

GUITARS

AT AUCTION FEBRUARY 27



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AUCTION Saturday, February 27
Session I – 2pm: Commencing with Lot #200
Session II – 6pm: Commencing with Lot #400

PUBLIC PREVIEW February 25 & 26
Noon to 8pm (each day)

LOCATION Bohemian National Hall
321 East 73rd Street
New York, NY

ONLINE BIDDING Liveauctioneers.com
Invaluable.com

ABSENTEE BIDDING By e-mail, mail, and telephone.
Arrangements for live telephone bidding
should be made with Guernsey's at least
one week prior to auction.

PRINCIPAL AUCTIONEER Arlan Ettinger, License No. 10069836

GUERNSEY•S

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Dear Guitar Collector:

On this disc are images of the 284 guitars currently in this Auction plus an additional 82 lots of collectible amps, music awards and other related items all being sold on Saturday, February 27. The Auction is being divided into two sessions starting at 2pm and 6pm (all East Coast time.) Session I, contains an extraordinary array of fine and exciting instruments starting with Lot 200 on this disc. The majority of lots in this Auction are being sold without minimum reserve.

The event is being held “live” at New York City’s Bohemian National Hall, a great setting at 321 East 73rd Street in Manhattan. For those unable to attend in person, the event is being conducted on two “bidding platforms”... liveauctioneers.com and invaluable.com. For those who so wish, telephone bidding can easily be arranged by contacting us. All the auction items will be on preview display Thursday and Friday, February 25 and 26, from 12 noon to 8 pm each day.

Please note that this disc only contains photographic images of the items along with their lot headings. For example, the heading for Lot 422 is 1936 D’Angelico Style A. Descriptions, condition reports and estimates do not appear on this disc. That information can be found on our website - www.guernseys.com - and on the two internet bidding platforms mentioned above.

One further note: with certainty, there will be more guitars than are displayed here. As this disc is being prepared, we are in discussions with several collectors who wish to consign. These new additions will be added both to our website and the bidding platforms. Naturally, they can be seen at the preview. If you have any questions, please don’t hesitate to call us. Thank you... we hope you join us for a terrific event.

Arlan Ettinger
Guernsey’s, President

A close-up photograph of a violin's bridge and strings. The bridge is dark wood, resting on the violin's body. Four strings are visible, running from the bridge towards the left. The violin's body is made of light-colored wood with a visible grain. The background is dark and out of focus.

SESSION I

LOTS 200-332



200. 2014 Gretsch G6122 1962 Chet Atkins Country Gentleman Classic, Robert Yelin Collection

Serial#: JT14052160. This reissue Gretsch G6122 1962 Country Gentleman Classic is based on the 1962 Gretsch Country Gentleman that George Harrison played with the Beatles. Features of this classic double-cutaway model include dual High Sensitive FilterTron humbucking pickups, three-piece Maple neck, ebony fingerboard with Neo Classic "thumbnail" inlays, double mutes, back pad, gold plexi pickguard, gold-plated hardware, and a Bigsby B6G vibrato tailpiece. This example, which was built in 2014 at Gretsch's Terada factory in Japan, has a laminated walnut stain finish maple body that looks like new.

Condition: VG+; "factory fresh"

Estimate: \$2,500 - \$3,500



201. 1920 A. Galiano Grand Concert Guitar

The first quarter of the 20th Century in New York saw the establishment of what has become referred to recently as "The Italian Guild" - a set of affiliated small retail stores and instrument workshops operated by Italian immigrant luthier/businessmen including Antonio Cerrito, Raphael Ciani, J. Nettuno, Nicolai Turturro and others. Some of these craftsmen appear to have had ties to the Oscar Schmidt Company's instrument factory in nearby Jersey City, NJ, builders of the iconic "Stella" guitars. While often similar in design, the instruments produced in the small Little Italy shops exhibit a much higher level of craftsmanship and original detail than Schmidt factory products. Many of these instruments were labeled "Galiano", a non-specific brand name that appears to have been shared by several of the shops on both hand-made and re-labeled factory product. This Grand Concert flattop was constructed in 1920 and contains many noteworthy (and aesthetically-pleasing) features. Made of highly-resonant Brazilian Rosewood, this instrument has retained both its beauty and its tone after nearly 100 years. Complete with stately purfling matching its rosette, this Galiano most notably features a vine inlay that adorns nearly the entire fretboard. Comes with modern case.

Condition: VG+; missing endpin, surface scratches on the top, back, and sides; a few cracks on the top, some seam separation on the lower back bout on the sides of the backstrip.

Estimate: \$5,500 - \$7,500

INSTRUMENT TO COME

202.



203. Ragghianti Custom Classical Guitar, George Benson Collection

Handmade in Italy, this Classical-style guitar was made specifically for George Benson. The Spruce top sports a double-patterned rosette and slanted bridge with a Mother-of-Pearl inlay.

Condition:

Estimate: \$4,000 - \$5,000



204. c. 1950s Gibson L-7C

Serial#: A4770V07083. The Gibson L-7C is a wonderful mid-level acoustic archtop guitar with a rounded Venetian cutaway that provides easier access to the upper frets. Boasting a 17-inch body, the L-7C produces a big, powerful tone with impressive volume projection. Features include dual-parallelgram inlays on the bound rosewood fretboard, bound headstock, fully multi-bound body, layered pickguard, tulip tuners, and classic trapeze tailpiece. The 25-1/2" scale and X-bracing deliver surprising snap and volume with unsurpassed tonal integrity.

Condition: G; warped pickguard, few surface dings on top, light finish checking, broken and corroded pickguard base
 Estimate: \$4,000 - \$5,000



205. c. 1900 Joseph Bohmann Jumbo, Lowenstein Collection

Pat. May. 18.90. Serial#: 427962. This jumbo guitar is perhaps the stellar achievement of Joseph Bohmann's guitar-making career, though not his most elaborate instrument. All parts are original, including the bridge and tuners. It is at least 60 years ahead of its time in size, construction, and volume. Painstakingly restored to its original condition by master luthier Paris Banchetti, this guitar has back and sides of solid master grade Birdseye Maple and a solid top of what appears to be Sitka Spruce, designed as a modern jumbo with dimensions portending the modern archtop guitar. Though ahead of its time in design, its wood harkens back to an age where there were still massive old growth trees. The back is one solid piece of Birdseye Maple, which could only come from a tree before the modern era. (It is not a book matched set.) The bridge is the now classic, mature Bohmann style, where he has used brass for a saddle support and small brass wood screws as string guides for precise spacing and height. The high radius fretboard is perfectly shaped for the guitarist's hand while being reminiscent of Bohmann's violin-making skills, and the tuners are proprietary high ratio enclosed style, requiring a unique piece of woodworking on the headstock at a time when most other luthiers were using slot head designs so that standard tuners could be mixed and matched. Most unusual is the size which provides a booming sound from the Maple. Parlor guitars, mostly played by women at the turn of the century, had short scales and small bodies. This is a performance-ready guitar, to be played by a man outside the parlor. The geometric shaped inlays are classic Bohmann in their post-modern design. The guitar has the construct of a presentation guitar, without binding or an elaborate rosette.

Condition: Good playable condition; some scratches on back, cracks below bridge, one crack on top
 Estimate: \$7,000 - \$10,000



206. c. 1935 Wm. C. Stahl Mandolin with Three-Point Scroll Body

Serial#: No serial number. This mandolin is one of only eight known Stahl mandolins with a three-point body and its distinctive scroll. The same idea is seen on a small number of Maurer and Euphonon-made mandolins. The high arch built into the top and back is accomplished by bend the wood over the braces which provides a large chamber for the sound to resonate. This instrument exudes a very large volume with more than ample sustain. The 14" scale length gives a mellow but gutsy sound. Brazilian rosewood back and sides compliment a nicely-grained spruce top. The top, back, and heel-plate have multi-ply bindings which add to the beauty of the Euphonon-style purflings. Mahogany neck with ebony fingerboard complete with pearl fret dots and position dots in the binding. The only non-original parts are the tailpiece and its engraved cover, but they are common to the Larson brands and fit the footprint of the original holes. The tuners are original and work nicely. Comes with form-fitting Golden Gate hard case sporting minimal wear.

Condition: VG; tailpiece in neck pocket & the bridge is off the body but in the case; a few dings & scratches on top & back, frets with some wear in first position but does not impact playing
Estimate: \$2,000 - \$2,500



207. 2000 Gibson Custom Art Deco L-5 Auburn

Serial#: 21701003. Another rare guitar coming out of the Custom Shop and designed by Bruce Kunkel is the Art Deco L5, which he executed during his time in Gibson's Historic Division as the Designer and Creator of Art Guitars for the company. Kunkel picked some of his favorite objects hailing from the Art Deco period after being called upon by General Manager Rick Gembar, and one of those images is prominently featured on the back of this instrument: a 1934 Boat Tail Auburn interpreted as wood and metal marquetry. This guitar has a unique stair-stepped pick guard and matching truss rod cover, with its title engraved in the mother-of-pearl inlays. The Gibson logo on the pick guard is hand cut from solid gold, and engravings on the gold tail piece was masterfully executed by Nick Krimmons. Seeing as this was a unique project given to the company's then-master luthier, this is the only guitar of its kind ever produced by Gibson never to be recreated again.

Condition: VG+; slight oxidation on tailpiece, very slight finish checking on face side of heel
Estimate: \$25,000 - \$40,000



208. Gibson ES-5 Alnico Sunburst, Robert Yelin Collection

Serial#: 90658007. Built in the Gibson Custom Shop in Nashville, Tennessee, this version of the ES-5 his uses three single-coil Alnico pickups with individual volume controls, no switch, and one master tone control on the cutaway. The Maple neck comes with a multiple-bound Rosewood fingerboard, Mother-of-Pearl block inlay, and an inlaid leaf with the Gibson logo on headstock. The body on this ES-5 is laminate Maple in the L-5 design with bound F-holes. Nitrocellulose lacquer in Sunburst finish.

Condition: VG+
Estimate: \$5,000 - \$8,000



209. 1964 Gibson LG-1

The LG-1 was introduced along with the LG-2 and LG-3 as a student model during World War II. All three models were very similar, and the LG-1 featured Mahogany back and sides with a Spruce top. Since it was geared toward the learning player, the LG-1 used lateral or ladder style bracing. Despite its modest beginnings, the LG-1 was popularized by Elvis as he played on his own model in five movies he starred in for MGM throughout the 1960s.

Condition:
Estimate: \$1,400 - \$1,700



210. Lukas Brunner 8-String Guitar, “The Air Conditioner”

Lukas Brunner is a master guitar builder from Lavin, Switzerland whose work is constantly evolving. His “outdoor guitar,” a concert-quality instrument, offers a removable neck for travelers. This unique, one-of-a-kind 8-string guitar offers Brunner’s own “flying top” bracing system. The action is adjusted by an adjustable Allen screw between the braces and the alpine spruce top, which is laminated for stiffness in the center (imagine a cross-grained bridge plate feathered into the top). The braces never actually touch the top, and this adds resonance. The fingerboard extension is also “flying”; it does not contact the top and this further reduces damping. Instead of a traditional sound hole, the “air conditioner” offers three sound ports on the bass side. Each has a removable “vent door” that matches the curve of the side. Insert the pin on one side and press it into the rubber block on the other side of the hole far enough to put the pin on the other side of the vent into its side of the hole. The rubber exerts enough pressure to keep the vents in any position chosen while eliminating any buzzes or vibration. Each of the ports has a perfectly crafted wooden “lip.” Also notable is Brunner’s signature “twisted cutaway.” The compound curve follows the curve of the side and also the angle of the neck block. As an 8-string, this instrument was conceived to have an extra high string and an extra low string with a standard guitar “in the middle.” The fingerboard is ebony under the standard six strings, and Rosewood under the outer strings, making it easy to see “the guitar inside the guitar.” The fan frets offer the advantage of longer bass strings and a high (.08) string that isn’t under more pressure than it should. 24-frets offer a full range from piano-like basses up into the “mandosphere.” String spacing is slightly narrower than standard to accommodate the extra strings and facilitate faster picking. For fingerstyle jazz enthusiasts, this unique 8-string offers stunning good looks, easy action, a 6-octave range, a “chimey” tone, and superlative craftsmanship. Lukas Brunner has established a fine reputation among European builders, and this one-of-a-kind Rosewood art guitar will surely become more and more collectible as time passes.

Condition: Like new with hard shell case.
Estimate: \$3,000 - \$4,000



211. Les Paul-Owned Gibson Les Paul Deluxe, c. 1974-75

Serial#: 520046. Throughout the Classic Rock era of the 1970s, if one mentioned “Les Paul” to a guitarist they usually heard “Deluxe.” Made in the image of the original single-cutaway set-neck Les Paul Standard of 1958 to ‘60 but with a pair of mini-humbucking pickups for the brighter, more cutting tone that many players were demanding, the Les Paul Deluxe ruled the roost for the better part of a decade, and found an enduring place in the hearts of guitarists and collectors alike that has held fast ever since. Crafted in the image of the most revered version of this model from the early ‘70s, the Les Paul Deluxe newly recreated by Gibson USA offers all the ingredients that helped this instrument stand out from the crowd, including traditional tonewoods and electronics, superb playability, and first-class Gibson craftsmanship. This specific LP Deluxe was owned by the man himself, and as he had been known to do, personally etched a message to a friend on the back of the headstock.

Condition: G; one significant gouge in upper region of neck (13th fret), scratch near the 11th fret, edge wear and dings, dings along headstock; no pickup covers, original tuners replaced and screwholes from the originals present
Estimate: \$5,000 - \$8,000



212. 1991 Gibson Custom Chet Atkins SST Celebrity

Serial#: 92941492. With only 200 having ever been made, this Gibson Chet Atkins SST Celebrity model guitar is among the more rare in the company catalogue. A solidbody with no sound hole, this instrument provides zero feedback. Other features include mother of pearl star inlays on the fretboard and the bridge, the Gibson logo inlay in mother of pearl on the headstock, a Chet Atkins trussrod cover, and a specialty pickguard with "Celebrity" printed in script. This specific instrument also bears Chet's signature in black marker with his trademark acronym, "cgp," which stands for "certified guitar player."

Condition: VG; missing high E bridgepin and string, slight finish checking and scratch on lower treble bout
Estimate: \$1,500 - \$1,600



213. "Guernica" Nouveau Flamenco Guitar by Allan Beardsell, Lowenstein Collection

Serial#: No. 93, 2007. This was the guitar that Mr. Beardsell used to introduce himself to many in the American guitar market, having displayed this nylon string flamenco instrument at the famous Healdsburg Guitar Festival and used it as the centerpiece for his initial internet site. The guitar was later displayed at the Newport Guitar Festival as well, where it was a star attraction for its radical sound ports and brace work construction which rises like a cathedral from the back of the guitar. It has been played by many great guitarists in the United States. One-of-a-kind, this guitar is called "Guernica" because of the torch inlay placed near where the neck meets the body. The torch is taken directly from the famous Picasso mural which hangs in the United Nations. One of the most astounding flamenco guitars ever built, the back and sides are cypress, but that is where the relationship to standard flamenco guitars end. The peg tuners which look like friction tuners common to flamenco guitars are actually internally-geared. The neck can be adjusted on a multiple axis from one point using Mr. Beardsell's unique trussrod and neck adjustment system, which allows this guitar to be played by any style flamenco artist while creating total access to all frets. The two side sound ports are large enough to place a fist through, and dispel any notion that sound ports must be limited to any particular size. Apart from improving the sound for the listening audience, they provide a perfect acoustic monitor for the player-an experience unparalleled with any other flamenco guitar. A short review of Mr. Beardsell's guitars makes obvious his interest in jazz instruments. This guitar, while ostensibly a flamenco or classical guitar, is designed to be perfect for jazz as well. Scale length and neck profiles are unlike anything on the market, and even the gypsy jazz design features hearken back to the jazz tradition. All the binding and inlay is immaculate, but it is the advanced design, uniqueness of the instrument, and the pivotal nature of the guitar to Mr. Beardsell's career and its iconic reputation in the guitar world which make "Guernica" the ultimate collector's item and the ultimate guitar for the flamenco, classical, or jazz player.

Condition: G; some scratches on top
Estimate: \$12,000 - \$15,000



214. 1954 Gretsch Round-Up, with rare pine top, from the Tennessee State Museum Exhibit, plus two matching 1954 tweed Electromatic amps & more.

Serial#: 13158 (guitar). Gretsch made the solidbody "Round-Up guitar" from 1953 to 1958, and nearly all of those were maple or mahogany top; however, in the first early years of production a small number were made with a genuine knotty-pine top. This example stemming from late 1954-early 1955, has that special top. Also adorning this instrument is an engraved pearl "cow & cactus" fret inlay, brass "cowboy" belt buckle tailpiece, burned-in "G" brand, single-coil DeArmond pickups, and sides with brass studs and tooled leather wrapping. This is the exact Gretsch Round-Up guitar that was on exhibit at the Tennessee State Museum in 2012, and featured in their exhibition book *The Guitar, an American Love Story*. (A copy of of this book is included with the lot.) Also with the guitar are two original Gretsch Electromatic tube amps, both in original tweed, which matches the guitar's case. The first larger amp features twin oval speakers and original woody foot-switch. Completing the trio is the smaller 1954 Electromatic amp, with 8" speaker, also in matching tweed. This lot includes the original tooled-leather strap with jeweled buckle, plus the original 1955 Gretsch catalog, early '50s Gretsch string set in original red box, 1950s guitar capo in its original box, vintage "Riding on the Prairie" song sheet, and amp-cord.

Condition: Amp: VG
Estimate: \$25,000 - \$30,000



215. 2002 Gibson Super 400 CESN Blonde, Robert Yelin Collection

Serial#: 20282003. The Gibson "Super 400" is a high-end carved solid wood archtop guitar. The largest, fanciest- adorned, and highest-priced factory built archtop / hollowbody guitar in the Gibson portfolio. A highly-influential model which inspired many other master luthiers, it was first sold in 1934 and named for its \$400 price, as was the custom for Gibson guitars during that era of the company. There have been slight variations on the model since its inception, and this specific example shows Gibson's desire to embrace the 1950s desire for electric instruments, thus renaming the guitar the Cutaway Electric Spanish (CES). This electric version of the famed Super 400 features great quilted Maple in a high-luster blonde finish. The eye-catching neck is topped by a 20-fret ebony fingerboard with pearl block inlays and multi-ply black and white binding, which was then hand-fitted with Gibson's traditional ES-rounded neck profile. The pickups are a pair of Gibson's legendary '57 Classics, which faithfully capture the unique and subtle variations between coil windings of the original PAF humbuckers of the late 1950s, delivering a warm and full tone with a balanced response. Other appointments include Gibson's traditional five-piece split diamond motif inlay on the headstock and Schaller M6 tuners.

Condition: VG+; trussrod cover removed but inside case along with six pearl stairstep tuner buttons + Tun-O-Matic bridge
Estimate: \$10,000 - \$15,000



216. c. 1904-05 Larson Brothers Presentation Special Order

Although the brothers left Sweden many years before, this particular instrument was ironically found in their home country. According to noted vintage instrument dealer George Gruhn, this guitar is the most ornately-ornamented early Larson he has ever seen. The Waverly tuners with special ivory buttons were engraved by Handel and inset with flowers in a gold inlay, the same seen on Martin guitars as early as 1893. It has a mahogany neck and the fingerboard is adorned with a pearl tree-of-life vine and flower pattern. The guitar's body is constructed of Brazilian rosewood and a fine spruce top; the top, back, and sides are trimmed with abalone. The standard Larson-shaped ebony bridge contains pearl inlays resembling pairs of inverted ifs on each flat end. The beautiful, straight-grained, book-matched Brazilian rosewood back has abalone trim around the edges as well as down the backstrip. According to Robert Hartmann (grandson and grandnephew of the Larson Brothers, respectively), this specific guitar is the first Larson six-string he has seen with abalone trim on the back. The spruce top has crack repairs in the lower bass bout and there was also a repair made to the bass side rim. Despite these repairs and its age, this guitar still emits a bold, yet sweet tone very pleasing to the ear.

Condition: Some playing wear on top, some playing wear on neck and back, some top cracks showing signs of repair
Estimate: \$25,000 - \$35,000



217. Guild D-100 Guitar Owned & Signed by George Strait

Serial#: AD100080. The instruments in the Guild 100 Series are considered the most beautiful acoustics offered by the Rhode Island-based company. With its rosewood body bound by fine maple and inlaid with abalone purfling, the D-100 is made with Guild's most select AAA woods. The ebony fretboard with its distinctive abalone cloud inlays tops the hand-carved mahogany neck, which at the top meets an abalone-inlaid multi-layered headstock. Very few of these models were ever built seeing as they usually were custom-ordered. This specific guitar was owned by country music legend George Strait, and the instrument bears his signature in black ink on the lower bass bout. Accompanying the instrument is a handwritten letter by Strait on his personal stationery, which reads as follows: "This beautiful guitar came from my home in South Texas. Both me and my son Bubba played it over the years, rehearsing and learning new tunes. / I hope you enjoy this great guitar as much as we have. / Thanks, George Strait."

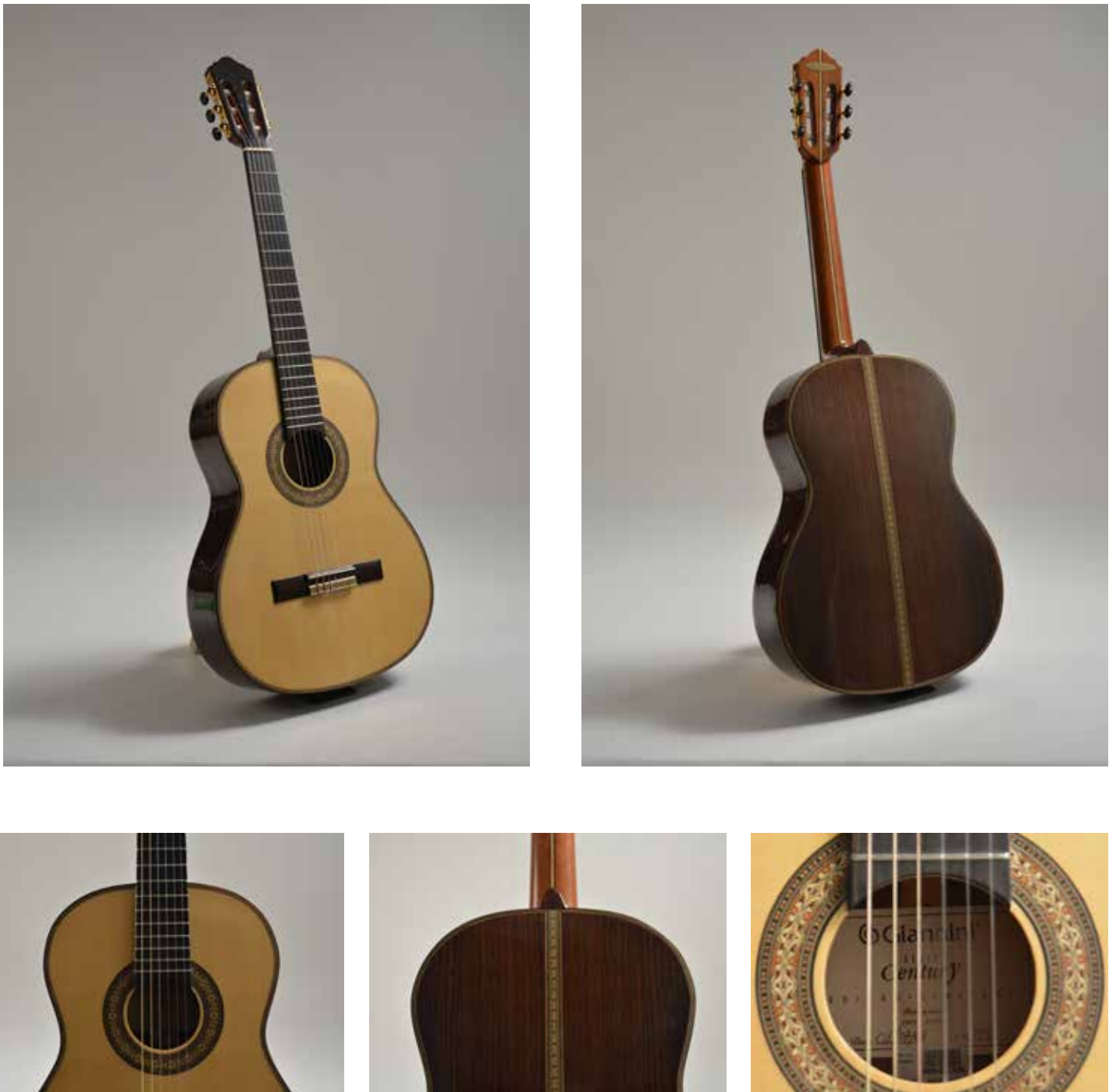
Condition: VG+
Estimate: \$20,000 - \$25,000



218. Les Paul-Signed Gibson Historic R8 Les Paul Standard

Serial#: 80630. A Dark Burst Gibson Historic R8 Les Paul Standard 1958 reissue signed by Les Paul himself in gold ink under the stop bar tailpiece. Inscription reads "Enjoy this box / Les Paul"

Condition: Crack in pickup selector ring, ding in binding and in the back, slight belt buckle wear, dings on headstock; surface crack on back of headstock; stamped "SEC" (second) probably due to wood discoloration; non-original case
 Estimate: \$3,500 - \$5,000



219. Giannini Serie Century Natural, George Benson Collection

Made in Brazil, this Classical-style acoustic guitar is made of a Linden wood. Design features include a back strip of the same pattern found on the bridge, multi-color purfling around the body, and a large rosette which appears to be a combine of the two aforementioned patterns.

Condition: Like new; a few minor surface scratches on back
 Estimate: \$800 - \$1,500



220. Oscar Schmidt Delta King Model OE30B, Robert Yelin Collection

Serial#: SJ04060539. The Oscar Schmidt Delta King OE30 is a 335 style Semi-Hollow Electric equally adept at jazz, blues, rock, or country music. Made with a Maple body and bolt-on Mahogany neck combined with Grover tuners and two Washburn 400 Series pickups, this guitar also comes with chrome die-cast tuners and a Tun-O-Matic style bridge with Stop Tail action. With its body finished in black, the pearl inlays on the Rosewood fingerboard and gold hardware truly shine.

