

THE **DAVID**
GILMOUR
GUITAR COLLECTION

NEW YORK, JUNE 20, 2019

CHRISTIE'S



David Gilmour performing at the Royal Albert Hall, London, 23rd September 2015 for the 'Rattle That Lock' solo album tour. Photo by Rune Hellestad/Corbis/Getty Images





David Gilmour performing in concert at Circo Massimo, Rome, Italy, 2nd July 2016 for the 'Rattle That Lock' solo album tour. Photo by Roberto Panucci - Corbis/Getty Images.



THE DAVID GILMOUR GUITAR COLLECTION

THURSDAY 20 JUNE 2019

AUCTION

Thursday 20 June 2019
at 10.00 am (Lots 1-127)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	14 June	11.00 am - 4.00 pm
Saturday	15 June	11.00 am - 4.00 pm
Sunday	16 June	1.00 pm - 4.00 pm
Monday	17 June	11.00 am - 4.00 pm
Tuesday	18 June	11.00 am - 4.00 pm
Wednesday	19 June	11.00 am - 4.00 pm

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SPECIAL NOTICES

Guitars are composite instruments fabricated with multiple interchangeable parts and components. These include but are not limited to necks, frets, tuners, pickguards, knobs, switches, pickups, and potentiometers. The instruments in this sale have been used by David Gilmour as tools of the trade for a professional musician. They have often been altered to fit David Gilmour's needs as an artist. These alterations may include changes to the original manufactures parts and finishes. Neither Christie's nor the Seller warrant that any of the instruments in this sale exist in their original state and are all sold "as is." Please review the back of the catalogue for additional information about warranties and other Conditions of Sale.



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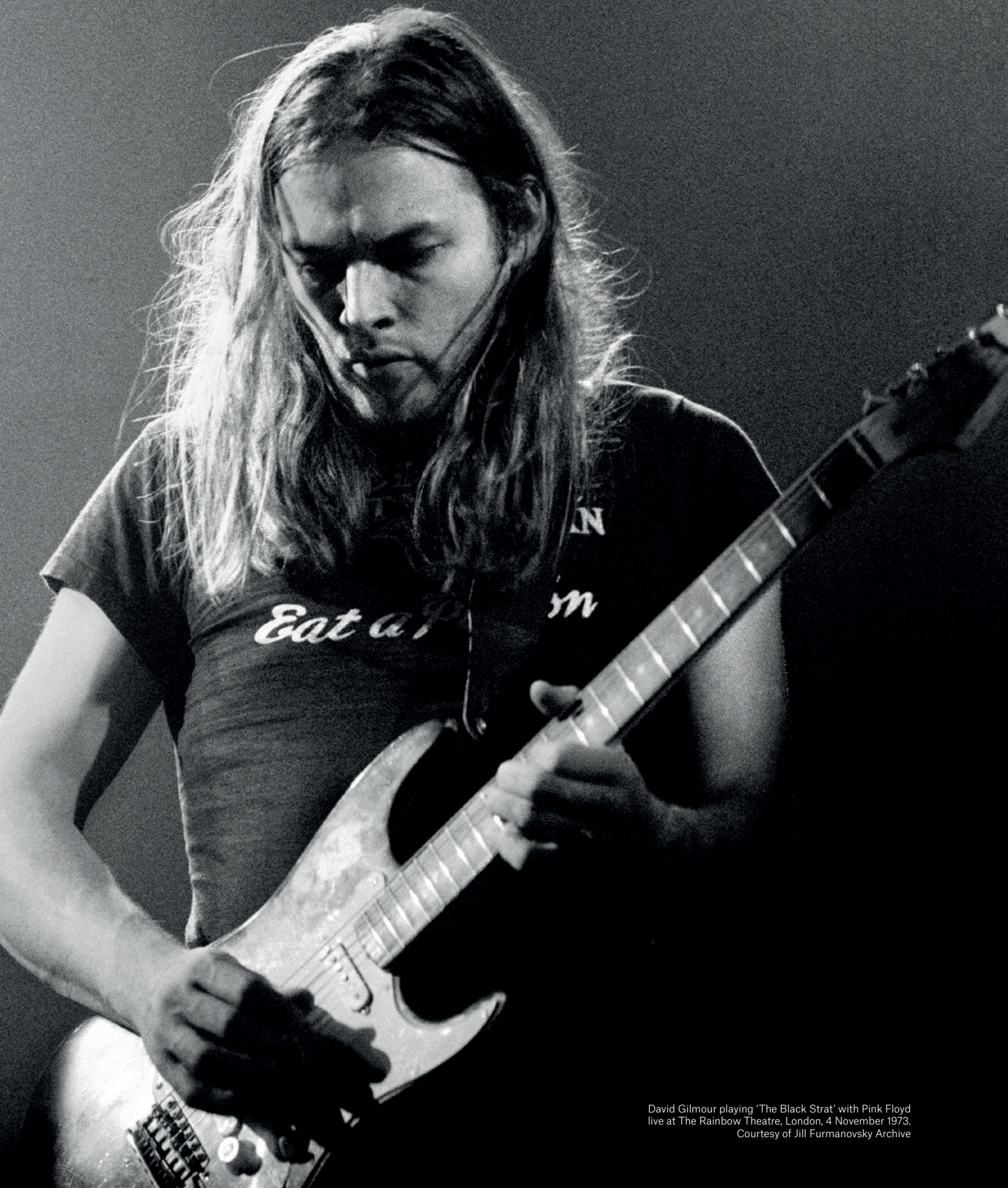
Christie's is indebted to Mr. Phil Taylor
for his tireless assistance in answering
our many inquiries while cataloguing this
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also like to thank:

Jason Allen, Edward Ball, Dick Boak, Walter
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Christie's Photographers, Julio Leinnitz Jr
and Paul Knight

Front cover: David Gilmour playing
'The Black Strat' for the 'Live At Abbey
Road' series, 29th August 2006. Photo:
Polly Samson

Back cover: David Gilmour playing
'The Black Strat' with Pink Floyd live
at The Rainbow Theatre, London,
4 November 1973. Courtesy of Jill
Furmanovsky Archive



David Gilmour playing 'The Black Strat' with Pink Floyd live at The Rainbow Theatre, London, 4 November 1973. Courtesy of Jill Furmanovsky Archive

THE DAVID GILMOUR GUITAR COLLECTION

In the history of 20th century rock music, few musicians loom as large as David Gilmour. The frontman of Pink Floyd, Gilmour's warm singing voice and electrifying guitar solos are instantly recognizable and have inspired audiences for over fifty years. Despite all of his success and accolades—from selling hundreds of millions of albums to being named one of the greatest guitarists of all time by *Rolling Stone*—Gilmour has only ever been in it for the music. When asked in 2015 who David Gilmour is, the musician simply replied, “Someone who has spent his life driven more by music than anything else.”

Grantchester Meadows

David Gilmour was born just outside Cambridge, England in 1946 to Douglas, a zoology lecturer, and Sylvia Gilmour, who would become a film editor for the BBC. “Cambridge was a great place to grow up,” Gilmour remembers. “It’s a town dominated by education so you’re surrounded by bright people, but then it also has this rural heart that spreads practically to the centre.” He grew up with the radio playing at the family home and got into rock ‘n’ roll at an early age, buying records such as Bill Haley’s “Rock Around the Clock”, Elvis Presley’s “Heartbreak Hotel” and the Everly Brothers’ “Bye Bye Love” in the late 1950s. Gilmour first picked up a guitar in his early teens, when he borrowed an instrument from a next-door neighbour. He taught himself to play using Pete Seeger’s Guitar Tutor record and its accompanying instruction manual. “The first lesson was learning to tune the guitar”, Gilmour recalled, “Those elementary lessons were so useful.”

In 1962, Gilmour began studying Modern Languages at the Cambridgeshire College of Arts and Technology. There he met up again with Syd Barrett, a fellow Cantabrigian and soon-to-be co-founder of Pink Floyd, who was studying art at the Cambridge School of Art which was part of the same college. Gilmour never finished his A-level exams, but pursued music instead, joining local groups including the Newcomers and Jokers Wild. “[David] had an old Burns guitar and a crappy amp,” laughed Ken Waterson, Gilmour’s bandmate in the Newcomers. “But you could see he’d got it even then; he was bloody good.” In late 1967, Gilmour was approached to join Pink Floyd, replacing Syd Barrett as the co-founder’s health declined. Gilmour accepted and the band moved into its second, iconic iteration—a quartet featuring David Gilmour on guitar and vocals, Roger Waters on bass and vocals, Rick Wright on keyboards and Nick Mason on drums.

“Astral Wanderings”

At just 21 years old, Gilmour was catapulted into the London psychedelic scene. He would help complete Pink Floyd’s second album, *A Saucerful of Secrets*, but still felt like a new recruit. “I was a little on the outside of it all,” he remembered. At the time, Pink Floyd’s intergalactic sound was a far cry from the blues-driven pop and rock ‘n’ roll that Gilmour was more accustomed to. “It was abstract music, not so song-oriented,” said Phil Manzanera, the guitarist for Roxy Music and a future Gilmour collaborator. “You have to remember a lot of people were lying down to listen to this stuff. It was a chill-out experience.” Pink Floyd would continue to remain singular in their experimentation with sounds and instruments, wild visual effects during live shows, humour and insularity—the band



David Gilmour on stage during a sound check at Vredenburg in Utrecht, Netherlands, 5th April 1984.
Photo by Rob Verhorst/Redferns/Getty Images

rarely spoke to the press and were last pictured on an album cover in 1969. Gilmour would play, compose and sing on all of Pink Floyd's 60s and 70s albums, including *More*, *Ummagumma*, *Atom Heart Mother*, *Meddle*, and *Obscured by Clouds*, as did Roger Waters, who focused increasingly on writing lyrics and dreaming up big-picture ideas. This inspired working partnership, which fused Gilmour's and Waters' complementary skills, refined the group's sense of identity during these early years. "We were looking for something," Gilmour recalled. "During that whole period, through *Ummagumma* and *Atom Heart Mother*, we were beginning to find it. 'Echoes', [on *Meddle*], was the point at which we really began to find our focus." It was during this period, in May 1970, when Gilmour purchased his signature black Fender Stratocaster, known as 'The Black Strat', an instrument he would modify and play for many years, including on some of Pink Floyd's most quintessential albums and live performances such as *Money*, *Shine on You Crazy Diamond*, and the legendary solo on *Comfortably Numb*.

Superstardom

By late 1972, the members of Pink Floyd were starting on their next album, *The Dark Side of the Moon*, an epic treatise on the anxieties of life in the modern world. Roger Waters' lyrical concept for the album helped to propel the group into the realm of global stardom. *The Dark Side of the Moon* is perhaps the most successful concept album in rock history, and its prism-and-rainbow cover art by longtime Pink Floyd design collaborators Hipgnosis remains iconic. "It was such a brilliant concept," said Gilmour of the album design. "I remember the first time I saw a display of the covers pinned up in a record shop window. I thought it looked amazing."

While Waters came up with the lyrical concept of the album, Gilmour fully came into his own as an artist on *The Dark Side of the Moon*, producing searing guitar solos while infusing the music with his signature warmth. "[Gilmour's] presence is all over the album," affirms critic and rock historian Mark Blake, citing the guitarist's sunny vocals, virtuosity on the guitar and his inclusion of soul influences, which are most apparent on the hit track "Money."

Pink Floyd would continue dominating the charts throughout the 70s on albums such as *Wish You Were Here*, *Animals* and *The Wall*, all products of the Gilmour-Waters writing partnership. As well as co-producing all of Pink Floyd's albums from *Atom Heart Mother* onward, Gilmour further demonstrated his masterful instincts on guitar on these releases, creating exhilarating solos, including those on iconic tracks such as "Money", "Wish You Were Here" and "Dogs." "It really is just [Gilmour's] fingers, his vibrato, his choice of notes and how he sets his effects," said Gilmour's longtime guitar technician Phil Taylor on the guitarist's unique sound. "In reality, no matter how well you duplicate the equipment you will never be able to duplicate the personality and the sound."

MANNY'S 48TH ST. MUSICAL INSTRUMENTS

MANNY'S



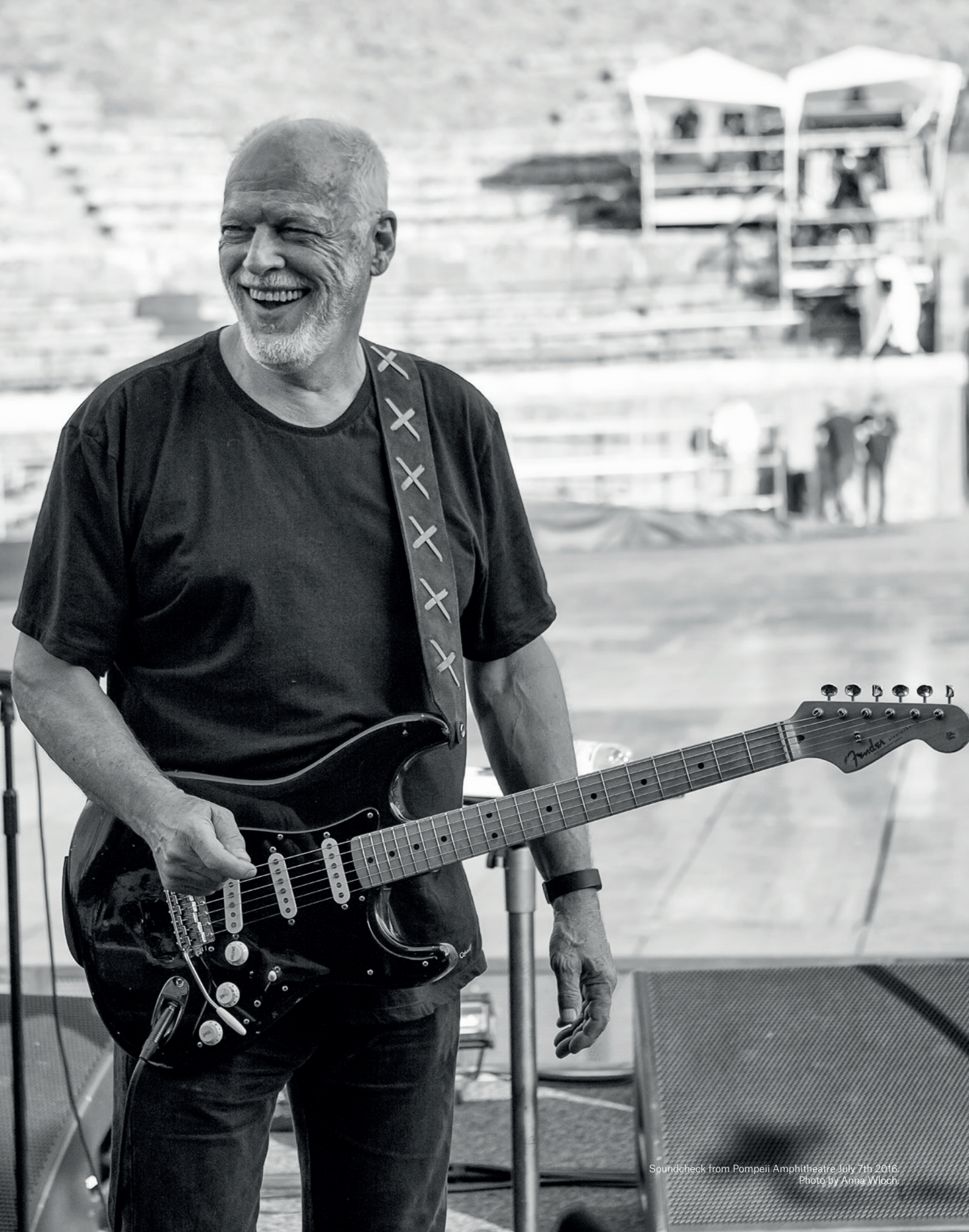
NEW YORK'S
BIGGEST
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Manny's Music

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Manny's, the Midtown Landmark on Music Row since 1935, where David Gilmour purchased 'The Black Strat' in May 1970. Photo Credit: Anthony G. Moore/GLOBE Photo



Soundcheck from Pompeii Amphitheatre July 7th 2016.
Photo by Anna Wloch

During this time, Gilmour also released an eponymous solo album and jump-started the career of the then-unknown teenage singer Kate Bush by facilitating her record contract and producing tracks for her first album. Despite his monumental professional success, Gilmour was firmly rooted in his love of the music. "Gilmour had this everyman quality about him," remembers music journalist Nick Kent. "Totally unpretentious."

Pink Floyd's last album featuring Gilmour and Waters together was 1983's *The Final Cut*, but Gilmour would go on to helm the group's later albums, *A Momentary Lapse of Reason*, *The Division Bell* and *The Endless River* with original band members Nick Mason and Richard Wright. As the members of Pink Floyd grew older, their fan base expanded as younger fans discovered their music: for their tours in the 80s and 90s, the band would often play for several generations of families, a testament to their staying power and multi-generational appeal. In addition to the later Floyd albums, Gilmour has produced four solo albums and appeared as a guest musician for friends, such as Paul McCartney and Roy Harper, donating his musicians' fees to charity. Pink Floyd was inducted into The Rock & Roll Hall of Fame in 1996 and The UK Rock & Roll Hall of Fame in 2005, after a reunion show with the iconic line-up of Gilmour, Waters, Mason and Wright for Live 8 the same year. The group remains beloved by generations of fans and critics alike, celebrated as the most inventive, ambitious and enigmatic band of the 20th century. In 2017, the Victoria & Albert Museum staged the exhibition *Pink Floyd: Their Mortal Remains*. The show became the most popular music exhibition in the museum's history, garnering a fortnight-long extension in London to meet public demand and continuing to tour around the world. Fittingly, an inflatable pig was flown over the museum during the exhibition, a witty addition to the Knightsbridge skyline.

An English Arcadia

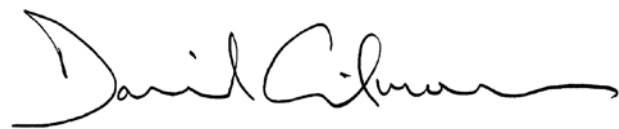
David Gilmour now lives with his family in Sussex. He spends time with his children, creating music in his home studio and collaborating with Polly Samson on song writing. Gilmour seems most relaxed and inspired in this bucolic setting, away from the public eye. "I'm a country boy at heart", he admits. In addition to making music, Gilmour has been quietly committed to a host of charitable endeavors for a number of years, including initiatives on climate change, human rights, and homelessness. In 2003, he sold his home in West London's Little Venice and donated the £3.6 million proceeds to Crisis, a charity supporting the homeless in the UK, for which he serves as vice president. Furthermore, Gilmour has played numerous benefit concerts, including ones for Amnesty International, The Teenage Cancer Trust, Nordoff-Robbins Music Therapy and is a founding patron of The Liberty Choir, a choral group for isolated individuals in prisons. The choir even performed on the title track and single from his most recent solo album, *Rattle That Lock*. "I have visited and seen the joy the Choir brings to the prisoners," Gilmour says. "This program means more hope for them and more hope for society when they come out."

In 2003, Gilmour was made a Commander of the British Empire (CBE) for his services to music.

Music remains Gilmour's passion and guiding light. He looks most at ease when playing a guitar, whether at home with his family or playing to crowds of thousands on tour. "His emotional center is musical," affirms Polly Samson. For a man whom *Rolling Stone* has described as "the missing link between Hendrix and Van Halen," Gilmour is—and always has been—easygoing, reserved, and focused on the music. When asked in 2015 about some of his favorite musical memories, his answer was, revealingly, a Les Paul tribute concert in New York, where B.B. King asked him, "Hey boy, you sure you wasn't born in Mississippi?"

Alexandra Bass

These guitars have been very good to me and many of them have given me pieces of music over the years. They have paid for themselves many times over, but it's now time that they moved on. Guitars were made to be played and it is my wish that wherever they end up, they continue to give their owners the gift of music. By auctioning these guitars I hope that I can give some help where it is really needed and through my charitable foundation do some good in this world. It will be a wrench to see them go and perhaps one day I'll have to track one or two of them down and buy them back!

A handwritten signature in black ink that reads "David Gilman". The signature is written in a cursive style with a long, sweeping underline.



Portrait of David Gilmour, UK, circa 2010.
Photo by Eamonn McCabe/Redferns/Getty



THE DAVID GILMOUR GUITAR COLLECTION

~ ■ 1

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1966 A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / pat. 2,741,146 3,143,028 / ORIGINAL / Contour / Body / patented*, the neckplate stamped 237668 and F logo, originally white now with a later natural finish, with later hardshell case bearing a label inscribed *FENDER STRATOCASTER NATURAL (WHITE) ROSEWOOD #237668 7" STEREO M/U's 60's*; accompanied by four facsimile pages of instructions for the Dawson Stereophonic pickup and a color photograph by Phil Taylor of David Gilmour playing this guitar at home in January 2012. Length of back 15¾ in. (40 cm.)

\$10,000-15,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 26.

Although David Gilmour's first electric guitar was a Fender Telecaster that his parents had bought him for his 21st birthday, he had always lusted after the Stratocaster, telling us *I loved Fender Stratocasters, I loved Hank Marvin playing the Fender Stratocaster... The Stratocaster was my boyhood dream guitar and sometimes it's hard to wean yourself off that sort of thing.*

When David Gilmour first joined Pink Floyd in January 1968, the band bought him his first Fender Stratocaster, a late sixties model in white finish with a rosewood neck. Towards the end of Pink Floyd's 1970 US tour,

the white Strat was stolen along with Gilmour's first black Stratocaster, purchased only weeks before at Manny's Music in New York. Having already replaced the black Stratocaster in May 1970 on his way home from the US, Gilmour purchased this guitar, his second white Stratocaster, in a second-hand shop in England in summer 1970. With a similar rosewood neck to his first white Strat, the guitar had been hand painted in white over its original white finish.

After removing the pickup covers, Gilmour used the guitar for a performance with Pink Floyd at the *Pop Deux Festival de St. Tropez* in the South of France on 8th August 1970. Gilmour can be seen playing the guitar in footage of both the sound check and full concert, recorded for French television show *Pop Deux*. The band's 50-minute set included the as yet unreleased *Atom Heart Mother* and *The Embryo*, along with *Astronomy Domine*, *Cymbaline*, *Green Is The Colour*, *Careful With That Axe, Eugene* and *Set The Controls For The Heart Of The Sun*. The majority of the footage was included on the CD/DVD/Blu-ray package *The Early Years 1970 Deviation*, released in March 2017. Photographer Jean Gaumy also captured Gilmour playing the 1966 Stratocaster during Pink Floyd's performance to an audience of 500,000 people at the *Fête de L'Humanité*, Bois de Vincennes, Paris, on 12th September 1970 – Pink Floyd's largest single concert attendance to date.

At some point in the early 1970s, Gilmour personally stripped the guitar back to its natural wood finish at his flat on London's Old Brompton Road, after which it was fitted with Dawson Stereophonic pickups in 1976 and kept for studio use. Gilmour particularly liked the sound of the middle pickup on this guitar.



David Gilmour performing at the *Fête de l'Humanité*, Paris, September 1970. Photo by Jean Gaumy © Magnum Photos



Workman fitting a guitar neck to the body in the C.F. Martin & Co. workshops circa 1948, credit C.F. Martin & Co. Archives

THE DAVID GILMOUR GUITAR COLLECTION

C.F. MARTIN AND COMPANY

The 186 year history of Martin Guitars begins in Markneukirchen, Germany with the birth of Christian Frederick Martin in 1796. Born into a family of guitar and cabinetmakers Christian Frederick was sent to Vienna at age 15 to apprentice with celebrated luthier Johann Stauffer. Upon returning to his native Saxon he found himself embroiled in a bitter dispute between two competing Guilds. The Cabinet Makers Guild who were the traditional makers of guitars in Germany were being challenged by the powerful Violinmakers Guild for the right to produce guitars. Though successful in defending his right to make guitars, Christian Frederick felt that the restrictive guild system bridled his opportunities and creative process in Germany.

In 1833 he emigrated to the United States and set up his first workshop on Hudson Street in New York's Lower West Side. Here he plied his trade for five years before moving his family and business to the pastoral setting of Nazareth, Pennsylvania. The rolling hills of the Pennsylvania countryside must have suited Martin, for it was here in the 1850s, unfettered by the German Guilds, that he was fully able to express his artisanship. The most enduring contribution to the luthier's art came about at this period with his innovation of the "X" bracing pattern for the top of a guitar. This bracing system is responsible for the extraordinary tonal quality of Martin instruments. This system proved to be the perfect balance of mass and material allowing the top to vibrate to its fullest potential. It later proved to be integral with the use of steel strings on guitars allowing the top to withstand the pressures they exert. It would be embraced by the majority of guitar makers a century later, making the steel string guitar the choice for musicians of popular song.

Through the 150 plus years and seven generations of Martin Family leadership this American guitar company produced a range of models and styles that became the standard for all flat-top guitar design. Their work influenced a generation of American Post War makers in both design and construction techniques. These instruments gave an indelible voice to all genres of music including rock and roll.

THE MARTIN DREADNOUGHT OR "D" SIZE GUITAR

As early as 1917 the C.F. Martin Company was producing "extra-large" bodied guitars for the Boston publishing house of Oliver Ditson, which were sold bearing the Ditson name. They came in three styles: the 111, 222, and 333. Christened the Dreadnought, it got its name from the class of large battleships deployed by the British Navy at the beginning of the 20th Century. These first Dreadnought guitars, constructed by Martin, were made with mahogany back and sides, similar to today's Style 18s, and fitted with a 12-fret neck. After

Ditson's demise in 1931, Martin began producing D-series guitars under their own name, in response to musicians' demands for louder instruments. It is believed that two experimental D-1s of mahogany and seven D-2's of rosewood were made that year before committing to the formal model designation of the D-18 and D-28 we know today.

C.F. Martin and Company records show that on 17th September 1931 a Shop Order, number 1100, was processed and work began on two guitars - serial number 48324, a D-18, and serial number 48325, a D-28. This instrument would be the first Martin guitar manufactured officially as a D-28 and the only one made in 1931. Four would be produced in 1932, twelve in 1933 and twenty-four in 1934, before the market would favor the 14-fret models. The Dreadnought became an almost instant success among performing guitarists despite some reservations by Frederick and Frank Henry Martin. During the height of the Depression it would outsell all other models made by The Martin Company, except for the budget priced O-17. The fact that a majority of guitar makers employ a Dreadnought model to this day is a testament to its success as an outline in acoustic guitar design.

By 1965 C.F. Martin had experienced a 32% increase in production totals in just five years, a growth pattern that would continue over the next eight years. Among the model line of guitars produced by Martin, it was the demand from customers and orders for the Dreadnought models that drove this growth. These instruments required rosewood logs wide enough to mill-out the traditional two-piece backs used on the big bodied D models. With a diminishing resource of old growth Brazilian Rosewood, Frank Herbert Martin understood the biggest threat would soon be sourcing the materials to fill the growing orders. The answer came from a new employee at C.F. Martin, named Bob Johnson. He suggested that Dreadnought guitars could be made with three narrower billets of rosewood joined to make the width required for the back and thus was born the model D-35. The seasoned luthiers in the Martin workshop understood that a three-piece back would be stiffer than a two-piece and could adversely affect the tonal quality Martin guitars were relished for. Through a considerable amount of experimentation, the luthiers compensated for the stiffer back with alterations to thicknesses and bracing; by incorporating the bracing pattern and dimensions for the smaller OOO size guitars on the back of the D-35, and yet smaller bracing from an OO for the new model's top, they solved the potential problem. The result was a distinctly new sounding Dreadnought guitar that was quickly embraced by players. The D-35 was so well received that it began to outsell the D-28, which was C.F. Martin's most popular model at the time.



CF Martin house: C.F. Martin & Company's Old North Street factory, Nazareth, Pennsylvania, circa 1933

THE DAVID GILMOUR GUITAR COLLECTION

~ ■ 2

C.F. MARTIN & COMPANY, NAZARETH, 1969

AN ACOUSTIC GUITAR, D-35

Branded internally *C.F. MARTIN & Co. / NAZARETH. PA. MADE IN U.S.A. D-35/244869*, the headstock bearing the logo *C.F. Martin & Co / EST. 1833*, with later hardshell case bearing a label inscribed *MARTIN D35 SN/244869*; accompanied by the original pickguard, a facsimile copy of a receipt for repairs carried out by Chandler Guitars, Kew, Richmond, dated 8th January 2003, a facsimile copy of a repairs invoice from Knight Guitars, Surrey, to *Mr. Gilmour*, dated 16th April 2010, two color photographs by Phil Taylor of David Gilmour playing this guitar at Abbey Road Studios in 1975 and his Astoria houseboat studio in 1993, and a color screenshot of Gilmour playing the guitar at his Astoria studio in 2005 [not illustrated]

Length of back 19 $\frac{1}{4}$ in. (50.6 cm.)

\$10,000-20,000

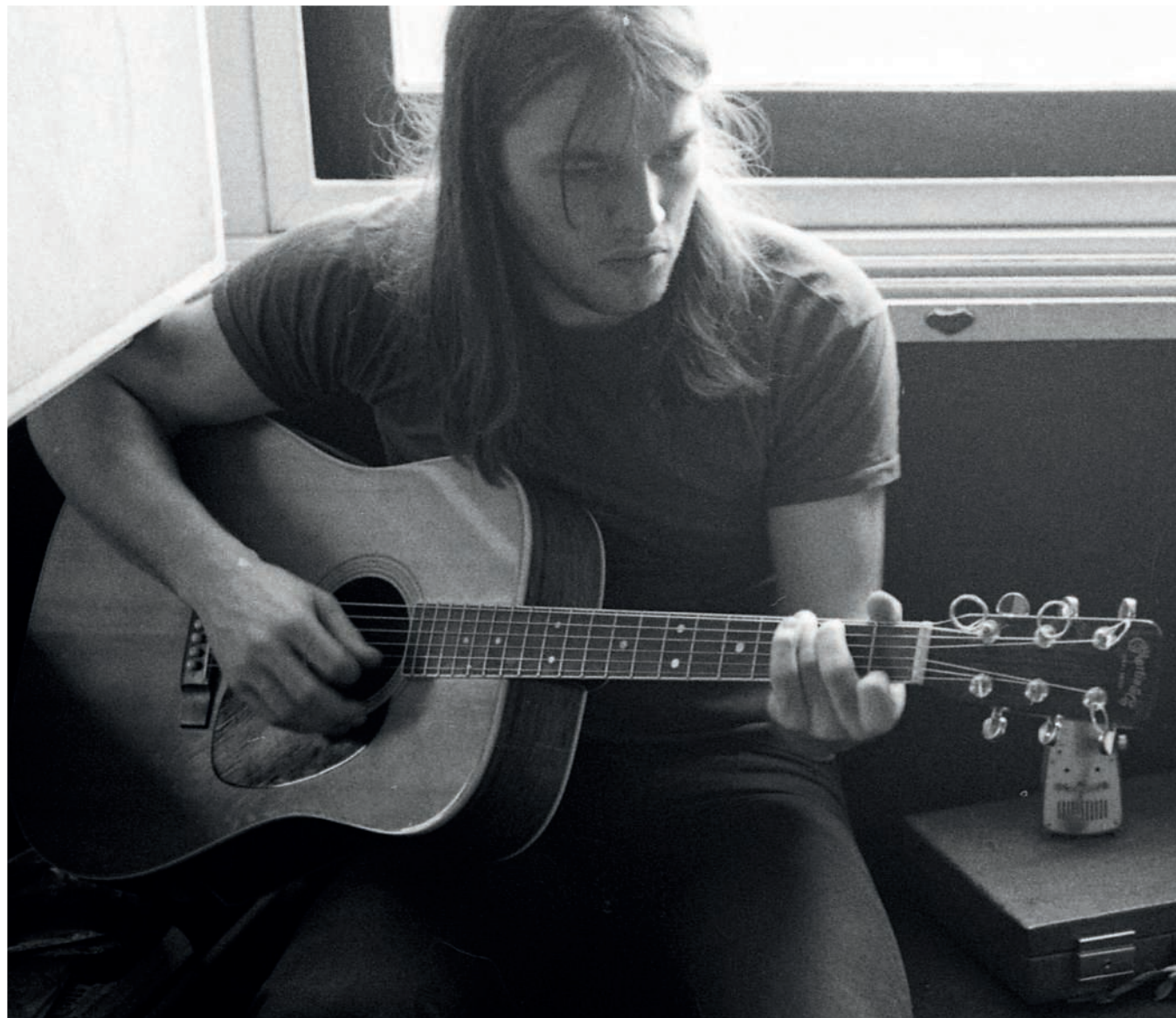
LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 68.

DAVID GILMOUR'S PRIMARY STUDIO ACOUSTIC GUITAR SINCE 1971

Often cited as David Gilmour's favorite guitar, his Martin D-35 stands out as the most significant acoustic in the collection and, it could be argued, one of the most important guitars in the collection as a whole. Purchased circa 1971 from a musician who was hawking his guitar on the street outside the famed Manny's Music on Manhattan's West 48th Street, where Gilmour had purchased his Black Strat only the year before, the D-35 has served as the primary studio acoustic for both Pink Floyd and Gilmour's solo recordings since late 1971. Asked by *Guitar Player* magazine in 2003 which of his guitars has the most songs attached to it, Gilmour replied *I guess it would be my Martin D-35. I used it on Wish You Were Here, and I've been using it ever since.*

Although used during writing and pre-production for *The Dark Side of the Moon* in London from November 1971, the guitar was first seen in the recording studio during sessions for the 1972 soundtrack album *Obscured by Clouds*. Following their successful soundtrack to Barbet Schroeder's *More* in 1969, Schroeder asked Pink Floyd to compose an atmospheric soundtrack to his new movie *La Vallée*. Unusually for the band, the music was written and recorded over an intensive two-week period at Michel Magne's Chateau



David Gilmour recording for the album *Obscured by Clouds*, 1972 at Michel Magne's Chateau d'Hérouville studios near Paris. Image by JD Mahn/Pink Floyd Music Ltd.

THE DAVID GILMOUR GUITAR COLLECTION

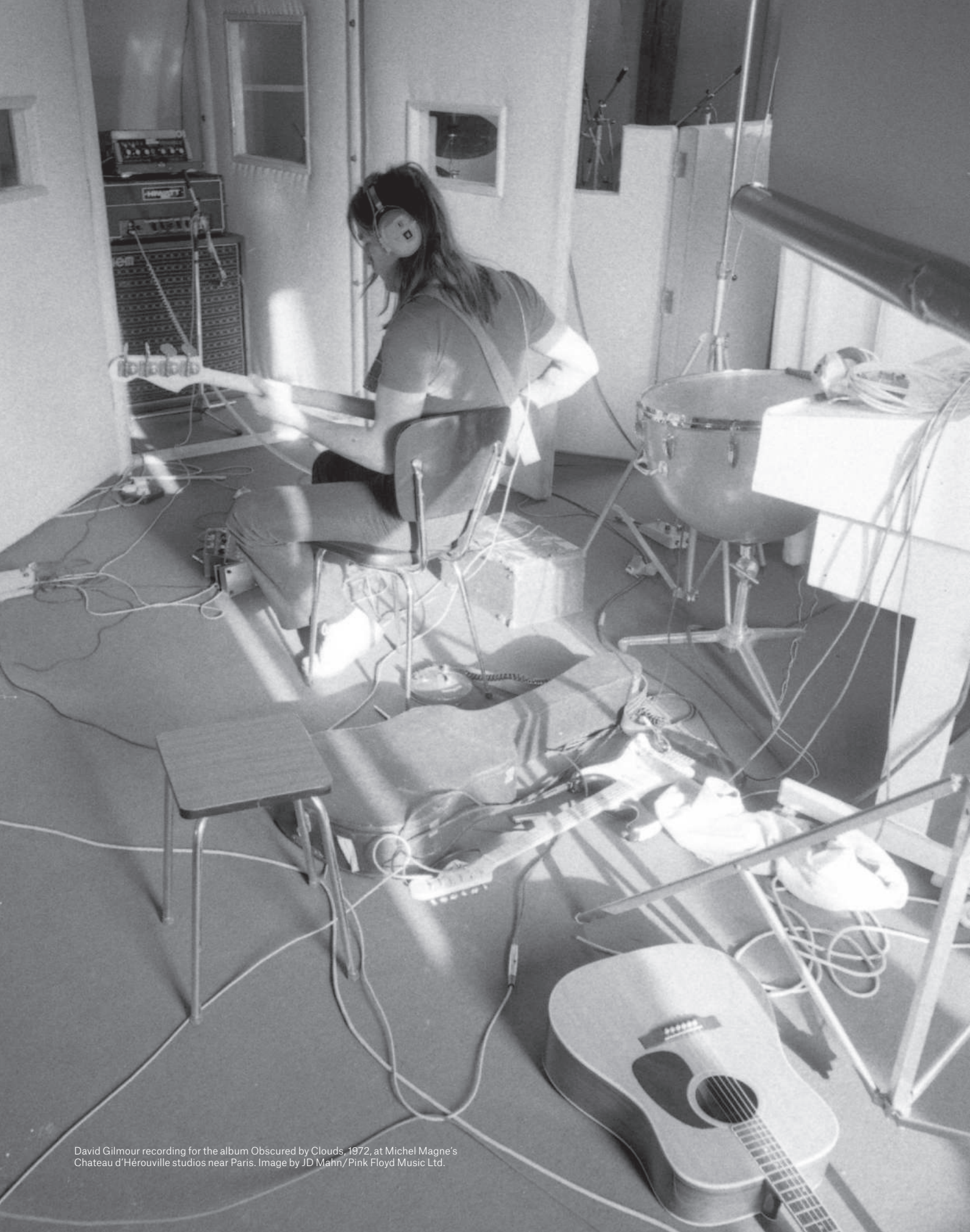
d'Hérouville studios near Paris between February and March 1972. Numerous studio photographs taken by Jean-Denis Mahn documented the sessions, many of which were featured on the CD/DVD/Blu-ray package *The Early Years 1972 Obscuration*, and clearly show the Martin D-35 as a key instrument in the development of the album, with both David Gilmour and Roger Waters writing and recording on the guitar. On the final record, the acoustic can be heard on the tracks *Wot's... Uh The Deal*, *Childhood's End* and *Free Four*. Although somewhat eclipsed by the soon to be released *The Dark Side of the Moon*, *Obscured by Clouds* has been hailed as some of Pink Floyd's best work, and certainly one of their most truly collaborative efforts.

Gilmour confirms that the guitar was present for writing purposes during the recording sessions for the band's 1973 masterpiece *The Dark Side of the Moon* at London's Abbey Road Studios between May 1972 and January 1973, although no acoustic parts were recorded for the final record. The D-35 has become most readily identified with the acoustic title track of Pink Floyd's next studio album *Wish You Were Here*, another concept album, built around the theme of absence, and a worthy successor to the now legendary *The Dark Side of the Moon*. Recorded intermittently between January and July 1975 at London's Abbey Road Studios, the acoustic can be heard on the track *Welcome To The Machine*, as well as the timeless *Wish You Were Here*, hailed by *Rolling Stone* as the band's most enduring composition. After playing the famous intro and instrumental passages on his twelve string Martin D12-28 (lot 11), Gilmour performs the song's acoustic solos on the D-35 and accompanies himself on lead vocals. Often considered a tribute to founder member Syd Barrett, Gilmour admitted in the 2012 documentary *The Story of Wish You Were Here* that he never plays the song without remembering Barrett. Gilmour's attachment to this guitar reflects his affection for the song and album on which it played such a key role – *Wish You Were Here* is cited as Gilmour's favorite Pink Floyd album, and the title track has become an absolute staple of his live repertoire. In *The Story of Wish You Were Here*, Gilmour mused that *...because of its resonance and the emotional weight it carries, it is one of our best songs.*

Along with the band's newly acquired Ovation Custom Legends, the D-35 remained indispensable during recording sessions for the 1977 Pink Floyd album *Animals* at their Britannia Row studio in North London between October and December 1976. Gilmour recalled *I was still using the D-35 in the studio while we were using the Ovations... I'm pretty sure I used the D-35 on Dogs on that album.* As such an instrumental studio guitar, Gilmour deemed the D-35 too precious to modify for touring purposes, explaining *it was bought to play on tour, but it hasn't been out much lately. When we started and when I first used this guitar, we would use it on very quiet songs which didn't have electric backing so you could actually sit on a stool and have a microphone on the guitar and a microphone for your voice and you could achieve that. Of course, as soon as you've got the drums and the bass playing, that gets very, very much harder and you have to start converting instruments to have pickups of some sort. And some of these ones, you just don't want to muck about with them, you don't want to start digging away inside them and building pickups into these guitars.* Instead, the band began to rely on Ovations for touring due to their built-in electronics and sturdiness.

With its originality intact, the D-35 was back in action when Pink Floyd headed to Super Bear Studios in the South of France in April 1979 for the recording of their eleventh studio album *The Wall*, moving to Producer's Workshop in Los Angeles from September–November 1979. Gilmour played acoustic parts on the Martin for the tracks *Mother* and *The Show Must Go On*. The guitar was subsequently used for the majority of the acoustic recordings on Gilmour's 1984 solo album *About Face*, after which the D-35 contributed some acoustic licks to the song *Terminal Frost* on Pink Floyd's 1987 album *A Momentary Lapse of Reason*. Although a Gibson J-200 Celebrity was also utilized on the band's 1994 album *The Division Bell*, studio footage of Gilmour playing the D-35 on





David Gilmour recording for the album *Obscured by Clouds*, 1972, at Michel Magne's Chateau d'Hérouville studios near Paris. Image by JD Mahn/Pink Floyd Music Ltd.

THE DAVID GILMOUR GUITAR COLLECTION

board the Astoria in 1993, alongside band mates Nick Mason and Richard Wright, affirms that the guitar remained vital to the writing and recording of the album. In 2003, Gilmour recorded an acoustic version of *Breathe* on the D-35 at his Astoria houseboat studio for the Eagle Rock documentary *Classic Albums: The Making of The Dark Side of the Moon*.

When returning to the studio in 2005 to record his first solo album in 22 years, Gilmour turned to the Martin D-35 once again. When asked which acoustic guitars featured on his 2006 album, *On An Island*, Gilmour told *Guitarist* magazine: *There's a D-35 I've had for a very long time, which I played on Wish You Were Here. That's the same guitar I'm using on some of these tracks. It's great for strumming*. Photographs taken by author and lyricist Polly Samson captured Gilmour strumming the guitar at Abbey Road Studios on 26th March 2005. Gilmour continued to use the D-35

during recording of his 2015 solo album, *Rattle That Lock*, telling *Guitar Player* magazine in October 2015: *I'm still using two different Martin guitars for my acoustic stuff, one of which is the same D-35 guitar that I used to record Wish You Were Here*. As new guitar parts for the last Pink Floyd album *The Endless River* were recorded simultaneously with *Rattle That Lock* from 2013-2014, one could surmise that the D-35 would likely have been used during these sessions also.

A faithful companion throughout his incredible writing and recording history, Gilmour's attachment to the guitar is clear. In April 2003, when asked by Sue Lawley on the long running BBC4 Radio 4 show *Desert Island Discs* what his luxury 'desert island' item would be, Gilmour responded: *Well to me it's not a luxury, it's an essential. I need to take my guitar with me, my acoustic Martin D-35 guitar, because life is impossible without a guitar*.



David Gilmour recording 'On An Island' in Studio 1, Abbey Road Studios, London, March 26, 2005. Photo by Polly Samson.

THE DAVID GILMOUR GUITAR COLLECTION

■ 3

C.F. MARTIN & COMPANY, NAZARETH, CIRCA 1970 A VEGA 5-STRING BANJO

The headstock bearing the decal Vega and C.F. Martin & Co. / EST. 1833 as well as internally on the pot, stamped 559, with later soft case; accompanied by a candid color snapshot of David Gilmour playing this banjo in 2001
Diameter of the rim 11 in. (28 cm.)

\$1,000-2,000

David Gilmour acquired this banjo in the early 1970s and kept it at home for private use. Gilmour can be seen playing the banjo in the 2015 BBC documentary *David Gilmour: Wider Horizons*.

Gilmour told us: *I've always loved the 5-string banjo. I do like to learn a little bit of everything. When you pick up an instrument that you really have no idea how to play, it forces your hands to not go to familiar patterns that you've done a thousand times before, so new pieces of writing sometimes come out of lack of familiarity with the instrument that you're on. Pieces of music just present themselves usually.*

4 No lot



THE DAVID GILMOUR GUITAR COLLECTION

DICK KNIGHT

Trained as a machinist and woodworker specializing in mill-work, Dick Knight began his guitar-making career at the end of World War II. Partnering with Joe Van Stratton they launched the short lived Stratton Guitar company in Surrey that produced arch-top guitars for jazz musicians. Because of the difficulties in obtaining materials in post war England the business would cease operation by 1948. Returning to mill-work, Knight continued to make and repair guitars part time until 1967 when he partnered with another guitar maker Gordon Wells to form Knight Guitars. Together Wells and Knight would grow Knight Guitars to be one of the preeminent British workshops specializing in both repairs and restorations as well as the bespoke building of acoustic and electric guitars for the English market. Jimmy Page, Pete Townshend and Andy Fairweather-Low are among the many British guitarists who continue to be fans of the work executed at Knight Guitars.

~ ■ 5

DICK KNIGHT, SURREY, 1969

AN ACOUSTIC GUITAR

Bearing the logo *Knight* at the headstock, with original hardshell case bearing a label inscribed *KNIGHT CUSTOM ACOUSTIC 1973? #NSN and SERIAL NO. DG1082*
Length of back 20 $\frac{3}{4}$ in. (51.8 cm.)

\$2,000-3,000

British luthier Dick Knight built this custom acoustic to David Gilmour's specifications in 1969 for home and studio use. Gilmour mentioned the guitar in an interview with DJ Bill Minkin in an interview with DJ Bill Minkin in 1978. When asked whether he had any acoustic guitars in his collection, Gilmour replied: *...a couple of Martins, three or four Ovation's and a custom-made one by Dick Knight.* According to Phil Taylor, Knight had also built Gilmour a custom body for a double-neck Stratocaster around the same time, so that he could play both normal guitar and slide on the same instrument. The double-neck Strat was used on the North American leg of Pink Floyd's Dark Side of the Moon Tour in 1972, but later abandoned due to its cumbersome size and weight.

