



The Artistry of the Guitar - Day 2

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Description:

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Guernsey's Auction



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C. 1930's Apollo (Possibly Epiphone)

Lot # 238

Low Est: 25000

High Est: 30000

Sold for: \$ 700.00

to onsite

NO RESERVE. One of the most mysterious items in this auction, the exact story behind this guitar's origins is unknown. Its body measures 15 ½ inches across the lower bout, 11 ¼ inches across the upper bout, and has a similar shape to certain models Regal built during the '30s as well as Epiphone's Royal and Blackstone models. Also like certain 1930s Regal and Epiphone guitars, this example features three-segment f-holes, although its design is much simpler than those either company used.

The block inlays feature engraved floral patterns similar to those found on Epiphone banjos and Recording model guitars, but the 17th fret inlay is uncharacteristic of Epiphone, which usually had inlays as high as the 15th fret. The headstock banner inlay featuring the Apollo name is also similar to Epiphone Recording and Masterbilt guitars. Perhaps the most telling clue is the "C" or possibly "E" below the banner, which looks like a crude version of the "E" logo Epiphone later adopted. This, along with the fact that Epiphone offered an Apollo export model in the late '30s, leans towards this being an experimental or prototypical Epiphone guitar.

Serial number: none

Top: Spruce, sunburst finish

Back and sides: Maple
Neck: Maple
Fretboard: ebonized
Frets: 19
Bridge/tailpiece: Bakelite, nickel-plated trapeze
Tuners: Nickel-plated Grover G-98 open gear with butter bean buttons



1940 Kalamazoo KGN-12 Oriole

Lot # 239

Low Est: 7000

High Est: 10000

Sold for: \$ 1,100.00
to onsite

NO RESERVE. The Kalamazoo KGN-12 Oriole may have been a budget guitar, but it is a fine looking, sounding, and playing instrument that is similar to the Gibson L-00. Major differences between the KGN-12 and L-00 are the former's laminated maple back and maple sides, both featuring attractive figuring, and the KGN-12's ladder bracing instead of the L-00's X-bracing. This example even has the Gibson-style "open book" headstock shape, but with the stenciled Kalamazoo logo and silk-screened Oriole name and bird illustration.

With its natural finish, firestripe pickguard, and faux tortoiseshell top binding, the guitar is quite visually attractive, and it boasts similarly attractive tone.

FON: 1231F stamp on neck block

Top: Spruce, natural finish

Back and sides: Laminated maple back, maple sides

Neck: Mahogany

Fretboard: Rosewood

Frets: 19

Bridge: Rectangular rosewood pin

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



1934 Gibson L-5

Lot # 240

Low Est: 35000

High Est: 45000

NO RESERVE. Although this L-5 still has the smaller 16-inch body, it has several features that show the transition Gibson was beginning to make in the model's design for the first time in about five years. The most notable new attributes include the addition of block fretboard markers at the first and seventeenth frets, the smaller size of these block inlays, and the introduction of a much more substantial gold-plated trapeze tailpiece. This particular style tailpiece only lasted about only a few years before Gibson introduced an even fancier version on the 17-inch body L-5 later sometime around 1936. Instead of thin, tubular supports, the tailpiece has larger, flat plate sections, a hinge at the bottom of the body, and a large base featuring the "L-5" name engraved on it.

Serial number: 91930

FON: 1399-13

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple with mahogany center strip

Fretboard: Ebony with pearl block inlays

Frets: 19

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

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

Sold for: \$ 4,750.00

to onsite



C. Mid-1950's Hoyer Spezial

Lot # 241

Low Est: 25000

High Est: 35000

NO RESERVE. Many guitar collectors think that they've seen everything, but after eyeing this rare early post-war Hoyer archtop they may be inspired to repeat Bachman-Tuner

Sold for: \$ 1,200.00

to A****c

Overdrive guitarist and Hoyer collector Randy Bachman's immortal phrase, "you ain't seen nothin' yet". The Hoyer company's beginnings reach back to 1874, but the company only started making guitars in 1948 after Arnold Hoyer reorganized the company in 1945. Hoyer is best known for its rather radical looking archtop models with elongated cat's eye- or lightning bolt-shaped soundholes. During Hoyer's early days, however, their designs were more traditional, as seen on this Spezial model.