Condition: Like new; very minor playing wear, plastic still over pickguard, a bit of corrosion on the frets
Estimate: \$200 - \$300



221. 1963 Fender Jazzmaster in Olympic White, plus very-fine 1963 brown Fender Princeton amp

1963 Fender Jazzmaster in Olympic White, plus very-fine 1963 brown Fender Princeton amp.

Estimate: \$7,500 - \$8,500



222. 1992 Paul Reed Smith Dragon I

Serial#: 215037. "This is the very first of what to date have been eight limited edition Dragon models produced by Paul Reed Smith Guitars, introduced in 1992. The Dragon I features an elaborate dragon fingerboard inlay composed of 201 individual pieces of abalone and turquoise, and Paul Reed Smith's signature was inlaid on the headstock overlay in abalone. The Dragon I guitars were made in a limited production run of 50. Features include a one-piece mahogany wide-fat set-neck, Brazilian rosewood fingerboard with first-style Dragon inlay, 22 frets, abalone inlaid signature on headstock, locking tuners, solid mahogany body, figured maple top, PRS Dragon Treble and Bass humbucking pickups, master volume and tone controls, five-way rotary pickup selector switch, and PRS Stoptail. This example has a very desirable Teal Black finish.

Condition: Like new, basically unplayed
Estimate: \$15,000 - \$20,000



223. 1938 D'Angelico A-1

Serial#: 1369. Born in 1905, John D'Angelico began his career as an apprentice in his Uncle Rafael Ciani's shop making violins, mandolins, and flattop guitars. He established his own shop on Kenmare Street, in New York City's Little Italy in the early 1930s producing archtop guitars. He quickly established a reputation for producing instruments of the highest caliber. D'Angelico's instruments are still the standard against which archtop guitars are measured. According to D'Angelico's ledgers this instrument was produced on November 13, 1938 for the Moresco Bros. of Bridgeport, Connecticut. The 17" A-1 model had parallel bracing and features a hand-carved Spruce top and figured Maple back and sides. The instrument is finished in a beautiful sunburst lacquer.

Condition: VG; cracks along the treble bout from f-hole, pickguard wear, some shrunken binding, screwholes visible on neck from removed pickup, some gold worn off Grover Deluxe trapeze tailpiece and corrosion; surface crack on back below heelcap, crack along center seam at base
Estimate: \$15,000 - \$18,000



224. Benedetto L'Omaggio 18" Blonde, Robert Yelin Collection

Serial#: S1811. L'Omaggio (homage or tribute) is an absolutely striking testament to the grand guitars of the jazz age. 18" at the lower bout, 3 1/4" deep, with a Florentine cutaway and a 1 11/16" neck width this guitar has a comfortable feel, huge sound, and effortless playability. Built as an acoustic instrument with an X-braced European spruce top and fine European flamed maple for the back and sides, the guitar fills the room with warmth and presence. The headstock is borrowed from the Cremona model with an Amboyna Burl faceplate and Snakewood tuning buttons. The unique headstock inlay is abalone, mother-of-pearl, and a beautiful turquoise recon-stone motif that is subtly echoed throughout the block inlays on the ebony fingerboard, affixed to a one-piece domestic Flamed Maple neck. Bound in a Fratello binding package and equipped with a floating S6 Benedetto pickup, a traditional bound ebony pickguard, and ebony tailpiece.

Condition: VG+; like new
Estimate: \$20,000 - \$25,000



225. 1962 Gretsch White Falcon

Serial#: 50123. The White Falcon is a high-end electric hollowbody guitar introduced in 1954 by Gretsch. Created as a "showpiece" exhibiting the craft of Gretsch's luthiers, sales and demonstration representative Jimmie Webster created it for the 1954 NAMM Show, where the guitar was so popular that it was put into production and went on sale the following year. Throughout the years certain features have changed such as the double cutaway, which first appeared in 1962. The two control knobs come each with a ruby imbedded in them, and the guitar is in its original case.

Condition: VG; missing piece of plastic on binding (upper bass bout, 18th-21st frets), some wear to Grover Imperial tuners, missing label on the inside
Estimate: \$12,000 - \$15,000



226. 1959 Jose Ramirez Classical

After Jose Ramirez II died in 1957, Jose Ramirez III assumed control of the family workshop, but he was forced to work as more of a supervisor than the luthier's role he previously enjoyed. However, he was highly involved in developing new designs and he directed his journeymen in constructing his visions. Amongst those he taught was Paulino Bernabe, whose plaque can be found inside this instrument. Bernabe was a lead luthier in Ramirez's workshop after completing his apprenticeship and went on to be the founder of the Spanish Guitar Institute. The quality of Ramirez guitars built during the late 1950s is quite impressive, particularly from the perspective of tone and volume projection. Some performers prefer Ramirez guitars from this era, which were made with a lighter build than later examples with longer scale lengths, larger sound boxes, and asymmetrical bracing. This 1959 Ramirez has sweet, mellow tone and outstanding playability thanks to its slim, rounded neck profile. It is constructed of Brazilian rosewood for the back and sides, a spruce top, mahogany neck, Tie Block bridge, and the 19-fret ebony fingerboard.

Condition: G; center seam split on top, some playing wear on neck
Estimate: \$15,000 - \$20,000



227. Tony Mottola's 1952 Gibson Custom Super 400CES 7-String

Serial3:A 9934. This one-of-kind instrument was produced by the Gibson Guitar Company of Kalamazoo, Michigan in 1952 for legendary studio musician Tony Mottola. Mr. Mottola was one of the most in-demand musicians of his era and worked extensively with artists such as Frank Sinatra and Perry Como. In addition to his studio work, Mottola also occupied the guitar chair in the Doc Severinson Orchestra on The Tonight Show. The guitar is one of only two 7-string Super 400s ever made and the only one produced with 24 frets. The instrument has a top carved from Spruce with stunning Maple back and sides. It is equipped with custom made P90 pickups with 7 pole pieces. The instrument includes the original hard shell case as well as copy of the production ledger for the month of March 1952 which was provided by the former president of Gibson, Ted McCarty.

Condition: VG
Estimate: \$60,000 - \$70,000



228. 1958 D'Angelico Custom

Born into a New York Italian family, noted luthier John D'Angelico began his career apprenticing under his great-uncle, Raffaele Ciani, where he learned to make violins, mandolins, and flat-top guitars. This classic Blonde beauty is outfitted with gold-plated hardware, triple inlay in the headstock (including the scripted D'Angelico logo), and prominent pearl solid block inlays on its ebony fretboard. As with many of the instruments from his shop, this specific guitar was a custom piece for a jazz player. It has a shorter scale neck and is relatively unadorned in comparison to D'Angelico's stock models.

Condition: VG; possibly with unoriginal pickguard and unoriginal pickup
Estimate: \$18,000 - \$25,000



229. Greg Brandt Custom Classical Blonde, Robert Yelin Collection

Serial#: 1832013. Greg Brandt is one of the most respected nylon-string luthiers on the West Coast. His shop in North Hollywood, now in its fourth decade, produces a limited number of top-quality guitars for some of the finest players in the business. With its medium-sized body, this Custom Classical guitar made for Robert Yelin features a Spruce top, Indian Rosewood back and sides, and a Cedar neck. This guitar's traditional European design boasts an ebony fingerboard with no fret markers. Subtly adorned with a mosaic rosette and Brazilian Rosewood back strip, this instrument proves that mature Spruce allows for a compelling voice in every playable register.

Condition: Near-mint
Estimate: \$3,000 - \$4,000



230. 1942 C.F. Martin 0-15

Serial#: 83400. At \$25 upon its introduction in 1940, the 0-15 was Martin & Co.'s most economical guitar. The company's response to the deepening Depression through the mid-1930s was a few prototype 15 series guitars built in 1935. (The 15 Series did not enter production until the Spring of 1940.) Only the 14-fret single 0 size was offered in the new 15 Series at the dawn of the 1940s. Built in 1942, this 0-15 is a relatively young example of the Series. It is an elegant little guitar, otherwise unadorned but for its unique and cool tortoiseshell celluloid headstock overlay. Like every guitar built before the War, this one features finely-scalloped top bracing and a tiny Maple bridge plate.

Condition: Fair condition; some top cracks, some scratches, playing wear on neck, crack on back; comes with original case, that of which is very worn.

Estimate: \$2,500 - \$3,500

231. 1965 Gibson J-200 Custom, Gordon Waller (Peter & Gordon) Collection

Serial#: 175284. In 1965 Gibson gave Peter Asher and Gordon Waller a pair of custom-made J-200 guitars. This is one of the two. As the extensive wear and tear shows, Gordon Waller played this guitar often. While acoustic purists consider the electric guitar-style Tune-o-matic bridge embedded in the rosewood bridge (a feature Gibson added to this model in 1961) a detriment to its tone, Gibson J-200s from the 1960s are favored by many rock guitarists for their brilliant, percussive rhythm tones and sweet midrange in the studio. Many noteworthy songs from the 60s and 70s prominently feature the sound of J-200s from this era, including "Here Comes the Sun" and "While My Guitar Gently Weeps" by the Beatles, "Pinball Wizard" by the Who, and "Babe I'm Gonna Leave You" and "Black Mountain Side" by Led Zeppelin.

Condition: G; lots of playing wear; wear to gold finish on tuner buttons, finish checking, some fingernail wear on fretboard (lower frets); some chips in rosewood bridge at low E and A strings respectively, L.R. Baggs tune-o-matic bridge pickup replaces original bridge

Estimate: \$10,000 - \$20,000





232. 2001 Gibson Custom Shop Mickey Baker Les Paul Reissue

Serial#: 71759. An unusual Les Paul Custom with infinite control over the three pickups. The re-issue 'Mickey Baker' Les Paul Custom was available by special order only between 1999 and 2003. It is unknown exactly how many were produced but the likely number is somewhere between 25 and 50 guitars. This specific guitar was signed by Les Paul in the presence of the consignor, during Mr. Paul's appearance at NYC's Iridium on August 12, 2003. The inscription reads "To Russell / Keep Pickin' / Les Paul". This instrument has a solid Mahogany body and a one-piece mahogany neck with a medium-to-thick profile just like the very rare original '57 three PAF Mickey Baker Custom. Ebony fretboard with 22 frets and inlaid pearl block position markers. Headstock with inlaid pearl "Gibson" logo and pearl five-piece split-diamond inlay. Two-layer (black on white) plastic truss-rod cover with "Les Paul Custom" engraved in white. Mickey Baker (also known as Mickey "Guitar" Baker) was half of the pop duo Mickey & Sylvia, who had a hit single with "Love is Strange" in 1957. The song was written by Bo Diddley and Jody Williams, who had developed the distinctive lead guitar riff. Eventually the song, much more than just a riff, ended up being credited to Baker and two other peers. He is listed in Rolling Stone's list of the "100 Greatest Guitarists of All Time." Baker is also noteworthy as a session guitarist and guitar educator. COA tag on case.

Condition: VG
Estimate: \$4,000 - \$6,000



233. D'Angelico EX-SS Sunburst, Robert Yelin Collection

Serial#: KS13086195. The D'Angelico EX-SS is a laminated flame Maple semi-hollowbody guitar offering all of the full-bodied, rich D'Angelico sound in a lightweight, more compact 15" single cutaway body. The 2-piece Maple neck is carved into a comfortable, slim profile and features a Walnut skunk stripe and a 1-11/16" nut width. Topped with a Rosewood fingerboard, the EX-SS also comes with high-output Kent Armstrong humbuckers, a signature D'Angelico stairstep trapeze-style tailpiece, a distinctive D'Angelico headstock with a striking mother-of-pearl Excel inlay, and Art Deco truss rod cover.

Condition: VG+
Estimate: \$1,000 - \$1,500



234. 1960 Gibson EB-6 Bass, George Benson Collection

Serial#: A33611. The EB-6 was Gibson's only short-scale six-string bass manufactured during an era of guitar production that produced some extremely collectible and expensive models. Gibson made only 77 of these semi-solidbody EB-6s in 1960 and 1961 before the model was converted to a solidbody variation. Gibson created the EB-6 in 1959/60 as a complement to the EB-2, tuned E-A-D-G-B-E, like a standard guitar but an octave lower. Like the EB-2, the EB-6 had one special humbucking bass pickup and two tone control knobs (one volume and one tone) with a bass/baritone switch to broaden the tonal range. While the EB-6 resembled a guitar more than a bass, it was possible to differentiate it by its slightly longer neck; otherwise the tuning machines and the overall appearance were similar to a single pickup guitar. Comes with original case.

Condition: VG; a few surface scratches on top, most of the tuning pegs are broken off or have shrunk over time, missing trussrod cover

Estimate: \$8,000 - \$12,000



235. c. 1935 Larson Brothers 16" Euphonon

A beautiful example of the Larson Brothers art at its zenith, complete with original hard shell case and Naval Aviator decal of the presumed original owner. Brazilian Rosewood back and sides meet a 14-fret neck. Abalone purfling and a multi-ring rosette compliment other inlays found along the fingerboard.

Condition: VG+; finish checking on the front of the headstock, surface scratches on both front & back, a few dings on the front

Estimate: \$35,000 - \$55,000



236. 2007 Leo Burrell “Fat-Boy” Guitar, Lowenstein Collection

Serial#: CF0139. Dated Nov 22, 2007. A true oddity in the modern golden age of guitars, Leo Burrell took the concept of a user friendly, ergonomic guitar, and attached afterburners to it. A good carpenter; nobody has ever accused Burrell of being a master luthier. Areas of the guitar on the headstock, body and other spots which look as though they might be damaged, are actually features of the guitar as it came from Burrell's small shop. When you are twisting the body and neck of a guitar at 45-degree angles and building multi-layer headstocks, sometimes the edges just don't meet. "Oh well," says Burrell. And yet, Burrell guitars have become collector's items because of their rarity, as Burrell no longer makes guitars and released very few to the head-scratching world. The body of this instrument bends around the player's stomach and rib cage, the neck is twisted so as to keep the player from having to twist his wrist, and the headstock is designed for instant access to tuners without hand motions which could hurt the hand. Designed like no other guitar in history, Burrell made before their time: totally outrageous, thought-provoking, and valuable pieces in the history of the guitar making.

Condition: G; crack in the top along high E through sound hole, signs of repair due to possible design flaw
 Estimate: \$1,500 - \$3,000



237. c. 1960s Bjarton 12-String Acoustic Guitar (Owned by Klaus Voormann & Ringo Starr, Played by John Lennon)

In the heart of Hamburg, Germany is the Reeperbahn, an area often referred to by the locals as "the most sinful mile." For as far back as anyone can recall, it has been home to the City's red-light district plus countless dining and entertainment spots. It was also, back in the early 1960s, where a young Klaus Voormann and his friend, Astrid Kirchherr, first encountered two young groups of musicians. One was Rory Storm and the Hurricanes; the other group was a backup band recently arrived from Liverpool, England... The Beatles! Beatles fans are well-aware of the chemistry that developed between Astrid, Klaus, The Beatles, and their soon-to-be new young drummer (taken from the Hurricanes), Ringo Starr. Together, The Beatles as the world has come to know them, emerged and the rest is Rock & Roll history. Astrid remains known for taking the most compelling photographs of the Beatles, while Klaus _who remained a close friend of the group and shared a London flat with George Harrison and Ringo -- designed the cover of one of their legendary albums, Revolver. During the 1970s, Ringo gave this Bjarton 12-String guitar to Klaus Voorman. Voormann, whose name still appears on the traveling case for the instrument, gave it to leading Beatles expert and collector, Uwe Blaschke. It was Blaschke who went on to create the museum known as Beatlemania on the Reeperbahn, a multi-floor attraction dedicated to The Beatles. This guitar, with its close connection to Ringo Starr and Klaus Voorman, remains in virtually pristine condition. As indicated in the signed statement that accompanies the guitar - the text of which appears below -- John Lennon occasionally played this instrument. The guitar is being sold with a certificate signed and dated in 2015 by Klaus Voormann, detailing the provenance of the Bjarton. It reads: "In the early 70's I often went to visit with Ringo. We were living in Hampstead real close to one another. I often went down the hill to Ringo's house. We went up into his little home-studio under the roof recording, messing around and sometimes even writing a song or two using that lovely 12 string guitar. I loved the sound of the instrument so much that eventually [sic] Ringo gave me this Bjardon [sic] 12 string guitar as a present. I remember John tinkeling on this 12 string guitar whenever he was coming by for a visit. The guitar remained with me for many years. In the late 1990s I gave the Bjarton [sic] to Uwe Blaschke, for inclusion in his collection of Beatles items." (signed) Klaus Voormann

Condition: VG+, hardly played; slight scratching on tailpiece
 Estimate: \$30,000 - \$50,000



238. One-of-a-Kind 2001 Gibson Tattoo Super 400

Serial#: CS12021. Designed by master luthier Bruce Kunkel for Gibson, this one-of-a-kind guitar is full of artistic design features which make it as much fun to admire as it is to play. The top is a mixture of American Traditional and Japanese-style tattoo designs such as hummingbirds, a skull, and a green fire-breathing dragon. The sides contain banner work as it common on many tattoo designs. The back of this guitar is completely covered in traditional Asian tattoo designs such as koi fish, waves, and a lotus flower, and the back of the neck features a black tribal pattern. The bone nut in a unique font clearly says "Super 400". On the very bottom of the back of this guitar amidst an ocean wave is Bruce Kunkel's signature. A gold trussrod cover is etched with the phrase "One-of-a-Kind" and the scalloped fingerboard features block letter pearl inlays that spell "TATTOO".

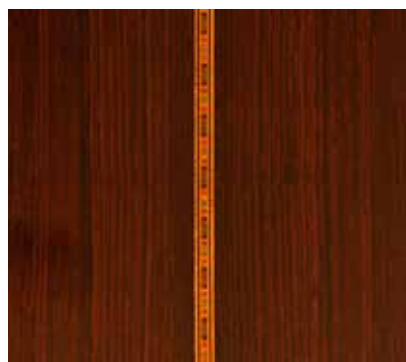
Condition: VG+; slight oxidation on tailpiece, very slight finish checking on face side of heel
Estimate: \$25,000 - \$40,000



239. 2000 Gibson Kalamazoo Award Sunburst Historic Collection, Robert Yelin Collection

Serial#: 23190001. In 1978, Gibson craftsman Wilbur Fuller produced the company's first hand-carved, tuned-by-ear custom guitar. The instrument, which in a blind sound-off with some of the best instruments of its era, won the hearts of Gibson and was ultimately dubbed the Kalamazoo Award. The Sunburst edition featured here is only one of four reissues ever made by the master luthiers in Gibson's Historic Collection Department, and is a modern testament to the original Kalamazoo Award Guitars produced in limited quantities between 1978 and 1984. A 17" full-depth archtop with a rounded cutaway and solid carved top, solid maple sides, and carved maple back, even the back of the headstock has a diamond abalone inlay. Adding to its magnificence is an ebony bridge with pearl inlays, wood pickguard with abalone inlay, multi-bound top and back, bound F-holes, bound ebony fingerboard with abalone block inlays, multi-bound peghead with inlay matching the pickguard, and gold-plated hardware.

Condition: Some wear to gold on the pickup, otherwise like new
Estimate: \$20,000 - \$25,000



240. 1919 CF Martin 0-45

Serial#: 14302. An original early pre-war Martin Style 45 guitar with a rare early Cedar or Sitka spruce top. It has been said that Martin was experimenting in the late teens with what was then known as "Airplane Spruce." The top has been authenticated as original by TJ Thompson, with original bracing and bridge plate. TJ has observed that the top feels like cedar. Finish is original, with overspray on the Brazilian Rosewood back. A new original OM Style pickguard has been fashioned for this guitar by TJ Thompson. A traditional 45 style torch inlay in abalone decorates the headstock, and 45 style fancy inlays are on the ebony fingerboard. Abalone trim on the perimeter of the top, sides, and back of the guitar is unusually brilliant and fine. This 1919 0-45 has a backstrip design which is not the typical for a Style 45, though 1919 saw many differences due to the huge growth in production and problems with meeting the demand.

Condition: G; non-original pickguard, fair number of top cracks, bridge split from low E to B string
Estimate: \$24,000 - \$28,000



241. 1929 Martin 00-28 G.P.

A custom-ordered 00-28 with solid headstock and the same "geared peg" (G.P.) Grover banjo-style tuners as seen on the OM-28 model. There are remaining traces of the name Slim Wooten on the face. The consigner -- a respected vintage Martin historian -- believes the 12-fret 00-28 is the prototypical Martin, perhaps the best fingerpicking guitar ever made, and this 1929 example originates from what is perhaps the best year for a 12-fret Martin.

Condition: G; replaced endpins (low E endpin is loose), non-original belly bridge or possible later Martin factory replacement, non-original pickguard
Estimate: \$18,000 - \$22,000



242. 1898 Fairbanks No. 5 Electric Special Banjo

This 1898 Fairbanks No.5 Special Electric is one of the earliest examples of the fanciful Victorian engraved pearl inlay that became the standard for the highest grade Fairbanks and Vega banjos. Lot includes original case.

Condition:VG; completely original; very slight corrosion along the head mounting
Estimate: \$11,000 - \$13,000



243. 1951 Gibson ES-5

Gibson Blonde Flame Maple ES-5 Pre-Switchmaster Model with three P-90 pickups. The guitar is in wonderful condition, complete with gold waffle tulip button tuners, and is all original with the exception of the work Duke Robillard suggested. From the consignor: "The early pre-Switchmaster ES-5 is a wonderful guitar, but very impractical in its limitations. A lack of a switch to select pickups means having to adjust individual volume controls and then re-adjusting the tone controls every time you want to solo or change pickups to get a new sound. Fortunately, I was lucky enough to receive an education from my friend Duke Robillard, who T-Bone Walker's biographer has called T-Bone re-incarnated. Duke advised me to add a pickup selector switch, but it didn't end there. I had no idea how complicated wiring electrics could be. Wiring pickups is not nearly as straightforward as one would think. Duke also calculated and explained to me how to wire the electronics to allow for selecting the most useful combinations of pickups, taking into account how changing one setting can affect another. Absolutely nobody knows how to make a guitar work the way Duke does, and it didn't hurt that Duke set me up to have his most trusted luthier do the work for me. Working together, they did a magnificent job." Comes with original case.

Condition:VG; surface scratches on back, slight finish checking, some polish wear on trapeze tailpiece
Estimate: \$10,000 - \$15,000



244. 1919 Martin/Southern California Music Co. “M. Nunes & Sons” Model I350

Hawaiian music was all the rage following its introduction to a large segment of the American public at the Panama Pacific Exposition in Chicago in 1915. Capitalizing on this popularity, C.F. Martin & Co. shipped six samples of Hawaiian Koa wood guitars to the Southern California Music Company of Los Angeles, as they were one of Martin's largest accounts. SoCal provided Martin with the koa wood from Hawaii, and asked that the trim on these guitars, designed for playing in the Hawaiian style, be as close as possible to those of SoCal's popular ukuleles. To appeal to the Hawaiian market, SoCal asked that the Martin stamp be replaced with the Southern California Music Company stamp, and affixed decals on the headstocks bearing the name “M. Nunes & Sons, Hawaii” and labels inside with either the name “M. Nunes & Sons” or “Rolando”. These early samples had Koa wood back and sides, and tinted spruce tops, but after seeing the samples, SoCal decided to offer all-Koa guitars, and to market the three models as the I350, I400, and I500. This guitar is one of the six original samples with spruce tops which were requested of Martin by the Southern California Music Company. Made in a style similar to the Martin 0-18 but suited for playing in the Hawaiian style, it has steel strings and fan bracing similar to Hawaiian guitars made in the same year by Martin for the Ditson Company. The sample Nunes also has the same single ring rosette seen on Ditsons and guitars made by Martin for several other firms, and a tinted spruce top similar to those seen on many Ditsons. These samples have no serial number, while the regular production appears to begin with serial number 19, accounting for the six samples of each model.

Condition: VG-; two cracks on back, one seam split on back
Estimate: \$5,000 - \$7,000



245. c. 1935 Gibson EH-150 Aluminum Body Lap Steel with Rare Early EH-150 Amp

A rare combination, after 80 years this is still one of the best-sounding electric guitar pickups and still one of the best sounding tube amps ever made. An important piece of history, the first Gibson lap steel, and one of the earliest solid body electric guitars, one of less than 100 made. This instrument comes with its original hard shell case, serial no. 321. Like Rickenbacker, Gibson also made their first lap steel guitars with an aluminum body. These guitars had the same style of pickup made famous by Charlie Christian on the archtop guitars he played with Benny Goodman's band.

Condition: G; quite a bit of wear on the top
Estimate: \$7,000 - \$9,000



246. Fairbanks Vega Whyte Laydie #2 Banjo

An iconic banjo, this Whyte Laydie was built after the Fairbanks Company was bought by Vega, but before the name was changed. This is the ultimate "clawhammer" and frailing banjo with original 5-string neck, tone ring, tuners, tail piece, and all 28 brackets. 27" scale and 11 3/8" rim. Signed "Jos. B. Rogers Jr.***," who provided the highest grade calfskin banjo heads from his shop in Farmingdale, New Jersey. Comes with new, sturdy hard shell TKL case.

Condition: VG; typical corrosion for its age
Estimate: \$4,000 - \$5,000



247. c. 1856 Ashborn Style 2 Guitar

This is a really wonderful, rare, and historical instrument. It is a fine William Hall & Sons parlor guitar built by James Ashborn. Ashborn was evidently a fine machinist and opened his shop in Torrington, Connecticut in the mid-1830s. He was far ahead of his time with regard to manufacturing and design. (He averaged 54 guitars per month with usually less than ten men working in his shop.) The quality of his instruments is superb. He designed and manufactured his own tuners, "T" style fret wire -- Martin didn't use "T" wire until the 1930s! -- and employed a unique fan-braced body and neck construction. This is a standard size Ashborn Style 2, generally seen as the most popular grade. This guitar has a distinctive bridge and tuners that complement the Rosewood veneer back and beautiful Rosewood clad neck. Comes with original case, which was also made by Ashborn in his Connecticut factory.

Condition: G; large cracks on back repaired with cleats, five top cracks, good playable condition.
Estimate: \$4,000 - \$5,000



248. 1955 National Town & Country

Built by Valco in Chicago, this guitar has a single cutaway maple body with plastic backplate, bolt-on neck, and a bound Rosewood fretboard with parallelogram inlays. Other features include two single coil pickups, a trapeze tailpiece, adjustable Rosewood bridge, and 3-on-a-plate tuners. Comes with its original 1955 brown hard shell case, which bears similarity to the case for a 1955 Les Paul.

Condition: VG-; some finish checking, wear to the back of the neck, rusted tuner housings
 Estimate: \$3,000 - \$4,000



249. Rickenbacher Electro B Spanish Guitar & 1937 Rickenbacher Amp

The first solidbody Spanish-style electric guitar ever made accompanied by an equally rare amp. This 1935 Electro B Spanish has a round neck -- it is not square-neck lap steel. This model by Rickenbacher is considered by many as the first real solid electric guitar, and therefore very rare. Noticeable features include the old spelling of the name "Rickenbacher" -- now commonly seen as "Rickenbacker."

Condition: VG-; a lot of playing wear, control knobs are stiff
 Estimate: \$4,000 - \$5,000



250. 1966 Rickenbacker 450 12-String

The Rickenbacker 450 evolved out of earlier combo models in the mid-'50s. Originally, the 450 used the Tulip body shape like the Rickenbacker 400. Starting in mid-1958, however, the body was changed to a Cresting Wave style like the 600 series. This 12-string version, the 450-12, was produced starting in 1964. Design elements include two pickups, a white pickguard, four control knobs, and dot inlays. Comes with original 1966 case.

