, Woody's former manager Harold Levinthal, and C.F. Martin IV, and it is hand-numbered no. 93.

Serial number: 743286

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony belly pin

Tuners: Chrome-plated Gotoh with butterbean buttons



1924 Gibson L-4

Lot # 116

Low Est: 20000

High Est: 25000

Sold for: \$ 1,700.00

to onsite

NO RESERVE. This 1924 Gibson L-4 is an anomaly. It likely was a custom or experimental model, produced during the particularly innovative period between 1919 and 1924 when Lloyd Loar did contract work for Gibson as an acoustic engineer and introduced several important new features and models, including the f-hole design and L-5 guitar.

While the body on this L-4 is typical for its year of manufacture, the neck is not. It has an L-5 style neck that meets the body at the 14th fret (the regular production L-4

started featuring a 14-fret neck in 1928 when the round soundhole body design was introduced), has a total of 19 frets instead of 20, and features large mother-of-pearl block inlays instead of the standard dots. Note how the bridge is located closer to the oval soundhole than it is on 12-fret L-4 guitars and how the fingerboard end is located several inches from the oval soundhole instead of touching the soundhole as seen on the usual 20-fret neck used on this model. The tuners are also fancier individual Grover G-98s instead of the normal three-on-a-plate Waverlys, and the back and sides appear to be mahogany instead of birch.

Serial number: 76378

FON: 11045A

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebony with period block inlays

Frets: 19

Bridge/tailpiece: Ebony, nickel-plated trapeze

Tuners: Open gear Grover G-98 with metal butter bean buttons



1966 Fender Precision Bass

Lot # 117

Low Est: 8000

High Est: 10000

Sold for: \$ 3,250.00
to onsite

NO RESERVE. In addition to being the first mass-produced electric solid body bass, introduced by Fender in 1951, the Precision Bass is also the most popular bass ever made. The list of Precision Bass players is voluminous and includes visionaries like Motown bassist James Jamerson, pop icon Sting, and virtuosos like Flea of the Red Hot Chili Peppers, Geddy Lee of Rush, and Billy Sheehan.

This Precision Bass was made during 1966—a highly desirable era just before or during the early days when CBS

assumed ownership of Fender. The bridge and pickup covers were removed, which is a typical modification made by players who feel that the covers only get in the way and inhibit the instrument's playability.

Serial number: 118774

Body: Alder, sunburst finish and tortoiseshell pickguard

Neck: Maple

Fretboard: Rosewood

Frets: 20

Bridge: Nickel-plated with four individually adjustable saddles

Tuners: Nickel-plated open gear

Other: Split single-coil pickup, master volume, master tone



C. 1936 Washburn Style 5257 Solo Large Auditorium

Lot # 118

Low Est: 3000

High Est: 4000

Sold for: \$ 2,200.00

to j****3

NO RESERVE. In addition to the Washburn Style 5257, this body style appeared on a variety of guitars that Regal sold under its own brand name and supplied to other makers. This example is almost identical to the other 5257 dating from around the same time in this auction, but it has Grover G-98 tuners with cloverleaf buttons.

Serial number: 602

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony "smile" pin

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



1962 Manuel Rodriguez Sr. Classical

Lot # 119

Low Est: 20000

High Est: 25000

NO RESERVE. Manuel Rodriguez Sr. made this classical guitar in 1962, only three years after his arrival in Los Angeles. He moved there with the assistance of guitarist and instructor Theodore Norman, who was his patron. Norman became the head of UCLA's Guitar Department in 1967, and he and Rodriguez worked together at UCLA to improve guitar designs. In fact, Rodriguez named one of his sons Norman in tribute to his good friend. Many guitarists and celebrities in Hollywood purchased guitars from Rodriguez during the 14 years that he had his workshop there.

Although this is a classical guitar, it has a clear plastic golpeador more commonly seen on flamenco instruments. It's likely that Rodriguez Sr. added this feature for American guitarists who were more likely to play with a pick instead of their fingers in a traditional classical style.