David Gilmour told us: *My friend Rado Klose, who is a couple of years older than me, was a very early member of Pink Floyd (where he was known as Bob Klose). When I was about twelve in the late fifties, he had a Knight guitar which was an archtop F-hole jazz-type acoustic guitar. I liked his guitar, and after I joined Pink Floyd in about 1969, I tracked down the guy who built this guitar, Dick Knight. He had been a jazz guitarist of some standing in his own right, but while he was working [as a machinist and woodworker], he cut off all the fingers on his left hand, and after that he couldn't play anymore, but kept on building guitars. I found him in 1969 and asked him to make me a guitar because I had liked Rado's one so much. I travelled down to Addlestone in Surrey to meet him and give him my specifications.*



THE DAVID GILMOUR GUITAR COLLECTION

GIBSON GUITARS

Orville Gibson, who in 1894 worked as a part-time shoe salesman and restaurant clerk in Kalamazoo, Michigan, possessed a dual passion for music and woodworking. Although Gibson lacked any formal training as a luthier, it was his creative thinking, at the nexus of these two passions, which convinced him that he had the means to greatly improve guitar construction.

For over two hundred years, traditional guitar construction was based on a method of fabricating the instrument's sound box, commonly referred to as the body, from thin plates of wood for the top and back. These would be braced internally so as to withstand the pressures exerted by the tension of the strings. Instead of following this formula, Orville looked to the violin for inspiration. The tops and backs of violins are carved from thick stocks of wood, resulting in an arched form. This arch is self-sustaining and, like those found in architecture, able to withstand both downward and inward pressures. Applying this thinking to guitar and mandolin construction, Gibson created what we now know as the arch-top guitar and carved topped mandolin. These instruments were louder and more durable than comparable works of the time and were immediately successful with musicians. As such, the demand for Gibson's instruments quickly exceeded his ability to produce them. Without the capital to expand, Gibson sold his name and operation to a group of Kalamazoo businessmen and with this, The Gibson Mandolin-Guitar Manufacturing Company was born.

Innovations in guitar design did not end with Orville Gibson's departure in 1903 from the company he founded. When we examine the history of Gibson as a company, we find they were relentless in pursuing new ideas. In 1921, Thaddeus McHugh, a woodworker at the Kalamazoo factory, invented and put into production both the adjustable truss rod and adjustable bridge. These advances made it possible to set and maintain the string height to perfectly fit the player's needs. A year later in 1922, the musician and Gibson acoustical engineer Lloyd Loar expanded on the original ideas of Orville Gibson by adding the violin-style "f" holes on the tops of guitars and mandolins. The first guitar of this design, named the *L-5*, would prove itself a superior rhythm instrument when incorporated into the jazz bands of the 1920s. The Jazz era produced an insatiable desire for guitars that could produce the loudest volume, due to the growing size of both the performance venues and ensembles that played in them. The pinnacle of arch-top design was reached in 1924 with Gibson's introduction of the *Super 400*. Measuring a full 18 inches in width, it was the largest, loudest and most expensive guitar Gibson had yet produced. Building on the momentum of these innovations, two years later Gibson achieved the ultimate solution in maximizing the volume a guitar could produce.

In 1936 Gibson introduced the "*Electric Spanish*" guitar. The *ES-150* was featured in the new 1937 catalogue and cost \$150, which included a matching amplifier. This guitar was essentially a standard Gibson arch-top fitted with a single magnetic bar pickup. When the young jazz guitar virtuoso Charlie Christian first "plugged in" with Benny Goodman's orchestra, this marked the moment when the guitar moved from the traditional rhythm section to solo and lead instrument. It would be twenty years before the significance of this moment could fulfill its true potential, which burst forth in the form of the rock and roll guitar.

The post-war years would see an explosion of innovation by Gibson, with much of it under the guidance of CEO Ted McCarty. Gibson would refine its earlier guitar amplification methods with the development of the P-90 signal coil pickup in 1946. Wound around Alnico magnets on a wider and shorter bobbin, the P-90 produced a warmer "jazzier" sound than other single-coil pickups. With six adjustable poles positioned under each string, the tone and output could now be adjusted and balanced for each separate guitar string.

In 1952 McCarty drove the development of Gibson's first solid-body electric guitar, the soon to be iconic *Les Paul Model*. A year later McCarty designed the stud mounted combination bridge/tailpiece. Dispensing with a trapeze style tailpiece and mounting the bridge directly into the guitar would increase the tonal sustain of a solid-body guitar. By 1954 McCarty had perfected his idea for a bridge that allowed the intonation for each string to be adjusted separately. Called the *Tune-O-Matic* it was designed to be mountable on any type of guitar whether an archtop or a solid-body. By incorporating the ideas of Gibson's Thaddeus McHugh it allowed the string height to be adjustable and, when coupled with a fixed stud-tailpiece, the results were phenomenal. This innovative bridge design was quickly incorporated on all upper-priced Gibson guitars and has become the universal standard for all bridges on electric guitars to this day.

■ 6

GIBSON INCORPORATED, KALAMAZOO, 1973

A SOLID-BODY ELECTRIC GUITAR, LES PAUL

Inlaid at the headstock, *Gibson*, the later truss rod engraved *STEREO*, stamped to the reverse 627909 *MADE IN U.S.A.*, highly figured bound maple body with sunburst finish, with later hardshell case bearing a label inscribed *GIBSON LES PAUL SIGNATURE - STEREO DUESENBERG TREM UNIT #627909*; accompanied by operation and installation instructions for the Dawson Stereophonic pickup, an order note from *Pink Floyd* to luthier Roger Giffin dated 2nd February 1982 to fit the pickups and re-wire as *diagram supplied*, and facsimile copies of two hand-drawn wiring diagrams on *Astoria* headed notepaper Length of back 17½ in. (43.4 cm.)

\$2,500-3,500

Purchased by David Gilmour from a guitar dealer on Denmark Street, London's Tin Pan Alley, in the mid-seventies, the instrument is one of a very small number of likely custom ordered guitars made using the existing *Les Paul Custom* platform but incorporating a highly figured all maple body and a control cavity routing on the top rather than back. This positioning of the cavity was only seen on *Gibson's Les Paul Recording* model. Of an equally rare and custom variant, Gibson had incorporated stereo circuitry on this specific instrument. Over the years, the guitar has undergone numerous alterations to accommodate Gilmour's changing requirements. These changes included upgraded electronics and re-wiring to accommodate "full stereo performance" across its entire sonic spectrum.



THE DAVID GILMOUR GUITAR COLLECTION

RICKENBACKER

Founded in Los Angeles as the Rickenbacker Manufacturing Company in 1925, Adolph Rickenbacker's only experience with guitar making was supplying the metal guitar bodies to the National String Instrument Corporation. In 1931, he teamed up with inventor George Beauchamp to produce Beauchamp's design for electric guitars with the company name of Electro String Instruments Corporation. These instruments were sold under the brand name Rickenbacker, though the instruments were often labeled with Adolph's original German spelling of Rickenbacher.

The primary production prior to World War II was in Hawaiian lap steels, but also included electric mandolins, string bass, violin and cellos, all employing Beauchamp's patented horseshoe magnet pickup.

In 1953 Adolph Rickenbacker sold the company to F.C. Hall of Radio-Tel who were the exclusive wholesale distributor for Fender. Hall changed direction by concentrating on the manufacturing of electric guitars and in 1962 renamed Radio-Tel as Rickenbacker Incorporated.

The brand Rickenbacker was given a considerable lift in the 1960s with The Beatles' high profile use of Rickenbacker guitars, followed by the Byrds' Roger McGuinn and his exclusive use of Rickenbacker electric 12-string guitars.

From 1964 through to 1969 Rickenbacker produced specific models for export to Rose Morris and Company Limited in the UK. This international distribution widened Rickenbacker's market appeal with British and European guitarists, helping to establish its name as a global brand.

■ 7

RICKENBACKER INCORPORATED, SANTA ANA, 1973

A SEMI-HOLLOW-BODY ELECTRIC 12-STRING GUITAR, 360-12

Applied with the logo *Rickenbacker* to the headstock, bearing the serial number *ME/1898* on the jack plate cover, with original hardshell case bearing a label inscribed *RICKENBACKER 360/12 1970'S F.G. SUNBURST #ME1898* and *SERIAL NO. DG1103*; accompanied by a candid color snapshot of David Gilmour playing this guitar in 2001

Body length 17¾ in. (45 cm.)

\$3,500-5,500

David Gilmour acquired this guitar in the early 1970s and kept it for studio use. Gilmour's longtime guitar technician Phil Taylor recalls that it was present in the recording studio for a number of albums, including during sessions at London's Abbey Road Studios for the 1975 Pink Floyd album *Wish You Were Here*.



David Gilmour performing live on 'The British Winter Tour', 1974. Photo by Storm Thorgerson/Pink Floyd Music Ltd.



■ 8

JEDSON, JAPAN, 1974

AN ELECTRIC CONSOLE STEEL GUITAR

Cream finish, with original case bearing *PINK FLOYD, / LONDON*, silk-screen stencil and a label inscribed *JEDSON STEEL - FENDER* and *SERIAL NO. DG1079*

Overall length 30 3/4 in. (78 cm.)

\$1,000-2,000

LITERATURE:

Q Pink Floyd Special Edition, September 2004, illus. p. 74.



After purchasing a Fender 1000 pedal steel guitar during the US leg of Pink Floyd's Atom Heart Mother World Tour, David Gilmour first used an electric steel for the recording of *One Of These Days* for the band's 1971 album *Meddle*. The pedal steel was then used extensively during recording of *Breathe* and *The Great Gig In The Sky* for the band's 1973 album *The Dark Side of the Moon* and became a defining element of the Pink Floyd sound. Gilmour told us: *I always loved both the slide guitar - all varieties - and the pedal steel guitar. And after I got that rather bulky cumbersome thing, which you obviously couldn't put a strap on and tie around your waist, I think I never really quite got used to the idea of doing the steel on a normal, regular guitar. So I put all my concentration in that sphere onto a lap or a pedal steel guitar which I then used on all sorts of things whenever I got the opportunity really.*

When guitar technician Phil Taylor first began working with Pink Floyd in 1974, one of his first jobs was to source two lap steel guitars for the band's 1974 British Winter Tour, as there would be different tunings required for performances of *The Great Gig In The Sky* and *One Of These Days*, the latter originally planned as an alternative encore before the band decided on *Echoes*. In a May 2006 interview with Alan Di Perna for *Guitarist* magazine, Gilmour recalled: *When I started doing pedal steel and lap steel at shows, the first track I can remember using it on consistently was One Of These Days, where it's tuned to an open E minor chord. And then when we got to The Dark Side of the Moon and we were doing The Great Gig In The Sky, I created a different tuning for that because it's hard to know exactly what is the best tuning on slide. Open tunings are by definition quite restricting. So I found a tuning which is kind of an open G6... And that's the tuning I tend to use quite a bit, the one I originally laid down for The Great Gig In The Sky. By that time, I needed to have two steel guitars on stage.*

Unable to source Fender lap steels in the UK at such short notice, Taylor purchased two Jedson lap steels - one in cream and one in red finish - at Ivor Arbiter's Sound City on London's Shaftesbury Avenue that September. Gilmour told Di Perna *I got a red one and a yellow one and eventually I put Fender pickups in them. That's what I used for a long time: one tuned to the open E minor and one tuned to open G6*. The inferior electronics were also replaced with new control plates by luthier Roger Giffin. In the end, the red Jedson was used for *The Great Gig In The Sky* and this guitar, the cream Jedson, was used for performances of the as yet unreleased nine part composition *Shine On You Crazy Diamond*, tuned to an open G major 6th as follows: G, B, D, G, B, E. *Part VI* featured a three minute lap steel solo, with Gilmour playing each section an octave higher than the last. The Syd Barrett tribute would eventually bookend the 1975 Pink Floyd album *Wish You Were Here*. Photographers Jill Furmanovsky and Robert Ellis both captured Gilmour playing the cream Jedson during the course of the tour.

Gilmour next used the cream Jedson on stage for performances of *The Great Gig In The Sky* on Pink Floyd's A Momentary Lapse of Reason Tour, after it was added to the set list on 2nd March 1988. Pink Floyd's first tour since the departure of Roger Waters, the A Momentary Lapse of Reason Tour included a landmark performance on Venice's Grand Canal and closed on 18th July 1989 as the highest-grossing tour of the 1980s. The band's series of shows at New York's Nassau Coliseum were recorded for the 1988 live album *Delicate Sound of Thunder*. The cream Jedson next appeared at Knebworth on 30th June 1990, when Pink Floyd played *The Great Gig In The Sky* as part of a short set for a historic charity concert in aid of the Nordoff-Robbins Music Therapy Centre. The band topped a bill of legendary Silver Clef Award Winners including Paul McCartney, Eric Clapton, Dire Straits, Elton John, Genesis, Robert Plant (with guest Jimmy Page) and Status Quo. From October 1994, the cream Jedson was employed on Pink Floyd's The Division Bell Tour for performances of *The Great Gig In The Sky* until it was replaced at the Nashville show on 8th May 1994 with a Fender Deluxe 6 lap steel which had been purchased at Gruhn's Guitars the day before. Thereafter the cream Jedson was retained as a spare.

During the mid 1980s Gilmour utilized the guitar for a very different purpose when he found himself locked in his guitar room late one night. *The door handle broke, Gilmour recalled, and I was trapped in there. This is long before there were mobile phones - there was no way of getting out, so I took the leg off that guitar and... had to hack my way through the door to get out. The evidence is still there on the leg of that Jedson.* Although the leg was subsequently straightened out, it remains dented and slightly warped to tell the tale.



■ 9

SMITH GUITARS, HOLLYWOOD, CIRCA 1970
AN ELECTRIC STEEL GUITAR, MELOBAR

Nameplate logo applied to the headstock *Smith Guitar Melobar*, engraved at the bridge *MEL-O-BAR Guitar*, bearing the serial number stamped at the nut *MS025*, with original hardshell case bearing a label inscribed *SMITH MELOBAR* and *SERIAL NO. DG1108*; accompanied by handwritten tuning notes on the reverse of a sheet of *Astoria* headed notepaper
Length of back 16 in. (40.7 cm.)

\$1,000-2,000

This guitar was acquired by David Gilmour from a London based Melobar collector in 1981 as an alternative to his lap steel guitars. In an interview with *Melody Maker's* Karl Dallas in February 1981, Gilmour explained that the guitar would allow a pedal steel player to leap around like a rock 'n' roller.

Designed by Southern California musician Walter Smith, whose original mission was to make a steel guitar easier to play, the Melobar was designed with ten strings, six tuned to a major triad, usually an open G or E, and the remaining four used for the relative minor 3rd, 4th, 6th, 9th or flatted 7th. The electric models were made in the Mosrite workshops of Walter Mosley and released in 1967. Production continued into the 1970s.

Designed to be played by a standing performer, the fingerboard and playing surface was pitched toward the musician for ease of accessing the strings and to allow the player visual contact. Like a standard guitar, the instrument was supported by a strap, allowing the player to move around the stage. Rusty Young of the Country-Rock band Poco gave the Melobar exposure to a mass audience.



■ 10

ZB GUITAR COMPANY, KINGSLAND, CIRCA 1977
A 10-STRING PEDAL STEEL GUITAR, ZB SS10

Labeled *ZB Custom* on the frame and *Z.B. Custom Guitars* at the end of the fingerboard, bearing the serial number stamped to the bottom of the frame *SB003*, in original hardstone case bearing a label inscribed *ZB PEDAL STEEL* and *SERIAL NO. DG1120*; accompanied by a facsimile repair invoice from *Wiggins Electronics* to *DG Music*, dated 30th September 2008, and two emails from *Wiggins Electronics* regarding the repairs and retuning
Overall length 34 in. (86.5 cm.)

\$1,000-2,000

David Gilmour purchased this guitar from ESE Music in Maidstone, Kent, in 1979 and kept it for studio use. The guitar was retuned in 2008 to better suit Gilmour's approach and style.

THE DAVID GILMOUR GUITAR COLLECTION

~ ■ 11

C.F. MARTIN & COMPANY, NAZARETH, 1971

AN ACOUSTIC GUITAR, D12-28

Branded internally C.F. MARTIN & Co. / NAZARETH, PA. MADE IN U.S.A. D12-28 / 290452, the headstock bearing the logo C.F. Martin & Co / EST. 1833, with original hardshell case bearing a label inscribed MARTIN N D12-28 1971 #290452 and SERIAL NO. DG 1087; accompanied by a facsimile receipt for repairs carried out by Chandler Guitars, Kew, Richmond, dated 8th January 2003
Length of back 19 1/8 in. (50.6 cm.)

\$5,000-10,000

LITERATURE:

Guitarist, February 2015, illus. p. 72.

DAVID GILMOUR'S PRIMARY STUDIO 12-STRING ACOUSTIC, USED TO WRITE AND RECORD *WISH YOU WERE HERE*

Purchased from a friend in 1974, this guitar has served as David Gilmour's chief 12-string studio acoustic for over forty years. Gilmour told us: *It wasn't my first 12-string. I had a 12-string when I was a teenager and some of those instruments, you know, what happened to them is murky. I didn't have the funds to just buy another one, so they would often just be sold in order to buy something else, but I did have a 12-string. I always loved the 12-string, I used to listen to Lead Belly a lot, who was a great 12-string player, and there was another guy called Erik Darling who played a 12-string and I learnt some of his stuff. He was an American folk singing guy and he had an album that I was very, very fond of back in those days. He then joined, or formed, a little trio called the Rooftop Singers and had a big hit called Walk Right In, featuring a 12-string. So I always wanted to get another 12-string and I knew a guy who had a Martin 12-string and he wanted to get rid of it. I liked it, I bought it. It gave me Wish You Were Here, which was very generous of it.*

Playing around with his new guitar at London's Abbey Road Studios during the making of Pink Floyd's 1975 album *Wish You Were Here* between January and July 1975, Gilmour hit upon the notes that would become the enduring title track to the album. When asked by Paul Rappaport in September 2011 how he made the music for *Wish You Were Here*, Gilmour explained: *I had recently bought a Martin 12 string from someone I knew and I was strumming it in the control room at No.3 at Abbey Road and that just started coming out, that riff ...I started mildly obsessing with this riff that was slowly developing and, again, people's ears - Roger's [Waters] ears - pricked up. Reflecting on the final recording, Gilmour continued ...every time I listen to the actual original recording I think: God I should have really done that a little bit better, but the idea was that it was like a guitar playing on the radio and someone in their room at home ...listening to it and joining in, so the other guitar was kind of supposed to be a kid at home joining in with the guitar he's listening to on the radio, and therefore it wasn't supposed to be too slick... and it wasn't. Contributing to a collage of sound built up with the use of synthesizers, the Martin 12-string was also heavily featured on the album's second track *Welcome To The Machine*, a scathing Roger Waters composition reflecting the band's disillusionment with the record industry. After his opening strums, Gilmour continues to accompany himself on the 12-string as he comes in with high pitched lead vocals, introducing an ascending acoustic riff in the instrumental section.*

The guitar next made an appearance on the band's 1979 narrative concept album *The Wall*, recorded at Super Bear Studios in the South of France from April to July 1979 and Producer's Workshop in Los Angeles from September to November 1979. Displaying his musical range, Gilmour played no less than five different types of guitar on *Hey You*, the opening song of the third act. Along with his Martin 12-string and Ovation hi-strung (lot 17), he also recorded fretless bass, six-string acoustic and electric lead and rhythm guitar parts. Gilmour next played the D12-28 on the melancholy Waters composition *Paranoid Eyes* for the band's 1983 anti-war concept album *The Final Cut*, which would be the last Pink Floyd record to feature Roger Waters. It is almost certain that the Martin 12-string was employed during recording of the subsequent Gilmour-led Pink Floyd albums *A Momentary Lapse of Reason* (1987) and *The Division Bell* (1994) although there are no specific records to confirm its use.

More recently, the 12-string appeared in *Guitarist* magazine, February 2015, photographed at Gilmour's East Sussex studio for a feature on the instruments, amps and effects that the Pink Floyd legend used to summon up the rich soundscapes of "The Endless River." Gilmour had used the Martin 12-string to record the track *It's What We Do* for the last Pink Floyd album. Released in November 2014 as a tribute to keyboardist Richard Wright, who had passed away in 2008, the predominantly instrumental album *The Endless River* debuted at number one in the UK, France, Germany, Portugal, Ireland, the Netherlands, Belgium, New Zealand, and Canada.





OVATION GUITARS

The development of the Ovation guitar was the brainchild of the rotary blade aircraft and aerospace designer Charles Kaman. As an amateur guitarist, he began investigating which modern synthetic materials could be used in guitar construction. In 1964 he instructed a team of engineers at Kaman Aircraft to see what new designs could be achieved. The first prototypes using synthetics proved disappointing when constructing guitars in the traditional manner with flat backs and bent sides. Understanding the inherent strengths of the parabolic arch in physics, the Kaman designers began experimenting with this shape while working with composite materials. By utilizing a bowl shaped back for the sound-box of the instrument but retaining the traditional flat-top of Sitka spruce for the soundboard, they hit upon a combination that produced an instrument that was louder, lighter in weight and stronger than traditional wood guitars. Their increased volume, tonal quality and the fact that they were less prone to feedback when amplified made them popular among performing musicians. The incredible strength of these guitars, due to the materials and construction techniques, predestined them to become the instrument of choice for a hard-touring musician. Gone were the days when a guitar would be unpacked only to find a cracked back or neck due to the trials of travel. In 1968 the round backed Ovation Balladeer gained national attention when the American pop star Glen Campbell performed with one each week on his televised music variety show on CBS. The list of artists who perform on Ovation guitars is extensive and has spanned across multiple genres for the last fifty years.

~ ■ 12

OVATION INSTRUMENTS, NEW HARTFORD, 1975

AN ACOUSTIC-ELECTRIC 12-STRING GUITAR, PACEMAKER, 1615-4

Labeled *Ovation MODEL NO. 1615-4 MANUFACTURED IN NEW HARTFORD, CONN. U.S.A* and *Ovation / 061224*, inlaid logo *Ovation* at the headstock, with original hardshell case bearing a label inscribed *OVATION 12 STRING 1615-4 '75 #061224* and *SERIAL NO. DG 1095*; accompanied by the original owner's manual and a facsimile copy of a commercial invoice from *Ovation Instruments Inc.* to *Pink Floyd*, dated 9th September 1976

Body length 21¼ in. (51.4 cm.)

\$1,000-1,500

This guitar was one of a group of Ovation acoustics purchased from Ovation Instruments, Inc., New Hartford, Connecticut in September 1976 prior to Pink Floyd's upcoming tour in support of their 1977 album *Animals*. David Gilmour kept this particular Ovation for home use.

THE DAVID GILMOUR GUITAR COLLECTION

GRETSCH

The Fred Gretsch Manufacturing Company was founded in Brooklyn, New York in 1883, by 27-year-old German immigrant Friedrich Gretsch. Originally launched as a musical instrument shop for the manufacture of percussion instruments, by 1910 the company was making ukuleles and banjos, and in 1933 debuted a line of archtop guitars. By the 1950s Gretsch had shifted their concentration to electric guitars, where they would make a lasting impression in the market.

With a crowded field of manufacturers producing electric guitars, Gretsch set itself apart by first concentrating on hollowbody and semi-hollowbody electric guitars. They embraced color schemes and eye-catching ornamentation not found on Gibsons, Fenders or Rickenbackers. The endorsement of guitarist Chet Atkins and the subsequent release of Chet Atkins models drew a loyal following, as did artists who performed on Gretsch hollowbodies, such as Stephen Stills and Neil Young. The model 6120 and similar Gretsch hollowbodies became a mainstay for guitarists of the early British Invasion. George Harrison, John Lennon, Eric Clapton, Gerry Marsden, Brian Jones and Pete Townshend are all seen performing on Gretsch electrics.

~ ■ 13

THE FRED GRETSCH MANUFACTURING COMPANY, BROOKLYN, 1957 A SOLID-BODY ELECTRIC GUITAR, SILVER JET, 6129

Inlaid at the headstock with the logo *Gretsch* and applied at the pickguard, inscribed on the control cavity cover 21785, with original hardshell case bearing a label inscribed *GRETSCH 6129 SILVER JET* and *SERIAL NO. DG1072*
Length of back 17 $\frac{7}{8}$ in. (45.3 cm.)

\$6,000-8,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. p. 91.

With the introduction and success of the Fender Esquire in 1948, followed by Gibson's Les Paul Model in 1952, Fred Gretsch Jr. realized the solid-body electric guitar was here to stay and released their version of the design in 1953. Called the Duo Jet, the body was modeled on the Les Paul shape with a single cutaway and two single coil pickups. Unlike the now successful Telecaster and Les Paul, the Duo Jet was actually a semi-solid body guitar owing to the large amount of wood routed out of the body cavities. This made for a lighter guitar, which lent a very different tonal quality to the instrument. These attributes were attractive to players for both practical and aesthetic reasons and the guitar drew a loyal following. In addition to guitars, Gretsch also produced drum kits in its line of musical instruments. By incorporating the plastic materials used to cover the wooden drum rims in their solid-body guitars, Gretsch was able to add a distinctive color and sparkle to their instruments.

Having seen and admired an example of the Silver Jet as a teenager, David Gilmour acquired this guitar from a shop on Denmark Street, London's Tin Pan Alley, in 1976 and kept it for studio use. Gilmour told us: *I always had a fondness for Gretsch. That may be because of Duane Eddy playing a Gretsch in his early years, and of course Chet Atkins - legendary on a Gretsch... They're trickier to play but the silver and gold ones were always something I fancied. And this one came up. I've never taken it on the road or anything, although I've played it a fair bit. There's a tone on some of these Gretsch pickups that has a particular hi-fi zing to it which is just unlike any other pickups. They're not fantastic for every purpose but there are moments where that is just the tone and sound that you want and Gretsch certainly did some of those beautiful combinations of pickup and guitar that make a sound that you just can't get anywhere else.*



THE DAVID GILMOUR GUITAR COLLECTION

THE FENDER ELECTRIC BASS GUITAR

It is imperative to understand that prior to 1951 the electric bass guitar did not exist. It would also not be hyperbole to say its invention by Leo Fender would forever change popular music.

As the growth in the size of music venues and audiences in the 20th century drove the need for amplification of guitars, progress in solving the sonic deficiency of the string bass was dismally addressed. Performing bands might incorporate double bass players, but at the best of times they could barely be heard. Prior to World War II, numerous permutations of an electrified string bass were attempted. A poor design by Gibson's Lloyd Loar was attempted in the 1920s to be followed by only slightly more successful attempts by Rickenbacker, Regal and Vega in the 1930s. The one thing they all had in common was that with each attempt they worked within the restrictive confines of a double string bass. Their failure lay in not completely rethinking the design of an electric bass instrument, addressing what performers really needed, and considering how it would be used on stage. Leo Fender would not fall into that trap.

Fender approached the problem from a guitar platform. It was an idea that came from the many professional guitarists Leo interacted with. His would be a fretted instrument tuned like a guitar but one octave lower. He would experiment with many string lengths and with the help of a borrowed physics

textbook he settled on the 34-inch scale length. The length would prove to offer the most mellifluous resonance for a vibrating bass string and would be easy to fret for the player. Like his Esquire and Broadcaster electrics the solid-body would be of ash with a cutaway. But here Leo added a second cutaway on the bass side of the body forming a horn off the upper bout. This was not to assist access to higher octaves on the neck but to lighten the weight of the two-inch-thick body. One only has to step back, squint your eyes and imagine six strings rather than four and we quickly see where the body design for the Stratocaster would come from three years later.

On its release in 1951 Leo Fender would call this new instrument the Precision Bass, and precise it proved to be. Fender's electric bass guitar was first seen in the hands of Lionel Hampton's bassist Roy Johnson who waxed on its ease of playing and transporting as well as its tonal presence on stage. When other jazz players quickly followed suit, Fender would grow a dominant presence in the Midwest and East Coast markets. With the Fender Precision Bass, the bass player now became a dominant addition to a pop musical performance. When players executed the melodic abilities of the bass with the guitarist and formed a supporting collaboration with the drummer the results could be a powerhouse rhythm section. It is no small wonder that at the root of every great rock band lies the power trio of guitar, bass and drums.

■ 14

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1952 A SOLID-BODY ELECTRIC BASS GUITAR, PRECISION BASS

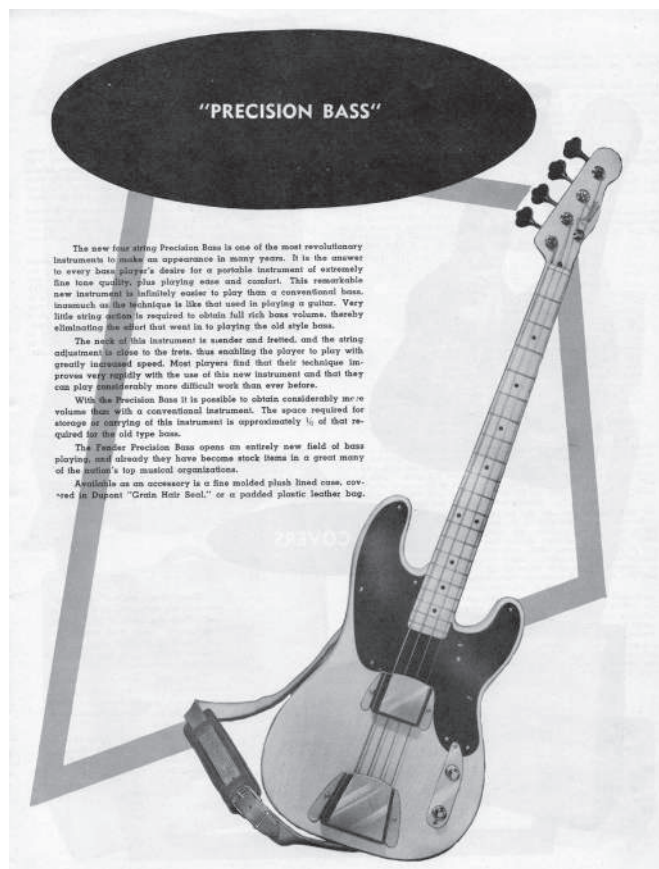
The peghead with logo decal *Fender / PRECISION BASS*, stamped to the bridge *FENDER / PAT PEND. / 1331*, with later hardshell case bearing a label inscribed *FENDER PRECISION '52 #1331* and *SERIAL NO. DG1020*
Length of back 16½ in. (42 cm.)

\$15,000-20,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. pp. 160-161.

David Gilmour's longtime guitar technician Phil Taylor arranged the purchase of this electric bass from Strings West, Tulsa, Oklahoma in 1977 via his friend Willie Spears, Eric Clapton's then guitar technician. Although Gilmour confirms that the guitar has seen a good deal of use in the studio over the years, there are no records to identify specific recordings, owing to the fact that he generally records his bass parts alone in the studio control room.



The Fender Precision Bass as shown in the 1954 Fender catalogue.





~ ■ 15

THE FRED GRETSCHE MANUFACTURING COMPANY, BROOKLYN, CIRCA 1940

AN ARCH-TOP GUITAR, SYNCHROMATIC 400, MODEL 6041

Engraved at the tailpiece *Gretsch* and inlaid at the headstock *Gretsch Synchronomatic*, with later case bearing a label inscribed *GRETSCHE SYNCHROMATIC ACOUSTIC SERIAL NO DG1073*; accompanied by a candid color snapshot of David Gilmour playing this guitar in 2001
Length of back 28 $\frac{7}{8}$ in. (53 cm.)

\$3,000-5,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. p. 41.

Purchased by David Gilmour's longtime guitar technician Phil Taylor from a guitar shop on Denmark Street, London's Tin Pan Alley, in 1977, the guitar was subsequently sold to David Gilmour in 1983. Gilmour liked this guitar and kept it for home use.

■ 16

JENNINGS MUSICAL INSTRUMENTS LIMITED, DARTFORD, 1967
A VOX ELECTRIC GUITAR ORGAN, V251

With decal logo *Vox* applied to the headstock and pickguard, bearing the Serial Number *73011*, with power supply, cables and box and original hardshell case bearing a label inscribed *VOX ORGAN GUITAR* and *STOCK NO. DG1116*; accompanied by a facsimile copy of the *Vox Service Information guide*
Body length 18¾ in. (47.5 cm.)

\$1,500-2,400

In an attempt to capture the tonal quality of an electric organ, Vox developed the V251 Guitar Organ. Vox engineer Dick Denney incorporated six organ tone circuits in the body cavity of a Vox solid-body electric guitar and wired through the frets. By touching the metal string to the fret, the circuit was completed, and the tone triggered. Coupled with a remote power supply to fulfil the required voltage, the instrument could be run through any amplification system.

Having always wanted to try a Vox Guitar Organ, David Gilmour acquired this example in England in 1978 and kept it for home and studio use.



■ 17

OVATION INSTRUMENTS, NEW HARTFORD, 1976
AN ACOUSTIC-ELECTRIC GUITAR, CUSTOM LEGEND, 1619-4

Labeled *Ovation MODEL NO. 1619-4 MANUFACTURED IN NEW HARTFORD, CONN. U.S.A* and *Ovation / 079930*, inlaid logo *Ovation* at the headstock, with pearl inlay, fit with an additional Sony condenser mic, with original hardshell case stenciled *PINK FLOYD. / LONDON.* and *SERIAL NO. DG 1096*; accompanied by facsimile copies of the shipment and sales invoices from *Ovation Instruments Inc.* to *Pink Floyd*, dated 15th October and 22nd October 1976, an original promotional leaflet for the *Ovation Custom Legend*, the original registration warranty card, a facsimile sales invoice from *HHB Communications Ltd* to *David Gilmour Music* for the Sony ECM66 Electret Microphone, dated 19th December 2001, and a candid color snapshot of David Gilmour playing this guitar in 2001 [Not Illustrated]
Body length 21¼ in. (51.4 cm.)

\$3,000-5,000

LITERATURE:

Guesdon, J-M. and Margotin, P. *Pink Floyd: All The Songs*, New York, 2017, illus. p. 363.

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 214.

DAVID GILMOUR'S "HI-STRUNG" ACOUSTIC, USED TO WRITE AND RECORD *COMFORTABLY NUMB*

Purchased from Ovation Instruments, Inc., New Hartford, Connecticut, in October 1976, this Custom Legend has become one of David Gilmour's longest serving instruments, carried on every Pink Floyd and solo tour since 1977 and famously used to write and record the original demo that became *Comfortably Numb*.

The guitar was one of a group of Ovation acoustics purchased in 1976 in advance of Pink Floyd's upcoming tour in support of their 1977 album *Animals*. At this time, both David Gilmour and Roger Waters relied on Ovations for touring due to their built-in electronics and sturdiness. In a 1978 interview with *Circus* magazine, Gilmour joked: *They're robust... and my daughter can kick them around.* Gilmour refers to this Ovation as being "hi-strung," having invented his own variation of "Nashville" or high-strung tuning on this guitar in late 1977. The instrument is set up with all unwound strings in the following gauges, .10, .12, .09, .11, .16, .10., and was tuned in a regular tuning, but with the 3rd, 4th and 5th strings up an octave and the 6th string up two octaves, resulting in an ethereal crystalline sound.

Gilmour told us: *I had some friends working in Abbey Road on an album with Bruce Welch (the rhythm guitar player in The Shadows) producing them, and they had put down a couple of acoustic tracks that he said he wanted to double-track with a hi-strung to thicken the sound of the acoustics. They told me that it was a guitar tuned higher with different strings on it, but they didn't know how it was tuned. Anyway, I decided to work on my own version of it, so I put these different gauge strings onto one of these Ovations. I started playing with that, strumming away and realizing that you couldn't really go wrong, cause if you left a finger off, all sorts of lazy options would turn up that would still sing because it's the bass notes that sort of hold their place and don't allow you to muck about with them very much. An open D chord on my version of a hi-strung... just makes a lovely sound. It's sort of one of those lucky accidents where someone has told you something, you've done it wrong (because I found out later it wasn't remotely what the normal high-strung tuning was) but it worked for me.*

Prior to being set up as a hi-strung guitar, Roger Waters used this Ovation Custom Legend as a regular six-string acoustic during the recording of Pink Floyd's 1977 album *Animals* at the band's Britannia Row studio in North London between October and December 1976. Recorded towards the end of the *Animals* sessions, Waters strummed the acoustic ballad *Pigs On The Wing* on the Custom Legend, later deciding to split the track in two to bookend the album. Waters also laid down the acoustic track for *Dogs* on the Ovation. One of only two six-string Ovations carried on the subsequent *In The Flesh* Tour from 23rd

January to 6th July 1977, this particular guitar was used by Roger Waters for performances of *Welcome to the Machine*, *Pigs On The Wing* and *Dogs*, as seen in photographs by Waring Abbott and Ian Dickson, among others.

Now set up as a hi-strung, the guitar can be definitively placed in the January 1978 recording sessions for Gilmour's eponymous debut solo album at Super Bear Studios in the South of France, although there are no records as to whether it was used on any of the tracks. What we do know is that late on in the sessions, Gilmour came up with a chord sequence and rough melody while strumming on the hi-strung Ovation that would, with the collaboration of Roger Waters, evolve into the Pink Floyd masterpiece *Comfortably Numb*. In a 1984 interview for US radio show *The Source*, Gilmour told host Charlie Kendall: *I actually wrote the chord sequence for it while I was in Super Bear doing my first solo album, right at the end. I didn't intend to actually record it then for that solo thing. It was one of the things I'd just put down one day and stored away with my other demos.* When Pink Floyd returned to Super Bear in April 1979 to begin recording their narrative concept album *The Wall*, the instrumental demo was presented to the rest of the band at the suggestion of co-producer Bob Ezrin, who encouraged Waters to come up with a set of lyrics for the music. Ezrin has since applauded the marriage of Waters' lyrics and Gilmour's melodies on the song, admitting that every time he hears it he gets goosebumps. Gilmour re-enlisted the hi-strung Ovation, on which he had composed the initial music, to record his acoustic guitar parts on the track, before coming in with his landmark solos on the Black Strat. Gilmour also played the arpeggios on *Hey You* on the hi-strung Ovation, both mic'ed and plugged into an Alembic F-2B preamp into a Yamaha RA200 rotary speaker to create the wonderful whirling sound heard on the album. Gilmour explained that the arpeggio *would be impossible to do on a normal guitar, but is just a natural five strings one way, five strings the other way on a hi-strung.*

Second guitarists Snowy White and Andy Roberts played the hi-strung for *Comfortably Numb* and *Hey You* during the subsequent live shows in support of the album from February 1980 to June 1981. The guitar has since been used by Gilmour's second guitarists for every live tour performance of *Comfortably Numb* and *Hey You* to date, namely by Mick Ralphs on Gilmour's 1984 About Face Tour, by Tim Renwick throughout Pink Floyd's epic A Momentary Lapse of Reason Tour from 1987 to 1989, and again on their 1994 The Division Bell Tour, and by Roxy Music guitarist Phil Manzanera on Gilmour's more recent solo tours in support of the albums *On An Island* (2006) and *Rattle That Lock* (2014), replaced by Chester Kamen for the final two legs of the latter.

Gilmour performed *Comfortably Numb* on the hi-strung himself during his 'unplugged' style solo show at London's Royal Festival Hall on 21st June 2001 as part of the South Bank Centre's annual artist-curated Meltdown Festival, switching between the acoustic and his Gretsch Black Duo Jet for the solos. The eclectic showcase included solo acoustic versions of old favorites *Shine On You Crazy Diamond* and *Wish You Were Here*, as well as the rarely heard *Fat Old Sun* from *Atom Heart Mother*, Syd Barrett's *Terrapin*, the aria *Je Crois Entendre Encore*, from Georges Bizet's opera *The Pearl Fishers*, and an encore of *Hushabye Mountain*, from the 1970 film *Chitty Chitty Bang Bang*. Gilmour reprised the performance for three dates at the same venue on 16-18th January and two shows at the Palais de Congrès in Paris on 23-24th January 2002. The 2001 and 2002 shows at the Royal Festival Hall were recorded for the live concert DVD *David Gilmour in Concert*, released in October 2002.

Gilmour had recorded material on the hi-strung Ovation during the 1993 *Division Bell* sessions that would be revisited and reworked in 2014 for the last Pink Floyd album. The hi-strung can be heard on the track *Louder Than Words*, striking lingering chords in answer to the Black Strat's arpeggios. The only track on the album with lyrics, *Louder Than Words* closed the album. Released in November 2014 as a tribute to keyboardist Richard Wright, who had passed away in 2008, the predominantly instrumental album debuted at number one in the UK, France, Germany, Portugal, Ireland, the Netherlands, Belgium, New Zealand, and Canada. Despite attempting hi-strung tuning on other guitars, Gilmour told us that it had only really worked on an Ovation. *It's never not been strung like that since*, he explained, *it's remained hi-strung for its whole career.*





~ ■ 18

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1959
A SOLID-BODY ELECTRIC GUITAR, JAZZMASTER

With decal logo *Fender JAZZMASTER / WITH SYNCHRONIZED FLOATING TREMOLO / OFFSET / Contour / Body / PAT. PENDING* to the headstock, the neckplate stamped 35799, blonde finish, with original hardshell case bearing a label inscribed *FENDER JAZZMASTER BLONDE/ANODISED #35799* and *SERIAL NO. DG1018*

Length of back 17½ in. (44.5 cm.)

\$14,000-18,000

In his pursuit to acquire the four key models in the development of the Fender electric guitar for his collection, David Gilmour purchased this Fender Jazzmaster in 1978 from Guitar Trader in Red Bank, New Jersey, and kept it for home and studio use.



~ ■ 19

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1962
A SOLID-BODY ELECTRIC GUITAR, JAGUAR

With decal logo *Fender JAGUAR / PAT 2...00 2,972,923 3,143,0.. 2,741,146 DES 186826 PAT. PENDING / OFFSET / Contour / Body* to the headstock, stamped 89979 to the neckplate, custom metallic color, with later hardshell case bearing a label inscribed *FENDER JAGUAR METALLIC BLUE #89979*; accompanied by the original inventory list from Gruhn Guitars, Inc. dated 28th February 1978
Length of back 17 in. (43.3 cm.)

\$7,000-10,000

In his pursuit to acquire the four key models in the development of the Fender electric guitar for his collection, David Gilmour purchased this Fender Jaguar in March 1978 from Gruhn Guitars, Nashville, Tennessee. The Gruhn inventory number was 100177 at the time of sale. Gilmour told us that the guitar has been used quite a lot in the studio over the years.



THE DAVID GILMOUR GUITAR COLLECTION

THE WHITE 0001 STRAT

■ 20

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, CIRCA 1954

A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, BEARING THE SERIAL NUMBER 0001

Stamped at the neckplate 0001, the headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the body in a finish of a white color, mounted with an anodized gold finish pickguard and gold-plated hardware, with a later hardshell case bearing a label inscribed *SERIAL NO. DG 1028*
Length of back 15¾ in.(40cm)

\$100,000-150,000

PROVENANCE:

Rex and Von Gallion
Sousa Music
Richard Hoxie-Green
Seymour Duncan
Phil Taylor
David Gilmour

LITERATURE:

Bacon, T. *60 Years of Fender: Six Decades of the Greatest Electric Guitars*, London, 2010, illus. p. 124.
Duchossoir, A.R., *The Fender Stratocaster*, Milwaukee, 1988, illus. p. 11.
Fielder, H. *Pink Floyd Behind the Wall*, New York, 2013, illus. p. 124.
Guesdon, J-M. and Margotin, P. *Pink Floyd: All The Songs*, New York, 2017, illus. pp. 528, 537.
Hunter, D. *Star Guitars: 101 Guitars That Rocked the World*, Minneapolis, 2010, illus. p. 95.
Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. pp. 115, 156, 197.