Condition: VG+; few minor edge dings, some surface scratches on back
Estimate: \$3,000 - \$4,000



251. 1921 Gibson L-1

From 1908 to 1925, the small-bodied L-Style Gibson guitars were the mainstay of the company production. With its 13 1/2" narrow waist, this archtop guitar contains a round sound hole, a tailpiece with pins set in a Celluloid block, raised pickguard, 13 frets clear of the body, and a slanted "The Gibson" logo on the headstock.

Condition: VG; average playing wear
Estimate: \$2,500 - \$3,000



252. 1964 National Newport 82 “Map”

Serial#: S20691. Produced for a mere two-year period, the fiberglass-bodied Newport 82 evolved from the Val-Pro 84, and features a highly-polished Pepper Red fiberglass exterior; a single “standard” pickup, controls on the bass side of the body, an adjustable Rosewood bridge, an asymmetrical (“Gumby”) plastic veneered headstock profile, and vibrato tailpiece.

Condition: VG
Estimate: \$2,000 - \$2,400



253. 1945 K&F Lap Steel Guitar, #501

In 1944, Doc Kaufman, an instrument designer for Rickenbacker, and Leo Fender, a radio and phonograph repairman, received a patent for a new style of lap steel pickup. In 1945 they set up shop as K&F Manufacturing to produce their new lap steel, but one year later Kaufman decided to leave the fledgling company. Leo renamed his company Fender Electric Instruments and, as they say, the rest is history. That history started right here with this K&F Lap Steel. Made in 1945, the body is made from Mahogany and the frets are painted directly onto the fingerboard. The headplate is bent at one end to form the nut, the kind of clever manufacturing solution that Fender would use time and again as he reinvented the solid body electric guitar. This guitar has the Kaufman and Fender pickup, a style where the strings pass through the magnet in a manner that recalls the function of Rickenbacker’s horseshoe pickup. K&F guitars are quite rare, and this model exhibits the design for the single-coil pickup that Fender eventually stopped using years later after his namesake brand established itself in the guitar marketplace. No case.

Condition: G; fret markings very worn
Estimate: \$1,500 - \$2,000



254. 1957 Rickenbacker Model 1000

One of three short-scale student guitars that were introduced in 1957. The 1000 had one pickup and neck-through-body construction. The production models were three-quarter size tulip-shaped guitars with a one-piece maple neck, a Brazilian Rosewood fretboard with 18 original thin frets, and white dot position markers. (Rickenbacker amended the shape slightly in the last part of the year to include a 'new cutaway feature'.) Original colors included brown, black, gray, and natural. Comes with OHSC.

Condition: G; some broken edges on pickguard at screwholes, some edge wear on back
Estimate: \$1,600 - \$2,200



255. Kay Swingmaster

Beautiful Maple body, Bigby tailpiece, checkerboard binding, and dual "Kleenex box" pickups. Ideal guitar for jazz, blues, or rockabilly music.

Condition: VG; tuners appear to have been replaced, logo plate bent
Estimate: \$1,500 - \$2,000



256. 1939 Rickenbacher Silver Hawaiian

A chrome version of the Model B also with 1 1/2" Horseshoe Pickup. Discontinued after World War II. First produced in 1937, Rickenbacher (nee Rickenbacher) made this model with body parts stamped out of sheet metal. The stamping process was economical and the instrument was often stuffed with crumpled newspaper or tissue paper in order to eliminate unwanted resonances while playing. Though not a budget model, the Silver Hawaiian has 35 frets and a chrome-plated hollow body. The first of these models had single volume control, but by the time this guitar was made in 1939, it featured a tone control, too. No case.

Condition: VG; shrunk tuner buttons (4), one missing tuner button, one control knob has been replaced, slight rust near pickup

Estimate: \$1,500 - \$1,800



257. Rickenbacher B Chrome

Rickenbacher B Chrome

Estimate: \$1,500 - \$2,000



258. 1930s Rickenbacker Model B Bakelite Hawaiian Lap Steel

Many lap steel players, particularly David Lindley, consider the 1930s Rickenbacker Model B Bakelite model the best sounding lap steel ever made. This Bakelite version of the Model B, featuring a 1 1/2" Horseshoe Pickup, bolt-on neck, string-thru-body design, and white plates, is nearly identical to Lindley's favorite six-string Rickenbacker. This instrument is in beautiful original condition with white metal plates, concentric tone and volume controls, original Waverly "Clover" tuners, and painted fret lines in perfect condition.

Condition: VG; all original
Estimate: \$1,500 - \$2,000



259. White (Fender) Deluxe 6

Named after Forrest White, plant manager at Fender; this lap steel guitar has a white plastic pickup cover and two knobs, a symmetrical metal fingerboard, block makers, three screw-in leg stands, the White logo, and of course is finished in white.

Condition: G; some playing wear to the fretboard plate, some wear to the white brand decal, some oxidation of chrome control plate
Estimate: \$1,200 - \$1,500



260. c. 1946 Fender Princeton Lap Steel, #A158

One of the earliest Fender instruments available, this Princeton Steel dates to the very first period of the Fender Electric Instrument Company, soon after the departure of "Doc" Kaufman and the changeover from the K&F partnership. These early steels are the genesis of the entire Fender operation, which was a very small struggling local concern in 1947-8 with very limited production making all of these first instruments extremely rare. The Princeton was the least expensive of a three-model line, but the differences in the instruments were relatively minor. The lack of a tone control and a hard-wired cord are all that separate this model from its slightly more upscale brother the Deluxe. All of these early steels were made of whatever woods Leo had in stock. The pickup is the famous Fender "Direct String" unit, which is still considered one of the best-sounding steel pickups ever designed. The aluminum fingerboard carries Roman numerals designating the positions and headplate has the inscribed "Fender Electric instruments, Fullerton California" lightning bolt logo. Original tuners are simple non-descript openbacks probably made by Waverly. Despite its primitive appearance, this is a well-designed steel with a great sound. No case.

Condition: VG
Estimate: \$800 - \$1,000



261. Fender FS-52 Lap Steel

The very first Fender guitars were no-frills lap steels, and they were absolutely great. Even today, those first instruments have a pure, singing tone seldom equaled since. The new FS52 Lap Steel introduced in the 2000s is an authentic nod to those great steels of the past. Features include a two-piece ash body, a Fender Standard Stratocaster pickup, and chrome hardware.

Condition: VG+; new reproduction
Estimate: \$400 - \$600



262. C. 1950s Martin I-T Tenor Ukulele

This tenor ukulele is completely original and in fine condition. Made of mahogany (top, back, sides, and neck) with a Brazilian rosewood fingerboard, this is a larger model ukulele with non-g geared friction pegs and pin bridge.

Condition:VG

Estimate: \$1,200 - \$1,600



263. 1980 Gibson Super 400 CES (COOI) Sunburst, Robert Yelin Collection

Serial#: 8080017. The Gibson "Super 400" is a high-end carved solid wood archtop guitar. The largest, fanciest- adorned, and highest-priced factory built archtop / hollowbody guitar in the Gibson portfolio. A highly-influential model which inspired many other master luthiers, it was first sold in 1934 and named for its \$400 price, as was the custom for Gibson guitars during that era of the company. There have been slight variations on the model since its inception, and this specific example shows Gibson's desire to embrace the 1950s desire for electric instruments, thus renaming the guitar the Cutaway Electric Spanish (CES). This electric version of the famed Super 400 features great quilted Maple in a high-luster Sunburst finish. The eye-catching neck is topped by a 20-fret ebony fingerboard with pearl block inlays and multi-ply black and white binding, which was then hand-fitted with Gibson's traditional ES-rounded neck profile. The pickups are a pair of Gibson's legendary '57 Classics, which faithfully capture the unique and subtle variations between coil windings of the original PAF humbuckers of the late 1950s, delivering a warm and full tone with a balanced response. Other appointments include Gibson's traditional five-piece split diamond motif inlay on the headstock and Schaller M6 tuners.

Condition:VG; corrosion and wear on pickup covers, corrosion on one of the saddle adjustment wheels, rust on pickguard mount bracket, volume control wear, some type of disfigurement of pickguard
Estimate: \$5,000 - \$8,000



264. c. 1899 Joseph Bohmann Parlor Guitar, Lowenstein Collection

c. 1899 Joseph Bohmann Parlor Guitar, Lowenstein Collection. This true parlor-style guitar has Brazilian Rosewood back and sides with what appears to be Adirondack Spruce, though it could be European. The bridge is original to the guitar though it has been sanded, shaped, and modified for a modern configuration. The headstock has been filled from the cavities made originally to accommodate Bohmann tuners. (The tuners on this guitar may be replaced with open back or other tuners or advanced modern tuners.) The fretboard has a characteristic high radius making it very easy to play. It has an ebony fingerboard and bridge, with advanced bracing systems throughout the guitar typical of Bohmann's best work. This is one of the finest-sounding and playing Bohmann guitars in the presentation category of guitars because of the woods and the characteristic inlays. The instrument has been professionally restored and is of performance quality.

Condition: G; definite playing wear; cracks and scratches on top
Estimate: \$5,000 - \$10,000



265. c. 1850 Tool Chest with the Tools of Luthier Joseph Bohmann

In the days before brotherhood and sharing amongst luthiers, the trade secrets of varnish, glues, bracework, and even tools were closely guarded by those who built musical instruments. Included here is therefore one of the most unusual aspects of Bohmann construction ever to be sold at auction. Displayed for the first time at the Newport Guitar Festival, this lot includes the tool chest and all remaining tools from the Bohmann factory after its destruction by fire. Found in an abandoned Chicago building, the provenance of the tools is clear, having been found with many Bohmann labels, Bohmann forms, and pieces from finished and unfinished Bohmann instruments of every type, including harp guitars, violins, mandolins, and zithers. The most precious of his tools, his personally handcrafted finger/palm planes for shaping the thickness of his instruments, are inscribed with his name in the brass. Included also is a scale stick, used to mark the different scales of frets from mandolins to guitars to harp guitars in the Bohmann construction line. These are amazing, museum-quality pieces not only of history, but of the technique used by luthiers of the last century. There are planes of every shape, use, and size, along with other tools well-known to luthiers for creating binding and working wood down to a thickness that could be shaped and bent. This lot contains some pieces of Bohmann rosettes and binding found with the lot, as well as violin, harp guitar, and mandolin parts. The toolbox has a t-square used by Bohmann, held fast in the top.

Estimate: \$6,000 - \$8,000



266. 2000 Gibson “The Citation”

Serial#: 2002002. In 1969, Gibson introduced the “Citation”: a guitar with a 17” full-depth body with figured maple back and sides, bound ebony fretboard, one or two floating pickups, and fancy abalone inlays. Designed by then-president Stanley Rendell as a jazz-style archtop guitar, the headstock was also bound and a fleur d’lis design was inlaid on the front and back of the headstock. Available in a natural or sunburst finish, only a very limited number of instruments were made during each production period. Aside from its beautiful faade, throughout the years the Gibson Citation is known to be one of the finest hand-made carved guitars ever made by the company. Now a part of Gibson’s Historic Collection, the Citation is only produced via special order through their Custom Shop.

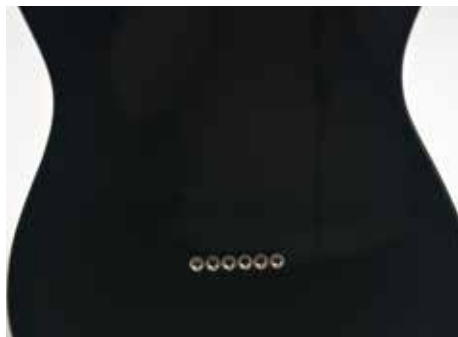
Condition:VG+; all original
Estimate: \$12,000 - \$15,000



267. 1941 National Tricone Style 35 Hawaiian

Serial#: 2308G. One of National’s Hawaiian steel guitars - the Style 35 - features a seated minstrel plucking a long-necked string instrument underneath a willow tree on its back. Unlike the earlier engraved designs implemented by National on other Styles, this particular instrument’s detailing was sandblasted and then airbrushed with colored enamel. The Tricone has three small cones connected by a “T”-shaped bridge, which are very much like speaker cones both in shape and function. The body of the guitar is made of “German Silver” which is what fret-wire is made of: 65% copper, 10-23% zinc, and 10-20% nickel. The reasoning behind a metal body is that all the energy generated by the strings was intended to be amplified by the cones, and the metal simply allows for the cones to vibrate much more easily than if the guitar were made of traditional wood, resulting in greater volume and sustaining of sound. Another argument made in favor of metal is that a wooden body guitar would have soaked up a fair amount of the energy generated by the cones. Unlike wood, the metal used was guaranteed not to split and of course could not warp. National guitars were by far the loudest guitars one could buy at the time, and their tone was clearer and more defined than a traditional wooden instrument. The Hawaiian models like this one here was built with a square metal neck specifically for increased sustain while slide playing. The Tricone Style 35 is among the more rare National models on the vintage market; coupled with the fact that this guitar was constructed in the company’s final year of metal body instruments makes it all that more unique.

Condition:VG; some oxidation on the top, a few rust spots on the top bass side, finish checking on back of headstock, some scratches on back and neck, some dulling of the German Silver where the neck meets the back
Estimate: \$3,000 - \$5,000



268. 1995-96 Fender Reissue '72 Telecaster Custom, Robert Yelin Collection

Serial#: U038028. This reissue '72 Telecaster Custom is an authentic reproduction of its early-'70s ancestor, including the distinctive Fender Wide Range humbucking neck pickup, a large pickguard, and skirted amp control knobs. A Maple neck with "C" profile, "bullet" truss rod, three-bolt neck plate and Micro-Tilt, the fingerboard is outfitted with 21 vintage-style frets. This is an early made-in-Japan reissue, which many consider superior to the later version made in Mexico.

Condition: VG+; two small dings on lower cutaway horn
Estimate: \$700 - \$900



269. c. early 1920s Gibson L-1, George Benson Collection

13.5-inch width at lower bout

Condition: Oversprayed and extra finish shot into body via sound hole masking the serial number; top cracks, refinished, replacement tuners
Estimate: \$2,000 - \$2,500



270. 1956 Gretsch Model 6120 guitar, with original white “cowboy” case, plus two amps, one an extremely rare large-size 1956 Gretsch white “cowboy” amp.

By the early 1950s, guitar virtuoso Chet Atkins was a well-known Nashville studio musician on his way to becoming a successful recording artist in his own right. Seeing his potential, the Gretsch Company asked him to work with them to create an Atkins signature model. The Model 6120 included features requested by Atkins after he received two prototypes based on the country gentleman's specifications. A 22-fret neck meets the body finished in a transparent amber red (orange) tint, and this instrument is entirely original. This mint-condition guitar appears virtually unplayed. It comes complete with its original tags and various items of “case candy,” including some later non-original Longhorn-motif items (blue bandanna and 1980s Camillus no. 47 Longhorn knife engraved with Gretsch logo). This lot also includes a large Gretsch 6169 Electromatic “Cowboy” amp with western-styling tooling in white and brown, which on its own right is extremely rare. It is completely original, with tooled leatherette and brass-studded trim, whopping 15” speaker with 5” tweeter (instead of the twin ovals of the more common cowboy amp), western belt-buckle badge, and steer-head grill cloth. In addition to this rare, large amp is the smaller (and still rare) Gretsch amp, one of the first to bear the Electromatic badge. From 8” speaker to the original handle, it even comes with its original 1940s power cord.

Condition: VG+
Estimate: \$26,000 - \$32,000



271. 2002 Gibson Les Paul 50th Anniversary Model, Signed by Les Paul

Serial#: 2002 04. One of two models created by Gibson to mark the 50th Anniversary of the Les Paul line of electric guitars, this specific instrument is the ultra-deluxe version of the electric solidbody. This guitar was made in a limited run of 50. This guitar was signed by Les Paul, at the request of the consignor, while Mr. Paul was appearing at New York City's Iridium on August 12, 2003. Comprised of figured tonewoods, abalone inlays, a single piece Figured Maple back, and a two-piece Curly Koa top, the guitar is finished in an “antique natural” shade in order to enhance the beauty already present in the Koa and Maple woods. The 50th Anniversary LP model also comes with gold-plated hardware.

Condition: VG
Estimate: \$10,000 - \$15,000



272. Benedetto Manhattan Custom, Robert Yelin Collection

Serial#: S-1847. The Manhattan guitar has become the signature model of the Benedetto archtop line. Made under Robert Benedetto's scrupulous supervision, the Manhattan consists of only the finest materials, designs and craftsmanship, including the Benedetto fine-lined binding package, unbound ebony fingerrest and Benedetto cello-style tailpiece. This particular Manhattan was a custom piece for Robert Yelin, and it features a carved flame-like pattern on the upper and lower bouts in place of F-holes, a cutaway fretboard, and abalone inlays at the 12th fret (floral) and on the tailpiece (Bob Yelin).

Condition: Mint
Estimate: \$50,000 - \$60,000



273. 1880 Martin 0-28

For over 175 years, C.F. Martin & Co. has been leading the guitar market in extraordinary instruments. The company's size designations were very specific in their catalogues even back during its early days, and this "0" is Martin's Concert model first appearing in 1854. The company has described the No. 0 as a guitar with very clear and crisp treble tone when played. This classic guitar with its 12-fret neck comes with an period original coffin case. (The case originally housed a 2-42 guitar as indicative of the case's label, but Martin historians have confirmed that the coffin cases were made by local farmers in the winter months. While they did not make size-specific cases, the farmers often built them to be able to house multiple Martin styles of a similar size designation.) Its headstock is more reminiscent of the Spanish style guitar, which meets the mahogany neck. Rosewood back and sides compliment the Adirondack spruce top and herringbone purfling often seen on Martin Style 28s of the period.

Condition: VG+; very light scratches on top and back
Estimate: \$8,000 - \$10,000



274. Early '70s Gibson SG Standard, Owned & Signed by Stuart Swanlund

Serial#: 180053. This double cutaway Gibson SG was owned and signed by the late Stuart Swanlund of the Marshall Tucker Band. The signature in black ink is on the back of the instrument and is also dated in Swanlund's hand, "1-10-2001". The Gibson SG was introduced in 1961 as a complete replacement for the Les Paul. The new design was thought to be a more modern solidbody guitar, with sleek beveled edges and two sharp cutaways. By late 1963, the Les Paul moniker was dropped, and the SG (or Solid Guitar) became an entirely separate model. The SG has remained in steady production ever since earning a place as one of the truly classic solidbody guitars.

Condition: VG; few surface dings on front, minor beltwear on back, playing wear at bridge pickup; extra harmonica bridge in neck pocket of case
Estimate: \$1,500 - \$2,500



275. 1964 Martin D-28

The scarcest and most coveted of all instrument tonewoods, Brazilian Rosewood is renowned for its brilliant, bell-like tone, and dramatic highly-figured grain, with highlights ranging from deep purple to cafe au lait. Under strict export embargo since the late 1960s, Brazilian Rosewood has skyrocketed in price as old stock reserves have become increasingly depleted over the years. With that being said, here is a lovely Martin D-28 dreadnought, complete with the coveted Brazilian Rosewood body and classic tortoise pickguard. The back wood is dramatically-figured; the voice is dry, clear, and loud, with smooth, low action over a straight, dark ebony fingerboard. Although it is generally accepted that pre-war dreadnoughts are more desirable to do the material modifications made in response to shortages, this 1964 D-28 is still very much from a golden age of workmanship from CF Martin & Co.

Condition:
Estimate: \$5,000 - \$7,000



276. 2004 Martin Bellezza Bianca Prototype, Built for Eric Clapton

Serial#: 1000305. This guitar was the third of four prototypes built for Eric Clapton. According to Martin's records, this specific instrument was shipped to Clapton in London on July 7, 2004. 000-ECHF, designed in collaboration by Eric Clapton, Dick Boak, and the Japanese fashion designer and music producer, Hiroshi Fujiwara, was introduced as a limited edition guitar in 2006. Clapton appeared on NBC's The Today Show on November 18, 2005 and performed "Back Home" with this guitar or one of the other three Bellezza Bianca prototypes. Inside the instrument is a printed maker's label that reads "CF Martin & Co. Bellezza Bianca," signed by C.F. Martin IV, Eric Clapton, Hiroshi Fujiwara, and Dick Boak, inscribed Prototype 3 of 4. (These are facsimile signatures, as these prototypes were prepared in advance of the regular production run and to furnish Clapton for upcoming performances.) The guitar has a white finish, Maple body, Spruce top, Mahogany neck, bound 20- fret ebony fingerboard with Mother-of-Pearl snowflake inlays and Mother-of-Pearl Bellezza Bianca inlay. Other adornments include an ebony headstock facing with abalone flower alternative torch motif inlay, custom design rosette, herringbone top trim, ebony pin bridge, Mother-of-Pearl inlaid black endpins, silver-plated tuners, and black pickguard. Comes with original black hardshell contour case with bottle green plush lining and handwritten label with various inscriptions including "MARTIN PROTO 'BIANCA' 1000305....3 OF 4".

Condition: Like new
Estimate: \$30,000 - \$40,000

277. Early 1930s Rickenbacker Frying Pan Prototype with Original Custom Case

Estimate: \$15,000 - \$20,000



278. 1920 Maurer/Larson Brothers Style 551, "Auditorium Model"

Serial#: 24581. Rosewood back and sides, Spruce top, Mahogany neck; 15" lower bout

Condition: VG+; picking wear; finish checking on headstock, some surface scratches on top and back
Estimate: \$10,000 - \$15,000



279. c.1939 Super-Jumbo Euphonon, ex-Scott Chinery, attr. Django Reinhardt

This Larson beauty has the standard built-under-tension 19" body comprising of a spruce top, lovely maple back, and maple sides with laminated top braces and laminated neck. The scale length is 25 1/2" and it has a 14-fret-to-the-body neck. One of the unusual features is the highly visible elevated dual pickguards that are engraved with a fantastic matching floral design. The adjustable ebony bridge is an invention in itself in function and design. This fine guitar sports pearl inlay around the top and soundhole, the gorgeous abalone and pearl headstock decor, and rarely used pearl block fingerboard inlays. Add to that the full neck and body bindings, the rarely used addition of rhinestones placed on the bridge, headstock, and fingerboard and it is easy to note the uniqueness of this Larson brothers' masterpiece. This is a one-of-a-kind Larson-built brilliant example of design and decor. It is said to have been purchased from Joe Reinhardt shortly after his brother Django's death on May 16, 1953. There is a newspaper photo clipping of Django's trio visible through the soundhole. This instrument graces the front cover of Bob Hartman's 1996 book, *The Larsons' Creations Guitars and Mandolins*. This guitar also appears the later edition published in 2007, entitled *The Larsons' Creations Guitars and Mandolins, Centennial Edition* as well as being featured in Scott Chinery's, *The Chinery Collection*. It is said this Euphonon and Scott's Dyer Style 8 Symphony Harp Guitar were two instruments out of his massive collection of over 1,000 that he enjoyed playing quite often. Chinery was a connoisseur who knew quality and reveled in the beautiful sounds emitted from these wonderful instruments. This unique Euphonon was used for the Chinery promotion, "Masterpiece Guitars" recording by Steve Howe and Martin Taylor. They thought enough of Scott's Larson collection to choose nine instruments to be included on that wonderful CD. This guitar could be considered the last hurrah for the production of the now-famous Swedish immigrants, Carl and August Larson. This instrument is being sold by the Chinery family. As it was a beloved part of the late Mr. Chinery's Collection, this instrument was one of the very few retained by his family after his unfortunate passing in 2000.

Condition: VG+; four missing rhinestones on the headstock and one missing rhinestone at the base of the fingerboard, some oxidation on the pickguard mounts
Estimate: \$60,000 - \$70,000



280. Napolitano Primavera Blonde, Robert Yelin Collection

Serial#: 3090. Although Arthur Napolitano is not exactly a household name, this is a very well-constructed, top-of-the-line 17" archtop guitar that anyone -- from hobbyist up to the most demanding professional - would be happy to own. This specific guitar is featured in an article in the no. 12 issue of Just Jazz Guitar from August 1997. A premier master grade instrument built in the tradition of John D'Angelico, the Primavera fully hand-carved from all solid woods, featuring carved flame Maple back and sides, carved master-grade Sitka Spruce top, 5-piece flame Maple neck, bound ebony fingerboard, ebony bridge, ebony carved tailpiece as well as an ebony bound pickguard. With its 9-ply top binding and 6-piece back binding, the guitar is appointed with pearl 'storybook' inlays on the fingerboard, a Kent Armstrong floating pickup, and a beautifully-designed headstock with typical Napolitano inlays.

Condition: Like new
Estimate: \$4,000 - \$6,000



281. 2002 Gibson Les Paul "Indian" in Copper/Black

Serial#: CS21461. Created in celebration of the Indian Chief motorcycle, only 100 of these two-tone guitars were made-to-order by Gibson's Custom, Art & Historic Division. This latest version has many of the same stylized features as the classic Indian Chief, including the signature war bonnet headstock, flowing chrome detailing and custom color combinations, including a red/black metallic scheme reminiscent of the first Chiefs produced in the 1920s. This particular instrument has the copper/black finish. Fine detailing includes the inlaid chrome die cast headstock and chrome fender molding on the body, "Indian" mother of pearl script on the fingerboard, engraved truss rod cover, and bead blasted back plates.

Condition: VG; like new, with COA
Estimate: \$7,000 - \$10,000



282. 1964 Gibson J-160E, Gordon Waller (Peter & Gordon) Collection

1964 Gibson J-160E, Gordon Waller (Peter & Gordon) Collection. Serial#: 188966. Gordon Waller's favorite guitar, as evidenced by the extensive wear and information provided by Waller's widow. Three control knobs (two for volume, one for tone), tortoiseshell pickguard, black pickup, two headstock inlays, and pearl trapezoid inlays on the fingerboard. The back contains cracks, the neck with some dents and scratches, and the top is visibly scratched. Pieces of the finish are missing around the sound hole area, which is further proof that Gordon Waller thought highly of this Gibson guitar and played it quite frequently. There are numerous photos of Waller playing this guitar during the '60s, and he used the guitar to record many of Peter & Gordon's biggest hits during the mid '60s.

Condition: Fair condition; lots of cracks along the back; one of the knobs is a new reproduction with two original, so one was probably added by Gordon Waller later on - evidence of an extra acoustic pickup when examining the interior of the GTR; finish checking, dings and cracks in the back, extensive pick wear near soundhole, crack in binding on back
Estimate: \$10,000 - \$25,000



283. c. 1930s Stromberg Ultra Deluxe

Serial#: 468. Founded in 1905 by Swedish emigrant Charles Stromberg, they began making banjos and drums. Charles and son, Elmer, transitioned to producing archtop guitars in the 1930s in their Boston workshop. Between the early 1930s and 1955 when both father and son passed away, Stromberg produced approximately 640 exquisitely crafted instruments that were the favorite of players such as Freddie Green and Barry Galbraith. This "Ultra Deluxe" model features a highly figured Maple back and neck. Its top sports the 3-segment "F-Hole" indicative of Stromberg's earlier period. The instrument is highly decorated with checkered purfling, an elaborate headstock design, and a custom fretboard inlay that is inscribed "Percival".