Serial number: 176

Top: Cedar with clear plastic golpeador

Back and sides: Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge: Tie block

Tuners: Machine with white pearloid buttons

Sold for: \$ 2,500.00

to onsite



1943 Martin 000-18

Lot # 120

Low Est: 25000

High Est: 35000

NO RESERVE. Martin identified this particular body style as OM upon its introduction in 1930, but in 1934 it was renamed

Sold for: \$ 8,000.00

to onsite

with the 000 designation previously used for the body style the OM had replaced. Around the same time, Martin shortened to OM/000 scale length to 24.9 inches.

This 000-18 has a very rare original sunburst finish. The guitar was built during World War II, and a few concessions to wartime shortages are apparent, including the ebony nut and the lack of bushings on the headstock where the tuners are mounted.

Serial number: 85898

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony belly pin

Tuners: Individual open gear Grover G-98 with white plastic buttons



C. Mid-1930's Gretsch No. 150 Artist Model

Lot # 121

Low Est: 30000

High Est: 40000

Sold for: \$ 3,000.00

to onsite

NO RESERVE. The first guitars with the Gretsch name on their headstocks started emerging from the company's factory located in Brooklyn's Williamsburg section during the 1930s. Before then, the company manufactured mostly banjos and drums. The Gretsch 1934 catalog listed seven six-string guitar models, and of those seven the No. 150, known as the Artist Model for the name on its headstock, was the company's flagship model. Like many top-of-the-line 16-inch archtop guitar models of its time, it was more than obviously based upon the design of Gibson's L-5 model.

The inlay work on this example, particularly the ornate headstock, is exquisite and detailed. The pickguard was

engraved by hand and features an elaborate vine design. The original trapeze tailpiece on this example is missing and replaced by a 1950s-era G cutout tailpiece.

Serial number: 5839

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Rosewood, nickel-plated G cutout trapeze tailpiece (not original), perloid block inlays starting at the 3rd fret

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



1936 Epiphone Emperor

Lot # 122

Low Est: 40000

High Est: 50000

Sold for: \$ 5,000.00

*to r****e*

When Gibson introduced its Super 400 model in 1934, Epiphone responded quickly by introducing their own comparable 18-inch archtop guitar in late 1935, which they called the Emperor. This 1936 Emperor is a very early example featuring the short-lived second version of the Emperor trapeze tailpiece, which appeared on the model for less than a year before Epiphone's trademark Frequensator tailpiece replaced it. The tailpiece features the Emperor name engraved on the upper cross bar, and zigzag pattern engravings surround the four cutout holes and edges.

This guitar shows effects of wear from being played often, and its tone is so big, commanding, and dynamic that it's difficult to put it down once you've strummed a chord or picked a few notes. With a guitar this loud, an amplifier really wasn't a necessity.

Serial number: 10093
Top: Spruce, sunburst finish
Back and sides: Maple
Neck: Maple with three mahogany center strips
Fretboard: Rosewood
Frets: 20
Bridge/tailpiece: Rosewood gold-plated Emperor with four cutouts
Tuners: Open-gear, gold-plated Grover G-98



C. 1953-54 Kay K10

Lot # 123

Low Est: 3000

High Est: 4000

NO RESERVE. Although the name on the headstock is missing and there is no identifying stamp or label inside, this is unmistakably a Kay K10 in its short-lived 1953-54 all-mahogany iteration. The metal nameplate went missing many years ago, but the pickguard affixed with three screws and the bridge, which is reinforced with two brads, are two features typical of Kay flattop guitars made during the '50s.

According to the Kay 1954 catalogue, the K10 has a 15-inch auditorium-size body, but it actually measures a little larger at 15 ½ inches. The catalog also specifies four fretboard position markers, but this example has six—a deviation from catalogue specifications often seen in Kay guitars. The tuners, which appear to be Kluson Deluxe, are described in the catalogue as “Deluxe patent heads.”

Serial number: None
Top: Mahogany, natural finish
Back and sides: Mahogany
Neck: Mahogany
Fretboard: Rosewood
Frets: 19
Bridge: Rectangular rosewood pin

PASSED

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This lot was not sold.
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Tuners: Enclosed three-on-a-plate with white plastic buttons



C. 1968-71 Harmony H165

Lot # 124

Low Est: 750

High Est: 1000

Sold for: \$ 200.00

to onsite

NO RESERVE. The H165 was one of the most popular flattop models produced by Harmony. With its all-mahogany construction, it produces a warm, mellow tone that is quite impressive for an entry-level guitar. Jimmy Page played Harmony's flagship Sovereign H1260 guitar, which is also a jumbo model like the H165 (but with a spruce top instead of mahogany), to record the majority of Led Zeppelin's acoustic songs, including "Stairway to Heaven."