Above: Leo Fender's work area and bench circa 1950

Opposite: David Gilmour performing for the Miller Strat Pack Concert Celebrating 50 Years Of The Fender Stratocaster, London, 24 September 2004. Photo by Brian Rasic/Getty Images



THE DAVID GILMOUR GUITAR COLLECTION

DAVID GILMOUR'S WHITE FENDER STRATOCASTER #0001, USED TO RECORD PINK FLOYD'S HIT SINGLE *ANOTHER BRICK IN THE WALL (PART 2)*

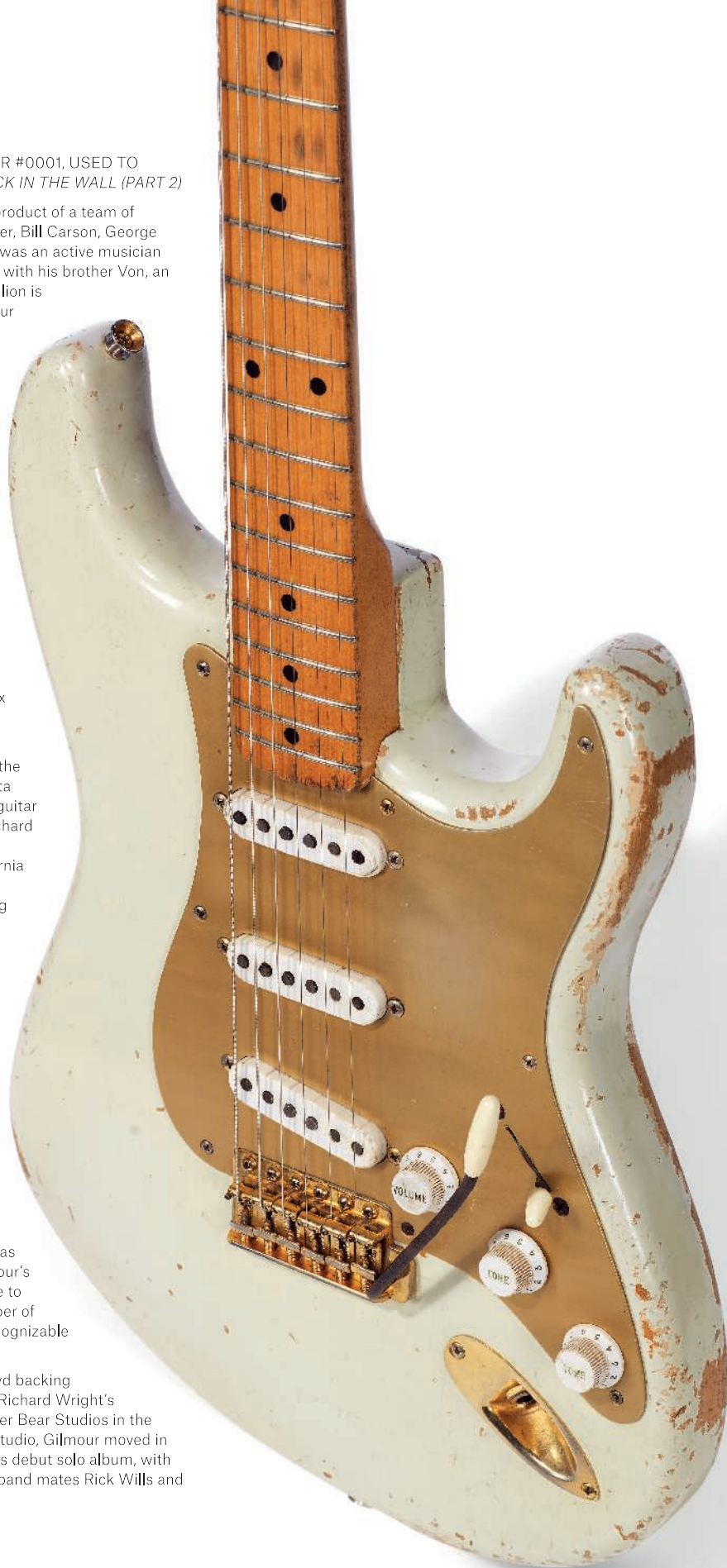
First offered in 1954, the Fender Stratocaster was the product of a team of guitar designers and musicians who included Leo Fender, Bill Carson, George Fullerton, Freddie Tavares and Rex Gallion. Rex Gallion was an active musician on the California country and western scene and, along with his brother Von, an endorser of Fender instruments and amplifiers. Rex Gallion is often credited with Leo Fender's evolution of the Contour Body, a shape unique to the Stratocaster at the time. The outline of the Stratocaster body incorporated a flowing and rounded edge that tapered into an undulating wave on the back and front upper edge. Without any hard edges it allowed the instrument to fit comfortably against a musician's body, a positive attribute for any performing guitarist.

It is traditionally believed that this Fender Stratocaster guitar, bearing the serial number 0001 on the neck plate, was one of a number of pre-production and custom appointed guitars produced by the Fender Electric Instrument Company in Fullerton, California, between 1954 and 1955. These instruments were produced as custom presentation instruments and gifted by Leo Fender to a select group of endorsing artists who had assisted Leo Fender with the development of the Stratocaster and in building the Fender brand. It is believed that the Stratocaster bearing the number 0001 was given to Rex Gallion in about 1955, while a Precision Bass, similarly appointed, was gifted to his brother Von Gallion.

According to the late Von Gallion, the Stratocaster left the possession of the Gallions when it was traded to a Santa Maria music store known as Sousa Music. In 1966 the guitar came into the possession of a young guitar student, Richard Hoxie Green, who brought the instrument to the guitar workshop of Seymour Duncan in Santa Barbara, California in the early to mid-1970s for the purpose of having the instrument refinished in a different color. The refinishing of solid-body electric guitars was a common practice at the time and in the mid-1970s there were few who recognized or appreciated the historical significance of the early works of Leo Fender. Seymour Duncan was ahead of his time in connoisseurship by recognizing the importance of such an early Stratocaster. Duncan chose to preserve the originality of the 0001, giving an alternate Stratocaster body and neck to Mr. Green, refinished in the requested color. Duncan kept the 0001.

By 1977 the guitar had been sold by Duncan to Phil Taylor, guitar technician to David Gilmour. Within a year, Taylor had resold the guitar to his employer David Gilmour, in whose possession it has remained. *The first time I played that 0001 Strat I wanted it for its sound*, Gilmour told *Melody Maker's* Karl Dallas in 1981. Over the last forty years the White Stratocaster 0001 has become one of the instruments synonymous with Gilmour's long artistic career. Although seldom seen on stage due to its rarity and value, the guitar has been used for a number of recordings and live performances, becoming readily recognizable by both fans and connoisseurs.

The guitar's first recorded discography is with Pink Floyd backing guitarist Snowy White, who laid down guitar tracks on Richard Wright's 1978 solo album *Wet Dream* on the Stratocaster at Super Bear Studios in the South of France in early 1978. On Wright vacating the studio, Gilmour moved in to Super Bear in February 1978 to record his eponymous debut solo album, with bass and drums provided by Gilmour's old Jokers Wild band mates Rick Wills and



THE DAVID GILMOUR GUITAR COLLECTION

Willie Wilson. Gilmour used the 0001 on the album's instrumental opening track *Mihalis*, for a part that Gilmour called *the Hank Marvin bit*. Although not in use, the guitar can be seen on stage in footage of Gilmour's set at The Roxy, London in May 1978. Five tracks were recorded live and the film released by CBS to promote the album release.

The guitar was next seen at London's Abbey Road Studios on 3rd October 1978 for the recording of the track *Glad to See You Here* for *Back to the Egg*, the final studio album by Paul McCartney's Wings. McCartney had assembled a supergroup of musicians, dubbed the Rockestra, which included Hank Marvin of the Shadows, The Who's Pete Townshend and John Paul Jones and John Bonham of Led Zeppelin. Gilmour can be seen playing the 0001 Strat in footage of the session, which was filmed for the 40-minute documentary *Rockestra*.

Returning to Super Bear in 1979, Gilmour used the guitar to record *Another Brick In The Wall (Part 1)* and, most notably, the funky rhythm work on hit single *Another Brick In The Wall (Part 2)* for Pink Floyd's 1979 concept album *The Wall*. An attack on the British education system and on the establishment in general, *Another Brick In The Wall (Part 2)* would be the fifth track on the double album and the band's first number one single in both



the UK and US. Entirely unlike any other Pink Floyd song (largely due to the influence of co-producer Bob Ezrin), the track had a disco beat and a school choir on the second verse. In an interview with *Guitar World* magazine in 2009, Gilmour remembered: *It wasn't my idea to do disco music, it was Bob's. He said to me, 'Go to a couple of clubs and listen to what's happening with disco music,' so I forced myself out and listened to loud, four-to-the-bar bass drums and stuff and thought, 'Gawd, awful!'* Nevertheless, Gilmour set down a funky rhythm on his Stratocaster 0001, followed by a masterfully rhythmic and fluid solo on his recently acquired gold Les Paul (lot 34), recorded directly into the mixing console in one take.

The 1954 Stratocaster next appeared in the 1985 promotional music video for Bryan Ferry's *Is Your Love Strong Enough*, recorded for the Ridley Scott film *Legend*, which saw Gilmour appear from a cloud of smoke and lights, delivering a haunting solo on the Strat. Gilmour was next seen with the 0001 for a jam session with ex-Steely Dan guitarist Jeff "Skunk" Baxter at London's Abbey Road Studios for the 1991 documentary *Guitar*. The guitar made a stage comeback for two benefit concerts in 2004. Gilmour selected the Stratocaster 0001 for a brief appearance at London's Royal Albert Hall on 1st April for the Teenage Cancer Trust and, most fittingly, for a performance at London's Wembley Arena on 24th September 2004 to celebrate 50 years of the Fender Stratocaster. As part of a stellar line up of guitar greats paying tribute to the iconic instrument, Gilmour performed the tracks *Marooned* and *Coming Back to Life* on his 1954 Strat. The show was recorded for the live concert film *The Strat Pack: Live in Concert*, released in 2005. In February 2006, rock photographer Ross Halfin shot Gilmour with the white Fender Stratocaster 0001 on the deck of his Astoria houseboat studio as part of a promotional photo shoot for his 2006 solo album *On An Island*.

Although Gilmour tells us that he plays this guitar almost every day, the Stratocaster 0001 was last seen during an interview at the Astoria for a three-part documentary *The Story of the Guitar*, hosted by Alan Yentob and aired on the BBC in October 2008. As he strummed on the guitar, Gilmour enthused *I don't think it's the very first one ever made, but it's a 1954 Fender Stratocaster and they don't get much better than this, I mean this is about as perfect as a guitar can be.*



■ 21

FRED STUART, RIVERSIDE, 2013

A SOLID-BODY ELECTRIC GUITAR, BENCH COPY OF THE DAVID GILMOUR 'THE WHITE 0001 STRAT

The headstock bearing the decal *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body / Pat.Pend*, white finish, with original case

Length of back 15 $\frac{1}{2}$ in. (40.2 cm.)

\$1,000-2,000

This instrument is one of two copies of David Gilmour's white Fender Stratocaster 0001 (lot 20) made by Fred Stuart in 2013. Prior to launching his own workshop Stuart Fine Custom Instruments, Fred Stuart spent 15 years working for Fender Musical Instruments and was a Senior Master Builder in the Fender Custom Shop.



■ 22

RICKENBACKER INCORPORATED, LOS ANGELES, CIRCA 1937-1943

AN ELECTRIC LAP STEEL GUITAR, NS MODEL 100, SILVER HAWAIIAN

The headstock bearing decal logo *RICKENBACKER / "ELECTRO" / LOS ANGELES*, stamped to the end of the headstock *D1590*, with original hardshell case bearing a label inscribed *RICKENBACKER STEEL-CHROME DG1101* and *SERIAL NO. DG1101*

Overall length 29 $\frac{1}{2}$ in. (74.5 cm.)

\$1,500-2,400

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. p. 51.

Rickenbacker's cast aluminum body Electro Hawaiian Guitar was introduced in 1932, followed by a guitar shaped body of Bakelite model called the model B in 1935. The Silver Hawaiian, Model 100 NS, introduced in 1937, was constructed of stamped sheet metal that was chrome-plated. Like all Rickenbacker steel guitars of this period they were fitted with their patented horseshoe-magnet pickup. These pickups are considered the finest ever produced for the electric Hawaiian guitar. At this period instruments carried the German spelling of the company's name Rickenbacher.

David Gilmour acquired this guitar in the US circa 1978 and kept it for studio use, playing it frequently throughout the 1980s.

■ 23

RICKENBACKER INCORPORATED, SANTA ANA, 1967
A SEMI-HOLLOW-BODY ELECTRIC GUITAR, FIREGLO 365,
"QUARTERTONE"

With *Rickenbacker* logo applied to the headstock, bearing the Serial Number *GI / 4004* on the jack plate cover, fit with quarter tone frets up to 3rd position, with original hardshell case bearing a label inscribed *RICKENBACKER 1/4 TONE 1967 GI 4004*; accompanied by the original sales invoice from *Gruhn Guitars, Inc.* to *Pink Floyd*, dated 26th June 1978, a facsimile air waybill addressed to *Pink Floyd*, dated 11th July 1978, a shipping invoice from *Dacair Service Limited* to *Britannia Row Leasing Ltd.*, dated 27th July 1978, a handwritten note on a *Pink Floyd* compliments slip reading *Dear Vic, Please find enclosed the invoices for the two guitars that should be arriving shortly, Phil,* and a facsimile copy of a letter from *Kenny Howes* of the *Rickenbacker International Corporation* to *David Gilmour Music Ltd* regarding the history of the guitar, dated 12th March 2008
Body length 18½ in. (47 cm.)

\$2,000-3,000

David Gilmour purchased this experimental Rickenbacker Fireglo from Gruhn Guitars, Nashville, Tennessee, in June 1978. The accompanying letter from *Kenny Howes* of the *Rickenbacker International Corporation* explains the interesting history of this most unusual *Rickenbacker 365 Fireglo* guitar in a quote from Rickenbacker CEO *John Hall*: *...this guitar is fairly historic, for the record... It was an experiment that I suggested back in the 60's... It's one of a kind - rare, rare, rare!*



THE DAVID GILMOUR GUITAR COLLECTION

■ 24

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1951 A SOLID-BODY ELECTRIC GUITAR, ESQUIRE

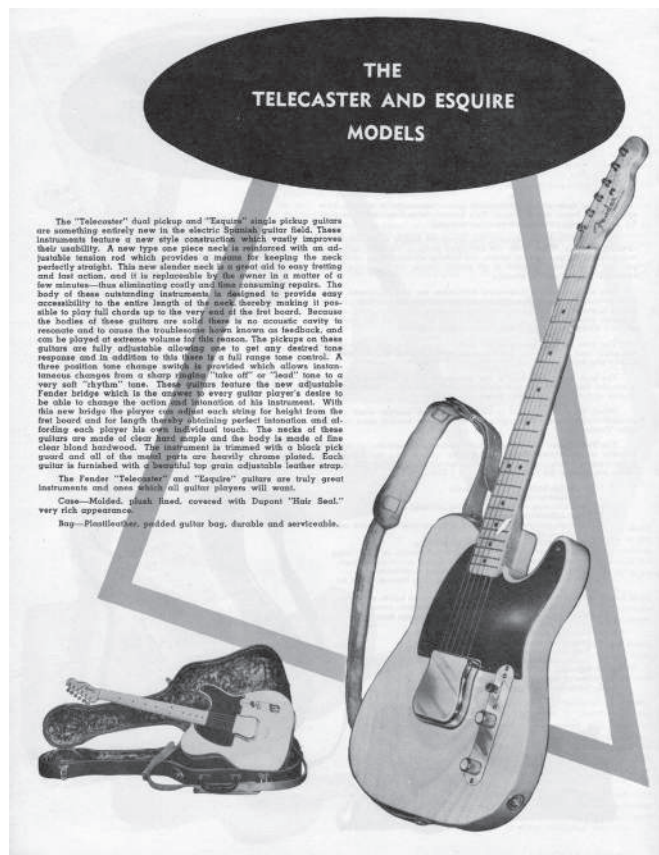
The headstock with decal logo *Fender ESQUIRE*, the bridge plate stamped *FENDER PAT. PEND. 0543*, with original hardshell case bearing a label inscribed *FENDER ESQUIRE #0543* and *SERIAL NO. DG1014*; accompanied by the original sales invoice from *Seymour Duncan MFG* to *Pink Floyd*, dated 30th August 1978
Length of back 15¾ in. (40 cm.)

\$35,000-55,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, p. 69.

David Gilmour purchased this guitar from Seymour Duncan in Santa Barbara, California, in August 1978 and kept it for home and studio use.



The Fender Esquire as shown in the 1954 Fender catalogue.



■ 25

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1954
A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped 0549, two tone sunburst finish, with original hardshell case bearing a label inscribed *FENDER STRATOCASTER 1954 SUNBURST #0549* and *SERIAL NO. DG1046*

Length of back 15¾ in. (40 cm.)

\$50,000-70,000

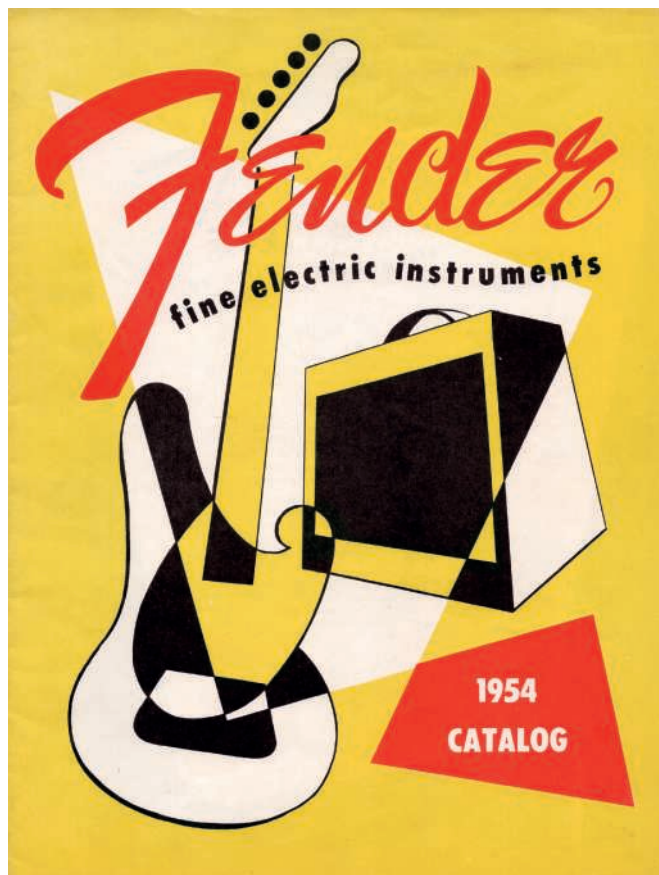
EXHIBITED:

20th Century Gallery, Victoria and Albert Museum, London, 1992-1999.

Production of the Fender Stratocaster was sporadic in the months of May, June and July of 1954. It is believed that the first true production run did not begin until October of that year. The neck date of 5-54 and the pot code, placing manufacture in the 41st week of 1953, would suggest that this guitar was one of the earliest Stratocaster bodies and necks to be completed by the Fender shop in 1954, although the serial number applied to the neck plate rather than the tremolo cover might lead us to believe it was dispatched much later that year.

Of special interest to Fender connoisseurs and historians are the slot-head screws used for the pickup height adjusters and the bridge mounting. These would be quickly standardized with the use of Phillips-head screws. Another variant are the 100k potentiometers used on this instrument rather than the typical 250k normally found on Fenders of the period.

Acquired in 1978 from a guitar shop on Denmark Street, London's Tin Pan Alley, David Gilmour has preserved this early Stratocaster for occasional studio use.



Fender product catalogue cover from 1954.





■ 26

OVATION INSTRUMENTS, NEW HARTFORD, 1978

A SOLID-BODY ELECTRIC GUITAR, PREACHER, 1283-5

Inlaid logo *Ovation* to the headstock, the neckplate stamped *E 12568*, the control cavity cover bearing the logo *Ovation INSTRUMENTS, NEW HARTFORD, CONN. / MADE IN U.S.A.*, with hardshell case bearing a label inscribed *OVATION PREACHER 6 ST. BLACK W/ GOLD HWARE #E12568* and *STOCK NO. DG1099*; accompanied by an original letter from James R. Hennessey, Advertising Manager at Ovation Instruments Inc. to *Pink Floyd*, dated 6th September 1978, regarding shipping and invoicing of the guitar, facsimile copies of the shipment invoice and sales invoice from *Ovation Instruments Inc. to Pink Floyd*, dated 29th August and 11th September 1978, and a promotional sales leaflet for the Ovation Preacher Length of back 16¼ in. (41.4 cm.)

\$1,000-2,000

Ovation's solid-body electric guitar the Preacher employed a dual output jack that allowed the performer to plug into two separate amplifiers (stereo) or into both channels of a single amp.

David Gilmour purchased this guitar directly from Ovation Instruments Inc., New Hartford, Connecticut, in September 1978, after a previous order placed in April 1978 had been stolen in transit. Gilmour has kept the guitar for studio use.



■ 27

OVATION INSTRUMENTS, NEW HARTFORD, 1978

A SOLID-BODY ELECTRIC 12-STRING GUITAR, PREACHER, 1285-5

The logo at the headstock *Ovation*, the neckplate engraved *E9585* and control cavity cover bearing the logo *Ovation INSTRUMENTS, NEW HARTFORD CONN./ MADE IN U.S.A.*, with original hardshell case bearing a label inscribed *OVATION PREACHER 12 STRING - BLACK W/ EMG'S #E9585* and *SERIAL NO. DG1098*; accompanied by facsimile copies of the shipment invoice and sales invoice from *Ovation Instruments Inc. to Pink Floyd*, dated 24th April 1978 and 7th June 1978, together with the original warranty registration card Body length 16¾ in. (41.6 cm.)

\$2,000-3,000

David Gilmour purchased this guitar directly from Ovation Instruments Inc., New Hartford, Connecticut, in June 1978 and kept it for studio use. The guitar electronics have been modified to better suit Gilmour's preferences.

THE DAVID GILMOUR GUITAR COLLECTION

ANTHONY C. "TONY" ZEMAITIS (B. 1935 - D. 2002)

Among the exceptional British School of guitar making there is no work so iconic and so tied to British rock and roll history than that of Tony Zemaitis. Born in London in 1935, Zemaitis left school at the age of 16 to become a wage earner for his immigrant family. While committed to a five-year apprenticeship as a cabinet maker, he began tinkering with guitars. His first projects were repairing damaged instruments and in this amateur pursuit a passion took root and grew. By 1957, Zemaitis was applying his learned woodworking skills in cabinetetry by experimenting with making guitars. These early works made their way into the market where they received positive reviews from players in London's folk and skiffle scene. With this growth in reputation he began receiving orders from the leading pop guitarists of the 1960s. Donovan, Eric Clapton and George Harrison all owned and performed on Zemaitis acoustics. In the 1970s his fame increased when he began making solid-body electric guitars and players such as Ronnie Wood, Keith Richards and Ronnie Lane all became devotees of Zemaitis electrics. It was during this time that he began filling a void in the market by taking special orders to produce acoustic basses for players like David Gilmour, Ronnie Wood and Mike Oldfield. Tony Zemaitis would limit his production to just ten instruments per year with the expressed desire to never dilute the quality of his work. Each instrument was a custom production for a specific musician and his mission was that no two would be the same, yet his work would be instantly recognizable to any guitar aficionado. The metal fittings, intricately engraved by friend and gun engraver Danny O'Brien, the tastefully executed pearl inlays, and the iconic heart shaped sound-hole were signature components of the Zemaitis guitar.

■ 28

ANTHONY 'TONY' C. ZEMAITIS, CHATHAM, 1978 AN ACOUSTIC FRETLESS BASS GUITAR

Labeled ZEMAITIS / Hand made guitars / 108 WALDERSIDE ROAD / CHATHAM, KENT / TEL. MEDWAY (0634) 65086 and inscribed by the maker Anthony C... Zemaitis 1978 England D.G., the metal truss rod cover engraved D*Gilmour, with later hardshell case bearing a label inscribed ZEMAITIS ACOUSTIC BASS FRETLESS 1978; accompanied by five handwritten letters from Anthony Zemaitis on A.C. Zemaitis headed stationery, three variously dated from 17th May to 14th August 1978, two n.d. Length of back 21¼ in. (54 cm.)

\$15,000-25,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. p. 178.

Having been introduced to Tony Zemaitis through his friend George Harrison, David Gilmour commissioned Zemaitis to build a half size guitar for his daughter Alice, later adding a fretless bass guitar to the custom order. An accompanying letter from Zemaitis to Gilmour's guitar technician Phil Taylor, dated 17th May 1978, reads: *Tell Dave I remember him from George H's place... The bass is now on the list and I'll do it soonest. Can't jump the queue with this as the other clients are all known to Dave!! (Stones, Donovan etc.)* Zemaitis started building the bass at the end of June 1978, advising on 11th July: *Have used one of my 7 yrs old fronts put by for specials!* On 14th August 1978, Zemaitis declared that the finished bass was *strong and clear... can't ask for more than that!!* Gilmour mentioned this guitar in a 1978 interview for the US radio show *King Biscuit Flower Hour*, telling DJ Bill Minkin: *He's [Zemaitis] making me a fretless bass guitar at the moment, an acoustic bass guitar, and a miniature acoustic guitar... for my daughter but I don't think I'll let her touch it for a few years!* The custom bass was kept at home for private use.





THE FENDER ELECTRIC MANDOLIN

As early as the late 1930s electric mandolins were being produced by various manufacturers. Rickenbacker, Vivi-Tone, National, Gibson and Vega had all introduced their own models into the market. With growth in Western Swing Bands in the post war years, the California custom luthier and inventor Paul A. Bigsby was successful in filling the market among these players. In 1956 Leo Fender introduced his version of the instrument, though it was late to capitalize on the western swing craze because of its waning popularity. With a double cutaway body, reminiscent of the Precision Bass or Stratocaster, it came in two finishes, a translucent blonde like a Telecaster and a sunburst like the Fender Stratocaster. The instrument was produced with only four strings rather than the typical double strung eight with a standard mandolin. This set up did work well for fiddle players who wanted to double on the mandolin. Their appearance resembling a diminutive Stratocaster has led the collecting community to dub them "Mandocasters" or "Mando-Strats". The electric mandolin was discontinued in 1976 but has recently been reintroduced into the Fender product line.

■ 29

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1957 A SOLID-BODY ELECTRIC MANDOLIN

Bearing the logo decal *Fender* at the headstock, the neckplate stamped 00863, sunburst finish, in original hardshell case bearing a label inscribed *FENDER MANDOLIN* and *SERIAL NO. DG1019*; accompanied by a delivery order from Rainbow Freight Services Limited to Pink Floyd Music, dated 12th March 1979 and a color photograph by Phil Taylor of David Gilmour playing this Mandolin at his West Sussex studio in May 2011
Length of back 11¼ in. (28.5 cm.)

\$3,000-5,000

David Gilmour purchased this electric mandolin from Frank Lucido's California Guitar, Ventura, California, in March 1979 and kept it for studio use. The accompanying photograph was taken at Gilmour's home studio in West Sussex as he played around with the instrument and recalled his tuning for the 1979 Pink Floyd song *Outside The Wall* in preparation for a rare performance with Roger Waters and Nick Mason during Waters' 2010-2013 tour *The Wall Live*. Gilmour used a different mandolin for the actual performance at London's O2 Arena on 12th May 2011.



~ ■ 30

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1963
A SOLID-BODY 6-STRING ELECTRIC BASS GUITAR

Peghead logo *Fender VI / ELECTRIC BASS GUITAR / DES 186326 PAT 2,960,900, 2,972,923 / OFFSET / Contour / Body*, stamped to the bridge plate *L09488*, with original hardshell case bearing a label inscribed *FENDER VI BASS CANDY APPLE RED #LO9488* and *SERIAL NO. 1025*; accompanied by three color screenshots of David Gilmour playing this guitar at his Astoria houseboat studio circa 2006
Length of back 18½ in. (47 cm.)

\$8,000-12,000

David Gilmour purchased this guitar in North London circa January 1978 during jamming sessions for his eponymous debut solo album at Pink Floyd's Britannia Row Studios. Gilmour had the guitar strung to a special low tuning, telling *Melody Maker's* Karl Dallas in 1981: *They were brought out some time in the Fifties, but they weren't very popular because the strings were too close together and they rattled if you tried to play them like a bass guitar. I always thought they were awful until someone suggested stringing them this way, tuned up from E to A.* The following year, Gilmour used the Fender VI during recording sessions for the band's 1979 narrative concept album *The Wall*, notably to record a bass line on the track *Run Like Hell*, a Gilmour composition originally earmarked for his 1978 solo album, with lyrics subsequently supplied by Roger Waters. *The Wall* recordings began at Super Bear Studios in the South of France in April 1978, with final recording and mixing at Producer's Workshop in Los Angeles, through to early November 1979. Studio footage exists of Gilmour playing the guitar at his Astoria houseboat studio circa 2006 with Roxy Music's Phil Manzanera.

THE FENDER BROADCASTER

With the success of Leo Fender's first solid-body electric guitar, the single pickup Esquire, the need for a two pickup model became quickly apparent. Though a few two pickup Esquires were produced in 1950, upgrades to Leo Fender's first solid body electric guitar were proving necessary, the most important being a neck reinforced with a truss rod. These refinements were carried out in the fall of 1950 and the two pickup Esquire was renamed the Broadcaster. Reaction from the market place was swift and positive with Fender selling 152 Broadcasters within the first two months of 1951. Following a full-page advertisement in February's Musical Merchandise magazine announcing the new Broadcaster model, Fender's sales distribution arm received a telegram which would force Fender to change the name of the Broadcaster.

■ 31

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1950
A SOLID-BODY ELECTRIC GUITAR, BROADCASTER

The peghead with decal logo *Fender BROADCASTER*, the bridge plate stamped *FENDER PAT. PEND. 0053*, with original hardshell case bearing a label inscribed *FENDER BROADCASTER #0053 '50* and *SERIAL NO. DG1010*; accompanied by a facsimile copy of the original sales invoice from *California Guitar to Mr. Dave Gilmour*, dated 15th December 1979
Length of back 15¾ in. (40 cm.)

\$50,000-70,000

David Gilmour purchased this guitar in December 1979 from Frank Lucido of California Guitar in Ventura, California, during a brief interlude between completing final recording and mixing sessions for Pink Floyd's 1979 album *The Wall* at Producers Workshop in Los Angeles in November 1979 and beginning rehearsals for the upcoming Wall Tour in January 1980. Gilmour liked the guitar's GHS Boomer strings, which were subsequently fitted to his Fender Stratocasters and Telecasters ahead of The Wall Tour and remain his strings of choice to this day. Gilmour kept this guitar for studio use.

NEW Fender ELECTRIC STANDARD "BROADCASTER" MODEL

MICRO-ADJUSTABLE BRIDGE
Beneath snap-on cover. Three longitudinal screws for adjusting string length for proper noting. Six elevating screws for adjusting height of each string.

ADJUSTABLE SOLO-LEAD PICKUP
Beneath snap-on cover. Completely adjustable for best tone-balance by means of three elevating screws.

ADJUSTABLE RHYTHM-PICKUP
Remove pickguard. Two elevating screws permit adjustment for proper tone balance.

ADJUSTABLE NECK TRUSS-ROD
Remove pickguard. Turn slotted cap-screw in end of neck to level frets. Unique truss-rod design makes adjustment seldom necessary.

NECK-ANCHOR PLATES
Made of tempered steel. Provides extra rigid guitar construction.

MODERN CUT-AWAY BODY
Permits easy convenience for playing all twenty-one frets. Thinner body makes playing for long periods less tiring.

MODERN STYLED HEAD
Places keys all on one side for better access. Provides straight pull for all strings.

TONE-CONTROL
Functions as lead-pickup modifier in lead position of lever switch.

VOLUME-CONTROL
Functions in all positions of lever-switch and tone-control.

LEVER-SWITCH
Rear position for lead work modified by tone-control. Middle position for straight rhythm work. Forward position for deep soft rhythm.

Fender advertising insert for the Broadcaster directed to the musical instrument industry in 1951



THE TELECASTER

On 20th February 1951 the distributors and marketing arm of Fender Electric Instruments received a telegram from The Fred Gretsch Manufacturing Company informing them of what they viewed as a serious trademark infringement by Fender. The new twin pickup Fender guitar being marketed by the model name Broadcaster was an infringement on two Gretsch products - a banjo and a drum set - both of which were sold under the trademarked name Broadkaster. General Manager Donald Randall wasted no time in notifying his sales force, as well as Leo Fender, that the model name must be dropped, and a new model name found. It would quickly be changed to Telecaster. A hugely practical man, Leo Fender could not suspend shipping orders that his cash strapped company needed to fill. Until new decals could be ordered, Fender had the Broadcaster text cut off from the existing stock and only *Fender* applied to the headstock. It would be at least a month before the Telecaster name would show up on a Fender headstock. The few guitars that bore no model name would be later called Nocasters within the collecting community.

■ 32

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1952 A SOLID-BODY ELECTRIC GUITAR, TELECASTER

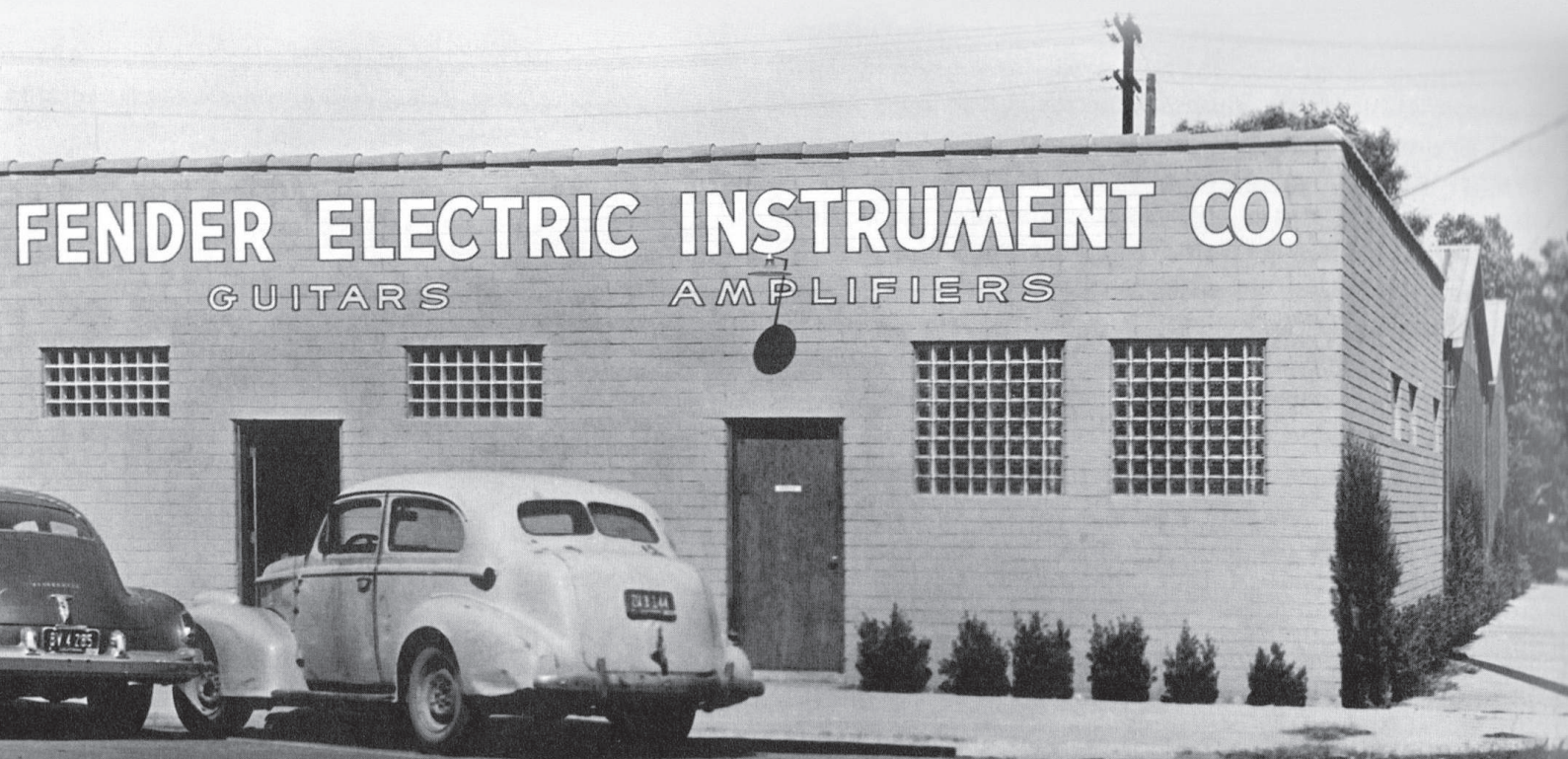
At the peghead with decal logo *Fender TELECASTER*, the bridge plate stamped *FENDER PAT. PEND. / 2846*, with later case inscribed *FENDER TELECASTER #2846*
Length of back 15¾ in. (40 cm.)

\$35,000-55,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, pp. 68-69.

Purchased in Spring 1977 by David Gilmour's longtime guitar technician Phil Taylor from Frank Lucido's California Guitar in Ventura, California, during the North American leg of Pink Floyd's *In The Flesh* Tour, the guitar was subsequently sold to David Gilmour in 1983 and kept for studio use.



The Fender Electric Instrument Co. factory, Fullerton, CA, 1952.



~ ■ 33

GIBSON INCORPORATED, KALAMAZOO, 1963

AN ACOUSTIC GUITAR, EVERLY BROTHERS, J-180

Bearing the label *STYLE Everly Bros / Gibson Guitar number 63778 is hereby / GUARANTEED / against faulty workmanship and materials / Gibson Inc / KALAMAZOO MICHIGAN / U.S.A.*, bearing the logo *Gibson* to the headstock, truss rod cover engraved *Everly*, faintly stamped on the reverse 63778, with later case bearing a label inscribed *GIBSON EVERLY BROS. BLACK #63778* and *SERIAL NO. DG1064*; accompanied by an original typescript letter from George Gruhn discussing the sale and shipment of the guitar, together with the original sales invoice from *Gruhn Guitars, Inc.*, both dated 26th March 1979, a delivery order from *Rainbow Freight Services Limited*, Middlesex, addressed to *Pink Floyd Music, 35 Britannia Row*, dated 12th April 1979, and a candid color snapshot of David Gilmour playing this guitar in 2001
Length of back 20 $\frac{1}{2}$ in. (51 cm.)

\$10,000-15,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. p. 39.

The *J-180 Everly Brothers* was first introduced by Gibson in late 1962 and was produced specifically at the request of Phil and Don Everly. The design was based on the popular and zaftig *J-200* but built around a slightly more diminutive body outline measuring 16 $\frac{1}{4}$ inches in width and a scale length of 24 $\frac{3}{4}$ inches. With its double faux tortoiseshell pickguard, all black finish and star pearl inlays on the fingerboard and headstock, it presented a dramatic and graphic outline on stage. For artists, this instrument excelled tonally as a rhythm guitar and was comfortable to play.

Having admired the Everly Brothers with their black acoustics from a young age, David Gilmour purchased this guitar on 26th March 1979 from George Gruhn of Gruhn Guitars, Nashville, Tennessee, for occasional home and studio use. The Gruhn inventory number was 300345 at the time of sale. Gilmour recalls using the guitar during recording of the 1979 Pink Floyd album *The Wall* at Producer's Workshop in Los Angeles between September and early November 1979, although it is unknown whether it made it on to the final record. In a May 1983 interview with *Guitar Heroes*, Gilmour listed this guitar among his preferred acoustics ...*At the beginning we used Levins, which were quite good guitars, a bit like Martins, made in Sweden or somewhere, then we moved onto Martin D-35s and things like that and now we tend to use Ovations mostly for recording and things. I also use a Gibson Everly Brothers I've got and various others.*







David Gilmour performing alongside (not in picture) Mike Rutherford and Bob Geldof at Cowdray House, Midhurst, West Sussex, for the White Lotus School, Ladakh & Tibet House Trust, 21st June 2002. Photo by Alan Davidson/Shutterstock.

~ ■ 34

GIBSON INCORPORATED, KALAMAZOO, 1955
A SOLID-BODY ELECTRIC GUITAR, LES PAUL

Inlaid at the headstock *Gibson*, silk screened *Les Paul MODEL*, ink stamped to the reverse 5 8225, gold finish, with original hardshell case bearing a label inscribed *GIBSON LES PAUL ALL GOLD #5 8225* and *SERIAL NO. DG 1057* Length of back 17½ in. (43.4 cm.)

\$30,000-50,000

EXHIBITED:

Pink Floyd Interstellar, Cité de la Musique, Paris, France, 10th October 2003 – 25th January 2004.
Travelling Guitars, Cité de la Musique, Paris, France, 5th October 2006 – 15th January 2007.

LITERATURE:

Schaffner, N. *The Pink Floyd Odyssey: Saucerful of Secrets*, London, 1995, illus. p.151.
Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 122.

DAVID GILMOUR'S "ALL GOLD" LES PAUL, USED TO RECORD THE PINK FLOYD HIT ANOTHER BRICK IN THE WALL (PART 2)

From first inception in 1952 until 1957, the standard Les Paul Model would be finished in a rich gold color on the top, with the back, sides and neck in a natural mahogany finish. By special order an "All Gold" finish was possible encompassing gold finish on the whole guitar except on the faceplate of the headstock. These "All Gold" variants are very rare among the 862 "Goldtop" Les Paul models produced in 1955. In 1958 the standard model Les Paul would change to a book matched maple top with a sunburst finish and a cherry-red finish on the back, sides and neck.

David Gilmour purchased this 1955 "All Gold" Les Paul from Dave DeForrest at Guitar Trader, Red Bank, New Jersey in 1978. Upon delivery, a note inscribed on a gum wrapper was found in the control cavity reading *David, I have been your greatest fan since Saucerful. I set up this guitar, Wayne "Wolf" Larsen, 43, Oceanport Ave. West Long Branch N.J. 07764, I'd love to hear from you, I own 35 Pink Floyd Albums, I'd love to meet you if your [sic] in the US.*

Despite being primarily associated with Fender, Gilmour has played some of his most classic solos on this Les Paul. Discussing his preference for the Stratocaster in an interview with *Guitar Player* in January 2009, Gilmour admitted that: *...it's very nice to play something else occasionally, like my gold top Les Paul with those old singlecoil P-90s... I suppose you could say that they are a little raunchier than Fenders.* Most notably, Gilmour used the guitar for the famous guitar solo on Pink Floyd's hit single *Another Brick in the Wall (Part 2)* from their 1979 album *The Wall*.

Based on a narrative concept by Roger Waters, *The Wall* was recorded at Super Bear Studios in the South of France from April to July 1979 and Producer's Workshop in Los Angeles from September to November 1979. An attack on the British education system and on the establishment in general, *Another Brick In The Wall (Part 2)* would be the fifth track on the double album and the band's first number one single in both the UK and US. Entirely unlike any other Pink Floyd song (largely due to the influence of co-producer Bob Ezrin), the track had a disco beat and a school choir on the second verse. In an interview with *Guitar World* magazine in 2009, Gilmour remembered: *It wasn't my idea to do disco music, it was Bob's. He said to me, 'Go to a couple of clubs and listen to what's happening with disco music,' so I forced myself out and listened to loud, four-to-the-bar bass drums and stuff and thought, Gawd, awful!* Nevertheless, Gilmour set down a funky rhythm on his white Fender Stratocaster 0001 (lot 20), followed by a masterfully rhythmic and fluid solo on his recently acquired gold Les Paul, recorded directly into the mixing console in one take. The recording was subsequently fed back through an amplifier and recorded on a new track for a more ambient sound. The Les Paul also contributed to the recording of *Another Brick In The Wall (Part 3)*.

The subsequent live shows in support of the album were the most spectacular to date, with a giant wall spanning the width of the auditorium. As the concept of *The Wall* had initially sprung from Waters' hatred of the stadium experience, the exclusive arena tour consisted of only 31 dates in four cities - Los Angeles, New York, London and Dortmund in Germany - from February 1980 to June 1981. Gilmour played the Les Paul for performances of *One of My Turns*, *Don't Leave Me Now*, the medley *The Last Few Bricks*, and would sometimes swap out his Black Strat during the last chorus of *Another Brick In The Wall (Part 2)* to play the solo on the gold Les Paul, as seen in footage and photographs from the shows at London's Earls Court in 1980. The London performances were recorded and released in 2000 on the live album *Is There Anybody Out There? The Wall Live 1980-81*. Gilmour later used the Les Paul during recording of the song *Round and Around* on Pink Floyd's 1987 album *A Momentary Lapse of Reason* and for his solos on *Poles Apart* and *A Great Day For Freedom* on 1994's *The Division Bell*, the latter solo clocking in at almost two minutes long.

The guitar next appeared on stage at an evening of Beatles music at Cowdray Park in West Sussex on 21st June 2002 in aid of the White Lotus School, Ladakh and the Tibet House Fund. Gilmour played the first of his two sets on the Goldtop alongside Genesis' Mike Rutherford on bass and Bob Geldof on lead vocals for a medley of early Beatles numbers including *I Wanna Hold Your Hand*, *She Loves You*, *Please Please Me*, and *Love Me Do*. Back in the studio, Gilmour used the 1955 Les Paul during the early recording sessions for what would become his 2006 solo album *On An Island*, until it was replaced by a newly acquired 1956 Goldtop with Bigsby tremolo unit, delivered part way through recording. Gilmour was last seen playing the 1955 Les Paul for a performance of *Island Jam*, the B-side to the single *Smile*, filmed in Studio Two at London's Abbey Road Studios and released on his website as a teaser on 23rd December 2005 to promote the release of *On An Island*.



THE HUMBUCKING PICKUP

Regardless of the success of the P-90 pickup, an audible problem with electric guitars began to present itself. The P-90, like all single-coil pickups, had the proclivity to amplify electrical interference. As the power output of guitar amplifiers grew so did the volume in interference. As the P-90 aired toward the warmer tones in the spectrum, the interference manifested itself in the form of a background "hum". The chief electrical engineers at Gibson, Walter Fuller and Seth Lover, set about to solve this growing problem. Seth Lover understood that the problem lay in an electromagnet's sensitivity to peripheral energy that was inflated by the amplifier's 60 cycle transformer. His answer was to fabricate a magnetic pickup with two coils in one unit. Each coil bobbin would be wound with wire in opposite directions, one clockwise the other counter clockwise. The current now running through the pickup in opposing polarity effectively canceled the interference. It "bucked the hum". With the coils wired in a series, they produced a stronger and thus a more powerful pickup and the *Humbucker* was born.

First mounted on Gibson steel guitars in 1955, they were advertised in the Gibson catalogue ...with powerful hum-bucking pickups eliminate all electronic disturbances. In early 1957 the *Humbucker* was next mounted on Gibson's hollow-body ES-175. When installed later that year on the *Les Paul*, Gibson now offered the most powerful and tonally balanced electric guitar in history. The *Les Paul Model* with *Humbucker* pickups, *Tune-O-Matic* bridge and stud tailpiece is a guitar design that is universally copied and remains unchanged to this day.

