

Guernsey's Auction > **The Artistry of the Guitar - Day 2**



## The Artistry of the Guitar - Day 2

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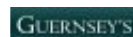
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### Description:

Nearly three hundred instruments historic Martin, Gibson, Epiphone, Gretsch, Washburn, Stromberg and Larson Brothers guitars. Bid on items created by such talented craftsmen as Torres, D'Angelico, etc

### Guernsey's Auction



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## 1942 D'Angelico New Yorker

Lot # 188

**Low Est:** 120000

**High Est:** 140000

**Sold for: \$ 12,000.00**

*to W\*\*\*\*g*

This New Yorker features an "open book," center dip headstock design and D'Angelico's trademark gold-plated staircase trapeze tailpiece. Thanks to its non-cutaway body, it delivers bold, punchy tone with impressive volume output that shows why so many orchestra guitarists played D'Angelico guitars during the days when electric guitars hadn't yet gained widespread acceptance. The headstock features the distinctive New Yorker logo mother-of-pearl inlay as well as a similar design at the nut where a truss rod cover is traditionally located, although this guitar has a non-adjustable truss rod. The New Yorker Hotel in Manhattan on Eighth Avenue inspired the logo's design.

D'Angelico's record book shows that he completed this guitar on September 25, 1942 for G. Quartarola.

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 staircase trapeze

Tuners: Grover Imperial staircase



## 1929 Gibson L-5

Lot # 189

**Low Est:** 85000

**High Est:** 95000

From a collector's perspective, a 1924 Gibson L-5 with a Lloyd Loar-signed label may be more desirable, but from a player's perspective a 1929 L-5 like this example is the 1920s L-5 model to own. This example was made in early 1929 and is among the last 1920s L-5 guitars that Gibson made with a pointed-end fingerboard. The gold-plated hardware, individual Grover G-98 tuners, mother-of-pearl block inlays, glowing sunburst finish, and attractively figured curly maple back, sides, and neck all combine in harmony to make this guitar drop-dead gorgeous, but for players it's even more attractive thanks to its slim neck profile.

Serial number: 88290

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with walnut center strip

Fretboard: Ebony with pearl block inlays

Frets: 20

Bridge/tailpiece: Ebony, gold-plated trapeze

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

**PASSED**

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This lot was not sold.  
.....



## 1912 Gibson L-4

Lot # 190

**Low Est:** 90000

**High Est:** 100000

This 1912 L-4 dates from the first year that Gibson produced this model. It has a 16-inch body, neck that meets the body at the 12th fret, standard black finish, oval-shaped soundhole, diamond center-ring rosette, and its original celluloid pickguard, which is suspended above the top by two celluloid

**PASSED**

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This lot was not sold.  
.....

support bars. Its nickel-plated Waverly tuners have an attractive floral motif engraved on the base plates.

This is a fine first-year example of Gibson's top-of-the-line archtop model more than a century ago, which eventually paved the way for the introduction of the L-5 in 1922 with its modern archtop guitar design.

Serial number: 12960

FON: 1575

Top: Spruce, black finish

Back and sides: Birch

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Ebony, pin trapeze

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



### 1927 Martin 0-45

Lot # 191

**Low Est:** 150000

**High Est:** 175000

**Sold for: \$ 27,500.00**  
*to onsite*

Small body guitars may have been going quickly out of fashion during the late 1920s in favor of larger instruments, but even expensive, high-end small-body Martins like this 0-45 still remained popular. In 1927 when Martin built this 0-45, they produced 42 guitars of this model, but the following year Martin made only one.

This 0-45 is one of the few that Martin built in 1927 on a special order basis to accommodate steel strings. Strung with light gauge steel strings, it produces surprisingly big and loud sound for such a small instrument.

