

THE
MARK
KNOPFLER
GUITAR COLLECTION

London, 31 January 2024

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THE
**MARK
KNOPFLER**
GUITAR COLLECTION

AUCTION

Wednesday 31 January 2024 at 1.00 pm

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	19 January	10 am - 5 pm	Thursday	25 January	10 am - 5 pm
Saturday	20 January	12 pm - 5 pm	Friday	26 January	10 am - 5 pm
Sunday	21 January	12 pm - 5 pm	Saturday	27 January	12 pm - 5 pm
Monday	22 January	10 am - 8 pm	Sunday	28 January	12 pm - 5 pm
Tuesday	23 January	10 am - 5 pm	Monday	29 January	10 am - 8 pm
Wednesday	24 January	10 am - 3 pm	Tuesday	30 January	10 am - 2 pm

AUCTIONEERS

Olivia Ghosh & Eugenio Donadoni

AUCTION CODE AND NUMBER

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ACKNOWLEDGEMENTS

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The specialists for this sale would also like to thank:

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FRONT COVER

Photo by Rob Verhorst/Redferns via Getty

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PAGE 6 & BACK COVER

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OPPOSITE

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PAGE 10

Lots 38, 39, 42, 75

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STRAIT

Fender White
Guitar & W...
L...
T...
①
JAPAN

NORMAL
1 2
VOLUME
TREBLE
BASS
BRIGHT
1 2
VOLUME
TREBLE

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Bill Henderson, Mark Farrington
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Mark Knopfler and a selection of the guitars included in this sale, photographed at British Grove Studios, September 2023

THE
MARK
KNOPFLER
GUITAR COLLECTION

Wherever I go I'm still crossing streets to look at guitars in the windows of music shops. I've done that since I was a little kid.

I've lived with this love affair for over sixty years. That has meant a passion for all kinds of guitars: the impossible dreams and plenty of the less expensive ones too.

As a career in music made it possible for me to realise some of those dreams, guitars of all shapes and sizes began to appear. It might be a guitar builder bringing his creation to a show soundcheck in the hopes of making a sale, or I'd be hunting for something I thought I might need for recording a particular song. Over the years I bought a range of acoustics and electrics. For whatever reason a collection of beauties soon began to grow and a pretty sizeable rack of instruments would be on hand, either in the studio or in the wings of concert stages on tour. I've always had one or two of these lovely things to pick up and play at home when writing songs between tours, or in whatever hotel or dressing room when on the road.

It's time to take some of these treasured six-string companions out of their cases and leave them in the care of Christie's to allow them to have new adventures with new owners. You can be sure I'll be sad to see them go but we've had wonderful times together and I can't play them all.

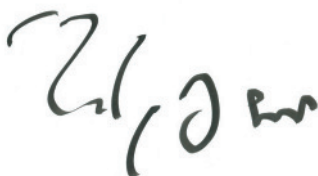
I ended up playing on so many sessions and for so many great artists it's been hard to pinpoint exactly what I took with me to every one but I'm indebted to Glenn Saggars, my guitar tech, and to Ron Eve, who held the same position before Glenn took it on. Both these guys have better memories than I do - I couldn't have linked so many reminiscences with so many particular instruments without their help. After we got to around one hundred guitars I thought it best to call a halt and to keep more treasures back for myself.

Here I must introduce a lifelong friend and fellow guitar maniac, Rudy Pensa, whom I first met in his (then) tiny music store, Rudy's Music Stop on 48th Street over forty years ago. Rudy was a recent arrival in New York from Argentina. We became great friends and drew the first MK Pensa Suhr guitar together on a napkin in Fritzel's Coffee Shoppe on 48th. Now Rudy's Music in Soho is the most beautiful guitar store I've ever seen and Rudy has sourced me many fabulous instruments over the years. I'm so glad he will be with me in London to be a part of this sale - Rudy's enthusiasm and love for all guitars is totally infectious: if you see him or his daughter Stephanie (also extremely knowledgeable) do try to say hello.

As it is I'm very grateful to you fellow players, enthusiasts and collectors who have shown such an interest and in doing so, perhaps assisted some of my preferred charities, all of which I've supported for many years.

Your guitar will always be a good friend, however your life is going. I wish you many good times with these old friends of mine.

Love
Mark



FORTY YEARS OF GUITARS AND FRIENDSHIP



Rudy's Music Stop on 48th St, New York. Photo courtesy of Rudy Pensa.

The first time Mark and I met was in 1980 when he walked into my tiny guitar shop in New York City. '*Sultans Of Swing*' was at the top of the charts and I was aware that I was in the presence of one of the best guitar players of the day.

I was both thrilled and nervous that Mark Knopfler was actually in my newly established guitar shop - and talking to me! I was especially struck by Mark's humble demeanour, which set the tone for a comfortable and lovely first meeting. Mark continued to stop in the store and we soon became friends; we were kindred spirits, solidified by our mutual passion for the guitar. We discovered that our love of the guitar was inspired by our same guitar hero, Hank Marvin of The Shadows. We both dreamed of owning a red Strat, just like Hank Marvin's, and that's when our lives had become heavily focused on music and the guitar.



Argentine Tennis champion Guillermo Vilas, Rudy and Mark, during the mid-1980s. Photo courtesy of Rudy Pensa.



Rudy and Mark in front of the Soho store, circa 2015. Photo courtesy of Rudy Pensa.

Mark and I shared other interests in common as well, which included tennis, cars, and good food; we enjoyed many good meals together with our families and friends. The friendship between us grew, and has remained steadfast for over 40 years. Mark and I are family men who are fortunate to be a part of something truly great - our respective families.

Through the years, I've introduced Mark to guitars that were exceptionally special or unique. Mark has amassed a beautiful and formidable collection of guitars.

Mark realised that, at some point, his guitars should be shared with the world. That time has come and this sale is indeed a noteworthy milestone for both Mark Knopfler and for guitar lovers around the world.

Rudy Pensa

INSTRUMENTAL IN HIS SUCCESS: Mark Knopfler's Life In Guitars

By Paul Sexton

Of all the artefacts of a singular life in music that adorn Mark Knopfler's home, one is an especially significant reminder of how he started his enduring love affair with the guitar.

"I've got an EP by the Shadows on my mantelpiece," he once told me of his early record-buying habits, "along with two other EPs, *Lonnie Donegan Hit Parade Volume 6* and an Everly Brothers EP. The Shads was the first sound that got me hooked. Me and thousands of others, of course. My first electric guitar had to be red because of Hank's [Marvin] red Stratocaster."

He went on: "I always loved that sound, and still, when I take a pick and a Strat with some heavy strings, I use the tremolo arm for the vibrato instead of my left hand. It's a way of playing that Hank does beautifully, and I like to do it occasionally. Not as well, of course, but occasionally I want to have the Duane Eddy/Hank twang. Sometimes there's nothing quite like that."

One of Eddy's twanging trademark hits of the early 1960s had a similarly mesmeric effect on the boy Knopfler. "There was a kid up the street, Michael Oliver, who had 'Because They're Young,'" he recalls, "and I went up to his house and made him play that thing about ten times in a row, poor kid. Time and time again. The Gretsch that Duane used on those great recordings, it's the same as the Gretsch I've used, a 6120 from 1957 [see lots 61 & 62]. The pickups were a certain way before they changed."



Mark Knopfler as a boy. Private Collection.



Mark Knopfler, Hank Marvin and Jeff Lynne of ELO, during recording of Hank Marvin's single 'Wonderful Land' at Abbey Road in 1993.

A musical generation after those baby steps, it was Knopfler who became the torch-bearing master of the Strat, and other trademark guitars, to millions of record-buyers and gig-goers. Many of them were directly inspired to plug in and follow his (curly) lead, and the stories of his relationships with these treasured instruments are as alluring as the hallowed models in this enticing collection.

Back in the early 1960s, growing up in Blyth, a dozen or so miles from Newcastle, young master Knopfler spent more time focused on his new compulsion than he did on his studies. Every day, on his way to and from school, he would gaze into a guitar shop window at a particularly mouthwatering red Fender Strat. "I knew what the Fender catalogue smelt like, what the grain of paper was like," he says.

"I was the boy with his nose pressed up against the window of that guitar shop, and I can still remember taking down the first guitar that I had the nerve to take down off the wall. It was a Spanish guitar, actually, and I didn't even know how to hold a guitar properly, but I just desperately wanted one. As I was carefully taking this guitar down, the bloke in the shop said 'If you drop that, I'll drop you.'



Mark Knopfler and school friend Sue Hercombe, 1960s. Private Collection.

"I was always in trouble at school," he remembers, "because I would be making metallic noises at the back of the class and playing 'Wipeout' runs on my desktop." The reference is to Californian band the Surfaris' instrumental surfing classic of 1963, on which Jim Fuller captured the spirit of the surf in the urgent attack of his Strat.

"I'm not sure how much more you ever grow up," muses Mark, "but I'm embarrassed to tell you how much time I spend looking at guitars. It's actually rather sad. A lot of the ones I played when I was a kid were cheap, obviously, and I love them too. I love the great ones, but I love the ones that go under 'miscellaneous' in the inventories."

Financial constraints being what they were in the Knopfler household, the first guitar he owned was not the one of his dreams, although it was the right colour. It was a red twin pick-up Höfner V2, and to this day he cherishes the memory that when he left the shop with it, the salesman called after him "Stick at it!" And did he ever.

"I managed to get my dad to buy that, bless him," he remembers. "It cost him 50 quid, which was a big stretch for him." Indeed, it's well over £1,000 in today's money. "I didn't have the nerve then to ask him for an amplifier so I used to borrow friends' acoustic guitars. Looking back, they were pretty bad, pretty often, but I learned to play on them."

Given his father's magnanimity, Mark would push his luck by continuing to plug that V2 into the family radio, until the speaker inevitably went ker-boom. "I learned to fingerpick on acoustic guitars, and to play with a flat pick on the electric, so I had that sort of dual education," he explains. "Being self-taught, you can gaily go off in the wrong direction for years. You certainly end up being yourself on it. It's a guitar teacher's nightmare."

Before he had the wherewithal to expand his armoury, Knopfler's initial guitar experimentation had come about more through necessity than choice. "I only got into picking, really, through not having an amplifier for my electric guitar," he explains. "I would borrow friends' acoustics, and then a little pal and I started playing together and his big sister Francie wanted to sing in folk clubs.

"So I ended up playing some of those also with a school friend Sue Hercombe, who I taught to finger-pick, but I really wanted to play in a rock 'n' roll band with my electric guitar at the same time. So I had this kind of dual thing going on.

"Later on, when I started getting into the blues, and country-blues as well as Chicago blues, and electric blues as well, I realised it was all slowly starting to merge into something approximating a style. And a style is just something that just comes from, I think, imitating, and then playing so much that you slowly start to develop what is recognisable.

"It's that thing where people say 'Oh, I always know when it's you playing.' That's a recognisable thing, but it's very hard to talk about it, because it's so difficult to define."

At the other end of his multi-platinum story, but with an excitement that's entirely undiluted, is the thrill Knopfler gets from walking into his own British Grove Studios in Chiswick, west London. It's here that he's made all his solo albums since 2007's *Kill To Get Crimson*, and where big noises such as the Rolling Stones, Eric Clapton, The Who and countless others have flocked to record.

"I feel the same way I always felt," he says, looking proudly around the place. "When I come in here and I see a couple of guitars in the corner, I get the same buzz that I had when I was a kid. You've got to have that. It's almost a childish attitude that keeps you fired up about turning up."

In the long apprenticeship that he is glad to have got under his belt before the world fell at the feet of Dire Straits, one of Knopfler's early and enduring compadres was Steve Phillips. He would later be one of Mark's fellow Notting Hillbillies, on the delightful holiday that he took from the pressures of global fame for the one-off 1990 album *Missing...Presumed Having A Good Time*.

From 20 years earlier, a photograph survives of the pair playing at a party as the Duolian String Pickers, decked out in suits and hats like the black bluesmen they looked up to. Knopfler played an acoustic Zenith Josh White, named for the Southern blues, folk and jazz figurehead and civil rights activist, and Phillips a stunning American National steel. That guitar became as synonymous with Knopfler as his famous headband when it adorned the cover of Dire Straits' 1985 megalith *Brothers In Arms*.



Mark Knopfler and Steve Phillips performing as The Duolian Stringpickers. Private Collection.

"I got into Nationals when I moved to Leeds," he says. "Steve had a Duolian [National]. When he upgraded, I bought his Duolian, the one with palm trees on it. It's on songs like 'Romeo And Juliet' and a lot of other records."

"We were playing mostly country blues, but we were also doing a fair bit of hillbilly music. I played bottleneck a lot, and we also did western swing songs and ragtime stuff, which was really good for me because I was filling in a lot of the gaps between what I already knew about things like Chicago blues, stuff I'd wanted to play as a young teenager."

Ever the one to seek out the unsung player as much as the cover star, he adds: "I'd grown up listening to the Everly Brothers and Ricky Nelson. One of the first records that really knocked me out was [Nelson's 1959 hit] 'Just A Little Too Much,' which had some tremendous stuff by James Burton on it."



Mark Knopfler and Chet Atkins, performing at 'The Secret Policeman's Third Ball' at the London Palladium, March 1987. Photo by Dave Hogan via Getty.

With his reputation long since sealed as one of the great players of his or any generation, Knopfler is happy to share his techniques with any budding player. One time, sitting in the control room at British Grove with an acoustic in his lap, he revealed to me: "I remember really having to force my fingers to do things. Not just to learn the chords with the left hand, but to learn things to do with the right hand."

"Once I'd started learning how to fingerpick with my right, as you go on, you're doing four beats to the bar with your thumb, and your fingers are starting to play the notes in between, around that bassline, and you're starting to see guitar in a different way than just hitting it with a plectrum and playing single notes or strumming chords. You're actually picking the chord and then picking tunes and keeping the bass."

"So the bass is making a rhythm, and then you're playing single notes, but you're also doing some accompaniment with your thumb as well, and combining. You're kind of playing it more like a piano, and building all that up, and you realise of course that you've only scratched the surface of the thing, all the time. It's quite a humbling thing."

He adds: "When I got a call from Chet Atkins, who really was a *proper* guitar picker, I think it's just that he kind of took pity on me." In 1990, that friendship resulted in the wonderfully warm-spirited collaborative album *Neck and Neck*.

One particular Strat in Mark's collection was a 1954 model with "big heavy strings," about which he explained: "Instead of the vibrato coming on the neck, with this kind of playing you reverse that. You use the vibrato from the tremolo arm, or the whammy bar as they call it in the States. It's a little gear shift, like 'What does that do?'"

"Part of the enjoyment for me is going back and playing like that with a pick. Plus there are other cheaper instruments with their own tone that I enjoy using, like Japanese guitars, amplifiers and microphones. Having your own studio is fantastic from that point of view. You don't have to go nuts, but you can try a couple of things."

Mark smiles at his own all-consuming fascination with the subject. "I think you've got to be slightly obsessed," he says with a wry smile, "and I think I'm still not quite right in the head with all of that."

Journalist, broadcaster and author Paul Sexton has interviewed Mark Knopfler on numerous occasions over more than 30 years.



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Mark Knopfler with lot 1, photographed in 2007 for *Kill To Get Crimson*. Photo by Fabio Lovino.

•1

HÖFNER, BUNENREUTH, GERMANY, CIRCA 1963
A SOLID-BODY ELECTRIC GUITAR, SUPER SOLID

The headstock stamped 690, the pickup covers stamped *Höfner / Super*, together with a soft case and accompanied by a Kill To Get Crimson Tour programme, 2008, featuring this guitar on the cover
Length of back 15¾ in. (40 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

Born in Glasgow and brought up in Newcastle, the young Mark Knopfler spent his childhood pressed up against the windows of music shops, lusting over the guitars. *'I wanted a guitar so badly that I used to smell the Fender catalogue,'* Knopfler admits, *'I know what it actually smells like and the grain of paper on those old catalogues.'* Like every rock and roll obsessed youth in early 1960s Britain, the Shadows were a big influence on the young teen, and Hank Marvin's Fiesta Red Stratocaster was the object of his desire. *'I only wanted a red electric guitar for as long as I can remember and I had to wait years and years,'* Knopfler told *Guitarist* magazine in 1986. *'Actually, when I was very small, I just used to play on tennis racquets, my Dad's T Squares and things, and I just pestered him so much that in the end for my 15th birthday he got me a Höfner. It was red, had two pickups and a wobbly tremolo arm.'* Knopfler recalls the story of that first guitar and five others that shaped his career in the 2012 Sky Arts documentary *Guitar Stories*, telling his old bandmate John Illsley: *'It was as close as he could get to a real Fender Stratocaster... I absolutely loved this thing, even though it wasn't the real object of desire... Just because it was nowhere near a Strat doesn't alter the fact that you loved it. I remember not wanting to let go of it the day I got it, so it's possible that I slept with it.'* Costing fifty pounds in 1964, the guitar was a big stretch for Mark's father at the time. *'I didn't have the nerve to ask poor old Dad for an amp, so I blew up the family radio in fairly short order.'*

The self-taught Knopfler picked up the basics from listening to the Shadows, the Everly Brothers, Duane Eddy, Ricky Nelson, Elvis, and – crucially – American blues guitarists. *'I was into playing American music, especially the blues,'* Knopfler explained to *Guitar Player* magazine in July 1979. *'First, I learned how to fingerpick – just the basic stuff – and then I began developing a clawhammer style. And all during this time I was playing my solid-body without an amp of my own.'* Knopfler was still using that first Höfner when he formed the pre-Dire Straits band Café Racers in 1975, and the guitar remains in his possession to this day. The present lot, Mark's second Höfner Super Solid, was acquired in 2002 as a duplicate of his treasured first guitar and featured prominently in the promotional shoot for his fifth solo studio album *Kill To Get Crimson*, released in 2007. Photographed by Fabio Lovino, the shoot was captured in Tom Bird's short documentary film that accompanied the CD/DVD album set, and the resulting publicity shots were featured in the album's liner notes, as well as the 2008 Kill To Get Crimson Tour programme.

'Loving guitars means you've got to love the cheap ones as well,' Knopfler reflected in a 2021 interview for *Guitarist* magazine. *'A really powerful part of my childhood was gazing longingly at those things. I didn't know whether it was going to be a Futurama or a Höfner or a Burns Sonic that I was going to get first. But I was desperate for something. Boy, I loved them and I still do. You never escape that.'*





Dire Straits, in rehearsals for the Brothers In Arms Tour, in Split, 24 April 1985. Photo by Brian Aris.

'I always wanted to be in a band. I used to draw pictures of bands when I was a little kid in school. I used to draw pictures of guitars all day. I used to go and watch a guy in the woodwork room making a guitar, just so I could hold it.'

– Mark Knopfler

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 what 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, however 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 utilising 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. The increased volume, tonal quality and the fact that it was less prone to feedback when amplified made the instruments 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 weekly televised music variety show on CBS. The extensive list of artists who performed and continue to perform on Ovation guitars spans multiple genres over the last fifty years.

Not satisfied with the advancements made, Charles Kaman turned his attention to the soundboard of the guitar. Traditionally made of spruce or cedar, Kaman sought a material that would be stable in all climatic conditions and strong enough to be as thin as needed to supply the required timbre. By laminating a paper-thin birch core between two layers of carbon graphite fibre sheets, he fabricated a soundboard material that could be made as thin as desired and would be stable in all climatic environments. He branded the material Lyrachord. This new material would be the foundation for Ovation's new line of guitars branded the 'Adamas', introduced in 1976. With 'onboard' amplification and equaliser, the instrument supplied a clean and crisp sound on stage and was able to withstand the inevitable abuse incurred in world touring.