Many of this guitar's features are similar to those of Germany's other well-known archtop company, Hofner, particularly the five-ply laminated neck. This example lacks a serial number, but the Kluson Deluxe tuners appear to be from the mid 1950s, which helps narrow down its date of manufacture.

Serial number: none

Top: Spruce, natural finish

Back and sides: Maple

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

Fretboard: Ebonized

Frets: 21

Bridge/tailpiece: Ebony, chrome-plated Hoyer center tine trapeze

Tuners: Nickel-plated Kluson Deluxe with metal buttons



C. Mid-1920's Weissenborn Style 4

Lot # 242

Low Est: 20000

High Est: 25000

NO RESERVE. Hermann Weissenborn formed the Weissenborn Company in Los Angeles in 1923, setting up a factory with his son to build stringed instruments. The hollow-neck Hawaiian guitars he built with four different style designations numbered from 1 to 4 (with 4 being the fanciest) remain very popular with both collectors and players today

Sold for: \$ 3,500.00
to onsite

like Ben Harper, who brought the Weissenborn name back into fashion.

This Style 4 Weissenborn likely dates from the company's early days of production at their Los Angeles shop. Typical of the Style 4 model, it has rope binding not only surrounding the top, rosette ring, and fretboard, but also the back and headstock as well. It also has a triangular inlay between the first fret and nut, but it does not have the diamond-shaped inlay seen on some on some other Style 4 headstocks.

The acoustic tone of a Weissenborn guitar is haunting, sonorous, and compelling. It is in an entirely different league than the more brash and bawdy sounds of guitars with metal resonators.

Serial number: None

Top: Koa

Back and sides: Koa

Neck: Koa

Fretboard: Koa

Frets: 22

Bridge: Rosewood "wing" pin

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



1945 Martin 000-21

Lot # 243

Low Est: 25000

High Est: 35000

Sold for: \$ 7,500.00

to onsite

NO RESERVE. With its Brazilian rosewood back and sides, the 000-21 is similar to the 000-28 except it doesn't have herringbone purfling surrounding the top or the style 28 slotted diamond fretboard inlays. This 1945 000-21's rosette does still feature a little of the herringbone marquetry that was increasingly in short supply during this period.

Serial number: 92259

Top: Spruce
Back and sides: Brazilian rosewood
Neck: Mahogany
Fretboard: Ebony
Frets: 20
Bridge: Ebony belly pin
Tuners: kluson open gear tune



Columbia Parlor Guitar

Lot # 244

Low Est: 2500

High Est: 3500

Sold for: \$ 600.00

to t****y

NO RESERVE. 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 US 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.

Serial number: none
Top: Birch with Oak graining
Back and sides: Birch with Oak graining
Neck: Mahogany
Fretboard: Ebonyized, dot inlays
Frets: 18
Bridge: Ebony, Pyramid pin

Tuners: Slotted machine



C. 1922 Washburn Style A Grand Concert

Lot # 245

Low Est: 12000

High Est: 15000

Sold for: \$ 3,000.00

to onsite

NO RESERVE. Washburn flattop guitars from the 1920s are not quite as ornate as the many models they made around the turn of the 20th century, but this top-of-the-line Style A from the early '20s still is an elegant instrument. This particular example appears to be either a custom order or example made for a trade show, as it features a Grand Concert body size that was only available as a special order and gold-plated tuners that are fancier than what was usually found on Style A guitars at this time. The back of the headstock is also stamped with a relatively low serial number and an "X."

A hand-carved and etched flower figure adorns the headstock, and the top's upper and lower bouts are decorated with gold leaf flower-and-vine appliqué. The simple aesthetics of the fretboard's four dot inlays and the single celluloid ring surrounding the soundhole provide contrast to the fancier embellishments.