■ 35

GIBSON INCORPORATED, KALAMAZOO, 1959
A SOLID-BODY ELECTRIC GUITAR, LES PAUL CUSTOM

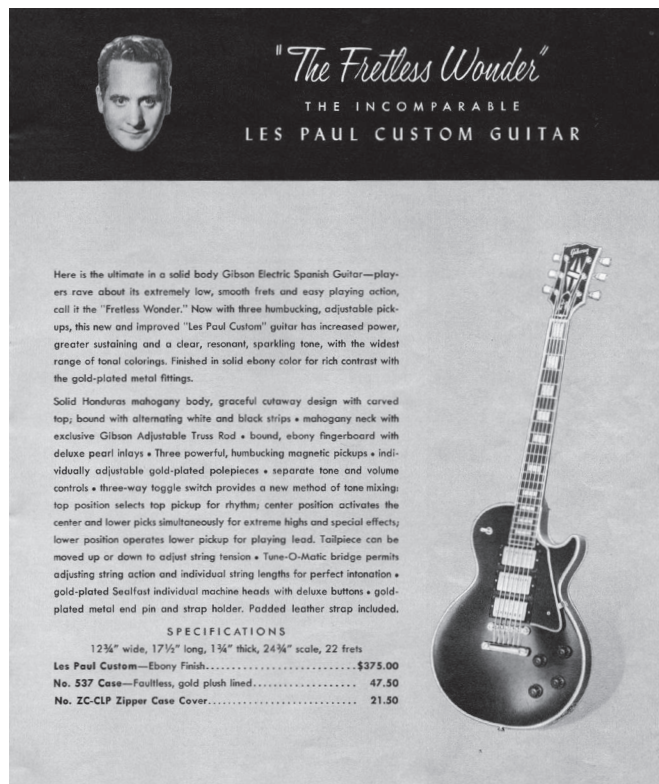
Inlaid at the headstock *Gibson*, engraved on the truss rod cover *Les Paul / CUSTOM* and ink stamped to the reverse 9 1398, black finish, with later hardshell case bearing a label inscribed *GIBSON LES PAUL CUSTOM 1959 BLACK #9 1398* and *SERIAL NO. DG1059*; accompanied by facsimile copies of the original sales invoice from *California Guitar* to *Mr. Dave Gilmour*, dated 27th September 1979, and the UK customs receipt, dated 1st December 1979, together with a candid color snapshot of David Gilmour playing this guitar in 2001
Length of back 17½ in. (43.4 cm.)

\$45,000-65,000

The first Les Paul Customs were manufactured with two single-coil pickups, until mid-1957 when Humbucker pickups were first offered on the Les Paul. The change was quickly made that all Customs would have three pickups.

David Gilmour purchased this guitar in December 1979 from Frank Lucido of California Guitar in Ventura, California, during a brief interlude between completing final recording and mixing sessions for *The Wall* at Producer's Workshop in Los Angeles in November 1979 and beginning rehearsals for the upcoming *The Wall Tour* in January 1980. Purchased to replace an identical guitar that had been stolen in 1976, Gilmour kept this guitar for studio use.

Gilmour told us: *A lot of the guitars, I have to say, I purchased because I saw someone using one and I thought "Oh I love that, I love the look of that," and I'm sure there was a Smokey Robinson and the Miracles 7in. cover which had him holding a black Gibson Les Paul with three pickups on it. Now this may be false memory, because memory gets a little unreliable these days, but that is my memory and I did want to get one of those, and in fact I did get one of those eventually. I think it got stolen, but I then did find another one which is the one we have now and is being sold.*



The Les Paul Custom as presented in the 1958 Gibson *Electric Guitars and Amplifiers* product catalogue.





36

~ ■ 36

THE AMPEG COMPANY INCORPORATED, LINDEN, 1969
A LUCITE-BODY ELECTRIC GUITAR, DAN ARMSTRONG

Applied to the pickguard *DAN ARMSTRONG AMPEG* and stamped on the neck tenon *A1311 D*, with original hardshell case bearing a label inscribed *DAN ARMSTRONG/AMPEG PLEXIGLASS #A1311D* and *SERIAL NO. DG1000*; accompanied by facsimile copies of the original sales invoice from *California Guitar* to *Mr. Dave Gilmour*, dated 27th September 1979, and the UK customs receipt, dated 1st December 1979
Body length 13 $\frac{3}{4}$ in. (34 cm.)

\$2,000-3,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. p. 95.

David Gilmour purchased this guitar from Frank Lucido's California Guitar in Ventura, California, on 27th September 1979, during final recording and mixing sessions for Pink Floyd's 1979 album *The Wall* at Producer's Workshop in Los Angeles. Gilmour has kept the guitar for studio use.



37

VALCO

The National String Instrument Corporation was registered as a California based company by John Dopyera in 1926. Within three years Dopyera would resign from National leaving ownership and management to his partners and form the Dobro company. By 1935, Dopyera had returned in a merger that formed the National-Dobro Company. With a steadfast mission to amplify the volume of fretted instruments, the company's early focus was production of acoustic resonator guitars, but by 1935 National marketed their first electric guitar under the brand name of Supro. After a move to Chicago in 1936 the company changed the brand name to Valco. Over the following years Valco would manufacture electric instruments and amplifiers for other companies as well as their own. Valco is credited with many innovative firsts in electric guitar manufacturing including the first double pickup guitar, a reinforced neck that dispensed with the neck heel, and a molded fiberglass resin body branded by Valco as *Res-O-Glas*. Pigmentation could be incorporated directly into the resin allowing the body to be molded and colored in one step. The Val-Pro models all shared the same body design roughly mirroring the map outline of the United States. By 1968 bankruptcy would dissolve Valco, though the National name would resurface in the 1970s in the form of inexpensive Asian imports sold to the American market. 1988 saw the reintroduction of National in the form of the California based National Resophonic Guitars.

~ ■ 37

VALCO, CHICAGO, 1964
A SOLID-BODY ELECTRIC GUITAR, VAL-PRO NATIONAL, 88

Bearing the logo *National* at the headstock and *National Val Pro* at the pickguard, serial number plate applied to the back of the headstock *G 23708*, with later hardshell case bearing a label inscribed *NATIONAL BLACK #G23708 US MAP* and *SERIAL NO. DG1092*; accompanied by facsimile copies of the original sales invoice from *California Guitar* to *Mr. Dave Gilmour* dated 27th September 1979, and the UK customs receipt, dated 1st December 1979
Body length 17 $\frac{3}{4}$ in. (45 cm.)

\$2,400-3,500

David Gilmour purchased this guitar from Frank Lucido's California Guitar in Ventura, California, on 27th September 1979, during final recording and mixing sessions for Pink Floyd's 1979 album *The Wall* at Producer's Workshop in Los Angeles. The guitar saw occasional studio use throughout the 1980s.

THE DAVID GILMOUR GUITAR COLLECTION

THE CORAL ELECTRIC SITAR

Manufactured in the late 1960s by Danelectro in Red Bank, New Jersey, the Coral Sitar had design input from session player Vincent Bell. The solid-body construction with sympathetic strings was fitted with a bridge that enhanced the “buzz” heard on traditional sitars. The electric sitar was employed on a plethora of hit singles from Motown to Rock to add a unique tambour and tonal essence to their recording.

~ ■ 38

DANELECTRO, RED BANK, CIRCA 1967-69

A SOLID-BODY ELECTRIC SITAR, CORAL SITAR, VINCENT BELL

Bearing the logo at the headstock *Coral SITAR* and applied to the pickguard *Vincent Bell / SIGNATURE DESIGN / ELECTRIC SITAR*, with original hardshell case bearing a label inscribed *VINCENT BELL CORAL SITAR* and *SERIAL NO. DG 1001*; accompanied by a facsimile copy of the sales invoice from *California Guitar* to *Mr. Dave Gilmour*, dated 30th December 1979

Body length 18 in. (45.5 cm.)

\$2,000-3,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. p. 183.

David Gilmour purchased this electric sitar from Frank Lucido's California Guitar in Ventura, California, on 30th December 1979, during a brief interlude between completing final recording and mixing sessions for *The Wall* at Producer's Workshop in Los Angeles in November 1979 and beginning rehearsals for the upcoming Wall Tour in January 1980. The sitar was kept primarily for studio use.

THE DOBRO

The term “dobro” has become a commonly used term for any wood-bodied guitar made with an internal aluminum cone resonator, however the name stems from the trademarked name Dobro, derived from the *Dopyera Brothers*. The Dopyeras began making these unique instruments in 1929, based on the earlier work of John Matthias Augustus Stroh, who in 1899 incorporated an aluminum cone diaphragm to increase the tonal volume of string instruments. By the mid-1930s the application of resonator guitars became obsolete due to the advances in electrical amplification. Played with either a slide, bottleneck or traditionally fingered, the instrument's unique sound was first embraced by Hawaiian musicians, followed by blues, country and bluegrass musicians.

■ 39

DOBRO, LOS ANGELES, CIRCA 1933

A RESONATOR GUITAR, MODEL 27

Bearing the later *Dobro* logo decal at the headstock, stamped at the end of the headstock *5617*, stamped on the cover *1896484 / other pats. pend.*, with later semi-hard case bearing a label inscribed *RESONATOR SUNBURST - WOOD BODY #5617 of 5617 DOBRO 1934 SERIAL NO. DG1090*; accompanied by a facsimile copy of the original sales invoice from *California Guitar*, made out to *Mr. David Gilmour* and dated 15th December 1979, and a candid color snapshot of David Gilmour playing this guitar in 2001

Length of back 19½ in (49.7 cm.)

\$2,500-3,500

David Gilmour purchased this Dobro in December 1979 from Frank Lucido of California Guitar in Ventura, California, during a brief interlude between completing final recording and mixing sessions for *The Wall* at Producer's Workshop in Los Angeles in November 1979 and beginning production rehearsals for the upcoming Wall Tour in January 1980. The Wall Tour opened at Los Angeles Memorial Sports Arena on 7th February 1980. Gilmour kept this guitar for both home and studio use.



THE DAVID GILMOUR GUITAR COLLECTION

CHET ATKINS 6120

In 1954 Jimmie Webster of the Gretsch company approached the young Nashville guitar virtuoso and studio player Chet Atkins about collaborating on an endorsement guitar that would carry his name. This marketing model had proved successful in the past at Gibson, with the Nick Lucas model in 1927 and later with the wildly popular Les Paul Model launched in 1952. After numerous prototypes passed by Atkins, the 6120 was born and released in 1955. The Chet Atkins 6120 was an all maple hollowbody electric in a translucent orange color, fitted with gold-plated hardware, Bigsby tremolo tailpiece, two DeArmond pickups and heavily festooned with western motifs.

By 1961 the unique sound and playability of the 6120, together with Chet Atkins' fame, had positioned Gretsch as one of the top four electric guitar manufacturers globally. Gone was the large branded G on the body, along with the cowboy and cactus engraving on the pearl inlay. Fitted with an internal "trestle bracing", Gretsch's dual-coil Filter'Tron pickups to subdue feedback, a "zero" fret to increase sustain, and an ebony fingerboard with pearl half-moon inlays that gave the 6120 elegant lines, the guitar was an iconic mainstay of the Gretsch brand.

■ 40

THE FRED GRETSCHE MANUFACTURING COMPANY, BROOKLYN, 1960/61

A HOLLOW-BODY ELECTRIC GUITAR, CHET ATKINS 6120

Inlaid at the headstock *Gretsch* and labeled internally *THE FRED. / GRETSCHE / MFG.Co. / 60 Broadway / Brooklyn (11), N.Y. / Model no. 6120, Serial No. 39884 / MUSICAL INSTRUMENT MAKERS SINCE 1883, Gretsch* and applied at the pickguard, along with *Chet Atkins*, with original hardshell case bearing a label inscribed *GRETSCHE 6120 #39884* and *SERIAL NO. DG1066*; accompanied by a facsimile copy of the sales invoice from *California Guitar* to *Mr. Dave Gilmour*, dated 15th December 1979
Length of back 20% in. (52.5 cm.)

\$7,000-9,000

David Gilmour purchased this 6120 from Frank Lucido's California Guitar, Ventura, California, in December 1979, during a brief interlude between completing final recording and mixing sessions for the 1979 Pink Floyd album *The Wall* at Producer's Workshop in Los Angeles in November 1979 and beginning rehearsals for the upcoming *The Wall* Tour in January 1980. Gilmour kept this guitar for studio use.





■ 41

THE FRED GRETSCH MANUFACTURING COMPANY, BROOKLYN, CIRCA 1963

A SOLID-BODY ELECTRIC GUITAR, 'CHAMPAGNE' DUO-JET, 6128

Inlaid at the headstock with the logo *Gretsch* and applied at the pickguard, inscribed to the back control cavity cover 72856, the custom 'champagne sparkle' finished top, with later hardshell case bearing a label inscribed *GRETSCH 6129 JET 'CHAMPAGNE' #*; accompanied by a candid color snapshot of David Gilmour playing this guitar in 2001
Length of back 17 $\frac{7}{8}$ in. (45.3 cm.)

\$5,000-7,000

By 1961 all Duo Jet and associated Gretsch solid-body models incorporated a symmetrical double cutaway body. In addition to guitars, Gretsch also produced drum kits in its line of musical instruments. By incorporating the plastic materials used to cover the wooden drum rims in their solid-body guitars, Gretsch was able to add a distinctive color and sparkle to their instruments.

Acquired in 1979 by David Gilmour's longtime guitar technician Phil Taylor during the final recording sessions for Pink Floyd's 1979 album *The Wall* in Los Angeles, the guitar was subsequently sold to David Gilmour in 1983 and kept for studio use.

See footnote to lot 13.



■ 42

THE FRED GRETSCH MANUFACTURING COMPANY, BROOKLYN, CIRCA 1955

A SOLID-BODY ELECTRIC GUITAR, JET FIREBIRD, 6131

Inlaid at the headstock with the logo *Gretsch* and applied at the pickguard, partially redacted serial number inscribed on the control cavity cover plate, with original hardshell case bearing a label inscribed *GRETSCH JET FIREBIRD 6131 RED #* and *SERIAL NO. DG1069*; accompanied by a letter from George Gruhn to *Pink Floyd Music, Ltd.* on *Gruhn Guitars, Inc.* headed stationery, dated 16th May 1980, confirming the guitar had been placed on hold, an original sales invoice from *Gruhn Guitars, Inc.* to *Pink Floyd Music, Ltd.*, dated 12th June 1980, together with the original air waybill, shipping invoice, supplementary shipping invoice, customs declaration, customs invoice, arrival advice and delivery note, variously dated from 12th to 20th June 1980
Length of back 17 $\frac{7}{8}$ in. (45.3 cm.)

\$6,000-8,000

LITERATURE:

Bacon T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. pp. 144-145.

David Gilmour purchased this guitar from Gruhn Guitars in Nashville, Tennessee, in June 1980 and kept it for studio use.

■ 43

THE FRED GRETSCH MANUFACTURING COMPANY, BROOKLYN, CIRCA 1958

A HOLLOW-BODY ELECTRIC GUITAR, WHITE FALCON, 6136

Labeled *THE FRED. / GRETSCH / MFG. Co. / 60 Broadway / Brooklyn (11), N.Y. / Model No. 6136, Serial No. 26306 / MUSICAL INSTRUMENT MAKERS SINCE 1883*, inlaid at the headstock with the logo *Gretsch* and applied at the pickguard, with original hardshell case bearing a label inscribed *GRETSCH WHITE FALCON #26306 and STOCK NO. DG1074*; accompanied by a candid color snapshot of David Gilmour playing this guitar in 2001, and another taken by Phil Taylor at Gilmour's Astoria houseboat studio in 2008
Length of back 20 $\frac{1}{8}$ in. (53 cm.)

\$20,000-30,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. pp. 144-145.

The Model 6136, or The White Falcon, would be Gretsch's most visually impressive and expensive guitar produced in the 1950s. Built on the outline of a 17-inch archtop, it was a 2 $\frac{3}{4}$ -inch deep single cutaway electric with a spruce top and maple back and sides. With a snow white finish, 24 carat gold plating on the hardware and gold sparkle binding (sourced from Gretsch's drum division), the guitar was designed for the professional player who wanted visual impact when on stage. The guitar retailed for \$600 in 1955, and it is believed that fewer than 300 of these instruments were produced between 1955 and 1959. The Gretsch White Falcon would become iconic when adopted by Stephen Stills and Buffalo Springfield, helping to give their performances and recordings a unique timbre on Stills' solos.

David Gilmour purchased this guitar from Guitar Trader in Red Bank, New Jersey, on 24th November 1980 and kept it for studio use. The accompanying photograph from February 2008 shows Gilmour playing the guitar at his Astoria houseboat studio for a television pilot arranged by Pink Floyd bassist Guy Pratt.

Gilmour told us: *In the early 60s in London, on Shaftesbury Avenue and Charing Cross Road, there were various guitar shops. I think the one called Sound City on Shaftesbury Avenue had a Gretsch White Falcon in the window for years and years, and guitar players would walk past that window and look at that guitar. I think it was over £600 in the early 60s, when a brand new Stratocaster was about £170 - this really was three to four times as expensive as the other most desired guitar that you could buy, and because of that cost it just seemed to sit there for years in the window, and I always loved that White Falcon.*









■ 44

THE FRED GRETSCH MANUFACTURING COMPANY, BROOKLYN, CIRCA 1958

A SOLID-BODY ELECTRIC GUITAR, WHITE PENGUIN, 6134

Inlaid at the headstock with the logo *Gretsch* and applied at the pickguard and engraved on the tailpiece *Gretsch*, with original hardshell case bearing a label inscribed *GRETSCH 6134 WHITE PENGUIN* and *SERIAL NO. 1070*; accompanied by a candid color snapshot of David Gilmour playing this guitar in 2001
Length of back 17 $\frac{1}{8}$ in. (45.3 cm.)

\$100,000-150,000

Following the release of the White Falcon, Gretsch decided to target the established solid-body electric market by producing a solid-body companion to the Falcon as they had done with the 6120 Chet Atkins. The guitar would share all the gold-plated appointments and snow white finish of the 6136, but with a body built around the Duo Jet's 13 $\frac{1}{2}$ inch wide template. It would not be hyperbole to say that White Penguins are one of the rarest American vintage guitars to exist in the market. Gretsch guitar historian Edward Ball clarifies the rarity in his research on Gretsch production numbers during the 1950s. Gretsch produced these spectacular instruments intermingled within the batch numbers used for the White Falcon. Without solid numbers, he can only estimate the total output to be, at the very most, 50 guitars. Among the pantheon of rare and collectable guitars, a 1950s White Penguin would be comparable to a 1958 Gibson Korina Flying V or Explorer or a pre-war Martin D-45.

As David Gilmour had coveted a Gretsch White Penguin for some time, he jumped at the chance when longtime guitar technician Phil Taylor received a tip off from friend and guitar maker Grover Jackson. Jackson led Taylor to the Georgia based guitar dealer Tut Campbell, who managed to track one down. The White Penguin was purchased for Gilmour's collection in July 1980 and kept for home and studio use.

Gilmour told us: At some point I heard there was a sister or brother guitar to the White Falcon and set around to find one of those. It's a lovely instrument with something all of its own. These guitars can be so similar, same make, but they sing out in a different way. I've played it a lot, it's a lovely, lovely thing.







David Gilmour performing live in the USA for The Wall Tour, February 1980.
Photo by Bob Jenkins/Pink Floyd Music Ltd.

■ 45

OVATION INSTRUMENTS, NEW HARTFORD, 1976

AN ACOUSTIC-ELECTRIC NYLON-STRING GUITAR, CLASSIC, 1613-4

Labeled *Ovation MODEL NO.1615-4 MANUFACTURED IN NEW HARTFORD CONN. U.S.A. and Ovation / 068180*, applied logo *Ovation* at the headstock, with original hardshell case bearing a label inscribed *OVATION 1613-4 NYLON 1975 #068180*; accompanied by the original owner's manual and a facsimile copy of a commercial invoice from *Ovation Instruments Inc.* to *Pink Floyd*, dated 9th September 1976
Body length 21¼ in. (51.4 cm.)

\$1,000-1,500

LITERATURE:

Scarfe, G. *The Making Of Pink Floyd The Wall*, London, 2010, illus. p. 118.

One of a group of Ovation acoustics purchased from Ovation Instruments, Inc., New Hartford, Connecticut, in September 1976 in advance of Pink Floyd's upcoming tour in support of their 1977 album *Animals*, the nylon-string was not used until the subsequent 1980-81 tour in support of the band's 1979 album *The Wall*. Throughout the tour, David Gilmour played this nylon-string guitar for performances of *Goodbye Blue Sky*, *Is There Anybody Out There?* and *Vera*, as captured by photographer Bob Jenkins and murky footage of the shows at London's Earls Court and a photograph by Bob Jenkins published in Gerald Scarfe's *The Making Of Pink Floyd The Wall*. As the concept of *The Wall* had initially sprung from Waters' hatred of the stadium experience, the exclusive arena tour consisted of only 31 dates in four cities - Los Angeles, New York, London and Dortmund in Germany - from February 1980 to June 1981. Pink Floyd's London performances were recorded and released in 2000 on the live album *Is There Anybody Out There? The Wall Live 1980-81*.



■ 46

OVATION INSTRUMENTS, NEW HARTFORD, 1976

AN ACOUSTIC-ELECTRIC GUITAR, CUSTOM LEGEND, 1619-4

Labeled *Ovation MODEL No. 1619-4 MANUFACTURED IN NEW HARTFORD CONN. U.S.A. and Ovation / 077453*, inlaid logo *Ovation* at the headstock, with original hardshell case bearing a label inscribed *OVATION 6ST ACOUSTIC#077453 1619-4 175 and SERIAL NO. DG 1097*; accompanied by the original owner's manual and a facsimile copy of a commercial invoice from *Ovation Instruments Inc. to Pink Floyd*, dated 9th September 1976
Body length 21¼ in. (51.4 cm.)

\$1,000-1,500

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. p. 44.

(continued on next page)





David Gilmour performing on stage at Vredenburg in Utrecht, Netherlands, 5 April 1984. Photo: Rob Verhorst © Getty Images

AN OVATION CUSTOM LEGEND USED BY ROGER WATERS ON THE WALL TOUR AND BY DAVID GILMOUR ON HIS ABOUT FACE TOUR

Purchased from Ovation Instruments, Inc., New Hartford, Connecticut, in September 1976, this guitar was carried as a spare for Roger Waters' primary studio and stage Ovation during Pink Floyd's In The Flesh Tour from January to July 1977 in support of their 1977 studio album *Animals*. At this time, both David Gilmour and Roger Waters relied on Ovations for touring due to their built-in electronics and sturdiness. In a 1978 interview with *Circus* magazine, Gilmour joked: *They're robust... and my daughter can kick them around.*

As the Custom Legend that Waters had used on *Animals* had since been set up with hi-strung tuning (lot 17), Waters instead employed this Custom Legend, serial number 077453, during recording of the band's next album *The Wall* at Super Bear Studios in the South of France from April to July 1979 and Producer's Workshop in Los Angeles from September to November 1979. Waters played the guitar to accompany his vocals on the track *Mother*, both in the recording studio and for live performances during the spectacular arena shows in support of the album. As the concept of *The Wall* had initially sprung from Waters' hatred of the stadium experience, the exclusive arena tour consisted of only 31 dates in four cities - Los Angeles, New York, London and Dortmund in Germany - from February 1980 to June 1981. Numerous photographs exist of Waters playing this guitar on the tour, as well as murky footage of the 1980 shows at London's Earls Court. Pink Floyd's London performances were recorded and released in 2000 on the live album *Is There Anybody Out There? The Wall Live 1980-81*.

The guitar then travelled with Gilmour on the European leg of his 1984 About Face Tour from 31st March to 1st May 1984, in support of his second solo

album *About Face*. Gilmour used the Custom Legend with a capo on the second fret for performances of *Near The End*, the final track on the album, and with the capo on the third fret for the song *Murder*, which had been inspired by the senseless death of John Lennon in 1980. Photographs by Rob Verhorst show Gilmour playing the guitar on stage at Vredenburg in Utrecht on 5th April 1984. Gilmour can also be seen playing the guitar in footage of the show at London's Hammersmith Odeon on 30th April 1984, recorded for the live concert film and documentary *Pink Floyd's David Gilmour*, released on VHS in September 1984.

A decade later, the guitar was used with an EBow (an electric device designed to replicate a bowed effect on an electric guitar) during the recording sessions for the 1994 Pink Floyd album *The Division Bell*. Between 2013 and 2014, material from the 1993 recording sessions for *The Division Bell* were revisited, reworked and supplemented with new material for the last Pink Floyd album *The Endless River*. Played with an EBow, the guitar can be heard on the tracks *Things Left Unsaid* and *Ebb and Flow*. Released in November 2014 as a tribute to keyboardist Richard Wright, who had passed away in 2008, the predominantly instrumental album debuted at number one in the UK, France, Germany, Portugal, Ireland, the Netherlands, Belgium, New Zealand, and Canada.

The guitar was last seen on stage during Gilmour's Rattle That Lock Tour in support of his 2015 solo album *Rattle That Lock*, set up as a left handed hi-strung and played by musician João Mello for performances of *In Any Tongue* from 23rd September 2015 to 30th September 2016.

THE DAVID GILMOUR GUITAR COLLECTION

CHARVEL GUITARS

Founded by Wayne Charvel in 1974, Charvel Guitars was originally launched as a repair shop for Fender instruments with expired warranties, building a solid reputation among professional guitarists for copying Fender bodies and finishes, and especially Fender necks. Charvel sold the business to his employee, Grover Jackson, in November 1978, after which Jackson progressed the company into manufacturing complete guitars by June 1979.

■ 47

CHARVEL GUITARS, GLENDORA, 1982 A SOLID-BODY FRETLESS BASS GUITAR

The cast neckplate cover bearing the logo *Charvel* and *PO Box 245 San Dimas / CA 91773 / U.S.A.*, engraved *1451*, with original hardshell case bearing a label inscribed *CHARVEL JAZZ FRETLESS #1451 1982* and *SERIAL NO. DG1083*; accompanied by original installation instructions for the Bartolini Hi-A pickups
Length of back 16½ in. (42 cm.)

\$3,000-4,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 197.

Custom-made to David Gilmour's specifications by Grover Jackson of Charvel Guitars, San Dimas, California, in 1982, this guitar instantly became Gilmour's preferred fretless bass for studio use. Often recording his bass parts alone in the studio control room, Gilmour has played the Charvel fretless on a number of tracks over the years, including *On The Turning Away* for the 1987 Pink Floyd album *A Momentary Lapse of Reason* and *High Hopes, Poles Apart* and *Coming Back To Life* for the band's 1994 album *The Division Bell*.



~ ■ 48

GIFFIN GUITARS, RICHMOND, 1983

A SOLID-BODY ELECTRIC GUITAR

Copy of the C.F. Martin and Company R & D guitar designed by John Huber, headless neck design, the tuners mounted at the end of a batwing-shaped body, with hardshell case bearing a label inscribed *GIFFIN 'A' (BRAD'S MARTIN COPY)* and *SERIAL NO. DG1065*; accompanied by a handwritten order note from Roger Giffin, dated 29th October 1983, reading *DAVE GILMOUR, BUILD COPY OF MARTIN HIGH STRUNG GUITAR, DETAILS ON DRAWING*, copies of 2014 email correspondence between Andy Roberts, Dick Boak and John Huber regarding the history of the original Martin guitar on which the Giffin copy was based, and a copy of *Guitar Player* magazine, November 1984, featuring a photograph of David Gilmour playing this guitar [not illustrated] Overall length 27 $\frac{3}{4}$ in. (68.8 cm.)

\$1,000-2,000

LITERATURE:

T. Mulhern, "David Gilmour," *Guitar Player*, November 1984, Volume 18, No. 11, Issue 179, illus. p. 95.

In October 1983 David Gilmour commissioned British luthier Roger Giffin to build a copy of an esoterically shaped electric guitar he had on loan from musician Andy Roberts (aka Brad Breath), who had replaced Snowy White as a guitarist for the 1981 Dortmund and London shows on Pink Floyd's *The Wall* Tour. Roberts had recently acquired the guitar from John Pearse, who had worked as a designer for Martin in the 1970s. In researching the guitar, Roberts discovered that the instrument had been designed by John Huber at the C.F. Martin workshops in the early 1970s as a travel guitar for his personal use and that, on proving successful, he had subsequently made a handful of others for associates at Martin.

Having written and recorded the song *Cruise* for his 1984 solo album *About Face* on Andy Roberts' Martin, Gilmour had subsequently decided that a copy would be required for the upcoming solo tour. Gilmour appeared on stage with the custom Giffin copy for performances of *Cruise* throughout his About Face Tour from 31st March to 16th July 1984. Asked about the guitar in a 1985 interview with John Stix, Gilmour explained *It's an exact copy of a Martin prototype from the early '60s. A friend of mine has the original guitar. He lent it to me but he wouldn't sell it, so I had it copied exactly.*

At Gilmour's request, The Who's Pete Townshend had contributed lyrics to a couple of tracks on *About Face*. Townshend had come up with three sets of lyrics to three Gilmour compositions, two of which Gilmour used on the album and the third, which Gilmour had composed on the Martin, became the song *White City Fighting* on Townshend's 1985 solo album *White City: A Novel*. Gilmour guested on the final track with this custom Giffin copy.

When asked about this guitar by Andy Roberts in recent years, Gilmour replied *I still have my replica version and strum it often. It's strange that it feels so unlike any other guitar when it's basically like any other guitar with a capo on the 3rd fret.* Gilmour has since acquired the original Martin R&D guitar, on which this copy is based.





David Gilmour performing at the UIC Pavilion in Chicago, Illinois, June 8, 1984.
Photo: Brian Rasic © Getty Images

■ 49

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1950
A SOLID-BODY ELECTRIC GUITAR, BROADCASTER

The peghead with decal logo *Fender BROADCASTER*, the bridge plate stamped *FENDER PAT. PEND. 0040*, with original hardshell case bearing a label inscribed *FENDER BROADCASTER #0040 '50* and *SERIAL NO. DG1011*; accompanied by a facsimile copy of the UK customs receipt, dated 9th March 1980
Length of back 15¾ in. (40 cm.)

\$50,000-70,000

LITERATURE:

Bacon, T. and Day, P. *The Ultimate Guitar Book*, London, 1991, illus. pp. 62-63.

Purchased in late 1979 by David Gilmour's longtime guitar technician Phil Taylor from Frank Lucido's California Guitar, Ventura, California, during the final recording and mixing sessions for Pink Floyd's 1979 album *The Wall* in Los Angeles, the guitar was subsequently sold to David Gilmour in 1983 and kept for studio use.





■ 50

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1957
 A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, KNOWN AS 'THE EX-HOMER HAYNES STRATOCASTER'

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped -20701, the custom blue color finish, with original hardshell case bearing a label inscribed *FENDER STRATOCASTER 1957 BLUE - GOLD PARTS #20701* and *SERIAL NO. DG1030*; accompanied by facsimile copies of the sales invoice from *California Guitar* to *Mr. Phil Taylor* and the UK customs receipt, both dated 1st December 1979, an appraisal certificate signed by Frank Lucido, dated 9th September 1979, a certificate of authenticity signed by George Gruhn, dated 14th September 1979, together with original stamped addressed mailing envelope from *Gruhn Guitars, Inc.*, Nashville, Tennessee, a 1970s blue ribbon award, and an official tour program for David Gilmour's About Face Tour, 1984 Length of back 15¾ in. (40 cm.)

\$60,000-90,000

PROVENANCE:

Custom-made for Homer Haynes of Homer and Jethro, 1957 (according to an appraisal by George Gruhn, Gruhn Guitars, Inc.).
 With California Guitars, Ventura, 1970s.
 Acquired by Phil Taylor, 1979.
 Acquired by David Gilmour, 1983.

LITERATURE:

Wheeler, T. *American Guitars: An Illustrated History*, New York, 1990, illus. pl. 137

According to George Gruhn, this guitar was a custom production instrument made for country and jazz guitarist Henry D. "Homer" Haynes. As well as working as a session musician, Haynes was best known for performing as part of a successful comedy and parody duo with Kenneth C. "Jethro" Burns under the stage name Homer and Jethro. Homer and Jethro won a Grammy for Best Comedy Performance for their 1959 hit *The Battle of Kookamonga* and were inducted into the Country Music Hall of Fame in 2001. Their 36-year career ended with Haynes' death in 1971. As a performing act Homer and Jethro had a long association with Leo Fender and Fender Electric Instrument Company as promoters of Fender guitars and mandolins - Haynes was one of the special performers gifted a custom finished Stratocaster with gold-plated hardware bearing the serial number 0001. It is unknown whether this Stratocaster, in a custom blue color and bearing the serial number -20701, was a purchase by Haynes or a gift from Fender.

Following Haynes' death, the instrument found its way into the possession of the California guitar dealer Frank Lucido, who included the rare guitar in a Stratocaster exhibition where it received a "best in show" blue ribbon award. In September 1979, Lucido sold the instrument to Phil Taylor, longtime guitar technician to David Gilmour, who then sold the guitar to his employer David Gilmour in 1983. Soon after acquiring the guitar, Gilmour selected the 'Ex-Homer Haynes Stratocaster' for a studio photo shoot with photographer Chalkie Davies for promotion of his 1984 solo album *About Face*. From this shoot, a shot of Gilmour with the guitar featured in the official program for the About Face Tour. Understanding the rarity and exceptional condition of this guitar, Gilmour has preserved the instrument's originality.





Promotional image of David Gilmour used for his 'About Face' solo album tour programme 1984. Photo by Chalkie Davies



■ 51

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, CIRCA 1984 AND CHARVEL GUITARS

A COMPOSITE SOLID-BODY ELECTRIC GUITAR, STRATOCASTER ELITE

The headstock bearing a later applied decal *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ... ORIGINAL / Contour / Body PAT. PEND.*, the neckplate with logo *Fender Elite*, black finish, with original hardshell case bearing a label inscribed *FENDER STRATOCASTER ELITE BLACK.CHARVEL NECK KAHLER LACE P/U's* and *SERIAL NO. DG 1026*; accompanied by a facsimile copy of a handwritten note from the CBS Fender UK warehouse and a Fender promotional brochure including a feature on the Stratocaster Elite
Length of back 15¾ in. (40 cm.)

\$1,000-1,500

Invited to the CBS Fender UK warehouse in Enfield, Middlesex, to trial Fender's new reissue line, David Gilmour hand selected this guitar, serial number E325073, along with a 57V Stratocaster in Vintage White, serial number V015052 (lot 53), a 62V Stratocaster in Fiesta Red, serial number V007911, and a 52V Telecaster, serial number 2596. The accompanying note from the Fender warehouse, reading *These guitars are all for Dave Gilmour*, lists the four guitars to be put aside for collection. Following receipt of the guitars on 31st January 1984, the Elite was extensively modified to accommodate David Gilmour's requirements, including the fitting of a custom 22 fret birdseye maple neck by *Charvel Manufacturing*, from the same batch as the neck that had been fitted to Gilmour's primary Black Strat in 1982, and the fitting of a Kahler bridge to replace the stock Fender one. The flatter profile and additional fret enabled Gilmour to play a semitone higher at the top end. The guitar was carried on Gilmour's 1984 About Face Tour as a spare for The Black Strat and thereafter kept for studio use.



WASHBURN

The brand name Washburn was launched by the Chicago music merchandisers Lyon & Healy in 1888 and gained a reputation for affordable fretted instruments of good quality. The Washburn name became synonymous with the small body "parlor" guitars of the period. In 1928 the name and manufacturing facilities were sold by Lyon & Healy to the wholesalers Tonk Brothers who found it challenging to manage the quality and production demands of a large fretted instrument factory. By 1940 the name had lost its luster in the market place and by the end of World War II no longer existed.

The Washburn name was resurrected by the Los Angeles company Beckmen Musical Instruments in 1972, who had Washburn instruments produced under contract in Japan. In 1977 the brand was sold again to Chicago based Fretted Instruments Incorporated. Ownership changed hands yet again in 1987 and was renamed Washburn International. By 1991 Washburn Inc. were producing higher quality and limited-edition instruments in the United States as well as their imported products.

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GEORGE WASHBURN, CIRCA 1982

A DREADNOUGHT-FORM SOLID-BODY ACOUSTIC-ELECTRIC GUITAR, SBF-26

Labeled *George Washburn / model no. SBF-26, Serial Number 821298 hand crafted in the Washburn tradition / of Chicago*, applied Washburn at the headstock and stamped 821298 on the reverse, with original hardshell case bearing a label inscribed *WASHBURN SPIRIT #8212981 and SERIAL NO. DG1118*

Length of back 20 in. (50.8 cm.)

\$500-1,000

This guitar was supplied directly by Washburn in 1984 for use on the North American leg of David Gilmour's About Face Tour from 9th May to 16th July 1984, in support of his second solo album *About Face*. Gilmour used the guitar for performances of *Near the End*, the final track on the album. Photographs by Paul Natkin show Gilmour playing the guitar at the UIC Pavilion, Chicago on 8th June 1984.

57V STRATOCASTER

The 57V Stratocasters were released by Fender in 1982 and were offered in a variety of "Custom Colors." The impetus for the model was the attempt, by Fender, to revisit the earlier productions that their reputation had been built on and replicate the sound and feel of the vintage Stratocasters made in 1957. With a dearth of true vintage examples available on the market, the 57V proved to be an excellent alternative, offered at an affordable price point. The instruments received excellent reviews from players both amateur and professional.

■ 53

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1983 AND 1989

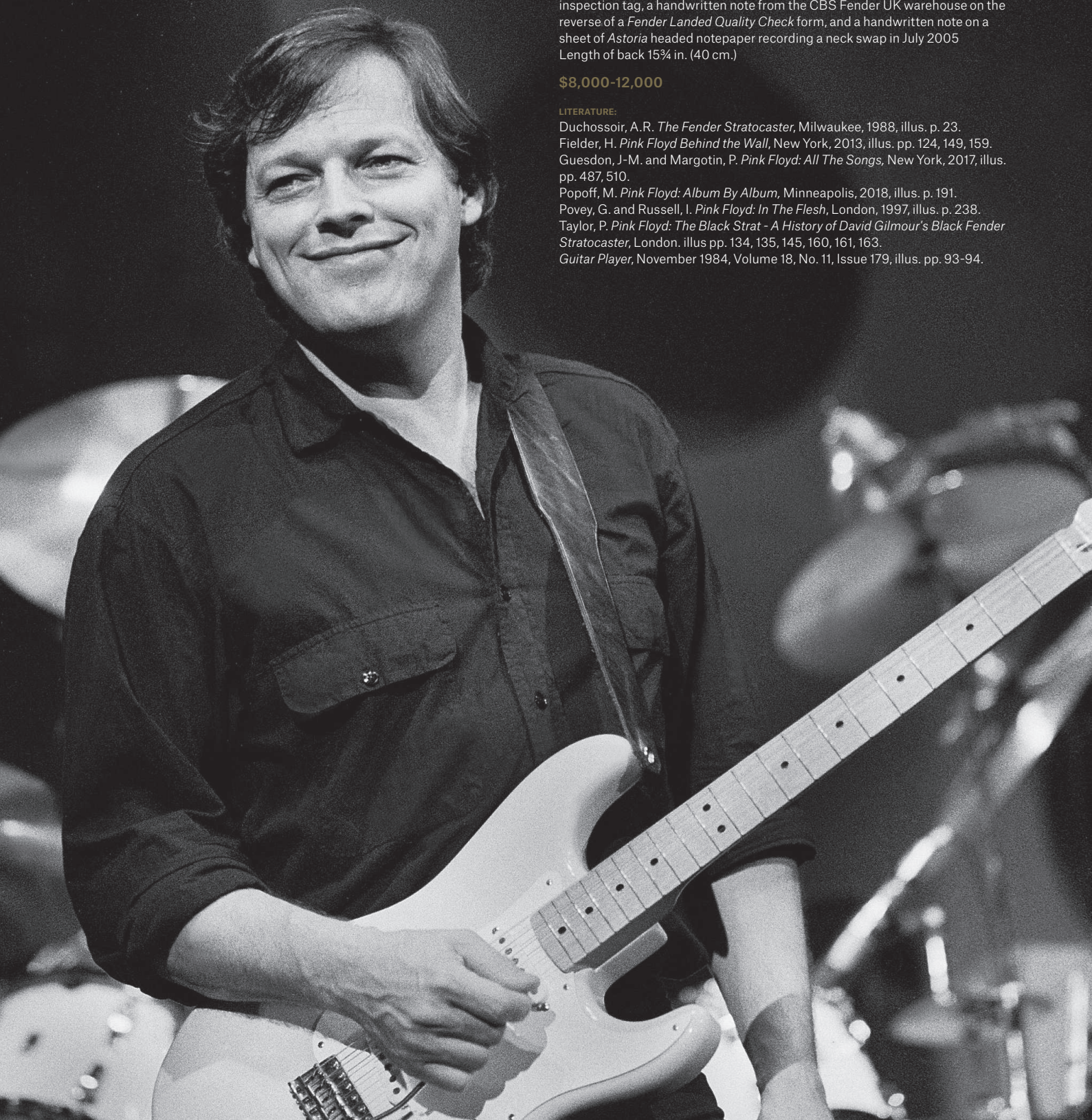
A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, 57V

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO*, the neckplate stamped *V015052*, the custom color finish in Vintage White with original case bearing a label inscribed *FENDER STRATOCASTER V57 CREAM #1 EMG+STAINLESS S. FRETS #V015052* and *SERIAL NO. DG1031*; accompanied by the original Fender inspection tag, a handwritten note from the CBS Fender UK warehouse on the reverse of a *Fender Landed Quality Check* form, and a handwritten note on a sheet of *Astoria* headed notepaper recording a neck swap in July 2005. Length of back 15¾ in. (40 cm.)

\$8,000-12,000

LITERATURE:

Duchossoir, A.R. *The Fender Stratocaster*, Milwaukee, 1988, illus. p. 23.
Fielder, H. *Pink Floyd Behind the Wall*, New York, 2013, illus. pp. 124, 149, 159.
Guesdon, J.-M. and Margotin, P. *Pink Floyd: All The Songs*, New York, 2017, illus. pp. 487, 510.
Popoff, M. *Pink Floyd: Album By Album*, Minneapolis, 2018, illus. p. 191.
Povey, G. and Russell, I. *Pink Floyd: In The Flesh*, London, 1997, illus. p. 238.
Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, illus. pp. 134, 135, 145, 160, 161, 163.
Guitar Player, November 1984, Volume 18, No. 11, Issue 179, illus. pp. 93-94.



THE DAVID GILMOUR GUITAR COLLECTION

DAVID GILMOUR'S PRIMARY PERFORMANCE GUITAR FOR THE ABOUT FACE TOUR, 1984

Invited to the CBS Fender UK warehouse in Enfield, Middlesex, to trial Fender's new reissue line, David Gilmour hand selected this guitar, serial number V015052, along with a Stratocaster Elite, serial number E325073 (lot 51), a 62V Stratocaster in Fiesta Red, serial number V007911, and a 52V Telecaster, serial number 2596. The accompanying note from the Fender warehouse, reading *These guitars are all for Dave Gilmour*, lists the four guitars to be put aside for collection, which took place on 31st January 1984. *I played through a lot of guitars and picked the best two*, Gilmour recalled in an interview with *International Musician* in August 1984.

Preferring not to take his valuable vintage instruments on the road, this Vintage White 57V Stratocaster instantly became Gilmour's guitar of choice, used as the main guitar on his About Face Tour from 31st March to 16th July 1984 in support of his second solo album *About Face*. The *Cream #1*, as Gilmour refers to it, can be seen in numerous photographs captured over the course of the tour and features extensively in the live concert film and tour documentary *Pink Floyd's David Gilmour*, released on VHS in September 1984.

Gilmour continued to use the guitar for live performances throughout the mid-1980s, notably for an appearance on cult British television show *The Tube* on 30th March 1984, two nights with Pete Townshend's short-lived supergroup Deep End at London's Brixton Academy on 1st and 2nd November 1985 in aid of Townshend's Double O charity, another show with Deep End at the Gala du Midem in Cannes on 23rd January 1986, and for a benefit concert at the Royal Albert Hall on 9th February 1986 in aid of the Colombia Volcano Appeal. The live concert film *Colombian Volcano Concert* was released on VHS the following year, featuring Gilmour's performance of the 1979 Pink Floyd song *Run Like Hell* on the Vintage White 57V.

Now modified with EMG SA pickups and SPC and EXG tone controls to eliminate noisy audio interference, the Cream Strat remained in favor as Gilmour's preferred performance guitar for the first North American leg of Pink Floyd's A Momentary Lapse of Reason Tour, from 9th September to 10th December 1987, alternated occasionally with the Candy Apple Red 57V (lot 56) that he had acquired around the same time as the Cream. By the time the second leg kicked off in Australia and New Zealand in January 1988, Gilmour had begun to use the Candy Apple Red Strat exclusively. The Cream #1 was thereafter carried as a spare for the remainder of the tour.

The Vintage White 57V was later used in the studio during recording of the soundtrack to *La Carrera Panamericana*, a 1992 retrospective documentary film of the seven-day sports car race held in Mexico, featuring music by Pink Floyd. A photograph by the late drum technician Clive Brooks shows Gilmour wielding the guitar at London's Olympic Studios in December 1991. The following year, Gilmour made a memorable appearance with the Cream Strat for a spine-tingling rendition of Prince's *Purple Rain* with Tom Jones for Jones' six-part BBC series *The Right Time* in June 1992, which also aired in the US on VH1. Gilmour next employed the guitar in the studio during recording of the band's 1994 album *The Division Bell* and as a spare for his Candy Apple Red Stratocaster on the subsequent The Division Bell Tour from March to October 1994.

On 2nd July 2005, second guitarist Tim Renwick played this guitar during the historic reunion of David Gilmour, Nick Mason, Richard Wright and Roger Waters in their classic-era Pink Floyd line up at Live 8 in London's Hyde Park, their first performance together in 24 years. Footage of the band's performance was included on the official Live 8 DVD, released on 7th November 2005. Notably, Gilmour had appeared on stage with his 1969 Black Stratocaster (lot 127) for the first time in over twenty years. With the return to prominence of The Black Strat, a new neck was required at short notice to enable Gilmour to use the instrument in recording sessions for his 2006 solo album *On An Island*, as the frets had become worn. The original maple neck from this 1983 57V Stratocaster was thus transferred on to The Black Strat, where it remains to this day, and in return The Black Strat's sixth neck, from a 1989 57V Stratocaster, was swapped on to this guitar. The present guitar, employed as Gilmour's primary instrument through the mid-1980s, therefore now incorporates the neck used by David Gilmour on his iconic Black Strat for the last live appearance of the classic-era Pink Floyd.



Opposite: David Gilmour performing at the UIC Pavilion in Chicago, Illinois, 8th June 1984. Photo by Paul Natkin/Getty Images

THE DAVID GILMOUR GUITAR COLLECTION

THE LES PAUL SPECIAL

The Les Paul Special was introduced by Gibson in 1955 in an effort to fill a price point void in their catalogue. The original standard Les Paul Model, which the brand was built on, sold for \$235 at the time. The more luxurious Les Paul Custom was priced at \$360, while the single pickup budget priced Les Paul Junior sold at \$110. Realizing that guitars at the lower end of the value range sold at higher volumes, while trying to compete with the less expensive Fender Telecaster, a two pickup version of the Les Paul Junior was introduced. The Special will always be associated with the "limed mahogany" finish unique to Gibson. Though referred to later as "TV Yellow," the finish was a translucent blonde color, not too unlike a Fender finish, though of better quality. Like all Les Pauls, it had a solid-body with a single cutaway, until late 1959 when the body style changed to a double cutaway.