2

**OVATION INSTRUMENTS INCORPORATED, NEW
HARTFORD, CONNECTICUT, 1979**
AN ACOUSTIC-ELECTRIC GUITAR MADE FOR MARK
KNOPFLER, ADAMAS

Labelled internally *C W Kaman II / Made for / Mark / Knopfler
/ Adamas by Ovation / 4-2-79 No. 727-91 / 1687-5*, of a dark
grey speckled finish, together with original hard-shell case and
accompanied by an original typewritten letter from Ovation
Instruments Inc., dated 11 April 1979, with original envelope
addressed to *Mark Knopfler, Dire Straits*
Length of back 20 $\frac{1}{8}$ in. (51.1 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

LITERATURE:

M. Oldfield, *Dire Straits*, London, 1986, p. 130 (ill.).



MARK KNOPFLER'S FIRST ACOUSTIC-ELECTRIC GUITAR, USED TO RECORD LOCAL HERO

Ordered as a pair with lot 3 in early April 1979, Knopfler's 6-string and 12-string Adamas guitars became some of his longest serving instruments, still in studio use up to 2022. Following the success of Dire Straits' 1978 eponymous debut album and their debut single 'Sultans Of Swing' hitting number 2 in the American charts by early spring 1979, Knopfler found himself backstage after the band's gig at the Roxy in Los Angeles on 29 March 1979 chatting to musical hero Bob Dylan, who had come to see the show and swiftly enlisted Mark to play guitar on his next record. Without an acoustic guitar on tour, other than his resonator, Mark apparently placed a swift order with Ovation within a couple of days of this meeting, as the internal labels date the two guitars to 2 April 1979. Knopfler first mentioned the Ovations in an interview for *Guitar Player* magazine, published in July 1979, but no doubt conducted earlier that April: 'At the present time, Ovation

is making some guitars for me. They're building two custom acoustic Adamas guitars, a 12-string and a 6-string. They have quite an amazing sound, and have a graphite and birch veneer composition top, very thin and very strong, a feature quite different from the Ovations that I've come to know. I just asked Ovation to simplify them a bit here and there, because they struck me as being too fancy.' Interviewed for *International Musician & Recording World* magazine in May 1984, Knopfler elaborated on the design: 'For recording I also use a couple of Ovations, matching 6-string and 12-string Adamas. They've got fibre tops and a series of [sound] holes instead of one big one.' The date of the accompanying letter from Loraine Campetti at Ovation Instruments Inc. suggests that the two guitars were shipped to Mark circa 11 April 1979. Campetti writes 'I'm sure you have been patiently awaiting the shipment of your Ovation guitars. Jim and I think the final result is pretty nice!'

'They were a great pair of guitars for use on the road ... These Ovations, I think, will still be sounding good in two or three hundred years. They served in the front lines, I mean, really well from the very beginning. They're definitely a pair of old pals.'

– Mark Knopfler



Mark Knopfler with lot 2, in a still from the official music video for 'Going Home: Theme Of The Local Hero', 1983

A huge fan from his teenage years spent listening to *Blonde On Blonde*, Knopfler had seen Dylan at Newcastle City Hall on his first electric tour in 1966. Now with a certified platinum album under his belt, Knopfler would be playing lead guitar on Dylan's 19th studio album, *Slow Train Coming*. 'It was just great. I loved that period', Knopfler told *Mojo* magazine's Phil Sutcliffe in May 1996. 'I remember I hired this old convertible and drove to Santa Monica to run down songs with Bob thinking "This is it, this is really groovy".' Following run throughs in California, recording took place at Muscle Shoals Sound Studio in Alabama from April to May 1979, with Jerry Wexler producing. 'I was chucked in the deep end fairly quickly', Mark told us. 'I found myself in the studio with Bob, running down songs with him before the band even got there... I just had what I had... and I had this pair of Ovations. There was a 6-string and a 12-string, and they got straight into the album.' Knopfler specifically recalls that he used the 6-string on the track 'Precious Angel', a religious love song that was subsequently included on the 2007 anthology *Dylan*.

While it's probable that the Ovations were in the studio for acoustic requirements on Dire Straits' next album *Making Movies*, the two guitars were definitively photographed at New York's Power Station studio between March and June 1982 during recording of the band's fourth studio album *Love Over Gold*, and the consequent image featured in the *Love Over Gold*

Tour programme to illustrate the guitar gear Mark had used on the album. Before heading out on tour, however, Knopfler raced straight into recording sessions for his first motion picture soundtrack for the 1983 Bill Forsyth film *Local Hero* at both the Power Station in New York, and the now defunct Eden Studios in London from July to September 1982. 'When I got my Ovation Adamases', Knopfler noted to *Guitar Player* magazine in 1984, 'I started using them straight away on 'Slow Train Coming' and 'Local Hero'.' Asked whether he played through an amp when recording on an Ovation, Mark explained 'It sounds great direct. I might have an amp out in the studio with a microphone on it, too. On 'Local Hero', we sent the Adamas direct quite a lot.' The 6-string notably features on the instrumental rock track 'Going Home: Theme Of The Local Hero', which was released as Knopfler's debut solo single in March 1983. Silhouetted against a New York City waterfront sunset, Knopfler is seen playing the acoustic opening strain of the title theme on the 6-string Adamas in the official music video for 'Going Home', the fading sunlight just glimpsing the guitar's distinctive carved autumn leaf epaulettes. 'I thought I'd have a crack at a film just because I thought it would make life more interesting, and it certainly did', Knopfler revealed in a 2019 interview to accompany the blu-ray collector's edition of the film. 'I do remember just turning a corner in Manhattan one day and just feeling the theme... I think if you're born in Scotland and Celtic music or Gaelic music is part and parcel of

what you heard from an early age, it's never too far from the surface.' Knopfler received a BAFTA nomination for Best Score for a Film for his acclaimed work on the soundtrack.

Valued by touring musicians for their built-in electronics and sturdiness, the Ovation came into their own on the road. Following the 1985 release of Dire Straits' record-breaking fifth studio album *Brothers In Arms*, the band set off on a 12-month world tour that took in 248 sold-out stadium and arena shows in 118 cities across 23 countries. Photographer Brian Aris' captured a superb shot of Knopfler raising the Adamas mid-performance during tour rehearsals in Split, former Yugoslavia, on 24 April 1985, which would be featured in the *Brothers In Arms* World Tour programme. Spotlighted on a darkened stage, Knopfler used the 6-string Adamas for performances of the swelling military ballad 'The Man's Too Strong' on the British and European leg of the tour, which included a two-week residency at London's Wembley Arena. The first night of the Wembley stint was billed as the Dire Straits Rock Gala in aid of The Prince's Trust, with special guest Pete Townshend joining the band for the final two songs of the night - 'Solid Rock' and 'Going Home'. A Townshend documentary broadcast on ITV's South Bank Show in November

1985 featured footage of Knopfler strumming the 6-string Adamas alongside The Who guitarist during a pre-show rehearsal for their performance of 'Going Home'. Although never officially released, the full show at Wembley on 10 July 1985 was recorded for ITV and the concert footage is widely available online. Notably, New Yorker Jack Sonni, who had joined Dire Straits as second guitarist for the whirlwind *Brothers In Arms* Tour, was seen playing Mark's 6-string Adamas during afternoon rehearsals for the band's memorable performance of 'Brothers In Arms' at the Sultan's Pool on the side of Mount Zion in Jerusalem, Israel, on 30 April 1985, which was filmed for a documentary broadcast on the Channel 4 music television programme *The Tube* on 25 October 1985. Over forty years later, the Ovation was still in use at British Grove Studios as of 2022, played by guitarist Richard Bennett during recording sessions for Knopfler's tenth solo studio album, expected for release in 2024.

'They were a great pair of guitars for use on the road', Knopfler told us fondly. *'These Ovation, I think, will still be sounding good in two or three hundred years. They served in the front lines, I mean, really well from the very beginning. They're definitely a pair of old pals.'*



Jack Sonni with lot 2, at the Sultan's Pool, Israel, for the *Brothers In Arms* Tour, 1985. Photo courtesy of Joe Bangay/ArenaPAL.



3

OVATION INSTRUMENTS INCORPORATED, NEW HARTFORD, CONNECTICUT, 1979
AN ACOUSTIC-ELECTRIC 12-STRING GUITAR
MADE FOR MARK KNOPFLER, ADAMAS

Labelled internally *CW Kaman II Built for / Mark / Knopfler Adamas by Ovation / 4-2-79 No. 726-93*, together with an original hard-shell case, pager hang tag inscribed *Knopfler / #19 Built For M.K. 4-2-79 / OVATION / ADAMAS / 726-93-1688-5 12 STRING*, manufacturer's literature, output cord and accompanied by a facsimile copy of a typewritten letter from Ovation Instruments Inc., dated 11 April 1979
 Length of back 20 $\frac{1}{8}$ in. (51.1 cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

LITERATURE:

M. Oldfield, *Dire Straits*, London, 1986, p. 130 (ill.).

MARK KNOPFLER'S ACOUSTIC-ELECTRIC 12-STRING, USED TO RECORD BOB DYLAN'S 'BLIND WILLIE MCTELL'

Ordered as a pair with the previous lot in early April 1979, Knopfler's 6-string and 12-string Adamas guitars became some of his longest serving instruments, still in studio use up to 2022. See the footnote to the previous lot. Like the 6-string Adamas, this 12-string was first used during recording sessions for Bob Dylan's 19th studio album *Slow Train Coming* at Muscle Shoals in Alabama, April-May 1979. Cited in Clinton Heylin's biography *Bob Dylan: Behind the Shades*, Knopfler said of the sessions: '*Bob and I ran down a lot of those songs beforehand. And they might be in a very different form when he's just hittin' the piano, and maybe I'd make suggestions about the tempo or whatever. Or I'd say, "What about a twelve-string?"*' Knopfler specifically recalls that he played the 12-string on the uplifting ballad '*I Believe In You*'.

On completion of Dire Straits' third studio album *Making Movies* in August 1980, the band expanded to a quintet with the addition of keyboard player Alan Clark and guitarist Hal Lindes, the latter replacing David Knopfler, who had left the group to pursue a solo career that July. Technician Ron Eve, who joined the crew as keyboard tech ahead of the band's forthcoming *On Location Tour* (and would later become Mark's guitar tech from 1986-1996), photographed Alan Clark playing this 12-string Adamas during tour rehearsals at Wood Wharf studios in Greenwich, London, circa September 1980. The Adamas was most likely taken on the tour as a backup for a Baldwin-Burns electric 12-string, which he used for performances of the song '*Angel Of Mercy*' from the 1979 album *Communiqué*. Following the recording of Dire Straits' fourth studio album *Love Over Gold* and Knopfler's soundtrack for the 1983 film *Local Hero*, from March to September 1982 (see footnote to the previous lot), Dire Straits headed out on their *Love Over Gold Tour*, from November 1982 to July 1983.

THE
**MARK
KNOPFLER**
GUITAR COLLECTION

In a break between the Australian and European legs of the tour from April to May 1983, Mark Knopfler and Bob Dylan assembled a team of accomplished musicians, including guitarist Mick Taylor and Dire Straits keyboardist Alan Clark, at the Power Station in New York, to co-produce Dylan's 22nd studio album *Infidels*. Notably, Knopfler used the 12-string Adamas to record his haunting guitar part for the Dylan composition 'Blind Willie McTell' on 5 May 1983. Named for the blues singer and 12-string guitarist of the same name, the song was ultimately omitted from the final cut of the album and did not receive an official release until 1991 when it appeared on *The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991* and the 2007 anthology *Dylan*. Knopfler told us: *'I remember doing a song with the 12-string with Bob - he didn't want to put it onto the record - it was called 'Blind Willie McTell'. I remember telling Bob, because he was talking about Robert Johnson, "I love Blind Willie McTell", and I think Bob knew who he was... but after a while this song 'Blind Willie McTell' turns up. Bob sings, and he was playing piano, and I was on this 12-string. I didn't have any other acoustic 12-strings, I still don't.'* Despite the exclusion, the song was soon recognised by critics as one of Dylan's finest compositions, named by biographer Clinton Heylin as *'Dylan's one indisputable masterpiece of the early eighties.'* Writing in 2021, cultural critic Greil Marcus opined *'It's nothing more than a rehearsal between Dylan on piano and Mark Knopfler on guitar... [yet] over three decades, that little rehearsal has emerged as one of Dylan's greatest songs - or even, perhaps, in the right mood, his greatest recording.'* Two alternate full-band versions from the first *Infidels* session on 11 April 1983 were officially released in 2021. Recording sheets from the 20 April session note an incomplete take with the working title *End Bob 12-string* - perhaps indicating that Dylan had briefly played around on the same 12-string, as it was likely the only one in the studio. Guitarist Richard Bennett has most recently been photographed playing this 12-string during 2022 recording sessions at British Grove Studios for Mark Knopfler's tenth solo studio album, expected for release in 2024.



Richard Bennett playing the Ovation 12-string, British Grove Studio sessions, 2021-2023. Photo courtesy of Guy Fletcher.



SCHECTER GUITAR RESEARCH

David Schecter opened his guitar repair business in Van Nuys, California in 1976. Named Schecter Guitar Research, the business model was not to manufacture guitars but to concentrate solely on repairs of existing guitars and to manufacture high quality replacement parts for vintage instruments made by Gibson and Fender. The clientele would be other guitar stores, custom builders and repair shops that needed neck and body parts. By the late 1970s Schecter was offering 400 different parts ranging from pickups to wire harnesses, bridges to tuning machines and everything else needed to build an electric guitar. By 1979 Schecter would begin offering, by custom order, finished instruments all based on existing and easily identifiable Fender models. The quality of David Schecter's products were surpassing what the bigger manufacturers were offering at the time. This drew the attention of many professional musicians. It also garnered the notice of a young guitar dealer in New York City named Rudy Pensa. Pensa recalls that by the late 1970s he was purchasing both finished Schecters as well as parts. From these Schecter branded components he would assemble guitars - matching necks, bodies and pickups among other segments - for his clients as a bespoke instrument.

Pensa recalls that the two Schecter guitars offered in this sale, lots 4 and 8, are instruments that were assembled by Rudy's Music Stop specifically to meet Mark Knopfler's specifications.







*'This is a powerful baby this thing, it's great...
This could be a rock and roll pal, you know,
you could just go away and use this as a good
rocking axe for everything.'*

– Mark Knopfler

4

**SCHECTER GUITAR RESEARCH, VAN NUYS,
CALIFORNIA, 1980**

**A SOLID-BODY ELECTRIC GUITAR, IN THE MANNER OF
A TELECASTER CUSTOM**

The decal logo *SCHECTER* at the headstock, the neckplate stamped *S8421*, the bound body with black finish, the control knobs, cover-plates, neckplate, bridge and tuners all anodized in black, together with a hard-shell 'Anvil Style' shipping case stencilled *STRAITS / LONDON* and *T2* in white paint
Length of back 15¾ in. (39.9 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000



Opposite:
Dire Straits during during the On Location
Tour, December 1980. Photo by André Scillag.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Dire Straits during the On Location Tour, December 1980. Photo by André Scillag.

MARK KNOPFLER'S 'ROCK AND ROLL' GUITAR, USED TO RECORD AND PERFORM 'SOLID ROCK' 1980-1986

Used extensively on stage during the early 1980s as his prime 'rock and roll' guitar, this black Schecter Telecaster was one of the first instruments that Mark Knopfler purchased from Rudy's Music Stop on 48th Street in New York City, while Dire Straits were in town to record their third studio album *Making Movies*. Knopfler started acquiring Schecter Strats and Teles to replace his treasured vintage Fenders on the road. *'I didn't want to keep flogging a Strat around the world, getting it smashed to pieces,'* Mark told *Guitar Player* magazine in September 1984. *'Same thing with my beautiful Telecaster that David [Knopfler] used to play rhythm on in the band. It's a double-bound sunburst Custom Tele, about a '67 or '68, and I'm not inclined to have it smashed to bits. The Schecter is beautifully made and very strong.'* Originally supplied with a black pickguard, Knopfler revealed his fondness for the guitar to *International Musician and Recording World* in May 1984: *'One of my favourites is a black Schecter Telecaster, which is a very heavy, loud instrument.'* Featured in the *Official Mark Knopfler Guitar Styles, Volume I*, the caption notes that this guitar was *'often used for a "heavier" sound.'* Interviewed by Bob Hewitt for *Guitarist* magazine in 1986, Knopfler's then guitar tech Pete Brewis elaborated: *'most of Mark's guitars do specific jobs these days and I've strung that one with heavy bottom strings to use for rock and roll.'*

Having recorded a demo version earlier in 1979, Knopfler employed his newly acquired black Schecter Tele almost immediately to record the album version of *'Solid Rock'* during the *Making Movies* sessions at the Power Station from June to August 1980. Knopfler's raw and gnarly guitar was cut with the distinctive bright and tinkling piano of E Street Band keyboardist Roy Bittan, who had been recruited for the sessions by album co-producer Jimmy Iovine. Interviewed for the 1986 book *Written in My Soul*, Knopfler told author Bill Flanagan: *'Some of those songs were written during a period of turbulence. I wasn't feeling good or collected when I wrote 'Solid Rock'; I deliberately wrote and recorded that and 'Expresso Love' fast.'* As Dire Straits had been touring and recording almost constantly since their meteoric rise to fame in late 1977, the band took a six month break to recover before embarking on their third album. The song's lyrics *'I'm gonna live on solid rock, I wanna give, I don't wanna feel blocked'*, reflected Knopfler's state of mind in heading into the studio that June, as he told Bill Flanagan: *'On that record, I was determined I would not be immobilised by anything. I was going on, to do what I knew I could do. I just kept on working. I decided against being waylaid, to be a survivor instead of a casualty. That break gave me the time to consider all that had happened and to express it in terms of music.'* Released in October 1980, *Making Movies* would be regarded as one of Dire Straits best albums, praised

at the time by *Rolling Stone's* David Fricke for the breathtaking 'combination of the star's lyrical script, his intense vocal performances and the band's cutting-edge rock & roll soundtrack.' 'Solid Rock' was released as the B-side of both 'Skateaway' in December 1980 (US) and 'Romeo And Juliet' in January 1981.

According to Knopfler's late guitar tech Pete Brewis, as quoted in *Guitarist* magazine in 1986, Mark used the black Schecter Tele on the song 'Telegraph Road' when Dire Straits returned to the studio in 1982 to record their fourth studio album *Love Over Gold*. Mark's memory is hazy on the details of the song recording, however the guitar was certainly photographed at the Power Station in New York as one of the guitars used on the album, as published in the *Love Over Gold* Tour programme. Knopfler was inspired to write 'Telegraph Road' during the 170-mile tour bus journey from Cleveland to Detroit for the 1980-81 On Location Tour. At over 14 minutes long, the epic album opener crescendoes with an extended guitar solo and is widely considered to be one of Dire Straits best songs.

Amongst fans, this guitar is most closely associated with live performances of 'Solid Rock' on every Dire Straits tour from 1980 to 1986. 'Generally, I end up using the same guitar on the road that I used in the studio,' Knopfler told *International Musician & Recording World* in January 1986, 'because in the long run, if I recorded with it, it has the best voice for that song.' First added to the band's set list at New York's Beacon Theatre on 14 November 1980 during the 1980-81 On Location Tour, 'Solid Rock' generally showed up as a penultimate show closer or encore until the very last Dire Straits tour closed

in 1992. The show at the Rockpop In Concert festival at Westfalenhalle in Dortmund, Germany, on 19 December 1980 was recorded for German TV channel ZDF. Knopfler continued to perform 'Solid Rock' on the Schecter throughout the Love Over Gold Tour from November 1982 to July 1983, as seen in the footage from the final two shows of the tour at London's Hammersmith Odeon on 22-23 July, which was recorded for the 1984 Dire Straits live album and VHS concert film *Alchemy: Dire Straits Live*. On the band's record-breaking Brothers In Arms Tour, Knopfler used the Schecter for both 'Solid Rock' and the up-tempo R&B inspired 'Two Young Lovers', released on Dire Straits' upbeat 1983 *ExtendeDancEPlay* EP, which was the first record to feature drummer Terry Williams following Pick Withers' departure in November 1982. Although Knopfler would sometimes switch out the Schecter for his new Steinberger on either song, 'Solid Rock' was captured on the Schecter at Wembley Arena, with special guest Nils Lofgren from Bruce Springsteen's E Street Band, in footage recorded for ITV on 10 July 1985, and 'Two Young Lovers' can be seen in footage from the final show of the tour at Sydney's Entertainment Centre, recorded for broadcast on Australian network television on 26 April 1986. The following year, Knopfler produced American singer songwriter Willy DeVille's 1987 album *Miracle* and played the black Schecter Tele on DeVille's single 'Assassin Of Love'.