Serial number: 953

FON: 7356

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 18

Bridge: Ebony "smile" pin

Tuners: Gold-plated Waverly open gear machine with pearl buttons



1936 D'Angelico Style A

Lot # 246

Low Est: 30000

High Est: 35000

NO RESERVE. Although the Style A was not as fancy as the Excel model that D'Angelico offered at the time, it still is a beautiful guitar built with exquisite attention to detail. The mother-of-pearl headstock inlays—particularly the ribbon etched with the “Style A” name—are reminiscent of another company based in New York that was making guitars during this time, Epiphone.

This guitar was completed on December 5, 1936 and shipped to the Gravois Music Shop in St. Louis, Missouri, which was one of D'Angelico's most supportive retailers during the 1930s and '40s. D'Angelico shipped about one guitar each month to Gravois, which is very impressive considering that D'Angelico guitars were quite expensive during that time and the country was in the middle of the Great Depression.

Serial number: 1229

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony, with pearl block inlays

Frets: 20

Bridge/tailpiece: Ebony, Grover De Luxe trapeze

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

Sold for: \$ 6,000.00

to onsite



C. 1920's Ukulele

Lot # 247

Low Est: 2500

High Est: 3000

NO RESERVE. This charming ukulele does not have any identifying labels or marks, and it appears to be an

PASSED

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

instrument that was handmade by an unknown individual in Hawaii. The body and headstock shapes are similar to those of Kumalae ukuleles, but the fretboard ends extends over the body and comes to a pointed end like a Martin uke. Various details like the herringbone strip in the center of the fretboard and the Weissenborn-like rope binding are distinctive and delightful.

Serial Number: None
Top: Koa
Back and sides: Koa
Neck: Koa
Fretboard: Koa
Frets: 12
Bridge: Tie block
Tuners: Koa friction pegs



1950 Martin D-18

Lot # 248

Low Est: 15000

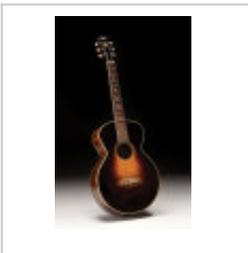
High Est: 20000

Sold for: \$ 6,000.00

to onsite

NO RESERVE. Martin started using enclosed Kluson Deluxe tuners on the D-18 in late 1950, around the same time that this guitar was made. It also features the graduated-size dot inlays and rosewood fretboard and bridge typical of this period.

Serial number: 116143
Top: Spruce
Back and sides: Mahogany
Neck: Mahogany
Fretboard: Rosewood
Frets: 20
Bridge: Rosewood belly pin
Tuners: Enclosed nickel-plated Kluson Deluxe with metal buttons



1928 Gibson Nick Lucas Special

Lot # 249

Low Est: 30000

High Est: 40000

This 1928 Gibson Nick Lucas Special has the rounded, smaller 13 ½-inch size body typical of the first version of this model, the same as the “Nick’s Bordello” guitar also in this auction. While it has the fleur-de-lis peghead inlay that first appeared on this model in late 1928, the pearl inlaid logo reads just “Gibson” and not “The Gibson” as typically seen on the guitars from this era. The design of the rosewood bridge is also a very short-lived variant, lacking the pyramid extensions usually seen on the earliest Nick Lucas Specials but with a larger lower belly extension. It also has a decorative additional plastic pin in the center with a different design than the bridge pins used to hold the strings in place.

Serial number: 83262

FON: 9068

Top: Spruce, sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 19

Bridge: Rosewood belly pin

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

Sold for: \$ 8,500.00

to onsite



1944 Martin 000-18

Lot # 250

Low Est: 15000

High Est: 20000

NO RESERVE. This is a lovely 1944 Martin 000-18 with a natural finish. Like the sunburst 1943 000-18, it also has an ebony nut and no bushings for the tuners. The 000-18 is an incredibly versatile instrument, but it is particularly preferred by fingerstyle guitarists for its well-balanced tone.