Condition: VG; crack on upper bass bout on the top, slight wear to engraved fretboard inlays (to be expected given age), surface cracks at the back at the waist
Estimate: \$30,000 - \$45,000



284. Stevie Ray Vaughan-Owned & Signed c. 1966-67 Fender Stratocaster

Serial#: 191460. Stevie Ray Vaughan owned and signed 1966-67 Fender Stratocaster in a three-tone Sunburst finish. The signature is broad and in gold ink, dated "'90," and also present on this guitar are some worn stickers; one group of stickers reads "SRV" and the other, located on the pickguard, is rather worn and faded but the word "Cobras" is visible. Vaughan played with Paul Ray and the Cobras in Austin, Texas from 1975 until 1977. This Fender's silver neckplate is etched in block letters "STEVIE RAY VAUGHAN DALLAS, TX." Paperwork inside the case with more of Vaughan's handwriting.

Condition: Good playable condition
Estimate: \$250,000 - \$500,000



285. Harmony H80T Red Strat-Style Guitar with Roland GK-2 Pickup, Robert Yelin Collection

This Harmony H80T is essentially a Strat copy produced in Japan. It's a solidbody electric finished in Candy Apple Red, and comes with a Roland GK-2 guitar synth pickup/controller.

Condition: VG; Roland GK-2 guitar synth pickup and controller installed on guitar
Estimate: \$150 - \$200



286. c. 1910-1920 Enrique Garcia

Once attributed to Antonio de Torres due to the label placed inside the instrument, according to Richard Bruné, this guitar was created by the hands of top Torres pupil, Enrique Garcia. (Bruné also suspects that the guitar was possibly modified by Garcia as well, in addition to showing signs of the work of his student Francisco Simplicio.) It is a guitar built in the general style of Torres, but with notable deviations which are indicative of the work of Garcia/Simplicio. Its top is book-matched fine grain European Spruce, while the sides and three-piece back are comprised of book-matched Birdseye Maple. The neck is Spanish Cedar with an unmatched spliced head and five-stack spliced heel. Other features on this guitar (which are not original according to Bruné) are its quartered Brazilian Rosewood fingerboard, bone nut, and modern Nickel silver frets. According to the instrument's assessment by Bruné, the guitar appears in very intact condition internally with almost no visible repairs. An examination has proven that internally, the guitar very much resembles the work of Enrique Garcia. There is one hairline crack of very recent origin directly behind the bridge by the first string running to the tail block, that of which can be easily glued. This guitar attributed to Garcia is clearly made of high quality materials by a skilled luthier with a lot of experience. Despite not having an exact date of manufacture, expert assessment agrees that it is over 100 years old. There is a long history of makers, particularly in Spain, who were inspired to make copies of Torres' guitars; as a leading pupil of Torres himself, it is no wonder that Enrique Garcia may have chosen to construct an instrument that highly emulates that of his Master. Subtle differences separate the work of the two men, both of whom have produced magnificent examples that elevate guitar making to an art form.

Condition: VG; very good volume projection
Estimate: \$50,000 - \$80,000



287. Ibanez George Benson GB10, George Benson Collection

A gorgeous and sweet-toned hollowbody, this guitar features a Spruce top, Maple back and sides, and the George Benson neck shape. Its George Benson Special pickups are designed specifically for hollowbody guitars played at high volume. Ebony fretboard with 21 medium frets adorned with pearl abalone inlays in addition to an inlaid ebony bridge. As is customary with George Benson guitars, inlaid on the headstock is the same logo found on his series of Ibanez instruments.

Condition: Like new
Estimate: \$4,000 - \$6,000



288. 1959 Fender Bassman amp, tweed, all in super-excellent original condition.

Serial#: 31-4C (Amp).

Condition: Amp: VG; power outlet modification inside, mismatched Jensen 10" speakers
Estimate: \$30,000 - \$35,000



289. 2010 Gibson Super 400 Acoustic Blonde Historic Collection, Robert Yelin Collection

Serial#: 19960001. The Gibson "Super 400" is a high-end carved solid wood archtop guitar. The largest, fanciest- adorned, and highest-priced factory built archtop / hollowbody guitar in the Gibson portfolio. A highly-influential model which inspired many other master luthiers, it was first sold in 1934 and named for its \$400 price, as was the custom for Gibson guitars during that era of the company. The Gibson Custom Shop went all-out to produce this model, right down to the hand-inscribed heel cap. The back and sides are hand-carved of book-matched Quilted Maple, and the top is tap tuned from fine grain hand-graduated Spruce with plenty of cross-grain silk. The neck is slim and elegantly playable. The master luthiers at Gibson even recreated the signature marbled tortoise pickguard which was so fashionable on the 1939 model that this guitar is meant to emulate. Of all Gibson Historic Reissue archtops the market has seen to-date, this stunning example is by far the lightest in weight, with a soundboard carved distinctly thinner than other reissues. Accordingly the voice is audibly superior as well, with a power and clarity unexpected in instruments of recent vintage. The bass register is open and resonant, the mid-registers warm and full, and the highs sparkling and precise.

Condition: VG+; a little bit of finish cracking on the heel, neck, and body
Estimate: \$10,000 - \$15,000



290. 1976 Gibson Bicentennial Firebird Guitar

The Firebird was launched by Gibson in 1963 and made famous by players from Brian Jones to Duane Allman. With its mini-humbucking pickups and futuristic body style, it was available in approximately eight new colors, though black was not among them. Six years later, Gibson chose to discontinue the Firebird. Fortunately, and by popular demand, it was brought back in 1976. Celebrating our nation's 200th birthday, Gibson added the American eagle to the pickguard along with lustrous gold hardware and a palette of new colors, including the now sought-after black finish. This 1976 black Firebird remains in very good condition and was rarely played. Even the evocative 1970s multi-colored strap is still in its original package. Also included are the guitar's original instruction tag-booklet, original vintage Gibson new string-set in original packaging, vintage Gibson guitar polish bottle, and a 1976 Gibson solidbody guitar catalog.

Condition: VG; very light belt buckle rash, some wear of the Gibson logo on trussrod cover; comes with case including strap with period polish and strings
Estimate: \$6,000 - \$8,000



291. 1958 D'Angelico Excel

Serial#: 2053. Born into a New York Italian family, noted luthier John D'Angelico began his career apprenticing under his great-uncle, Raffaele Ciani, where he learned to make violins, mandolins, and flat-top guitars. D'Angelico supervised Ciani's workshop after his great-uncle's death, but by 1932 he had a shop of his own where he began to formulate some of his iconic designs and innovations. The Excel features a 17-inch wide body, distinctive straight f-holes, large block inlays, a stairstep pick guard, and an oversize headstock with an elaborate broken pediment and cupola design. It also is a highly desirable cutaway model. Thanks to its looks, D'Angelico's Excel was an instant hit with performers seeking an eye-catching instrument for the stage; more importantly, however, was the guitar's bright, vibrant tone and impressive output that matched its luxury with opulence.

Condition: VG+; with original pickguard
Estimate: \$35,000 - \$45,000



292. Franny Beecher-Owned 1959 Gibson ES-350TDN

Serial#: A 30402. Francis "Franny" Beecher (September 29, 1921 ñ February 24, 2014), was the lead guitarist for Bill Haley & His Comets from 1954 to 1962, and is best remembered for his innovative guitar solos combining elements of country music and jazz. While with the group he composed the classics "Blue Comet Blues," "Goofin' Around," "Week End," and "Shaky." He continued to perform with surviving members of the Comets into 2006 when Beecher formally retired. In 2012, the Rock and Roll Hall of Fame inducted Beecher as a member of the Comets by a special committee, aimed at correcting the previous mistake of not inducting the Comets with Bill Haley. Beecher did not have a large arsenal of instruments to his name, but what he owned he loved and used extensively. This 1959 Gibson Natural ES-350TDN is a very rare but iconic rock and roll guitar, as only 57 ES-350TD guitars were produced with a natural finish rather than the more traditional sunburst. This guitar also features a pair of the highly coveted "PAF" humbucking pickups. Similar to the Gibson Byrdland model, it has a 23 1/2-inch scale length and thinline body. Chuck Berry posed with a nearly identical guitar in a famous "duck walk" portrait taken of him in the late '50s. Franny was the original owner and he purchased the guitar after the Les Paul Custom he had been using early on had to be returned to Gibson. The ES-350TDN is essentially a stock model with a replaced fretboard due to wear and tear, but this work was done in expert fashion. (Beecher in fact requested the replacement be an ebony fingerboard and that it end in a widow's peak, which inadvertently acted as an upgrade to this already valuable model.) The current owner was a friend of Beecher's later on in life, and the guitar was sold directly to the consigner by Beecher himself.

Condition: VG; some wear on pickguard, gold almost worn off on one of the Humbuckers, nut replaced; original Tune-O-Matic bridge has nylon saddles installed
Estimate: \$25,000 - \$50,000



293. Ibanez George Benson Custom Shop, George Benson Collection

Serial#: LA0046. Custom Ibanez model made for George Benson.

Condition: VG; F-holes taped over
Estimate: \$10,000 - \$15,000



294. 1997 Ibanez AF-207 7-String Sunburst, Robert Yelin Collection

Serial#: F97 48527. A now-discontinued model (produced between 1997 and 2002), it is rather difficult to locate an AF-207 7-string these days. Coming in at 16" in the lower bout, this laminated Spruce topped guitar is an unusual size for a 7-string guitar. Complete with Super58 custom pickups, a bone nut, ebony fretboard, and abalone split-blocked Mother-of-Pearl inlays, this AF-207 is completed in a handsome Sunburst finish.

Condition: VG+
Estimate: \$2,000 - \$2,500



295. Signed 1990 Fender James Burton Telecaster

Serial#: 902093. Red Fender James Burton Telecaster signed by James Burton on the lower bout. Burton is an American guitarist known for playing with Rick Nelson, Elvis Presley, John Denver, Emmylou Harris, and Merle Haggard as well as a session guitarist for dozens of other notable musicians. Burton became a member of the Rock and Roll Hall of Fame in 2001, and he also was recognized by the Rockabilly Hall of Fame and the Musicians Hall of Fame and Museum. In black ink Burton inscribed this guitar "To Mannys," obviously referring to legendary New York City music store, Manny's Music.

Condition: VG+
Estimate: \$1,500 - \$2,000



296. 1920s Weissenborn Hawaiian

One of the more rare and sought-after lapsteel brands, its widely believed that only an estimated 5,000 were produced between the late 1910s until early 1930s by Weissenborn in Los Angeles. Produced at arguably the peak of Hawaiian music's popularity, the brand could not compete with the volume of resonator steel guitars built by the likes of National and Dobro in the late 20s, and as a result, Weissenborn halted production in the early 1930s. With a beautifully smooth midrange presence, warm but present top end clarity, and round but not boomy low-end, this is the guitar inspiring most modern Hawaiian lapsteels built today. With its all-Koa construction, this guitar has a pleasing presence and projection, aided by the hollow square neck chamber. Comes with modern case.

Condition: VG; wear to the bridge, finish checking on top and back, dings on edges, random white "paint" dots scattered throughout top, wear to the dot inlays on the fingerboard
Estimate: \$2,500 - \$3,500



297. 2000 Gibson Custom Shop Pete Townshend SG Special with Tour Case (23/250)

Serial#: PT-231. This limited edition Pete Townshend Gibson SG Special comes with its namesake's signature and a matching tour case. This specific guitar is no. 23 of the 250 made by the Gibson company. The instrument has a Mahogany body, satin "tour worn" cherry finish, Mahogany neck with Rosewood fingerboard, chrome hardware, and two P-90 pickup. The signature can be found on the back of the headstock.

Condition: VG+
Estimate: \$2,500 - \$4,000



298. 1959 Fender Bassman amplifier, in fine original condition

Serial#: BM00285 (amp). The Bassman amp was first launched by Fender in 1953, but it's the two ingenious later changes that make it so desirable today. The first, in 1955, was when Leo Fender's engineer swapped the single 15" speaker for four 10" Jensen concert speakers. Leo was hesitant, but once he heard the 4x10 prototype he was totally thrilled. And right then and there "one of the best amps ever made came into the musical world" (from Fender, the Shot heard 'Round the World, by Richard A. Smith., page 151). The second change, even more significant, was built into Bassman amps only for 1958, '59, & '60. This was a 5F6-A revision, with its mid-range control, and powerful rectifier tube. Suddenly, the Bassman went from excellent to downright epic. Guitarists could now generate piercing trebles, silken warm tones, or even a touch of pre-amp distortion at low volumes. But it was, and remains, that incredible sound-break-up at full volume that rock guitarists still die for. From Clapton, to Page, to Springsteen, to slews in between, every serious known guitarist either has one or wants one. All of which makes finding a good vintage Bassman amp a score to be celebrated. This fine example from 1959 (the most sought-after year) is original down to the four inputs, 5F6-A circuitry, speakers, and tweed-wrapped narrow-panel cabinet ('59 was also the last year for tweed). The amp's condition is remarkable. It's sound is phenomenal. Measures: 22 1/2" high x 23 1/2" wide. Plug in your guitar and you will hear your music like you've never heard it before.

Condition: Amp: VG; two of four Jensen 10" are original, tear on handle
Estimate: \$10,000 - \$14,000



299. 1981 Gibson Les Paul Custom Owned & Signed by John Paul Jones

Serial#: 82311565. This 1981 Les Paul Custom bears the signature of its original owner, John Paul Jones, a multi-instrumentalist best-known for his years performing with Led Zeppelin. Gibson first developed the LP Custom model in 1953, after Les himself asked for something a step above the original 1952 LP guitar. Fast-forward nearly three decades into the future and you have this guitar: finished in that iconic black color most associated with Les Paul's legendary "Black Beauty," this instrument comes with two pickups, a stop bar tailpiece, and solid pearl block inlays that begin as squares before morphing into rectangles of decreasing width. Due to the guitar's extreme use, most of the finish has been worn off the back of the neck, but in contrast the "LP" scripted pearl inlay on the headstock still shines under the spotlight.

Condition: Fair; lots of wear and tear, later electronics installed, lots of playing wear on neck, finish checking
Estimate: \$7,500 - \$10,000



300. c.1899 Joseph Bohmann Flatback Mandolin with Sympathetic Strings, Lowenstein Collection

This mandolin is an example of Bohmann's experimentation with sound, shape, and sympathetic strings. With Maple back and sides and European Spruce top, Bohmann has braced the mandolin with unique configurations and carved the top to a thickness similar to that of his violins. He departs from the bowlback with this model, and uses a more advanced type of proprietary tuners built in his shop—tuners rarely seen on his instruments. Also unusual is a damper system built into the top of the instrument to mute the vibration of internal sympathetic strings. This is an unusually rare piece representing the height of Bohmann's work apart from his harp guitars. Moreover, this mandolin is perhaps the crowning example of Bohmann's aesthetic sensibilities with the bizarrely beautiful asymmetric design of the pickguard, the base of the fretboard, the fretboard inlays, and even the shape of the instrument, which is neither a teardrop nor an instrument with a waist or cutaway. Original in every sense, this mandolin is typical of what Bohmann likely submitted for review at festivals and has a more advanced lacquer than his other models as well. This mandolin is in completely original condition.

Condition: VG; unusual internal supports with mutes; one small crack, three very slight surface cracks on top
 Estimate: \$1,500 - \$2,000



301. Washburn "Butterfly" Guitar Model 5271

Serial#: 9122/1697. Acquired from the esteemed Chinery Collection, this Washburn "bell style" guitar is comprised of Brazilian Rosewood and inlaid with gold floral ornamentation. Comes with modern custom coffin case.

Condition: G; finish checking on the top, back, & sides; fair amount of playing wear to the neck, wear to the headstock inlay, fair amount of picking wear
 Estimate: \$4,000 - \$6,000



302. 1946 Gibson LG-2

One of Gibson's most popular flattop guitars, the LG-2 made its debut in 1942 and remained in the catalog for the next 20 years, until it was re-christened as the B-25 in 1962. Together with its blonde counterpart, the LG-3, these two models were the only smaller Gibson flattops of their era built with an X-braced soundboard. With its ultra-light construction, tall skinny braces, and stiff resonant soundboard, the LG-2 combines compact size with jumbo guitar projection and sustain.

Condition:
Estimate: \$3,000 - \$4,500



303. 1999 Gibson Super 400C with McCarty pickup, Robert Yelin Collection

Serial#: 91379901. This rare Super 400C reissue features a floating McCarty pickup. Ted McCarty, who was Gibson's vice president at the time and later became the company's president, designed this pickup in 1948 to amplify an archtop guitar without compromising its natural acoustic tone. The pickup, volume and tone controls are ingeniously mounted into the floating pickguard.

Condition: VG+
Estimate: \$8,000 - \$10,000



304. 1967 Martin D-18

One of the most recognizable guitars in popular music, the D-18 has been a favorite of many a player ever since its introduction in 1931. Although guitar models may change throughout time, the combination of mahogany and spruce in a dreadnought body has remained a timeless classic. This D-18 from 1967 comes from an era that saw a specific aesthetic change to the model, as tortoise guards were discontinued in 1966. This guitar sports its original black pickguard, which became a feature during beginning with the 1967 production year. Its body is comprised of solid mahogany back and sides, a solid Sitka spruce top, Brazilian rosewood fretboard and bridge (with drop-in saddle), and the correct PAF Grover tuners. Also constructed of Brazilian rosewood is the headplate, in addition to the 14 fret-to-the-body fingerboard inlaid with six Mother-of-Pearl dots of decreasing size. The guitar offers a well-balanced blend of dreadnought bass, woody mids, and percussive trebles

Estimate: \$3,500 - \$4,500



305. 1998 Gibson USA Ace Frehley Les Paul Signed by Ace Frehley

Serial#: 91258406. In the image of the original three-pickup cherry sunburst Les Paul Custom that Ace played on stage with Kiss in the 70s, the Gibson USA Ace Frehley Les Paul guitar has a four-piece maple top glued to a mid-'70s "sandwich" body made from a middle and back section of solid mahogany joined by a thin maple veneer, with no chambering. The top is hand-sprayed in nitrocellulose to give it the same Heritage Cherry Sunburst finish as the original. Decorative elements include mother-of-pearl lightning bolt fingerboard inlays, a custom ace of hearts trussrod cover, an inlay of Ace's iconic KISS makeup on the headstock and a cream pickguard. Also prominently featured is Ace Frehley's signature in black marker; the date (2002), his own drawing of an ace of hearts card, as well as his depiction of a planet surrounded by three stars. Three different versions of this guitar were made: a limited edition run of 300 by the Gibson Custom Shop, this Gibson USA model, and a low-cost Epiphone model. This version of the Ace Frehley Les Paul was produced from 1997 through 2001. (This is not the recent "Budokan" model but rather the earlier, first Gibson USA version of the Ace Frehley Les Paul.)

Condition: Like new

Estimate: \$4,000 - \$6,000



306. John Backlund JBD 800 Prototype

This guitar is part of five prototypes featured at the Newport Guitar Festival of 2010 at the Hard Rock in Fort Lauderdale. These were featured instruments, displayed with the million-dollar Bugatti Veyron which inspired them. Designed by graphic artist John Backlund and built by luthier Bruce Bennett, this guitar not only has a paint job using car finish but also hardware which would be comfortable on sports car or dragster. Hard maple neck, mahogany body, and state-of-the-art electronics are just a few features (including a custom G&G faux snakeskin case) that made this guitar popular at the show. Two instruments of the five went into private collections, one remained with the permanent Newport collection, and the two guitars in this auction were being saved to promote the re-launch of new production Backlund models by the Retronix company for their American made guitars. The guitars use Hipshot hardware and the finest of other materials, they are heavy to provide unusual sustain for the style of the body, but mostly they are the ultimate in electric craftsmanship. Their collectability comes from their history as prototypes for a line of guitars which blends the desires of car collectors with the world of instrument making.

Condition: Unplayed, mint condition
Estimate: \$2,500 - \$3,500



307. Michael Keller “WowHaus” Guitar

The “WowHaus” guitar is the “evil twin” of the “Bauhaus” guitar. Both instruments evolved as collaboration between master luthier Michael Keller and graphic designer Dave Bricker. This is one of very few instruments that show off Michael's ability to combine tradition with modernist design motifs and evolving trends in cutting-edge lutherie. This custom guitar is built from the finest acoustic guitar woods in the world, including tight-grained old growth Engelmann spruce from northern British Columbia, air-dried for many years for the top. Lightweight and extremely stiff, this high-grade wood allows the energy from the strings to drive the top more efficiently, giving the guitar a full, articulate, well-balanced tone. African Blackwood for the back and sides give the guitar a bell-like quality with a brilliant response only found in the highest level custom guitars of the modern golden age of lutherie. Bindings of Bloodwood with bright red/blue/red purflings enhance the guitar's elegance. Moreover, the very finest quality ebony was used for the fingerboard and bridge. One of the more notable features are the fanned frets: this style of fretscale gives the strings a more balanced and even sound by increasing the tension on the strings in the lower register. (Many call this a multi-scale system.) Moving the sound holes to the sides gives the top more area to vibrate, resulting in a richer tone. Placement of the sound ports on the side also gives the player a remarkable experience, as now the sound of the guitar is heard directly by the guitarist as well as the audience. This astounding guitar, one of Michael Keller's finest, is a most pleasing and musical guitar to play, unlike any traditionally-constructed instrument most players have ever heard. This was designed as the ultimate solo concert instrument.

Condition: VG+; slight scratches on back
Estimate: \$7,500 - \$10,000



308. Gibson Les Paul “Indian” Guitar in Cream/Black

Serial#: CS20834. Created in celebration of the Indian Chief motorcycle, only 100 of these two-tone guitars were made-to-order by Gibson's Custom, Art & Historic Division. This latest version has many of the same stylized features as the classic Indian Chief, including the signature war bonnet headstock, flowing chrome detailing and custom color combinations, including a red/black metallic scheme reminiscent of the first Chiefs produced in the 1920s. This particular instrument has the cream/black finish. Fine detailing includes the inlaid chrome die cast headstock and chrome fender molding on the body, “Indian” mother of pearl script on the fingerboard, engraved truss rod cover, and bead blasted back plates.

Condition: Slight playing wear on bridge pickup, some oxidation on hardware, finish checking on back of headstock, surface scratches, some checking on cream finish

Estimate: \$6,000 - \$8,000



309. 1923 Martin 0-21

Serial#: 17938. The Martin 0-21 was the first (and smallest) of the company's three 0-series, or “Concert Models.” This is a slot head instrument having the twin rounded slots on the headstock that many associate with classical guitars, but in fact it is braced for extremely light gauge steel strings. Its headplate is derived from Brazilian Rosewood veneer; the back and sides are solid Brazilian Rosewood, and so is the heel cap. The back stripe is wood mosaic in the herringbone pattern and so also the center ring around the round central sound hole. The top is bordered in four-ply (thin inlaid lines) of ebony and what might be spruce, while the back is decorated with only one-ply of spruce. The ebony unbound fingerboard is inlaid with the short pattern of four etched diamonds in Mother-of-Pearl on frets 5, 7, and 9 (double diamond on the 7th). The bridge is carved of ebony and has a wooden carved “pyramid” on each side. The back of the neck is “V-shape.” Since Martin did not make the transition to a decal headstock logo until the early 1930s, this guitar instead has “C F Martin & Co., Nazareth, PA” stamped on the back of the headstock.

Condition: VG; refinished; endpin missing, period correct bridge replacement, original bar frets, several cracks on back

Estimate: \$3,000 - \$4,000



310. 2002 Taylor 914ce-LTD, Robert Yelin Collection

Serial#: 20061020150. One of Taylor's most popular acoustic guitars, the 914ce-LTD received a tonewood upgrade during their limited production run in the Fall of 2007. This guitar has a back and sides of solid, gloss-finished Brazilian Rosewood and a Sitka Spruce top, providing an extended tonal palette for a signature sound with strong bass, clear midrange, and ringing high frequencies. In keeping with Taylor's 900 Series accoutrements, a bone nut and saddle, gold Gotoh tuners, and the distinctive 900 Series fingerboard inlay decorate this instrument.

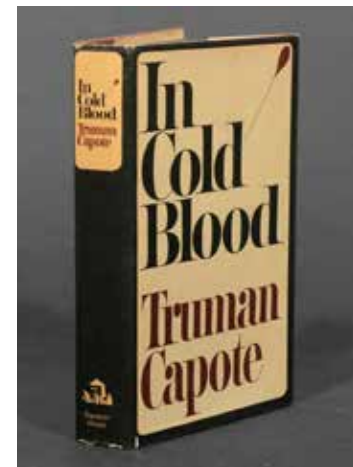
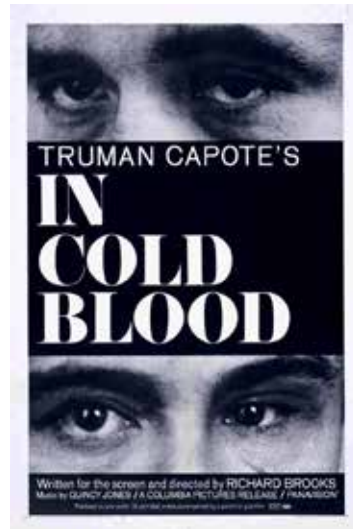
Condition: Near-mint
Estimate: \$3,000 - \$4,000



311. c. 1935 Larson Brothers 16" "Milwaukee Euphonon"

Beautifully book-matched Rosewood back and sides compliment the Adirondack top. Atop the two-piece Mahogany neck lie 14 frets, but unusual for this era of Euphonon is the slot-head peg design. The previous owner -- who happened to have been a musician -- had this to say: "it produces a very even response across all registers and delivers a beautiful, almost ethereal, shimmering resonance."

Condition: VG; scratches & dings on top, back, & sides; a previous owner scratched the string sequences into the top treble bout near the end of the fingerboard, screwhole visible in bridge, playing wear to neck
Estimate: \$30,000 - \$40,000



3 | 2. 1966 Gibson LG-1 & Continental Music Company Guitars, *In Cold Blood*

1966 Gibson LG-1 & Continental Music Company Guitars, *In Cold Blood*. 1966 Gibson LG-1 Sunburst finish. This guitar was used in the movie *In Cold Blood*. They put a substance on the finish to keep it from reflecting on camera. Robert Blake gave the consignor this guitar in 2001. In 2002, the consignor produced a vintage guitar show in Las Vegas at the Hard Rock Hotel and this guitar was featured at this show. The newspaper article from Las Vegas in 2002 is accompanying the guitar. Comes with modern case. Gibson-made subsidiary guitar. It is possible this is a Kalamazoo or a Henry L Mason. The guitar has a national pickguard and it is also known that National archtops were also made by Gibson. Because there is no name and the guitar has been refinished, it is difficult to say exactly what it is. The label inside the guitar says "Continental Music Company Chicago Illinois," which was one of the largest distributors of musical instruments in the Midwest. The guitar was most likely produced from the late 1940s to the early 1950s. Because there are no markings, it is difficult to determine an exact date. The value of memorabilia is based on its history with its owner. Comes with modern case. A portion of the proceeds from the sale of these guitars will benefit the Midnight Mission of Downtown Los Angeles.