At some point after the Brothers In Arms Tour, Knopfler switched out the original black pickguard, telling us: 'It originally had a black scratch plate and I put an off-white scratch plate on it so it looked a bit meaner. This is a powerful baby this thing, it's great...This could be a rock and roll pal, you know, you could just go away and use this as a good rocking axe for everything.'





THE GIBSON CHET ATKINS CE, CEC, AND SST

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 1 7/8 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. In 1987, the idea was expanded to a steel string model with the Chet Atkins SST.

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 embraced by the likes of Eric Clapton, Sting, Jack Johnson, David Gilmour and, of course, Mark Knopfler.

5

GIBSON INCORPORATED, NASHVILLE, TENNESSEE, CIRCA 1981

A NYLON STRING SEMI SOLID-BODY ELECTRIC GUITAR,
CHET ATKINS CE, CUSTOM SHOP EDITION

The logo applied within the soundhole *Chet Atkins / Gibson*, and *Custom Shop / Edition A 027 / MADE IN / USA* on the reverse of the headstock, of a natural finish, together with original hard-shell case and manufacturer's warranty card and red canvas strap
Length of back 19½ in. (49.5 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

LITERATURE:

The Official Mark Knopfler Guitar Styles: Volume I, London, 1993, p. 9 (ill.).

Mark Knopfler acquired this nylon string classical electric guitar from Gibson Custom Shop in early 1982, ahead of recording sessions at the Power Station in New York for Dire Straits' fourth studio album *Love Over Gold*, which kicked off in March 1982. It would be the band's first collaboration with engineer Neil Dorfsman, who would continue to work with Knopfler on both *Local Hero* and Bob Dylan's *Infidels*, later acting as co-producer on *Brothers In Arms*. Producing for the first time, Knopfler indulged in complex atmospheric compositions and extended instrumental passages. *'I think Mark was at a stage in his career where he was looking to do something other than straightforward rock music,'* Dorfsman told *Sound on Sound* magazine in May 2006. *'He was always interested in doing a lot of different things. I remember him studying jazz and really woodshedding a lot on his guitar at home, and it knocked me out how adventurous he was, trying to expand his horizons.'* The nylon string was put into action immediately, used to record the acoustic elements of the album's title track *Love Over Gold*, an elegant arrangement inspired by the rather poetic graffiti once scrawled on a wall in the South London council estate where Dire Straits had formed only five years before. *'Someone had written 'Love Over Gold' on the wall as an idea and it stuck with me,'* Mark told Robert Sandall for the band's CD compilation liner notes in 1998.

Opposite:

Dire Straits, Hammersmith Odeon, July 1983.
Photo by Graham Wiltshire/Redferns via Getty.





Dire Straits performing at Top Pop TV studio in the Netherlands, 14 October 1982. Photo by Rob Verhorst/Redferns via Getty.

The nylon string was used extensively on tour from 1982-1986, most memorably for the much-loved *'Private Investigations'* - labelled a *'somnolent musical noir'* by British music writer Paul Rees in 2015. With just over a minute cut from the almost seven-minute album version for release as a single in August 1982, the song peaked at number two in the UK charts, its success paving the way for *Love Over Gold* to enter the album charts at number one in October 1982. Partly inspired by crime writer Raymond Chandler, as well as the cinematic scores he had in development at the time, Knopfler told Robert Sandall: *'it's a song about writing songs, actually; it's a song about the process of writing, that you make your own little private investigations.'* Knopfler can be seen playing this guitar for a superb live performance of *'Private Investigations'* at the Ahoy arena in Rotterdam on the Dutch AVRO TV programme *Platengala* on 15 October 1982, as well as a closed studio performance for Dutch television show *Top Pop*, broadcast the following day. In addition to his spotlit performances of *'Private Investigations'* throughout the *Love Over Gold* Tour, which ran from November 1982 to July 1983, Knopfler invariably employed the nylon string on stage for both the album title track *'Love Over Gold'* and the outro of *'Romeo And Juliet'*, as seen in footage from the final two shows of the tour at London's Hammersmith Odeon on 22-23 July, which was recorded for the 1984 Dire Straits live album and VHS concert film *Alchemy: Dire Straits Live*.

During a break between the Australian and European legs of the tour from April to May 1983, Knopfler returned to the Power Station to co-produce Dylan's 22nd studio album *Infidels*, together with a team of accomplished musicians including guitarist Mick Taylor and Dire Straits keyboardist Alan Clark. Knopfler recalls that he used the Chet Atkins nylon string during the recording sessions, though could not necessarily confirm whether the guitar made it on to a specific album track. The guitar was evidently present in the studio, clearly visible just behind him in previously unseen snippets of session footage released by Dylan in 2021 as official videos for the songs *'Don't Fall Apart On Me Tonight'* and *'License To Kill'*. Andrew Wild highlights in his 2021 book *Dire Straits Every Album, Every Song*, *'the warmer sound of Knopfler's nylon-strung guitar is in direct contrast to his steel National and his collection of electric guitars'*. As such, it's probable that the guitar's singular

tone was required on a slew of other sessions during Knopfler's prolific early 80s period. Knopfler noted at least two in an interview with *Guitar Player* magazine in 1984, remarking fondly *'One of my favourite guitars is the Gibson Chet Atkins solid-body classical, which has been on a lot of sessions since I got it. It's a beautifully made thing. I use it onstage, too, because you can get really loud with the thing. The action is low, so it tries to get the best of both worlds. By and large, I think it succeeds. It's a lot of fun to play. I used it on the Bryan Ferry sessions, some sessions with Phil Everly, and on the film scores I just did.'* Five tracks Mark recorded for Phil Everly on 2 November 1982 at London's Eden Studios were released on the 1993 album *Phil Everly*, while the Bryan Ferry sessions Mark mentions were two tracks recorded in August 1984 for Ferry's 1985 album *Boys And Girls*. The film scores Knopfler noted were his soundtracks for the 1984 films *Cal* and *Comfort and Joy*, recorded at London's AIR Studios in March 1984. Speaking to journalist Joe Jackson in 2000, Knopfler also referenced a 1983 session for the enigmatic Scott Walker, which saw Knopfler's nylon string twangs prominently featured on the Tennessee Williams song *'Blanket Roll Blues'* for Walker's 1984 album *Climate Of The Hunter*. *'It was so out there that I decided that it might be a good idea to... just record it in the control room'*, Knopfler recalled. *'I played two guitars on it... a nylon strung and the National... and he's just got a handheld mic in the control room, which makes it sound more like a home recording.'*

Following the release of Dire Straits' record-breaking fifth studio album *Brothers In Arms*, the band set off on a 12-month world tour that took in 247 sold-out stadium and arena shows in over 100 cities. Again, Knopfler played the nylon string for every dramatic performance of *'Private Investigations'*, with spotlights pulsing above a darkened stage. The guitar was also used for performances of the smooth jazz track *'Your Latest Trick'* and a calypso version of *'So Far Away'* on the Australia and New Zealand leg of the tour in 1986, as can be seen in footage from the final show of the tour at Sydney's Entertainment Centre, recorded for broadcast on Australian network television on 26 April 1986. The following year, Knopfler produced singer songwriter Willy DeVille's 1987 album *Miracle* and played the classical electric on the unreleased track *'Sweet Temptation'*. On subsequent tours, the Gibson nylon-string would be replaced with a Ramirez classical guitar (lot 28).







Photo courtesy of Greg Noakes.



6

**GIBSON GUITAR CORPORATION, NASHVILLE,
TENNESSEE, 1988**

A SEMI-HOLLOWBODY ELECTRIC GUITAR, SST, CHET
ATKINS CUSTOM SHOP EDITION

Bearing the logo *Gibson* at the headstock and *Custom Shop /
Edition / 80068600 / MADE IN / U.S.A.* at the reverse of the
headstock, of a burgundy finish, together with a Gibson hard-shell
case

Length of back 19¼ in. (48.9 cm.)

£3,000-5,000

US\$3,800-6,300

€3,500-5,800

Mark Knopfler received this Chet Atkins Custom Shop Edition
SST as a gift from Chet Atkins *circa* 1988. Mark joined Chet in
Nashville in 1988 to record an instrumental duet of John Lennon's
'*Imagine*' for Chet's 1988 studio album *C.G.P.* The album initials
stood for the designation 'Certified Guitar Player' which Chet
assigned himself and a handful of other guitarists he admired.





7

FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON, CALIFORNIA, CIRCA 1963

A GUITAR AMPLIFIER, CONCERT-AMP, AA763

The "black-face" control panel with logo *Concert / -Amp* / FENDER ELECTRIC INSTRUMENT CO., the silver grille cover with Fender "tailed" logo, the tube chart date code stamped MI, the chassis stamped A 00809, the case covered in black Tolex

24¾ in. (62.9 cm.) high; 24 in. (61 cm.) wide; 10½ in. (26.7 cm.) deep

£2,000-3,000

US\$2,600-3,800

€2,400-3,500



Acquired circa 1978, this amp was used by David Knopfler in early Dire Straits rehearsals. Mark Knopfler has since kept this amp for studio use, often trying it for sound with different guitars, set-ups and songs. Dire Straits keyboardist Guy Fletcher photographed Knopfler and guitar tech Glenn Saggars trying out a line-up of guitars and amplifiers, including this 1960s Fender Concert-Amp, at British Grove Studios in 2011. As noted by Guy Fletcher in his 2011 studio diaries, *'when preparing for an overdub, Mark will often give [guitar tech] Mr. Saggars a long list of instruments to bring into the room and tune, ready for action... Amplifiers and speaker cabinets also are subjected to this rigorous process. All in all, it's the only sure-fire way to be absolutely sure you're getting the best sound possible.'* This amp was used to record bass guitar for the song *'Precious Voice From Heaven'* at British Grove Studios in 2017. A previously unreleased outtake from the *Down The Road Wherever* recording sessions, *'Precious Voice From Heaven'* was released as a bonus track on the box set *The Studio Albums 2009-2018* in 2022.



'Generally I end up using the same guitar on the road that I used in the studio, because in the long run, if I recorded with it, it has the best voice for that song.'

- Mark Knopfler

8

**SCHECTER GUITAR RESEARCH, VAN NUYS,
CALIFORNIA, 1983**

A SOLID-BODY ELECTRIC GUITAR IN THE MANNER OF
A TELECASTER CUSTOM

The decal logo *SCHECTER* at the headstock, the neckplate stamped *S8703*, the bound body of a red finish, together with an original hard-shell case and guitar strap
Length of back 15¾ in. (39.9 cm.)

£4,000-6,000

US\$5,100-7,500

€4,700-7,000

LITERATURE:

Guitar Player, September 1984, cover (ill.).

Dire Straits, *Walk Of Life*, official music video (UK version), 1985.

Dire Straits, *Walk Of Life*, official music video (US version), 1985.

Guitarist, November 1992, cover (ill.).

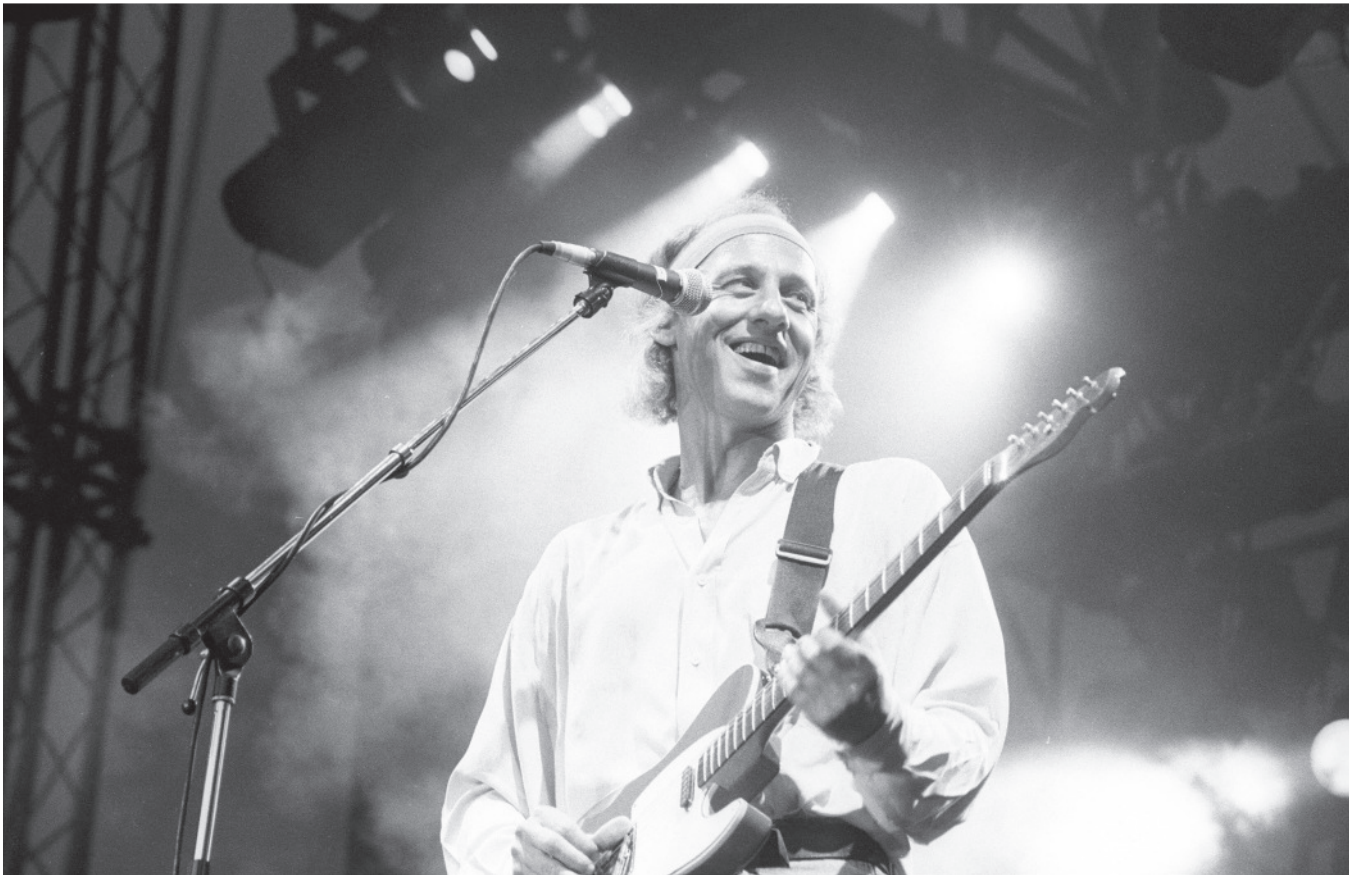
The Official Mark Knopfler Guitar Styles: Volume I, London, 1993,
pp. 5, 7 (ill.).

J. Illsley, *My Life in Dire Straits*, London, 2021, pl. 9, 12.



Opposite:

Mark Knopfler playing the Red Schecter during Dire Straits' Brothers In Arms Tour, 1985, in Bilbao.
Photo by Catherine Cabrol/Kipa/Sygma via Getty.



Dire Straits in Berlin, On Every Street Tour, 1991-2. Photo courtesy of Imago/Brigani-Art.

MARK KNOPFLER'S 'RHYTHM' GUITAR, USED TO RECORD AND PERFORM 'WALK OF LIFE', 1984-2015

Acquired circa April 1984 from Rudy's Music Stop on New York's West 48th Street, this distinctive red Schecter Telecaster has become one of Mark Knopfler's longest serving and most heavily toured instruments, seen on stage for every performance of the ultra-catchy Dire Straits classic 'Walk Of Life' since 1985. Featured in *The Official Mark Knopfler Guitar Styles: Volume I*, the caption notes that 'this is a great rhythm guitar and often supplier the "picking rhythm" that is Mark's trademark, exemplified on the track 'Walk Of Life.'

Knopfler started acquiring Schecter Strats and Teles to replace his treasured vintage Fenders on the road. 'I didn't want to keep flogging a Strat around the world, getting it smashed to pieces,' Mark told *Guitar Player* magazine in September 1984. 'Same thing with my beautiful Telecaster that David [Knopfler] used to play rhythm on in the band. It's a double-bound sunburst Custom Tele, about a '67 or '68, and I'm not inclined to have it smashed to bits. The Schecter is beautifully made and very strong.' This Schecter featured push/pull knobs, which allowed the player to switch between tapped and normal full coil pickups, the latter producing a beefier sound ideal for rhythm riffs. At the time Mark acquired the red Schecter, he was co-producing the 1984 album *Knife* for the Scottish indie pop group Aztec Camera, founded by singer songwriter Roddy Frame, which was recorded at London's AIR

Studios from February to June 1984. 'For the Aztec Camera thing, I borrowed a couple of old Martins from Eric Clapton, because they'd been using Ovation's, and you just can't get the personality out of them,' Knopfler told *Guitar Player* magazine that September. 'They've also been using my new red Schecter Tele, which is one of the best sounding electric guitars I've ever had.' In the same interview, Knopfler noted his growing preference for the Schecter: 'I very rarely use a Fender Strat these days; it's usually a Schecter instead, which is a more powerful guitar.'

By October 1984, the scarlet Schecter was whisked off to AIR Studios, Montserrat, along with Mark's other most favoured guitars, ready to record Dire Straits' fifth studio album *Brothers In Arms*. Lined up with an array of various 6-strings and basses, the Schecter can be seen prominently in a rare studio photograph by engineer and album co-producer Neil Dorfsman, snapped as band co-founder John Illsley laid down a bass track (see image at lot 10). Destroyed by a hurricane in 1989, AIR Montserrat now exists only in the memories of the musicians who recorded there. Interviewed for the 2021 documentary *Under the Volcano*, keyboardist Guy Fletcher reflected: 'It would be a lie to say we came away from there without being touched deeply by the place, and the sound of the island does come across on the record.' According to Illsley, Mark had written all nine album tracks well before the band



'The red Tele was just asking to be played...'

– Mark Knopfler

headed to Montserrat, including the gambolling boogie 'Walk Of Life', which celebrated the street buskers of London. 'I got the idea from a photograph actually,' Knopfler told Robert Sandall for the band's CD compilation liner notes in 1998. 'A friend of John's took a singer down in a tunnel with his face against a wall to try and make his voice louder, and a boy with a guitar – just a rockabilly boy. I've always been attracted to that street-singer figure. It has a sort of Cajun influence.' The red Schecter Telecaster was selected as the right tool for the job. 'The red Tele was just asking to be played,' Knopfler told us. 'It was a very punchy guitar that. At the time, Shechter guitars were really high quality, they were really good components, and it was punchy, you know. These little pickups, they have wire wind in them, and there's plenty of wind on those pickups. It means there's plenty of power, plenty of sound. So it was great for 'Walk of Life', you know, because with just my fingers, it's not exactly percussive. It's not exactly as percussive as a pick. So it really suited the... if I were boogieing, to have some power in the guitar, so the guitar was speaking nice and loud. It was great for that kind of rockabilly stuff.'

Described by John Illsley as 'just pure upbeat, innocent fun', 'Walk Of Life' almost didn't make it onto the album when it was vetoed by co-producer Neil Dorfsman. 'Neil didn't want to have it there,' Knopfler told Sandall, 'Maybe he thought it was too lightweight. We all loved it.' Illsley notes that 'he was voted down by the band and on it went. I'm pleased that it did because, with its humour, it brought some balance to the album.' First released as a B-side to 'So Far Away', the song was released as a single in its own right in October 1985, becoming an even bigger commercial hit than 'Money For Nothing' in the UK and sending *Brothers In Arms* back to number one in the album charts. Two different music videos were produced, both of which featured Mark playing the red Schecter – the first interspersed performance footage from the Dire Straits show at the Sultan's Pool in Jerusalem on 30 April 1985 with shots of the song's character Johnny busking in a tube tunnel, while the second, specifically produced for the US market, sprinkled sports bloopers throughout a studio performance by the band.