Serial number: 33305

Top: Spruce

Back and sides: Brazilian rosewood  
Neck: Mahogany  
Fretboard: Ebony  
Frets: 20  
Bridge: Ebony pyramid pin  
Tuners: Waverly machine with engraved baseplates and  
ivoroid buttons



### 1905 Gibson F-2 Artist Mandolin

Lot # 192

**Low Est:** 85000

**High Est:** 95000

**PASSED**

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

Very early Gibson mandolins with the Florentine or “F-style” body are gorgeous examples of the company’s craftsmanship during the early years of the 20th century. The inlay work on early F-2 Artist mandolins like this 1905 example is exquisite and abundant, found at the first, third, fifth, seventh, tenth, twelfth, fifteenth, seventeenth, and twentieth frets, in the small pickguard inset into the top below the oval soundhole, and even the buttons for the Handel tuners.

This early example has a three-point body, noted by the point on the upper bass bout that eventually disappeared from Gibson Florentine mandolin body designs by 1910. This mandolin’s tailpiece is especially decorative and attractive.

Serial number: 4283

Top: Spruce, black finish

Back and sides: Walnut

Neck: Cherry with walnut center strip

Fretboard: Ebony

Frets: 24

Bridge/tailpiece: Ebony, “The Gibson” tailpiece

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



### C. 1890's Washburn Style 308 Grand Concert

Lot # 193

**Low Est:** 205000

**High Est:** 230000

The Washburn 1889 catalogue description for the Style 308 guitar focused mainly on the model's inlays and binding, but those features truly are its attention-getting and most distinctive attributes. Only Washburn's Style x09 guitars were fancier, featuring flowerpot and vine inlays covering the entire fretboard instead of the fancy pearl inlays at the first, third, fifth, seventh, tenth, twelfth, fifteenth, and seventeenth frets as seen on this example. Other inlays include a pearl "wave" at the top of the headstock, a pearl lyre at the base, and generous amounts of pearl inset in black mastic surrounding the top and rosette ring. The top, back, fretboard, and headstock are also bound with white celluloid.

Serial number: 45803

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Cedar

Fretboard: Ebony

Frets: 18

Bridge: Ebony Durkee pin

Tuners: Open gear machine with engraved baseplates and inlaid ivoroid Handel buttons

**PASSED**

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This lot was not sold.  
.....



### 1945 Epiphone Emperor

Lot # 194

**Low Est:** 55000

**High Est:** 65000

This Emperor, built during the final year of World War II, is notable for its anomalous body shape. Instead of featuring the usual curvaceous, sloped upper bout shoulders of Emperor guitars preceding and made after this example, this guitar's shoulders are more squared off at the top where the body

**PASSED**

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

meets the neck. As a result, the body shape more closely resembles that of a Gibson Super 400 than an Emperor.

Epiphone changed the segmented fretboard inlays to the unsegmented design the year after this guitar was made. Also note that the peghead no longer features the triangular inlay at the bottom of the headstock.

Serial number: 52840  
Top: Spruce, natural 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



### 1904 Martin 0-42

Lot # 195

**Low Est:** 90000

**High Est:** 100000

**Sold for: \$ 10,000.00**  
*to onsite*

By 1904 when this 0-42 was made, Martin guitars had just recently undergone their transformation to a more modern, 20th century-style instrument that would remain relatively consistent until the early 1930s. The most notable change was the slotted headstock with machine tuners. This example has lovely Waverly tuners with inlaid ivory Handel buttons. This 1-42 has fancy inlays at the fifth, seventh, ninth, twelfth, and fifteenth frets, which became a feature of Style 42 guitars starting in 1901.

Serial number: 9908  
Top: Spruce  
Back and sides: Brazilian rosewood  
Neck: Spanish cedar  
Fretboard: Ebony  
Frets: 19

Bridge: Ivory pyramid pin  
Tuners: Waverly machine with engraved baseplates and inlaid ivory Handel buttons



## 1942 Gibson Super 400 Premiere

Lot # 196

**Low Est:** 145000

**High Est:** 165000

**PASSED**

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This lot was not sold.  
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This Super 400 Premiere is a very early wartime example, made in 1942 before materials shortages affected the model's production. However, it does have a few unusual features, most notably its pre-Varitone, hinged, gold-plated Super 400 trapeze tailpiece, which features the distinctive "diamonds and arrows" engraving and etching patterns seen on examples from 1938. This example's "Y" center section also has straight edges as opposed to the gentle curves seen on the 1939 Varitone tailpieces. It's possible that Gibson's supply of Varitone tailpieces ran out and they were unable to order more due to World War II restrictions or the buyer specified the older style. In addition to the typical triangular inlays on either side of the bridge's base, this bridge features an unusual triangular inlay directly below the E, A, and D strings.