Condition: LG-1: VG; some discoloration on binding, slight surface scratches on sides, some scratches on back. Gibson-made subsidiary guitar: VG+; slight scratches on sides
Estimate: \$125,000 - \$175,000

A portion of the proceeds from the sale of these guitars will benefit the Midnight Mission of Downtown Los Angeles.



3 | 3. 2013 D'Angelico EXL-1 Regular Natural, Robert Yelin Collection

Serial#: US13100400. A pure classic reborn into the 21st century, the EXL-1 Single Cutaway Archtop Hollowbody has been revived with all the quality, tone, and looks musicians have come to expect from D'Angelico. The fully-hollow single cutaway body of the EXL-1 is crafted from a laminated spruce top paired with laminated flame maple, which produces a beautiful, resonant tone with amazing balance and clarity. Carved from 2-piece hard maple with a walnut center strip, it is equipped with a single floating neck humbucker pickup. This classically-appointed D'Angelico EXL-1 showcases all gold-plated hardware, which a set of gold Grover Super Rotomatic stairstep tuners and a D'Angelico stairstep tailpiece with a rosewood bridge. Traditional adornments include a distinctive D'Angelico headstock featuring a Mother-of-Pearl Excel inlay and an Art Deco truss rod cover, a signature stairstep pickguard, and Mother-of-Pearl square block fingerboard inlays.

Condition: Like new
Estimate: \$1,200 - \$1,600



314. 1980 D'Aquisto New Yorker Special

Serial#: 1136. James D'Aquisto was trained by, and is the successor to, John D'Angelico. Both men are considered to be the finest independent builders of archtop guitars in the history of the instrument. James apprenticed to John beginning in the 1950s, but by 1960, John's health was failing and Jimmy was asked to do more and more of the finishing work, and, finally, the hand-crafting of components. After D'Angelico passed away at the age of 59, D'Aquisto continued the business of building guitars, now under his own name. This amazing guitar is a nominally 17" wide New Yorker, which D'Aquisto called the "New Yorker Special," as the standard New Yorkers stood wider at 18" across the lower hip. This is a fancy, traditional instrument having the pineapple and pediment motif at the top of the headstock. The headstock is inlaid with the large DAquisto (no apostrophe) underlined logo, and below that a scroll that reads "New Yorker" sideways so that the audience can read it; below that is a stylized ebony truss rod cover held in place by two screws above the nut that is inlaid with mother of pearl. On the back of the headstock are prominent double diamonds -- one facing up, one facing down. The three-ply bordered ebony fretboard is inlaid with split blocks at seven positions, starting with the first fret. The four-ply black-white bordered ebony stylized pick guard is fitted to a black floating pickup with exposed magnets that hangs under the base of the fingerboard but does not penetrate the top, and there are two rotary knobs on the pick guard for volume and tone. Centered between the twin "s"-shaped soundholes is a two-piece ebony bridge hand-carved by D'Aquisto. This New Yorker Special is signed and dated by James D'Aquisto. It was originally completed on February 26, 1980 for Ted Dunbar.

Condition: VG+
Estimate: \$35,000 - \$50,000



315. Heritage "American Eagle"

Introduced in 1986, the Heritage American Eagle is a hollowbody archtop with unique, patriotic features like a Liberty Bell-shaped trapeze tailpiece, American heritage-themed fingerboard inlays, and red, white, and blue binding. Other special features include a space shuttle inlay in the pickguard and an American flag inlay in the headstock. According to one of the company's three founders, Marvin Lamb, only about 25 American Eagle guitars have ever been made.

Condition: VG+
Estimate: \$3,500 - \$5,000



316. Buscarino Virtuoso Archtop 18" Cherry Sunburst, Robert Yelin Collection

Serial#: B1037996. As the described crown jewel of the Buscarino Archtop Collection, the Virtuoso is the standard by which all other modern archtops are set. Built to the most exacting standards, this guitar has a laminated three-piece Flamed Maple neck, a single rounded Venetian cutaway, solid ebony features (fingerboard, pickguard, and tailpiece), and a two-way adjustable truss rod. Presented in a Cherry Sunburst finish, this guitar also has Burl veneer on the face and rear of the headstock, heel cap, and truss rod cover, which complements the Virtuoso inlay on the headstock. Also featured is a Mother-of-Pearl vine/floral inlay spanning the length of the fingerboard. Perhaps a testament to the longtime friendship between John Buscarino and the late Robert Yelin is another detail on this guitar, and that's Yelin's name inlaid on a beautiful scroll surrounded by the aforementioned vine pattern on the solid ebony tailpiece.

Condition: VG+; near-mint
Estimate: \$14,000 - \$18,000



317. 1927 Oahu Hawaiian Square Neck Presentation Guitar, Model 68K

Serial#: 20081. Formerly of the Chinery Collection. Natural finish, Rosewood back and sides. Elaborate neck inlay, trimmed in abalone.

Condition: G; finish checking all over, scratches on back, dings on top, sides, & neck; a number of chips in the colored headstock inlay
Estimate: \$3,000 - \$5,000



318. 1974 Gibson 20th Anniversary Les Paul Custom Reissue, Gordon Waller (Peter & Gordon) Collection

Serial#: 99113619. In 1974, Gibson decided to celebrate the 20th anniversary of the Les Paul Custom model. This was Gibson's first anniversary model electric guitar, but why Gibson chose to celebrate the Les Paul Custom first is anyone's guess. Regardless, it was a successful marketing effort that led to numerous Gibson anniversary models over the years. While Gibson made the 20th Anniversary Les Paul Custom for several years, only models made in 1974 have "TWENTIETH ANNIVERSARY" in block lettering enscribed on the 15th fret block inlay, as seen on this example. This guitar also has all of the typical features of a mid-70s Les Paul Custom, including neck volute, three-piece body, "waffle back" tuners, and "witch hat" control knobs. This guitar belonged to Gordon Waller (of Peter & Gordon fame), and the case that accompanies this lot is stamped with his initials.

Condition: VG; some scratches on back, some wear on the gold on pickup cover; some surface scratches from playing
Estimate: \$8,000 - \$10,000



319. 2004 Martin CF-2

Serial#: 1035798. The goal of this collaboration between Martin Guitars and famed archtop builder Dale Unger (of American Archtop Guitars) was to create a high-quality, affordable archtop instrument aimed at working jazz players and archtop enthusiasts alike. (Dale oversaw the construction of these beautiful guitars which were built at the Martin factory in Nazareth, Pennsylvania.) The CF-2 offered the thinner 2 1/2" body with dual Seymour Duncan pickups. Made of Alpine Spruce and European Flamed Maple, this guitar is very versatile and works well for jazz and blues. Although devoid of details such as inlays, the black micarta headplate contains a raised gold foil American Archtop logo and CF Martin & Co in gold script. An unusual Martin archtop that was in production briefly from 2004 until 2006.

Condition: VG
Estimate: \$3,000 - \$4,000



320. 1987 Ibanez JEM777 Signed by Steve Vai

Serial#: 870130. The Ibanez JEM777 is the first JEM series guitar model and signature model for guitarist Steve Vai manufactured by Ibanez. It made its debut at the 1987 summer NAMM Show and was only available in three unique finishes, the one here is known as "Loch Ness Green." This particular color was only available in 1987, and only 777 were made in total. All were hand-numbered and signed by Vai himself, and this is #40. This original 777 model features a basswood body with a maple neck and fretboard and DiMarzio PAF Pro pickups. The unique three-color inlays are pyramids that gradually disappear as one moves higher up on the neck. Other distinctive features include the monkey grip; the scalloped 21st-24th frets for increased playability and volume; and the body having been made out of basswood, which is much lighter than traditional materials. It is amongst one of the most rare and collectible electric guitars, and very rarely is a JEM777 in Loch Ness Green available on the vintage market.

Condition: VG+; slight pickguard scratches, bent pickup selector switch
 Estimate: \$3,500 - \$5,000



321. Michael Kelly 5-String Acoustic Bass, Robert Yelin Collection

Serial#: 204050076. Michael Kelly is not a person, but rather a team of dedicated individuals who work to provide to the world a "boutique and unique" stringed instrument brand. The company began making mandolins acoustic bass guitars in 1999, and their rapid popularity has made them hard to acquire on the market. Model no. DF5FLGAM is part of Michael Kelly's Dragonfly line, and it features a quilted Maple top and body in a lush Blonde finish. A Mahogany neck with single-ply white binding support the 22-fret Rosewood fingerboard adorned with an abalone and pearl dragonfly inlay. Electronics include a Fishman Sonicore Under Saddle transducer bridge pickup amongst chrome hardware and Grover tuning keys.

Condition: VG
 Estimate: \$300 - \$400



322. 1896 George Bauer Presentation Guitar

George Bauer was one the foremost guitar and mandolin makers in Philadelphia from the late 19th through early 20th century. Due to the short-lived nature of his company, not much is known about Bauer's guitars. He was a contemporary of S.S. Stewart, banjo maker, and he formed a partnership with Stewart's sons after Stewart's death in 1898. Sadly, the Bauer name disappeared after George Bauer passed away and the Bauer & Stewart Company was sold sometime after 1910. This 1896 Presentation model features Mother-of-pearl inlays and purfling from top to bottom. The neck just above the heel is elaborately-carved in a design reminiscent of fauna, and this intricate carving is generally accepted as an S.S. Stewart trademark. (Generally Stewart would carve lightly incised swirls, but the heavy detailing here suggests this was a model of a higher caliber.) The multi-color back strip completes this instrument's handsome embellishments.

Condition: VG; cracks in inlaid purfling & rosette, scratches on top, back & sides; two repaired cracks visible on lower bout
Estimate: \$3,000 - \$4,000



323. 1896 George Bauer - S.S. Stewart Presentation Banjo

Executed with details very similar to that of the 1896 Bauer Presentation Guitar also featured in this auction, this banjo is rather indicative of the high-end work resulting from the partnership between guitar maker George Bauer and banjo maker S.S. Stewart. Both men were champions of their respective trades and collaborated on instruments prior to their formal partnership in 1898. (Stewart was cognizant of his failing health, and so to protect his business and the interest of his young sons, he partnered with Bauer to ensure his brand lived on.) The fingerboard inlay is generally attributed to Bauer, whereas the banjo body and elaborate carving is highly indicative of Stewart. S.S. Stewart's trademark stamps appear all along the dowel stick both stamped into the wood and also affixed via a silver plate. Comes with modern case.

Condition: VG+
Estimate: \$2,000 - \$3,000



324. B.C. Rich B-38

Serial#: 411525. A gorgeous example of the artistry of the Los Angeles luthier Bernardo (Bernie) Chavez Rico: his late 1960s-early 1970s B. C. Rich B-38 Acoustic Dreadnought guitar finished in Natural gloss. This exquisite instrument features Brazilian Rosewood sides, a two-piece book-matched Brazilian Rosewood back with herringbone stripe, set Mahogany neck with veneered Rosewood heel cap, fully-bound Ebony fingerboard, and headstock also veneered in Brazilian Rosewood. The headstock features 3-per-side heavily-chromed German Schaller Tuners and the Rich "R" logo inlay in abalone. The body is fully bound in three-layered binding with herringbone purfling surrounding the solid Spruce top. The Ebony fingerboard features 20 Jumbo Frets and Mother-of-Pearl perforated inlaid diamond position markers. The Spruce top has a multi-ring Abalone-inlaid rosette, and translucent-Amber faux-tortoise pickguard. A gorgeous example of the artistry of the Los Angeles luthier Bernardo (Bernie) Chavez Rico: his late 1960s-early 1970s B. C. Rich B-38 Acoustic Dreadnought guitar finished in Natural gloss. This exquisite instrument features Brazilian Rosewood sides, a two-piece book-matched Brazilian Rosewood back with herringbone stripe, set Mahogany neck with veneered Rosewood heel cap, fully-bound Ebony fingerboard, and headstock also veneered in Brazilian Rosewood. The headstock features 3-per-side heavily-chromed German Schaller Tuners and the Rich "R" logo inlay in abalone. The body is fully bound in three-layered binding with herringbone purfling surrounding the solid Spruce top. The Ebony fingerboard features 20 Jumbo Frets and Mother-of-Pearl perforated inlaid diamond position markers. The Spruce top has a multi-ring Abalone-inlaid rosette, and translucent-Amber faux-tortoise pickguard.

Condition: VG; some cracks in neck binding, slight finish checking on the top; hardly played
Estimate: \$3,000 - \$5,000



325. c. 1938 Larson Brothers 17" Euphonon Dreadnought

Serial#: 1212. This 14-fret guitar, serial no. 1212, is a wonderful example of the skilled hands belonging to Carl and August Larson. A custom instrument made for "H," a person whose initial appears inlaid on the peghead, it is presumed that "H" was a performer on the legendary WLS radio show National Barn Dance. Comes with OHSC.

Condition: VG; missing endpin, scratches & dings on top, back, & sides; picking wear on both sides of the fingerboard, side panel crack recently repaired
Estimate: \$25,000 - \$35,000



326. 1950 D'Angelico 1950 Mel Bay Model

Serial#: 1836. Born in 1905, John D'Angelico began his career as an apprentice in his Uncle Raffaele Ciani's shop making violins, mandolins, and flattop guitars. He established his own shop on Kenmare Street, in New York City's Little Italy in the early 1930s producing archtop guitars. He quickly established a reputation for producing instruments of the highest caliber. D'Angelico's instruments are still the standard against which arch top guitars are measured. This "Mel Bay" model was made for renowned music educator Mel Bay who not only played D'Angelico guitars and used a picture of his own D'Angelico New Yorker on the cover of his Modern Guitar Method, but he also sold them in the St. Louis area. This instrument is one of just eight "Mel Bay" models logged in the D'Angelico ledger. It has a build date of 11/04/1950. This instrument has been professionally restored.

Condition: VG; replaced tuners, missing a strap holder on the headstock, some slight cracks on bass bout, scratch on back
Estimate: \$10,000 - \$15,000



327. Buscarino 18'' Virtuoso 7-String, Robert Yelin Collection

Buscarino 18'' Virtuoso 7-String, Robert Yelin Collection. Serial#: BO641097. As the described crown jewel of the Buscarino Archtop Collection, the Virtuoso is the standard by which all other modern archtops are set. Built to the most exacting standards, this guitar has a laminated three-piece Flamed Maple neck, a single rounded Venetian cutaway, solid ebony features (fingerboard, pickguard, and tailpiece), and a two-way adjustable truss rod. Presented in a Honey Blonde finish, this guitar also has Burl veneer on the face and rear of the headstock, heel cap, and truss rod cover, which complements the Virtuoso inlays to be found on the tailpiece, fingerboard, and headstock respectively.

Condition: VG+
Estimate: \$15,000 - \$20,000



328. 1969 Fender Jazz Bass

Serial#: 261132. The Fender Jazz Bass was introduced in 1960 as a higher-end alternative to the Precision Bass with closer string spacing, a thinner neck profile at the nut, and two punchy single-coil pickups. The Jazz Bass evolved in a number of subtle ways throughout the 60s with major changes coming during the CBS Fender buyout of 1965.

Condition: VG; few finish dings on upper bass cutaway horn, small ding in finish from bridge cover
Estimate: \$3,500 - \$4,500



329. 2001 Gibson Custom Vintage Sunburst Byrdland

Serial#: 23251002. Many working musicians of the fast-paced and musically adventurous 1950s required a new instrument - one that captured traditional Gibson archtop artistry and craftsmanship, but represented a redrawing of the blueprint for the needs of the day. Enter the Byrdland, released in 1955 after consultation with first-call Nashville session musicians Billy Byrd and Hank Garland. Outwardly every bit a Gibson, this model represented a handful of developments that were radical, even revolutionary, in its day. The Byrdland retained the traditional carved solid Spruce arched top and wide dimensions (17") of big-bodied jazzers like its predecessor the L-5CES, but was considerably thinner. At the request of Billy Byrd and Hank Garland, the Byrdland was made with a reduced scale length, but featured all the finery of a top-of-the-line Gibson archtop guitar. The Byrdland's super-thin neck and 23 1/2" scale length was intended purely for speed and playing ease, and its five-ply binding, ebony fingerboard with pearl block inlay, gold-plated hardware, and triple-loop Byrdland trapeze tailpiece all single it out as a top-shelf guitar. Completed in a Vintage Sunburst finish, other details include a pearl flower pot headstock inlay, rounded Venetian cutaway, sculpted fingerboard, and a Byrdland trussrod cover.

Condition: VG
Estimate: \$6,000 - \$8,000



330. 2001 Gibson Custom Shop “Stained Glass”

Serial#: 22841001. From Gibson’s Custom Shop comes this highly-unique and highly-appointed “Stained Glass” guitar. Its body features a number of natural/brown hues accented by red and green, and the front of the instrument between the end of the fretboard down to the bridge there lies a bird resembling a phoenix with its mouth open. The sunburst book-matched features a unicorn in a fighting stance who looks ready to defend itself against anything that comes its way. The sides of this guitar are also decorated but with the repeated design of lion who also appears to be displaying its prowess. The headstock and fingerboard share the same purfling and the fingerboard contains multiple crown-shaped pearl inlays. Even the headstock has multiple inlays: the front with a prominent fleur-de-lis and tear drops surrounding the top of the trussrod cover; the back of the headstock too has an inlay of an intricate totem topped with a phoenix.

Condition: VG+; slight finish checking in neck binding
Estimate: \$20,000 - \$30,000



331. Gibson Custom Flying V Made for Richie Sambora

This Historic Collection Flying V '59 Korina was played extensively by Richie Sambora of Bon Jovi between 2002 and 2005. Korina body and one-piece Korina neck with a thin profile and with rosewood fretboard with 22 frets and pearl dot position markers. Headstock with silver plastic “Gibson” logo. Individual Gibson (Kluson) Deluxe tuners with single-ring Keystone plastic buttons. Serial number “9 2403” stamped in black on back of headstock. Two very hot '57 reissue PAF Humbuckers with outputs of 7.97k and 7.73k. Three-layer white/black/white plastic pickguard. Three controls (two volume, one tone) plus three-way selector switch. Black plastic bell-shape “Bell” shaped knobs. ABR-1 Tune-O-Matic with metal saddles, modernistic “V” shaped metal tailpiece. This instrument is housed in its original Gibson Historic black hardshell five-latch case with maroon plush lining. Richie Sambora has inscribed the guitar in black marker “Richie / Sambora ‘05” / Everyday Video / Bounce Tour / S.N.L. “05”.”

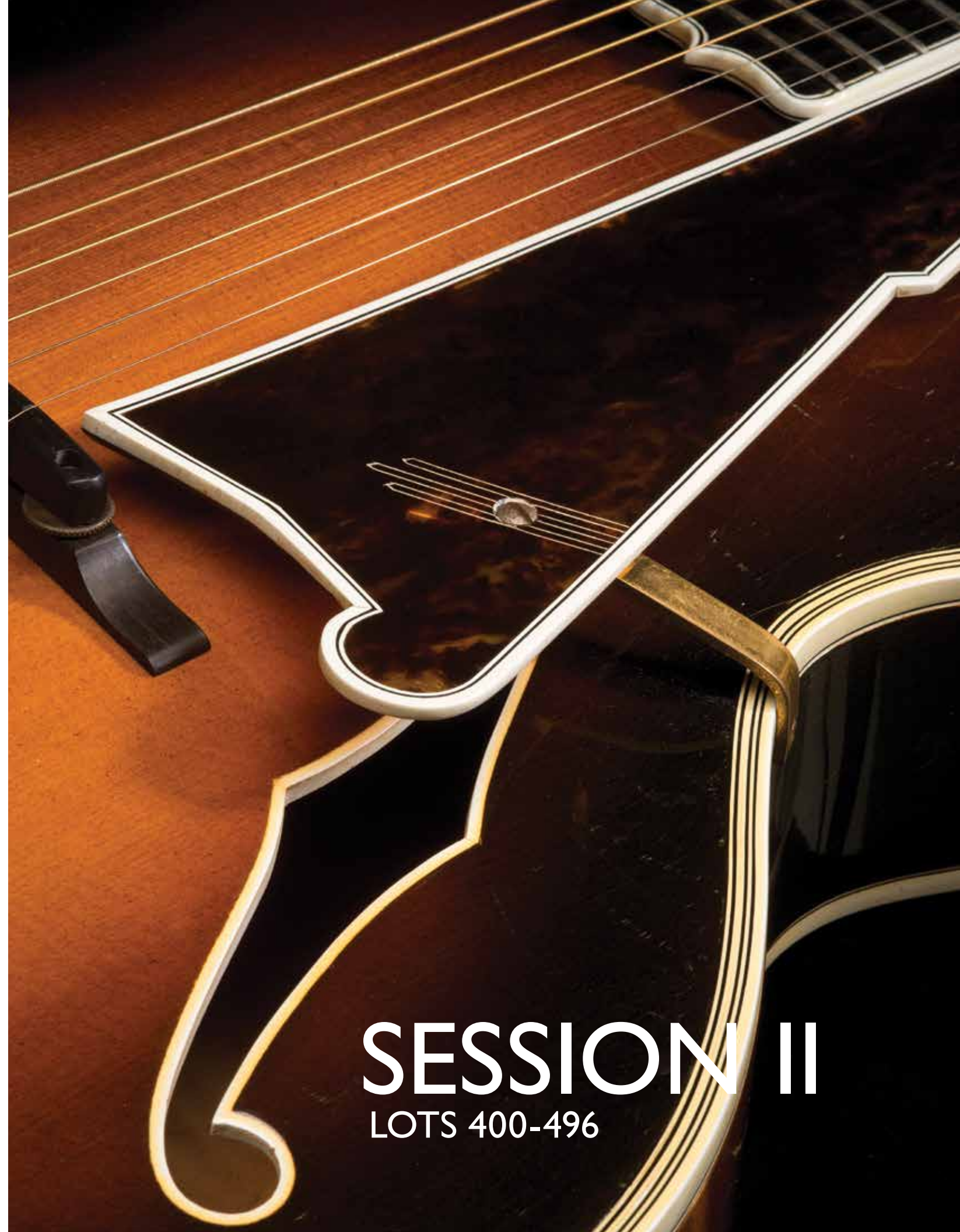
Estimate: \$5,000 - \$10,000



332. 1953 D'Angelico Excel Owned & Played by Billy Bauer

As one of the first modern jazz guitarists, Billy Bauer was more than just a sideman, despite the title of his autobiography. His attitude was progressive as was his playing, and throughout his career he was in-demand with the greatest jazz musicians of the 20th century including Benny Goodman, Lester Young, and Charlie Parker. Bauer too held a prestigious and coveted staff guitarist gig at NBC, and also went on to become a celebrated teacher of future greats such as Joe Satriani. Though he emerged during the Bebop era, he rapidly became prominent in the "cool" movement of the 1950s.

Estimate: \$60,000 - \$80,000



SESSION II
LOTS 400-496



400. One-of-a-Kind Buscarino Custom Blonde, Robert Yelin Collection

This custom guitar made by luthier John Buscarino for friend and noteworthy jazz guitarist Robert Yelin, was in honor of Yelin's 68th birthday. It contains no model number, but the serial no. on the inside label is RY9104612. A beautiful instrument inside and out, this guitar features a number of inlays -- most notably on the fretboard beginning in perfect circles and eventually ending in an ovular shape -- as well as in a braided wave throughout the rosette. If you peer through the sound hole you will find a Buscarino label with his signature, but in pen it further reads, "Happy 68th Birthday My Good Friend ** Robert Yelin **."

Condition: VG+
Estimate: \$20,000 - \$25,000



401. 1999 Ibanez George Benson GB200, Signed by George Benson

Serial#: F9920807. The GB200 is an L-5 style archtop in the Ibanez George Benson series. This jazz guitar has an inlaid ebony bridge and tailpiece, bound top, back, fretboard, peghead, and f-holes. It has a sunburst multi-ply pickguard, distinctive pearl split-block fretboard inlays, and floral peghead inlay. Gold-plated hardware complement the headstock which features the distinctive "GB" logo inlaid in pearl. Its Maple back and sides, carved solid Spruce top, and two Super 58 humbuckers deliver a warm, smooth jazz tone. The GB200 was introduced around 1999 but has since been discontinued. This specific guitar was signed by George Benson himself in black ink on the lower bout.

Condition: VG; slight corrosion on one pickup cover
Estimate: \$5,000 - \$10,000



402. c. 1930 Maurer/Larson Brothers Style 551, "Concert Model"

14" at the lower bout. Brazilian rosewood back and sides. This guitar remained in the family of the original owner from its date of manufacture through 2014. Comes with modern case. From Bob Hartman: You are entering the domain of the fabulous, highly variable, valuable and rare Larson guitars, harp-guitars, and mandolins. The Larsons produced guitars ranging from the parlor size to a whopping 21" across the lower bout. They can be very plain to the highly ornate, and they were all built to last. They have proven to perform with ease and provide a lovely balanced sound. It is estimated they made 2,000 instruments between 1900 and 1940. Quite a feat for a two-man shop! This would include catalog items, proto-type one-of-kinds and special orders. They were pioneers of the steel-string guitar beating out Martin's production line by twenty years. Many performers went to the Larson shop for their stage instruments, including Les Paul, who had Carl build for him three guitars to his own specifications. Gene Autry, Patsy Montana and many other performers from Chicago's WLS National Barn Dance would frequent the shop and put in their orders. These notables include George Gobel, Bob Atcher, Arkie the Arkansas Woodchopper, Karl Davis, Harty Taylor, and Doc Hopkins of the Cumberland Ridge Runners, Carolyn DeZurik, Gene Colin, Bob Gardner, Salty Holmes, Pie Plant Pete, Ester Martin, and Blain Smith. Many of these performers ordered their name inlaid in pearl on the peghead. Carl and August immigrated to Chicago from Sweden in the 1880s. After apprenticing under the eye of Edwin Cubley and later with Robert Maurer, August, along with financial help, found himself in a position to buy out Maurer in 1900. He and Carl continued to use the Maurer brand for the rest of their careers. The Larson name was not used on any of their products. They added the Prairie State brand in 1927 and the Euphonon brand in 1930. They were agents for W. J. Dyer and Bro. starting in 1901 and Wm. C. Stahl from 1906 to the late 1930s. A small number of instruments were built for other brands as well.