In advance of the record-breaking release of *Brothers In Arms* in May 1985, the band set off on a 12-month world tour from April, taking in 248 sold-out stadium and arena shows in 118 cities across 23 countries. The red Schecter Tele was the natural choice for performances of 'Walk Of Life' throughout the tour and the song was swiftly established as a fan favourite for live shows. 'Generally, I end up using the same guitar on the road that I used in the studio,' Knopfler told *International Musician & Recording World* magazine in 1986, 'because in the long run, if I recorded with it, it has the best voice for the song.' The British and European leg of the tour included a two-week residency at London's Wembley Arena. Although never officially released, the full show at Wembley on 10 July 1985 was recorded for ITV and the concert footage is widely available online. The Schecter was next seen when Dire Straits

headlined The Nelson Mandela 70th Birthday Tribute concert at London's Wembley Stadium on 11 June 1988, performing two warm up gigs a few days prior at Hammersmith Odeon on 8 and 9 June. With Eric Clapton standing in as second guitarist, Knopfler strapped on the red Schecter to play 'Walk Of Life' to a worldwide audience of 600 million (see footnote to lot 17).

During this time, Knopfler and his country quartet the Notting Hillbillies recorded their 1990 album *Missing... Presumed Having A Good Time* in Knopfler's home studio from mid-1988 to late-1989. Knopfler recalls that the red Schecter was used during the recording sessions, however there are limited records from this time to confirm the specific tracks. The guitar saw heavy use on the Notting Hillbillies' UK tour from April to May 1990, used for performances of 'Setting Me Up', an unreleased rockabilly track from Dire Straits eponymous debut album, 'Cannibals', which became the second single from Knopfler's 1996 debut solo album *Golden Heart*, and 'The Next Time I'm in Town', a Knopfler composition released on his 1990 Chet Atkins collaboration *Neck And Neck*. When Dire Straits reassembled to tour their final album *On Every Street*, the Schecter was again enlisted for performances of 'Walk Of Life' throughout the epic fifteen-month tour from August 1991 to October 1992. The shows at Les Arenes in Nimes and Feyenoord Stadium in Rotterdam in May 1992 were recorded and released on the 1993 live album and VHS concert film *On The Night*.

After the dissolution of Dire Straits in 1993, Knopfler continued to play 'Walk Of Life' on his solo tours – the red Schecter Tele was seen on stage during his *Golden Heart* Tour in 1996, *Sailing To Philadelphia* Tour in 2001 and *Shangri-La* Tour in 2005, the latter being the last tour to feature 'Walk Of Life' on the setlist. Although the guitar was carried on the *Kill To Get Crimson* Tour in 2008, it was used for performances of the song 'Cannibals' from 1996 album *Golden Heart*. The upbeat fan favourite 'Walk Of Life' has, however, occasionally popped up on setlists for one-off gigs, including a series of four charity concerts that reunited Dire Straits under the banner 'Mark Knopfler and Friends', which included three nights in aid of three charities at the Shepherd's Bush Empire in London from 23-25 July 2002, and a concert in aid of the Countryside Education Trust at Beaulieu in Hampshire on 28 July 2002. The guitar was next spotted when Knopfler played at the Edison Music Awards at the Heineken Music Hall, Amsterdam, on 6 March 2003. For the sponsors of his upcoming *Privateering* Tour, Knopfler opened his set with 'Walk Of Life' at a surprise concert for the All-New Range Rover Launch at the Royal Ballet School in Richmond Park, London, on 6 September 2012. Knopfler's last known performance of 'Walk Of Life' with this faithful vermilion workhorse was at a private show at RAI, Amsterdam, on 15 April 2015 during the promotional tour for his 2015 solo studio album *Tracker* – a fitting thirty years to the month since he first stepped on stage with the guitar on the *Brothers In Arms* Tour back in April 1985.

Opposite:
Mark Knopfler In Concert At The Royal Albert Hall, London, 25 May 2008.
Photo by Brian Rasic via Getty.











John Suhr and Rudy Pensa, circa 1985. Photo courtesy of Rudy Pensa.

RUDY PENSA

Born in Buenos Aires, Argentina, Rudy Pensa was raised in a family surrounded with music. The son of a cellist and a teacher, his passion for music was nurtured at an early age. In the 1970s he along with two friends had formed a classic rock power trio with lead guitar, drums and Pensa playing bass. Following their local success the band took their act north to New York City with hopes of landing a recording contract. Today Pensa jokes what poor timing they had as young men: *'When we got to New York, disco was king and no one wanted to record a rock band.'* Undeterred, Pensa remained in New York and in 1978 opened his first guitar shop, Rudy's Music Stop on Manhattan's famed West 48th Street. Two blocks from New York's music publishing epicentre in the Brill Building and multiple Broadway theatres, West 48th Street serviced the plethora of professional musicians that frequented that neighbourhood. Rudy's Music Stop shared addresses with established names like Terminal Music, We Buy Guitars, Sam Ash and the juggernaut Manny's Music.

Over the years Pensa built a reputation as an accessible dealer who offered the finest guitars in the new, custom, and vintage markets. Pensa now operates two locations of Rudy's Music, in the SoHo neighbourhood of NYC and in Scarsdale, New York. His experiences and expertise as both a musician and connoisseur have garnered him a loyal following of both collectors and professional guitarists that continues to this day.

JOHN SUHR

Born in Copenhagen, Denmark, John Suhr moved to the United States at the age of two and grew up in Chatham, New Jersey. His career as an electric guitar builder began in the same manner that most British and American makers of Post-War generations got their start: they were all guitarists on a dogged quest for tone. Suhr started his journey as a 17 year old guitar player whose heroes were Brian May, Billy Gibbons, Jimi Hendrix and Pete Townshend. Playing in "Jersey Shore" bar bands, his first luthier employment was doing guitar repairs for a local music store, The Music Box, in Ledgewood, New Jersey. Much of his early progress was self-taught, learning via trial and error. But Suhr had the forethought to befriend local and established luthiers like Robert Benedetto. Here he witnessed the high level of craftsmanship he wanted to emulate. In 1982 he began working in the repair shop of Rudy's Music Stop in Manhattan. This exposed him to guitars that were of a much finer quality. It also offered the opportunity to interface with professional musicians like Peter Frampton, Lou Reed, and Mark Knopfler, and better understand the needs of the performing guitarist. Suhr was always on the quest for tone and this led him to study tube powered amplifier design. In 1991, he left New York for North Hollywood, California, to work and partner with famed amplification designer Robert Bradshaw. By 1994, Suhr was employed as one of a same team of Master Builders at the Fender Custom Shop in Corona. By 1997, John Suhr had launched his own workshops in Lake Elsinore manufacturing custom electric guitars and basses bearing the Suhr name. Today, Suhr guitars and the amplification products produced by JS Technologies are celebrated for the highest standards in craftsmanship and unrivalled attention to detail.



'I'll hang out at Rudy's Music Stop down on Forty-eighth Street when I'm in town, just to be around the instruments, just looking at the damn things.'

- Mark Knopfler

9

RUDY PENSA BY JOHN SUHR, NEW YORK, 1984
A SOLID-BODY ELECTRIC GUITAR, R CUSTOM

The logo "R" custom applied to the headstock, the neckplate stamped A0909, fitted with two Seymour Duncan pickups and a midi "synth" pickup with output jack, the finish of a metallic purple colour, together with a shipping travel case, labelled *PACKHORSE CASE CO. LTD. / HIGH WYCOMBE (0494) 23673 / ENGLAND* and applied in white stencil *STRAITS / LONDON / S2*, a Doctor Song strap, a Roland GR-700 Guitar Synthesizer, a Roland PG-200 Programmer, three M-16C memory cartridges, one of which labelled *WILLY 25/2/87*, and a copy of the LP soundtrack album *The Princess Bride*, pressed on clear vinyl
Length of back 15¾ in. (40 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

LITERATURE:

Guitarist, February 1986, cover (ill.).

Dire Straits, *So Far Away*, official music video, April 1985.



Opposite:
Dire Straits, *So Far Away*. Still from official music video, 1985.

'What a builder John is... you'll be able to play this guitar in a hundred years and it'll be in as absolutely perfect shape as it is now.'

– Mark Knopfler

Having purchased several pre-assembled Schecter kit guitars from Rudy Pensa and his in-house custom builder John Suhr through the early 1980s, Mark Knopfler commissioned John Suhr to custom build a “synth” guitar to work with his new Synclavier system in early 1984. At great expense, Knopfler had acquired a Synclavier II digital synthesiser from America prior to starting work on his second movie soundtrack for the 1984 Irish drama *Cal*. It was at this time that Knopfler first began working with tech-savvy keyboardist Guy Fletcher, as he needed someone knowledgeable about synthesisers to operate the highly complex Synclavier for the film score. As well as controlling the Synclavier through Guy's keyboard, Knopfler wanted to utilise the synthesiser's digital guitar interface. Knopfler told us: *'There were people trying synth guitars, but I knew if I got a John Suhr built guitar, it had a good chance of survival. This is what he came up with. I'm still not sure exactly how it works, but I plugged it in on the 'Brothers In Arms' record. There was a little chorusey effect on this that just came from the synth, but it was somehow worked through this pickup. So, it was working as a guitar, but also introducing... like a keyboard sound.'* In addition to two Seymour Duncan pickups for use as a standard Stratocaster style guitar, Suhr installed a Roland guitar controller assembly which enabled the guitar to act as a midi controller that triggered the synthesiser sounds whenever the guitar was played, creating a blended sound effect.

Both the guitar and the Synclavier were transported to George Martin's AIR Studios in Montserrat in October 1984, where Dire Straits would record their fifth studio album *Brothers In Arms*, with engineer Neil Dorfsman acting as co-producer. According to keyboard player Alan Clark, it was a conscious decision to *'make Brothers In Arms different to Love Over Gold, to use less piano and more synths.'* It was at this time, therefore, that synth savvy Fletcher was invited to join the band as second keyboardist. *'We were sitting outside the studios when the Synclavier and other equipment arrived,'* recalled bassist John Illsley in his 2021 memoir, *'and were slightly aghast to see it in the open air, strapped down in the back of a Toyota pick-up, bumping its way up the rutted hillside in a cloud of dust. To everyone's relief, the machinery was fine, and we settled down to refine the diverse range of songs over the coming weeks and months. I didn't need to be a techno geek to understand that the AIR Studio was a cut above any other recording studio we had worked in... The only issue was space.'* While Illsley's bass amp was relegated to a broom cupboard, the keyboards and synthesisers were squeezed into the control room. It follows that, when using the synth guitar, Knopfler would have recorded directly in the control room at AIR Montserrat. With the help of Guy's synth wizardry, Knopfler played the purple Pensa in chorus with the Synclavier to record the album's opening track *'So Far Away'*, which would be released as the first single from *Brothers In Arms* in April 1985. *'We just happened to get lucky with the synth sound on it, you know,'* said Knopfler. *'I love that song,'* proclaimed Illsley, *'and, being about life on the road and missing home, it spoke to us all about the strains of touring.'* Interviewed by Roger Scott for BBC Radio One's *Classic Albums* series in 1989, Knopfler stressed that the song was not just about the dislocation and separation inherent in the life of a working musician: *'So Far Away' is something I would want to apply to anybody... we are now a world of travellers and air travellers; families are split up in different parts, all over the place, and it has relevance... it was about conducting a relationship over the telephone, which is a joke.'* The song's music video montage saw Knopfler jamming in the studio and on stage in bluish oversized blazer and trademark headband, with the pearlescent mauve finish of his R Custom guitar glistening under the spotlights. The video also served to introduce the band's new line-up, including both Guy Fletcher and guitarist Jack Sonni, who had replaced Hal Lindes when he left the band during early recording sessions.

The guitar was not seen on stage until the final leg of the *Brothers In Arms* Tour in Australia and New Zealand in 1986. *'I've got a Synclavier guitar,'* Knopfler revealed to Bob Hewitt for *Guitarist* magazine in 1986. *'We have had*



The Princess Bride, Music by Mark Knopfler, clear vinyl LP (included in this lot).

problems with the Synclavier set-up and towards the end of the tour we are going to use the Roland system in Australia. I hope to spend some time later on in the year working with the synth guitar.' With its Roland electronics, the guitar was built to function similarly with the Roland GR-700 synthesiser, although there is no record of whether the synthesiser was actually used on the tour. Instead, Knopfler played the purple R Custom as a standard guitar for performances of *'Ride Across The River'* in Australia and New Zealand, from February to April 1986, as can be seen on the final show of the tour at Sydney's Entertainment Centre, recorded for broadcast on Australian network television on 26 April 1986. Bob Dylan made a guest appearance with the band on 19 February 1986 in Melbourne, performing *'All Along The Watchtower'*, *'Leopard- Skin Pill-Box Hat'*, *'License to Kill'* and *'Knockin' On Heaven's Door'*. Photographer Greg Noakes shot a series of superb photographs of Knopfler and Dylan playing together during this set, which indicate that Knopfler accompanied Dylan on this custom guitar for all four songs.

In early 1987, Knopfler produced American singer songwriter Willy DeVille's 1987 album *Miracle* at AIR Studios London, enlisting the mauve R Custom to record the guitar part for DeVille's song *'Angel Eyes'* and adding the Roland GR-700 for synth effects on the track *'Gun Control'*, including a cop siren, heavenly flute and brass effects, which were played on the guitar. Simultaneously, Knopfler was beginning to work on the soundtrack for Rob Reiner's swashbuckling 1987 romantic comedy *The Princess Bride* and was astonished with the synchronicity when he first heard DeVille's fairy-tale inspired *'Storybook Love'*. Interviewed for *Variety*, director Rob Reiner remembered: *'Mark called me up. He was in London at the time, and he said, "I just heard this song, you've got to hear it." He actually held the phone up to a speaker in London and he played the thing for me. I said, "Oh my God. It's like written for the film.'*' Recorded with Knopfler's distinctive guitar – the R Custom played through a Gallien Kruger amplifier – DeVille's *'Storybook Love'* would become the love theme at the heart of the film's melodic score and earned its songwriter an Academy Award nomination for Best Original Song. In praise of Knopfler's work on the score, director Rob Reiner told *Variety*: *'His guitar playing is completely distinctive. It's very clear. There's no fuzz to it... It's just clear as a bell.'* Although in retrospect he views the craze for synth guitars as *'a bit daft really'*, Knopfler remains full of admiration for the craftsmanship involved: *'What a builder John [Suhr] is... you'll be able to play this guitar in a hundred years and it'll be in as absolutely perfect shape as it is now.'*









*'People say, "How do you get that sound?"
 Well, I plugged it in and then I started fiddling
 with the knobs until I got something that I
 quite liked.'*

– Mark Knopfler

10

**GIBSON GUITAR INCORPORATED, NASHVILLE,
 TENNESSEE, 1983**

**A SOLID-BODY ELECTRIC GUITAR, LES PAUL
 STANDARD '59 REISSUE**

Bearing the logo *Gibson* inlaid at the headstock, and silkscreened *Les Paul / MODEL*, ink stamped 9 0006 on the reverse and stamped *MADE IN / U.S.A.*, together with original hard-shell case of the period, with *Gibson* logo, Planet Waves black canvas strap and a 10" single *'Money For Nothing'*, featuring this guitar on the front of the sleeve

Length of back 17 $\frac{1}{2}$ in. (44.2 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

LITERATURE:

Dire Straits, *Money For Nothing*, official music video, directed by Steve Barron, 1985.

M. Palmer, *Mark Knopfler: An Unauthorised Biography*, Kent, 1991, cover (ill.).

The Official Mark Knopfler Guitar Styles: Volume I, London, 1993, p. 7 (ill.).

The Official Mark Knopfler Guitar Styles: Volume II, London, 1993, p. 5 (ill.).

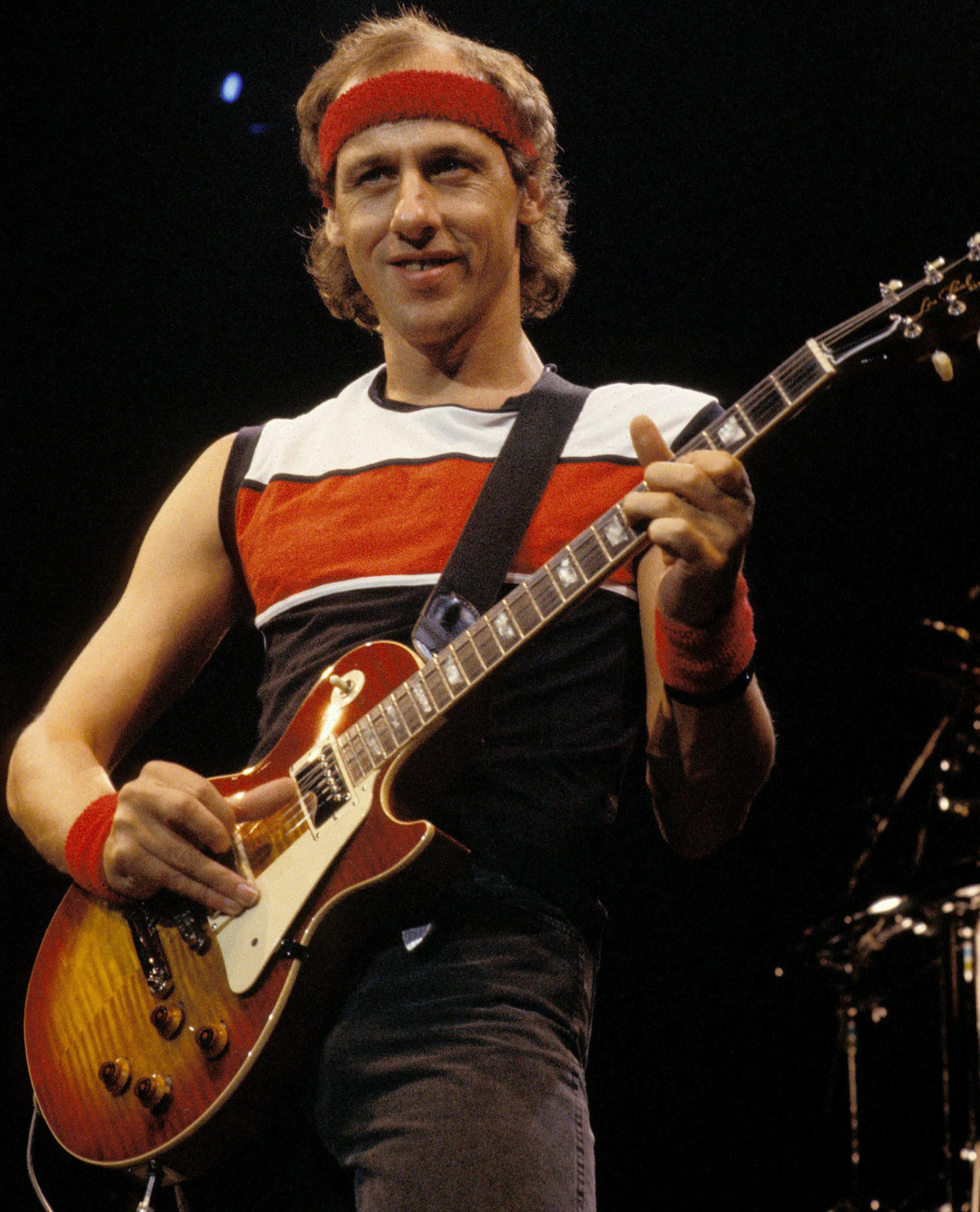
P. Balmer, *The Gibson Les Paul Handbook*, Minneapolis, 2009, pp.164 (ill.) & 165.

Previous pages:

Dire Straits and Sting performing *'Money For Nothing'* at Live Aid, Wembley Stadium, 13 July 1985. Photo by Georges De Keerle via Getty.

Opposite:

Dire Straits, Brothers In Arms Tour, 1985.
 Photo by Ebet Roberts via Getty.