Sold for: \$ 8,500.00

to onsite

Serial number: 88636
Top: Spruce
Back and sides: Mahogany
Neck: Mahogany
Fretboard: Rosewood
Frets: 20
Bridge: Ebony belly pin
Tuners: Individual open gear Grover G-98 with white ivoroid buttons



C. Mid-1930's B&J Serenader

Lot # 251

Low Est: 3000

High Est: 4000

Sold for: \$ 300.00
to onsite

NO RESERVE. Musical instrument wholesaler Buegeleisen & Jacobson conducted business from their New York offices from 1897 through the 1980s, and today the company still operates from headquarters in Canada. During the company's early years, they marketed a variety of stringed instruments sold under the B&J name that were built by other manufacturers. Many B&J guitars from the 1920s and '30s appear to be made by the Regal company of Chicago.

Featuring a striking ivoroid fretboard, matching headstock overlay, and pearloid pickguard, this B&J Serenader model was one of the company's most fancy instruments from the Great Depression era. The craftsmanship and attention to detail is impressive, from the etched cursive Serenader name and starburst on the headstock to the colored wood marquetry purfling. The pyramid bridge and V-shaped neck that meets the body at the 12th fret are typical features of guitars from this era.

Serial number: none
Top: Spruce
Fretboard: Pearlod, dot inlays

Frets: 18
Bridge: ebonized, Pyramid pin
Tuners: Slotted machine, plastic buttons
Back & sides: Birch



1939 D'Angelico V.A. Special

Lot # 252

Low Est: 30000

High Est: 35000

Sold for: \$ 8,000.00

to onsite

NO RESERVE. Although D'Angelico offered standard models like the Style A, Style B, Excel, and New Yorker, he made also made many guitars completely to custom specifications that he identified as Special models in his log book. This guitar earned further distinction in the log book as the "V.A. Special," with the initials standing for its original owner Vinnie Amato. The curvature of this guitar's upper bout and waist differ from those of most D'Angelico guitars, and it also has straight F-holes similar to those found on a few of D'Angelico's early instruments.

The hardware on this guitar is nickel-plated, and the headstock's broken pediment design is not as exquisitely scrolled as it is on many other D'Angelico guitars, but this guitar is still as beautiful as the top-of-the-line Excel and New Yorker models D'Angelico was making at the time. This guitar previously appeared on page 27 of Akira Tsumura's book *Guitars—The Tsumura Collection*.

Serial number: 1440

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple

Fretboard: Ebony, block inlays

Frets: 20

Bridge/tailpiece: Ebony, D'Angelico trapeze

Tuners: Grover Imperial stairstep



1965 Martin D12-20

Lot # 253

Low Est: 3000

High Est: 4000

NO RESERVE. The D12-20 was Martin's first regular production 12-string model, introduced in 1965, the same year that this example was made. Notable features include its slotted headstock, slope-shoulder dreadnought body shape, and neck that meets the body at the 12th fret, similar to Martin's earliest dreadnought models from the '30s. For the first two years of production, Martin made this model with tortoiseshell bindings, as seen on this guitar. It also has a Style 28 back strip.

Serial number: 204330

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Rosewood

Frets: 19

Bridge: Rosewood belly pin

Tuners: Waverly open gear machine with white plastic buttons

Sold for: \$ 1,900.00

*to b****z*



1975 Fender Mustang Bass

Lot # 254

Low Est: 2000

High Est: 3000

NO RESERVE. Introduced in 1966, the Mustang Bass was Fender's first short-scale (30-inch) electric bass guitar. Originally designed as an entry-level instrument, particularly for younger players who might struggle with the larger dimensions of a full-sized bass, the Mustang appeared in the hands of many pro players over the years, including Carl Wilson of the Beach Boys, Bill Wyman of the Rolling Stones, Tina Weymouth of the Talking Heads, and Kim Gordon of

Sold for: \$ 1,000.00

to onsite

Sonic Youth. Many players prefer the fatter tone and deeper bottom end resulting from the lower string tension of a short-scale bass.