~ ■ 54

GIBSON INCORPORATED, KALAMAZOO, 1960

A SOLID-BODY ELECTRIC GUITAR, LES PAUL SPECIAL, TV

Inlaid at the headstock *Gibson* and ink stamped on the reverse 0 9972, with "TV Yellow" finish, with later hardshell case bearing a label inscribed *GIBSON LES PAUL TV YELLOW #0 9972* and *SERIAL NO. DG1063*; accompanied by the original packing slip addressed to *David Gilmour c/o Raindrop Productions, 555 Madison Ave, NY, NY 10022*, dated 25th June, and the original retailer's hang tag
Length of back 14 in. (35.6 cm.)

\$10,000-15,000

David Gilmour purchased this guitar in California on 25th June 1984 while on tour in support of his 1984 solo album *About Face* and kept it primarily for studio use. Gilmour had acquired the guitar as a replacement for his first Les Paul Special, which was purchased from a Seattle pawn shop in early October 1970 during the North American leg of the Atom Heart Mother World Tour, and was later stolen from Gilmour's home studio in 1976. A frequent collaborator with both David Gilmour and Roger Waters, Chester Kamen used this guitar when performing with Gilmour as second guitarist during the last two legs of the Rattle That Lock Tour from June to September 2016.



THE DAVID GILMOUR GUITAR COLLECTION

■ 55

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1983 AND 2004

A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, 57V

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped *V015525*, sunburst finish, with original hardshell case bearing a label inscribed *FENDER STRATOCASTER V57 SUNBURST EMG'S+SYNTH P/U #V015525* and *SERIAL NO. DG 1034*; accompanied by three sheets of handwritten notes and diagrams regarding the guitar's electronics
Length of back 15¾ in. (40 cm.)

\$2,000-3,000

Acquired directly from the CBS Fender UK warehouse in Enfield, Middlesex in early 1984, this guitar was one of two 57V Fender Stratocasters that were modified for use with the 1984 Roland GR-700 guitar synthesizer and has been specially wired to facilitate David Gilmour's performance requirements. Fitted with EMG SA pickups, Gilmour selected this guitar for a short set as part of Bryan Ferry's band at the legendary Live Aid concert in London's Wembley Stadium on 13th July 1985. However, after a successful rehearsal and soundcheck, the guitar's newly installed 5 way pickup selector switch failed a minute into the first song of the live set and Gilmour can be seen switching to his Candy Apple Red 57V (lot 56) in live footage of the show. Gilmour played about further with the modified guitar at his Hook End Manor studio before reverting to using a regular guitar.



David Gilmour performing at Live Aid, Wembley 13th July 1985. Photo by David Plastik.





David Gilmour performing live onstage at Live Aid at Wembley Stadium, London, 13 July 1985.
Photo: Peter Sill © Getty Images

THE DAVID GILMOUR GUITAR COLLECTION

■ 56

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1984

A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, 57V

With decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*; the neckplate stamped V013327, the tremolo cavity cover bearing a label inscribed #1, Candy Apple Red, with original hardshell case bearing a label inscribed *FENDER STRAT V57 1984 RED #1 S/N V013327 and SERIAL NO. DG 1033*; accompanied by a sales invoice from Rhino Music Spares, Kent, dated 18th June 1985, for the EMG pickups and SPC presence control, facsimile copies of handwritten notes from Greg Fryer of The Guitar Surgery, Sydney, dated 4th February 1988, regarding repairs and modifications made to the guitar, and a copy of *Guitar for the Practicing Musician* magazine, October 1988, featuring this guitar on the cover
Length of back 15¾ in. (40 cm.)

\$15,000-25,000

EXHIBITED:

Pink Floyd Interstellar, Cité de la Musique, Paris, France, 10th October 2003 – 25th January 2004.

Pink Floyd: Their Mortal Remains, Victoria and Albert Museum, London, 13th May – 15th October 2017.

LITERATURE:

Fielder, H. *Pink Floyd Behind the Wall*, New York, 2013, illus. pp. 162, 174.

Guesdon, J.-M. and Margotin, P. *Pink Floyd: All The Songs*, New York, 2017, illus. pp. 495, 498, 501, 503, 508, 527, 531, 533, 545, 574.

Popoff, M. *Pink Floyd: Album By Album*, Minneapolis, 2018, pp. 187, 202, 214.

Povey, G. and Russell, I. *Pink Floyd: In The Flesh*, London, 1997, illus. pp. 193, 194, 197, 204, 237.

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. pp. 136, 137, 142, 145-147, 159.

Guitarist, May 2015, illus. p. 68.

Guitar for the Practicing Musician, October 1988, Volume 5, No. 12, illus. cover, pp. 3, 76, 85.

Guitar Magazine, September 1995, illus. cover.

Guitar Player, November 1984, Volume 18, No. 11, Issue 179, illus. cover.

DAVID GILMOUR'S PRIMARY RECORDING AND PERFORMANCE GUITAR FROM 1988-2005

Besides The Black Strat, no instrument is more closely or immediately associated with David Gilmour than his Candy Apple Red 57V Stratocaster, which replaced The Black Strat as his principal studio guitar for almost twenty years, becoming a symbol of the Gilmour-led Pink Floyd era.

Acquired from the CBS Fender UK warehouse in Enfield, Middlesex, in early 1984, the Candy Apple Red Stratocaster was one of the second batch of guitars Gilmour hand selected from Fender's new reissue line, having already taken delivery of a 57V in Vintage White (lot 53), known as the *Cream #1*, along with a 62V Stratocaster in Fiesta Red, a 52V Telecaster and a Stratocaster Elite (lot 51) that January. In a 1985 interview with John Stix for *Guitar For The Practicing Musician*, Gilmour enthused ...*the new Fender Vintage Series guitar I bought is probably as good as any Fender I own, old or new.*

At that time preferring their sound to that of *The Black Strat*, the vintage reissues became Gilmour's guitars of choice, leaving *The Black Strat* to take a back seat for a while. Although the *Red #1*, as Gilmour refers to it, was first seen in promotional shots for Gilmour's second solo album *About Face*, released in March 1984, it was the Cream Strat that served as the main guitar on the subsequent tour. Following the tour, the Candy Apple Red Strat was used during mid-1984 recording sessions at London's AIR Studios for Paul McCartney's 1984 soundtrack album *Give My Regards to Broad Street*. Gilmour performed a memorable solo on the McCartney ballad *No More Lonely Nights*, requesting that his session fee be donated to a charity of McCartney's choice.

Now fitted with EMG SA pickups and SPC and EXG tone controls to eliminate noisy audio interference, the Red Strat made its first stage appearance at the legendary Live Aid concert in London's Wembley Stadium on 13th July 1985 when Gilmour played a short set as part of Bryan Ferry's band, including *Sensation*, *Boys and Girls*, *Slave to Love* and a cover of John Lennon's *Jealous Guy*. Live footage of the show reveals the moment the Red #1 saved the day, promoted from spare to superstar when Gilmour's sunburst 57V Stratocaster (lot 55) failed during the first song. Gilmour told us: *It was always tricky when you have the sort of set up that we had, with a vast amount of lighting and dimmers. Our guitar technicians were constantly struggling to stop buzzes and when you use effect pedals, they tend to amplify all the bad noises. Through the 70s, the battle to not have loud hums and buzzes coming out of your amps was constant, it was a nightmare, and these pickups made by EMG in this guitar prevented that. Their low impedance electronic pickups*





didn't pick up hums and buzzes and it made life so much easier on tour. They also have tonal circuitry which can boost the thickness of the guitar's sound. When you're playing solos the high notes can sometimes get a bit thin on a regular Strat and this guitar had a solution for that and it became my go to guitar for quite a while. This guitar has served me very well.

From Live Aid onwards, the Red #1 was sometimes alternated with the Cream and used for a number of performances with Pete Townshend's Deep End band in the mid-1980s including an appearance on cult British television show *The Tube* on 11th October 1985, two nights at London's Brixton Academy on 1-2nd November 1985 in aid of Townshend's Double O charity and a show at the Gala du Midem in Cannes on 23rd January 1986, broadcast on the German television show *Rockpalast*.

The Red Strat became Gilmour's principal recording guitar when Pink Floyd returned to the studio in November 1986 to record their thirteenth studio album *A Momentary Lapse of Reason* aboard Gilmour's newly appointed houseboat studio the Astoria, The Black Strat having been loaned to the Hard Rock Café that August. Immediately following the album's release on 7th September 1987, the band embarked on an enormous world tour in support of the album. Although alternated with the Cream Strat during the first North American leg of the tour, Gilmour began to use the Candy Apple Red Stratocaster exclusively as his main performance instrument following some modifications and repairs by Greg Fryer during the Sydney dates in February 1988, which lowered the pickups to more closely approximate the tone of his true vintage Stratocasters. By the time the band had racked up almost 200 shows, playing such extraordinary locations as the Palace of Versailles and Venice's Grand Canal, the wildly successful tour closed as the highest grossing of the 1980s. Pink Floyd's series of shows at New York's Nassau Coliseum in August 1988 were recorded for the 1988 live album *Delicate Sound of Thunder* and the 1989 live concert video of the same name.

In between shows with Pink Floyd on the third North American leg of the tour, Gilmour made an appearance at the Les Paul Tribute Concert at the Brooklyn Academy of Music, New York, on 18th August 1988, performing a soulful blues solo on the Red Strat before returning to the stage for a guitar jam with a star-studded cast of musicians including Waylon Jennings, B.B. King, Steve Miller, Eddie Van Halen and Les Paul. Gilmour recalls that after B.B. King heard him play, he approached him with the plaudits *Hey, boy, are you sure you wasn't born in Mississippi?* The full show was released on VHS in 1988 as *Les Paul & Friends: He Changed the Music*. The following year, Gilmour laid down guitar parts on the Red#1 for the track *Sasha* on Michael Kamen's 1990 *Concert for Saxophone* with David Sanborn.

Ahead of a guest appearance with John Martyn at the Shaw Theatre, London, on 31st March 1990, Gilmour appeared with Martyn on the Channel 4 documentary show *Rock Steady*, wielding the Red Strat for a performance of *Look At The Girl*, switching to his EC Stratocaster for the subsequent live concert. Alongside Gilmour on his EC Stratocaster (lot 74), Dire Straits' Mark Knopfler briefly borrowed the Candy Apple Red 57V Strat for a light-hearted performance in a courtroom-based French and Saunders comedy sketch aired on the BBC on 19th April 1990. A couple of months later, Gilmour played a short set on the Red Strat with Pink Floyd at Knebworth on 30th June 1990 for a historic charity concert in aid of the Nordoff-Robbins Music Therapy Centre. The band topped a bill of legendary Silver Clef Award Winners including Paul McCartney, Eric Clapton, Dire Straits, Elton John, Genesis, Robert Plant (with guest Jimmy Page) and Status Quo.

THE DAVID GILMOUR GUITAR COLLECTION

Gilmour continued to favor the Candy Apple Red Strat for various guest appearances through the 1990s, performing at a number of charity events including the Red Balloon Ball at London's Alexandra Palace in aid of The Lung Foundation on 6th December 1990, the *Rock-a-Baby* charity concert with an all-star band at London's Hackney Empire Theatre on 1st February 1991, the Chelsea Arts Ball in London's Kensington for the Aids Crisis Trust on 11th October 1991, and Amnesty International's *Big 3-0* with Jools Holland on 28th December 1991, accompanying Seal in his rendition of *Hey You* and Tom Jones on *Kiss*. Gilmour also contributed guitar on a couple of tracks on All About Eve's 1991 album *Touched By Jesus*. The guitar was next seen at The Cowdray Ruins Concert on 18th September 1993 in aid of the local King Edward VII Hospital. Set amongst the ruins of Cowdray Castle in West Sussex, the spectacular line up also included Queen's Roger Taylor and John Deacon, Genesis and Eric Clapton. With Genesis' Mike Rutherford on bass, Pink Floyd performed three songs – *Run Like Hell*, *Comfortably Numb* and *Wish You Were Here* – before returning to the stage with the full line up for a jam of *Ain't That Peculiar* and *Gimme Some Lovin'*.

Back in the studio, the Candy Apple Red Strat was used during 1991 recording sessions for Pink Floyd's soundtrack to *La Carrera Panamericana*, a 1992 retrospective documentary film of the seven-day sports car race held in Mexico, thereafter serving as the principal guitar during recording of the band's 1994 album *The Division Bell*. Footage from the 1993 *The Division Bell* sessions, seen in the 1994 BBC TV Omnibus *Pink Floyd - The Story*, as well as 2014 promotional videos for the *Endless River*, show Gilmour jamming on the Red Strat alongside bandmates Nick Mason and Richard Wright at the Astoria. The guitar was again employed as Gilmour's main stage instrument on *The Division Bell* Tour from March to October 1994, as seen in the live concert video *Pulse*, released on VHS in 1995 and on DVD in 2006. The tour marked the first time since 1975 that the band had played their seminal masterpiece *The Dark Side of the Moon* in its entirety. It would turn out to be the last Pink Floyd tour. It would not be the last Pink Floyd album, however,

as unused material recorded on the Red Strat during the 1993 *The Division Bell* sessions was later revisited and reworked between 2013 and 2014 for the band's last album *The Endless River*.

The guitar was next seen on 29th June 1996, when Gilmour made a special guest appearance with The Who at The Prince's Trust Concert in London's Hyde Park, playing the last four numbers of The Who's rock opera *Quadrophenia*. Gilmour subsequently used the guitar to record *Cryin' Won't Help You Babe* for B.B. King's 1997 album *Deuces Wild*, afterwards appearing with King on *Jools Holland's 5th Annual Hootenanny* for a performance of *Eyesight To The Blind* on the Red Strat. Notably, Gilmour selected the Candy Apple Red Stratocaster for a performance at London's Wembley Arena on 24th September 2004 to celebrate 50 years of the Fender Stratocaster. As part of a stellar line up of guitar greats paying tribute to the iconic instrument, Gilmour performed the track *Sorrow* on the 1984 57V Stratocaster, together with *Marooned* and *Coming Back to Life* on his 1954 0001 Strat (lot 20). The reign of the Red was to come to an end, however, when The Black Strat made its triumphant comeback for the historic reunion of David Gilmour, Nick Mason, Richard Wright and Roger Waters in their classic-era Pink Floyd line up at Live 8 in London's Hyde Park on 2nd July 2005, their first performance together in 24 years.

Although the Black Strat had reclaimed its position as Gilmour's No.1 guitar, there is no doubt that the Candy Apple Red Strat continued to hold a place in his affections, remaining a key fixture on Gilmour's 2006 solo tour for performances of the Syd Barrett tribute *Shine On You Crazy Diamond*. Used for hundreds of performances throughout Pink Floyd's most intensive touring period and captured in countless photographs and live recordings, it could be argued by some fans that the Red Strat is the more instantly recognizable Gilmour guitar. With its unique tone, the Red Strat inspired some of David Gilmour's most memorable performances and defined the sound of the Gilmour-led Pink Floyd.



David Gilmour in rehearsals for the Pink Floyd 'Live 8' concert in Hyde Park, London, 2nd July 2005. Courtesy of Jill Furmanovsky Archive.



■ 57

FENDER MUSICAL INSTRUMENTS, FULLERTON, CIRCA 1982 AND 1983

A PAIR OF GUITAR AMPLIFIERS, CONCERT

One bearing the serial number *F332178*, stamped on the chassis, the other stamped *F210503*
18½ in. (47 cm.) high, the cabinet; 23¾ in. (60 cm.) wide; 11 in. (28 cm.) deep

\$1,000-2,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p.136.

The Fender Concert amplifier was part of the II Series line produced by Fender under Paul Rivera from 1982 to 1986, among the last amplifiers to be made at Fullerton. The amps were designed with both a clean and mid-boost gain channel to compete with the Mesa Boogie Mark Series amps that were popular at the time.

A stereo set up of the two Fender Concert amplifiers was first incorporated into David Gilmour's session rig in mid-1984 and used during recording sessions at London's AIR Studios for Paul McCartney's 1984 soundtrack album *Give My Regards to Broad Street*. With his 1984 Candy Apple Red 57V Stratocaster (lot 56) fed into the two Fender Concert amps, Gilmour performed a memorable solo on the McCartney ballad *No More Lonely Nights*, requesting that his session fee be donated to a charity of McCartney's choice.

The Concert amps made a notable appearance at the legendary Live Aid concert in London's Wembley Stadium on 13th July 1985 when David Gilmour performed a set as part of Bryan Ferry's band, which included the songs *Sensation*, *Boys and Girls*, *Slave to Love* and a cover of John Lennon's *Jealous Guy*. Numerous photographs and live film recordings exist of the performance, showing a total of four Fender Concert amplifiers stacked on top of four Fender speaker cabinets on the stage.

The concert amplifiers remained in Gilmour's session and stage rig through 1985, used during recording of Pete Townshend's 1985 solo album *White City: A Novel* and for live performances with Townshend's short-lived supergroup Deep End in October and November 1985, including a live performance on cult British television show *The Tube* on 11th October and two nights at London's Brixton Academy on 1st and 2nd November in aid of Townshend's Double O charity.



~ ■ 58

GEORGE WASHBURN, CIRCA 1983

A DREADNOUGHT-FORM SOLID-BODY ACOUSTIC-ELECTRIC GUITAR, MIRAGE DELUXE

Labeled *George Washburn / Mirage Deluxe / handmade*, Serial Number *833881*, applied *Washburn* at the headstock and stamped on the reverse *833881*, with original hardshell case bearing a label inscribed *WASHBURN MIRAGE DELUXE #833881* and *STOCK NO. DG1117*
Length of back 19¼ in. (49 cm.)

\$300-500

This guitar was supplied directly by Washburn in 1984 for use on the North American leg of David Gilmour's About Face Tour from 9th May to 16th July 1984, in support of his second solo album *About Face*. The Mirage Deluxe was used on stage by Mick Ralphs of Mott the Hoople and Bad Company, who had joined Gilmour's touring band as second guitarist.



MARIO MACCAFERRI

Born in 1900 in Cento, Italy, Mario Maccaferri was apprenticed at the age of 11 to the luthier Luigi Mozzani. Having excelled in both the performance and making of classical guitars, Maccaferri was not above bringing new ideas to guitar construction. In 1931 he partnered with Selmer & Cie to design a guitar that would be tonally louder and bolder than any on the market. The outcome would be Selmer's *Modèle Jazz* guitar made famous by the Parisian Gypsy Jazz guitarist Django Reinhardt. By 1940 Maccaferri had emigrated to America, where he began many production experiments with plastics while living in New York. When the material became commercially viable after World War II, Maccaferri became involved with the production of a multitude of plastic objects from toothbrushes and clothespins to ukuleles and guitars.

■ **59**

MARIO MACCAFERRI, NEW YORK, CIRCA 1950
AN ACOUSTIC GUITAR, GA-40 DELUXE

Bearing maker logos, with original hardshell case bearing a label inscribed *MACCAFERRI - PLASTIC*
Length of back 17¼ in. (43.9 cm.)

\$300-500

David Gilmour received this guitar as a gift in the late 1980s from friend and fellow guitarist Mick Ralphs of Mott the Hoople and Bad Company, who had toured with Gilmour as second guitarist on his About Face Tour from 31st March to 16th July 1984. Gilmour kept the Maccaferri at his London home for private use.



~ ■ **60**

BRYNN A. HISCOX, ARMITAGE, 1984
AN ACOUSTIC GUITAR

Labeled *Brynn A. Hiscox / Luthier / Armitage, England* and inscribed *BH February 1984*, inlaid *Hiscox* at the headstock, with later custom case by Hiscox, bearing a label inscribed *HISCOX ACOUSTIC s/n 1076*; accompanied by two letters and a handwritten note from luthier Brynn Hiscox to David Gilmour, the letters dated January 1983 and 7th October 1984, the note undated but circa 1985, together with a collection of promotional material for Hiscox guitars and cases
Body length 20¼ in. (51.4 cm.)

\$1,500-2,500

This guitar was custom-made for David Gilmour by Brynn Hiscox in 1984. The work of Brynn Hiscox is based on early lute construction. Rather than constructing a guitar body with bent sides and a flat back, the Hiscox guitar body has a back of separate bent staves of wood that are joined over a bowl-shaped mould. This technique is found in both traditional lute making, Neapolitan mandolin construction and the Arabic oud. Hiscox recalled first being contacted by David Gilmour in 1983 when the guitar was commissioned. The instrument was designed around Gilmour's specifications and modeled partially on an Ovation acoustic that he was performing on at the time. The guitar is numbered 54 in Hiscox's record books and was delivered to Gilmour on 9th March 1984.

The accompanying letter from Brynn Hiscox, dated 7th October 1984, details Hiscox's progress in designing a suitably strong hardshell case to protect his hand-built acoustic guitars: *In the end I had to demolish an Ovation case in order to find out how they did it. Having done that, I have produced the first composite structure case.* Now an industry staple, one of the first commercially produced Hiscox Cases was delivered to David Gilmour in 1985 to safely house his Hiscox guitar.



■ 61

BOND GUITARS, DORSET, 1982

A SOLID-BODY ELECTRIC GUITAR, ELECTRAGLIDE, A PRE-PRODUCTION PROTOTYPE

Double cut-away body, composite materials, in hardshell case bearing a label inscribed *BOND FRETLESS/STEP WHITE AND BLACK* and *SERIAL NO. DG1002*; accompanied by a handwritten note from Kenny Smith on a *Bond Guitars* compliments slip, a sheet of care instructions and three adjustment tools

Overall length 39 $\frac{1}{2}$ in. (100.8 cm.)

\$1,000-2,000

David Gilmour acquired this guitar as an early demonstration model directly from Bond Guitars, Dorset, England, in February 1982 and kept it for studio use. The all carbon fiber resin Bond Electraglide was thereafter manufactured from 1984 to 1985. The unique resin fingerboard was designed with a stepped fingering surface, dispensing with the need for inlaid fret wire as used on traditional guitar fingerboards.



~ ■ 62

WILKES GUITARS, STOKE-ON-TRENT, 1986

A SOLID-BODY ELECTRIC GUITAR, THE ANSWER, 5Z2A75

Bearing the logo *Wilkes Guitars* on the headstock and pickup cavity, with hardshell case bearing a label inscribed *WILKES STRAT w/SLIDING P.UPS CANDY APPLE RED w/RW Neck DG1119*; accompanied by the original warranty registration card, a promotional flyer from Wilkes Guitars, and installation instructions for the Dive Bomber tremolo system

Length of back 15 $\frac{1}{2}$ in. (39.8 cm.)

\$1,000-2,000

Douglas K. Wilkes began making guitars in 1972. In the 1980's he operated a production facility in Hanley, Stoke-on-Trent, concentrating on solid-body electric guitars, gaining recognition for his work among musicians in the UK and abroad. One of his innovations was the sliding pickup system employed by this guitar. He downsized his operations in 1992 and today makes bespoke instruments to order in his Keele workshop.

Custom-made to David Gilmour's specifications and delivered in July 1986, Gilmour used this guitar a good deal at his Hook End Manor studio and Astoria houseboat studio in the mid-eighties.



■ 63

THE OVERWATER GUITAR COMPANY, NORTH HALTWHISTLE, 1984

A FRETLESS SOLID-BODY ELECTRIC BASS GUITAR, C BASS

Bearing the logo *The Overwater Guitar Company* at the headstock and *C Bass*, in original hardshell case bearing a label inscribed *OVERWATER 'C' BASS 1986* and *SERIAL NO. DG1100*; accompanied by two typewritten letters from luthier Chris May of The Overwater Guitar Company, dated 28th August and 19th September [1984], together with a promotional flyer and three facsimile pages of promotional material for The Overwater Guitar Company
Body length 21 in. (53.4 cm.)

\$2,000-3,000

After trialing a final prototype of the C Bass, this guitar was custom-made to David Gilmour's specifications by luthier Chris May of The Overwater Guitar Company, Northumberland, England, in September 1984 - the second C Bass to be produced by Overwater, before general release of the instrument in 1985. Designed in collaboration with Thompson Twins bassist Andrew Bodnar, the C Bass aimed to match the lower range basslines produced by the synthesizer, before five-string basses became widely available.



■ 64

THE NATIONAL STRING INSTRUMENT CORPORATION, LOS ANGELES, CIRCA 1940

A DOUBLE-NECK ELECTRIC LAP STEEL GUITAR, DOUBLE 8 CONSOLE

Engraved with logo *National* to the body and to the side of the case engraved *National Console*, stamped with serial number *B3286* to the reverse, with original hardshell case bearing a label inscribed *NATIONAL DOUBLE NECK STEEL* and *SERIAL NO. DG1091*
Overall length 33¼ in. (84.5 cm.)

\$1,000-2,000

David Gilmour acquired this double-neck lap steel guitar in the mid 1980s after admiring a similar example owned by musician David Lindley and kept it at his home studio at Hook End Manor in Oxfordshire. Early steel guitar performer and innovator Letritia Kandle was photographed with a similar example of the National Console Double 8 in the early 1940s. Kandle envisioned and designed the first steel guitar which enabled the player to stand while playing, the Grand Letar, in 1937.

THE DAVID GILMOUR GUITAR COLLECTION

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CHARVEL GUITARS, GLENDORA, 1981

A SOLID-BODY ELECTRIC GUITAR

The headstock with applied *Charvel* logo, with hardshell case bearing a label inscribed *CHARVEL STRATOCASTER BROWN BURST-FLAME EMG ROSEWOOD #N.S.N.*; accompanied by a promotional flyer for the No.1 Music Centre, Hamburg, inscribed *sold: David Gilmour 8-84*, a delivery note from No.1 Music Centre, Hamburg to Charvel Manufacturing, dated 22nd November 1984, returning the guitar for guarantee repair, and two photographs of David Gilmour playing this guitar, the first a vintage gelatin silver print by Jill Furmanovsky, London, circa 1986, the second a candid color snapshot, 2001 [not illustrated]

Length of back 15 $\frac{1}{2}$ in. (39.7 cm.)

\$4,000-6,000

An early instrument from the hand of Grover Jackson while at Charvel, this guitar was made in late 1981 and sent to Germany for the February 1982 Musikmesse Frankfurt. When in Hamburg two years later for a show at the Congress Centrum on 19th April 1984 as part of his About Face Tour, Gilmour admired the 1981 Charvel on the wall of Hamburg's No.1 Music Centre and was disappointed to learn that it was not for sale. As Gilmour was determined to acquire the guitar for his collection, guitar technician Phil Taylor telephoned Grover Jackson in Los Angeles, who kindly negotiated a deal to build two guitars for owner Bernhard Kurzke free of charge in exchange for his relinquishing the Charvel to Gilmour. After modifications to the pickup and volume pot, Gilmour used the guitar for various live performances throughout the mid-1980s.

Gilmour was first seen playing the guitar throughout a performance with Pete Townshend's short-lived supergroup Deep End at the Gala du Midem in Cannes, France, on 23rd January 1986 in support of Townshend's solo concept album *White City: A Novel*. Filmed for the German television show *Rockpalast*, a live CD/DVD of the show was released in 2016. The following month, Gilmour strapped on the Charvel for a celestial performance of *Comfortably Numb* for a benefit concert at London's Royal Albert Hall on 9th February 1986 in aid of the Colombia Volcano Appeal. The live concert film *Colombian Volcano Concert* was released on VHS the following year. The guitar subsequently travelled with Gilmour on Pink Floyd's A Momentary Lapse of Reason Tour, used for performances of *On the Turning Away* during tour rehearsals at Toronto's Pearson Airport on 7th August 1987 and for the band's series of dates at New York's Madison Square Garden from 5-7th October 1987.



David Gilmour at home, December 1985. Courtesy of Jill Furmanovsky Archive



■ 66

GALLIEN-KRUEGER, CAMPBELL, 1986

A GUITAR AMPLIFIER, 250 ML

Bearing the label *GALLIEN-KRUEGER, CAMPBELL, CALIF SERIAL NO. 31777*, adjustment settings written in yellow wax pencil on the top of the case and the inscription *RAVE'S/NOT BOB'S*, with padded case and power chord 9 in (23 cm.) high; 13¾ in. (35 cm.) wide; 6 in (15 cm.) deep

\$1,000-2,000

Introduced in 1983, the innovative 250 ML delivered 100 watts of power with stereo circuitry. Its ability to supply studio effects in such a small sized cabinet makes it a highly desirable guitar amplifier for the studio or live performing musician.

First added to David Gilmour's stage rig for a performance with Pete Townshend's short-lived supergroup Deep End at the Gala du Midem in Cannes, France, on 23rd January 1986, the amplifier thereafter became a staple of his studio set up. Gilmour told *Guitarist* magazine in June 1986: *There is also a little Gallien-Krueger amp in there as well... the Krueger is very handy. I just put it down here on the floor of the control room with this microphone, get a nice sound, record it, and worry about the EQ afterwards.*

The amplifier saw extensive studio use during the recording of Pink Floyd's 1987 album *A Momentary Lapse of Reason*, which took place on David Gilmour's newly appointed Astoria houseboat studio between November 1986 and February 1987. Album co-producer Bob Ezrin has suggested that

the Gallien-Krueger was used for the majority of the tracks recorded on the Astoria, telling *Guitar World* magazine in 1993: *...we couldn't keep the (big) amps in the same room with us, and we were forced to use slightly smaller amplifiers. But after playing around with them in the demo stages of the project, we found that we really liked the sound. So a Fender Super Champ and a little G & K became the backbone of Dave's guitar sound for that record.* The case was inscribed by Ezrin during this period to identify the amplifier as the property of Rave (David Gilmour) rather than his own.

Most notably, the amplifier played a key role during recording of the track *Sorrow*. Gilmour stayed aboard the Astoria for a whole weekend to record the guitar parts on his Steinberger GL 3T (lot 70) using the distortion channel on this Gallien-Krueger, telling *Guitar World* magazine in July 1988: *That very nasty distortion you hear at the beginning of the song is basically the result of the Steinberger going through two little amps in the studio—a Fender Super Champ and a Gallien-Krueger. I use a Boss Heavy Metal distortion pedal and a Boss digital delay pedal, which then goes into the Fender Super Champ. And that in combination with the internal distortion on the Gallien-Krueger was how I got that particular sound.*

Alongside Gilmour on his EC Stratocaster (lot 74), Dire Straits' Mark Knopfler used this amplifier with Gilmour's Candy Apple Red 57V Stratocaster (lot 56) for a light-hearted performance in a courtroom-based French and Saunders comedy sketch aired on the BBC on 19th April 1990.





THE DAVID GILMOUR GUITAR COLLECTION

THE GIBSON J-200

Next to the Martin D-28 the Gibson J-200 is undoubtedly the most iconic American acoustic guitar ever produced. From its inception in 1937 as the Super Jumbo 200 (SJ-200) it was first seen on stage and made famous by the country and western artist Ray Whitley. The J-200 quickly became the instrument of choice for performers looking for the tonal projection and deep bass resonance delivered by its huge curvaceous body. At just shy of 17 inches across, it was the widest flat-top guitar ever produced and drew the eyes and ears of the audience to any performer who strapped one on. First embraced by country and western stars of the 1930s and 40s such as Roy Rogers, the guitar quickly found its raison d'être in the world of rock and roll. The Everly Brothers, Elvis Presley, Pete Townshend, George Harrison, Jimmy Page, and Bob Dylan are but a few artists whose signature sound is linked to the J-200.

~ ■ 67

GIBSON INCORPORATED, NASHVILLE, 1986

AN ACOUSTIC GUITAR, J-200 CELEBRITY

Bearing the label *Gibson Kalamazoo Michigan / KALAMAZOO MICHIGAN U.S.A. / Nashville Tennessee / Serial Number 80026502 / J-200 Celebrity no. 9 of 90*, with original hardshell case bearing a label inscribed *GIB(S)ON J200 CEL(E)BRITY 9 OF 90 #80026502 / SERIAL NO. DG1052*; accompanied by a letter from Gibson USA's Director of Marketing, dated 9th November 1987, regarding the provision of the J-200 Celebrity via an endorsement agreement, annotated in pencil with suggested terms for the agreement, together with a facsimile copy of the signed endorsement agreement between David Gilmour and the Gibson Guitar Corporation, dated 15th November 1987, and a repair form from Chandler Guitars, Kew, dated 15th December 1989, to change the SORS pickups to L. R. Baggs
Length of back 20 $\frac{1}{2}$ in. (53 cm.)

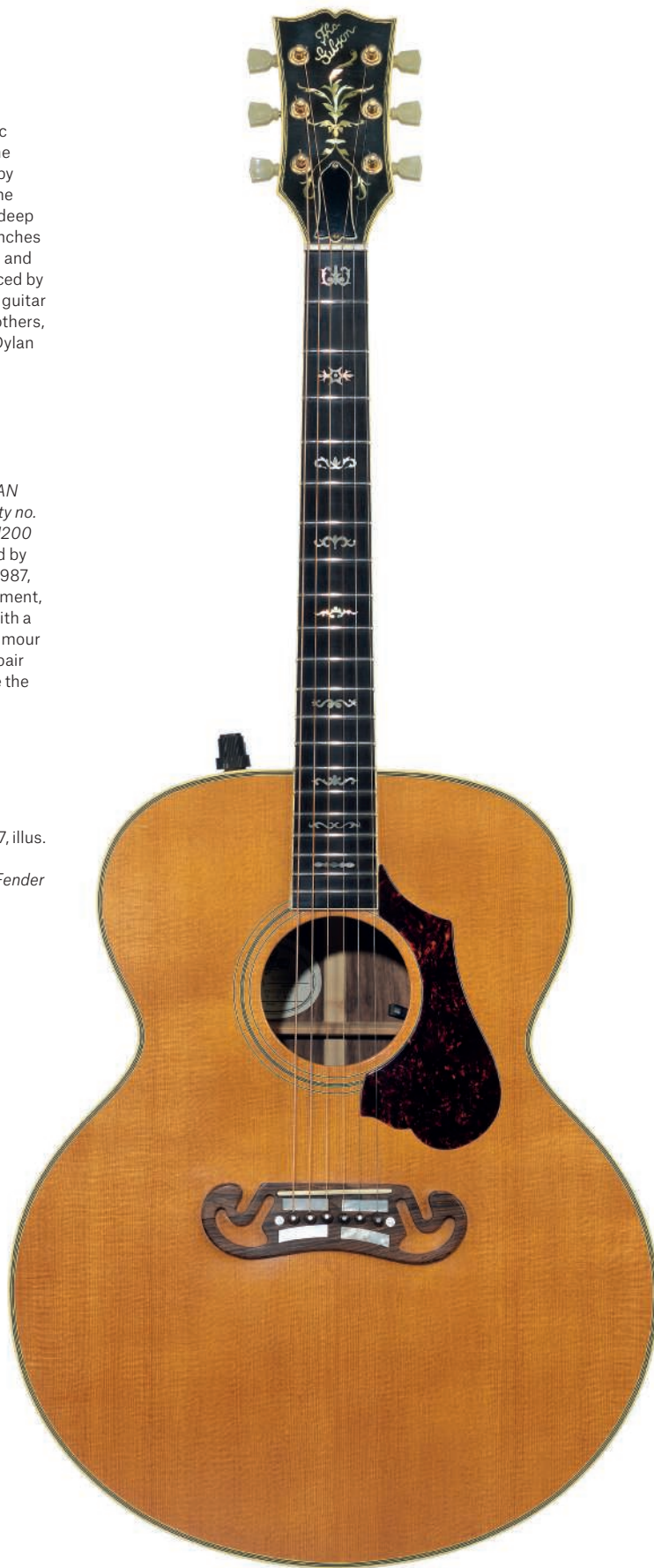
\$3,500-5,500

LITERATURE:

Fielder, H. *Pink Floyd Behind the Wall*, New York, 2013, illus. p. 199.

Guesdon, J-M. and Margotin, P. *Pink Floyd: All The Songs*, New York, 2017, illus. p. 579.

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 159.



Opposite: David Gilmour during the recording sessions for the Pink Floyd album 'The Division Bell', 1993. Image by Tony May/Pink Floyd (1987) Ltd.

THE DAVID GILMOUR GUITAR COLLECTION

DAVID GILMOUR'S PRIMARY J-200 CELEBRITY, PLAYED DURING PINK FLOYD'S HISTORIC LIVE 8 PERFORMANCE, 2005

The Gibson J-200 Celebrity was produced in a limited run of just 90 instruments to commemorate the 90th anniversary of the Gibson Company in 1985. With rosewood back and sides the Celebrity would deliver more colored overtones synonymous with rosewood. Rather than the large block and "pineapple" pearl position markers found on most J-200s, the Celebrity boasted pearl inlay in a floral motif reminiscent of those found on L-7 and L-10 arch-tops of the 1930s.

After first trying Dire Straits bassist John Illsley's J-200 Celebrity at London's AIR Studios in September 1986, Gilmour contacted Gibson in an attempt to track one down. In an interview with *Guitar World* magazine in May 2006, Gilmour recalled: *I was in AIR Studios and that guitar was lying around. I tried it and liked it. I contacted Gibson and asked if they had any left, ...they were looking in their storeroom and they found one that had somehow never reached its destination. And they let me have it.* The guitar was supplied directly by Gibson USA to David Gilmour in exchange for an endorsement agreement in November 1987. Gilmour liked the J-200 Celebrity so much that he set out to acquire a second example in 1994.

Along with his trusty Martins, the J-200 Celebrity was used extensively during the recording sessions for Pink Floyd's 1994 album *The Division Bell*, which took place primarily at Gilmour's Astoria houseboat studio between January and September 1993. Gilmour experimented with an E-Bow (an electric device designed to replicate a bowed effect on an electric guitar) on the J-200 Celebrity during the sessions, with the recordings appearing on the intros to *Take It Back* and *Keep Talking*. In an interview with *Guitar World* magazine in September 1994, Gilmour explained that the E-Bow was used *...on a Gibson J-200 acoustic guitar that is processed through a Zoom effects box, then directly injected into the board. That's a pretty bizarre configuration. Well, I guess I experiment more than I think I do. I had a Zoom in my control room one day and I was mucking about with something. Suddenly, I thought I*

should stick the E-bow on the strings and see what would happen. It sounded great, so we started writing a little duet for the E-bowed acoustic guitar and a keyboard. We never finished the piece, but [keyboardist] Jon Carin decided to sample the E-bowed guitar part. We kept the sample and ended up using it as a loop on "Take It Back," and again on "Keep Talking." Gilmour also used the J-200 for a folk-like accompaniment on *Lost For Words* and, tuned to DADGAD, for *Poles Apart*. Co-written by Gilmour, Polly Samson and Nick Laird-Clowes, *Poles Apart* was revealed by Samson to be about founding members Syd [Barrett] in the first verse and Roger [Waters] in the Second. Gilmour explained the unusual tuning in an interview with *Guitar World* magazine in September 1994: *...I thought it was something new that I had invented. One day, I was on holiday in Greece and I had an acoustic guitar with me. I just decided to tune the bottom string down to D and continued to experiment until I arrived at that tuning. Then I mucked around a bit and "Poles Apart" fell out of it a few minutes later.*

The band took a break from recording to appear at The Cowdray Ruins Concert on 18th September 1993 in aid of the local King Edward VII Hospital. Set amongst the ruins of Cowdray Castle in West Sussex, the spectacular line up also included Queen's Roger Taylor and John Deacon, Genesis and Eric Clapton. With Genesis' Mike Rutherford on bass, Pink Floyd performed three songs – *Run Like Hell*, *Comfortably Numb* and *Wish You Were Here* – before returning to the stage with the full line up for a jam of *Ain't That Peculiar* and *Gimme Some Lovin'*. Gilmour chose this acoustic to play *Wish You Were Here*, the title track of Pink Floyd's 1975 album of the same name and, like *Poles Apart*, also written about founder member Syd Barrett. Only fan footage remains from the superstar event, however photographer Richard Young captured Rutherford and Gilmour, grinning with his J-200, in rehearsals ahead of the show.

Gilmour continued to use this acoustic for performances of *Wish You Were Here* throughout Pink Floyd's 1994 *The Division Bell* Tour, along with a second J-200 Celebrity, newly acquired from John Illsley of Dire Straits and tuned to DADGAD for performances of *Poles Apart* (lot 79). With the addition of another J-200 on loan from guitar technician Phil Taylor, a total of three Gibson J-200 Celebrity guitars were carried on the tour. Footage of Gilmour playing this guitar during the show at Earls Court, London, on 20th October 1994, can be seen in the live concert video *Pulse*, released on VHS in 1995 and on DVD in 2006. Gilmour again selected the J-200 for a solo performance of *Wish You Were Here* at a charity concert to launch the Lavender Trust at London's Institute of Contemporary Arts on 2nd May 1998.

The J-200 Celebrity made a significant reappearance seven years later for a performance of *Wish You Were Here*, broadcast live to an estimated 1.5 billion viewers across the world during the historic reunion of David Gilmour, Nick Mason, Richard Wright and Roger Waters in their classic-era Pink Floyd line up at Live 8 in London's Hyde Park on 2nd July 2005, their first performance together in 24 years. Bob Geldof is credited with persuading the band to reunite as headliners of the benefit concert, spearheading a string of 10 concerts held around the world in the run up to the G8 summit in Scotland with the aim of putting pressure on G8 leaders to end global poverty, and marking the 20th anniversary of Live Aid. During the opening strains of the penultimate song on Pink Floyd's short set list, Waters dedicated the band's performance of *Wish You Were Here* to *...anyone who's not here – and particularly, of course, for Syd*. Numerous photographs exist of Gilmour playing the guitar on this momentous occasion and footage of the band's performance was included on the official Live 8 DVD, released on 7th November 2005.

Almost a decade later, material from the 1993 recording sessions for *The Division Bell* was revisited for Pink Floyd's fifteenth studio album, *The Endless River*. Reworked with 21st Century digital technology and supplemented with new material recorded between 2013 and 2014 at the Astoria, Gilmour's 1993 recordings on this J-200 Celebrity can be heard on a number of tracks on *The Endless River*, including *Ebb And Flow* and *Things Left Unsaid*. Released in November 2014 as a tribute to keyboardist Richard Wright, who had passed away in 2008, the predominantly instrumental album debuted at number one in the UK, France, Germany, Portugal, Ireland, the Netherlands, Belgium, New Zealand, and Canada.



Opposite: David Gilmour performs live at the 'Live 8' benefit concert in Hyde Park, London, 2nd July 2005. Photo by Jo Hale/Getty Images



THE **DAVID GILMOUR** GUITAR COLLECTION

TAKAMINE GUITARS

What began as a small family luthier business in 1959 located in central Japan would grow by 1962 into the Takamine Company. Takamine concentrated on the manufacturing of acoustic guitars with a dedication to quality workmanship and materials. They would base many of their guitars' designs on those of C.F. Martin and Company. The company's embrace of the successful Martin design extended even to their headstock logo, which uncannily resembled that of Martin, and by the 1970s they had a well-established following in the United States. It is no small wonder that C.F. Martin balked. By the early 1980s, Takamine instituted a new logo design at the insistence of the Martin company, but by that point they had established a permanent foot print in the US market.

Takamine excelled in the amplification of acoustic guitars and were the first to incorporate transducers mounted under the saddle of the bridge. Continuing to improve acoustic guitar amplification, Takamine would develop the onboard pre-amp and equalizer, making these guitars the preeminent choice for performing musicians in live stage work. During the 1980s and 90s, Takamine amplified acoustic guitars became the tools of choice for many touring guitarists and remain so today. Regardless of their concentration in amplification, Takamine remained loyal to producing guitars with quality workmanship and excellent acoustical properties.



David Gilmour during rehearsals on 'A Momentary Lapse of Reason Tour', 1988. Photo: Dima Safari / Pink Floyd (1987) Ltd.

THE DAVID GILMOUR GUITAR COLLECTION

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TAKAMINE, NAKATSUGAWA, 1986

AN ACOUSTIC-ELECTRIC GUITAR, EN-28

The headstock bearing the logo *Takamine*, labeled internally *Takamine / EST. 1962 / Model No. EN-28 / Made in Japan*, further labeled *Serial Number 86072459* to the end block, stamped internally *Jul 25 1986*, with original hard case bearing a label inscribed *TAKAMINIE [sic] EN28 #86072459 SERIAL NO. 1112*; accompanied by a Takamine catalogue bearing a handwritten note on a *Rose Morris and Company Limited* compliments slip
Length of back 20 $\frac{1}{2}$ in. (52.5 cm.)

\$1,500-2,400

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 145.

Supplied by Takamine via Rose Morris and Company Limited, London, in 1987, this guitar was used extensively by David Gilmour for almost 200 performances of *Wish You Were Here*, the title track of Pink Floyd's 1975 album of the same name, throughout Pink Floyd's epic *A Momentary Lapse of Reason* Tour from 9th September 1987 to 18th July 1989. Often considered a tribute to founder member Syd Barrett, Gilmour admitted in the 2012 documentary *The Story of Wish You Were Here* that he never plays the song without remembering Barrett. The series of shows at New York's Nassau Coliseum were recorded for Pink Floyd's 1988 live concert video and album *Delicate Sound of Thunder*, although the guitar can also be seen in numerous photographs and amateur footage captured over the course of the tour.

Gilmour was next seen with the EN-28 at Knebworth in England on 30th June 1990, when Pink Floyd played *Wish You Were Here* as part of an hour-long set for a historic charity concert in aid of the Nordoff-Robbins Music Therapy Centre. The band topped a bill of legendary Silver Clef Award Winners including Paul McCartney, Eric Clapton, Dire Straits, Elton John, Genesis, Robert Plant (with guest Jimmy Page) and Status Quo. The guitar was thereafter kept for studio use, with crew photographs placing it in the studio for recording of the soundtrack to *La Carrera Panamericana*, a 1992 retrospective documentary film of the seven-day sports car race held in Mexico, featuring music by Pink Floyd. Making a stage comeback over two decades later for the final two legs of Gilmour's solo *Rattle That Lock* Tour from June to September 2016, the guitar was used by second guitarist Chester Kamen for performances of *Faces of Stone*.