MARK KNOPFLER'S 1983 LES PAUL '59 REISSUE, USED TO RECORD 'MONEY FOR NOTHING' AND 'BROTHERS IN ARMS'

Without doubt one of Mark Knopfler's most recognisable instruments, the Les Paul '59 Reissue is synonymous for so many with *that riff, that cowboy shirt, and that headband. 'This is the 'Brothers In Arms' and 'Money For Nothing' guitar...*' Knopfler told us, *'and it just happens to be a terrific sounding instrument.'*

'I'd wanted a Les Paul really badly since I was a kid,' Knopfler told Tony Bacon for Gibson.com in 2002, *'but it was always out of the price range. I knew about Strats since I was very small, but I got more aware of the Les Paul through becoming a blues fan in my early teens.'* Although perhaps most strongly associated with the Stratocaster today, the young Knopfler actually bought a Gibson long before he started playing Strats. Reminiscing about his first Gibson, Knopfler told Bacon: *'It was a double-cutaway Les Paul TV Special that had been repainted black, probably a 1960. I bought it for £80; this would have been around 1971. My friend Steve Phillips [of the Notting Hillbillies] and I painstakingly stripped it and got it back to its original cherry finish, and it was everything to me... I absolutely adored it, and still do. I used it in the Straits when we started... So that's where Gibson started in my life.'*

Heading into 1984 with a number one album and a BAFTA nominated film score under his belt, production credits racking up with the likes of Bob Dylan, and a live concert album in the works, Knopfler began directing his thoughts to the next Dire Straits project and the sound he wanted to achieve. *'I was looking for more power,'* he told Bacon, *'and so I became interested in using a Les Paul for a number of things. It was a harder rocking sound I wanted, but also I always loved the sound of Gibsons with strings.'* As the songs began to take shape for the next album, Mark took the plunge and purchased this 1983 Gibson Les Paul Standard '59 Reissue from his pal Rudy Pensa at Rudy's Music Stop on West 48th Street in New York. According to Pensa,

Mark simply spotted the guitar in the store one day, tried it out and made the snap decision to take it. Knopfler told us: *'I was on the hunt for a Les Paul for years. First of all, I could never afford one...and then I realised that the older ones were getting really expensive. So, the realistic one to get at the time was the one that Rudy sold to me.... It was the first time I really came to grips with a Les Paul. Obviously, I'd been listening to Peter Green and Eric [Clapton] and all those guys, you know, and I was a mad keen blues hound, so it was an ambition to be able to pick up a guitar like that.'*

Dire Straits' fifth studio album *Brothers In Arms* would be recorded at George Martin's AIR Studios in Montserrat from October 1984 to February 1985, co-produced by Knopfler and Neil Dorfsman, who had engineered the band's previous album *Love Over Gold*. After the group spent a few weeks fine tuning Knopfler's new material at Phil Manzanera's rehearsal studios in Surrey, the band decamped to Montserrat in October 1984. In his 2021 memoir *My Life In Dire Straits*, bassist John Illsley noted that the studio was chosen for its lack of distractions: *'There's literally nothing to do... the idea was to work, and that's what we did, very hard, for a few months.'* Mark recalls a rather more chilled start to the proceedings, remarking that AIR Montserrat had *'just more of a home studio vibe... [but] we really hit a groove and recorded very quickly once drummer Omar Hakim arrived - all the 'Brothers In Arms' tracks were recorded in just a few days'*. Destroyed by a hurricane in 1989, today AIR Montserrat exists only in the memories of the musicians who recorded there.

According to Illsley, Mark had written all nine album tracks well before rehearsals began, although one immediately stood out from the rest. As Knopfler explains, inspiration for the album's standout song struck in an unlikely scenario: *'I was in this store in New York that had a wall of TVs at*



John Illsley and a line-up of guitars, including lots 8 & 10, at AIR Studios, Montserrat, October 1984 - February 1985. Photo courtesy of Neil Dorfman.

the back, and rows and rows of refrigerators, microwaves and all kind of appliances. In the back all the TVs were tuned into MTV and this delivery guy was standing there mouthing off in the most classic fashion. I snuck behind him and watched from behind some microwaves, trying to remember all the things he was saying. He had what the Americans call a "Hard-hat mentality". It was so funny,' continued Knopfler, 'I went up to the front of the store and asked somebody for a pen and paper, and I actually sat down in the front window and began to write the lyrics for 'Money For Nothing'.'

Famously, Knopfler would use his new Les Paul '59 Reissue to record the iconic riff that would propel the band's biggest hit and spark a perpetual pursuit among a generation of guitarists for that elusive signature sound. Illsley presents the most straightforward account: *'The distinctive guitar sound on 'Money For Nothing' came about as a result of a happy accident. It was in the morning, and no one had noticed that the mic in front of Mark's Laney [speaker cabinet] had fallen and was pointing down at the floor. Mark was using his Gibson Les Paul...[and] Neil was setting up the equipment for the session...he was about to correct Mark's mic when Mark's guitar tech, Ron Eve, burst on to the talkback, shouting, "Don't touch a thing! It's perfect!" Interviewed for Sound on Sound in 2006, Neil Dorfman elaborated: 'One mic was pointing down at the floor, another was not quite on the speaker, another was somewhere else, and it wasn't how I would want to set things up... Nevertheless, whether it was the phase of the mics or the out-of-phasesness, what we heard was exactly what ended up on the record. There was no additional processing on that tune during the mix. Later on, we tried to recreate that guitar sound at the Power Station with the same amp, same setup and same models of microphone, but we could never get it.'*

Looking back on the recording session for the 2012 Sky Arts documentary *Guitar Stories*, Knopfler recalled: *'Obviously I had my Marshall there, we turned it up [to the max], and we were going for a pretty heavy sound, but I had a wah-wah pedal in it just to give it something different... as soon as it was in and set - that was the sound.'* Demonstrating the pedal action, Knopfler continued *'You're sort of waltzing around sometimes with these. And this lick - again, it came from just the way that I play. I'm actually just playing a couple of strings at a time, but I'm damping out everything else, and if you stick some notes in too... it really just comes from that.'* Quoted in Paul Balmer's *The Gibson Les Paul Handbook*, Ron Eve confirmed: *'The half-cocked Wah on 'Money For Nothing' was a [Jim Dunlop] Cry Baby we fiddled with while he played the riff (THAT riff) until he liked it. On tour we got Pete Cornish to build one into a rack with a screwdriver-controlled pot that we adjusted to match the sound.'* Eve, who was shadowing Knopfler's guitar tech Pete Brewis at the time, has cleared up the garbled mythology of the *'Money For Nothing'* amp set-up for us: Mark recorded the Les Paul through a Marshall JTM 45 amplifier head, which belonged to Eve at the time and has since passed into Mark's collection (see footnote to lot 40), and a Laney 4 x 12 speaker cabinet that belonged to AIR Studios. Minus the wah-wah, the same set up would be used to record *'Brothers In Arms'*.

The song's haunting refrain 'I want my MTV' was directly inspired by the American cable channel's ubiquitous advertising campaign, which saw various popular artists including Mick Jagger, Pete Townshend, and The Police screech the slogan verbatim into a telephone, encouraging viewers to call their television providers and request the channel. Interviewed for *Under the Volcano*, Knopfler recalled: *'I'd seen on MTV The Police doing an ad for it*



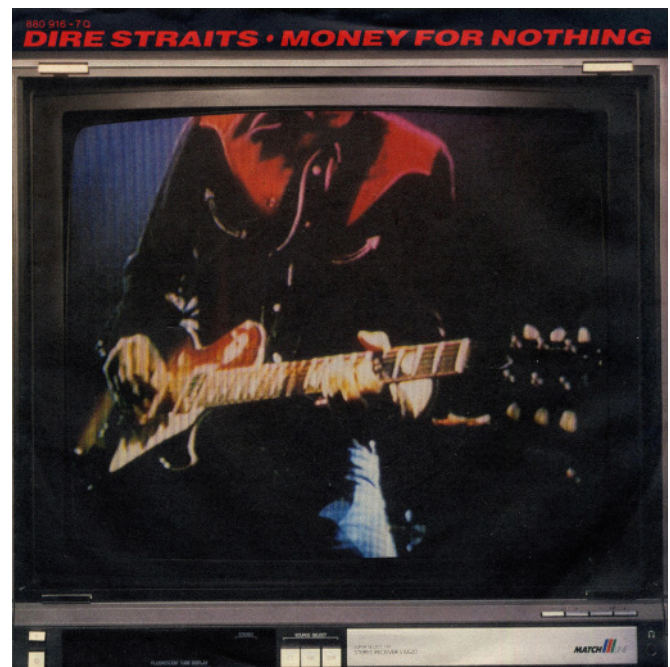
and I thought, well, if I stick that to [their 1980 hit] 'Don't Stand So Close To Me', those notes - that would fit.' By another happy accident, frontman Sting happened to be in Montserrat at the time, having recorded the last two Police albums on the island. 'We were recording 'Money For Nothing', Knopfler continued, 'and I said to somebody "I wish Sting was here," and somebody said "Well, he is here, he's on holiday!" and I said, "Oh great - get him up here, cause I can hear him singing on this thing!" Sting came up to the studio and we already had the track in place, so he just sang it great.' Sting's vocal contribution earned him a co-writing credit on one of the biggest hits of the year. The song featured Terry Williams' tomtom sound on the intro and Omar Hakim's drumming for the rest of the track. Released in June 1985, with this guitar featuring prominently on the cover, it became the band's most commercially successful single, topping the US Billboard chart for three weeks. Partially rotoscoped performance footage of Knopfler playing the Les Paul Reissue was featured in director Steve Barron's ground-breaking music video, along with one of the earliest figurative computer animations. Recognised with two MTV Video Music Awards in 1986, 'Money For Nothing' would be the first video played on MTV Europe when it launched in 1987.

In sublime contrast to the punchy tongue-in-cheek pop-rock of 'Money For Nothing', Knopfler knew that the powerful Les Paul would also be fundamental to achieving the melodic swells and sombre solos that would punctuate his understated lament on the futility of war - 'Brothers In Arms'. Reminiscing with his old bandmate John Illsley about recording the album's title track in 2012's *Guitar Stories*, Knopfler revealed: 'I always knew that what I wanted [for the song] was a Paul. When we were in the studio, I didn't know how I was going to start... I'd written the thing, I'd written all the words and knew what the chords were, but those first notes - they'd be improvised... I must have been trying different things and ended up with those notes to get the thing started.' Speaking to *International Musician & Recording World* in 1986, Knopfler conveyed the flexibility of the guitar: 'I use the Les Paul for different things... I think in terms of the Les Paul and string sounds. That always sounds good to me. The Gibson, if played in a certain way, can sound really great with other instruments. I find that with my style of playing, however, I have to mask out certain strings to stop certain sounds. You get so much more sound from the Les Paul, you have to be careful that you're not bashing away on the wrong strings with your [right] hand. For example, when I do the intro to 'Brothers In Arms' I mask out certain strings so that they don't make any noise.'

Inspired by a passing remark his Dad made in reference to the Falklands War, about Communist Russia being "brothers in arms" with the fascist Argentinean government, Robert Sandall quoted Knopfler for the band's CD compilation liner notes in 1998: '[Sometimes] a phrase will stay with you for a while... "Brothers in Arms"... the absurdity of it seems to stay in the mind. 'Brothers In Arms' is sung by a soldier who is dying on the battlefield. You can't just write off the top of your head; you have to dig deep to get those things.' Directed by Bill Mather, the music video immortalised the Les Paul reissue in monochrome rotoscope and went on to win the Grammy Award for Best Music Video at the 29th Annual Grammy Awards in 1987.

Upon release of the album in May 1985, *Brothers In Arms* went stratospheric, spending multiple weeks at number one in the album charts on both sides of the Atlantic and becoming the first album in recorded history to sell over a million copies on CD. Certified multi-platinum in both the UK and US, it remains one of the world's best-selling albums, having sold over 30 million copies worldwide. "Brothers In Arms" was one of the first all-digital recordings and that in tandem with MTV blowing up at the same time, I think that's a huge reason why everything changed for the band at that point," mused Dorfsman in 2021's *Under the Volcano*. Following the record-breaking release, the band set off on a 12-month world tour from April 1985 to April 1986, taking in 248 sold-out stadium and arena shows in 118 cities across 23 countries, including a two-week residency at London's Wembley Arena. Knopfler enlisted the '59 Reissue for performances of 'Money For Nothing' and 'Brothers In Arms' throughout the tour, sometimes switching in his Steinberger (lot 11) for the former.

Most notably, music fans around the world will recognise this guitar from Dire Straits' legendary performance in front of 72,000 people at the historic Live Aid concert in Wembley Stadium on 13 July 1985. As the biggest band in the world at the time, organiser Bob Geldof had hoped that Dire Straits



Dire Straits, 'Money For Nothing', single (included in this lot)

would headline the show, yet was obliged to settle for an afternoon slot when it was agreed that their Wembley Arena residency across the road would make this impossible. Taking to the stage at Wembley Stadium at 6pm, Knopfler - clad in signature cowboy shirt and headband - strapped on the Les Paul for an electric performance of the recently released *Money For Nothing* with guest vocalist Sting, before switching to his Schecter Strat for an epic 11-minute version of 'Sultans Of Swing'. The extended overture, with Sting's famous falsetto intro lingering in the air, made the spine-tingling moment when Knopfler finally ground out the infectious riff all the more impactful. Interviewed by Paul Gambaccini when he came off stage, Knopfler joked that Dire Straits hadn't had far to carry their equipment across the car park, adding 'the feeling is so great, just listen to that [crowd], and I think they have been fantastic. The band, we're all delighted to have just been able to do our bit.' Reflecting on the event in his 2021 memoirs, Illsley remembered 'an atmosphere as electrifying as any we had ever played in... [with] the knowledge that there were close to a billion people watching on television.'

In the late 1980s, the Les Paul was rewired by guitar tech Ron Eve so that Mark could have the option to switch between 'in phase' or 'out of phase' tone. Knopfler explains: 'The Les Paul has a little 'out of phase' switch so that I could get more of a Peter Green kind of tone out of the it... It just added to the tones that I could get from that Les Paul.' Knopfler put the modifications into use when he re-assembled the band at London's AIR Studios from November 1990 to record one final Dire Straits album - *On Every Street*. The piercing 'out of phase' tone of the modified Les Paul can be heard on the track 'You And Your Friend,' a soulful ballad with deliberately ambiguous lyrics and a yearning guitar solo to fade out. When asked by *Guitar Player* magazine how he achieved the warm, throaty lead tone, Knopfler explained: 'My Les Paul has a little alteration. You can pull a pot up and get a slightly out-of-phase sound. Then you just back one of the levels down a little bit to where it becomes this voice. I tried to get that on 'Brothers In Arms' but it didn't please Neil Dorfsman at the time we were doing it. I always liked that sound; with a Les Paul it's a beautiful thing.'

Eventually displaced by the vintage Les Paul Knopfler acquired in the mid-90s, the guitar remains a treasured relic that was undeniably elemental in shaping the sound of one of the landmark albums of music history. When asked during our interview what made this guitar so special, Knopfler replied: 'You wouldn't think that they would vary as much as they do, but boy, they do, you know.'

Opposite:
Mark Knopfler tuning up at Earls Court, 1985 © Bob Mazzer.



'It's a great guitar for touring. It's strong as a truck.'

- Mark Knopfler

STEINBERGER

Ned Steinberger began his guitar making career in 1979 constructing electric basses and guitars in Brooklyn, New York. After 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 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 set-up Steinberger guitars are renowned for the clarity of tone and sonic articulation that is clean and immediate. These instruments gained a loyal following among professional guitarists in the 1980s: Mark Knopfler along with David Gilmour, Lou Reed, Johnny Winter, and David Bowie have all performed with Steinberger guitars.

11

STEINBERGER SOUND CORPORATION, NEWBURGH, NEW YORK, CIRCA 1985

A SOLID-BODY TRANSPOSING TREMOLO ELECTRIC
GUITAR, GL2T

Bearing the serial no. 3057, stamped at the base, the initials *MK* hand inscribed on the back cover plate, the custom finish of a metallic gunmetal grey colour, together with a soft case, tremolo bar, manufacturer's literature, black canvas strap, adjustment tools, several packets of additional strings, five picks, and two original black Steinberger tops
Overall length 29½ in. (75 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

LITERATURE:

M. Palmer, *Mark Knopfler: An Unauthorized Biography*, London, 1991, pl. 5.

L. Shenton, *Dire Straits: A Visual Biography*, Bedford, 2021, pp.138-139 (ill.).



Opposite:
Mark Knopfler playing lot 11 during the Brothers In Arms Tour, 1985.
Photo by Chris Walter via Getty.





Mark Knopfler and Billy Joel rehearsing at Madison Square Garden, 12 October 1985. Photo by Ebet Roberts/Redferns via Getty.

Acquired directly from Steinberger Sound Corporation, both Mark Knopfler and guitarist Jack Sonni took receipt of their Steinberger GL2Ts just before Dire Straits' 12-month Brothers In Arms Tour kicked off in April 1985. The 'Trans Trem' was advertised by Steinberger as *'the only tremolo that gives you the freedom to bend an entire chord and stay in tune.'* Interviewed by Bob Hewitt for *Guitarist* magazine in February 1986, Knopfler raved *'The Steinberger's an amazing tremolo system. It really is fantastic. I use it occasionally, because I can't play and hold the tremolo at the same time, so that's one thing I can't do... I'm into it though; I'm really into tremolo.'* Knopfler used the Steinberger for performances of *'One World'* on the European and North American legs of the tour through to the end of 1985. Photographs with special guest Billy Joel during rehearsals for the show at Madison Square Gardens on 12 October, which show Mark with his Steinberger, suggest that he may have used the headless guitar for their performance of *'Two Young Lovers'* that night. Although Jack Sonni had ordered custom fronts for both guitars, it appears that they did not arrive until the second European leg of the tour, circa late October 1985, as photographs taken prior to this date show the original front on Mark's guitar with the white Steinberger logo. Numerous photographs exist of Mark wielding the Steinberger throughout the tour, including by photographers Ebet Roberts, Paul Natkin, David Plastik and Chris Walter. Taking a brief break from the tour, the band filmed a performance of *'Money For Nothing'* in a metro tunnel for the French television show *Johnny Metro Blues* on 20 November 1985.

Both Knopfler and Sonni played their Steinbergers with new custom fronts. As noted by the October 1985 issue of *International Musician and Recording World* magazine, the custom gunmetal finish of Mark's Steinberger matched his Porsche at the time. Knopfler mixed it up a little on the Australia and New Zealand leg of the tour in 1986, playing the band's smash hit *'Money For Nothing'* and, occasionally, *'Solid Rock'* on the Steinberger, as can be seen at the final show of the tour at Sydney's Entertainment Centre, recorded for broadcast on Australian network television on 26 April 1986.

After the tour drew to a close on 26 April, Knopfler and bassist John Illsley joined a supergroup that included Sting, Eric Clapton, Elton John and Phil Collins for The Prince's Trust 10th Birthday Party on 20 June 1986 at Wembley Arena in London, to mark the first ten years of The Prince's Trust. Among many spectacular numbers, the Prince's All-Star Band performed Dire Straits' *'Money For Nothing'*, with Sting on backing vocals and Knopfler on the Steinberger. The concert was filmed by the BBC, released on VHS in 1986, and remains available online via the Prince's Trust Music channels. Although the guitar was not seen on stage after the 1980s, the Steinberger remained an invaluable instrument for travelling. *'I've just come back from holiday,'* Knopfler told *Vintage Guitar Magazine* in 2001, *'and I took it with me and played it every day just so I could stay on top of things. It's great to put it on your back or throw it into the luggage compartment of a plane. I used to use 'em onstage; it's a great guitar for touring. It's strong as a truck.'*

Opposite:
Dire Straits, Brothers In Arms Tour, 1985-6. Photo by Bob King/Redferns via Getty.