This spectacular Super 400 Premiere once belonged to Louie Catello of Berlin, New Hampshire. Louie and his wife, Arline, operated the popular Catello and Son music store in Berlin. He passed away in 1997, and the store finally closed its doors in November 2013.

Serial number: 97597

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

trapeze

Tuners: Gold-plated Kluson Sealfast with amber plastic buttons



### 1949 Epiphone Emperor

Lot # 197

**Low Est:** 80000

**High Est:** 90000

This is one of the last Emperor guitars that Epiphone made with an ebony fretboard before switching to rosewood later in 1949. It is a textbook example of an Emperor guitar made during the post-war period before 1952, featuring large f-holes, block inlays with abalone “V” inserts, and a truss rod adjustment accessible underneath the end of the fretboard.

Serial number: 58062

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

**PASSED**

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This lot was not sold.  
.....



### 1931 Gibson L-5

Lot # 198

**Low Est:** 85000

**High Est:** 95000

The overall design of the Gibson L-5 remained relatively unchanged between late 1929 and 1934, when Gibson introduced the “advanced” L-5 with a larger 17-inch body. In addition to the usual flamed curly maple back, sides, and neck, gold-plated hardware, and rich sunburst finish, this example features particularly attractive mother-of-pearl used for its block fretboard inlays.

**PASSED**

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

Serial number: 90303  
Top: Spruce, sunburst finish  
Back and sides: Maple  
Neck: Maple with walnut center strip  
Fretboard: Ebony with pearl block inlays  
Frets: 19  
Bridge/tailpiece: Ebony, gold-plated trapeze  
Tuners: Gold-plated open gear Grover G-98 with metal button  
bean buttons



### 1943 Martin 000-42

Lot # 199

**Low Est:** 195000

**High Est:** 220000

**Sold for: \$ 20,000.00**  
*to onsite*

This guitar is among the very last six 000-42 guitars that Martin made. Martin had built only 114 000-42 guitars of the 14-fret neck variation as seen here between 1933 and 1943 when production initially stopped, making it one of the rarest and most desirable 000-size guitars that Martin ever made. Eric Clapton famously played a 1939 Martin 000-42 as his main guitar for his January 16, 1992 MTV Unplugged performance, and that guitar became the inspiration for Martin's highly successful 000-42EC limited-edition models.

The 000-42 is similar to the fancier 000-45, but it doesn't have the style 45 headstock and fretboard inlays, which gives it a slightly more understated appeal. The body is decorated with generous amounts of abalone shell inlay work, which surrounds the top, edges of the fretboard along the body, and rosette, and pearl snowflake inlays grace the fretboard. Suffice to say, this guitar sounds as beautiful as it looks.

Serial number: 83512  
Top: Spruce  
Back and sides: Brazilian rosewood  
Neck: Mahogany

Fretboard: Ebony  
Frets: 20  
Bridge: Ebony pyramid pin  
Tuners: Individual 6:1 Grover G-98 open gear with metal butter  
bean buttons



### 1950 Gibson Super 400N

Lot # 200

**Low Est:** 80000

**High Est:** 90000

**Sold for: \$ 6,500.00**

*to W\*\*\*\*g*

This 1950 Super 400 is a fine example of the models that Gibson made during the early post-war years. For the most part, it resembles a pre-war Super 400, but it does have a few notable differences. This example has a rosewood fretboard as found on a few Super 400s made between 1948 and 1950, which was the result of post-war ebony shortages. The modern-style diagonal Gibson logo made its first appearance around this time and is seen on this guitar's headstock. The rosewood bridge lacks the inlays seen on pre-war versions, and the material used for the Kluson Sealfast tuners' buttons are now white plastic instead of the previous amber version.