■ 69

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 1987
A SOLID-BODY ELECTRIC GUITAR, TELECASTER, 52V

The peghead with decal logo *Fender "Telecaster"*, the bridge plate stamped *FENDER PAT. PEND. 5925*, with original hardshell case bearing a label inscribed *FENDER TELECASTER V52 DUNCAN ANTIQUITY P/U's #5925*; accompanied by the original Fender Certificate of Authenticity, dated 29th May 1987, the original paper inspection tag, owner's manual and warranty card, and the original cloth bags and paper tags for the Seymour Duncan *Antiquity* pickups
Length of back 15¾ in. (40 cm.)

\$2,000-3,000

As David Gilmour preferred not to take his cherished 1955 Esquire on the road, he opted instead for 1952 vintage reissue Telecasters on the two latter Pink Floyd tours. This Telecaster was supplied directly from Fender Musical Instruments Corporation for use as a spare on Pink Floyd's *A Momentary Lapse of Reason* Tour from September 1987 to July 1989, similarly serving as a spare on the band's 1994 *The Division Bell* Tour and Gilmour's 2006 *On An Island* Tour. In 2007, the pickups were switched to Seymour Duncan *Antiquity* pickups.



THE DAVID GILMOUR GUITAR COLLECTION

STEINBERGER

Ned Steinberger began making electric basses, followed by guitars, in Brooklyn in 1979. Founding the company Steinberger Sound, production was moved to a manufacturing facility in Newburg, New York, until the company was sold to Gibson in 1987. Ned Steinberger introduced multiple innovations in electric guitar design that addressed ergonomics, materials and tonal response. With a body of carbon-graphite resin he reduced the weight of solid-body guitars. He dispensed with the headstock entirely and mounted a tailpiece that incorporated fine tuners for each string. This allowed for accurate and precise tuning for the player as well as shedding weight. Through materials and setup, Steinberger guitars are renowned for their clarity of tone and a sonic articulation that is clean and immediate. These instruments gained a loyal following among professional guitarists in the 1980s. David Gilmour along with Lou Reed, Johnny Winter, David Bowie, and Mark Knopfler are all known to have performed on Steinberger guitars.

■ 70

STEINBERGER, BROOKLYN, 1986 AN ELECTRIC GUITAR, GL 3T

Bearing the logo on the body *Steinberger*, and Serial Number 3965 at the base, with original hardshell case bearing a label inscribed *STEINBERGER WHITE s/n 3965 and 0503*; accompanied by a facsimile copy of a letter from *David Gilmour Music Limited* to Tony Morris of Musimix, London, dated 30th September 1986, requesting a GL 3T for appraisal Overall length 29½ in. (75 cm.)

\$3,000-5,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 140.

After David Gilmour successfully trialed a Steinberger GL 3T in October 1986, Steinberger custom-made this guitar to his specification, equipped with EMG SA pickups, in late 1986. The guitar was further modified with a custom front to accommodate a five-way pickup selector switch and a recessed toggle switch which activated an EMG SPC presence tone circuit.

Gilmour took receipt of the guitar during initial recording sessions for Pink Floyd's 1987 album *A Momentary Lapse of Reason*, which took place on Gilmour's newly appointed Astoria houseboat studio between November 1986 and February 1987. Playing around with the Steinberger in the studio, Gilmour came up with the music for *Sorrow*, the final track on the album, telling *Guitar World* magazine in July 1988: *I wrote the lyrics for that song first. I sat at home one night ... I was kind of hoping the music would come out of the air and the song would magically write itself. But it didn't. But I did write all the lyrics that night and the next day I went into the studio, plugged in the Steinberger and that was what came out. I had no particular plan. I had just gotten the Steinberger and hadn't really played it all that much at that point. But I rather liked the sound it makes naturally. And then the combination of bending up with the wang-bar on whole chords while simultaneously fading in with a stereo volume pedal ... that's the sound.* Gilmour stayed aboard the Astoria for a whole weekend to record the entire track himself, including all guitar parts and an earth shattering solo lasting two and a half minutes.

Explaining the techniques he used to achieve the incredible sounds on the Steinberger, Gilmour continued: *That very nasty distortion you hear at the beginning of the song is basically the result of the Steinberger going through two little amps in the studio—a Fender Super Champ and a Gallien-Krueger. I use a Boss Heavy Metal distortion pedal and a Boss digital delay pedal, which then goes into the Fender Super Champ. And that in combination with the internal distortion on the Gallien-Krueger was how I got that particular sound.* The Gallien-Krueger amp is offered in lot 66. A promotional shot by photographer Richard Young shows Gilmour holding the guitar alongside bandmates Nick Mason and Richard Wright on board the Astoria. When recording moved to Los Angeles in February 1987, Gilmour's intro guitar tracks for *Sorrow* were piped through a PA system into the Los Angeles Memorial Sports Arena and re-recorded in surround sound for the final record. The GL 3T was much used throughout the recording of *A Momentary Lapse of Reason*, with the same pickup configuration and tremolo as Gilmour's Candy Apple Red 57V Stratocaster (lot 56), however there are no records to identify the specific tracks it was used on.

The following month, Gilmour played the guitar alongside Kate Bush for a performance of her hit single *Running Up That Hill* at the Secret Policeman's Third Ball in aid of Amnesty International at the The London Palladium on 28th and 29th March 1987. Gilmour had been responsible for bringing a teenage Bush to the attention of EMI Records in 1975. Highlights from the four-night variety show, which also included performances by the likes of Duran Duran, Lou Reed and Peter Gabriel, were released on CD and VHS later the same year by Virgin Records.





Lot 70 David Gilmour & Kate Bush performing at the Secret Policeman's Ball, in aid of Amnesty International, at The London Palladium, March 1987. Photo by Dave Hogan/Hulton Archive © Getty Images.



Lot 71 David Gilmour & Brian May of Queen, July 1989. Photo: Michael Putland © Getty Images

■ 71

STEINBERGER, BROOKLYN, 1987

AN ELECTRIC GUITAR, GM 3T

Stamped to the neck *Steinberger U.S.A. N5236*, with original hardshell case bearing a label inscribed *BLACK STEINBERGER*; accompanied by a press release and promotional flyer for the new M-Series guitar from Steinberger, a facsimile sales invoice from *Steinberger Sound Corporation* addressed to *Pink Floyd Prod.* at the Astrodome in Houston, Texas, dated 17th November 1987, a UK customs receipt dated 14th December 1987, a facsimile copy of a letter from *David Gilmour Music Limited* to *Rock-it Cargo Ltd.*, dated 5th February 1988, regarding collection of the guitar in London, and a six-page fax addressed to *Ben Hogan* [Gilmour's then alias] at Le Royal Monceau, Paris, dated 26th June 1989, comprising a letter from John Dee, Managing Director of Life-Aid Armenia and a lyric sheet for *Smoke on the Water*
Overall length 15¼ in. (38.8 cm.)

\$3,000-5,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 141.

The result of a collaboration between Genesis guitarist Mike Rutherford and British luthier Roger Giffin, Steinberger's first full-bodied design, the M-Series guitar, was released in May 1987. This GM 3T model was custom-made by Steinberger Sound Corporation, Newburgh, New York, to accommodate David Gilmour's requirements, including a Transposing Tremolo system, EMG SA pickups and an SPC presence control. The accompanying sales invoice indicates that the guitar was shipped directly from Steinberger to the Astrodome in Houston, Texas, on 17th November, ahead of Pink Floyd's performance on 18th November 1987 during the first North American leg of their *A Momentary Lapse of Reason* Tour. As the first North American leg came to an end on 10th December 1987, Gilmour appeared with the guitar for an instrumental performance of *Song For My Sara* on the American late night television show *Saturday Night Live* on 12th December 1987. The guitar was subsequently shipped back to the UK while Gilmour continued to tour through to July 1989.

In August 1989, Gilmour teamed up with a stellar roster of prog rock and metal musicians including Deep Purple's Ritchie Blackmore and Ian Gillan, Iron Maiden's Bruce Dickinson, Black Sabbath's Tony Iommi and Queen's Brian May and Roger Taylor to re-record the 1972 Deep Purple hit *Smoke on the Water* as a charity single for Rock Aid Armenia, to benefit victims of the 1988 Armenian earthquake. Gilmour chose the Steinberger GM 3T to record his guitar parts alongside Brian May at Metropolis Studios in West London on 5th August 1989. On what was the first occasion that the two legendary guitarists had played together, Gilmour and May can be seen trading licks in the documentary *Rock Aid Armenia: The Making of Smoke on the Water*, released the same year on VHS. Gilmour was last seen with the GM 3T for a performance of The Temptations' 1965 hit *My Girl* with Jools Holland and Lenny Henry at London's Sadler's Wells theater on 18th September 1989 for the AIDS benefit *Hysteria II*.





■ 72

**FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 1987
A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER PLUS**

The headstock bearing the decal logo *Fender STRATOCASTER / SERIAL NUMBER E 412008 MADE IN U.S.A.*, the neckplate with logo *Fender*, the custom color finish of Dusty Rose, with original case bearing a label inscribed *FENDER STRATOCASTER '87 PINK LACE SENSORS #E412008 and SERIAL NO. DG1027*
Length of back 15¾ in. (40 cm.)

\$1,500-2,400

When an unsolicited surprise arrived from Fender Custom Shop in 1987, David Gilmour was rather taken aback to open the case and find this pink guitar inside. It transpired that the guitar had been produced as a sample by Fender Master Builder Jay Black and had become known as "the guitar with no home" due to the unpopular color of the finish. Making the obvious connection between the color pink and Pink Floyd, fellow Master Builder and Co-Founder of the Fender Custom Shop John Page came up with the idea to gift the guitar to David Gilmour.

■ 73

GIBSON INCORPORATED, NASHVILLE, 1988

A SOLID-BODY ELECTRIC GUITAR, LES PAUL CUSTOM

Inlaid at the headstock *Gibson*, engraved on the truss rod cover *Les Paul / CUSTOM*, stamped on the reverse *82018501 / MADE IN U.S.A.*, applied to the pickguard *David Gilmour*, black finish, with later hardshell case bearing a label inscribed *LES PAUL CUSTOM-'DG' BLACK*
Length of back 17 $\frac{3}{4}$ in. (44.2 cm.)

\$4,000-6,000

Following the introduction of the Les Paul Model in 1952, Gibson released the Les Paul Custom in late 1953. Conceived as a higher end model, the Custom had a bound ebony fingerboard with large pearl block position markers, a multi-bound headstock with pearl inlay and all gold-plated hardware. The mahogany and maple body was finished in an opaque black color and was multi-bound in white and black binding. With wider fret wire filed down to a minimum height, it had a very "fast" feel to the neck and carried the moniker *The Fretless Wonder* in the Gibson catalogue, selling for \$325.00. Today the Custom is more often referred to as the *Black Beauty*.

This guitar was presented to David Gilmour by guitar legend Les Paul in appreciation of his guest performance at the Les Paul Tribute Concert at the Brooklyn Academy of Music, New York, on 18th August 1988, in between shows with Pink Floyd on the third North American leg of the A Momentary Lapse of Reason Tour. Gilmour performed a soulful blues solo, later returning to the stage for a guitar jam with a star-studded cast of musicians including Waylon Jennings, B.B. King, Steve Miller, Eddie Van Halen and Les Paul. Meeting B.B. King for the first time that evening, Gilmour recalls that after King heard him play, he approached him with the plaudit *Hey, boy, are you sure you wasn't born in Mississippi?* The full show was released on VHS in 1988 as *Les Paul & Friends: He Changed the Music*. Gilmour kept the guitar for studio use.



David Gilmour & Les Paul, 18 August 1988. Photo: Ebet Roberts © Getty Images





■ 74

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 1989
A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER EC SIGNATURE

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / Eric Clapton*, with decal *Serial Number SE 803387 / CUSTOM SHOP / Fender U.S.A.* to the reverse of the headstock, finished in the custom color Daphne Blue, with original hardshell case bearing a label inscribed *FENDER EC STRATOCASTER PALE BLUE # SE 803387 and SERIAL NO. DG1043*; accompanied by a facsimile copy of the Fender Merchandise Approval Form, dated 2nd January 1990, shipping to *David Gilmour c/o D.G. Music Ltd* and stating the reason for transaction as *Artist/Evaluation*, and a copy of the Astoria Studio brochure featuring a photograph of David Gilmour playing this guitar
Length of back 15¾ in. (40 cm.)

\$3,000-5,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 143.

A Q magazine photographic supplement, Volume 7: in the studio, April 1991.

Q Pink Floyd Special Edition, September 2004, illus. p. 128.

This Stratocaster EC Signature was supplied directly to David Gilmour in early 1990 by Fender Custom Shop, after Fender's Director of Marketing Dan Smith visited Gilmour at his Astoria houseboat studio and suggested he give their recently released Eric Clapton signature model a try. Hitting the market in 1988, the Eric Clapton was the first signature model to be released by Fender. Soon after receiving the guitar, Gilmour chose it for a guest appearance with John Martyn at the Shaw Theatre, London, on 31st March 1990, during Martyn's *The Apprentice Tour*, joining him on stage for the final three songs of the set. The performance was filmed and released on VHS in August 1990, and later re-released on DVD in 2006 as *The Apprentice in Concert*. The footage included a brief introductory fragment where Martyn and Gilmour admitted they had barely rehearsed the performance. The following month, Gilmour played the guitar in a courtroom-based French and Saunders comedy sketch which saw him appear as a star witness alongside fellow guitarists Mark Knopfler, Lemmy Kilmister, Gary Moore and Mark King of Level 42, aired on the BBC on 19th April 1990. Later that summer, Gilmour used the guitar during recording sessions with Louise Goffin at his Astoria houseboat studio for her follow-up album project with Warner Music subsidiary EastWest Records. Rock photographer Jill Furmanovsky captured a number of images of Gilmour playing the EC Signature during the session on 26th June 1990, one of which was published in the April 1991 *Q magazine photographic supplement Volume 7: in the studio* and, years later, featured in the official music video for *Louder Than Words*, the concluding track on Pink Floyd's 2015 album *The Endless River*.



David Gilmour recording with Louise Goffin at Astoria Recording Studio, Hampton, 1990. Courtesy of Jill Furmanovsky Archive.



~ ■ 75

THE NATIONAL RESO-PHONIC GUITARS, SAN LUIS OBISPO, 1991
A SOLID-BODY ELECTRIC RESONATOR GUITAR, RESOLELECTRIC, R-1

Bearing the logo *National Reso-Phonic* at the headstock and pickguard, and labeled internally *NATIONAL RESO-PHONIC GUITARS / San Luis Obispo, CA., U.S.A. / Model Reso-Lectric, / Serial Number 120 / Date of Mfg. 12-91*, with original hardshell case bearing a label inscribed *NATIONAL RESO ELECTRIC - RED #120* and *SERIAL NO. DG1093*; accompanied by a handwritten fax message from *David Gilmour Music Ltd* to *Pete's Guitar*, dated 24th March 1993, placing an order for the instrument, a copy of a fax on *Pete's Guitar* headed stationery, dated 28th April 1992, detailing payment instructions and incorporating a sales invoice to *David Gilmore [sic] Music London*, dated 14th April 1992, together with the original warranty registration card
Body length 18 in. (45.9 cm.)

\$1,500-2,400

David Gilmour purchased this guitar from Pete's Guitar in Saint Paul, Minnesota, in April 1992 and kept it for home use.



■ 76

RICKENBACKER INCORPORATED, SANTA ANA, 1991
A SEMI-HOLLOW-BODY ELECTRIC 12-STRING GUITAR, 360 V64

Applied with the logo *Rickenbacker* to the headstock, bearing the serial number *H4 / 6596* stamped at the input jack cover, with original hardshell case bearing a label inscribed *RICKENBACKER 360/12 V64F9 #H46596* and *SERIAL NO. DG1105*; accompanied by a handwritten fax on *Pete's Guitar* headed stationery, dated 28th April 1992, detailing payment instructions and incorporating a sales invoice to *David Gilmore [sic] Music London*, dated 14th April 1992, together with a candid color snapshot of David Gilmour playing this guitar in 2001
Body length 17¼ in. (45 cm.)

\$2,000-3,000

David Gilmour purchased this Rickenbacker 12-string from Pete's Guitar, Saint Paul, Minnesota, in April 1992 and kept it for occasional studio use.



~ ■ 77

C.F. MARTIN & COMPANY, NAZARETH, 1989
AN ACOUSTIC GUITAR, D-2832L SHENANDOAH

Branded internally *CF Martin & Company / Nazareth, PA made in U.S.A. / D-2832L / 492471*, the headstock bearing the logo *CF Martin & Co / Shenandoah*, with later hardshell case bearing a label inscribed *MARTIN SHENANDOAH D2832L #492971 LEFT HANDED*; accompanied by the original retailer's paper tag and a facsimile copy of a handwritten note to Andy's Guitar Centre on *David Gilmour Music Limited* headed stationery, dated 25th February 1994, regarding collection of the guitar
Length of back 20 $\frac{1}{8}$ in. (51.1 cm.)

\$2,000-3,000

David Gilmour purchased this left-handed guitar from Andy's Guitar Centre on Denmark Street, London's 'Tin Pan Alley,' in February 1994 and kept it at his London home for the private use of friend and frequent visitor Douglas Adams. The celebrated author of *The Hitchhiker's Guide to the Galaxy*, Adams had suggested the name for Pink Floyd's 1994 album *The Division Bell* after spotting the phrase in Polly Samson's lyrics to the song *High Hopes*. In celebration of his 42nd birthday, Adams was invited to join the band on stage to play the songs *Brain Damage* and *Eclipse* during their show at London's Earls Court on 28th October 1994.



~ ■ 78

GIBSON INCORPORATED, KALAMAZOO, 1966
AN ACOUSTIC GUITAR, FJ-N

The headstock bearing the logo *Gibson*, stamped on the reverse *403258*, with later hardshell case bearing a label inscribed *GIBSON FJN #403258* and *SERIAL NO. DG1125*; accompanied by a repairs receipt dated 2nd October 1995
Length of back 19 $\frac{3}{8}$ in. (50.6 cm.)

\$3,000-5,000

While having repairs done at his West Sussex home in 1994, David Gilmour made a trade with the builder carrying out the work, exchanging a Takamine guitar for this Gibson FJ-N. Gilmour has kept the guitar at his home studio for private use and played it often.

THE DAVID GILMOUR GUITAR COLLECTION

~ ■ 79

GIBSON INCORPORATED, NASHVILLE, 1985 AN ACOUSTIC GUITAR, J-200 CELEBRITY

Bearing the label *Gibson Tradition Since 1894 90th Anniversary # 42 of # 90*, Model Number J-200 E CEL Serial Number 83455502, also bearing printed label M330-073-11-17-85, inlaid at the headstock *The Gibson*, stamped on the reverse 83455502 / MADE IN U.S.A., bearing the decal CUSTOM SHOP ORIGINAL, with original hardshell case bearing a label inscribed GIBSON J200E CEL 42 OF 90 #83455502 M330-073-11-17-85 and SERIAL NO.1053; accompanied by a sales invoice from *Laughter House Limited to David Gilmore* [sic] Music, dated 2nd December 1993
Length of back 20 $\frac{1}{2}$ in. (53 cm.)

\$3,500-5,500

PROVENANCE:

John Illsley
David Gilmour

Originally part of the collection of Dire Straits bassist and founding member John Illsley, David Gilmour first picked up and played this guitar while guest recording in a neighboring studio to Dire Straits at London's AIR Studios in September 1986, probably for Bryan Ferry's seventh solo album *Bête Noire*. Gilmour afterwards contacted Gibson and acquired his first J-200 Celebrity in November 1987 (lot 67). In an interview with *Guitar World* magazine in May 2006, Gilmour recalled: *I was in AIR Studios and that guitar was lying around. I tried it and liked it. I contacted Gibson and asked if they had any left, ...they were looking in their storeroom and they found one that had somehow never reached its destination. And they let me have it.*

Along with his trusty Martins, Gilmour's first J-200, number 9 of 90, was used extensively during recording sessions for Pink Floyd's 1994 album *The Division Bell Tour*. When a second model was required for the 1994 The Division Bell Tour, John Illsley kindly offered to sell his guitar, number 42 of 90, to Gilmour. Illsley had used the J-200 on stage for performances of *So Far Away* on Dire Straits' On Every Street Tour from August 1991 to October 1992 in support of their sixth and final album *On Every Street*. Tuned to DADGAD, Gilmour played this guitar throughout The Division Bell Tour for performances of *Poles Apart*, the third track on *The Division Bell*. Co-written by Gilmour, Polly Samson and Nick Laird-Clowes, *Poles Apart* was revealed by Samson to be about founding members Syd [Barrett] in the first verse and Roger [Waters] in the second. Gilmour explained the unusual tuning in an interview with *Guitar World* magazine in September 1994: *...I thought it was something new that I had invented. One day, I was on holiday in Greece and I had an acoustic guitar with me. I just decided to tune the bottom string down to D and continued to experiment until I arrived at that tuning. Then I mucked around a bit and "Poles Apart" fell out of it a few minutes later.* Footage of Gilmour playing this guitar during the show at Earls Court, London on 20th October 1994 can be seen in the live concert video *Pulse*, released on VHS in 1995 and on DVD in 2006.





■ 80

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 1993
A SOLID-BODY ELECTRIC GUITAR, TELECASTER, 52V

The peghead with decal logo *Fender "Telecaster"*, the bridge plate stamped *FENDER PAT. PEND. 17436*, with original hardshell case bearing a label inscribed *FENDER TELECASTER V52 '97 DUNCAN ANTIQUITY P/U's CALLAHAN [sic]; POTS, WIRE BRIDGE #17436* and *SERIAL NO. DG1049*; accompanied by the original Fender Certificate of Authenticity, dated 14th October 1993
Length of back 15¾ in. (40 cm.)

\$2,000-3,000

As David Gilmour preferred not to take his cherished 1955 Esquire on the road, he opted instead for 1952 vintage reissue Telecasters on the latter two Pink Floyd tours. This Telecaster was supplied directly from Fender Musical Instruments Corporation for use on Pink Floyd's 1994 *The Division Bell* Tour, in support of their fourteenth studio album *The Division Bell*. David Gilmour played the guitar for performances of the cosmic Syd Barrett composition *Astronomy Domine*, the first track on Pink Floyd's 1967 debut album *The Piper at the Gates of Dawn*, which had been released before Gilmour had joined the band. It was the first time the song had featured in a live set since 1971. A recording of the band's performance of *Astronomy Domine* at London's Earls Court on 15th October 1994 featured on the live concert album *Pulse*, released in May 1995. Gilmour also used a second V52 Telecaster on the *Division Bell* Tour, with a drop D tuning, for performances of *Run Like Hell*.



THE GIBSON CHET ATKINS CE AND CEC

The Gibson Chet Atkins CE and CEC were developed by The Gibson Company in conjunction with the guitarist and Nashville record producer Chet Atkins and his luthier Hascal Haile in 1982. The chambered semi-solid mahogany body and spruce top was fitted with six separate piezo pickups under the bridge allowing each string to be finely adjusted for volume. With a 25½ inch scale length the instrument was produced in two neck width models, the CEC with a standard 2 inches as found on most classical guitars and a narrower CE with a 1⅞ inch width. Strung with nylon strings, the instrument supplies the warm and tonal quality of a traditional classical guitar without the feedback problems that plagued traditional classical guitars when amplified. These instruments became infinitely popular with performers for both stage and studio work. With the respect that Chet Atkins had gained among other players, the popularity of the instruments grew among professional circles and they were used by the likes of Eric Clapton, Mark Knopfler, Sting, Jack Johnson and, of course, David Gilmour.

~ ■ 81

GIBSON INCORPORATED, KALAMAZOO, 1993 AN ACOUSTIC-ELECTRIC GUITAR, CHET ATKINS CE

Serial Number 93073334, bearing the logo *Gibson / Chet Atkins Gibson*, with original hardshell case bearing a label inscribed *GIBSON CHET ATKINS NYLON 1993? #CE93073334 NARROW FINGERBOARD* and *SERIAL NO. DG1054* and *CHESTER*; accompanied by a fax from Gibson's Entertainment Relations Office in London, dated 30th March 1994
Length of back 19⅞ in. (49.2 cm.)

\$2,000-3,000

This guitar was supplied directly by Gibson USA for Pink Floyd's 1994 The Division Bell Tour, which ran from 30th March to 29th October 1994 and would turn out to be the last Pink Floyd tour. One of seven main guitars used by David Gilmour during each show, the Chet Atkins CE was used during performances of *High Hopes*, the final track on Pink Floyd's 1994 album *The Division Bell*. Footage of Gilmour playing the guitar during the show at London's Earls Court on 20th October 1994, with the backing of Storm Thorgerson's official music video as a screen film, can be seen in the live concert video *Pulse*, released on VHS in 1995 and on DVD in 2006. Chester Kamen later used the guitar when performing with Gilmour during the last two legs of the Rattle That Lock Tour from June to September 2016.

~ ■ 82

GIBSON INCORPORATED, KALAMAZOO, 1993
AN ACOUSTIC-ELECTRIC GUITAR, CHET ATKINS CEC

Serial Number 92183495, with original hardshell case bearing a label inscribed *GIBSON CHET ATKINS NYLON 1993 # CEC 92183495 WIDE FINGERBOARD* and *SERIAL NO. DG1055*
Length of back 19 $\frac{3}{4}$ in. (49.2 cm.)

\$2,000-3,000

This guitar was supplied directly by Gibson USA for Pink Floyd's 1994 The Division Bell Tour, which ran from 30th March to 29th October 1994 and would turn out to be the last Pink Floyd tour. Kept as a spare for David Gilmour on the tour, the Chet Atkins CEC was used primarily by second guitarist Tim Renwick. The guitar was again enlisted as a spare for Gilmour on his 2015-2016 Rattle That Lock Tour, in support of his fourth solo album *Rattle That Lock*.



■ 83

THE NATIONAL STRING INSTRUMENT CORPORATION, LOS ANGELES, 1928

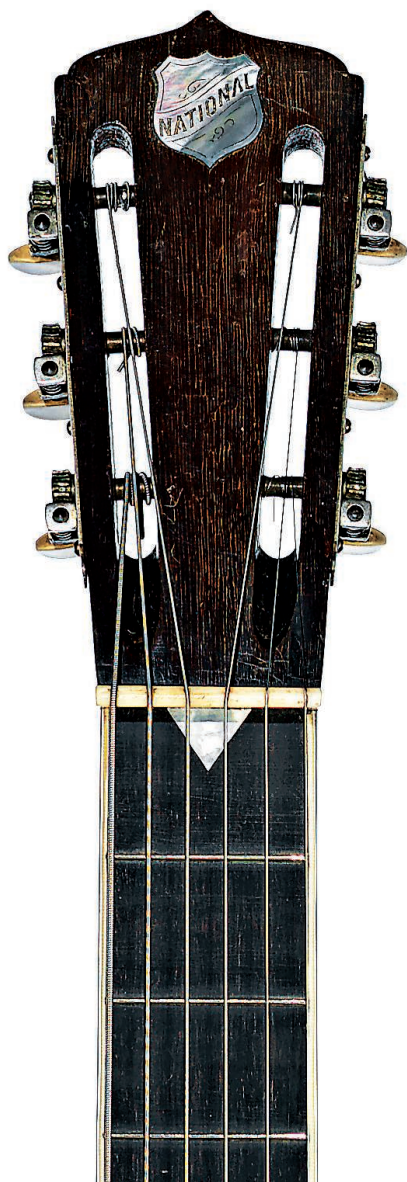
A RESONATOR GUITAR, TRICONE STYLE 3, 'SQUARE NECK'

The headstock bearing the inlaid shield engraved *National*, stamped below the fingerboard *Pat. Pend.*, the serial number *959* stamped at the back of the neck, in later hardshell case bearing a label inscribed *NATIONAL TRICONE SQ. NECK STYLE 3 #959 1928*; accompanied by two faxes from Dave's Guitar Shop dated 23rd March and 9th June 1995, the former incorporating a sales invoice and sales slip addressed to *David Gilmour Music*, together with the original air waybill, dated 20th March 1995, and addressed to *Le Parc Hotel, West Hollywood*

Overall length 38 $\frac{3}{4}$ in. (97.5 cm.)

\$6,000-8,000

After searching for an example of this model for some time, David Gilmour acquired this guitar from Dave's Guitar Shop, La Crosse, Wisconsin, in 1995, and kept it for studio use.



~■ 84

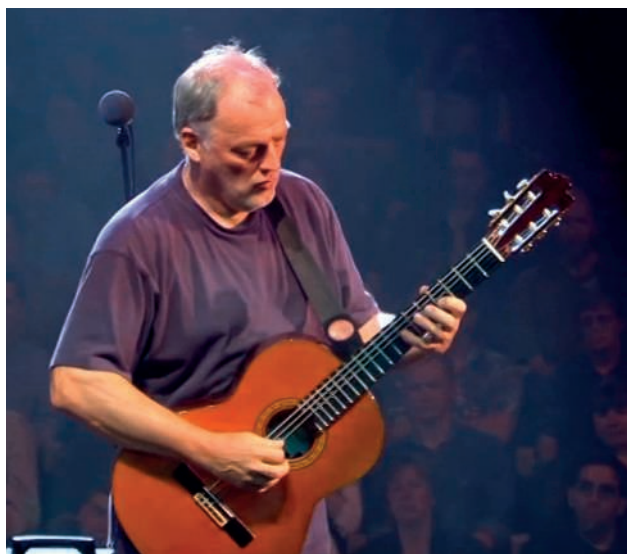
JOSE MA. VILAPLANA, MURO DEL ALCOY, 1979
AN ACOUSTIC GUITAR

Labeled *constructor / de guitarras / Jose Ma. / Vilaplana / Muro del Alcoy España / no. 58 Año 1979*, signed and ink stamped by the maker, with original hard case bearing a label inscribed *JOSE Ma VILAPLANA NYLON 1979 #58*; accompanied by a color screenshot of David Gilmour playing this guitar at his Astoria houseboat studio in 2005 [not illustrated]
Length of back 19 $\frac{1}{2}$ in. (49.7 cm.)

\$2,500-3,500

Personally selected by David Gilmour during a visit to Ivor Mairants store in the West End of London in March 1982, this instrument has seen extensive studio use as Gilmour's primary classical guitar. Notably, the Vilaplana features heavily on *High Hopes*, the closing track on Pink Floyd's 1994 album *The Division Bell*. A nostalgic evocation of Gilmour's early days in Cambridge, the lyrics inspired the album title of both *The Division Bell* and Pink Floyd's last album *The Endless River*.

Pickups were added in advance of Gilmour's 'unplugged' style solo show at London's Royal Festival Hall on 21st June 2001 as part of the South Bank Centre's annual artist-curated Meltdown Festival, enabling Gilmour to perform *High Hopes* live on this guitar. The eclectic showcase also included solo acoustic versions of old favorites *Shine On You Crazy Diamond* and *Wish You Were Here*, as well as the rarely heard *Fat Old Sun* from *Atom Heart Mother*, Syd Barrett's *Terrapin*, the aria *Je Crois Entendre Encore*, from Georges Bizet's opera *The Pearl Fishers*, and an encore of *Hushabye Mountain*, from the 1970 film, *Chitty Chitty Bang Bang*. In a 2003 interview, Gilmour told *Guitar Player* magazine how he came up with the material for the shows: *I went through the entire Pink Floyd catalogue, and I picked the tunes I liked. Then, after I figured out which ones would work with the instrumentation I had in mind, I spent about three months fiddling around in my home studio mocking up the arrangements.* The guitar made a return appearance for three acoustic concerts at the same venue on 16th to 18th January 2002, followed by two shows at the Palais des Congrès, Paris, on 23rd and 24th January 2002. The Royal Festival Hall shows were recorded for the live concert DVD *David Gilmour in Concert*, released in October 2002.



A still taken from the concert footage of David Gilmour performing 'High Hopes' from the 1994 Pink Floyd album *The Division Bell* at the Robert Wyatt-curated Meltdown Festival, Royal Festival Hall, London, June 2001.





~ ■ 85

C.F. MARTIN & COMPANY, NAZARETH, 2001

AN ACOUSTIC GUITAR, DC-28E, PRE-PRODUCTION PROTOTYPE

Branded internally *C.F. Martin & Co. / NAZARETH, PA / MADE IN U.S.A.* and, *DC-28E / 776188*, the headstock bearing the logo *C.F. Martin & Co / EST. 1833*, with original hardshell case bearing a label inscribed *MARTIN DG28E #1 CUTAWAY #776188 2x MIC'S 2x P/U'S*; accompanied by a commercial invoice and shipping order from Dick Boak, the original sales invoice, air waybill and facsimile export declaration from *C.F. Martin & Co.*, addressed to *David Gilmore [sic] Music Ltd.* and variously dated from 12th September to 29th October 2001, together with a sales invoice from *HHB Communications Ltd.* for a Sony Electret microphone, dated 5th December 2001, and a handwritten note on *Astoria* headed notepaper regarding the set-up of the guitar (Length of back 20 in. (50.8 cm.)

\$2,500-3,500

Dick Boak at C.F. Martin & Company was approached by guitar technician Phil Taylor to source a dreadnought sized cutaway Martin with pickups in advance of David Gilmour's series of acoustic shows at London's Royal Festival Hall on 16th to 18th January 2002 and the Palais des Congrès, Paris, on 23rd and 24th January 2002. Boak suggested a couple of prototypes he had that would fit the bill and Gilmour proceeded to purchase both prototypes in 2001. Modified with the addition of both a Seymour Duncan pickup and Sony Electret microphone, the guitar served as Gilmour's main guitar for an eclectic showcase that included solo acoustic versions of old favorites *Shine On You Crazy Diamond* and *Wish You Were Here*, as well as the rarely heard *Fat Old Sun* from *Atom Heart Mother*, Syd Barrett's *Dominoes*, the aria *Je Crois Entendre Encore*, from Georges Bizet's opera *The Pearl Fishers*, and an encore of *Hushabye Mountain*, from the 1970 film, *Chitty Chitty Bang Bang*. In a 2003 interview, Gilmour told *Guitar Player* magazine how he came up with the material for the shows: *I went through the entire Pink Floyd catalogue, and I picked the tunes I liked. Then, after I figured out which ones would work with the instrumentation I had in mind, I spent about three months fiddling around in my home studio mocking up the arrangements.* The acclaimed performance, backed by a double bass, cello, piano and vocal choir, was recorded for the live concert DVD *David Gilmour in Concert*, released in October 2002. Photographs by author and lyricist Polly Samson show Gilmour strumming the guitar in Studio One at London's Abbey Road Studios in April 2005 during recording sessions for his 2006 solo album *On An Island*.



~ ■ 86

C.F. MARTIN & COMPANY, NAZARETH, 2001
AN ACOUSTIC GUITAR, DC-28E, PRE-PRODUCTION PROTOTYPE

Branded internally *C.F. Martin & Co. / NAZARETH. PA / MADE IN U.S.A.* and *DC-28E / 776189*, the headstock bearing the logo *C.F. Martin & Co. / EST. 1833*, with original hardshell case bearing a label inscribed *MARTIN CUTAWAY #776189 DG28E #2*; accompanied by a commercial invoice from *Dick Boak to David Gilmore [sic] Music Ltd.*, dated 12th September 2001, and a facsimile sales invoice from *C.F. Martin & Co. to David Gilmore [sic] Music Ltd.*, dated 29th October 2001
Length of back 20 in. (50.8 cm.)

\$2,500-3,500

Dick Boak at C.F. Martin & Company was approached by guitar technician Phil Taylor to source a dreadnought sized cutaway Martin with pickups in advance of David Gilmour's series of acoustic shows at London's Royal Festival Hall on 16th to 18th January 2002 and the Palais de Congrès, Paris, on 23rd and 24th January 2002. Boak suggested a couple of prototypes he had that would fit the bill and Gilmour proceeded to purchase both prototypes in 2001. This guitar served as a spare for Gilmour's chief DC-28E during the 2002 acoustic shows.



David Gilmour performing live at the Robert Wyatt-curated Meltdown Festival, The Royal Festival Hall, London, June 2001. Photo by Paul Meaker © Pink Floyd Music Ltd.

THE DAVID GILMOUR GUITAR COLLECTION

TAYLOR GUITARS

Bob Taylor began his career as a luthier in 1972 at the age of 18 while working in the San Diego guitar making shop of Sam Redding. Within two years Taylor had purchased the business from Redding with two other employees and launched Westland Music which would quickly become Taylor Guitars. By 1976, Taylor Guitars were selling their instruments through retail stores and building a name for themselves for quality instruments that were tonally superior to most other guitars on the market at that time.

While pursuing his passion for acoustic guitar making, Bob Taylor would become an innovator in American guitar design and manufacturing. Early on, Taylor was one of the first makers to employ a bolted-on neck rather than the traditional dovetail and glued neck joint. This allowed easier removal of the neck when repairs or adjustments were necessary. By 1999 Taylor had introduced a patented bolt on neck system called the NT neck. This new system allowed for more consistent results in the neck angle set during manufacture and an easier removal than other systems. Taylor guitars use their own amplification system called the Expression System that utilizes both a humbucking pickup and soundboard transducers.

Today Taylor boasts a global presence in the manufacture and sale of high-end acoustic guitars and has been self-driven to develop sustainable sourcing practices for the exotic tone woods required in fine guitar construction. Taylor Guitars are both extremely popular in the retail market and well regarded by celebrity musicians.

~ ■ 87

TAYLOR GUITARS, EL CAJON, 2001

AN ACOUSTIC-ELECTRIC GUITAR, 712-CE

Labeled TAYLOR GUITARS / MODEL No. 712-CE, SERIAL NUMBER 20010430124 / MADE IN EL CAJON, CA / ESTABLISHED IN 1974, inlaid Taylor at the headstock, with original hardshell case bearing a label inscribed TAYLOR 712CE #20010430124; accompanied by a facsimile copy of the sales invoice from *Sound Technology plc* to *David Gilmour Music Ltd*, dated 31st May 2001, the original warranty registration card from Taylor Guitars, and a live concert DVD *David Gilmour in Concert*
Length of back 19½ in. (49.5 cm.)

\$3,000-5,000

David Gilmour purchased this guitar from UK professional audio distributor Sound Technology Ltd., Letchworth, in May 2001, in advance of his upcoming solo show at London's Royal Festival Hall on 21st June 2001 as part of the South Bank Centre's annual artist-curated Meltdown Festival. The Taylor 712-CE served as Gilmour's main guitar for an eclectic showcase that included solo acoustic versions of old favorites *Shine On You Crazy Diamond* and *Wish You Were Here*, as well as the rarely heard *Fat Old Sun* from *Atom Heart Mother*, Syd Barrett's *Terrapin*, the aria *Je Crois Entendre Encore*, from Georges Bizet's opera *The Pearl Fishers*, and an encore of *Hushabye Mountain*, from the 1970 film, *Chitty Chitty Bang Bang*. In a 2003 interview, Gilmour told *Guitar Player* magazine how he came up with the material for the shows: *I went through the entire Pink Floyd catalogue, and I picked the tunes I liked. Then, after I figured out which ones would work with the instrumentation I had in mind, I spent about three months fiddling around in my home studio mocking up the arrangements.* The acclaimed performance, backed by a double bass, cello, piano and vocal choir, was recorded for the live concert DVD *David Gilmour in Concert*, released in October 2002 with Gilmour wielding this guitar on the front cover.





~ ■ 88

TAKAMINE, NAKATSUGAWA, 1994

AN ACOUSTIC-ELECTRIC 12-STRING GUITAR, FP400S

Stamped *Takamine FP400S / EST. 1962*, labeled *Serial Number 94020409* at the neck block, stamped internally *Feb 4 1994*, with original hardshell case bearing a label inscribed *TAKAMINE 12 STRING FP400S #94020409 +MIC* and *SERIAL NO. DG1114*; accompanied by a candid color snapshot of David Gilmour playing this guitar in 2001
Length of back 19 $\frac{1}{8}$ in. (50.7 cm.)

\$1,000-1,500

This guitar was supplied by Takamine via UK distributor Korg UK Ltd in 1994 and carried as a spare on Pink Floyd's 1994 *The Division Bell* Tour. Guitarist Neill MacColl played the Takamine for *Wish You Were Here*, the title track of Pink Floyd's 1975 album of the same name, when he accompanied Gilmour on acoustic guitar during his 'unplugged' style solo show at London's Royal Festival Hall on 21st June 2001 as part of the South Bank Centre's annual artist-curated Meltdown Festival. Co-written by Gilmour and Roger Waters, Gilmour had recorded the original intro on a 12-string guitar. MacColl reprised this performance on the Takamine when Gilmour returned for three concerts at the same venue the following year on 16th to 18th January, followed by two shows at the Palais des Congrès in Paris on 23rd and 24th January 2002. The 2001 and 2002 shows at the Royal Festival Hall were recorded for the live concert DVD *David Gilmour in Concert*, released in October 2002.

On 2nd July 2005, second guitarist Tim Renwick played the 12-string part to *Wish You Were Here* on this guitar during the historic reunion of David Gilmour, Nick Mason, Richard Wright and Roger Waters in their classic-era Pink Floyd line up at Live 8 in London's Hyde Park, their first performance together in 24 years.



~ ■ 89

TAKAMINE, NAKATSUGAWA, 1999

A CLASSICAL ACOUSTIC-ELECTRIC NYLON-STRING GUITAR, CD 132S

Labeled *Takamine / Model No. CD 132S / Constructed With Greatest / Care and Conscience For / The Player Of This Guitar / Since 1962 Made in Japan*, and *Serial Number 99090423* at the neck block, stamped internally *Aug 20 1999*, with original hard case bearing a label inscribed *TAKAMINE CD132S NYLON 2002? #99090423 P/u AA+9V*; accompanied by a facsimile dispatch note from *Korg UK Ltd*, dated 11th June 2001, and a faxed *KORG Product Loan Agreement*, dated 11th June 2001, stating the reason for loan as *Try out with a view to using live*
Length of back 19 $\frac{1}{4}$ in. (49 cm.)

\$1,000-1,500

This guitar was supplied by Takamine via UK distributor Korg UK Ltd on 11th June 2001 for David Gilmour's upcoming solo show at London's Royal Festival Hall on 21st June 2001 as part of the South Bank Centre's annual artist-curated Meltdown Festival. The nylon-string was used by guitarist Neill MacColl to accompany Gilmour on the song *High Hopes*, the closing track on Pink Floyd's 1994 album *The Division Bell*. MacColl reprised this performance on the Takamine when Gilmour returned for three concerts at the same venue on 16th to 18th January 2002, followed by two shows at the Palais de Congrès in Paris on 23rd and 24th January 2002. The 2001 and 2002 shows at the Royal Festival Hall were recorded for the live concert DVD *David Gilmour in Concert*, released in October 2002.



~ ■ 90

TAKAMINE, NAKATSUGAWA, 1994

AN ACOUSTIC-ELECTRIC GUITAR, NP-15C

Labeled *Takamine / Est. 1962 / Model No. NP-15C / Made in Japan*, further labeled *Serial Number 94010390* to end block, with original hardshell case bearing a label inscribed *NP-15C #94010390 + MIC* and *SERIAL NO. DG1113*; accompanied by the original warranty registration card and instructions for the Takamine Accuracoustic Preamp System
Length of back 19 $\frac{1}{8}$ in. (50.7 cm.)

\$1,000-1,500

This guitar was supplied by Takamine via UK distributor Korg UK Ltd for Pink Floyd's 1994 The Division Bell Tour, which ran from 30th March to 29th October 1994 and would turn out to be the last Pink Floyd tour. The NP-15C was set up with "hi-strung" tuning, Gilmour's own variation of "Nashville" or high-strung tuning, for use by second guitarist Tim Renwick during performances of *Comfortably Numb*. Guitarist Neill MacColl later played the Takamine when he accompanied Gilmour on acoustic guitar during his 'unplugged' style solo show at London's Royal Festival Hall on 21st June 2001 as part of the South Bank Centre's annual artist-curated Meltdown Festival, and again when Gilmour returned for three concerts at the same venue the following year on 16th to 18th January, followed by two shows at the Palais des Congrès in Paris on 23rd and 24th January 2002. The 2001 and 2002 shows at the Royal Festival Hall were recorded for the live concert DVD *David Gilmour in Concert*, released in October 2002. The guitar has since been retuned as a standard six-string.



■ 91

TAKAMINE, NAKATSUGAWA, 2000

AN ACOUSTIC-ELECTRIC NYLON-STRING GUITAR, EAN 60C

Labeled *Takamine / Est. 1962 / Model no. EAN 60C / Made in Japan*, also labeled *Serial Number 00120121 Takamine* at the neck block, with logo *Takamine* applied to the headstock, stamped internally *Dec 11 2000*, with original hardshell case bearing a label inscribed *TAKAMINE EAN60C NYLON 2002 #00120121*; accompanied by a facsimile dispatch note from *Korg UK Ltd*, dated 11th June 2001, and a faxed *KORG Product Loan Agreement*, dated 11th June 2001, stating the *reason for loan* as *Try out with a view to using live*
Length of back 19 $\frac{1}{8}$ in. (48.4 cm.)

\$1,000-1,500

Supplied by Takamine via UK distributor Korg UK Ltd in June 2001, this guitar served as a spare for David Gilmour's series of acoustic solo shows at the Royal Festival Hall, London, and the Palais de Congrès, Paris, in 2001 and 2002. The guitar was again employed as a spare on Gilmour's 2016 Rattle That Lock Tour.



■ 92

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2005
A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP STRATOCASTER

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, with *CW Fleming* decal to the back of the neck, the neckplate stamped *CN97841* with logo *Fender / Custom shop*, the tremolo cavity bearing the signature *C.W.Fleming 9/04*, in custom gold leaf finish, with original case bearing a label inscribed *FENDER STRAT GOLD LEAF 2004 #CN97841*; accompanied by a facsimile copy of an invoice from luthier Paul Herman for various alterations, dated 7th May 2010 Length of back 15¾ in. (40 cm.)