12

**SOLDANO CUSTOM AMPLIFICATION, LOS ANGELES,
CALIFORNIA, CIRCA 1988**

TWO GUITAR AMPLIFIERS, 100 W SUPER LEAD OVERDRIVE

The front grille panels each bearing the logo *soldano*, the control panels labelled with masking tape *A* and *B* respectively and the back chassis panel marked *Soldano / 100w SUPER LEAD OVERDRIVE / HAND BUILT IN U.S.A.* MODEL: *SLO-100R SERIAL NO 88020* and *SERIAL NO 88021*, each cabinet covered in black Tolex, together with corresponding foot pedals labelled *A* and *B*, a Cadillac Case Company flight-travel case labelled *A*, and an Anvil flight-travel case labelled *B*

13 in. (33 cm.) high; 28½ in. (72.4 cm.) wide; 13 in. (33 cm.) deep, each (2)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

Presumably acquired in early 1988, the two Soldano amplifiers were first used for live shows when Mark Knopfler toured with Eric Clapton in January-February 1988. The concerts were part of Clapton's 25th anniversary tour and billed as *Eric Clapton And His Band Plus Special Guests*. Explaining how he came to join the tour, Knopfler told *Guitarist* magazine in 1992: *'He just asked me to do it, and I felt like playing live again to keep my chops up. I hadn't been out for a long time, so I just did it for the relaxation, really!'* While mainly supporting Clapton, Knopfler would usually play one or two Dire Straits songs at each show - *'Money For Nothing'* and sometimes *'Solid Rock'*. In the same *Guitarist* interview, Mark divulged his preferred amplifiers: *'I use Soldanos now; they're very dependable amps.'*

Doubling up on the Soldano amplifiers allowed Knopfler and his guitar technician to operate an A/B system in order to speed up the transition between songs when switching guitars and effects. While one amp was being used, the other could simultaneously be prepared with the settings for the next song. With the input of Knopfler's then guitar tech Ron Eve, *Guitar Player* magazine broke it down for the fans in June 1992: *'Knopfler's concert rig is unusual. A Sony wireless receiver feeds his guitar signal into a pair of Soldano 100-watt heads, which in turn power two 4x12 Marshall cabs loaded with Electro-Voice speakers. But here's the twist: The Soldanos have been modified by U.K. rack guru Pete Cornish to electronically segregate the preamps from the power amp sections. Knopfler changes instruments and*

Opposite:
Mark Knopfler with lot 12 behind, photographed at Bray Studios during
rehearsals for the On Every Street Tour, 1991.
Photo by www.paulcoxphotos.co.uk.



preamp settings for every song, and Eve switches preamps as he passes a new guitar. The rationale is simple: with two preamps, Eve can dial in the right sound for the next song in advance without disturbing Knopfler's current settings. When it comes time to swap instruments, the alternate Soldano is ready to rock. The post-preamp mono signal goes to an effects rack... [and] the emerging stereo signal goes to the Soldano power sections - one amp per side.'

The same rig was used on Dire Straits' 1992 On Every Street Tour. Eve used a chart to track the A/B changeovers for each set list, together with the different amp and effects set ups for each song (see image). One can only imagine the chaos that would ensue whenever the band decided to change the set list at the last moment! After Dire Straits was officially dissolved following the gruelling 1992 tour, Knopfler set out to update his amp and effects rack ahead of his first solo tour in 1996. According to Eve, 'Mark decided to use a cut-down version of the set-up from the last Dire Straits tour. He wanted to use the two Soldano 100 Lead heads but without the Marshall/ EV speaker cabinets and Pete Cornish effects rack. He was keen to try using 2 x 12 cabinets, again with EV speakers and a simple FX set-up comprising "some expensive delay and reverb..." and a footswitch.' Eve, or his successor Glenn Saggars, would continue to set up A/B tone settings for each song on the Soldanos to accommodate fast segues between songs. The A/B Soldano system was still in use on Knopfler's 2001 Sailing To Philadelphia Tour, as seen in backstage photographs shared in keyboardist Guy Fletcher's online tour diaries, which he began on this tour. For smaller one-off performances such as television appearances, the technicians would utilise just one Soldano amp and cabinet, as clearly seen when Knopfler performed the song 'What It Is' on British talk show Parkinson on 22 September 2000. Saggars' records show that the Soldanos were used for a series of four charity concerts that reunited Dire Straits under the banner 'Mark Knopfler and

Friends', including three nights in aid of three charities including Teenage Cancer Trust, at the Shepherd's Bush Empire in London from 23-25 July 2002, and a concert in aid of the Countryside Education Trust at Beaulieu in Hampshire on 28 July 2002.

In *The Official Mark Knopfler Guitar Styles: Volume I*, which was published in 1993, Eve revealed that the 1991 Dire Straits album *On Every Street* was almost entirely recorded using the Soldanos, with only a couple of exceptions such as the song 'Fade To Black', where Knopfler played his Gibson Super 400 through a Fender Vibrolux. 'Because I'm playing with my fingers, I need good amplification,' Knopfler told *Guitar Player* in June 1992. 'The best amplifiers are picks... But I could never keep picks anyway, so I just play the way I do and dial up the right sound on the Soldano amp.' When preparing for recording sessions, Eve noted: 'I always take in the Soldanos as well as a range of things like old Fender amps.'

Photographs from Guy Fletcher's 2002 online diaries show that the "A" Soldano amplifier was in use at that time in Knopfler's home studio at his London mews house, where various album recordings have taken place over the years, including parts of *Golden Heart* and *Sailing To Philadelphia*, as well as the entirety of the 1990 Nottting Hillbillies album. Then recording for Knopfler's 2002 solo album *The Raggpicker's Dream*, Fletcher explained that the 'home studio' was lined with 12-inch-thick foam to surround the amplifier, noting that 'a 59 Les Paul [see lot 42] through a Soldano amplifier and a Marshall 4x12 cabinet is LOUD!' Mark was still using the dependable Soldanos in 2004, telling Willie G. Moseley of *Vintage Guitar* magazine: 'I kept moving up until I ended up with Soldano, and now I use a combination of those and vintage stuff... although Soldano is more or less "vintage" by now [laughs].'

Title	No.	Guitar	Gain	TC prog	Del	Rev/ FX	Chorus	Reverb	Boost	Wah	Lead	Amp Settings										Notes
												B	SW	N1	O1	B	M	T	NO	OO	P	
Calling Elvia	1	Pensa 1 b2 out off	1	39	✓			✓			✓	B	▲		3	9	8	2		7	0	Switch off lead on arpegg N5 N9
Walk of Life	2	Red Schec Tele cent. on in	4	34	✓			✓				A	▲	4.5		9	5	7	7.5		7	
Heavy Fuel	3	Pensa 1 b2 out on	1	45				✓			✓	B	▲		4.5	11	5	3		7	7	
Romeo	4	National TC Eq A Pensa 1 n2 on out	3	40	✓	✓		✓				A	▲	3		11	3	6	8.5		7	Tuning Capo 3rd fret F D A# FA# F
Planet of New Orleans	5	Pensa 1 b4 out off	1	30	✓			✓			✓	A	▲		4.5	9	8	3		6.5	7	
The Bug	6	White Strat bridge 2	1	33	✓			✓				B	▲	7.2		9	8.5	8	7.5		7	
Private Investigations	7	Ramirez TC Eq off	4																			
Sultans of Swing	7	Pensa 1 n2 on in	3	44		✓		✓				A	▲	4		9	5	5	8		7	
On Every Street	9	Red Schec Strat n c on	1	35	✓	✓	☞	✓				B	▲	6.5		9	8.5	8	8.5		7	Rev off for play out
You And Your Friend	10	Pensa 1 b2 off out	1	47				✓			✓	A	▲		2	11	5.3	4.2		6.5	6	WASHBURN
Two Young Lovers	11	Rudi 001 b2 DBGDGD	5	46		✓	✓					B	▲	6.5		8	5	6	8.5		6	Tuning XL115W DBGDGD
Tunnel Of Love	12	Pensa 1 n2 on out	1	37	✓	✓		✓				A	▲	3		11	1	11	9		7	
	13																					
Money For Nothing	14	Pensa 1 b2 Out off	1	48		✓				✓		A	▼	6		9	8	3	7.5		6	
	15																					
Brothers in Arms	16	Pensa 1 b2 off out	1	38	✓	✓						B	▲	8		9	9	5	7		6	
Solid Rock	17	Pensa 1 b2 out on	1	52	✓			✓				A	▼	5.5		9	5	7	8		6	
	20																					

Guitar tech Ron Eve's amp set-up chart for the On Every Street Tour, 1991-92.



WIPKOP

SOL DRINK

DRINK P

FRAGILE

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PO BOX 5533 FAX (02) 387 5252
MELBOURNE AUSTRALIA

REPAIR CENTER
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mark knopfler
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AUSTRALIA



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 just a few of the artists whose signature sound is linked to the J-200.

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 the more coloured 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 archtops of the 1930s.

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

The logo *The Gibson* inlaid at the headstock and stamped on the reverse 83455500 / MADE IN / U.S.A., along with *Custom Shop / Original* decal, labelled internally *Gibson / Tradition since / 1894 / 90th ANNIVERSARY / REG. #40 of 90 / Model No. J-200 E CEL / Serial No. 83455500*, of a natural finish, together with an original case, a replacement set of gold-plated Kluson Deluxe tuning machines, an input jack and a set of pearl-eyed ebony bridge pins
 Length of back 21 in. (53.3 cm.)

£5,000-7,000

US\$6,300-8,800
 €5,900-8,100



Mark Knopfler and Chet Atkins, performing at *The Secret Policeman's Third Ball* at the London Palladium, March 1987. Photo by Dave Hogan via Getty.

Of the limited run of ninety J-200 Celebrity acoustic guitars produced by Gibson in 1985, two were presented to Dire Straits: Mark Knopfler received number 40 of 90 and bassist John Illsley received number 42. Mark recalls that he played one of the first J-200 Celebrity models produced when he joined Chet Atkins in Nashville in September 1984 to play on Chet's 1985 album *Stay Tuned*. 'I just picked up the phone one day,' Knopfler told Tom Redmond in 2014, 'and he said, "Hi Mark, this is Chet Atkins!" and after I'd recovered from that he just said he was making an album and wanted me on it. I was over awed... I just thought that it would be miles out of my league but anyway I went over there... I just hit it off with Chet immediately. It was one of those great things that turned into a friendship.' Speaking to Bob Hewitt, Knopfler reflected on the sessions for *Guitarist* magazine the following year: 'That's guitar playing. That's being fluent with the instrument to me, and it puts all that guitar hero rubbish into perspective I think.... He's a hell of a guy and a hell of a guitar player.' As Chet had introduced Mark to the team at the Gibson factory on first arrival in Nashville, Knopfler recalls that 'Gibson sent one [J-200 Celebrity] over to Chet, and one for me.' Presumably that early edition was sent as a loaner for the Chet Atkins session, with Gibson later following through with the two edition numbers for Knopfler and Illsley at some point during the 1985 stretch of the band's mammoth *Brothers In Arms* Tour. Knopfler's new J-200 was taken on the Australia and New Zealand leg of the tour from 7 February to 26 April 1986, replacing his Ovation Adamas for performances of 'The Man's Too Strong', as seen in recently rediscovered footage of the concert at Mount Smart Stadium in Auckland on 1 March 1986, filmed by cameraman Avital Davidzon.

Most notably, Knopfler chose the J-200 Celebrity for a series of memorable performances with Chet Atkins for *The Secret Policeman's Third Ball* in aid of Amnesty International at The London Palladium, from 26 to 29 March 1987. The finger-picking duo appeared with their matching J-200s for an instrumental medley of the classic 1924 song 'I'll See You In My Dreams'

and John Lennon's 'Imagine'. 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. Knopfler told us: 'We did *The Secret Policeman's Ball* with this guitar together, and Chet had his [J-200], and I remember going back into the dressing room afterwards, you know, and Chet says, "Well... fooled 'em again!"' The pair enjoyed their collaboration so much that they would go on to record the Grammy Award winning country album *Neck And Neck* together in 1990. Interviewed by British Channel 4 television show *Rock Steady* to promote the album, Chet said of Mark: 'He's a finger-picker but he's self-taught, and I don't think he's ever really copied anyone. He kinda figured it out for himself, and that's the guy that comes up with something different - usually it's the fella that doesn't know any better... wonderful player.'

Around the same time as *The Secret Policeman's Third Ball*, Knopfler produced American singer songwriter Willy DeVille's 1987 album *Miracle*, playing guitar on all ten tracks and even utilising Chet Atkins as a session guitarist. Knopfler co-wrote the song 'Spanish Jack' with DeVille and recorded the muted guitar part on this J-200 Celebrity. Interviewed by Richard Marcus in May 2016, DeVille explained how the collaboration came about: 'It was Mark's [ex-]wife Lourdes who came up with the idea. She said to him that "you don't sing like Willy and he doesn't play guitar like you but you really like his stuff so why don't you do an album together?" So I went over to London to do this album. It wasn't easy because we didn't want it to sound like a Dire Straits album, and his guitar playing is so unique that it was hard to do. But nothing good is going to be easy. I know that I spent the whole time really trying to impress Mark, I wanted it to be good.'

John Illsley's J-200 Celebrity, number 42 of 90, was sold to David Gilmour in 1993, and subsequently sold at Christie's in New York as part of The David Gilmour Guitar Collection in June 2019.



Dire Straits, January 1985, including Jack Sonni seated left holding lot 14. Photo by Deborah Feingold/Corbis via Getty.

GRETSCH

The Gretsch 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, the company was making ukuleles and banjos by 1910 and in 1933 debuted a line of archtop guitars. By the 1950s Gretsch had shifted their concentration to electric guitars and it is within this realm where Gretsch instruments made a lasting impression in the market. With a crowded field of manufacturers producing electric guitars, Gretsch set itself apart by first concentrating on hollow-body

and semi-hollowbody electric guitars. They embraced colour schemes and eye-catching ornamentation not found on Gibsons, Fenders or Rickenbackers. The endorsement by guitarist Chet Atkins and subsequent Chet Atkins models drew a loyal following, as did artists who performed on Gretsch hollow-bodies like Stephen Stills and Neil Young. The model 6120 and similar Gretsch hollow-bodies became a mainstay for guitarists of the early British Invasion. George Harrison, John Lennon, Eric Clapton, Jerry Marsden, Brian Jones and Pete Townshend can all be seen performing on Gretsch electrics.

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**GRETSCH GUITARS, BOONEVILLE, ARKANSAS,
CIRCA 1974**

A HOLLOW-BODY ELECTRIC GUITAR, SUPER CHET
7690

The logo *GRETSCH* inlaid at the headstock, labelled internally *GRETSCH GUITARS / MODEL NO. 7690 SERIAL NO. 8 4055 / MADE IN U.S.A.*, and *GRETSCH / Super Chet* applied to the pickguard, together with original hard-shell case and accompanied by an original tour programme for the Brothers In Arms Tour, 1985-86

Length of back 19 $\frac{3}{8}$ in. (50.7 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

LITERATURE:

The Official Mark Knopfler Guitar Styles: Volume I, London, 1993, p. 11 (ill.).

Chet Atkins presented this guitar to Mark Knopfler to thank him for travelling to Nashville in September 1984 to play on his 1985 album *Stay Tuned*. The Super Chet soon featured in publicity photos for the Brothers In Arms Tour, shot in New York by Deborah Feingold in 1985. Seen holding the guitar in a group shot of the band, guitarist Jack Sonni also strapped on the Super Chet for a full-page portrait published in the Brothers In Arms Tour programme. In 1987, Knopfler produced American singer songwriter Willy DeVille's 1987 album *Miracle* and played this Super Chet 7690 on the song 'Heart and Soul'. Notably, Chet Atkins was also credited as a session guitarist on the track. See footnote to previous lot.



Gretsch's advertisement for the Super Chet model.



GIBSON GUITARS

For over three 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, sides 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, a shoe salesman in Kalamazoo, Michigan, by the name of Orville Gibson, 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 construction created what we know now as the archtop guitar. 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* (see lot 22), 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. In 1935, Gibson introduced the '*Advanced L-5*' to fill this need for greater sound. By enlarging the width to 17 inches, the air volume and vibrating surfaces were increased, resulting in a louder guitar. The pinnacle of archtop design was reached this same year 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 maximising 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 archtop fitted with a single magnetic pickup. When the young jazz guitar virtuoso Charlie Christian first 'plugged in' with Benny Goodman's orchestra, it marked the moment when the guitar moved from the traditional rhythm section to a solo and lead instrument. It would be twenty years before the significance of this moment could fulfil its true potential, which burst forth in the form of the rock and roll guitar.

The *ES-175*, produced from 1949 onwards and priced at \$175, would become one of Gibson's most popular models of electric archtop guitar. Designed with a single Florentine cutaway and initially one single-coil P-90 pickup positioned near the neck, from 1957 it was the first of Gibson's electric Spanish archtops to be offered with either one or two of their new PAF humbucker pickups. In 1958, Gibson completed and shipped only 66 of the single pickup *ES-175N* guitars. The single pickup version was discontinued in 1971.



Mark Knopfler and Rudy Pensa in Rudy's Music Stop, New York, December 1985, with lot 15. Photo courtesy of Rudy Pensa.

~15

**GIBSON INCORPORATED, KALAMAZOO,
MICHIGAN, 1958**

A HOLLOW-BODY ELECTRIC GUITAR, ES-175 N

Bearing the logo *Gibson* inlaid at the headstock, labelled internally *Style ES-175 / Gibson GUITAR / Number A 27065 is hereby / GUARANTEED / against faulty workmanship and materials / GIBSON Inc. / KALAMAZOO, MICH / U.S.A.* and stamped *U2134 13*, of a natural finish, together with an original hard-shell case, and a box of used Gibson guitar strings
Length of back 20¼ in. (51.4 cm.)

£7,000-10,000

US\$8,800-13,000

€8,200-12,000

Mark Knopfler received this guitar as a gift from friend and music store owner Rudy Pensa in late December 1985. Mark appears delighted with his new ES-175 in a rare personal photograph of the jolly occasion at Rudy's Music Stop on New York's West 48th Street, fingering a tune as his pal Rudy enjoys a festive tippie. Knopfler told us: *'I spent a lot of time with a lot of these guitars. For instance, there's a beautiful Gibson 175, a sunburst one. I was living in New York half of the time, and I sat with that guitar because I was determined that I was going to up my game... because I regarded myself as this little strummer from England, and I'd been catapulted into another world, and finding myself playing in the studio with some really good people. So, I was just tossed in the deep end and I figured out that if I just sat and grafted at it for a while, I'd get a little bit better... And of course, the 175 is so playable, and it's such a beautiful thing. And then I had a little love affair with the Gibson cello guitars. From that, I spotted a blonde 175 - which are like hen's teeth - and it was love.'*





Chuck Berry and his ES-350T. Photo courtesy of Collection Christophel/Alamy.

~16

GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, 1958

A HOLLOW-BODY ELECTRIC GUITAR, ES-350T

The logo *Gibson* inlaid at the headstock and labelled internally *Style ES-350 / Gibson GUITAR T / Number A 28510 is hereby / GUARANTEED / against faulty workmanship and materials / Gibson INC. / KALAMAZOO, MICHIGAN / U.S.A.* and ink stamped *T5293 18*, of a sunburst finish, together with an original hard-shell case, a set of used strings and manufacturer's hang tag
Length of back 21½ in. (53.7 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

Specifically searching for a Gibson ES-350T model, as played by one of his earliest musical influences - rock and roll legend Chuck Berry, Mark Knopfler purchased this guitar from Rudy Pensa in the mid-1980s. Interviewed by Neil McCormick for *The Telegraph* in 2012, Knopfler recalled: *'I fell in love with songs when I was very, very small. Chuck Berry made a huge impression, where the rhythm of the lyrics is as important as the music, there's a ricocheting effect.'* As a music-mad teen, Knopfler saw Chuck Berry live at Newcastle City Hall in May 1964, later noting to journalist Joe Jackson, *'I knew I was going to see something good, but I was completely mesmerised,'* and jesting that he has been known to do Berry's duckwalk on occasion. Knopfler elaborated on the significance of Berry's influence in 2014, telling *Vintage Guitar* magazine: *'I have always thought in terms of the transatlantic nature of music. My idea of heaven is somewhere where the Mississippi Delta meets the Tyne. What I wanted, from the very first album with Dire Straits and songs like 'Sultans Of Swing,' was to write my own geography into the American music that shaped me, to identify the English, Irish, and Scottish landmarks on Chuck Berry's Road.'*

When producing American singer songwriter Willy DeVille's 1987 album *Miracle*, which was recorded at AIR Studios London in early 1987, Knopfler used this Gibson ES-350, played through a Fender Vibrolux, to record his solo pass on DeVille's Van Morrison cover *'Could You Would You?'*.









'I love this thing. It made some unbelievable noises.'

- Mark Knopfler

17

PENSA-SUHR, NEW YORK, 1988

A SOLID-BODY ELECTRIC GUITAR, MK-1 CUSTOM

The logo *Pensa-Suhr* applied to the headstock, of a natural finish with gold-plated hardware, together with a hard-shell case, strap and accompanied by an original exhibition loan agreement dated 14 April 2011
Length of back 15 $\frac{7}{8}$ in. (39.8 cm.)

£6,000-8,000

US\$7,600-10,000
€7,000-9,300

EXHIBITED:

Pieve Santo Stefano, Italy, *Pensa Guitars & Friends Day 2002*, 6 September 2002.