Condition: VG; scratches to top, back, & sides; picking wear; dings to headstock, ding in wood & purfling on upper bass bout (back)
Estimate: \$10,000 - \$12,000



403. 1970 Juan Estruch "Yellow Period" Classical Concert Guitar

Juan Estruch is one of the venerable builders of classical instruments in Spain. Well-known amongst musicians in Europe, but a closely held secret in the U.S., Estruch guitars from this "Yellow Label" period have a deep, rich, tone and are highly sought-after by musicians and collectors alike largely because of the memoirs of the late Chet Atkins. When asked, shortly before his death, which of his hundreds of guitars he favored the most, without hesitation Atkins picked his 1964 Yellow label Juan Estruch. This immediately set in motion a scramble for this period Estruch guitars, and the price rose precipitously. Indeed this is the make and style of guitar that Mr. Atkins played on a daily basis, and on which he recorded many of his "basement" recording studio tapes found after his death. The balanced, melodious sound of the Estruch classical, which jumps out at the player immediately, appealed to Atkins who wanted a nylon string guitar which would not break or wear down his fingernails and was easy to play and record in the studio. Moreover, after Atkins added a pickup to his Estruch, he found it had exactly the fingerstyle sound he was seeking. Mr. Atkins found his Estruch in a pawn shop, no doubt left there by a musician who had traveled to Barcelona for the guitar, as was popular amongst backpacking musicians of the 1960s and '70s. Like Atkins' guitar, this guitar has stable and repaired cracks on the top. Indeed, all Estruch classical guitars, including Atkins', seem to crack in exactly the same place on their tops. It has no impact on sound, which is tremendous and balanced, and now forever evokes the recordings of Atkins. Simple but beautiful, the rosettes are made of wood mosaic. Backpackers from the last century will nostalgically tell stories of Juan Estruch himself showing his guitars in his basement showroom, as boys with carefully carved two-inch fingernails arranged the tiny colored wooden pieces into molds for the rosettes. Estruch guitars changed somewhat in construction and label after the mid-eighties, but this model is from the golden age of the Barcelona luthiers, which Atkins - and many others - loved so well. Comparing the balanced sound of this rosewood and spruce guitar, one can hear a sound similar to nylon string guitars Atkins would later design.

Condition: Some condition issues (needs a neck reset); finish checking, top cracks
Estimate: \$1,300 - \$1,800



404. 1998 Gibson L-4 CES

Serial#:90768015. The Gibson L-4 archtop became jazz's greatest rhythm instrument in the hands of six-string innovators like the virtuoso Eddie Lang. But the L-4's story - how it evolved from an acoustic guitar to the dynamic L-4 CES Mahogany Archtop of today - is perhaps the best illustration of Gibson's historic dedication to endlessly refining and improving instruments that are already world class. The contemporary version of this instrument is a Florentine (sharp) cutaway electric archtop with solid Mahogany sides and back. It has a carved Spruce top, twin gold-plated '57 Classic humbucking pickups, and gold-plated hardware. The one-piece mahogany neck is topped with an ebony fretboard adorned with split-parallelogram pearl inlays.

Condition: VG+
Estimate: \$3,000 - \$4,000



405. Fender Stratocaster Artist Series Eric Johnson, Robert Yelin Collection

Serial#: EJ16220. Very few musical artists are ever able to achieve a true signature style - a sometimes-undefinable sound which makes comparisons to other musicians impossible. But Texas guitarist Eric Johnson comes as close as any musician from the past quarter-century. Eric is also known for his perfectionism and dedicated search for an "ultimate" guitar, and with that, Fender created the Eric Johnson Signature Model Stratocaster guitar. The brainchild of Johnson himself, this model is designed with Eric's own personal features and preferences, and it is made possible because of his expressed desire to give something back to the collectors, players and, especially, the fans that have supported him throughout his career. Made of a light two-piece alder body with deep contours and cavities, the guitar has three specially-voiced Eric Johnson single-coil pickups with countersunk screws and 5-way switching. The neck is of one-piece vintage tint quartersawn maple with a '57 style "soft V" contour topped with a 12" radius maple fingerboard and 21 medium-jumbo frets. White Blonde finish. Case comes with strap and other paraphernalia.

Condition: VG+
Estimate: \$1,000 - \$1,400



406. 15-String Lute

This is a lute as it might have been about 1600. It has 15 strings, grouped in 8 courses (7 double, with a single string at the top). The Renaissance lute was plucked not with a plectrum but with the fingers, giving it a more reflective, delicate quality than the medieval lute.

Condition: G; couple of top cracks, center seam split
Estimate: \$3,000 - \$5,000

407. 1959 Gibson Super 400

Serial#: 92621. Eleven years after the introduction of the successful L-5 model, Gibson once again presented an extraordinary guitar that (at the time) was the largest and most expensive archtop ever produced. Known as the Super 400, its grand auditorium body shares the same characteristics with the Orville Gibson Style-O model of 1902. The Super 400 has an 18" wide body, an adjustable bridge with triangular designs. Assembled with figured maple back and sides and fitted with a Y-shaped tailpiece, the guitar has triple bound f-holes, brown pearloid pickguard, and double split-block fingerboard inlays. Completing this illustrious package are diamond peghead inlays and gold-plated hardware.

Condition: G; neck wear from playing, cosmetic scratches from use, shrunken tuning pegs from age; finish crack from lower f-hole, bone nut at high E needs replacing, slight corrosion on the tailpiece
Estimate: \$25,000 - \$30,000





408. Ibanez George Benson LGB300 Prototype, George Benson Collection

Ibanez, a lifetime sponsor of the legendary George Benson, created this prototype hollowbody guitar. Notable features include a custom designed by Mr. Benson himself LBG neck joint, LGB body, Gotoh SG510 machineheads, and Super 58 pickups. Spruce top with maple back and sides, this instrument also contains gold hardware, the George Benson signature inlay on the headstock, a George Benson etched trussrod cover, and split-block inlays on the fretboard.

Condition: VG+; interesting satin finish, small ding on the top by the controls
Estimate: \$8,000 - \$14,000



409. 2005 Epiphone Byrdland Elitist Blonde, Robert Yelin Collection

Serial#: TE504285. The Epiphone Elitist Byrdland guitar--no longer in production--is a thin-bodied acoustic electric with a short-scale neck, Ebony fretboard, beautiful inlays and binding, and great amplified sound virtually absent of feedback. Made by hand in Japan in limited numbers, this is a highly versatile guitar, as it handles everything from Rock to Rockabilly, Blues, and Jazz with equal poise. Plays like a dream, and rings loud and clear. The top of a solid piece of carved spruce with AAA flamed maple back and sides. Appointments include gold hardware, a flaming chalice inlay on the headstock, solid ebony fingerboard with pearl split-block inlays, and a compensated inlaid ebony bridge. Christened the Byrdland after its co-creators, Hank Garland and Billy Byrd, this innovative guitar started life as an L-5CES, but the two men wanted more. Changes made resulted in the Byrdland becoming Gibson's first-ever thinline guitar, pioneering one of the most popular and influential body designs of the modern era.

Condition: Near-mint
Estimate: \$1,800 - \$2,000



410. 1944 Gibson Roy Smeck Radio Grande

In 1944 during World War II, Gibson made a very interesting guitar. It is believed to be it both one-of-a-kind and the last Radio Grande ever made. George Gruhn of Gruhn Guitars, personally inspected and authenticated this Roy Smeck Radio Grande as being 100% original. George's analysis is referenced below: "Upon inspection of this instrument we noted that it exhibits a 22-fret fingerboard, which we had never previously encountered on a Gibson guitar made prior to the Les Paul models of 1952. This is another unique trait, which places this guitar as the first with a 22-fret fingerboard made by Gibson." George's inspection further acknowledges the sound hole measuring 1-1/16" lower in the body, further substantiating this 22-fret fingerboard as being original. The X-bracing is lower than other Roy Smeck Radio Grande models. The bolts in the bridge were not installed in the bridge under the inlay, given that at 24-3/4" scale the bolt would interfere with the X-bracing. Therefore, the bolts were installed on the wide part of the bridge. This instrument features a Spruce top with sunburst finish, Mahogany neck and back, sides with a walnut stain finish, Brazilian Rosewood fingerboard with pearl dot inlay, and a Brazilian Rosewood bridge. All other Roy Smeck Radio Grande guitars possess a back and sides that were crafted solely of Brazilian Rosewood. The bridge has a saddle slant, with typical Spanish style, further placing this guitar in a class all its own. (All of the other Roy Smeck guitars were made with a straight Hawaiian style bridge.) In addition to the aforementioned, this instrument has a 1-3/4" nut with frets, highly indicative of a guitar equipped to handle the typical Spanish style of playing. By comparison, all other Roy Smeck Radio Grande guitars have a 2-1/4" nut, a very wide neck, and were designed to be played in the Hawaiian style.

Condition: This guitar has been inspected under a black light and confirmed that no work has ever been done to it. It was inspected and authenticated by George Gruhn of George Gruhn Guitars in Nashville, Tennessee, to be 100% original. As far as condition is concerned, there are two small cracks near the bolts on the top near the bridge.

Estimate: \$15,000 - \$25,000



411. 1991 Fender Stratocaster, Owned & Signed by Nils Lofgren

Serial#: N1039854. Nils Lofgren, the American multi-instrumentalist and songwriter best known for his work with Neil Young and Bruce Springsteen, owned this classic Fender guitar. Although one could argue both the Strat and Lofgren are icons of Rock and Roll, in this case, Nils' handwritten message on the guitar's body indicates that the Fender is what was being celebrated. Signed in black ink "Believe!/Nils Lofgren/Thanks!/Curves, Contours & Body Horns/ Nils," Lofgren referenced the 1994 documentary about the Fender Stratocaster entitled "Curves, Contours & Body Horns." Produced in commemoration of the 40th anniversary of the Strat, he performed alongside other famous guitarists who too were loyal Fender users. It can also be interpreted that Lofgren having signed the guitar "Believe!" alludes to the well-known song he first debuted in 1973.

Condition: G; ding in front, a bit of wear

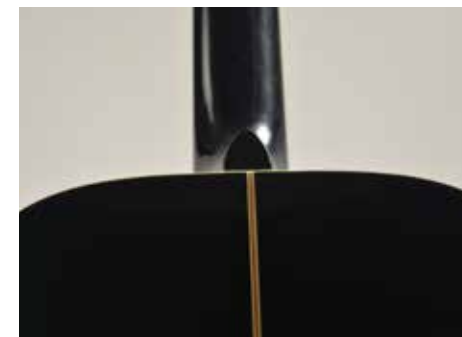
Estimate: \$1,000 - \$1,200



4 | 2. c. 1893 Joseph Bohmann Bowlback Mandolin, Lowenstein Collection

The oldest of the Bohmann instruments in this auction, this mandolin represents Bohmann's early work with more conservative construction and design brought with him from Europe. This mandolin, made of rosewood, maple, ebony, and spruce, even has traditional fret markers which Bohmann would very soon after abandon in favor of his odd-shaped abalone markers. It mimicked the other bowlback mandolins around during this period, though the quality of construction is clearly superior. It is all original with the newly patented Bohmann tuner system intact and working perfectly. Always the great promoter, Bohmann was known for his elaborate interior labels. This one, while lacking the many awards he would later garner, is truly a spectacular piece of printing for something that is hidden inside an instrument—possibly the largest ever used as the young luthier/promoter sought to make an impact on the mandolin market. Joseph Bohmann. Born in Neumarkt (Bohemia) in then-Czechoslovakia, Bohmann emigrated to America and founded Bohmann's American Musical Industry in Chicago by the age of 30 in 1878. He constructed several types of instruments including flattop acoustic guitars, harp guitars, mandolins, banjos, and violins. Of his guitar offerings, Bohmann produced many different configurations and sizes, including 12, 13, 14, and 15-inch bodies. By the turn-of-the-century, the luthier furnished thirteen styles of the Concert, Grand Concert, and Standard models. A relentless and egotistical self-publicist, he called himself "The World's Greatest Musical Instrument Manufacturer." (This stylization, alongside depictions of the numerous awards he received, appear on the labels affixed to his instruments.) Despite his marketing efforts not a great deal is actually known about him, and the vintage guitar market is not awash with Bohmann pieces. The guitar market during his active years was very competitive, and the sturdier-built Bohmanns -- with their imaginative and incredibly strong internal bracing -- were able to cope with the extra stresses needed for the increasingly popular steel strings without breaking. (The bracing design found on his later models was used as far back as the 1880s.) Strung with light gauge steel, the sound of his parlor models have been said to equal, and possibly better, that of bigger Martins of the same era. He had offered an audacious challenge to other makers to build better-sounding instruments, staking \$125,000 of his money as the prize. The money was never claimed. Bohmann was also a continual innovator and submitted dozens of patents, from inset tuners to hand rests. He also applied some of the knowledge gained from making violin family stringed instruments to his guitars, most notably with his fretboard and string path designs. On some models, the fretboard tilts toward the hand in the higher registers and the fingerboard radius is lower and thinner for the treble strings. When combined with the asymmetrical bridge, playability is substantially improved. Also featured in this auction are Bohmann's actual tools from his workshop, which will undoubtedly give any vintage guitar enthusiast a guided tour of this luthier's extraordinary mind. No one is quite sure of Bohmann's exact death or when the factory stopped producing instruments. What is known is that the factory was mothballed for several decades until being re-opened sometime in the 1970s or '80s. It apparently contained many finished and unfinished models wrapped in World War II-era newspapers.

Condition: G; couple of top cracks, some playing wear on top
Estimate: \$500 - \$700



4 | 3. 1999 Black Musitron Multitar 12-String, Gordon Waller (Peter & Gordon) Collection

Serial#: 1025. Patent # 5,735,838. Listed under the "Oddities" section from annual National Association of Music Merchants (NAMM) convention in 1999, Newport Beach-based Musitron created the Multitar: a metal contraption mounted in an acoustic guitar's soundhole that lets players transform a 12-string guitar into a 6, 8, 9, 12, Nashville, or Nashville 8 string guitar in seconds. The little T-shaped teeth hook onto strings and move them out of the way should the performer choose to not utilize all 12 strings simultaneously. This guitar was cleaned and repaired by Sam Ash in 2013.

Condition: VG; very light surface scratches
Estimate: \$800 - \$1,000



414. 1990 Ibanez George Benson GB12 Prototype, George Benson Collection

GB12 Prototype made specifically for Ibanez-sponsored jazz musician George Benson, celebrating his 12th year working with the guitar label. Maple top and wider neck than the GB10 model, black scuff marks on the back are indicative of its usage by Benson himself. Seeing as this is a special anniversary model, this guitar comes with fancier inlays on the fingerboard, bridge, and tailpiece; also present is a special version of the customary George Benson headstock inlay topped with the number "12". Pearl inlay also present in the purfling.

Condition:VG; few small scrapes on the back, slight wear to metal on tailpiece, f-holes taped over; pickguard mounting screwholes visible
Estimate: \$5,000 - \$7,000



415. 1995 Gibson L5-CN Blonde, Robert Yelin Collection

Serial#: 92355007. Gibson L5-CN Blonde, from the Collection of the late Robert Yelin. Introduced in 1923, the Gibson L-5 was the first commercially-produced archtop guitar. Over 90 years later, it remains the most renowned archtop guitar of all time. Designed by Lloyd Loar himself, the L-5 was the guitar that D'Angelico copied, that Eddie Lang brought to fame, and players from Wes Montgomery to Mark Whitfield carried to glory. This L5 Cut-away Natural (or CN) is a top-of-the-model with a 17" body finished in a high-luster Blonde. A bound ebony fingerboard, pearl block inlays, gold-plated hardware, and an L5 tailpiece are the reasons why many consider the L5 the ideal archtop guitar.

Condition:VG+
Estimate: \$7,000 - \$9,000



416. Signed Eric Clapton 1988 Fender Stratocaster

Serial#: SE803019. After Clapton's infamous guitar "Blackie" wore out, the legendary artist and the Fender Custom Shop began work on what would become his signature instrument dubbed the "Eric Clapton Stratocaster". Work began in 1985, and instructions were given to essentially create an exact replica of "Blackie," but with modern electronics in order to produce a fatter sound when needed. Clapton's custom Strat has a softer V-neck made from one-piece maple construction. The 22 frets are carefully positioned which allows the action to be set very low without creating a buzz. Three Fender Gold Lace Sensor pickups powered by an active MDX mid-boost circuit with 25dB of gain and TBX tone controls helped augment the guitar's sound, opening up for the wider tonal range Clapton desired. When this model was introduced in 1988 it was only offered in three colors as per Clapton's instruction --- Ferrari red, 7-Up green, and charcoal gray -- with black only being added as a color option years later with his permission. This "7-Up Green" Strat bears Eric Clapton's signature and the date "89" (1989) on the back of the instrument in black ink.

Condition: Scratch on lower bout, significant crack in body from neck pocket to upper bass horn, cracks on back of neck; good playable condition
Estimate: \$2,000 - \$3,500



417. Columbia Parlor Guitar

Not much is known about the Columbia brand, but Columbia guitars from the 1910s through 1930s pop up on the market occasionally. It appears that some Columbia guitars were made by the Oscar Schmidt Company or possibly even Harmony, but this cannot be verified. With its round label reading "Columbia Guitar/Unexcelled at the price" and featuring an illustration of a U.S. flag-bearing Lady Liberty, this guitar appears to date from a period prior to the 1910s, perhaps even the 1800s, but its exact date of manufacture is difficult to pinpoint. The top, back, and sides are all made of oak, a material frequently used to build guitars during the 1800s. The headstock slots are also narrow, typical of 19th century guitars. With its timeworn appearance and warm, old-fashioned tone, this guitar is ideal for playing old-time music or fingerstyle blues.

Condition: Two replaced bridge pins and bridge is lifting (needs to be glued), couple of cracks in the top, few cracks in the back

Estimate: \$1,000 - \$1,500



418. 2001 Jose Ramirez 2N CWE, George Benson Collection

2001 Jose Ramirez 2N CWE, from the George Benson Collection. Based on the template of the E Series, Jose Ramirez III designed these guitars with cutaway with the guitar player Marcel Dadi's help. Solid Red Cedar Spruce top, laminated Indian Rosewood back and sides, and a cedar neck topped with an ebony fingerboard leading to a beautiful rosette that surrounds the sound hole.

Condition: VG
Estimate: \$2,500 - \$3,500



419. 1915 Gibson Style U Harp Guitar

The harp guitar was produced by the Gibson Mandolin-Guitar Manufacturing Company from its inception. While its 1903 catalog featured three harp-guitar models, Styles R, R-I, and U, the first two were soon eliminated in favor of the Style U. With its ten sub-bass strings tuned chromatically from A-sharp to G-sharp, the harp guitar was an ideal instrument to fill out the sound of the mandolin orchestra. The bass strings were to be plucked by the thumb, while the chords could be played, as on a conventional guitar, on the top six strings over the fretboard. With its sunburst finish, this Style U harp guitar is a more ornate model with beautifully-carved scrolls. Ivoroid bound, oval sound-hole inlaid with variegated woods of conventional design meet a single-bound, convex ebony fretboard with 19 original thin frets, pearl dot position markers, and black dot side-markers. Black faced (front and back) headstock with "The Gibson" inlaid diagonally in mother-of-pearl compliment three-per-side open-back strip tuners with white plastic oval buttons. The original elevated tortoiseshell pickguard is secured to the treble-side of the body by two German silver clamps and two pins into the treble-side of the neck. Also made of German silver is the double 'trapeze' tailpiece with specific ebony elevated string attachments containing ebony pegs inlaid with pearl.

Condition: VG; two missing bridge pins from body (in neck pocket of case), some surface scratches on top & back, tailpiece oxidation, few dings on the top
Estimate: \$10,000 - \$12,000



420. Fernandes Nomad Deluxe with Digitech Effects Processor, Robert Yelin Collection

Serial#:FG02071071. The Fernandes Nomad Deluxe Guitar with Digitech Effects Processor boasts a compact design, humbucker pickup, Maple neck, and Digitech multi-effects processor with drum machine. The processor gives the performer access to 25 programmable effects and ability to be able to use up to 10 simultaneously. This model also features a built-in speaker plus a headphone output jack so it can be played without disturbing others. The guitar itself is constructed of a hardwood body, bolt-on neck, and 22 medium frets leading the way to hardtail bridge.

Condition: Like new
Estimate: \$300 - \$500



421. Fender Squier Stratocaster Signed by The Rolling Stones

Serial#: CY99067174. Fender Squier Stratocaster Signed by The Rolling Stones. Black Fender Squire Strat signed by members of the legendary rock band, The Rolling Stones.

Condition: VG
Estimate: \$1,000 - \$1,500



422.

1936 D'Angelico Style A

Serial#: 1210. Born in 1905, John D'Angelico began his career as an apprentice in his Uncle Raffaele Ciani's shop making violins, mandolins, and flattop guitars. He established his own shop on Kenmare Street, in New York City's Little Italy in the early 1930s producing archtop guitars. He quickly established a reputation for producing instruments of the highest caliber. D'Angelico's instruments are still the standard against which archtop guitars are measured. This "Style A" bearing the serial number 1210 has a build date of September 4, 1936 for the Gravois Music Shop. Its 17" hand-carved spruce top sits on an elegant figured maple body. While the "Style A" is not as elaborately decorated than D'Angelicos' New Yorker and Excel models, it sounds every bit as sweet and woody. The instrument includes its original hardshell case.

Condition: VG; scratches on top from playing wear; light playing wear on back of neck, surface scratches on back
Estimate: \$20,000 - \$25,000



423.

1928 Martin 00-45

Serial#: 37424. With a body size one inch narrower than Martin's 000 size models, Martin 00-45 guitars made in the late 1920s could be considered a fine alternative to the 000-45 except that the 00 variant is much more rare. In 1928 when Martin made this 00-45, they produced only 12 of them compared to the twenty-five 000-45 guitars they built that year. This 00-45 shows the incredible talent of the craftsmen Martin employed at the time. The inlay work draws the most immediate attention, particularly the torch inlay pattern on the guitar's slotted headstock. Slotted diamond and snowflake inlays appear at the first, third, fifth, seventh, ninth, twelfth, fifteenth, and seventeenth frets, and abalone surrounds just about every conceivable line on the entire body, including the soundhole, top, fretboard edges along the body, sides, and back. Beautiful handcrafted wood marquetry adorns the back center strip. The materials used for this 00-45's construction were the finest that Martin had on hand. The ebony fretboard is a deep, jet black, while the Brazilian rosewood used for the back and sides has a rich, chocolate brown hue and impossibly arrow-straight grain patterns. The grain of the Adirondack spruce top is very tight and similarly straight. Built during the period when Martin began to use reinforced construction to support the use of steel strings, this guitar has an ideal balance between a light, responsive build and the durability necessary for accommodating steel strings. It is strung with light-gauge Thomastik strings made to custom specifications to replicate the materials and string manufacturing methods that were used during the late 1920s. The guitar has a sweet, melodious voice and perfectly balanced response, which makes this guitar an incredible fingerstyle instrument.

Condition: VG; two top cracks below bridge, few surface dings
Estimate: \$40,000 - \$60,000



424. 14-String Buscarino Monarch, Robert Yelin Collection

Serial#: RY0150699. The only 14-string guitar in the world, this concept was conceived by the late Robert Yelin and built by John Buscarino. When played it emulates the tonal quality of a harp. Constructed with all of the traditional features of the traditional Buscarino Monarch model, this particular custom instrument comes with a floral/vine-like inlaid pattern in Mother-of-Pearl along the entire fretboard. Complementing the fretboard inlays the pattern appears again on the solid ebony tailpiece which also bears Robert Yelin's name.

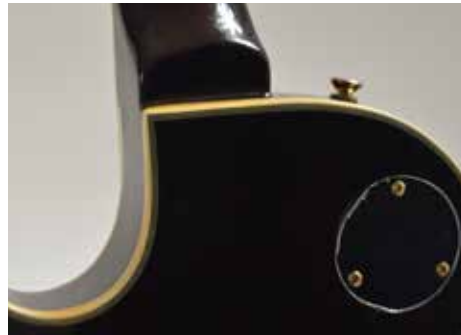
Condition: Like new
Estimate: \$20,000 - \$25,000



425. 2008 Heritage 20th Anniversary H535

Serial#: Y23101. This model was based on the features Jay Wolfe ordered on 535s that he called "35 Specials." These had TonePros hardware, Seymour Duncan Antiquity pickups, a bound headstock, and Wolfe's pickguard shape, which was different than the standard Heritage shape. In addition to the '35 Special details, this 20th anniversary edition has an inlay banner on the headstock that reads "20th Anniversary."

Condition: VG; some corrosion on pickup covers
Estimate: \$1,800 - \$2,500



426. RJ Gibson Les Paul Copy, Gordon Waller (Peter & Gordon) Collection

Made by the "Father of Filipino Rock and Roll" Ramon Jacinto, the RJ brand has been produced since 1988. Designing and manufacturing his own line of guitars which are sold in more than 50 locations worldwide, RJ concentrates his efforts on making instruments comparable to major models, just as he has done with this Gibson Les Paul copy. Made in the Philippines components imported from the USA, it has an arched Maple top with a Mahogany body and Rosewood fingerboard. 22 frets with pearl inlays. The guitar has the same four knobs and three-way pickup switch found on standard Les Paul models. The humbucking pickups have alnico magnets and too are purported to have been imported from the USA as well.

Condition: VG
Estimate: \$250 - \$500



427. Guitares La Fee Custom Model Lombardine, George Benson Collection

Made custom for George Benson, this "Lombardine" model was named in reference to Lombard Street. It was made as a tribute to French jazz, this Maple-bodied guitar is compact-sized semi-hollow electric inspired by the Gibson ES-335 but with full body depth. Sticker on case reads "Gift from Django Festival Custom Small." The guitar was given to Mr. Benson in 2011.

Condition: VG
Estimate: \$4,000 - \$6,000



428. 2000 Gibson Gary Moore Les Paul

Serial#: 00621616. Throughout his career, Gary Moore virtually defined high-octane blues-rock, coining a signature tone that thousands have sought to emulate. Across three decades of playing, his weapon of choice remained the mighty Les Paul, and so Gibson honored this guitar legend with the Gary Moore Les Paul Standard, a first-class Les Paul decked out to a demanding artist's preferred specifications. The Gary Moore Les Paul Standard is rooted in Les Paul tradition, with a top carved from figured Grade-AA maple, and a back crafted from Grade-A mahogany. Trapezoid inlays of steadily decreasing width begin at the third fret, and this guitar features a trussrod cover bearing Gary Moore's name in gold script.

Condition: VG; slight scratches on neck heel, lower bass bout ding on back
 Estimate: \$2,000 - \$2,500



429. 2001 Taylor AB2 4-String Acoustic Bass, Robert Yelin Collection

2001 Taylor AB2 4-String Acoustic Bass, Robert Yelin Collection. Serial#: 20011211201. The Taylor AB2 acoustic bass had Imbuia all-around: Imbuia backs, sides, and tops produce a tighter, brighter, more direct sound. The AB2 was designed for the player who prefers more tonal separation from string to string, while retaining plenty of the essential bass "thump". With its Natural finish, this bass has a big sound with its sound hole distinctively placed on the treble side of its upper bout.