This 1975 Mustang Bass is completely stock but is missing the thumb rest normally mounted above the E string.

Serial number: 641162

Body: Alder, white finish and white pickguard

Neck: Maple

Fretboard: Rosewood

Frets: 19

Bridge: String-through-body with four individually adjustable saddles

Tuners: Nickel-plated open gear

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



1959 Del Pilar Classical

Lot # 255

Low Est: 15000

High Est: 20000

Sold for: \$ 2,250.00

to onsite

NO RESERVE. Guillermo Del Pilar built classical guitars in a workshop located in Brooklyn's Cobble Hill section at 220 Atlantic Avenue from the 1950s through the mid 2000s. His son William still makes guitars in the same workshop today.

This guitar once belonged to guitarist Tony Mottola, who was known for his work with Frank Sinatra, Perry Como, and Burl Ives. Mottola can be seen playing this Del Pilar guitar with Sinatra, Como, and solo on The Tonight Show Starring Johnny Carson in numerous videos posted on Youtube. It was also one of his favorite classical guitars in the studio and can be heard on numerous albums he recorded during the 1960s and '70s.

Del Pilar built this guitar in the traditional Spanish classical style, with fan bracing, a spruce top, and Brazilian rosewood

back and sides.

Label: 1959

Top: Spruce

Back and sides: Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge: Rosewood, Tie block

Tuners: Machine with engraved baseplates with pearl knobs



1945 Harmony H1307 Cremona VII

Lot # 256

Low Est: 10000

High Est: 15000

Sold for: \$ 1,100.00

to onsite

NO RESERVE. If one were to mention the phrase “wartime Harmony” to the average collector, the response would likely be “cheap guitar”, but this 1945 Harmony H1307 Cremona VII archtop proves that Harmony doesn’t always necessarily mean “cheap”. The materials, craftsmanship, and attention to detail on this guitar are impressive, particularly considered that its S45 stamp identifies it as being made in Spring of 1945 after the United States had been involved in World War II for several years.

About the only concession to budget-cutting practices are the f-holes, which appear to be bound but actually expose unfinished wood to resemble binding. The thick, contrasting-colored wood marquetry binding surrounding the body is genuine. Also distinct is the generous amount of abalone shell seen in the block fingerboard inlays, which are intersected down the fretboard’s center by a single, continuous strip of light-tan wood marquetry.

Serial number: S45

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Maple
Fretboard: Rosewood
Frets: 20
Bridge/tailpiece: Rosewood, nickel-plated trapeze
Tuners: Individual nickel-plated open gear Grover G-98 with metal buttons



1918 Gibson L-1

Lot # 257

Low Est: 10000

High Est: 15000

NO RESERVE. The L-1 was among the models that Gibson introduced when the company was incorporated in 1902. This L-1 was made in 1918, the same year that the company's founder Orville Gibson passed away. It features a natural finish that shows off the high quality of the materials used for its construction, Gibson's distinctive pin-anchor trapeze tailpiece with celluloid tortoiseshell cross plate, and an elevated celluloid tortoiseshell pickguard. From 1908 through 1925, the archtop L-1 featured a neck that meets the body at the 13th fret.

Serial number: 46634

FON: 11101

Top: Spruce, natural finish

Back and sides: Maple

Neck: Mahogany

Fretboard: Ebony

Frets: 19

Bridge/tailpiece: Ebony, pin trapeze

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

Sold for: \$ 2,750.00

to onsite



1939 Kalamazoo KES-R

Lot # 258

Sold for: \$ 1,000.00

to onsite



Low Est: 6000

High Est: 8000

NO RESERVE. Kalamazoo was a secondary brand established by Gibson during the Great Depression. Named after the city where Gibson was based, it offered affordably priced instruments that were built using lesser quality materials than namesake Gibson instruments, and often lacked features like adjustable truss rods.