Orvieto, Italy, *Pensa Guitars & Friends Day 2004*, 17-19 September 2004.
London, The Jewish Museum, *Entertaining the Nation: Stars of music, stage and screen*, 25 May 2011 - 8 January 2012.

LITERATURE:

The Notting Hillbillies, *Feel Like Going Home*, official music video, 1990.

Mark Knopfler, *Heavy Fuel*, official music video, 1991.

The Official Mark Knopfler Guitar Styles: Volume I, London, 1993, pp. 5, 6, 8 & 11, cover (ill.).

The Official Mark Knopfler Guitar Styles: Volume II, London, 1993, pp. 6, 7, 10 & 12, cover (ill.).

J. Illsley, *My Life In Dire Straits*, London, 2021, pl. 13, back cover (ill.).

L. Shenton, *Dire Straits: A Visual Biography*, Bedford, 2021, pp. 124, 152, 154 & 158 (ill.).

**THE PENSA-SUHR MK-1: MARK KNOPFLER'S
PRIMARY ELECTRIC GUITAR FROM 1988 TO 1992
USED FOR DIRE STRAITS' HISTORIC HEADLINING
APPEARANCE AT THE NELSON MANDELA 70TH
BIRTHDAY TRIBUTE ON 11 JUNE 1988**

Conceived as a crossover between a Les Paul and a Strat and sketched out on a coffee shop napkin, the MK-1 was brought to life by luthier John Suhr in 1988 and became Knopfler's beloved workhorse for the next four years, synonymous with the style and sound of late period Dire Straits.

Growing frustrated with the constant switching of guitars on stage that the 'Straits varied repertoire required, Knopfler turned to his friend and Manhattan music store owner Rudy Pensa to posit a possible solution. Knopfler told us: *'I started talking to Rudy about needing a guitar to cut down on the changeovers – a guitar that could have both the sweet-sounding single-coil and the more explosive humbucker sound, and you could interchange between them. It was an effort to get the best of both worlds. I liked the Strat shape, but explained to Rudy that I wanted it to have the qualities of a Les Paul – in other words, to have a carved top, rather than the slab top of a Strat, and a combination of maple and mahogany that you would get on a Les Paul, so you've got the interaction of these two materials. It was really a guitar that had all the best things about a Strat and the best things about a Les Paul.'* During a May 2012 visit to Rudy's Music store in Soho for the Sky Arts documentary *Guitar Stories*, Rudy reminisced with

Opposite:

Mark Knopfler playing the MK-1 in Rotterdam, on the On Every Street Tour, 1991.
Photo by Rob Verhorst/Redferns via Getty.



-MASTER LUTHIERS-

L. Reed III
M. Knopfler III
P. Frampton III
J. Oates I
Connors II
King III
S. Stevens II
Thrall I
L. Steven II
Mc Curry
Stern

John Suhr
John Suhr has designed and built a lot of guitars for a lot of people we all know. Like the list at left. And he strings his Pensa-Suhr guitars with D'Addarios for "consistently superior sound quality no matter what kind of music the players play."
D'Addario Strings ©
John Suhr: equipment for the major players.

D'Addario
East Farmingdale, NY 11735 USA

D'Addario strings advert, showing John Suhr's workbench, the top for the MK-1 in the process of being carved. Courtesy of D'Addario.



John Suhr and Rudy Pensa, outside Rudy's Music Stop, 1988, with another example of an MK-1. Photo courtesy of Rudy Pensa.

Mark and Dire Straits co-founder John Illsley: *'I remember listening to Mark saying "I like the shape of the Strat, but there are some things about a Gibson guitar that attract me." We used to go to this coffee shop all the time, and we started with a little napkin.'* Knopfler continues the tale: *'I remember sitting there and we drew out what became the first Pensa-Suhr MK-1. The builder at Rudy's Shop then was a great guitar builder called John Suhr, and John made the first Pensa-Suhr.'*

John Suhr recalls that in 1988, while employed as the primary builder and repairman at Rudy's Music, he began the construction of a guitar for himself. He was set on using the finest materials he could obtain and using all his skills as a craftsman to produce a guitar that was both unique and beautiful. While his previous work had been concerned with the slab or contour bodies commonly associated with Fender models, Suhr wanted to try a body with a carved top, much like on a Gibson Les Paul, for his own instrument. Starting with an unfinished body blank from the supplier Tom Anderson, he laminated a cut of highly figured curly maple on the face and commenced carving an arch into the maple top. Captured in a shot of John Suhr at his work bench, the actual body in progress can be seen in a late 1980s advertisement for D'Addario strings (see image). As the body neared completion, Rudy re-entered the workshop with Knopfler's wish list for his dream guitar and, unfortunately for Suhr, the aesthetics of his bespoke build were much what Knopfler had in mind. With only a few weeks until the Nelson Mandela 70th Birthday Tribute concert, which would make the ideal debut for Knopfler's new instrument, it was agreed that Suhr's personal project would become the platform for the custom MK-1.

Knopfler's guitar would have a maple neck fitted with a twenty-two fret bound fingerboard. The arched top would be bound and finished in a tinted clear lacquer that would accent the figure of the maple top and all the hardware would be plated in gold. To achieve the desired flexibility and the tonal range of both a Stratocaster and a Les Paul, it would be fitted with EMG active single-coil pickups at the neck and middle position and an EMG 85 humbucking pickup at the bridge, together with an SPC 'Boost' on a push-pull tone potentiometer. *'I remember that Mark wanted pickup rings (surrounds) that matched the bridge pickup covers,'* Suhr told us. *'That was a problem because they only came in white or black back then and the EMG covers were ivory. So, I mounted the bridge pickup though the back of the body which was not easy!'* A concern for Knopfler was the issue of the bridge pickup overpowering the middle position single-coil when the two were selected for play simultaneously. *'I modified the five-way switch to tone down the double-coil and that balanced the two,'* explained Suhr.

'It's quite a departure from his previous guitars,' noted Knopfler's then guitar tech Ron Eve for *The Official Mark Knopfler Guitar Styles: Volume I*, in 1993. *'The shape of the neck is more of an oval, more of an early slim Gibson neck than a Fender. It's slightly wider too and the frets are very high, Mark was persuaded to go for a larger fret both in height and width. The action is set pretty much as low as you can go with the barest hint of buzz. Mark plays quite lightly, not heavy at all.'* The double locking Floyd Rose tremolo bridge was added for stability, explained Eve: *'It's actually screwed up to the body. It's fixed so it's really a non-trem guitar. The main reason is because of the fine tuning at the bridge. The guitar's tuning stability is remarkable.'* Speaking to *Guitarist* magazine about the collaboration in September 1992, Knopfler declared *'John Suhr is so talented, and the guitar is just the last word as far as I'm concerned. It's tremendous.'* Today, John Suhr regards the MK-1 as one of his crowning achievements in guitar making: *'I was thrilled to death to be able to finish it in time to deliver it to Mark for the Mandela concert.'*

Staged by impresario Tony Hollingsworth, the Nelson Mandela 70th Birthday Tribute concert was designed to raise awareness and exert pressure on South Africa's apartheid government to release the imprisoned ANC leader. As the biggest band in the world at the time, Dire Straits were the first to sign up to headline the show. In his 2021 memoir *My Life in Dire Straits*, John Illsley recounts *'Mandela was still in prison and we wanted to add our voices to the general admiration for the man, as well as to the mounting clamour around the world for his release... when the organisers approached us to top the bill we didn't need to go away and think about it.'* On the insistence of Hollingsworth, who pointed out that they hadn't played together for over two years, the band assembled at London's Brixton Academy for a week of rehearsals from 30 May 1988 and booked two warm-up gigs at Hammersmith Odeon on 8 and 9 June. Knopfler enlisted none other than Eric Clapton to step in as second guitarist, replacing Jack Sonni who was holed up in the US with newborn twins. John Suhr apparently completed the custom build and paint job in record time, as the MK-1 arrived around a week before the Mandela concert, making its debut at The Prince's Trust Rock Gala at the Royal Albert Hall on



Mark Knopfler and Eric Clapton at The Nelson Mandela 70th Birthday Tribute concert, Wembley Stadium, 11 June 1988. © Ilpo Musto/Alamy.

5 and 6 June 1988. In a scarce photograph from the rehearsals at Brixton Academy, Knopfler is seen with his black Pensa-Suhr, indicating that the MK-1 must have arrived between the beginning of rehearsals on 30 May and the Rock Gala on 5 June. Knopfler performed as part of Eric Clapton's All Star Band, with Elton John on piano and Phil Collins on drums, kicking off with Dire Straits' *'Money For Nothing'*, followed by Elton John's *'I Don't Wanna Go On With You Like That'* and Clapton's *'Layla'*, before closing with an ensemble performance of the Beatles' *'With A Little Help From My Friends'* – all on his shiny new MK-1. *'Boy, as soon as I got it, I just pressed it into service,'* Knopfler told us. *'I got some great sounds outta the Pensa.'* The concert was recorded and released on VHS by MSD in 1988.

As warm-up gigs for the big one, the two shows at the Hammersmith Odeon would follow the same set as the Mandela concert, with Knopfler proudly playing the MK-1 for *'Sultans Of Swing'*, *'Money For Nothing'*, *'Brothers In Arms'*, Clapton's *'Wonderful Tonight'* and closing with *'Solid Rock'*. With a host of acts appearing on stage over 11 hours under the banner *Artists Against Apartheid*, The Nelson Mandela 70th Birthday Tribute at London's Wembley Stadium on 11 June 1988 was broadcast to 67 countries and a worldwide audience of 600 million. Dire Straits closed the show, taking to the stage after Stevie Wonder's surprise performance. *'I remember walking out and somebody saying "650 million people watching this",'* Knopfler told us, *'and I remember thinking, geez, I hope I don't make of a mess of this.'* He needn't have worried – the band brought down the house and the powerful Pensa-Suhr glistened under the spotlights, roaring into life on that famous *'Money For Nothing'* riff. Introducing *'Brothers In Arms'*, Knopfler noted that Dire Straits had donated all South African royalties from their first album to Amnesty International, which didn't go down well with the apartheid regime: *'...we were banned by the South African government back in 1979, I'm very pleased to say.'* Illsley remembers the Mandela tribute as *'a magnificent and moving occasion... The concert succeeded in bringing together one-tenth of the world's population for a day, and you could only rejoice and be moved by the power of music to achieve that.'* It's widely recognised that the concert made a significant contribution to the campaign, helping to generate the pressures that secured Mandela's release 20 months later. Dire Straits' performance of *'Brothers In Arms'* and *'Wonderful Tonight'* were included on the official VHS, released by CMV in 1989.

From then on, the MK-1 was firmly established as Mark's favourite guitar, referenced by guitar tech Ron Eve as *'pretty much the love of his life'* in the June 1991 issue of *Guitar Player*. Quoted in *The Official Mark Knopfler Guitar Styles: Volume II*, Knopfler explained what made the guitar so special: *'My Pensa-Suhr enables me to play with a lot more power than a Strat and it's more flexible. I've got more range on it than most other guitars.'* In addition to the staple red Schecter on *'Walk Of Life'* (lot 8) and the National steel on *'Romeo And Juliet'*, Mark would play the MK-1 for the majority of live sets through to the end of the decade. Following the Mandela concert, Knopfler re-joined Clapton as second guitarist on the US, Canada and Asia leg of his 25th anniversary tour, billed as Eric Clapton And His Band Plus Special Guests. Explaining how he came to join the tour, Knopfler told *Guitarist* magazine in 1992: *'He just asked me to do it, and I felt like playing live again to keep my chops up. I hadn't been out for a long time, so I just did it for the relaxation, really!'* While predominantly supporting Clapton on the Pensa-Suhr, Knopfler would usually play one or two Dire Straits songs at each show – *'Money For Nothing'* and sometimes *'Solid Rock'*. The tour closed with a series of six shows at the Royal Albert Hall in January and February 1989. At the end of the tour, Knopfler gifted Clapton a Pensa-Suhr Custom Strat, which he auctioned at Christie's in aid of the Crossroads Centre in 1999.

During this time, Knopfler and his country quartet the Notting Hillbillies worked away in the home studio of his Notting Hill mews house from mid-1988 to late 1989 on their 1990 album *Missing... Presumed Having A Good Time*. *Richly complementing bandmate Brendan Croker's haunting vocals, the MK-1 was used to record the Charlie Rich song 'Feel Like Going Home'* – which was released as a single in April 1990 after the album reached number two in the UK album charts that March – and featured in the official music video. The guitar saw heavy use on the Notting Hillbillies' UK tour from April to May 1990, used for performances of *'Feel Like Going Home'*, amongst other songs such as *'Railroad Worksong'*, *'Hobos Lullaby'*, *'Steel Rail Blues (Roll Roll Roll)'* and *'I Think I Love You Too Much'*. The latter song was a Knopfler composition that was given to Jeff Healey to record, although Mark further contributed by playing the MK-1 and providing backing vocals on the recording for The Jeff Healey Band in early 1990, for release on their 1990 album *Hell To Pay*. Two highlights of the album promo tour were the Notting Hillbillies gig at Snape Maltings in Suffolk on 15 May 1990, which was recorded and broadcast by the Channel 4 television show *Rock*



Mark Knopfler playing lot 17 with The Notting Hillbillies, on *Saturday Night Live*, 19 May 1990. Photo by Raymond Bonar/NBCU via Getty.

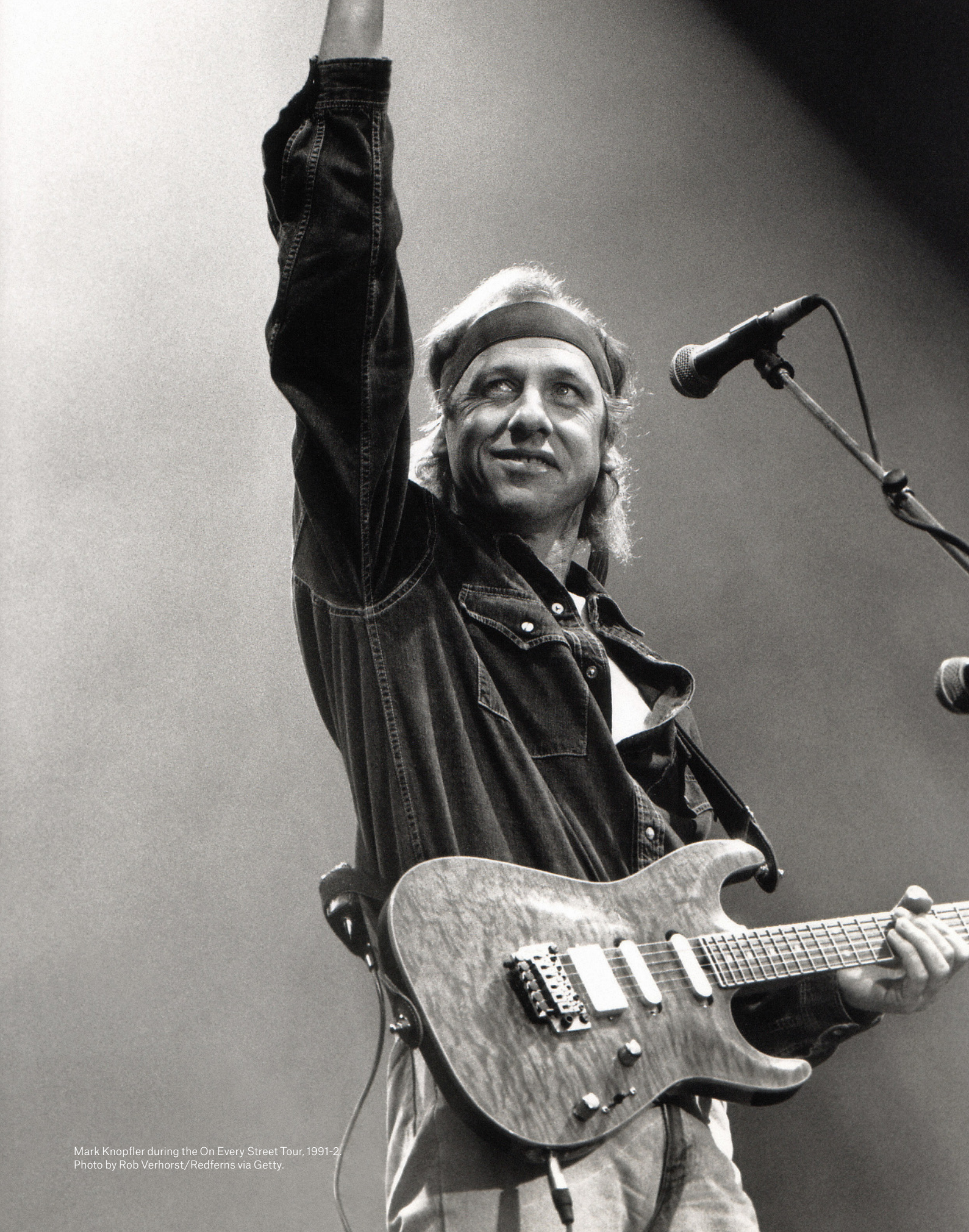
Steady, and the band's performance of 'Railroad Worksong' and 'I Think I Love You Too Much' on NBC's *Saturday Night Live* in New York on 19 May 1990. The guitar made another notable appearance when Knopfler, Illsley, Guy Fletcher and Alan Clark reunited at Knebworth on 30 June 1990 for a historic charity concert in aid of the Nordoff-Robbins Music Therapy Centre, joining a stacked bill of legendary Silver Clef Award Winners including Paul McCartney, Pink Floyd, Eric Clapton, Elton John, Genesis, Robert Plant and Status Quo. After the foursome played 'Solid Rock', 'I Think I Love You Too Much', and 'Money For Nothing' with Clapton's band, Knopfler – sporting a caramel coloured suit to match his MK-1 – remained on stage to back both Clapton and Elton John. Recorded for a VHS release that year, the concert has since been re-released on DVD in 2002 and Blu-ray in 2015.

Having officially disbanded Dire Straits in 1988 and leaning heavily into American roots and country collaborations in the interim, Knopfler now felt the pull to reform the band for one more album, assembling the core quartet with a medley of session musicians at London's AIR Studios from November 1990 to record *On Every Street*. Guitar tech Ron Eve notes that Mark chose the MK-1 'for the heavier sounds – like on 'Heavy Fuel' and 'Calling Elvis' – typically with the bridge humbucker and middle pick-up selected' and played through a Soldano amplifier (lot 12) with a Marshall 4x12 cabinet. Inspired by a character in the 1984 Martin Amis novel *Money*, who was 'running on heavy fuel', the former track was a reaction to the growth of the American burger lifestyle and materialistic consumer culture in England, while the idea for 'Calling Elvis' was simply sparked by Knopfler's brother-in-law commenting that trying to get through to his sister was like calling Elvis. Both tracks were released as singles, in October and August 1991 respectively, with an official music video for 'Heavy Fuel' which featured Mark on stage at Sheffield Arena with his Pensa-Suhr. Knopfler also employed the MK-1 to record the country shuffle 'When It Comes To You,' the jazz inflected groove 'Planet Of New Orleans', released as the B-side to 'Heavy Fuel', and the bonus track 'Millionaire Blues', likewise released as a B-side to 'Calling Elvis'. As Knopfler's electric guitar du jour, the MK-1 was used extensively throughout the epic fifteen-month *On Every Street* Tour, which ran from August 1991 to October 1992, used for performances of the aforementioned album tracks,

with the addition of 'You And Your Friend,' plus the Dire Straits classics 'Sultans Of Swing,' 'Tunnel Of Love,' 'Telegraph Road,' 'Money For Nothing,' 'Brothers In Arms,' 'Romeo And Juliet' (outro), the show closer 'Solid Rock,' and the occasional performance of 'So Far Away'. The shows at Les Arenes in Nîmes and Feyenoord Stadium in Rotterdam in May 1992 were recorded and released on the 1993 live album and VHS concert film *On The Night*.