\$6,000-8,000

Similar to Eric Clapton's custom built 1996 50th Anniversary Issue gold leaf Stratocaster, this guitar was custom-made for David Gilmour with a gold leaf finish by Master Builder Chris Fleming at Fender Custom Shop in 2005. As the nitrocellulose finish on the neck had remained slightly tacky, the neck was refinished and remodeled by Paul Herman of Wal basses, Surrey, in May 2010, along with various other alterations to accommodate Gilmour's preferences, after which the guitar was kept for studio use.

■ 93

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1984
A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, 57V

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped *V017711*, black finish, with original hardshell case bearing a label inscribed *FENDER STRATOCASTER V57 BLACK KINMAN HX #V017711* and *SERIAL NO. DG1037*

Length of back 15¾ in. (40 cm.)

\$3,000-5,000

A 1984 FENDER STRATOCASTER PLAYED BY GEORGE HARRISON

David Gilmour hand selected this Fender Stratocaster during a visit to the CBS Fender UK warehouse in Enfield, Middlesex, in early 1984 and kept it for home and studio use. Notably, the guitar was played by George Harrison during an impromptu performance at Gilmour's Guy Fawkes Night fireworks party on 5th November 1988, where a stage and backline had been set up in a marquee in the riverside garden of Gilmour's Sunbury On Thames home.

The guitar was thereafter carried on Pink Floyd's 1994 The Division Bell Tour for use by second guitarist Tim Renwick. After being fitted with three Kinman Hx single coil pickups, the black 57V was used by album co-producer and Roxy Music guitarist Phil Manzanera during David Gilmour's On An Island Tour from March to August 2006. Footage of Manzanera performing with this guitar can be seen on the live concert DVDs *Remember That Night* and *Live in Gdańsk*, released in September 2007 and September 2008 respectively. Manzanera again appeared with the 57V for a surprise performance by David Gilmour and his touring band at the DVD launch of *Remember That Night* at the Odeon Leicester Square in London on 6th September 2007. Eight years later, longtime Pink Floyd collaborator Jon Carin used the guitar while performing with David Gilmour during the first three legs of the Rattle That Lock Tour from September 2015 to April 2016, in support of Gilmour's fourth solo album *Rattle That Lock*.





■ 94

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 1986

A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, 57V

The headstock bearing the decal *logo Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped V019874, sunburst finish, with original case bearing a label inscribed *FENDER STRAT V57 1986 SUNBURST #V019874 and SERIAL NO. DG1038*; accompanied by a handwritten note of the neck date on *Astoria* headed notepaper, a color photograph by engineer Damon Iddins of Ringo Starr playing this guitar at David Gilmour's Astoria houseboat studio in 2002, and a color screenshot of David Gilmour playing the guitar at the Astoria studio in 2005

Length of back 15¾ in. (40 cm.)

\$2,000-3,000

A 1986 FENDER STRATOCASTER PLAYED BY RINGO STARR

David Gilmour acquired this guitar directly from Fender Musical Instruments Corporation in 1986. Astoria Studio footage exists of Gilmour playing the sunburst 57V Stratocaster during recording sessions for the track *The Blue* on his 2006 solo album *On An Island*, circa November 2005. Notably, Ringo Starr also used the guitar during recording sessions for his 2003 solo album *Ringo Rama* at Gilmour's Astoria houseboat studio in November 2002.



Ringo Starr at Astoria Studio in November 2002 during mixing of the album *Ringo Rama*. Photo Damon Iddins.

■ 95

GIBSON INCORPORATED, NASHVILLE, 1981

A SOLID-BODY ELECTRIC GUITAR, LES PAUL HERITAGE SERIES ELITE

The headstock inlaid *Gibson* and silkscreen logo *Les Paul MODEL*, stamped to the reverse *82401624 MADE IN U.S.A.* and *1063*, "Tobacco" sunburst finish, with original hardshell case bearing a label inscribed *GIBSON LES PAUL '58 HERITAGE 1981 DUNCAN P90'S - STETSBAR #82401624* and *SERIAL NO. DG1021*; accompanied by the original Gibson Heritage Series registration card, a Gibson packing slip addressed to *Phil Taylor c/o Pink Floyd Music* and dated 2nd December 1981, a handwritten note on *Gibson* headed stationery from Pat Aldworth of Gibson's Artist Relations Department, dated 5th December 1981, reading *David, If this neck is still too meaty, please send some specific dimensions of exactly what you want and we will custom build it*, and two color screenshots of David Gilmour playing this guitar at his Astoria studio in 2005 Length of back 17½ in. (43.4 cm.)

\$3,500-5,500

Purchased directly from Gibson Guitars in December 1981, this guitar was supplied with a custom shaped neck at the request of David Gilmour, after the first guitar sent by Gibson was returned when its neck profile did not suit Gilmour's preferences. Gilmour used this guitar in the studio, most notably during 2005 recording sessions with keyboardist Richard Wright and bassist Guy Pratt at his Astoria houseboat studio for his third solo album *On an Island*.



THE DAVID GILMOUR GUITAR COLLECTION

~ ■ 96

GIBSON INCORPORATED, KALAMAZOO, 1958

AN ACOUSTIC GUITAR, COUNTRY WESTERN

Bearing the label *Gibson / Country Western / Model*, stamped internally T64123, the headstock bearing the logo *Gibson*, with later hardshell case bearing a label inscribed *GIBSON COUNTRY WESTERN 1958 #T64123 BAGS MIP/U*; accompanied by a facsimile copy of the original sales receipt from Charlie Chandler's Guitar Experience, Hampton Wick, dated 22nd February 2006, the retailer's hang tag, and the installation manual and user's guide for the L. R. Baggs pickups
Length of back 20 $\frac{1}{4}$ in. (51 cm.)

\$6,000-8,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. pp. 166, 167, 207, 214, 222, 232.

DAVID GILMOUR'S MAIN ACOUSTIC GUITAR FOR THE ON AN ISLAND TOUR (2006) AND RATTLE THAT LOCK TOUR (2015-2016)

Gibson's Country Western Jumbo was released in late 1955 and was a variant of Gibson's established Southerner Jumbo or SJ. Like the SJ, this flat-top acoustic was a 16 $\frac{1}{2}$ inch dreadnought with rounded shoulders on the upper bouts, a spruce top and mahogany back and sides. Its difference lay in the clear natural finish rather than the SJ's sunburst.

David Gilmour purchased this 1958 Country Western from Charlie Chandler's Guitar Experience in Hampton Wick, Middlesex, in February 2006 in advance of his 2006 On An Island Tour, in support of his third solo album *On An Island*. Serving as Gilmour's primary acoustic on the tour, the 1958 Country Western was used for performances of the songs *Smile*, from *On An Island*, *Fat Old Sun*, from Pink Floyd's 1970 album *Atom Heart Mother*, *Wot's ...Uh the Deal?* from their 1972 album *Obscured by Clouds*, and *Wish You Were Here*, the title track of the band's 1975 album of the same name. Often considered a tribute to founder member Syd Barrett, Gilmour admitted in the 2012 documentary *The Story of Wish You Were Here* that he never plays the song without remembering Barrett. Pink Floyd drummer Nick Mason joined Gilmour and his band, which included original Floyd keyboardist Richard Wright, on stage to play *Wish You Were Here* at the Royal Albert Hall in London on 31st May 2006. Numerous photographs exist of Gilmour playing this guitar on tour, including a shot by Brian Rasic with David Crosby and Graham Nash of Crosby, Stills & Nash, who joined Gilmour on stage after *Wish You Were Here* for a harmonized vocal performance of Stephen Stills' *Find The Cost of Freedom* at the Royal Albert Hall on 29th, 30th and 31st May 2006. *Remember That Night*, a live concert recording of the three shows at the Royal Albert Hall, was released on DVD in September 2007. Gilmour can also be seen playing the guitar in *Live in Gdańsk*, a live recording of the final show of the tour at the Gdańsk Shipyard, Poland in August 2006, released on DVD in September 2008.





David Gilmour performing live at the Royal Albert Hall, London, on the 3rd October, 2015 for the 'Rattle That Lock' solo album tour. Courtesy of Jill Furmanovsky Archive.

Closing the tour, Gilmour made a final performance with his touring band for a small live audience at London's Abbey Road Studios on 29th August 2006 to record several songs for the first season of the 12-part music series *Live from Abbey Road*. Gilmour played the 1958 Country Western for an acoustic version of the 1970 Pink Floyd psychedelic symphony *Echoes*, trading licks with co-writer Richard Wright. The centerpiece of the 1971 Pink Floyd album *Meddle*, the extended composition *Echoes* had been revived for the tour, demonstrating a harmonious interplay between the two that, according to Gilmour, became the highlight of each show. Following Wright's death in 2008, Gilmour stated that he would not perform the song again, declaring *Echoes is a musical conversation between two people, Rick and me ...and that's a conversation I can no longer have*. Footage from the acoustic version of *Echoes* was included as a hidden bonus track on *Remember That Night* and on the four-disc edition of *Live in Gdańsk*.

Gilmour reunited with Roger Waters for a benefit performance at Kiddington Hall in Oxfordshire on 10th July 2010 in aid of The Hoping Foundation, a charity supporting Palestinian refugee children. The duo performed a 28-minute set including *Comfortably Numb* and *Wish You Were Here*, the latter performed by Gilmour on his trusty 1958 Country Western, and a surprise rendition of The Teddy Bears' 1958 classic *To Know Him Is to Love Him*.

Gilmour enlisted the 1958 Country Western again for acoustic performances of *Fat Old Sun* and *Wish You Were Here* on the first four legs of his Rattle That Lock Tour from 12th September 2015 to 28th July 2016, in support of his fourth solo album *Rattle That Lock*. In a rare television appearance,

Gilmour performed *Wish You Were Here* on this guitar for an outside concert broadcast on ABC late night television show *Jimmy Kimmel Live* during the North American Leg of the tour on 28th March 2016. The highlight of the European leg was Gilmour's return to Pompeii 45 years after Pink Floyd played to the deserted amphitheatre for the 1972 concert documentary *Pink Floyd: Live at Pompeii*. The two shows on 7th and 8th July 2016 were the first public performances at the Amphitheatre of Pompeii since the eruption of Vesuvius in AD79 and were recorded for the live album and film *Live At Pompeii*, released on 29th September 2017. For the fifth and final leg of the tour, comprising five dates at The Royal Albert Hall in London from 23rd-30th September 2016, Gilmour switched to a 1959 Country Western for his performances of *Wish You Were Here* and *Fat Old Sun* (lot 97).

Gilmour told us: *The Country Western is a lovely guitar. My natural tendency is to want to use an older guitar. I like the older guitars... it feels like older guitars that have been played a lot over the years by different people have sort of settled into something - the vibrations of the different pieces of wood that make up the front and back - it seems to take years for that to sort of meld itself into one overall sound that is beautiful. Some of the pickups that are built into guitars have a strange sound to them which is recognizably not as precise as an acoustic should sound. So there is a pickup that you can actually put onto these guitars which is more like an electric guitar pickup and it has a very, very nice sound to it. It meant that on the more recent tours for *On An Island* and *Rattle That Lock*, I was able to use the Country Westerns, ie. Use an old guitar but with a modern pickup on it. It meant that you could revert to using a beautiful old guitar on stage because of that particular L. R. Baggs pickup.*

~ ■ 97

GIBSON INCORPORATED, KALAMAZOO, 1959

AN ACOUSTIC GUITAR, COUNTRY WESTERN

Bearing the label *Gibson / Country Western / Model*, stamped internally S240423, the headstock bearing the logo *Gibson*, with later hardshell case bearing a label inscribed *GIBSON COUNTRY X WESTERN ACO #5240423 - B. BAND P/U SYSTEM - SEPT 2016*; accompanied by a facsimile copy of the pickup controls

Length of back 20 $\frac{1}{4}$ in. (51 cm.)

\$6,000-8,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 182.

Purchased in Germany between 10th and 11th March 2006 as a spare for David Gilmour's 1958 Country Western (lot 96) at the outset of his 2006 On an Island Tour, the guitar was fitted with a L. R. Baggs M1a sound hole pickup and was ultimately used by album co-producer and Roxy Music guitarist Phil Manzanera for the remainder of the tour through to 26th August 2006. Following the tour, the M1a pickup was removed and the guitar kept at Gilmour's London home for private use. Gilmour found that this guitar felt different to the 1958 Country Western, as it had a slimmer neck with larger frets. The guitar was again carried as a spare on Gilmour's 2015-2016 Rattle That Lock Tour in support of his fourth solo album *Rattle That Lock*. For the fifth and final leg of the tour, comprising five dates at The Royal Albert Hall in London from 23rd to 30th September 2016, the guitar was fitted with a B-Band pickup system and used by Gilmour for acoustic performances of *Fat Old Sun*, from Pink Floyd's 1970 album *Atom Heart Mother*, and *Wish You Were Here*, from the band's 1975 album of the same name, as seen in various amateur film footage of the concerts, as well as photographs by author and lyricist Polly Samson.



Soundcheck from London's Royal Albert Hall, 23 September 2016. Photo by Polly Samson.



THE DAVID GILMOUR GUITAR COLLECTION

~ ■ 98

TAYLOR GUITARS, EL CAJON, 2005

AN ACOUSTIC-ELECTRIC 12-STRING GUITAR, 354-CE

Labeled TAYLOR GUITARS/ MODEL No. 354-CE / SERIAL NUMBER 20051021006 / ROBERT TAYLOR / MADE IN EL CAJON, CA / ESTABLISHED IN 1974, inlaid Taylor at the headstock, with original hardshell case bearing a label inscribed TAYLOR 12 STRING 354CE 05 #20051021006; accompanied by the original warranty registration card from Taylor Guitars
Length of back 19% in. (50.8 cm.)

\$1,500-2,400

This 12-string guitar was supplied by Taylor Guitars in 2005 via UK professional audio distributor Sound Technology Ltd. for use as a spare on David Gilmour's 2006 On An Island Tour, in support of his third solo album *On An Island*. The guitar was employed by second guitarist Chester Kamen for performances of the Pink Floyd ballad *Wish You Were Here* during the final two legs of Gilmour's Rattle That Lock Tour from June to September 2016. Co-written by Gilmour and Roger Waters as the title track of their 1975 album of the same name, Gilmour had recorded the original intro on a 12-string guitar. The two shows on 7th and 8th July 2016 were the first public performances at the Amphitheatre of Pompeii since the eruption of Vesuvius in AD 79 and were recorded for the live album and film *Live At Pompeii*, released on 29th September 2017.





~ ■ 99

TAYLOR GUITARS, EL CAJON, 2006
AN ACOUSTIC 12-STRING GUITAR, 355-CE

Labeled *TAYLOR GUITARS/ MODEL No. 355-CE / SERIAL NUMBER 20060406043 / ROBERT TAYLOR / MADE IN EL CAJON, CA / ESTABLISHED IN 1974*, inlaid at the headstock *Taylor*, original hardshell case bearing a label inscribed *TAYLOR 12 STRING 355-CE 06 #20060406043*; accompanied by the original owner registration card from Taylor Guitars
Length of back 20 $\frac{3}{8}$ in. (53 cm.)

\$1,500-2,400

This 12-string guitar was supplied by Taylor Guitars in 2006 via UK professional audio distributor Sound Technology Ltd. for David Gilmour's 2006 *On An Island Tour*, in support of his third solo album *On An Island*. The guitar was used by album co-producer and Roxy Music guitarist Phil Manzanera for performances of *Wish You Were Here*, the title track of Pink Floyd's 1975 album of the same name. Co-written by Gilmour and Roger Waters, Gilmour had recorded the original intro on a 12-string guitar. Often considered a tribute to founder member Syd Barrett, Gilmour admitted in the 2012 documentary *The Story of Wish You Were Here* that he never plays the song without remembering Barrett. Pink Floyd drummer Nick Mason joined Gilmour and his band on stage to play *Wish You Were Here* and *Comfortably Numb* at the Royal Albert Hall on 31st May 2006. The guitar was enlisted again by Manzanera for performances of *Wish You Were Here* during the first three legs of Gilmour's Rattle That Lock Tour from 12th September 2015 to 24th April 2016 in support of his 2015 solo album *Rattle That Lock*.



■ 100

GRETSCH GUITARS, 2005
A SOLID-BODY ELECTRIC GUITAR, DUO JET, 6128

Inlaid at the headstock with the logo *Gretsch* and applied at the pickguard, stamped to the reverse *JD05092543 / made in Japan*, black finish, with original hardshell case bearing a label inscribed *BLACK DUO JET REISSUE T.V. JONES P.U.'S & NEW WRING LOOM*. and s/n *JD05002543*; accompanied by the original Gretsch Guitar Guarantee and corresponding envelope, the Gretsch Quality Control Department O.K. Card dated 21st November 2005, a Gretsch Guitar Guide, a promotional flyer for the Gretsch Neo-Classic Fingerboard, and a handwritten note on a sheet of *Astoria* headed notepaper regarding minor modifications to the guitar
Length of back 17 $\frac{1}{8}$ in. (45.3 cm.)

\$2,000-3,000

Supplied directly by Gretsch Guitars, Scottsdale, Arizona, in late 2005, this guitar was used as a spare for David Gilmour's 1950s Gretsch Duo Jet on his 2006 *On An Island Tour*, in support of his third solo album *On An Island*.

■ 101

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2006
A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, 57V

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped *V157304*, finished with "thin skin" nitrocellulose lacquer in the custom color of Candy Apple Red, with original case bearing a label inscribed *FENDER STRATOCASTER V57 CANDY APPLE RED - THIN FINISH #V157304*; accompanied by a letter and business card from Travis Kent at Fender Musical Instruments Corporation dated 13th June 2006, the original paper hang tag, and the commercial invoice and shipping label from *Fender Musical Instruments* to *David Gilmour Music Ltd*, dated 14th June 2006
Length of back 15¾ in. (40 cm.)

\$3,000-5,000

David Gilmour received this guitar from Fender Musical Instruments Corporation in June 2006, together with a letter from Fender Electric's Product Manager Travis Kent, explaining that the guitar's "thin skin" Nitro-lacquer finish would enable the guitar to breathe and therefore resonate better. Gilmour played the guitar on the first day of the Barn Jams recording sessions at his West Sussex home in January 2007. Having enjoyed working with friends and fellow musicians Richard Wright, Guy Pratt and Steve DiStanislaw so much during his 2006 On An Island Tour, Gilmour invited the group for a week of jamming together in one of the barns at his countryside home. Beautifully lit with strings of fairy lights and filled with plenty of heaters to combat the freezing weather, the barn was set up with recording and filming equipment to capture the sessions live. Author and lyricist Polly Samson photographed the jams, including a number of shots of Gilmour playing this Candy Apple Red Strat in the control room, as the barn was still too cold on day one.



David Gilmour playing at the Barn Jams, 2007. Photo by Polly Samson.





THE HÖFNER 500/1

The Höfner 500/1 electric bass guitar is instantly recognizable to all students of popular music and rock and roll. Sometimes called a violin bass because of its hollow-body construction and shape, it more often carries the moniker of a Beatle Bass. Designed by Walter Höfner this German-made bass made its debut at the Frankfurt Music Fair in 1956. In 1961 its unique shape caught the sharp eye of a young Paul McCartney. Being a left-handed player McCartney immediately realized that the symmetrical viol shaped body would not appear upside down when played left handed as a standard cutaway guitar body would. With the global fame of The Beatles, the Höfner 500/1 and subsequent model variations would become forever linked to those avatars of the British Invasion.

~ ■ 102

HÖFNER, BUBENREUTH, 1963-65

A HOLLOW-BODY ELECTRIC BASS GUITAR, 500/1

The applied logo at the headstock *Hofner*, stamped to the reverse 393, with later hardshell case bearing a label inscribed *HOFNER VIOLIN BASS #393* and *SERIAL NO. DG1078*; accompanied by a business card from The Bass Place Length of back 17 $\frac{3}{4}$ in. (45.6 cm.)

\$3,000-5,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 178.

David Gilmour acquired this Höfner bass from The Bass Place, Birmingham, England, in January 1990 and kept it for studio use. Bassist Guy Pratt can be seen using the guitar in footage released from the Barn Jams recording sessions at Gilmour's West Sussex home in January 2007. Having enjoyed working with friends and fellow musicians Richard Wright, Guy Pratt and Steve DiStanislaio so much during his 2006 On An Island Tour, Gilmour invited the group for a week of jamming together in one of the barns at his countryside home. Beautifully lit with strings of fairy lights and filled with plenty of heaters to combat the freezing weather, the barn was set up with recording and filming equipment to capture the sessions live. A few of the jams were included on the live concert DVD *Live in Gdańsk*, released in September 2008.

THE DAVID GILMOUR GUITAR COLLECTION

GUILD GUITARS

Founded in New York City in 1952, The Guild Guitars Incorporated originally focused on the manufacture of electric and arch-top jazz guitars. By 1956 production had been moved out of Manhattan across the Hudson River to Hoboken, New Jersey. The swift growth of folk music in American popular culture forced an alteration in Guild's production with an emphasis on flat-top acoustic guitars. Guild was highly successful in making this production shift and managed to excel in a deeply competitive market that demanded high quality production standards. Guild instruments were recognized then as now for being well-made utilitarian instruments for the professional player. Of special note is the quality of Guild's 12-string guitars. In the 1960s these instruments were far superior to any competitors' 12-string on the market and achieved a dedicated following from professional and amateur musicians. Guild 12-string guitars remain highly regarded to this day.

~ ■ 103

GUILD, TAKOMA, 2007

AN ACOUSTIC 12-STRING GUITAR, F-512

Labeled *GUILD / MODEL F512 SERIAL NUMBER TK030009 / Crafted In Takoma, Washington / U.S.A. / To Be Played*, branded internally *Guild* and bearing the logo *Guild* on the headstock, with original hardshell case bearing a label inscribed *GUILD TK030009 12 ST. F512 ACO*; accompanied by a facsimile copy of the original commercial invoice from *Fender Musical Instruments*, addressed to *David Gilmour Music Ltd.* and dated 17th May 2007, the Fender Owner's Registration and Warranty Manual documents, and copies of email correspondence between *Fender Musical Instruments Acoustic Division* and *David Gilmour Music Ltd* regarding the set up and shipment of the guitar

Length of back 20½ in. (52 cm.)

\$2,500-3,500

This guitar was one of two Guild 12-string guitars supplied directly to David Gilmour by Fender Musical Instruments Corporation in May 2007. Gilmour liked the richness of the sound and kept the guitars for studio use. According to the accompanying emails, Gilmour played this F-512 a little more on initial receipt than the F-412.





~ ■ 104

GUILD, TAKOMA, 2006

AN ACOUSTIC 12-STRING GUITAR, F-512

Labeled *GUILD / MODEL F-512, SERIAL NUMBER TJ114003 / Crafted In Takoma, Washington / U.S.A. / To Be Played*, bearing the logo *Guild* on the headstock, sunburst finish, with original hardshell case bearing a label inscribed *GUILD F-512 SUNBURST 2007 TJ114003* and *SERIAL NO. DG 1078*; accompanied by Fender Owner's Registration and Warranty Manual documents, copies of email correspondence between *Fender Musical Instruments Acoustic Division* and *David Gilmour Music Ltd* regarding the set up and shipment of the guitar, and a color photograph by Phil Taylor of David Gilmour playing this guitar at his East Sussex recording studio on 17th May 2013
Length of back 20½ in. (52 cm.)

\$2,500-3,500

This guitar was one of two Guild 12-string guitars supplied directly to David Gilmour by Fender Musical Instruments Corporation in May 2007. At Gilmour's request, Fender installed a second wound G string on this guitar, in place of the usual smaller octave G string, and tuned it D to D prior to shipping. Gilmour liked the richness of the sound and kept the guitar for studio use. Gilmour can be seen playing a portion of the title track of Pink Floyd's 1975 album *Wish You Were Here* on this guitar during an interview on his Astoria houseboat studio for a three-part documentary *The Story of the Guitar*, hosted by Alan Yentob and aired on the BBC in October 2008. Gilmour had recorded the original intro to *Wish You Were Here* on a 12-string guitar. In response to Yentob's question *Why would you use a 12-string?* Gilmour strums and replies: *Well, just listen to that and you tell me.* Gilmour later used this guitar during solo recording sessions at his East Sussex recording studio in 2013, which developed into his first solo project in almost a decade, the 2015 album *Rattle That Lock*.

■ 105

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2007
A SOLID-BODY ELECTRIC GUITAR, ESQUIRE CUSTOM SHOP RELIC

The peghead with decal logo *Fender ESQUIRE*, with decal logo to back *Fender / Custom Shop*, the bridge plate stamped *FENDER PAT. PEND.* and the neckplate stamped *R36044*, in original hardshell case bearing a label inscribed *FENDER ESQUIRE RELIC '07 S/N R36044 WHITE/WHITE*; accompanied by a commercial invoice from *Fender Musical Instruments* to *David Gilmour Music Ltd*, dated 30th March 2007, and a color photograph by Phil Taylor of David Gilmour playing the guitar at his East Sussex studio in September 2014
Length of back 15¾ in. (40 cm.)

\$3,000-5,000

When David Gilmour unexpectedly added the Syd Barrett composition *Arnold Layne* to the setlist for his 17th April 2006 show at the Oakland Paramount Theatre, San Francisco, on the North American leg of his 2006 *On An Island* Tour, Fender supplied a blonde Fender Custom Shop '59 Relic Esquire with two pickups for the performance. Gilmour used the guitar for the remainder of the tour, after which he gifted it to his son Charlie for Christmas in 2006.

As a replacement for the '59 Esquire Relic, this guitar was custom-made to Gilmour's specifications in a distressed blonde finish by Fender Custom Shop in March 2007 and kept for studio use. The accompanying photograph by Phil Taylor shows Gilmour playing the guitar during September 2014 recording sessions for his 2015 solo album *Rattle That Lock*.





■ 106

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2007

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP STRATOCASTER

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped R35540, the back of the headstock with decal logo *Fender / Custom Shop*, the finish black, with original hardshell case bearing a label inscribed *FENDER STRATOCASTER -CUSTOM SHOP '07 BLACK. CALLAHAN [sic] BRIDGE+ ELECTRONICS p/u's LINDY FRALIN CRYO #R35540*; accompanied by a handwritten list of various modifications on *Astoria* headed notepaper, dated 28th January 2008
Length of back 15¾ in. (40 cm.)

\$2,000-3,000

Supplied directly by the Fender Custom Shop in 2007, this guitar was used as a platform for David Gilmour to experiment with different pickup and control configurations, including a set of cryogenically treated Callahan H/SRV Fralin pickups.



■ 107

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CIRCA 2005

A SOLID-BODY ELECTRIC GUITAR, ERIC JOHNSON STRATOCASTER

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped EJ01292 and with logo *EJ* and caricature of guitar player, black finish, with original hardshell case bearing a label inscribed *FENDER 'ERIC JOHNSON' STRAT #EJ01292 - BLACK. MN*; accompanied by the original paper hang tag, control descriptions, and three color screenshots of David Gilmour playing this guitar at his Astoria houseboat studio in 2005
Length of back 15¾ in. (40 cm.)

\$1,000-1,500

This guitar was supplied directly by Fender Custom Shop in 2005 as a reference signature model during early negotiations for the proposed David Gilmour Signature Stratocaster. Although fitted with a shortened tremolo bar as per Gilmour's requirements, the guitar did not work well for Gilmour until a slimmer 57V neck was fitted to the instrument to better suit his preferences. When Gilmour returned to the studio to record his first solo material in decades, this particular guitar was one of a number he played during the final electric sessions for the album in late 2005. Interviewed in July 2006 for *Sound* magazine, album co-producer and Roxy Music guitarist Phil Manzanera revealed that *On An Island* was initially very acoustic, until Gilmour's electric guitar solos were finally set down in the last month of recording: *He left the electric stuff to the last moment, and I wasn't sure he wasn't going to do it at all. So I was very pleased that we managed to get him back onto the electric guitar, and he put some great things on.* Although he predominantly used his Black Strat and Gibson Les Paul for the electric recordings, studio footage and photographs captured Gilmour playing this Eric Johnson Stratocaster during sessions for the track *The Blue* at his Astoria houseboat studio.



■ 108

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2007

A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, 57V

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped 176157, the finish black, with original hardshell case bearing a label inscribed *FENDER STRATOCASTER V57 BLACK -SUHR, CRYO POTS+SWITCH +ODD NECK +MID SEYMOUR 5 +PLATE V176157*; accompanied by the original paper hang tag and warranty tag, a commercial invoice from *Fender Musical Instruments* to *David Gilmour Music Ltd*, dated 13th November 2007, and installation instructions for the Backplate Silent Single Coil system
Length of back 15¾ in. (40 cm.)

\$2,000-3,000

Acquired directly from Fender Musical Instruments, Ontario, California, in November 2007, this Fender Stratocaster was modified specifically as a test platform for David Gilmour to trial various pickup, control, wiring and bridge configurations before making alterations to his primary performance guitar. Fully detailed in the condition report, the present modifications to the instrument are also inscribed by guitar technician Phil Taylor in blue marker pen on a handwritten label to the back of the guitar.



■ 109

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2008

A SOLID-BODY ELECTRIC 5-STRING BASS GUITAR, PRECISION BASS

The peghead with logo decal *Fender / Precision Bass/ made in U.S.A.*, to the reverse *serial / number Z7232660* and stamped on the neckplate *Fender / Corona, / California*, with original hardshell case bearing a label inscribed *FENDER PRECISION 5 BLACK #Z7232660*; accompanied by the original paper hang tag
Length of back 16½ in. (42 cm.)

\$2,000-3,000

This guitar was supplied directly by Fender Musical Instruments Corporation in 2008 for David Gilmour's studio use.



■ 110

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2008
A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE
STRATOCASTER

The headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped 4544 and *Fender / CUSTOM SHOP*, custom color finish in Antique White, with original hardshell case bearing a label inscribed *J. BECK*; accompanied by the Fender Custom Shop Certificate of Authenticity, dated 10th October 2008 and signed by Todd Krause, and a facsimile copy of a handwritten note on *Astoria* headed notepaper regarding the set-up of the guitar
Length of back 15¾ in. (40 cm.)

\$2,000-3,000

Following the untimely death of Pink Floyd keyboardist Richard Wright on 15th September 2008 at age 65, guitar legend and old friend Jeff Beck was asked to play at his private memorial service at the 20th Century Theatre in London's Notting Hill the following October. Due to scheduling conflicts, there was some concern that Beck would not have access to his guitars for the occasion, so Gilmour's guitar technician Phil Taylor arranged for Fender Custom Shop Master Builder Todd Krause to set up a Jeff Beck Signature Stratocaster as per Beck's main white Stratocaster and send it to London urgently for Beck to play at the memorial. On the day, however, Beck turned up with his own white Strat and this guitar was relegated to a spare. In Nick Mason's *Inside Out: A Personal History of Pink Floyd*, he relates that the event was *...a wonderful send-off... Jeff Beck played a beautiful, unaccompanied guitar solo, the more beautiful for being unexpected, and Dave and I performed Rick's 'Remember A Day' for the first time in nearly forty years. Rick had said that he wanted a party that was not too formal, and he absolutely got his wish. Gilmour decided to keep the guitar at his home studio, where it has remained for the past decade in case Beck should wish to play when visiting, occasionally used by Gilmour himself.*

THE DAVID GILMOUR GUITAR COLLECTION

~ ■ 111

GIBSON INCORPORATED, BOZEMAN, 2008 AN ACOUSTIC GUITAR, COSTELLO CENTURY

Serial Number 02578007, bearing a label STYLE *Costello Century Number 91 of 300 is hereby / GUARANTEED against faulty workmanship and materials / Elvis Costello Gibson / Acoustic / Bozeman Montana, U.S.A.*, inlaid at the headstock *Gibson*, bearing the decal *Gibson CUSTOM SHOP* on the reverse, with original hardshell case bearing a label inscribed *GIBSON CENTURY ELVIS COSTELLO #02578007*; accompanied by the original shipping invoice and commercial invoice from *Gibson Incorporated to David Gilmour Music Ltd*, dated 29th October 2008, a *Gibson Acoustic Final Checklist*, warranty and owner's manual
Length of back 19½ in. (49.2 cm.)

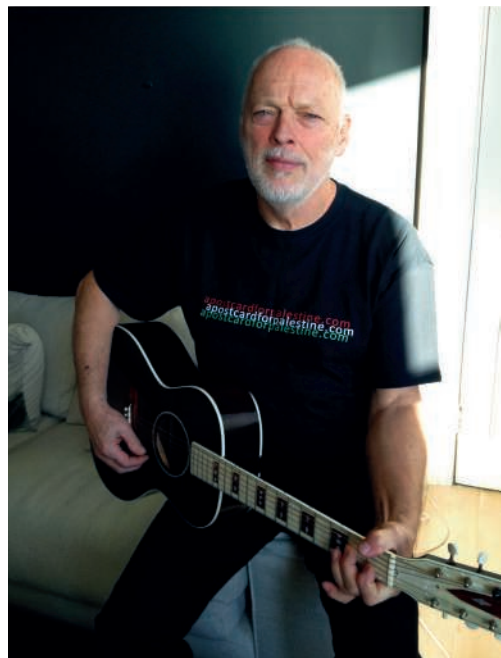
\$4,000-6,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 197.

In 1933 the World Fair's was held in Chicago, Illinois to commemorate the city's centennial. Entitled *A Century of Progress*, the fair aroused widespread marketing exposure, which was quickly embraced by the Gibson Mandolin-Guitar Manufacturing Company, which was located 150 miles to the east in Kalamazoo, Michigan. Gibson produced a special variant of its popular L series guitar and named it the *L-Century* or *L-C* to commemorate the international exposition. Festeoned with copious amounts of a celluloid based plastic called pearloid, the instrument was intended as an eye-catching presentation piece. Priced at \$55.00, the guitar had only a small production run, and the last one was shipped in 1941. Today these instruments are highly sought after among collectors, including Elvis Costello, who popularized the *L-C*. In 2008 Gibson produced a copy of Costello's 1936 *L-C* named the *Elvis Costello Century of Progress*. The guitar was offered at a list price of \$5,633.00 and the limited production of 300 instruments quickly sold out.

Supplied directly by Gibson on 29th October 2008, this Costello Century was kept by David Gilmour for home use. Gilmour liked this guitar and played it often.



David Gilmour at home, January 2014. Photo by Polly Samson.



~ ■ 112

GIBSON INCORPORATED, KALAMAZOO, 1953
A SOLID-BODY ELECTRIC GUITAR, LES PAUL

Inlaid to the headstock *Gibson* and silkscreened *Les Paul MODEL*, and ink stamped on the reverse 3 0148, with later case bearing a label inscribed *GIBSON LES PAUL STANDARD 1953 GOLD #3 0148 BIGSBY*; accompanied by two color photographs by guitar technician Phil Taylor of David Gilmour playing the guitar at Stanley House Studios on 21st January 2010, together with a handwritten note by Taylor on *Astoria* headed stationery, dated March 2010, detailing various repairs and alterations made to the guitar
Length of back 17½ in. (43.4 cm.)

\$15,000-25,000

This guitar was purchased in London in early 2006 as a spare for David Gilmour's On an Island Tour, which ran from 7th March to 26th August 2006. Gilmour later used the guitar during a recording session for Bryan Ferry's 2010 solo album *Olympia* at London's Stanley House Studios on 21st January 2010. One of numerous guest artists that contributed to the album, Gilmour can be seen playing this guitar in the documentary film *The Making of Olympia*, which was released with the Deluxe and Collector's editions of the album. The guitar was again enlisted as a spare for Gilmour's Rattle That Lock Tour from 5th September 2015 to 30th September 2016.





~ ■ 113

THE FRED GRETSCH MANUFACTURING COMPANY, BROOKLYN, 1957
A SOLID-BODY ELECTRIC GUITAR, CHET ATKINS, 6121

Inlaid at the headstock with the logo *Gretsch* and applied at the pickguard, along with *Chet Atkins*, the control cavity cover inscribed 23490, with original hardshell case bearing a label inscribed *GRETSCH 6121 ORANGE - CHET ATKINS #23490 SERIAL NO. DG1067*; accompanied by the original sales invoice from *Gruhn Guitars, Inc.* to *Pink Floyd*, dated 26th June 1978, a letter from Dave Gilman to *Pink Floyd*, dated 27th June 1978, confirming that the instrument had been placed on hold, a facsimile air waybill addressed to *Pink Floyd*, dated 11th July 1978, a shipping invoice from *Dacair Service Limited to Britannia Row Leasing Ltd.*, dated 27th July 1978, a handwritten note on a *Pink Floyd* headed compliments slip reading *Dear Vic, Please find enclosed the invoices for the two guitars that should be arriving shortly, Phil*, a facsimile repair receipt from *Charlie Chandler's Guitars*, Middlesex, to *David Gilmour Music Ltd.*, dated 27th July 2009, a handwritten note to David Gilmour by guitar technician Phil Taylor on a sheet of *Astoria* headed notepaper outlining the repair and modification work performed on the guitar, and a color screenshot of David Gilmour playing this guitar at Olympic Studios, London, circa July 1993 [not illustrated]
Length of back 17 $\frac{7}{8}$ in. (45.3 cm.)

\$6,000-8,000

The 6121 is the solid-body companion to Gretsch's famous hollow-body guitar the 6120 Chet Atkins (lot 40). Purchased by David Gilmour from Gruhn Guitars, Nashville, Tennessee, in June 1978, the guitar has seen a good deal of studio use, notably during recording sessions for Pink Floyd's 1994 album *The Division Bell* at Gilmour's Astoria houseboat studio and Olympic Studios, London, circa July 1993. Between 2013 and 2014, material from the 1993 recording sessions for *The Division Bell* was revisited and reworked with 21st Century digital technology and supplemented with new material for the last Pink Floyd album *The Endless River*. Studio footage exists of Gilmour playing the 6121 during a 1993 jam session at Olympic that would become the instrumental *Nervana*, the third and final bonus track on the deluxe edition of *The Endless River*. Following a distorted intro, Gilmour plays a heavy metal riff and ends with a two-minute solo on the Gretsch 6121. Released in November 2014 as a tribute to keyboardist Richard Wright, who had passed away in 2008, the predominantly instrumental album debuted at number one in the UK, France, Germany, Portugal, Ireland, the Netherlands, Belgium, New Zealand, and Canada.



David Gilmour recording at Olympic Studios, London, 1993. Photo by Jeremy Young.



■ 114

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2010
A SOLID-BODY ELECTRIC GUITAR, TELECASTER CUSTOM BARITONE

At the peghead *Fender TELECASTER*, the reverse with logo *Custom Shop*, the finish black with white binding, in original hardshell case bearing a label inscribed *FENDER BARITONE TELE #1 NO S/N*; accompanied by a color photograph by Phil Taylor of David Gilmour playing this guitar in his East Sussex studio circa April 2014
Length of back 15¾ in. (40 cm.)

\$2,000-3,000

LITERATURE:

Guesdon, J-M. and Margotin, P. *Pink Floyd: All The Songs*, New York, 2017, illus. p. 559.
Guitarist, May 2015, illus. p. 69.

This guitar was custom-made for David Gilmour by Fender Custom Shop in 2010 and kept primarily for studio use. A baritone guitar incorporates a longer scale length than a normal guitar and is tuned either in a perfect 4th (B, E, A, D, F#, B) or perfect 5th lower (A, D, G, C, E, A) than a standard guitar tuning. This allows for deeper voicing than typically heard with guitar performance. Gilmour's guitar technician Phil Taylor liaised with Fender to build a baritone on a shorter scale than his 1963 Fender Bass VI (lot 30). The resulting guitar has a 27-inch scale, placing it between an electric and bass guitar in terms of size. It was further modified with a Vibramate String Spoiler and custom baritone pickups, and the electronics replaced with Callaham Cryo electronics.

At the suggestion of album co-producer Youth, Gilmour used the baritone guitar during recording of Pink Floyd's fifteenth studio album *The Endless River*, notably on the track *It's What We Do*. Material from the 1993 recording sessions for *The Division Bell* was revisited and reworked with 21st Century digital technology and supplemented with new material recorded between 2013 and 2014 at Gilmour's Astoria houseboat studio. Released in November 2014 as a tribute to keyboardist Richard Wright, who had passed away in 2008, the predominantly instrumental album debuted at number one in the UK, France, Germany, Portugal, Ireland, the Netherlands, Belgium, New Zealand, and Canada.

The guitar was subsequently enlisted for performances of *Run Like Hell* during Gilmour's Rattle That Lock Tour from 12th September 2015, played by longtime Pink Floyd collaborator Jon Carin during the first three legs of the tour and thereafter by Chester Kamen for the final two legs through to 30th September 2016.





NASH GUITARS

Based in Olympia, Washington, Bill Nash specializes in solid-body electric guitars utilizing nitrocellulose finishes that are often artificially distressed to appear aged. Launching his business as a custom maker in 2001, Nash Guitars now employs nine workers and, according to interviews in 2011, produces approximately 90 guitars a month.

■ **115**

NASH GUITARS, OLYMPIA, CIRCA 2007
A SOLID-BODY ELECTRIC GUITAR, IN THE STYLE OF A 1952 TELECASTER, T-52

Inscribed by the maker to the back of the headstock 'B Nash 07', with original hardshell case bearing a label inscribed *BILL NASH TELECASTER '07-TAKEN TO USA/EUROPE AS SPARE CASE LEFT HERE 11/03/16*; accompanied by the original paper hang tag
Length of back 15¾ in. (40 cm.)

\$1,000-2,000

Pink Floyd bassist Guy Pratt arranged the purchase of this guitar on behalf of David Gilmour. A replacement neck was supplied by Nash Guitars and fitted to the guitar after it was decided that the original neck was too large for Gilmour's taste. The guitar was carried as a dressing room guitar on the North American and European legs of Gilmour's Rattle That Lock Tour from March to July 2016, in support of his fourth solo album *Rattle That Lock*.



~ ■ **116**

C.F. MARTIN & COMPANY, NAZARETH, 2015
AN ACOUSTIC GUITAR, O-28VS

Branded internally *C.F. Martin & Co / NAZARETH, PA / MADE IN U.S.A. / O-28VS / 1817966*, the headstock bearing the logo *C.F. Martin & Co / EST. 1833*, with original hardshell case bearing a label inscribed *MARTIN O-28V ACOUSTIC #1817966*; accompanied by the original paper hang tag
Length of back 19¼ in. (48.5 cm.)

\$3,000-5,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 232.

Prior to 1929 all Martin guitars were produced with a neck having only 12 frets clear of the body. The O-28 VS, short for *Vintage Specs*, is a return to the O-28's design found at the turn of the 20th century. The shorter neck allows for a slightly larger body than found on the 14 fret models. Body size in guitar design is all about air volume and more air volume equates to deeper tonal qualities. Though the shorter neck limits access to playing above the octaves, the O-28 VS makes up for this by producing warmer overtones. It is a guitar that performs wonderfully as a fingerpicking instrument and one which is easily transportable.

Acquired directly from C.F. Martin & Company in advance of David Gilmour's Rattle That Lock Tour, the guitar was played by Roxy Music guitarist and longtime collaborator Phil Manzanera during the first three legs of the tour from 12th September 2015 and thereafter by Chester Kamen for the final two legs through to 30th September 2016. During the tour, Gilmour would sometimes play this guitar at book signings and literary events for author and lyricist Polly Samson's 2015 novel *The Kindness*.



~ ■ 117

GIBSON INCORPORATED, MEMPHIS, 2013
A HOLLOW-BODY ELECTRIC GUITAR, ES 330

Inlaid at the headstock *Gibson*, bearing serial number internally *T1002 1*, sunburst finish, original case bearing a label inscribed *GIBSON ES 330 2013 #T10021*; accompanied by the original Certificate of Authenticity from Gibson Custom Shop, copies of email correspondence between *Gibson Entertainment Relations* and *David Gilmour Music Ltd*, and a color photograph by Phil Taylor of David Gilmour playing this guitar at his East Sussex recording studio on 18th September 2013
Length of back 18 $\frac{3}{4}$ in. (47.5 cm.)

\$3,000-5,000

At the request of guitar technician Phil Taylor, Gibson Custom Shop supplied this guitar to David Gilmour in January 2013. The neck follows the slimmer taper and profile of a circa 1960s Gibson and the P-90 pickups are underwound to Gilmour's specification. Gilmour used this guitar during solo recording sessions at his East Sussex studio in 2013, which developed into his first solo project in almost a decade, the 2015 album *Rattle That Lock*. Longtime Pink Floyd collaborator Jon Carin subsequently played the guitar during the first three legs of Gilmour's *Rattle That Lock* Tour from September 2015 to April 2016.



~ ■ 118

GIBSON INCORPORATED, NASHVILLE, 2009
A SOLID-BODY ELECTRIC GUITAR, LES PAUL 57 HISTORIC GOLD TOP

Inlaid at the headstock *Gibson* and silk screened *Les Paul MODEL* and *Gibson* logos, ink stamped on the reverse *7 9820*, with hardshell case bearing a label inscribed *LES PAUL GOLD 2009 HOME*; accompanied by the original Certificate of Authenticity, warranty tag and Gibson Gold Warranty booklet from Gibson Custom Shop, copies of email correspondence between *The ToneQuest Report* and *David Gilmour Music Ltd*, a copy of the original sales invoice from *The ToneQuest Report* and a handwritten note by guitar technician Phil Taylor on *Astoria* headed stationery detailing several modifications to the guitar
Length of back 17 $\frac{1}{4}$ in. (43.8 cm.)

\$3,000-5,000

On the instruction of David Gilmour's longtime guitar technician Phil Taylor, David Wilson of guitar magazine *The ToneQuest Report* purchased this Les Paul 57 Gold Top directly from Gibson Custom Shop in late 2009, with a view to optimizing the standard model in line with Gilmour's preferences. Wilson oversaw considerable modifications to the guitar including the replacement of the standard Burstbucker pickups with a J.M. Rolph '58 PAF Humbucker, replacement of the standard tuners for Grover Rotomatics and modification of the wiring to preserve the treble when the volume is cut. On receipt of the guitar in January 2010, Taylor commissioned additional alterations to further optimize the feel and tone of the instrument, later making additional refinements in February 2011. According to Taylor, Gilmour really liked the modified guitar, which was unusual as humbuckers would not generally be his preference, and went on to use it during a recording session at his West Sussex studio in July 2013, playing through a 1958 Fender Tweed Deluxe and then a Tweed Champ amplifier. Gilmour's 2013 solo recording sessions developed into his first solo project in almost a decade, the 2015 album *Rattle That Lock*.