Starting in 1968, Harmony equipped this model with an adjustable truss rod. This example's truss rod cover is stamped "Made in U.S.A."

Serial number: none

Top: Mahogany, natural finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 19

Bridge: Rosewood pinless

Tuners: Individual open gear with white plastic buttons



1947 Martin D-18

Lot # 125

Low Est: 40000

High Est: 50000

Sold for: \$ 6,000.00

to onsite

NO RESERVE. Martin's supply of ebony also ran short during the early post-war years. By the end of 1947, the D-18 typically featured a rosewood bridge and fretboard, but this

sunburst/shaded top 1947 D-18 features an uncommon combination of an ebony fretboard and rosewood bridge.

This is one of the last D-18 fretboards where the dot inlays are all the same size. Later in 1947 Martin switched to graduated-size dot inlays.

Serial number: 102959

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge: Rosewood belly pin

Tuners: Open gear Kluson with metal buttons



1927 Francisco Simplicio Presentation Classical

Lot # 126

Low Est: 200000

High Est: 225000

Francisco Simplicio (1874-1932) started studying classical guitar luthiery with Enrique Garcia in 1919. Garcia, who was an apprentice of Manuel Ramírez, is considered the founder of the Barcelona or Catalan school of guitar making, and he inspired acclaimed luthiers like Simplicio and Ignacio Fleta. When Garcia passed away on October 30, 1922, Simplicio continued building guitars in Garcia's shop located at Paseo San Juan #110 in Barcelona. For about three years after Garcia died, Simplicio affixed Garcia's labels inside of the guitars he built, but once he established a reputation for the merits of his own work he started using his own labels. Simplicio completed a total of 336 guitars between Garcia's death and his own passing on January 14, 1932.

In 1927, the same year that this guitar was built, Simplicio started to make his own statement as a luthier by introducing a few changes to his building techniques. Most notably, the

PASSED

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This lot was not sold.
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body size of his guitars increased and the scale lengthened slightly from 647mm to 650mm. It also features a rosewood tomavoz—a conical device mounted inside the guitar surrounding the soundhole, which is designed to enhance projection. The label inside this guitar is Simplicio's own, printed "Francisco Simplicio, Luthier, Suc.y unico discipulo de Enrique Garcia, primer premio en la ex fon de Chicago 1893, Calle, Guitarra Barcelona," signed by Francisco Simplicio, and featuring a handwritten address, year, and serial number.

Simplicio's guitars are immediately recognizable for their elaborate relief-carved ebony overlays that adorn the instruments' headstocks. This particular example's headstock carving depicts a Greek goddess playing a lyre and features gold-painted details. This presentation model features numerous other exquisite decorative details. Multi-colored wood marquetry surrounds the rosette, top, back, and even the tuner slots. The saddle, nut, and tuning pegs are elephant ivory, and the tuner buttons are mother-of-pearl. The Brazilian rosewood back has distinctive and unusual burlled figuring. This guitar was likely one of the instruments that Simplicio displayed at the 1929 World's Fair in Barcelona, where he received a gold medal for his craftsmanship. It is a stunning concert-grade guitar with powerful tone that is as beautiful as its appearance.

Argentinean classical guitarist Maria Luisa Anido purchased this guitar in 1932 after Simplicio passed away. Anido was a protégé of classical guitarist Miguel Llobet and Andrés Segovia proclaimed her a prodigy after witnessing one of her performances in her preteens. Anido's concert performance career flourished from the 1930s through '50s, and she wrote numerous compositions for guitar between 1927 and 1962. Anido passed away on June 4, 1996 in Tarragona, Spain.

Label: 1927

Serial number: 146

Top: European spruce

Back and sides: Rosewood
Neck: Mahogany
Fretboard: Ebony
Frets: 19
Bridge: Tie block
Tuners: Machine with engraved gold-plated baseplates

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