The Kalamazoo brand also afforded Gibson opportunities to experiment with new designs with the potential of joining the Gibson line. That appears to be the case with the Kalamazoo KES-R model, which is a very early attempt at an acoustic-electric guitar, although with its soundhole plugged by the mounting cover for the single-coil pickup it's really more electric than acoustic. This guitar is also one of the first Gibson-made instruments featuring the cherry sunburst finish that later appeared on the Les Paul Standard in 1958.

Gibson shipping records show that only 42 Kalamazoo KES-R guitars were ever produced.

Serial number: EK520

Top: Spruce, cherry sunburst finish

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebonized

Frets: 19

Bridge: Rectangular rosewood pin

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

Other: Single-coil pickup, volume control



1951 Martin D-18

Lot # 259

Low Est: 25000

High Est: 30000

NO RESERVE. This 1951 Martin D-18's main distinguishing

Sold for: \$ 3,250.00

to onsite

feature is its original sealed Kluson Deluxe tuners, which Martin started using in late 1950.

Serial number: 119803

Top: Spruce

Back and sides: Mahogany

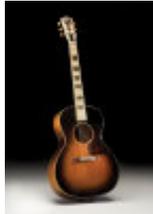
Neck: Mahogany

Fretboard: Rosewood

Frets: 20

Bridge: Rosewood belly pin

Tuners: Enclosed nickel-plated Kluson Deluxe with metal buttons



C. Mid-1930's Gibson L-C

Lot # 260

Low Est: 12000

High Est: 15000

Sold for: \$ 3,500.00
to onsite

NO RESERVE. This mid-'30s L-C is almost identical to the other example in this auction, but instead it features a black plastic truss rod cover instead of the 1933 example's pearloid cover. In addition, the headstock inlay on this model is an elongated slotted diamond instead of the floral design on the earlier example. The L-C is ideal for fans of the 14-fret Gibson L-00 who prefer a guitar with fancier looks but the same overall small body flattop appeal.

Serial number: none; faded neck block stamp

Top: Spruce, sunburst finish

Back and sides: Maple

Neck: Mahogany

Fretboard: Pearloid

Frets: 19

Bridge: Rectangular rosewood pin

Tuners: Open gear individual Kluson with white plastic buttons



1936 Martin C-1

Lot # 261

Low Est: 15000

High Est: 20000

Sold for: \$ 2,500.00

to onsite

NO RESERVE. The C-1 was Martin's archtop equivalent of their flattop 000-18 model, featuring a body with the same dimensions and overall build with Style 18 appointments. This model typically featured a shaded brown finish on its carved spruce top, as seen on this example.

The C-1 was moderately successful. Martin made 262 C-1s during the model's peak year of production in 1934, but production dropped off dramatically from there, with 156 made in 1935, 127 made in 1936 (the year this example was made), and only 26 made in 1937. Martin discontinued the C-1 in 1942.

Serial number: 62461

Top: Spruce

Back and sides: Mahogany

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge/tailpiece: Ebony, nickel-plated Grover trapeze with Martin name on base

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



C. 1936 Washburn Style 5257 Solo Large Auditorium

Lot # 262

Low Est: 4000

High Est: 5000

Sold for: \$ 4,000.00

to onsite

NO RESERVE. Larger than a Martin 000 but smaller than a Martin dreadnought or Gibson Jumbo, the Washburn 5257 Solo Large Auditorium occupies its own intermediate space

with its 15 ¼-inch wide body. With its Brazilian Rosewood back and sides, it's a versatile instrument that works equally well for strummed rhythm work or fingerstyle. This is another fine Regal-made instrument from an underrated era of Washburn's history.

Serial number: 1686

Top: Spruce

Back and sides: Brazilian Rosewood

Neck: Mahogany

Fretboard: Ebony

Frets: 20

Bridge: Ebony "smile" pin

Tuners: Individual open gear machine with metal buttons

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