~ ■ 119

TAKAMINE, NAKATSUGAWA, 1986

AN ACOUSTIC-ELECTRIC 12-STRING GUITAR, EF-400S

Branded internally *Takamine / Est. 1962 EF-400S* and labeled *Serial Number / 86070461 / Takamine* at the neck block, applied with logo *Takamine* at the headstock, stamped internally *Jul 3 1986*, with original hardshell case bearing a label inscribed *TAKAMINE 12 STRING EF400S '87 #86070461 (9 STRING)* and *No1*; accompanied by two Takamine catalogues, a price list and an official tour program for Pink Floyd's World Tour 1987/88, featuring a photograph of David Gilmour playing this guitar
Length of back 19¹/₁₆ in. (50.3 cm.)

\$1,000-1,500

Since 1975 Takamine 12-string guitars have been popular among musicians for their tonal quality, playability and structural stability. Supplied directly by Takamine Guitars in 1987, this guitar was used by David Gilmour for around 200 performances of *Welcome to the Machine*, from Pink Floyd's 1975 album *Wish You Were Here*, throughout the band's epic *A Momentary Lapse of Reason* Tour from 9th September 1987 to 18th July 1989. Although *Welcome to the Machine* was not included on the 1988 live concert video and album *Delicate Sound of Thunder*, Gilmour can be seen playing the guitar in various amateur footage and photographs captured over the course of the tour. The guitar has since been set up as a nine-string, which allowed Gilmour to play both six-string and 12-string parts of Pink Floyd's 1975 ballad *Wish You Were Here* on the same guitar at his lifelong friend Storm Thorgerson's funeral in April 2013. Co-founder of design group Hipgnosis, Thorgerson was the graphic genius behind so many of Pink Floyd's iconic album covers. Rock photographer Jill Furmanovsky captured the intimate performance.

As a 12-string, the guitar was also used by second guitarist Tim Renwick for performances of *Wish You Were Here* throughout the *A Momentary Lapse of Reason* Tour. Co-written by Gilmour and Roger Waters as the title track of their 1975 album, Gilmour had recorded the famous intro and instrumental passages on a 12-string guitar. Renwick made another appearance with the EF-400S at Knebworth on 30th June 1990, when Pink Floyd played *Wish You Were Here* as part of a one-hour set for a historic charity concert in aid of the Nordoff-Robbins Music Therapy Centre. The guitar subsequently travelled with Renwick on Pink Floyd's *The Division Bell* Tour from March to October 1994, recorded for the live concert video *Pulse*, released on VHS in 1995 and on DVD in 2006.





■ 120

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1967
A HOLLOW-BODY ELECTRIC GUITAR, CORONADO II, WILDWOOD

With decal *Fender Coronado II / Pat. 3,143,028*, the later *F* neckplate stamped
180951, with original neckplate and later hardshell case bearing a label
FENDER CORONADO II

Length of back 17³/₁₆ in. (45.2 cm.)

\$3,000-5,000

DAVID GILMOUR SIGNATURE STRATOCASTER

In 2006, David Gilmour was approached by the Fender Musical Instrument Corporation asking permission to produce an accurate replica of his famous 1969 black Fender Stratocaster. Despite his protestation that it was *just an ordinary strat that I bought at Manny's*, Gilmour finally agreed and Fender Custom Shop Manager Mike Eldred and Master Builder Todd Krause flew to London, on a mission to capture the measurements and specific details of the original guitar, from which the first prototype would be made. Over the next two years, three more prototypes would be produced and five different pickup configurations were tested and refined with Gilmour's participation. Hinting at the evolving collaboration, longtime guitar technician Phil Taylor told March 2008's *Guitar & Bass Magazine* *David is very particular about replicating the pickups' sound and the set-up of the pickups and trem*. Once the fifth and final prototypes were approved by Gilmour for sound, feel, playability and visual accuracy, the guitar went into production and was released in September 2008 to coincide with the release of David Gilmour's 3-disc *Live in Gdańsk* CD/DVD set. Todd Krause said of the process *It was utterly just amazing, this overwhelming sense of history and the past and just being surrounded by it*.

The Fender Custom Shop produced two models of the David Gilmour Signature Stratocaster - the *Relic*, which faithfully replicated the condition of The Black Strat as it appeared in 2008 with visual wear and distressing to the finish, aged parts and no backplate, and the *NOS*, or "New Old Stock," which similarly replicates the guitar as it is now, but with new parts, an 'as new' paint finish and a white plastic backplate. Gilmour said of the release *They've done a fantastically good job to make it as good as I wanted it to be. We've worked quite hard on it, it's taken a while for us to get every part of it dead right*. Two final prototypes of each model were made - one set remain with Fender Custom Shop for production reference and the other set remain with Gilmour. In a January 2009 interview with *Guitar Player* magazine, Gilmour enthused *I have some final prototypes of the two different versions, and they are brilliant. In my opinion, they are just as good as my Black Strat, if not better, and I would have no hesitation about using them on a gig. In fact, I used the NOS model when I did an Atom Heart Mother show recently*. Gilmour was so pleased with the final prototypes that he chose the NOS for a performance of *Atom Heart Mother* with Pink Floyd collaborator Ron Geesin for the Chelsea Arts Festival at Cadogan Hall, London, on 15th June 2008, and again for a performance with Roxy Music's Phil Manzanera at Ronnie Scott's Jazz Club, London on 10th February 2009.

■ 121

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2007

A SOLID-BODY ELECTRIC GUITAR, DAVID GILMOUR SIGNATURE STRATOCASTER, CUSTOM SHOP RELIC, PROTOTYPE NUMBER 3

David Gilmour signature model Stratocaster, Relic prototype number 3, the headstock with logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped *R37086*, *Todd Krause Fender Custom Shop* decal on the reverse and inscribed #3, the finish black, with original custom hardshell case bearing a label inscribed *FENDER STRATOCASTER BLACK PROTOTYPE #3 S/N R37086*
Length of back 15 $\frac{1}{4}$ in. (39.8 cm.)

\$5,000-8,000

This guitar is the third of the five prototypes that were produced by Fender throughout the design process and was sent to David Gilmour in 2007. Gilmour found the third prototype good to play and was happy with the neck and bridge pickups, however there were a number of superficial inaccuracies remaining in comparison to the original guitar, such as the body contours.





■ 122

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2012

A SOLID-BODY ELECTRIC GUITAR, DAVID GILMOUR SIGNATURE STRATOCASTER, CUSTOM SHOP RELIC

The headstock with decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped *R64716* and Fender Custom Shop decal on the reverse, black finish, with original Custom Shop hardshell case bearing a label inscribed *RELIC April 2012R64716*; together with complete CUSTOM SHOP accessories including a Fender Certificate of Authenticity dated 13th April 2012, owner's manual and warranty, an Evidence Audio guitar cable, custom leather guitar strap, custom GHS David Gilmour guitar strings and pick, a *Live in Gdansk* CD/DVD set and a third edition copy of *The Black Strat - A History of David Gilmour's Black Fender Stratocaster* by Phil Taylor
Length of back 15 $\frac{1}{4}$ in. (39.8 cm.)

\$5,000-8,000

This guitar was supplied directly from the Fender Custom shop in June 2012.



■ 123

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2013

A SOLID-BODY ELECTRIC GUITAR, DAVID GILMOUR SIGNATURE STRATOCASTER, CUSTOM SHOP NOS, (LEFT HANDED)

The headstock with decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body*, the neckplate stamped *R74902*, and Fender Custom Shop decal on the reverse, black finish, with original Custom Shop hardshell case bearing a label inscribed *BLACK STRAT NOS 'LEFTIE' R74902 7.93 lbs OCT 2013*; together with complete CUSTOM SHOP accessories including a Fender Certificate of Authenticity dated 30th October 2013, owner's manual and warranty, an Evidence Audio guitar cable, custom leather guitar strap, custom GHS David Gilmour guitar strings and pick, a *Live in Gdansk* CD/DVD set and a third edition copy of *The Black Strat - A History of David Gilmour's Black Fender Stratocaster* by Phil Taylor
Length of back 15 $\frac{1}{4}$ in. (39.8 cm.)

\$4,000-6,000

This guitar was supplied directly from the Fender Custom shop in 2013 as a sample of the left-handed NOS. On receipt, it was discovered that the guitar was fitted with right-handed pots and tremolo arm. Fender subsequently supplied the correct left-handed parts which are fitted to the current guitar.



■ 124

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2014

A SOLID-BODY ELECTRIC GUITAR, DAVID GILMOUR SIGNATURE STRATOCASTER, CUSTOM SHOP RELIC

The headstock with decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body* the neckplate stamped *R78547*, and *Fender Custom Shop* decal on the reverse, black finish, with original Custom Shop hardshell case bearing a label inscribed *RELIC 8-14 #R78547*; together with complete CUSTOM SHOP accessories including a Fender Certificate of Authenticity dated 15th July 2014, owner's manual and warranty, an Evidence Audio guitar cable, custom leather guitar strap, custom GHS David Gilmour guitar strings and pick, a *Live in Gdansk* CD/DVD set and a third edition copy of *The Black Strat - A History of David Gilmour's Black Fender Stratocaster* by Phil Taylor
Length of back 15 $\frac{3}{4}$ in. (39.8 cm.)

\$5,000-8,000

This guitar was supplied directly from the Fender Custom shop in August 2014.



■ 125

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, 2014

A SOLID-BODY ELECTRIC GUITAR, DAVID GILMOUR SIGNATURE STRATOCASTER, CUSTOM SHOP NOS

The headstock with decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO / ORIGINAL / Contour / Body* the neckplate stamped *R65214*, and *Fender Custom Shop* decal on the reverse, black finish, with original Custom Shop hardshell case bearing a label inscribed *NOS. R65214 8-14 'NICE'*; together with complete CUSTOM SHOP accessories including a Fender Certificate of Authenticity dated 7th December 2012, owner's manual and warranty, an Evidence Audio guitar cable, custom leather guitar strap, custom GHS David Gilmour guitar strings and pick, a *Live in Gdansk* CD/DVD set and a third edition copy of *The Black Strat - A History of David Gilmour's Black Fender Stratocaster* by Phil Taylor
Length of back 15 $\frac{3}{4}$ in. (39.8 cm.)

\$4,000-6,000

This guitar was supplied directly from the Fender Custom shop in 2014.



Guitar not included

■ 126

PACKHORSE CASE COMPANY LTD.
A TRAVEL GUITAR CASE FOR PINK FLOYD

Plywood construction with riveted aluminum and steel valance with blue vinyl covering, stenciled to both sides *PINK FLOYD. / LONDON.*, with address label *Phil Taylor 01-221-2046 / DGM LTD. 43 PORTLAND ROAD / LONDON, W11 ENGLAND* and *SERIAL NO. DG 1203*
43¾ in. (111.5 cm.) high; 17¼ in. (43.5 cm.) wide; 7 in. (18 cm.) deep

\$1,000-2,000

LITERATURE:

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, London, 2017, illus. p. 249.

This travelling case was used to transport David Gilmour's primary Black Strat (lot 127) from 1979 through to the mid-1980s, notably for Pink Floyd's The Wall Tour from 7th February 1980 to 17th June 1981.



David Gilmour performing live on the Animals-In The Flesh Tour, 1977. Photo by Laurens van Houten/ Pictorial Press Ltd./ Alamy Stock Photo.

■ 127

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, 1969 AND 1983

A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, KNOWN AS 'THE BLACK STRAT'

The later neck with headstock bearing the decal logo *Fender STRATOCASTER / WITH SYNCHRONISED TREMOLO / ORIGINAL / Contour / Body*, the later neckplate stamped 38979, with hardshell case bearing a label inscribed *FENDER STRATOCASTER 'THE BLACK' #38979*; accompanied by an original sales invoice from *Seymour Duncan MFG. to David Gilmore* [sic] for three custom pickups, dated 27th June 1979, an original sales invoice from *Charvel Manufacturing to Pink Floyd* for seven birdseye maple 22 fret Strat necks, dated 25th January 1982, a letter from Dave Storey of American Precision Metal Works regarding the Kahler tremolo dated 27th June 1983, a facsimile copy of a letter from Steve Routhier at the Hard Rock Café regarding the loan of the guitar, dated 5th August 1986, and two facsimile transmissions on *David Gilmore Music Limited* headed stationery regarding the return of the guitar from the Hard Rock Café, dated 6th May and 7th June 1997
Length of back 15 $\frac{7}{8}$ in. (39.7 cm.)

\$100,000-150,000

EXHIBITED:

Pink Floyd Interstellar, Cité de la Musique, Paris, France, 10th October 2003 – 25th January 2004.

Pink Floyd: Their Mortal Remains, Victoria and Albert Museum, London, 13th May – 15th October 2017.

LITERATURE:

The Black Strat is the subject of a definitive book by David Gilmour's longtime guitar technician Phil Taylor, remaining the only guitar to have its detailed chronological history so meticulously and accurately documented.

Taylor, P. *Pink Floyd: The Black Strat - A History of David Gilmour's Black Fender Stratocaster*, Great Britain, 2017, illus. cover, pp.1, 4, 6, 14, 15, 16, 18, 23, 29, 32-40, 42-44, 46-51, 54-59, 63-66, 69, 72, 75, 76, 78, 81-94, 96-98, 100, 101, 104, 105, 108-112, 115-117, 119, 121-124, 129-133, 139, 148-152, 154-155, 158-160, 162-164, 166-173, 175-186, 188, 191, 194, 197, 200, 202, 206, 208, 212-234, 236-245, 250.

Fielder, H. *Pink Floyd Behind the Wall*, New York, 2013, illus. pp. 62, 63, 71, 78, 86, 91, 100, 105, 106, 122, 198, 204.

Guesdon, J-M. and Margotin, P. *Pink Floyd: All The Songs*, New York, 2017, illus. pp. 242, 245, 265, 269, 275, 277, 307, 317, 336, 340, 357, 397, 403, 421, 431, 471, 565.

Popoff, M. *Pink Floyd: Album By Album*, Minneapolis, 2018, pp. 56, 67, 83, 99, 104, 118, 131, 151, 158, 223.

Povey, G. *The Complete Pink Floyd*, New York, 2016-2017, pp. 150-151, illus. 171,189, 206, 222, 243, 253, 332, 368, 393, 397.

Povey, G. and Russell, I. *Pink Floyd: In The Flesh*, London, 1997, illus. pp. 100, 126, 135, 160, 179, 189, 222, 243, 253, 332, 368, 393, 397.

Povey, G. *Pink Floyd in Objects*, London, 2018, illus. pp. 78-79, 81.

Scarfe, G. *The Making Of Pink Floyd The Wall*, London, 2010, pp. 119, 230.

Wheeler, T. *The Stratocaster Chronicles*, Milwaukee, 2004, illus. p. 148.

Pink Floyd: Their Mortal Remains, London, 2017, illus. pp. 106, 125, 236, 237.

Interactive Guitar Magazine, 2017, Issue #47, illus. cover.

Guitar & Bass Magazine, March 2008, Vol 19, No3, illus. cover.

Guitar World, March 2006, illus. cover.

Guitarist, February 2015, Issue 390, illus. cover, pp. 66-67.

Q Pink Floyd Special Edition, September 2004, illus. pp. 38, 58, 68, 79.





THE BLACK STRAT

Through the annals of rock history, David Gilmour's black Fender Stratocaster stands out as one of only a handful of guitars that have taken on a life of their own and gained a level of fame to near match their owner. Despite humble beginnings as an off-the-shelf standard model Stratocaster, the extensively modified guitar has become a legend in its own right. Of all the instruments in Gilmour's considerable collection, it is the black Stratocaster that has served him the longest as both a performance and recording tool, appearing on every Pink Floyd album from 1970 to 1983 and all four of Gilmour's solo albums to date, becoming synonymous with his image and tone. A mainstay at the zenith of Pink Floyd, the guitar was integral to the recording of the band's seminal masterpiece *The Dark Side Of The Moon* (1973), as well as follow-up albums *Wish You Were Here* (1975), *Animals* (1977) and *The Wall* (1979), forming the four cornerstones of the classic-era Pink Floyd. Heard by billions of people across the globe over the last forty-nine years, the music Gilmour created on this trusty Strat will undoubtedly live on for hundreds more.

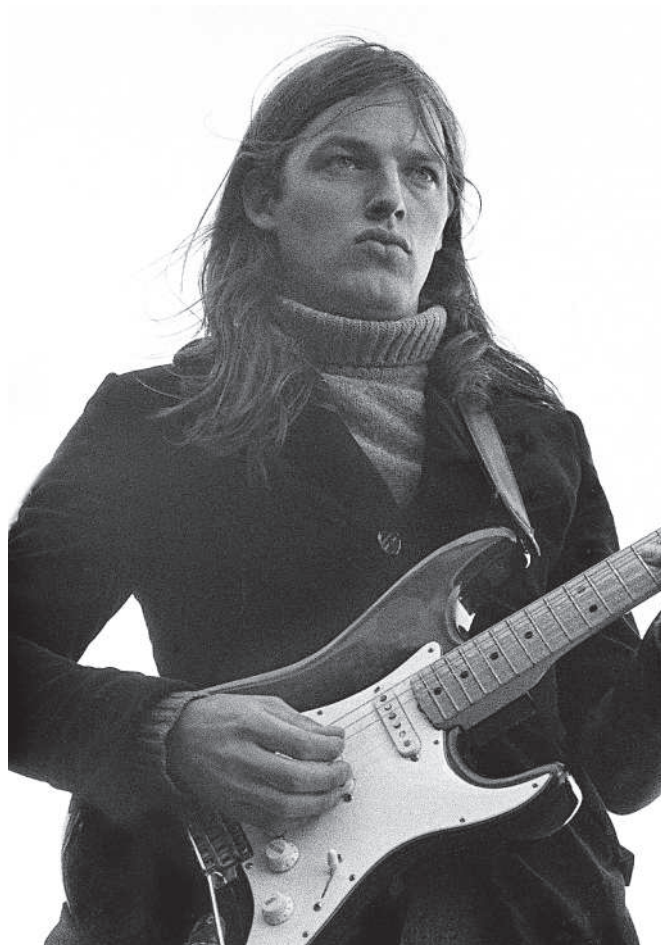
Purchased new at the already iconic New York guitar store Manny's on West 48th Street in May 1970, David Gilmour acquired this guitar to replace a black Stratocaster with a rosewood neck that he had purchased just six weeks earlier at the outset of Pink Floyd's third US tour. Gilmour garnered a mere fifteen performances with that first Stratocaster before it was stolen, along with the rest of the band's equipment, following their second show in New Orleans. Although the majority of the equipment was recovered, Gilmour's first black Stratocaster was never seen again. With the band forced to end the tour early, Gilmour flew home to London via New York, making an emergency visit to Manhattan's "Music Row" to purchase another black Stratocaster, this time with a maple neck, from Manny Goldrich's famous music store. Recalling his memories of Manny's in the early 1970's, Gilmour told us *It was already legendary... It was a very New York experience. The sort of thing us English boys had seen in films and stuff... it's hard to describe but it was a wonderful place.* This second black Stratocaster, which would become known as "The Black Strat," bore a serial number dating the guitar to 1969, a custom black finish sprayed over sunburst and a maple neck.

The Black Strat made its first appearance on stage at the legendary Bath Festival of Blues and Progressive Music, Shepton Mallet, Somerset, during the early hours of Sunday 28th June 1970, where Pink Floyd appeared on the bill alongside Led Zeppelin and Jefferson Airplane. Accompanied by a brass ensemble and 12-strong choir, the band debuted a new 25-minute piece, then titled *The Amazing Pudding*. Pink Floyd had begun recording the piece, later renamed *Atom Heart Mother* and forming an entire side of their 1970 album of the same name, prior to their US tour. Resuming recording on their return from the States, The Black Strat made its first appearance on a Pink Floyd record. No known photographs exist of the performance and only very murky footage has surfaced, however The Black Strat can be clearly seen in documentary film footage of the Kralingen Music Festival in Rotterdam, where Pink Floyd performed later that day.

After a period experimenting with other guitars including a sunburst Stratocaster, a brown Telecaster and a white Stratocaster (lot 1), similarly purchased to replace a white Strat stolen in New Orleans, Gilmour had settled on The Black Strat as his main instrument by 1971, as the *Atom Heart Mother* World Tour rattled through Europe, Japan and Australia. *It became my main guitar*, Gilmour told Matt Everitt in 2018, *the one I used pretty much on everything unless there was a reason to want a different sound.* Gilmour used the guitar throughout the band's magical performance to an empty amphitheatre at Pompeii in October 1971 for the concert documentary film *Pink Floyd: Live At Pompeii*, playing it both conventionally and with a steel slide bar, balanced on his lap on the ground. Additional footage shot at the Studio Europasonor in Paris showed bassist and songwriter Roger Waters wielding The Black Strat for a rendition of *Mademoiselle Nobs* while Gilmour played the harmonica. Gilmour's prime electric during recording of Pink Floyd's transitional 1971 album *Meddle*, The Black Strat was used for all guitar parts on the 23-minute sequence *Echoes*, which remains an enduring highlight in the Pink Floyd canon, noted for the sonorous 'seagull calls' Gilmour drew from the Stratocaster. The guitar thereafter travelled on the subsequent tour of the US and Canada in late 1971.

It could be considered de rigueur that Rock guitarists of David Gilmour's generation and talent are constantly altering the setup and fittings of their guitars to suit their needs as artists. Throughout the forty-nine years Gilmour has owned this Stratocaster it has been considered his working guitar, used to test new ideas and experiment with various modifications. In an interview with *Guitarist* magazine in May 2006, Gilmour admitted *I've always considered that to be my bodge-up guitar that nothing is sacred on. I've had holes drilled in it. It's still a good guitar.*





David Gilmour performing live at the Royal Randwick Racecourse, Sydney, Australia, 15th August 1971. Photo by Philip Morris



David Gilmour replacing guitar strings whilst setting up for a concert at Hakone Aphrodite, Japan, August 1971. Photo by Koh Hasebe/Shinko Music

Over the years, the guitar has been fitted with various pickups, switches, inputs, pickguards, tailpieces and tuners and undergone no less than six different neck changes. All these alterations were performed in an endeavor to achieve the dynamics in tonal quality and playability required by David Gilmour at the time. One of Gilmour's first alterations was the ill-fated addition of an edge-mounted XLR socket in 1972. Gilmour told us: *At one point I drilled a big hole to put one of those big XLR things on it because I wanted to have the sound coming out of the guitar, going out through a pedal board, coming back into the guitar and going through a volume knob again... That didn't last terribly long so I made some paste out of sawdust and wood glue and filled it back in again.* His repair work is still very much visible on the guitar today. It's probable that Gilmour's XLR experimentations featured on Pink Floyd's 1972 album *Obscured by Clouds*, recorded in an intensive two-week period at Chateau d'Hérouville near Paris in Spring 1972 as an atmospheric soundtrack to Barbet Schroeder's 1972 film *La Vallée*.

Since hailed as some of the band's best work, the soundtrack album was somewhat eclipsed by the soon to be released *The Dark Side Of The Moon*, a concept album that would explore the stresses and pressures of modern life. After an early version was first performed on 20th January 1972 at The Dome in Brighton, the piece would be further refined and developed over the course of the year both live and in the studio. During this period, Gilmour switched to a rosewood neck from his sunburst Stratocaster. The first appearance of The Black Strat with rosewood neck, again at The Dome in June 1972, was also the first complete live performance of *The Dark Side Of The Moon*. Gilmour carried The Black Strat as his primary guitar on a tour of the US from September 1972, now modified with an additional pickup switch to allow him to select both the bridge and neck pickup at the same time, in

an effort to achieve a sound akin to the Fender Jazzmaster. Gilmour told us: *There's a sound on a Jazzmaster which you get by having your bridge pickup and your neck pickup on at the same time. Now, on a Strat because you've got a middle pickup, the switch doesn't do that... so I got a little piece of metal in a U-shape and glued it on to the underside and drilled a little hole and put a little switch in, and that switch switches on this pickup... which creates a sound a bit like the Jazzmaster... That was one of the experiments that I did that I still have.* A series of benefit concerts and a European Tour followed in late 1972 with The Black Strat consistently serving as principal guitar. Gilmour thereafter routed out the pickup cavities to accommodate a Humbucker pickup, which he trialed during performances with Roland Petit's Ballets de Marseille in January 1973.

Sporadically recorded at London's Abbey Road Studios from June 1972 to March 1973, *The Dark Side Of The Moon* was finally released in March 1973 to critical acclaim and instant chart success, remaining in the *Billboard* album chart for a record smashing 741 consecutive weeks and selling over 55 million copies worldwide to date. According to guitar technician Phil Taylor, Gilmour *primarily used the Black Strat for his visceral guitar solos, rhythm parts and fills* on the album, notably including his astounding solo on *Time* and two of the three solos on *Money*. The guitar truly earned its moniker as Gilmour's principal instrument on the subsequent US tour, returning to a standard set of single coil pickups that June. Due to the overwhelming success of *The Dark Side of the Moon*, Pink Floyd began to play stadiums and large arenas. After a brief French tour in June 1974, the guitar truly earned its moniker when Gilmour replaced the standard white pickguard with a custom-made black pickguard which remains to this day, transforming the appearance of the guitar and creating an instantly recognizable all-Black Strat.



David Gilmour during recording for the album *Wish You Were Here* at EMI Studios, Abbey Road, London, 1975. Courtesy of Jill Furmanovsky Archive

The Black Strat played a key role during the recording of Pink Floyd's 1975 album *Wish You Were Here*, a worthy successor to *The Dark Side of the Moon* and Gilmour's favorite Floyd album. During rehearsals at London's Unit Studios, the sublime four-note arpeggio that would inspire the Syd Barrett tribute and fan favorite *Shine On You Crazy Diamond* popped out of the guitar. Gilmour recorded all electric guitar parts for the album on his trusty Black Strat between January to July 1975 at Abbey Road, laying down the four-note phrase in the cavernous Studio One to capture the effect of a concert hall. After two short tours of the USA, the band headlined a concert at Knebworth on 5th July 1975 in support of their new material, marking the last time *The Dark Side Of The Moon* would be played in its entirety by the classic-era Pink Floyd line up. Now modified with a DiMarzio pickup in the bridge position, Gilmour used The Black Strat to record Pink Floyd's edgier follow-up album *Animals* at the band's new recording studio at Britannia Row in North London and throughout the subsequent In The Flesh Tour through Europe and North America.

The rosewood neck was swapped out for a custom Charvel birdseye maple neck ahead of recording sessions for Pink Floyd's next concept album *The Wall*, which began in April 1979 at Super Bear Studios in France, moving to Producers Workshop in Los Angeles through to early November 1979. Frequently voted one of the best solos of all time, Gilmour laid down his landmark solo in *Comfortably Numb* on The Black Strat at Super Bear, telling *Guitar World* in 1993: *I just went out into the studio and banged out five or six solos*. By the time the band kicked off their series of spectacular live shows in support of the album, which featured a giant wall spanning the width of the auditorium, the guitar sported a custom wound Seymour Duncan pickup in place of the DiMarzio, which remains on The Black Strat to this day. As the concept of *The Wall* had largely sprung from Waters' hatred of the stadium experience, the exclusive arena tour consisted of only 31 dates in four cities - Los Angeles, New York, London and Dortmund in Germany - from February 1980 to June 1981. For performances of *Comfortably Numb*, Gilmour was dramatically picked out by spotlight,

seemingly perched atop the wall as he worked The Black Strat. The London performances were recorded and released in 2000 on the live album *Is There Anybody Out There? The Wall Live 1980-81*. Returning to the studio in 1982, Gilmour played The Black Strat with a custom Charvel 22 fret birdseye maple neck on Pink Floyd's 1983 album *The Final Cut*, enabling him to reach a semitone higher at the top end.

Having predominantly recorded his eponymous 1978 solo debut album on The Black Strat, Gilmour re-enlisted the guitar to record his second solo album *About Face* at Paris' Pathé-Marconi Studios in August 1983, recently modified with a Kahler tremolo system and a shortened tremolo arm to allow more control when playing. Gilmour told us *I just one day took a hacksaw to it and cut it off and stuck the plastic bit back on the end of it... It suits me - I've found it much more useful and it's helped to create a style, I guess*. In a March 2008 interview with *Guitar & Bass Magazine*, Taylor admitted that the addition of the Kahler tremolo was less successful as it altered the sound of the guitar, explaining that *it was one reason why it fell out of favor*. Around this time, Fender brought out their 1957 vintage reissue series and The Black Strat was laid aside in favor of a Candy Apple Red 57V Stratocaster that would become Gilmour's principal guitar for the next twenty years (lot 56). In August 1986, the now unemployed Black Strat was placed on loan with the Hard Rock Café in return for a charitable donation and was displayed in their Dallas restaurant for over a decade.

In 1997 the guitar was returned in poor condition, lacking its original case, and sent to Chandler Guitars for restoration. The Kahler tremolo was replaced with the original Fender system, the resulting hole repaired, and the custom Charvel neck replaced with a new 57 vintage reissue neck to more closely resemble the 57V Stratocasters Gilmour had grown accustomed to. The guitar saw little use until 2003, when Gilmour played a few parts from *The Dark Side Of The Moon* for the Eagle Rock documentary *The Making Of The Dark Side Of The Moon*. The Black Strat made its big stage comeback, however, when Gilmour appeared with the guitar for a historic reunion

THE DAVID GILMOUR GUITAR COLLECTION

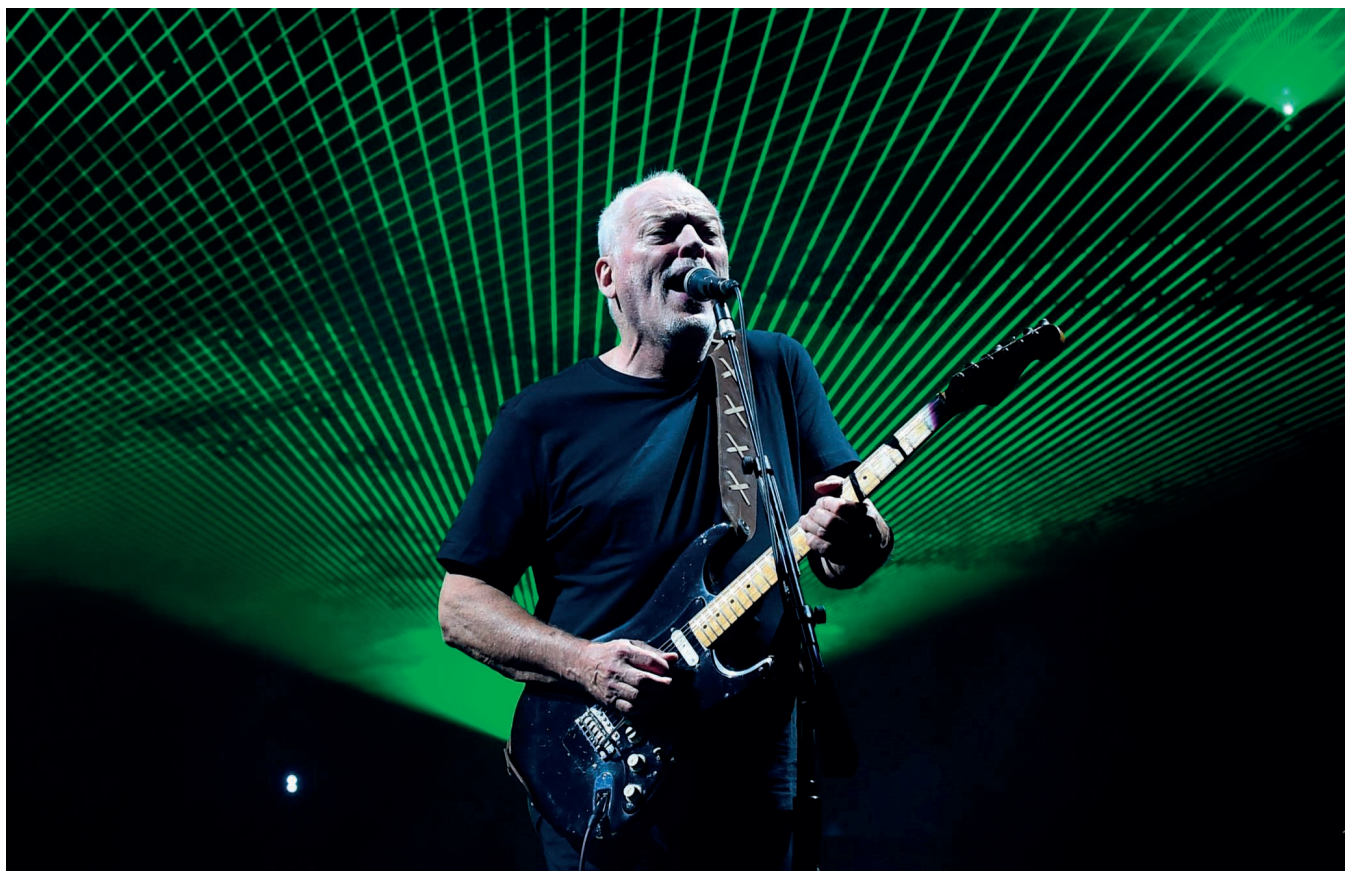
performance with Nick Mason, Richard Wright and Roger Waters in their classic-era Pink Floyd line up at Live 8 in London's Hyde Park on 2nd July 2005, their first performance together in 24 years. According to Taylor, when Gilmour first began playing The Black Strat during rehearsals, his *guitar sound instantly ascended to what can only be described as 'another level.'* His *body language changed, becoming animated and interacting with the guitar as if he had just discovered an old long-lost friend.* Bob Geldof is credited with persuading the band to reunite as headliners of the benefit concert, spearheading a string of 10 concerts held around the world in the run up to the G8 summit in Scotland with the aim of putting pressure on G8 leaders to end global poverty, and marking the 20th anniversary of Live Aid. Numerous photographs exist of Gilmour playing his old Black Strat on this momentous occasion and footage of the band's performance was included on the official Live 8 DVD, released on 7th November 2005.

The return to prominence of The Black Strat led to its use on Gilmour's subsequent solo albums *On An Island* (2006) and *Rattle That Lock* (2015), as well as the final Pink Floyd album *The Endless River* (2014). Prior to recording *On An Island*, The Black Strat received its current 1983 neck from Gilmour's 57V Cream Strat (lot 53). Firmly re-established as Gilmour's primary performance guitar, The Black Strat travelled on the *On An Island* Tour in 2006, featuring on the live concert DVDs *Remember That Night* and *Live in Gdańsk*, released in September 2007 and September 2008 respectively, and the *Rattle That Lock* Tour from 2015-2016, the highlight of which was Gilmour's return to Pompeii 45 years after Pink Floyd first played to the deserted amphitheatre in 1972. The two shows on 7th and 8th July 2016 were the first public performances at the Amphitheatre of Pompeii since the eruption of Vesuvius in AD79 and were recorded for the live album and film *Live At Pompeii*, released on 29th September 2017. The guitar has appeared with its owner at countless one-off and benefit performances over the years and shared the stage with such legendary artists as Jeff Beck, David Bowie, David Crosby and Graham Nash. Notably, Gilmour recruited former band member Roger Waters for a benefit performance at Kiddington Hall in Oxfordshire on 10th July 2010 in aid of The Hopping Foundation and repaid

the favor with a guest performance of *Comfortably Numb* during Waters' live shows of *The Wall* at London's O2 Arena on 12th May 2011.

In 2006, David Gilmour was approached by the Fender Musical Instrument Corporation asking permission to produce an accurate replica of The Black Strat. Despite his protestation that *it was just an ordinary Strat that I bought at Manny's*, Gilmour finally gave the go ahead for a series of prototypes and pickup configurations to be developed, tested and refined over the next two years. Once the fifth and final prototypes were approved by Gilmour for sound, feel, playability and visual accuracy, the guitar went into production and was released in September 2008. Todd Krause said of the process *It was utterly just amazing, this overwhelming sense of history and the past and just being surrounded by it.* The Fender Custom Shop produced two models of the David Gilmour Signature Stratocaster - the *Relic*, which faithfully replicated the condition of The Black Strat as it appeared in 2008 with visual wear and distressing to the finish, aged parts and no backplate, and the *NOS*, or "New Old Stock," which similarly replicates the guitar as it is now, but with new parts, an 'as new' paint finish and a white plastic backplate. Gilmour said of the release *They've done a fantastically good job to make it as good as I wanted it to be. We've worked quite hard on it, it's taken a while for us to get every part of it dead right.*

Despite its long and remarkable history, The Black Strat has never been treated with reverence by its owner but viewed as a working tool. *It's pretty battered and beat up*, Gilmour told us *...It's been my experimental work bed for all sorts of stuff throughout the years.* To the fans, however, the Black Strat has become an icon. The guitar has graced the covers of magazines, spawned a signature model and inspired a comprehensive and definitive biography. It has seen the meteoric rise of one of rock's greatest bands and contributed to some of the best-selling albums in history. In the hands of David Gilmour, this faithful fifty-year-old black Stratocaster has channeled some of the most memorable melodies and scintillating solos of all time with a unique sound and tone that has never been replicated, rightly earning its place in rock and roll history.



David Gilmour performing live at The Royal Albert Hall, London, 23rd September 2015 for the 'Rattle That Lock' solo album tour. Photo by Roger Goodgroves/Shutterstock



David Gilmour performing live at Wembley Empire Pool, London, March 1977 on the Animals - In The Flesh Tour. Photo by Andre Csillag/REX/Shutterstock.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our

salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any

Heading or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled

Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half tides, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition report** or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
 If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be

exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**
 Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
 Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
 Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that

the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as being made of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1 (a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1 (a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦

Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

◆

Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie’s will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

**“Attributed to ...”

In Christie’s qualified opinion probably a work by the artist in whole or in part.

**“Studio of ...”/“Workshop of ...”

In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**“Circle of ...”

In Christie’s qualified opinion a work of the period of the artist and showing his influence.

*“Follower of ...”

In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

**“Manner of ...”

In Christie’s qualified opinion a work executed in the artist’s style but of a later date.

**“After ...”

In Christie’s qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/

“Inscribed ...”

In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/“With date ...”/

“With inscription ...”

In Christie’s qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

Important Notices for this Sale

Guitars are composite instruments fabricated with multiple interchangeable parts and components. These include but are not limited to necks, frets, tuners, pickguards, knobs, switches, pickups, and potentiometers. The instruments in this sale have been used by David Gilmour as tools of the trade for a professional musician. They have often been altered to fit David Gilmour’s needs as an artist. These alterations may include changes to the original manufactures parts and finishes. Neither Christie’s nor the Seller warrant that any of the instruments in this sale exist in their original state and are all sold “as is.” Please review the back of the catalogue for additional information about warranties and other Conditions of Sale.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

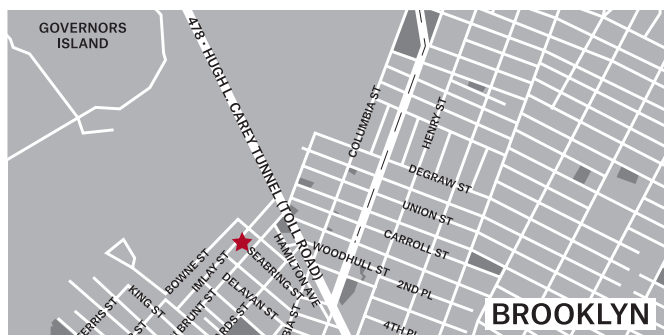
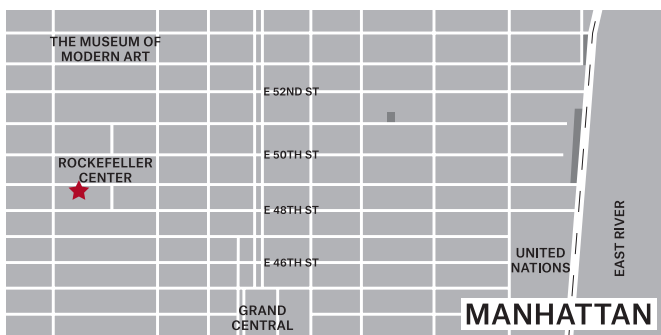
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

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IMPORTANT WATCHES

Hong Kong, 27 May 2019

VIEWING

24-26 May 2019 Convention Hall,
Hong Kong Exhibition and Convention Centre,
No. 1 Harbour Road, Wanchai, Hong Kong

CONTACT

Cissy Ngan
cngan@christies.com
+852 2760 1766

Parmigiani. An 18K White Gold Semi-Skeletonised Minute Repeating Tourbillon Dual Time Wristwatch with Westminster Chime, Toric Westminster Model, Circa 2006
HKD 800,000-1,600,000 / USD 100,000-200,000

CHRISTIE'S



SHIRO KURAMATA (1934-1991)

'Miss Blanche' Chair, designed 1988

executed by Ishimaru Company Ltd., Tokyo, from the edition of 56
acrylic, artificial roses, epoxy-coated aluminum

35.1/4 in. (89.5 cm.) high, 24.1/2 in. (62.5 cm.) wide, 24 in. (61 cm.) deep
\$250,000 - 350,000

DESIGN

New York, 4 June 2019

VIEWING

31 May - 3 June 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Daphné Riou
driou@christies.com
212 636 2240

CHRISTIE'S



A TOILE MONOGRAM DESK TRUNK WITH BRASS HARDWARE, LOUIS VUITTON, circa. 1920
£15,000 - £20,000

HANDBAGS & ACCESSORIES

London, 11 June 2019

VIEWING

1 - 11 June 2019
8 King Street
London SW1Y 6QT

CONTACT

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RKoffsky@christies.com
+44 (0)207 752 3164

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Love

cor-ten steel

36 x 36 x 18 in. (91.4 x 91.4 x 45.7 cm.)

Executed in 1966-1999

300 000–500 000 €

POST-WAR AND CONTEMPORARY, EVENING SALE

Paris, 4. June 2019

EXPOSITION

May 27 - 29, May 31, June 1 - 4

9, avenue Matignon

75008 Paris

CONTACT

Paul Nyzam

pnyzam@christies.com

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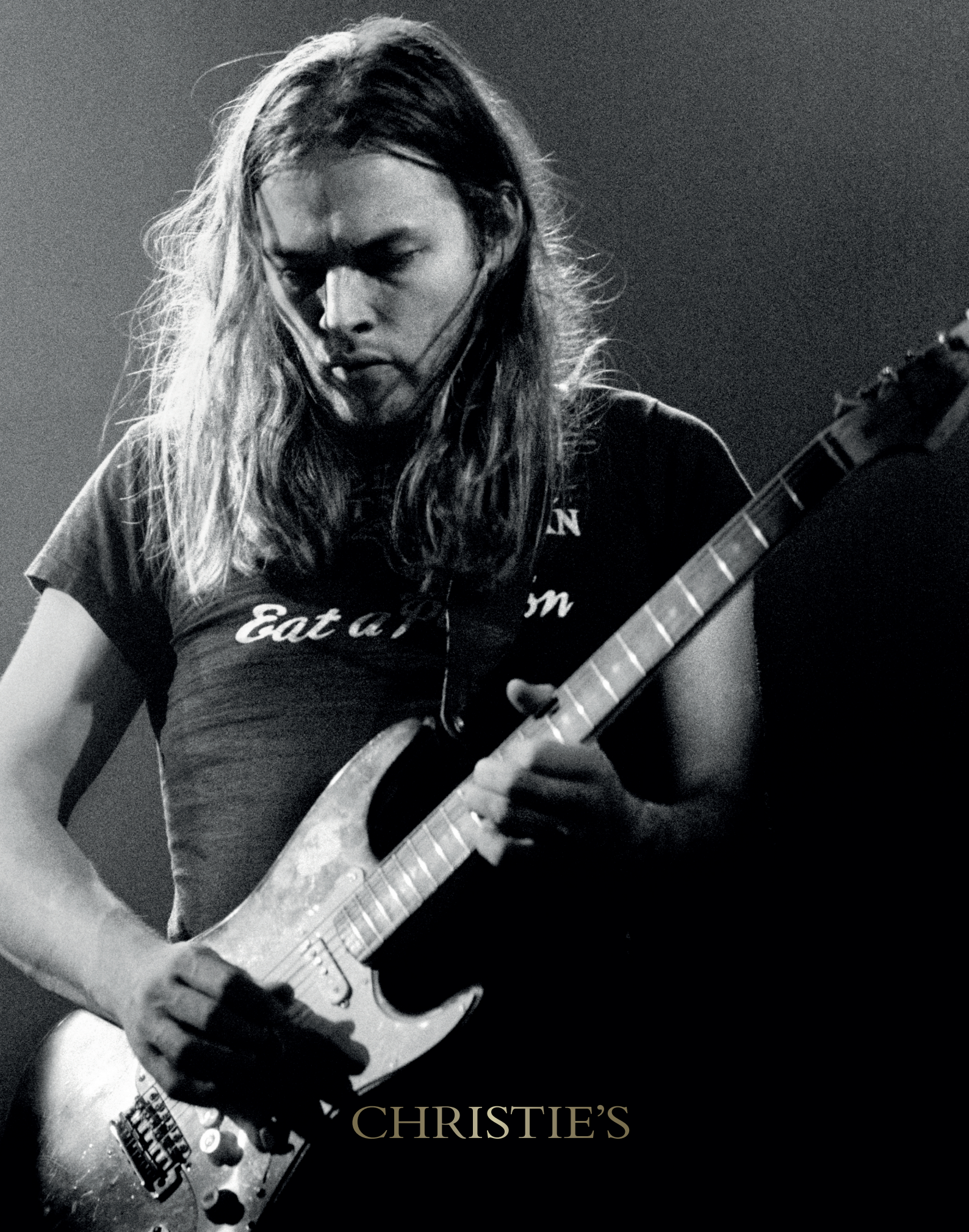
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David Gilmour performing 'On An Island' tour, outdoors on the Königsplatz, Munich, Germany, 26th July, 2006. Photo by Polly Samson.





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