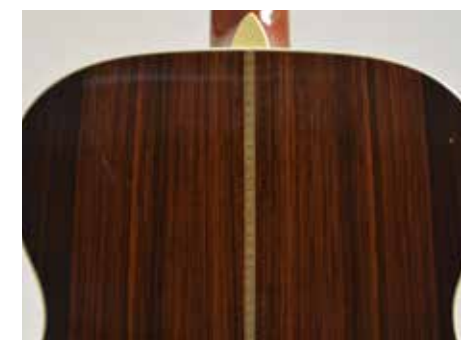
Condition: Mint
 Estimate: \$2,000 - \$2,500



430. Dyer & Bro. Style 3 Harp Guitar, "Symphonic Harp Centurion"

Serial#: 608. The obscure Larson-built Dyer "Style 3" appears to be a variation on Chris Knutsen's earliest Seattle period "Lower Bass Point" harp guitars. (The term "Lower Bass Point" refers to a downward-pointing flare on the bass-side lower bout.) For those unfamiliar, the "Style 3" refers not to level of appointments -- as in the common Dyer harp guitars -- but to the physical design and dimensions. With its Brazilian rosewood back and sides, the 608 serial number on this instrument is the second-lowest known to-date in the 600 series, which is thought to have begun around 1912. According to historian and Larson Brothers descendent Robert Hartman, "this is a wonderfully-preserved, Larson Brothers-built specimen of the rarest Dyer harp guitar models. The body shape is evidently patterned after Knutsen's 1906-1908 model, which has a similar body point, bass peghead shape and semi-cutaway upper bout."

Condition: VG+; finish checking on headstock, some cracks & scratches on back, slight bridge wear
Estimate: \$10,000 - \$12,000



431. 2001 Martin 000-28EC

Serial#: 841581. Part of Martin's Marquis Collection, the 000-28EC is based off Eric Clapton's preferred guitar from his legendary MTV Unplugged performance in 1992. The sides and back of this instrument are constructed from solid East Indian rosewood. The top is book-matched from select quartersawn Sitka Spruce, and the rosette - as well as the perimeter of the sound boards - is inlaid with finely-patterned herringbone wood marquetry. The body is bound with grained ivoroid. A genuine ebony fingerboard features the pre-war Style 28 snowflake pattern in a blond pearl, and Eric Clapton's signature is inlaid in Mother-of-Pearl between the 19th and 20th frets. Each 000-28EC bears an interior label, individually numbered in sequence.

Condition: VG; some top wear; few scrapes on back, surface scratches, dings on side of lower treble bout
Estimate: \$2,500 - \$3,000



432. 1908 Dyer Symphony Harp Mandolin, Style 20

Serial#: 121. 1908 Dyer Symphony Harp Mandolin, Style 20. The first Dyer harp mandolin appeared in a periodical known as *The Cadenza* in their September 1908 issue. With its serial number of 121, that means that this specific instrument was amongst the first 20 or 21 ever produced in the Style 20 designation. Although the Style 20 is less ornate in its appearance compared to its counterparts, its Spruce top in conjunction with a mahogany back and neck produce a fine tone.

Condition: VG; bridge is missing from instrument body but inside the case; tailpiece oxidation, scratches & dings to top, back, & sides
Estimate: \$4,000 - \$6,000



433. 1995 Gibson L-5 Wes Montgomery, Robert Yelin Collection

Serial#: 91175804. In the span of just a few years in the late 1950s and early 1960s, jazz legend Wes Montgomery was able to forge a body of work that is still referred to today as the most important and influential of any music ever recorded by a jazz artist. Montgomery's mastery of the guitar is well-documented, and the enormous impact on his peers is recognized time and time again, from Pat Metheny to George Benson to Joe Satriani, all of whom claim Montgomery as the virtuoso who inspired them to reach new heights. The Wes Montgomery L-5 built today by Gibson Custom is constructed to the same specifications as the instrument used by Montgomery in the 1960s. Today's Wes Montgomery model features a body crafted with a high-grade spruce top, and high-grade maple back and sides. The body is adorned with multi-ply black and white binding on both the top and back, with single-ply white binding around the f-holes. The gold hardware includes an ABR-1 bridge with a base made from ebony, and Gibson's period-correct L-5 tailpiece. The 25-1/2" scale length neck is a five-piece neck made primarily from high-grade maple, with two streamers made from high-grade walnut, resulting in one of the most stunning neck designs in the history of Gibson Custom. The eye-catching neck is topped by a 20-fret ebony fingerboard with pearl block inlays and multi-ply black and white binding, then hand-fitted with Gibson's traditional ES-rounded neck profile. The single pickup is Gibson's legendary '57 Classic, which faithfully captures the unique and subtle variations between coil windings of the original PAF humbuckers of the late 1950s. Other appointments include Gibson's traditional flower pot inlay on the headstock and Schaller M6 tuners.

Condition: VG+; a little bit of cracking on pickguard, very minor wear; a bit of odd finish wear (dulling) on the back
Estimate: \$7,000 - \$9,000



434. Signed Alvarez Acoustic-Electric VHI Honors Guitar

Serial#: L809100529. Featuring a number of signatures such as Joe Walsh (The Eagles) and Christopher Cross on its natural-finished top. The musicians who signed this guitar were all part of a VHI Honors event in the year 2000.

Condition: VG+
Estimate: \$1,000 - \$1,500



435. Ibanez L5 Copy, George Benson Collection

Ibanez L5 Copy, from the George Benson Collection. Crafted in Japan, this L5 copy was a made-under-the-radar “prototype” built to exacting standards. This guitar is favored by George Benson for his worldwide hit, “On Broadway”. Made with AAA Sitka spruce top and maple for its back, sides, and neck, this guitar was built from the late 1950s to early 1960s Gibson specifications. The nitrocellulose lacquer finish has now beautifully ambered with natural aging and the fingerboard contains the original frets. The gold hardware is high-quality, while the two PAF humbuckers sing and ring with great soul.

Condition: VG-; some cracking in the top
Estimate: \$2,000 - \$3,000



436. Signed 1998 Gibson BB King Lucille Custom

Serial#: 980408. In the winter of 1949, BB King played at a dance hall in Twist, Arkansas. The hall was heated by a barrel half-filled with burning kerosene, a fairly common practice at the time. During a performance, two men began to fight, knocking over the burning barrel and sending burning fuel across the floor. The hall burst into flames, and the building was evacuated. Once outside, King realized that he had left his guitar inside so he went back into the burning building to retrieve his beloved \$30 Gibson guitar. Two men died in the fire, and King learned the next day that they had been fighting over a woman named Lucille. King named that first guitar Lucille-and subsequently named every guitar he owned since, as a reminder never again to do something as stupid as run into a burning building or fight over women. Usually black in color and similar to the ES-335, this guitar has a laminated maple top and neck, Richlite fingerboard with full-block inlays, and was even signed and dated 9-17-2000 by BB King himself in gold ink. Other notable features include gold-plated hardware, a gold "B.B. King" engraved trussrod cover, no F-holes (as per King's request), and "Lucille" scripted in pearl inlay on the headstock. This guitar was signed and dated by BB King, in the presence of the consignor, during King's appearance on September 17, 2000, at Atlantic City's Trump Taj Mahal.

Condition: VG; some playing wear on pickup covers, some wear on back
Estimate: \$3,000 - \$5,000



437. c. 1932 Epiphone Masterbilt De Luxe

Serial#: 5794. Anastasios Stathopoulos began his career producing violins and lutes in his native Sparta (Greece) in the late 1800s. Later having relocated to Smyrna (now Izmir) in Turkey, he established an instrument making business where he remained until 1903 when he chose to immigrate to America and set up shop in New York City. After his death in 1915 control of his company passed to his sons Epaminodas (Epi), Orpheus, and Frixo, who all began concentrating on the production of banjos and changed the company name to the Epiphone Banjo Company in 1928. As the popularity of the banjo waned in the 1930s, Epiphone successfully transitioned into the production of guitars. This Masterbilt De Luxe was Epiphone's flagship model when it was introduced in 1931 and was designed to compete with Gibson L5 model. The De Luxe featured top-of-the-line appointments such as the Mother-of-Pearl flowers inlaid on the headstock and the notched diamond fretboard markers. This well-worn example was played professionally for many years and is in need of some restoration.

Condition: Poor; separation of back binding, large crack on treble bout, rusted trapeze tailpiece, missing inlaid "Masterbilt" banner on headstock, extensive playing wear on neck; as-is
Estimate: \$2,000 - \$2,500



438. 2005 Ibanez Artcore AF105F-NT-12-01, Robert Yelin Collection

Serial#: S05011524. The Ibanez Artcore AF105F Hollowbody Electric Guitar is designed and appointed to be a classy jazzier. With a flamed maple top and body, it is appointed with a single floating pickup that is a special version of Ibanez's Custom 58 humbucker. The floating mount implemented into this design helps fight feedback. A custom set-in neck joint makes a solid connection between the 5-piece maple/bubinga neck and the body, while the bound Rosewood fingerboard has 22 medium frets and elegant pearl/abalone inlays. Other features include pickguard-mounted pickup controls, custom inlays on the bridge and tailpiece, a pickguard that matches the body, and gold hardware.

Condition: VG+
Estimate: \$500 - \$600



439. Eddie Van Halen's 1982 Charvel, made for, owned by, and played by Mr. Van Halen himself, with 1982 video and other full documentation.

Serial#: 1398. Eddie Van Halen's iconic original black & white striped "Frankenstein" guitar (which he later modified in the late 1979 with an additional layer of red paint) was built from a body and neck he bought from Wayne Charvel and Lynn Ellsworth in the mid 1970s. Van Halen continued to purchase various parts from Charvel during the late 70s that he used to build guitars, and he even played a guitar built by Charvel based on the single-pickup design of his Frankenstein. Van Halen painted this guitar in a yellow and black striped motif in the fall of 1978 before his band went to Europe on tour, and this remained his main guitar on subsequent tours through 1980. This guitar also appears on the back cover of Van Halen II (1979). Grover Jackson purchased the Charvel name in late 1978 and started producing Charvel brand guitars from a factory in San Dimas/Glendora, California. When the company started selling "Van Halen Model" guitars painted with Van Halen's signature yellow and black striped patterns to the general public without Eddie's authorization in June 1979, Van Halen's relationship with Jackson/Charvel began to sour as Van Halen was not paid any royalties. Charvel produced the "Van Halen Model" in very limited amounts (estimates are less than 100 guitars) through late 1982 when Van Halen finally allegedly filed a cease and desist order against the company. The motivation likely was Eddie's new endorsement deal with Kramer Guitars, which was announced at the Summer NAMM convention in 1982. Van Halen reunited with Charvel Guitars in 2005, when the company produced the EVH Art Series guitars featuring Van Halen's characteristic striped paint jobs in black & white, yellow & black, and black, white & red. Apparently Van Halen personally ordered five guitars made by Charvel/Jackson in April 1982 before the cease and desist order was filed, or Grover Jackson gave the guitars to Van Halen as a peace offering. This instrument was one of those Charvel guitars. Allegedly the guitars were built according to Eddie's exacting specifications, including necks with the wide nut width and slim profile that he preferred. This guitar has a brass vintage Strat-style non-locking vibrato tailpiece, DiMarzio Super Distortion humbucking pickup, cream-colored pickup mounting ring (most other examples have black mounting rings), and a "butterfly" string tree for the high E and B strings, which Van Halen preferred for his stringing technique that kept his guitar in tune when using the vibrato (Charvel guitars from this year typically feature a round brass disc-style string retainer). This guitar also has the slotted-shaft Gotoh "crown" head tuners that Charvel used very briefly in early 1982. The body's neck pocket is dated 4/27/82 in pencil and features the work order number #2149 in black marker, while the neck heel features work order #2150 in black marker. Charvel made a small number of "pre-production" versions of guitars (which lack serial numbers) featuring Van Halen-style striped paint jobs between 1979 and 1981 and even fewer production examples like this one in 1982 (which feature serial numbers). Production models were ordered by just a handful of music dealers, and Charvel gave five of these guitars to Van Halen (amount on the invoice reads "no charge"), which he most likely used as tour backup instruments and giveaways. This guitar comes complete with its original Bill of Sale from Charvel/Jackson to Eddie Van Halen dated April 28, 1982. Each Charvel "Van Halen Model" had a unique striping pattern. The lot also includes a DVD with video footage of an interview Eddie gave for the television show Entertainment Tonight in 1982, which shows him playing this guitar with its distinctive striping pattern in his home alongside then-wife Valerie Bertinelli.

Condition: Typical crack in finish from trussrod adjustment; some back scratches
Estimate: \$55,000 - \$75,000



440. Phifer Custom, George Benson Collection

A custom guitar made by Sherwood "Woody" Phifer for George Benson. Well-made with an interesting design. According to the writing on its case, this instrument took 12 years to construct before having been presented to Benson. Phifer guitars are also played by Ronny Jordan, Stanley Clark, Nile Rogers, and many other notable musicians.

Condition: VG

Estimate: \$10,000 - \$15,000



441. 1937 Martin 0-17

The model 0-17, with its all-mahogany body and back of neck, was a modest instrument in its time. Seeing as this was part of Martin's 0 Series of instruments, this guitar was designated as a "Concert Model". The mahogany neck is reinforced with a steel T-bar, joined at the body with a deep, hand-fitted dovetail joint. A rosewood fingerboard, well-rounded for easy playing, is topped with wide nickel-silver frets and white position dots. It sold in the mid-'30s for \$30 without the case, but seeing as the world was reeling from the effects of The Great Depression, \$30 was still considered a sizeable sum.

Condition:

Estimate: \$3,000 - \$4,500



442. Buscarino Monarch Archtop 17" 6-String Sunburst, Robert Yelin Collection

Serial#: BO828495. Regal without pretension, the Monarch rises to the challenge within the Buscarino portfolio. This guitar has a laminated three-piece flamed maple neck, a seasoned flamed maple top, a single Venetian cutaway, and a Buscarino Signature floating Humbucker pickup. With its brilliant Sunburst finish and purpled F-holes, this Monarch also features Mother-of-Pearl vine/floral inlay on the fretboard in addition to keystone inlay on the headstock. Perhaps a testament to the longtime friendship between John Buscarino and the late Robert Yelin is another detail on this guitar; and that's Yelin's name inlaid on a beautiful scroll surrounded by the aforementioned vine pattern on the solid ebony tailpiece.

Condition: Like new
Estimate: \$14,000 - \$16,000



443. John Backlund JBD-800 Prototype

This guitar is part of five prototypes featured at the Newport Guitar Festival of 2010 at the Hard Rock in Fort Lauderdale. These were featured instruments, displayed with the million-dollar Bugatti Veyron which inspired them. Designed by graphic artist John Backlund and built by luthier Bruce Bennett, this guitar not only has a paint job using car finish but also hardware which would be comfortable on sports car or dragster. Hard maple neck, mahogany body, and state-of-the-art electronics are just a few features (including a custom G&G faux snakeskin case) that made this guitar popular at the show. Two instruments of the five went into private collections, one remained with the permanent Newport collection, and the two guitars in this auction were being saved to promote the re-launch of new production Backlund models by the Retronix company for their American made guitars. The guitars use Hipshot hardware and the finest of other materials, they are heavy to provide unusual sustain for the style of the body, but mostly they are the ultimate in electric craftsmanship. Their collectability comes from their history as prototypes for a line of guitars which blends the desires of car collectors with the world of instrument making.

Condition: Appears to have never been played
Estimate: \$2,500 - \$3,500



444. 1944 D'Angelico New Yorker

Serial#: 1669. John D'Angelico, one of the finest independent guitar builders of the 20th century, birthed a keystone model that he dubbed the "New Yorker." This was an elaborately-decorated instrument, made of the most select woods and built on a large platform measuring approximately 18" in width. The New Yorker came with a multi-ply headstock border with ivory binding, three-ply bordered f-holes, and white-black purfling under the fingerboard. A split-block fingerboard inlay, gold-plated hardware, and the famed headstock inlay reminiscent of the Chrysler Building above the nut gives this guitar its trademark look. D'Angelico instruments were strictly handmade and in limited quantities. Although D'Angelico's guitars were made to regular specifications and standard catalog descriptions, they were often built to suit the specific requirements of the customers who ordered them, and this close relationship between the luthier and the customer was one of the most appealing factors to musicians of the day.

Condition: VG; slight playing wear on the neck on low E string between 1st and 4th frets; normal wear and tear; slight finish checking, slight dings on back of the headstock
 Estimate: \$40,000 - \$55,000



445. 1971 Rickenbacker Lightshow guitar, in museum condition, plus huge original 1970 Transonic amplifier, very rare.

Serial#: LA079 (guitar), 180 (Transonic amp), 00181 (TR-7 amp). The Rickenbacker Company has created interesting, innovative instruments since the time it was founded in the first half of the twentieth century. One such instrument was the Model 331 electric guitar, which is more commonly known as "the light show guitar." This is how the original 1970 leaflet described the super-psychedelic masterpiece: "The Model 331 combines a fine musical instrument with the thrill of a light show. Internally lighted by a set of frequency modulated lamps, this instrument will shimmer with infinite color and pattern variety. This instrument also features stereo output, Hi-gain pickups, and 24 frets. The three modulation channels are variable with a sensitivity control to make this patented instrument a beautiful performer in the stage situations professionals encounter." The guitar had the same body as a 330 but with a bound neck and a translucent plastic top. The body had colored lamps built inside, which lit up when a different frequency was played: red for treble, yellow for mids, and blue for bass. Included in the case are instructions outlining the guitar's setup for its namesake "lightshow," plus its original transformer, cables, extra bulbs, and cloth.

Condition: A bit of surface scratches on the back, slight blemish on fretboard finish at 21st fret
 Estimate: \$24,000 - \$28,000



446. 1938 Epiphone Triumph

Serial#: 11232. Anastasios Stathopoulos began his career producing violins and lutes in his native Sparta (Greece) in the late 1800s. Later having relocated to Smyrna (now Izmir) in Turkey, he established an instrument making business where he remained until 1903 when he chose to immigrate to America and set up shop in New York City. After his death in 1915 control of his company passed to his sons Epaminodas (Epi), Orpheus, and Frixo, who all began concentrating on the production of banjos and changed the company name to the Epiphone Banjo Company in 1928. As the popularity of the banjo waned in the 1930s, Epiphone successfully transitioned into the production of guitars. Epiphone introduced the "Triumph" model in 1931. Over the years it became the workhorse of the company's archtop guitar line. This example dating from 1938 has a 17 3/8" width at the lower bout. The top is carved from spruce while the back and sides are made from solid figured maple. This beautiful instrument has been recently restored by luthier Bryant Trenier and is in perfect playing order. It is being sold with the original hard shell case.

Condition: VG; odd discoloration on back (possibly in the wood), holes in neck from removed pickup mount, a few minor dings on back

Estimate: \$3,500 - \$4,000



447. 1968 Gibson B-25, Gordon Waller (Peter & Gordon) Collection

Serial#: 940501. The Gibson B Series was a series of acoustic guitars manufactured by Gibson Guitar Corporation between 1961 and 1979, and consisted of the three different models: the B-45, the B-25, and the B-15. The B-25 was available as a standard edition, a 12-string edition, and a 3/4 scale body edition. Gibson introduced the B-25 in 1961 which featured a mahogany body (solid back, laminated sides), solid spruce top, and rosewood fingerboard like the B-45. The B-25 featured a smaller body than the B-45 and a narrow neck (1 5/8" nut). Sunburst finish with faded white Gibson logo on pickguard.

Condition: Fair; repaired top cracks, playing wear, signs of having been refinished

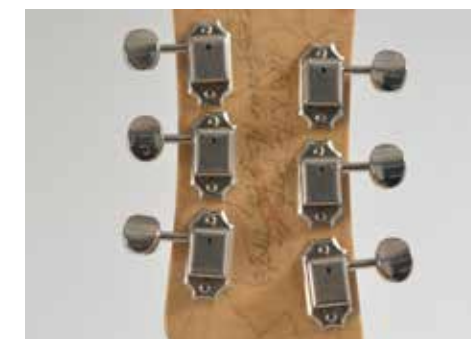
Estimate: \$2,000 - \$3,000



448. Tony Vines Electric 8-String

Tony Vines is a master luthier from Tennessee who builds high-end acoustic guitars. Electric guitars built by acoustic builders benefit from the intuitive feel one develops for selecting tonewood during the construction of hundreds of instruments. Even a solidbody electric guitar is influenced by the woods from which it was built, and this one-of-a-kind 8-string is no exception. Master grade bubinga, koa, walnut, and other woods make up this Charlie Hunter-style electric guitar. Tony Vines is a fine player and he built this guitar for himself. However, his fingerstyle acoustic work remained his calling and he sold the instrument to its last owner, who plays mostly jazz. This instrument features stereo electronics so the bass pickup and the guitar pickup can be routed through separate amplifiers. Notable are the carved recesses for the knobs in the arched top. This instrument features a wooden saddle-like an archtop-and a single F-hole with a hollow area beneath, and yet, it has enough mass to sustain well, delivering a nice combination of jazz tone and electric playability. And the stainless steel frets are an added bonus. 8-string guitars with fan frets appeal to collectors and to a very special category of player. You will not find another 8-string of this quality, and you'll probably never see another electric guitar available at auction by the incomparable Tony Vines.

Condition: VG+
Estimate: \$5,000 - \$7,500



449. 1984 Mosrite Handmade & Signed by Semie Moseley

Serial# AF 042. Built by founder Semie Moseley in 1984, this guitar has an "AF", designating that its construction occurred after the fire that ravaged his factory. Double-shaven neck, lovely pearl finish, three pickups, Mosley tailpiece. High output, over wound pickups with split coils for full and half output. All natural one piece neck with edge bound rosewood fingerboard. Comes with OHSC.

Condition: VG+
Estimate: \$15,000 - \$20,000



450. Triggs New Yorker (D'Angelico-style) Blonde, Robert Yelin Collection

Serial#: 3970170. Jim Triggs has earned his reputation for building beautiful handmade instruments since he began building guitars in the early 1980s, influenced by such luthiers as John D'Angelico, Elmer Stromberg, and Lloyd Loar, and went to work for Gibson Guitar Corporation in 1986 as one of the master luthiers in Gibson's Custom Shop. He now builds with his son in his own shop in Kansas, and is known mainly for archtop guitars and mandolins. Some of his creations are featured in the Smithsonian and the Country Music Hall of Fame. A nod to D'Angelico's famed New Yorker guitar, the Triggs New Yorker is a 17" Blonde beauty built to emulate the original, complete with Art Deco-inspired stairstep tailpiece and Chrysler Building inlay on the headstock. (Triggs' name is etched in the tailpiece as well as inlaid on the peghead, also a nod to D'Angelico.) The back and sides are made of magnificent quilted Maple, while the top is of hand-carved Spruce. Featuring a floating Johnny Smith type pickup hand-made by Kent Armstrong, this guitar also comes with gold Grover tuners which tie in all the other gold-tone appointments.

Condition: VG+; some slight wear on the pickup cover
 Estimate: \$6,000 - \$8,000



451. 1933 Martin C-1

The C1 was the least expensive of the 15" C series archtops built by Martin Guitars between 1931 and the onset of WWII. Featuring Mahogany back and sides, black celluloid binding, a Rosewood fingerboard and bridge, and simple dot markers in the fretboard, the C1 was mostly analogous to the company's popular Style 18 flattops. The guitar's pearl inlaid C.F. Martin vertical headstock logo and engraved nickel-plated tailpiece added all the glitz that Martin felt a budget-conscious professional-level archtop needed. With its braced flat back and Gibson-style F-holes, the C1 has a tone that is somewhat of a hybrid between arched and flattop guitars. It is reactive and quick, punchy through the mid-ranges, and has rounded trebles. The bass is succinct and articulated; excellent for single-note runs. The guitar finds its place in an acoustic mix nicely - as one would expect of an archtop - but holds on to some of that warmth and resonance handed down by the flattop side of its gene pool.

Estimate: \$2,000 - \$3,000



452. 2001 Gibson Custom Shop Les Paul Elegant

Serial#: CS10716. Despite its short production run, this guitar was apparently the first Gibson Les Paul model featuring a chambered body, where open cavities are routed in the mahogany body to reduce the guitar's overall weight while at the same time increasing its resonance. Comes with Certificate of Authenticity.

Condition: VG; picking wear at bridge pickup on high E mounting ring
Estimate: \$3,000 - \$3,500



453. Ibanez George Benson GB15 Team J Craft, George Benson Collection

Ibanez George Benson GB15 Team J Craft, George Benson Collection. A very high-end version of the GB15 model made in Japan is the Team J Craft edition. This specific model was introduced 2006 and was in production for one year. It is believed that this lot was sponge-painted these golden metallic colors as a means to make the instrument stand out on stage. Comprised of a Spruce top, Maple back/sides, medium frets, a bound ebony fingerboard and ebony bridge, and a GB Special neck pickup. This Team J Craft GB15 also has pearl inlays on the fingerboard, bridge, and headstock.

Condition: VG
Estimate: \$15,000 - \$20,000



454. 1997 Heritage Sweet 16

Serial#: N28202. With a solid carved Spruce top and Curly Maple back, this single cutaway guitar also sports single bound white F-holes atop an Antique Sunburst finish. Gold-plated hardware complements the ebony fingerboard and its Mother-of-Pearl split-block inlays. One Heritage #3 jazz pickup is mounted to multi-bound curly Maple pickguard, and the number “16” is inlaid on both sides of the bridge in addition to the “Sweet 16” inlay on the headstock. Unlike the other Sweet 16 featured in this auction, the gold-plated tailpiece seen here also bears “The Heritage” in script as seen on the headstock.

Condition: VG+; a few top dings
 Estimate: \$2,200 - \$2,700



455. Signed Gene Simmons AXE Bass

Serial#: handnumbered #00194. In the late 2000s, Gene Simmons produced a limited run of handnumbered and signed basses offered in two models—the Punisher and the Axe (as seen here). The Axe bass is an accurate reproduction of the same model Simmons plays on stage, and has a neck-through-body design, EMG active PJ pickup set, EB6 bridge with Precision Bass-style cover, and dome knobs. Simmons personally autographed and numbered this bass.