Serial number: A4693

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Rosewood

Frets: 20

Bridge/tailpiece: Rosewood, gold-plated Super 400 Varitone

"Y" center trapeze

Tuners: Gold-plated Kluson Sealfast with amber plastic  
buttons



### 1960 D'Angelico Excel

Lot # 201

**PASSED**

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This lot was not sold.  
.....



**Low Est:** 125000

**High Est:** 150000

This is a wonderful example of a late D'Angelico Excel, featuring the coveted natural (or blonde) finish and cutaway body, built about four years before John D'Angelico passed away. Charlie Macey ordered this Excel, which was completed on September 22, 1960 according to D'Angelico's shop records. Hank Risan purchased this guitar directly from Macey.

The pickguard and floating pickup were removed, but the neck mount for the pickup still remains attached to the fretboard. Typical of D'Angelico's Excel and New Yorker models, the maple is exquisitely figured. This guitar's rear headstock overlay features flower and slotted-diamond (or snowflake) inlays.

Serial number: 2117

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony, block inlays

Frets: 22

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

Tuners: Grover Imperial stairstep



### 1928 Gibson Nick Lucas Special

Lot # 202

**Low Est:** 140000

**High Est:** 160000

Gibson's very first artist model named after a guitarist was its Nick Lucas Special, which Gibson introduced in 1928. Lucas was very involved in the model's design, and during its production the specifications changed often, especially during the early years. Gibson made only about 200 Nick Lucas Special guitars between 1928 and 1938, and the variation

**Sold for: \$ 25,000.00**  
*to onsite*

between the many examples has often confused and confounded historians and collectors.

This is a very rare Nick Lucas Special with a Brazilian Rosewood body, made before Gibson switched to East Indian Rosewood around 1934. The serial number dates it to 1928, but serial numbers on Nick Lucas models didn't always conform to Gibson's system. However, this appears to be a very early example of the Nick Lucas model with the larger 14 ½-inch wide body and neck that meets the body at the 14th fret. Notable details include the fleur-de-lis headstock inlay, pearl "The Gibson" headstock logo, small Cremona brown sunburst, and, most stunning of all, the rather suggestive figuring of the bookmatched Brazilian Rosewood back.

Serial number: 87190

Top: Spruce, sunburst finish

Back and sides: Rosewood

Neck: Mahogany

Fretboard: Rosewood

Frets: 19

Bridge: Rectangular rosewood pin

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



### C. 1930 Stahl Mandolin

Lot # 203

**Low Est:** 35000

**High Est:** 45000

**Sold for: \$ 1,000.00**  
*to onsite*

**NO RESERVE.** The interior of this flat back mandolin reveals a Stahl brand stamp, but this instrument was likely one of many that the Larson brothers built under contract for Stahl. Signature Larson details include the intricate pattern seen on the headstock inlay, the center neck strips, which are similar to those seen on Prairie State instruments, and the engraved vine pattern on the rear headstock plate.

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



## 1941 Epiphone Emperor

Lot # 204

**Low Est:** 100000

**High Est:** 120000

**PASSED**

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This lot was not sold.  
.....

This looks like an ordinary post-war Epiphone Emperor that could date anywhere from 1946 until 1949, but its interior label is clearly stamped with the serial number 5494, which does not conform with the five-digit numbering system that Epiphone was using on its acoustic Emperor guitars throughout the company's entire pre-Gibson period. The number does however conform to those used on Epiphone's electric instruments, and 5494 would identify this Emperor as a 1941 model. Perhaps this guitar started out as an electric model but was finished as an acoustic, or maybe an employee made a simple mistake.

If this guitar does indeed date to 1941, it's also unusual for featuring unsegmented block inlays with abalone V inserts. While this inlay motif did not appear on the Emperor until 1946, it was used on a handful of rare Emperor Soloist cutaway guitars that Epiphone made in 1941. Perhaps the neck on this example was left over after Epiphone decided not to put the Soloist into regular production.