Condition: VG+; all original
 Estimate: \$2,300 - \$3,000



456. 1950 Gibson SJ-200

The SJ-200 is Gibson's equivalent of the Martin D-45—a top-of-the-line model with elegant, fancy appointments that is highly prized by players and collectors alike. Developed during the mid-1930s as Gibson's competitor to the D-45, the Super Jumbo 200 (as it was initially called before the SJ-200 name was officially adopted), quickly found favor with professional guitarists, particularly cowboy and Western screen stars like Gene Autry, Ray "Crash" Corrigan, Tex Ritter, Roy Rogers, Jimmy Wakely, and Ray Whitley. This 1950 SJ-200 is a visually stunning guitar, featuring the model's distinctive engraved floral pattern pickguard, curvaceous rosewood moustache bridge with four semi-rectangular mother-of-pearl inserts, and "pineapple" or "rising sun" fretboard inlays, which mirror the crown headstock inlay that made its debut on this model. This example's sunburst finish glows on its top and sides, and the curly maple back is exquisitely figured. The top is surrounded by 7-ply binding, while the back features a decorative wood marquetry center strip. Anyone looking for the highly desirable 1950s era SJ/J-200 is well advised to consider this example. The J-200 remains a favorite of countless players today. Guitarists who have regularly recorded and performed with a J-200 include Bob Dylan, the Edge, Emmylou Harris, George Harrison, Jimmy Page, Tom Petty, Pete Townshend, and the man who made his J-200 sing and holler like nobody else—blues legend the Reverend Gary Davis.

Condition: VG+
Estimate: \$10,000 - \$15,000



457. 7-String Buscarino Monarch, Robert Yelin Collection

Serial#: BO333696. Regal without pretension, the Monarch rises to the challenge within the Buscarino portfolio. This guitar has a laminated three-piece Flamed Maple neck, a seasoned Flamed Maple top, a single Venetian cutaway, and a Buscarino Signature floating Humbucker pickup. With its brilliant Honey Blonde finish and purpled F-holes, this 17" Monarch also features Mother-of-Pearl block inlay with Abalone stripes on the fretboard in addition to keystone inlay on the headstock. Perhaps a testament to the longtime friendship between John Buscarino and the late Robert Yelin is another detail on this guitar, and that's Yelin's name inlaid on a beautiful scroll on the solid ebony tailpiece.

Condition: VG+; near-mint
Estimate: \$15,000 - \$18,000



458. 2008 Heritage 20th Anniversary HI50

Serial#: Y26102. Heritage produced only 200 of these guitars to mark their 20th anniversary in the business. This instrument boasts a book-matched Figured Maple top, a hand-cut bone nut, and a one-piece Mahogany neck. The bound Rosewood fingerboard is adorned with Mother-of-Pearl trapezoid inlays. Two chrome-plated Seymour Duncan pickups sit above a traditional bridge and stop bar tailpiece. Inlaid on the headstock is a banner reading "20th Anniversary" below the traditional "The Heritage" scripted logo.

Condition: Corrosion on pickup covers, otherwise like new
Estimate: \$1,500 - \$2,000



459. Gibson Ace Frehley Les Paul Signed by Ace Frehley

Serial#: 1961424. In the image of Ace's original guitar, the Ace Frehley Les Paul Custom from Gibson USA comes with three period-correct, double-cream DiMarzio Super Distortion pickups for maximum. To maximize the sonic versatility of the traditional three-way toggle switch and four-knob control section, the guitar is wired to select the neck pickup alone in the switch's upper position, both middle and bridge pickups in the middle position (sharing the lower volume and tone controls), and bridge pickup alone in the lower position. Hardware includes the classic pairing of chrome Tune-o-matic bridge and stopbar tailpiece. Other features include lightning bolt inlays on the fretboard, a trussrod cover etched with Ace's signature and an ace of hearts playing card, and finally Ace's iconic face in his full KISS makeup on the headstock under the Gibson logo. This is not the recent "Budokan" model but rather the earlier, first Gibson USA version of the Ace Frehley Les Paul. This cherry sunburst guitar is signed by Ace himself in black ink and dated 2002. Frehley also provided two other sketched images in black ink, that of the ace of hearts playing card and a planet orbited by three stars.

Condition: VG+; like new
Estimate: \$4,000 - \$6,000



460. 2012 Benedetto Sinfonietta

Serial#: S2061GP. Robert Benedetto began building archtop guitars in 1968 in Hopatcong, New Jersey. Over his 47-year career he has built a reputation as one of the preeminent luthiers of our time. His instruments are played by some of the best contemporary jazz musicians as well as being highly sought-after by collectors. Benedetto helped to establish the modern style of archtop design characterized by minimalist ornamentation and the use of wood for bindings, pickguards, and tailpieces instead of the usual plastic and metal. This Sinfonietta model is an elegant 16" non-cutaway design with an oval sound hole recalling the earlier "Orville-style" Gibson archtops produced prior to the 1920s. The top is carved from highly-figured Redwood and the back and sides are made of stunning Walnut. The instrument is finished in a hand-rubbed French polish. The guitar's ebony fretboard remains devoid of ornamental fret markings with the exception of the understated flower adorning the 12th fret.

Condition: Like new
Estimate: \$35,000 - \$40,000



461. 2013 Taylor 918e Blonde, Robert Yelin Collection

Serial#: 1111263023. The Taylor 918e is part of a long line of body shape design innovations. This guitar is no longer in production. The Grand Orchestra model unleashes one of Taylor's boldest voices: the shape offers rich, satisfying bass response while the top remains clear and responsive while keeping incredible string-to-string balance. This is a guitar that responds to a light touch or a heavy-handed approach and has versatility not often associated with a guitar of this size. The stunning 'Cindy' inlays present this solid Indian Rosewood guitar as an irresistible combination of tone, playability, and aesthetic.

Condition: Near-mint
Estimate: \$3,000 - \$3,500

PHOTOGRAPHS TO COME

462. 1958 Gibson Les Paul Custom

Serial #: 8 6315. This truly iconic guitar is very much a symbol of Rock 'n' Roll music. First introduced in 1952 by Gibson, the Les Paul Model was unique from the beginning. Built to Les' exacting specifications, the instrument was constantly evolving throughout the 1950s. Cosmetically, its most notable change was the body having been finished in a glossy black, thus resulting in the widely-used nickname, "Black Beauty." The 1958 LP Custom featured here is from the first full year where three humbucking pickups were an option on the Custom model. With its maple body, mahogany back, and mahogany neck topped with an ebony fingerboard, the perloid block inlays glimmer against their black background. Hardware includes three PAF humbuckers, three-way pickup selector switch, two tone and two volume controls, and lightweight tailpiece. Comes with original elephant tolex hardshell case.

Condition: VG; surface scratches on top and back, some wearing of the gold finish on the humbuckers and tuners, some small dings to the finish on the upper bass bout and on the back. Exterior of case is worn, but original.

Estimate: \$50,000 - \$60,000



463. American Showster '57 Chevy

Serial#: AS57NJ. Chevrolet licensed the design of the '57 Chevy tail fin to American Showster in 1983. Three years later the AS-57 was born offering the same color variations as the '57 Chevy (black or teal) and an actual working taillight on the guitar body. This instrument is made of a Maple neck, Alder body, and a Rosewood fingerboard. Hardware includes Schaller tuning gears, a Schaller bar stop, and a Tunamatic bridge. No case.

Condition: VG+; Floyd Rose ER single coil pickups, slight wear on metal overlay
Estimate: \$3,500 - \$5,000



464. 1936 Martin 000-45

Serial#: 62275. The C.F. Martin company's Style 45 guitars are among the least-fancy of any guitarmaker's top-of-the-line model, but to collectors and players alike, the tasteful abalone borders - on the top, back, sides and around the fingerboard end - are the height of elegance. This specific 000-45 is also a coveted pre-war model, and its Spruce top with Brazilian Rosewood back and sides allows it sing. This guitar was one of only 24 made in 1936 and part of a lot of 123 instruments made with 14 frets prior to World War II; in addition, this is the only model seen on the vintage market with a double pickguard. Mandolin Brothers had this guitar in 1986 and did the neck replacement with parts from Martin. (The original neck was narrowed by a previous owner who also had replaced the fingerboard. This replacement neck is accurate to a Martin factory carve from 1936 & was installed with impeccable skill.) That same year the guitar was damaged in shipping and Martin repaired the lower bout, and they also sprayed the entire body of the instrument with nitrocellulose lacquer. A new bridge was installed sometime around the time of the new neck, and later the gold Waverly tuners. This lot includes the original 1936 neck from the Martin & Co factory in Nazareth, Pennsylvania.

Condition: Neck replaced but original neck included, replaced Waverly tuners, non-original pickguards, some finish checking, scratch on lower bout, saddles and original replacement bridge pins in the case neck pocket
 Estimate: \$40,000 - \$60,000



465. 1925 Oahu Jumbo

Serial#: 20081

Condition: G; scratches to top, neck, & sides; some dings on top, some wears to slothead, cracked bridge
 Estimate: \$4,000 - \$6,000



466. 2003 Epiphone Elitist Broadway Natural, Robert Yelin Collection

Serial#:T301879. One of the first models introduced by Gibson under the Epiphone label was the E-25 1/2 Broadway, a 17" twin pickup cutaway produced between 1959 and 1969. For almost three decades, the Broadway was unavailable, until Gibson's Epiphone division reissued the Elitist series, a limited run of premium instruments built with solid Spruce soundboards, ebony fingerboards and other top-shelf appointments, and crafted in the prestigious Terada factory of Japan. The Epiphone Elitist Broadway features the same body-style as the Gibson L-5, which is considered by Jazz players to be the ultimate Jazz guitar of all time. Like the Byrdland Elitist also featured in this auction, both models are no longer made. This immaculate example is fitted with a solid book-matched quartersawn spruce top, arched AAA flame maple back and sides, solid 3-piece maple neck with walnut center stripes, solid ebony fingerboard with abalone split- block inlay, and a compensated inlaid ebony bridge. All gold hardware includes logo stamped Frequensator tailpiece, Tun-o-Matic bridge, and Grover Super Rotomatic tuners, complete with a bound tortoise pickguard with epsilon logo and white carousel knobs. Tone is warm and rich with the twin Gibson 50SR/T USA humbucking pickups.

Condition: Like new
Estimate: \$1,400 - \$1,600



467. 1965 Epiphone Texan 79N

Made in Gibson's former Kalamazoo factory, Paul McCartney put the Texan on the map for good with his appearance on The Ed Sullivan Show in 1965 and at the Beatles televised appearance on the UK's Blackpool Night Out, probably one of the best live performance clips of The Beatles from the "Help!" era. It comes in its original case and has had one owner prior to the current consignor, the Hollywood actress Luana Anders.

Condition:VG+; a few scratches & dings to top, back, & sides
Estimate: \$5,000 - \$6,000



468. 1998 Gibson Ace Frehley Les Paul Signed by Ace Frehley

1998 Gibson Ace Frehley Les Paul Signed by Ace Frehley. Serial#: 90698328. In the image of the original three-pickup cherry sunburst Les Paul Custom that Ace played on stage with Kiss in the 70s, the Gibson USA Ace Frehley Les Paul guitar has a four-piece maple top glued to a mid-'70s "sandwich" body made from a middle and back section of solid mahogany joined by a thin maple veneer, with no chambering. The top is hand-sprayed in nitrocellulose to give it the same Heritage Cherry Sunburst finish as the original. Decorative elements include mother-of-pearl lightning bolt fingerboard inlays, a custom ace of hearts trussrod cover, an inlay of Ace's iconic KISS makeup on the headstock and a cream pickguard. Also prominently featured is Ace Frehley's signature in black marker, the date (2002), his own drawing of an ace of hearts card, as well as his depiction of a planet surrounded by three stars. Three different versions of this guitar were made: a limited edition run of 300 by the Gibson Custom Shop, this Gibson USA model, and a low-cost Epiphone model. This version of the Ace Frehley Les Paul was produced from 1997 through 2001. This is not the recent "Budokan" model but rather the earlier, first Gibson USA version of the Ace Frehley Les Paul.

Condition: VG+; surface scratch on back
Estimate: \$4,000 - \$6,000



469. c. 1890-1900 American Conservatory Bowlback Mandolin, Lowenstein Collection

Serial#: 202210. Often discussed in online forums for its quality but enigmatic history, American Conservatory instruments seem to be the "Brand X" of turn-of-the-century musical instruments. The mandolin featured here is an early bowlback model which was the "go to" performance instrument of mid-range value of the time. They were of exceedingly high quality, but the price was reasonable for the working man of the time. The fine condition and intonation of this venerable mandolin attests to quality of construction and its place in the hearts of many players who passed before the advent of imported quality instruments. Perhaps it is ironic that the word "American" is in its name, as these mandolins are cherished as much for their playability and their historical role in an expanding America.

Condition: G; top crack
Estimate: \$500 - \$750



470. 1930 Oahu Deluxe Jumbo

Inside label states that this guitar was manufactured for and sold exclusively at Honolulu Conservatories, and lists the name "F. W. Konkua" in Hilo, Hawaii. Most reminiscent of the 72K model with its round neck, this instrument is comprised of a spruce top, Brazilian rosewood back and sides, and white body binding. Rosewood fingerboard with diamond-cross inlays. Sunburst finish with fanciful floral design along the lower bout. "Mother-of-pearloid" peghead features the Oahu logo. Instrument most likely made by Kay for Oahu.

Condition:VG; finish checking on top & to painted floral pattern; surface scratches on top, sides, & back
Estimate: \$7,000 - \$10,000



471. 2002 Gibson Les Paul "Indian" Guitar in Red/Black

Serial#: CS21202. Created in celebration of the Indian Chief motorcycle, only 100 of these two-tone guitars were made-to-order by Gibson's Custom, Art & Historic Division. This latest version has many of the same stylized features as the classic Indian Chief, including the signature war bonnet headstock, flowing chrome detailing and custom color combinations, including a red/black metallic scheme reminiscent of the first Chiefs produced in the 1920s. This particular instrument has the Red/black finish. Fine detailing includes the inlaid chrome die cast headstock and chrome fender molding on the body, "Indian" mother of pearl script on the fingerboard, engraved truss rod cover, and bead blasted back plates.

Condition:VG+
Estimate: \$7,000 - \$10,000

INSTRUMENT TO COME

472.



473. 2013 Fender Stratocaster Artist Series Eric Clapton, Robert Yelin Collection

Serial#: US11123823. The Fender Artist Series Eric Clapton Stratocaster guitar features an Alder body, special "soft V"-shaped maple neck, three Vintage Noiseless pickups, blocked tremolo, and Clapton's signature on the headstock. Finished in black -- Clapton's preferred color as it pays homage to his favorite guitar, "Blackie" -- this instrument is the most acclaimed artist signature model guitar in the Fender portfolio.

Condition: VG+; like new
Estimate: \$900 - \$1,300



474. 2006 Heritage Sweet 16

Serial#: W14302. With a solid carved Spruce top and Curly Maple back, this single cutaway guitar also sports single bound white F-holes. Gold-plated hardware complements the ebony fingerboard and its Mother-of-Pearl split-block inlays. One Heritage #3 jazz pickup is mounted to multi-bound curly Maple pickguard, and the number "16" is inlaid on both sides of the bridge in addition to the "Sweet 16" inlay on the headstock.

Condition: VG; slight ding on top
Estimate: \$2,200 - \$2,700



475. 1947 D'Angelico New Yorker

Serial#: 1779. John D'Angelico, one of the finest independent guitar builders of the 20th century, birthed a keystone model that he dubbed the "New Yorker." This was an elaborately-decorated instrument, made of the most select woods and built on a large platform measuring approximately 18" in width. The New Yorker came with a multi-ply headstock border with ivoroid binding, three-ply bordered f-holes, and white-black purfling under the fingerboard. A split-block fingerboard inlay, gold-plated hardware, and the famed headstock inlay reminiscent of the Manhattan's New Yorker Hotel above the nut gives this guitar its trademark look. D'Angelico instruments were strictly handmade and in limited quantities. Although D'Angelico's guitars were made to regular specifications and standard catalog descriptions, they were often built to suit the specific requirements of the customers who ordered them, and this close relationship between the luthier and the customer was one of the most appealing factors to musicians of the day.

Condition: All original; slight playing wear on neck, screw hole visible from a removed pickup, good played condition
Estimate: \$40,000 - \$65,000



476. Ibanez GB Model Prototype, George Benson Collection

Serial#: F1106505. Prototype GB model made by Ibanez for George Benson.

Condition: Mint
Estimate: \$7,000 - \$10,000



477. 1995 Heritage I50 10th Anniversary

Serial#: L06305. The Heritage 10th Anniversary Guitar was a limited production instrument built to commemorate the Kalamazoo-based company's first decade in business. Equipped with exotic solid woods, the 10th Anniversary features a solid Mahogany body and AA-AAA grade carved Flame Maple top with gold-plated hardware. A unique feature on this instrument is its pearl inlays: what starts off as wide, hollow trapezoids become wider until the pattern changes between the 16th and 17th frets. The final three inlays are solid pearl trapezoids and each contain a different piece of information (from top to bottom): "KALAMAZOO / 1985-1995 / 10TH ANNIVERSARY".

Condition: VG
Estimate: \$1,200 - \$1,500



478. Line 6 Variax 600 guitar and Line 6 AxSys 212 amp, Robert Yelin Collection

The Line 6 Variax 600 features a comfort-contoured basswood body, one-piece maple neck and fingerboard with classic-feel and traditional "skunk stripe," 22 medium profile frets, a custom L.R. Baggs tremolo bridge, and a digital I/O jack for connectivity to sound programs. The Variax 600 is no longer in production. Comes with Line 6 AxSys 212 amp.

Condition: Guitar:VG; few surface scratches Amp: G; some wear on front grille, two 12" speakers
Estimate: \$600 - \$800



479. Kids Green Dragon 12-String Bass owned by Nikki Sixx

Kids 12-string basses were made in Japan in the early 1990s by the Hiroshige Kids Guitar Company. They were part of a special production run that is reported to number fewer than 30 instruments in total. Each instrument features a dragon inlay on its top, and with this Green Dragon the inlay is of a silver/grey tone. No case.

Condition:VG; some scratches on back, some playing wear, small ding in finish lower bass bout on back
Estimate: \$3,000 - \$5,000



480. RJ Fender Stratocaster Dark Green Copy, Gordon Waller (Peter & Gordon) Collection

Serial#: 7110386. The RJ Strat Copy was made in the Philippines, but with US-sourced parts as is customary for many RJ instruments. The 21-fret Maple neck is efficiently small, and the solid-top body is made of light Alder in a dark green finish. Both cleaned and repaired by Sam Ash in 2013.

Condition: VG
Estimate: \$200 - \$500



481. 1950 Gibson ETG-150

The ETG-150 is essentially a dressed-up tenor-necked version of Gibson's popular ES-125 electric archtop, and was built in small numbers. This model tends to be popular with jazz and swing players. Gibson's only standard issue electric tenor guitar, the ETG-150 was introduced in 1937 and remained in production until 1971. With its fat P-90 pickup and fast 23" scale, the ETG-150 offered a full depth 16" body, bound fingerboard, and specially adapted P-90 pickup, tailpiece and bridge. The laminated body offers superior feedback resistance, and it has an incredibly resonant and powerful sound for such a compact body. Features include a "V"-shaped mahogany neck with nicely aged, cream-colored binding, a rosewood fretboard, a 1-3/16" nut width, 23" scale length, a double-bound, hollow maple body with dual F-holes, a nickel trapeze tailpiece, and a floating rosewood bridge.

Estimate: \$2,500 - \$3,500



482. 1999 Gibson Super 400CES Sunburst with Charlie Christian Pickup, Robert Yelin Collection

Serial#: 91569901. The Gibson "Super 400" is a high-end carved solid wood archtop guitar. The largest, fanciest- adorned, and highest-priced factory built archtop / hollowbody guitar in the Gibson portfolio. A highly-influential model which inspired many other master luthiers, it was first sold in 1934 and named for its \$400 price, as was the custom for Gibson guitars during that era of the company. There have been slight variations on the model since its inception, and this example comes with the Charlie Christian (C.C.) pickup that Gibson offered as a limited run in 1999/2000. The Super 400 has an 18" wide body, an adjustable bridge, gold-plated hardware, and manufactured with a carved Spruce top, with figured Maple, back, and sides. The tailpiece was a gold-plated Y-shaped model. The F-holes are triple-bound and the pickguard is a brown pearloid. The beautiful bound ebony fretboard is adorned with split-block inlays, and the peghead has the trademark diamond inlay with open-backed Grover tuners.

Condition: VG+
Estimate: \$10,000 - \$15,000



483. Signed 2001 Fender Buddy Guy Stratocaster

Serial#: SZ0179235. Part of Fender's Artist Series, the Buddy Guy Signature Strat features a soft V-shaped neck and three gold Fender-Lace Sensor pickups with a 25 dB active mid-boost circuit. The three Gold Fender-Lace Sensor pickups and 22 vintage-style frets give a handsome, classic look along with the chrome hardware and Honey Blonde finish. This specific guitar was owned by Guy and his signature is highly visible on the instrument's lower body to the left of the jack plate.

Condition: VG+
Estimate: \$1,500 - \$2,500



484. Ibanez GB10 Prototype, George Benson Collection

GB10 Prototype made for George Benson by Ibanez.

Condition: VG

Estimate: \$10,000 - \$15,000



485. 1965 Dynacord Cora tubular guitar, red & gold, near mint, plus rare 1965 Dynacord “Jazz amplifier”.

Although an abundance of information is not available about this extremely unique “Cora” model guitar, it is believed that it was created in three different color combinations with red and gold being the rarest. It is speculated that this attention-getting instrument was created to attract attention at trade shows where it did just that. It certainly reflects the pop-culture styling of the 1960s. What is known, however, is that the instrument's electronic components were made by Dynacord, the hardware was designed by Schaller, and the neck and the body respectively could have been constructed by either Hopf or Welson, both of which had built other guitars for the primarily pro audio-oriented Dynacord company. This '65 Dynacord Cora features a gold-plated tube metal body design silhouette, an angular Maple slab body, a large-profile laminated Maple neck with a Fender-style headstock, 6-on-a-side individual tuning machines, a bolt-on neck construction, Rosewood fingerboard with offset dot inlays and zero fret, (3) Dynacord GTA 3 single coil pickups with individual on/off/tone/volume controls, a printed circuit board (PCB), a Schaller vibrato tailpiece with original tailpiece cover and original tremolo arm/whammy bar. Also included in this lot is a 1965 Dynacord red and grey “Jazz” model amp.

Condition: VG; some oxidation on gold face between third pickup and bridge, some discoloration to red finish on back, slight neck wear, one scratch on neck

Estimate: \$7,500 - \$9,500



486. Signed VHI Honors Fender Telecaster

Serial#: mn4128173. A Fender Telecaster guitar bearing the signatures of various musicians celebrated at a VHI Honors event. All signatures -- that of which include Don Henley and Gloria Estefan -- are in black marker on the front portion of the instrument's body. All signatures are listed on a slip of paper inside the case.

Condition: VG+
Estimate: \$1,000 - \$1,500



487. c. 1972-75 Harmony HI269 12-String, Gordon Waller (Peter & Gordon) Collection

Made between 1972 and 1975, this Harmony is an acoustic flattop 12-string guitar made in the dreadnought style. X-braced Spruce top, Mahogany body.

Condition: VG; few abraisions on the top, all original
Estimate: \$1,000 - \$2,000



488. 2005 Fender Stratocaster XII 12-string electric, Robert Yelin Collection

Serial#: RO39421. The Fender Stratocaster XII is the 12-string version of the famed Stratocaster electric guitar made by Fender. It was introduced in 1985, briefly discontinued in 1996, reissued in 2004 and discontinued again in 2009. All versions of this model were manufactured in Japan. This "crafted in Japan" example features a Burgundy Mist finish, solid Alder body, bolt-on Maple neck, Rosewood fingerboard with 21 medium frets and dot inlays, chrome hardware, and three vintage single-coil pickups.

Condition: VG+; like new
Estimate: \$700 - \$850

INSTRUMENT TO COME

489.



490. 2001 Taylor 655ce 12-String Cherry Sunburst, Robert Yelin Collection

Serial#: 20010116119. Jumbo is the most frequent body shape used within the 12-String series and it mainly appears in single cutaway variant. The 655ce model is the 12-stringed equivalent to Taylor's 600 series and it shares a majority of features with that line. The 655ce is a jumbo-shaped guitar with single cutaway, comprised of a Spruce top with Maple back sides. The high-gloss Natural finish alongside the gold-plated Taylor tuners and the abalone rosette give the 655ce a note of elegance and prestige. Seeing as ebony is Taylor's favorite tonewood, it is no surprise that it's utilized for the bridge on this model. The Mahogany neck is topped with a 20-fret fingerboard highlighted by an inlaid pearl "leaf" pattern.

Condition: VG+
Estimate: \$2,000 - \$3,000



491. Ibanez George Benson GB5, George Benson Collection

The GB5 was made between 1994 and 1996, and it features a Spruce top, flamed Maple back and sides, and two Super 58 pickups. Also featured is an ebony fingerboard with split-block pearl inlays, ebony bridge, and ebony tailpiece. As always with the GB Series, George's trademark logo is inlaid in pearl on the headstock.

Condition: VG+
Estimate: \$6,000 - \$8,000



492. Fender Squier Stratocaster, Signed by Bon Jovi's Band

Serial#: CY98073963. White Fender Squire Strat signed by members of Bon Jovi's band, including frontman Jon Bon Jovi and lead guitarist Richie Sambora. All signatures are on the instrument body in black Sharpie.

Condition: VG+
Estimate: \$800 - \$1,200



493. Mid-80s Fender Showman Amp, Robert Yelin Collection

Serial#: F308558. Between 1983 and 1985, Fender produced a solid-state 200-watt Showman combo amp that was available with a selection of four different speaker configurations. This example is the 212 version. It also has a 5-band graphic EQ, which was standard on these models.

Condition: VG
Estimate: \$300 - \$500



494. Behringer Ultracoustic ACX - 1000, Robert Yelin Collection

Serial#: NO315736082. Amp F308558 Includes pedal and chord. The Behringer Ultracoustic ACX1000 2x60W Acoustic Amp represents a true milestone in acoustic guitar amps. The instrument channel is optimized for piezo-type pickups often found in guitars and other stringed instruments. It includes a great-sounding active 3-band EQ plus an attack control, especially useful for fingerpicking, and two feedback controls for fast, easy elimination of problem frequencies. Separate gain and volume controls offer additional tone-shaping flexibility, while the phase button with status LED allows quick correction of the phase problems often encountered with acoustic instruments.

Condition: VG
Estimate: \$200 - \$250



495. Fender Princeton Chorus Amp M-PR82, Robert Yelin Collection

Serial#: LO - 452247. The Fender Princeton Chorus PR82 amp comes with built-in chorus and reverb plus a stereo effects loop. The overdrive channel has a mid-boost switch, plus presence, and limiter controls.

Condition: VG+; original Fender speakers
Estimate: \$150 - \$250



496.

Fender Ultimate Chorus Amp PR204, Robert Yelin Collection

Serial#: CR - 151912. The most striking tonal feature of the Ultimate Chorus amp is its full-range chorus. Unlike many other chorus designs that can make an amp sound thin or “washy”, the classic analog circuit actually adds depth and dimension to any style of playing- whether you’re playing rhythm or solo. Also, besides the basic Volume, Treble, Mid, Bass, and Reverb controls in the Normal channel, the Ultimate Chorus features completely independent Reverb and Tone controls in the Drive channel.

Condition: VG
Estimate: \$250 - \$400