Serial number: 5494  
Top: Spruce, natural 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



### 1927 Gibson L-4

Lot # 205

**Low Est:** 20000

**High Est:** 30000

**Sold for: \$ 2,500.00**

to a\*\*\*\*6

**NO RESERVE.** Gibson changed the L-4's design from an oval soundhole to a round version typical of most flattop guitars in 1928, so this is possibly one of the last oval-hole L-4 archtops that Gibson made. Although the serial number on the interior label reads 1929, this lighter-shaded Cremona brown Gibson L-4 is actually from 1927, as it most likely remained in the company's warehouse a couple of years before being sold and the 1929 serial number formally affixed to the instrument's body. Celebrated jazz guitarist Eddie Lang played an L-4 similar to this one between 1927 and 1929, with Lang's instrument showcasing a snakehead-shaped peghead instead of the wider headstock style seen on this example.

This guitar has considerable playing wear—the back is scratched, the finish is worn off the neck, and a few fingernail gouges are worn into the ebony fretboard—but that is to be expected for a well-loved and played guitar from this era. The archtop guitar finally started to gain rapid acceptance thanks to the pioneering recordings and performances made during the late 1920s by jazz guitarist Eddie Lang, who played an L-4 similar to this one between 1927 and 1929, but Lang's guitar had a snakehead-shaped peghead instead of the wider headstock style seen on this example.

Serial number: 87626

Top: Spruce, sunburst finish

Back and sides: Mahogany

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



### 1939 D'Angelico New Yorker

Lot # 206

**Low Est:** 140000

**High Est:** 160000

This New Yorker has several notable features characteristic of certain examples that D'Angelico made occasionally during his career and that did not conform with what many consider his standard designs. The headstock has a simpler center dip, "open book" shape instead of the more elaborate broken pediment design and cupola decoration that often was a signature of his fanciest models. The gold-plated tailpiece, featuring "D'Angelico New York" engraved on the upper cross bar, resembles a Gibson Super 400 tailpiece and has a more traditional shape than the stairstep design that D'Angelico was also using at this time.

John D'Angelico completed this guitar on February 16, 1939 for customer Eddie Bathstone of Washington D.C. Actor and guitar collector Vincent Gallo acquired this instrument for Risan during the 1990s. "Gallo played a key role in the development of my collection," says Risan. "He lived in New York City and helped me search the East Coast for guitars like this one, which usually still belonged to the jazz musicians who originally ordered them from D'Angelico."

Serial number: 1394

Top: Spruce, natural finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony, segmented block inlays

#### PASSED

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

Frets: 20  
Bridge/tailpiece: Ebony with pearl block inlays, gold-plated  
D'Angelico trapeze  
Tuners: Grover Imperial stairstep



### 1925 José Ramírez Classical

Lot # 207

**Low Est:** 80000

**High Est:** 90000

**Sold for: \$ 6,000.00**  
*to onsite*

José Ramírez guitars have been built by five generations of the Ramírez family. After José Ramírez passed away in 1923, his son José Ramírez II (1885-1957) returned to Madrid, Spain from Buenos Aires, Argentina where he had lived for 20 years and assumed control of his father's guitar-making workshop in 1925. This guitar dates from the same year that José Ramírez II began to run the shop, building classical and flamenco guitars alongside two journeymen (Alfonso Benito and Antonio Gomez) and one apprentice (Marcelo Barbero).

José Ramírez II guitars made during the pre-war period are especially rare.

Label: 1925  
Top: Spruce  
Back and sides: Mahogany  
Neck: Mahogany  
Fretboard: Ebony  
Frets: 19  
Bridge: Tie block  
Tuners: Machine with white buttons



### 1941 Gibson J-35

Lot # 208

**Low Est:** 30000

**High Est:** 40000

**Sold for: \$ 7,000.00**  
*to onsite*



The neck block on this Gibson jumbo flattop is very clearly stamped with the unusual number 4660 G on its neck block, which does not conform to either the FON or serial numbers of its era. Judging from various features like its large sunburst, neck and heel shape, single-layer back binding, tuners, and firestripe pickguard, this J-35 dates from either 1937 or '38. Other than its anomalous neck block number, its features are very typical of a J-35 made during the late '30s.

Serial number: 4660G neck block stamp, 10 written in red pencil

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 19

Bridge: Rosewood rectangular pin

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



### 1965 Hofner Committee

Lot # 209

**Low Est:** 25000

**High Est:** 35000

**Sold for: \$ 2,250.00**

*to onsite*

**NO RESERVE.** According to the Hofner catalogue, the Committee guitar got its name from the six British guitarists that Hofner consulted as a group when designing the model. Produced from 1953 through 1969, it was Hofner's top-of-the-line export model sold only in England by Selmer. In addition to the 18-inch archtop acoustic version seen here, Hofner also offered archtop electric and thinline electric Committee models.

This example's back and sides are made from exquisitely figured bird's eye maple, which was typical on the Committee model. The floral-pattern fretboard inlays remained somewhat consistent throughout the Committee's existence, but this

example features the smaller, more traditionally shaped headstock that started appearing on this model in 1963.

Serial number: 4165

Top: Spruce, natural finish

Back and sides: Maple

Neck: Five-ply (maple, mahogany, beech, mahogany, maple)

Fretboard: Ebony

Frets: 22

Bridge/tailpiece: Rosewood, chrome-plated Hofner shield trapeze

Tuners: Chrome-plated enclosed with white pearloid buttons



### 1952 Epiphone Emperor Regent

Lot # 210

**Low Est:** 90000

**High Est:** 100000

Although this guitar almost looks like a twin of the sunburst 1951 Emperor Regent also being sold in this auction, it differs from the 1951 example in several ways. The most notable difference is that this guitar has a single-screw truss rod cover that hides the truss rod adjustment nut, which is now accessible at the headstock. The neck is laminated from five pieces instead of seven and features two mahogany center strips instead of three. Unlike the other sunburst Emperor Regent, this guitar's fretboard is rosewood instead of ebony.

Serial number: 64525

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with two mahogany center strips

Fretboard: Rosewood

Frets: 20

Bridge/tailpiece: Rosewood, gold-plated Frequensator

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

**PASSED**

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This lot was not sold.  
.....



### 1933 Martin C-3

Lot # 211

**Low Est:** 95000

**High Est:** 110000

The C-3 was Martin's top-of-the-line instrument of their C-model archtops. Some of its features were identical to those found on Martin style 45 instruments of this period, including the snowflake fretboard inlays and multi-colored back strip. The C-3 also featured gold-plated parts, although most of the gold plating has worn off of the tuner buttons on this example.

This 1933 C-3 is the only known example with a natural finish. The C-3 typically featured a shaded brown/sunburst finish. In 1933 when Martin made this guitar, the C-3 was their most expensive model, selling for \$200.

Serial number: 53259

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Ebony, gold-plated trapeze with "Martin" engraved on baseplate

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

**PASSED**

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



### C. 1907-10 Washburn Style 355 Grand Concert

Lot # 212

**Low Est:** 100000

**High Est:** 120000

For a guitar more than 100 years old, this Washburn Style 355 Grand Concert remains quite attractive to modern players who prefer smaller body sizes. The inlay work is breathtaking, particularly the fretboard inlays, which consist of engraved pearl leaves and flowers with brass stems running along the

**Sold for: \$ 6,000.00**

*to onsite*

entire length of the fretboard. Colorful wood marquetry is used for the rosette, top purfling, and center strip on the back, and the Brazilian Rosewood back is perfectly bookmatched. This guitar is a work of art with very ornate style that's not overdone.

Serial number: A4007

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 18

Bridge: Ebony flattened pyramid pin with engraved pearl inlays

Tuners: Open gear machine with white ivoroid buttons

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