After Dire Straits' gruelling fifteen-month *On Every Street* Tour drew to a close in October 1992, founding members Knopfler and Illsley had agreed to dissolve the band. By 1994, Knopfler was refreshed and ready to begin work on what would become his debut solo album, *Golden Heart*, which was written and recorded over a two-year period, with sessions in Nashville, London and Dublin, and released in March 1996. Knopfler used the MK-1 to record the bonus track 'Gravy Train,' which was released as a B-side to the album's lead single 'Darling Pretty'. As a preview for the upcoming *Golden Heart* Tour, Knopfler and an expanded instrumental band performed a full two-hour set for a live studio audience at BBC Television Centre in London on 15 April 1996 for the *Later... With Jools Holland* special *Later Presents Mark Knopfler*, leading to the DVD release *A Night in London*. Mark played the MK-1 to perform 'Sultans Of Swing,' 'Romeo And Juliet' (outro), and the recently recorded bonus track 'Gravy Train'. When Knopfler's tour of Europe kicked off in Galway ten days later, he would continue to use the MK-1 for those three numbers, along with 'Telegraph Road', and 'Romeo And Juliet' (outro) throughout the tour, which closed on 4 August 1996 in Antibes, France. 'It's got a few belt scratches on the back there 'cause it's been in the wars, this thing, over the years', Knopfler told us. 'It's seen a hell of a lot of action – it was just a great axe for me.'

By 1996, Knopfler had taken receipt of the updated Pensa MK-2 and acquired his 1958 Gibson Les Paul, and thus the original MK-1 with its distinctive crunchy tone began to be phased out as he started to develop a preference for the fatter neck of the vintage 'burst'. 'I love this thing', says Knopfler, 'it made some unbelievable noises. But I think I'm brave enough now to know that chances are that future songs won't call for the Pensa MK-1 because I've recorded so much with it, and I want to be enjoying the sounds of new characters.'



Mark Knopfler during the On Every Street Tour, 1991-2
Photo by Rob Verhorst/Redferns via Getty.



AMPEG

Ampeg was founded in 1947 by the New York jazz bassist Everett Hull, who perfected an amplification technique for the acoustic double bass by mounting a pickup in the endpin support peg. This amplified peg would be the inspiration for the company name. By 1957, Ampeg was offering a complete line of guitar amplifiers. Unfortunately, the company's ethos, led by Hull, showed a certain disdain for rock and roll music and its musicians. This led to a substantial loss in market share to Fender's growing prowess with rock and roll musicians. By 1962, the Ampeg Company had moved its production facilities to Linden, New Jersey, and began the expansion into the guitar market. With the ownership change to Unimusic Incorporated and the departure of Hull, Ampeg recalibrated its product line to compete directly with the more successful electric guitar brands like Gibson and Fender. In 1968, they contracted with session guitarist, guitar builder and repairman Dan Armstrong to consult on developing a model line of solid-body guitars. The project would call for both a guitar and bass guitar. When interviewed for *Guitar Player* magazine, Armstrong was quoted as saying, 'My intention was to make a guitar that sustained extremely well. Plastic was an obviously good material for the body because of its rigidity.' With a clear acrylic body, the guitar quickly became known as the "See-Through Guitar". Innovations included a 24-fret neck that allowed the player to access a full two-octaves up the fingerboard. The pickup would be designed by electrics and pickup designer Bill Lawrence.

The guitar came with six interchangeable single-coil pickups allowing the player to access different tonal colours and qualities. The guitar would become iconic after Keith Richards used a Dan Armstrong-Ampeg prototype for the Rolling Stones US tour in 1969.

18

DAN ARMSTRONG-AMPEG, LINDEN, NEW JERSEY, CIRCA 1971

A LUCITE SOLID-BODY ELECTRIC GUITAR

The pickguard engraved *DAN ARMSTRONG - AMPEG*, the body bearing the serial number *A2257D*, the transparent body of Lucite, together with a hard-shell case, extra single-coil pickup and bridge saddle

Length of back 13 $\frac{3}{8}$ in. (34 cm.)

£2,500-4,000

US\$3,200-5,000
€3,000-4,700

Mark Knopfler used this guitar, in open tuning, on the 1990 Notting Hillbillies album *Missing...Presumed Having A Good Time*, which *Q* magazine called 'an album of vintage acoustic blues by artists such as Lonnie Donegan, The Delmore Brothers, Jesse Fuller and Charlie Rich.' The Notting Hillbillies formed by accident when Knopfler, knackered from two years of recording and touring *Brothers In Arms*, reunited with his two old finger-picking pals Steve Phillips and Brendan Croker for a pub gig in 1986 and decided to make an album. Brought in to control the Synclavier and co-produce the album, keyboard player Guy Fletcher completed the quartet. 'I've always been in love with country music', Knopfler told Dave Zimmer of *BAM* in 1990, 'particularly country music with a little swing, a little blues mixed in.' Employing an assortment of vintage instruments, the foursome worked on the record for eighteen months in the tiny home studio of Mark's Notting Hill mews house, enjoying considerable success when the album reached number two in the UK album charts upon release in March 1990. After following up with a short UK tour in support of the album, which saw longtime manager Ed Bicknell join the band on drums, each hillbilly returned to their other projects, occasionally reuniting for the odd charity show and a few short Ronnie Scott's residencies throughout the nineties and early noughties.



Glenn Worf at British Grove Studios, 2007, looking through lot 19.
Photo courtesy of Guy Fletcher.

19

**DAN ARMSTRONG-AMPEG, LINDEN, NEW JERSEY,
CIRCA 1970**

A LUCITE SOLID-BODY ELECTRIC BASS GUITAR

The pickguard engraved *DAN ARMSTRONG AMPEG* and the neck foot ink stamped *9539A*, the transparent body of Lucite, together with a hard-sided case and a facsimile copy of the original invoice
Length of back 13 $\frac{3}{4}$ in. (34 cm.)

£1,500-2,500

US\$1,900-3,100
€1,800-2,900

This lucite bass guitar was purchased as a pair to the previous lot from Lark Street Music, New Jersey, in January 2004. The guitar was photographed in the studio with bassist Glenn Worf during recording sessions for Mark Knopfler's 2007 studio album *Kill To Get Crimson*, as seen in keyboard player Guy Fletcher's online studio diaries.



LEO FENDER

Like so many creation stories, the one about the invention of the solid-body electric guitar is peppered with a multitude of characters. Adolph Rickenbacker, Paul Bigsby, Merle Travis, Les Paul and the lesser-known Paul Tutmarc were all instrumental in the early development of solid-body electrics. Yet it is Leo Fender's name that is synonymous with the electric guitar. By drawing inspiration from the ideas and innovations of all those who preceded him, he achieved what the others had aimed for: a purely electric guitar that could fulfil the needs of the professional musician and would be economically viable.

It was always Fender's idea that in order to successfully produce and market an electric guitar it should be easy to construct and affordable without sacrificing quality. It must be both dependable and easy to service. He wanted to supply a tool for the guitarist that they could rely on. Though he was never predisposed to a solid-body construction, the natural progression of his early prototypes led him in that direction.

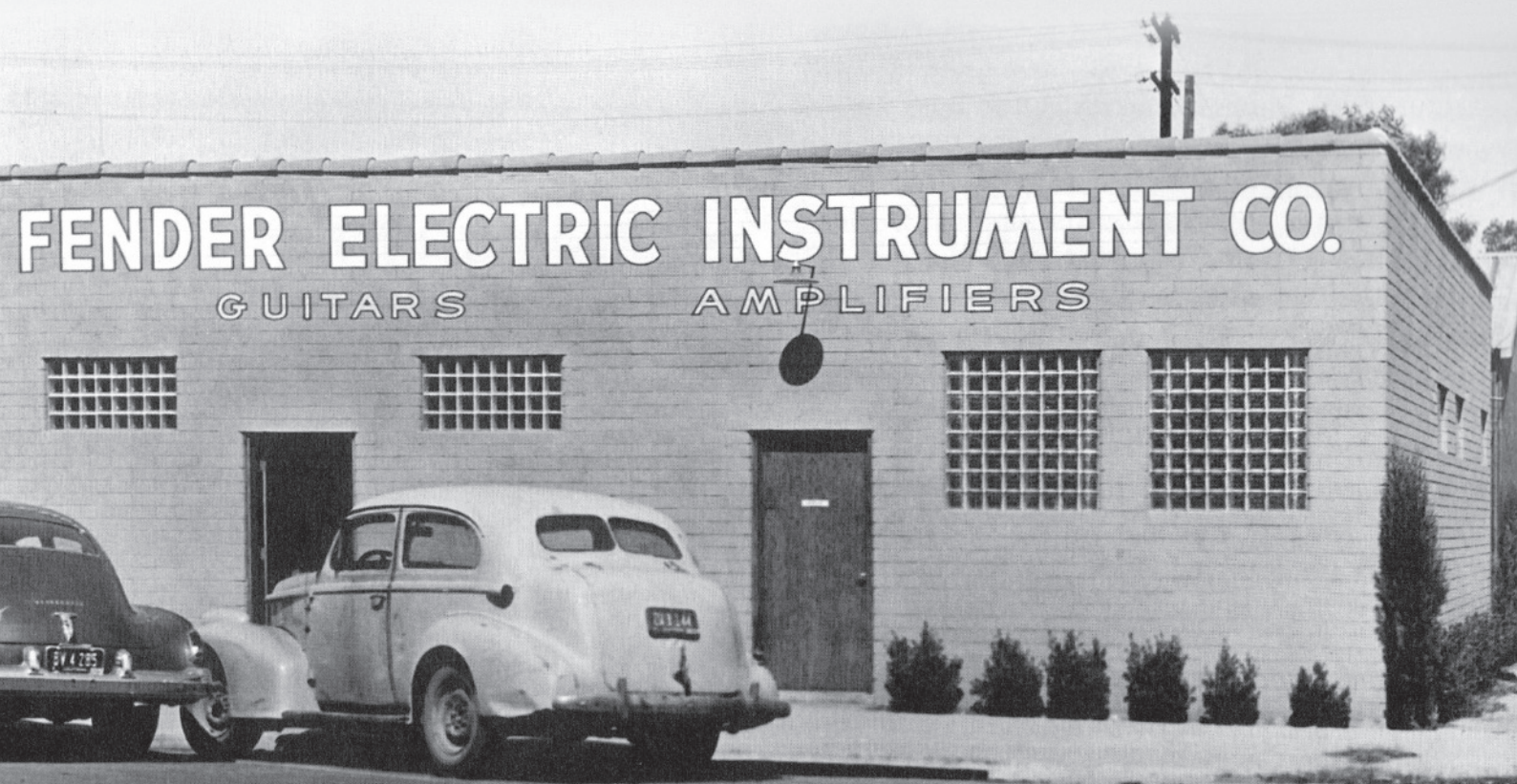
Fender decided to design his guitars so that the neck and body could be completed separately in their entirety. It would entail the mounting of all the hardware and electronics as well as having the finish applied to each. This made it possible for the mass production of two fully completed components that could be easily assembled at the end of a production line.

In the beginning, Fender would not incorporate a separate fingerboard made of rosewood or ebony as a traditional maker would. Instead, he carved his necks of hard American rock maple, finished the playing surface and inlaid the frets

directly into the finished neck. This eliminated the added labour a separate fingerboard would entail. He fitted this neck into a pre-routed neck pocket in the body, using a neck plate and four screws. This was an idea he derived from the many Rickenbacker guitars he had seen. The peghead design, synonymous with all Fender instruments, was a return to a 1820 Viennese design reminiscent of Johann Stauffer and Christian Frederick Martin. With all six tuners mounted on the bass side, they were easily accessible to the player. The resulting shape was once again contemporary after 130 years.

Understanding the need for players to access the whole range of the fingerboard, Fender, with the help of George Fullerton, designed a body shape that incorporated a full cutaway on the treble side and added a less extreme cut on the bass side. The resulting shape was uncannily modern for 1949 and would be modified visually with each successive model.

Even more than the design, it was the sound of Fender instruments that guitarists and audiences immediately appreciated. Fender first used one simple single-coil pickup. He later expanded this to include two pickups and added a third on the Stratocaster model introduced in 1954. Fender applied his years of experience in electronics to design and produce these pickups. They would prove to produce a balanced, clear and bell like tone that was easily controllable across a full spectrum of tones even when pushed to their decibel limit. It was this sound and power that guitarists and audiences craved, and which gave the voice to rock-a-billy, rhythm and blues and ultimately rock and roll.



The Fender Electric Instrument Co. factory, Fullerton, CA, 1952. Photo courtesy of John Peden.

'Fender is one of the most beautiful words in the English language.'

- Mark Knopfler

~20

**FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, 1966**

A SOLID-BODY ELECTRIC GUITAR, ELECTRIC XII

The decal logo *Fender / ELECTRIC XII / PAT. 3,143,028 2,960,900 3,177,283 / & PAT.PEND.* applied to the headstock, the neckplate stamped 129700 with *F* logo, of a sunburst finish, together with a hard-shell case with labels for *Main Street Music, Santa Ana, CA*, and *M-R Studios, 251 West 30th Street, New York*, and two American Airlines paper tags for flights to Dallas/Fort Worth International Airport, Texas
Length of back 17 $\frac{3}{4}$ in. (45.6 cm.)

£5,000-7,000

US\$6,300-8,800
€5,900-8,100

Acquired by Mark Knopfler *circa* 1979 during the early days of Dire Straits, the electric 12-string has been in the studio from time to time to try out different sounds for different songs, although Knopfler doesn't recall using it on a Dire Straits recording. The 12-string was used during recording of the Charlie Rich song *'Feel Like Going Home'* on the 1990 Notting Hillbillies album *Missing...Presumed Having A Good Time*, the entirety of which was recorded in the home studio of Mark's Notting Hill mews house. With haunting vocals by Brendan Croker, *'Feel Like Going Home'* was released as a single in April 1990. See footnote to lot 18.







21

**FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON,
CALIFORNIA, 1963**

A GUITAR AMPLIFIER, VIBROVERB-AMP, 6G16

The case covered in brown Tolex, the control panel with the logo *Vibroverb / -Amp / FENDER ELECT. INST. CO.*, the grille cover with applied logo *Fender*, the back of chassis stamped 00308, the tub chart with date code ME and inscribed 2

19¼ in. (49 cm.) high; 25½ in. (63.8 cm.) wide; 9½ in. (24.1 cm.) deep

£6,000-8,000

**US\$7,600-10,000
€7,000-9,300**

Acquired in 1989, Mark Knopfler used this Fender Vibroverb extensively during recording of the 1990 Notting Hillbillies album *Missing... Presumed Having A Good Time*, which took place entirely in the miniature home studio of his Notting Hill mews house. According to Ron Eve, Knopfler's guitar tech from 1986 to 1996, both this Vibroverb and a Fender Vibrolux were always brought to the studio during this period for variety of sound. Likely used for the first Notting Hillbillies tour in 1990, the amp was certainly seen on stage with the Hillbillies during a UK tour in May 1997 and a short residency at Ronnie Scott's jazz club in London in July 1999.

Photographs by Paul Cox show Knopfler's Vibroverb in the studio during recording sessions for Dire Straits' 1991 album *On Every Street* at London's AIR Studios in December 1990. No doubt Knopfler tested the Vibroverb before settling on his Vibrolux to record the album's title track on his Gibson Super 400, as pictured. Enlisted for several session recordings over the years, the amp was used to record Knopfler's guitar contributions on the 2000 Gerry Rafferty album *Another World*, the 2011 Chris Barber album *Memories Of My Trip* - recorded at BBC Maida Vale in 2000, and the 2010 Jimmy Webb album *Just Across The River*.

Knopfler utilised the Vibroverb for UK promotional radio and television from September to December 2000, ahead of the release of his second solo studio album *Sailing To Philadelphia*. The amp was last seen on stage for a series of four charity concerts that reunited Dire Straits under the banner 'Mark Knopfler and Friends', including three nights in aid of three charities at the Shepherd's Bush Empire in London from 23-25 July 2002, and a concert in aid of the Countryside Education Trust at Beaulieu in Hampshire on 28 July 2002.

Opposite:
Mark Knopfler with the Vibroverb-Amp in the background and playing lot 24 during recording sessions for *On Every Street*, 1990, AIR Studios.
Photo by www.paulcoxphotos.co.uk.



Mark Knopfler with his Gibson L-5 CES, Le Papillon Restaurant, Corbridge, 12 February 1988. Photo courtesy of ChronicleLive.

22

GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, CIRCA 1970-1972

A HOLLOW-BODY ELECTRIC GUITAR, CUSTOM L-5 CES

The logo *Gibson* inlaid at the headstock and stamped 969903 / MADE IN / U.S.A. on the reverse, the truss rod cover engraved CUSTOM / L-5, labelled internally, *Style Guitar / Gibson L-5 CES / Number 969903 is hereby / GUARANTEED / against faulty workmanship and materials. / Gibson INC. / KALAMAZOO, MICHIGAN / U.S.A.*, of a sunburst finish, together with a Gibson hard-shell case
Length of back 21 $\frac{1}{8}$ in. (53.7 cm.)

£6,000-9,000

US\$7,600-11,000
€7,000-10,000

Mark Knopfler used this Gibson Custom L-5 CES guitar for performances and studio recordings with the Notting Hillbillies (see footnote to lot 18). The *Newcastle Chronicle* photographed Knopfler playing this guitar during an impromptu early Notting Hillbillies performance at Le Papillon Restaurant in Corbridge on 12 February 1988. During this time, Mark used the guitar for recording sessions at his home studio for what would become the 1990 Notting Hillbillies album *Missing...Presumed Having A Good Time*. Writing for *BAM: The California Music Magazine* in April 1990, Dave Zimmer recorded that 'a Gibson L5, a Gibson L3 and "the red Shechter Strat I've used on a lot of things," were some of the axes Knopfler played in his distinctive, ringing finger-picked way during the sessions - which spanned eighteen months, from mid-'88 to late '89.' Knopfler can be seen playing the L-5 during a Notting Hillbillies tour rehearsal filmed as a pre-tour special for the Channel 4 television show *Rock Steady* on 8 May 1990, which would suggest that he also played the guitar on tour.





~23

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
CIRCA 1956-1957**
A HOLLOW-BODY ELECTRIC GUITAR, ES-5
SWITCHMASTER

The logo *Gibson* inlaid at the headstock, labelled internally, *Style Guitar / Switchmaster / Number A 25951 is hereby / GUARANTEED / against faulty workmanship and materials. / Gibson INC. / KALAMAZOO, MICHIGAN / U.S.A.*, ink stamped internally V6650 9, of a sunburst finish, together with an original hard-shell case and original hang tag
Length of back 21 $\frac{1}{8}$ " (53.8 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

LITERATURE:

The Official Mark Knopfler Guitar Styles: Volume II, London, 1993, p. 3 (ill.).

Acquired *circa* 1990, Mark Knopfler kept this guitar for occasional home and studio use.





THE GIBSON SUPER 400

The Style Super 400 was introduced by Gibson in 1934 and was at the time the pinnacle of archtop guitar design. So named for its \$400 price tag, the guitar was coveted by Jazz and big band musicians for the volume of sound it produced, measuring a full 18 inches in width, it was the largest, loudest, and most expensive guitar in the Gibson catalogue. By 1952 the guitar was offered in an electric version, the Super 400 CES.

24

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
1953**

AN ELECTRIC ARCHTOP GUITAR, SUPER 400 CESN

Bearing the logo *Gibson* inlaid at the headstock, labelled internally *Style S-4-CES / Gibson GUITAR / NUMBER A 15808 is hereby / GUARANTEED / against faulty workmanship and materials / GIBSON Inc. / KALAMAZOO, MICH / U.S.A.* and stamped internally *Y 5989 17*, of a natural finish, together with a hard-shell case, a black canvas Earth III strap, a set of D'Addario XL guitar strings, and an original tour programme for the 1991-2 On Every Street Tour

Length of back 21 $\frac{7}{8}$ in. (55.7 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

LITERATURE:

The Official Mark Knopfler Guitar Styles: Volume I, London, 1993, pp. 4, 6, 10 (ill.).

The Official Mark Knopfler Guitar Styles: Volume II, London, 1993, pp. 4, 8 (ill.).

Of the three Super 400s Mark Knopfler acquired in the mid-1980s from Pete's Guitar in St. Paul, Minneapolis, this CESN model with Alnico pickups was his favourite, used periodically on stage and in the studio through to the mid-2000s. 'I love these,' Knopfler told us. 'I used the Super 400 with the Hillbillies and then subsequently on things like 'Fade To Black' with Dire Straits... But these old Alnico pickups are fantastic. I don't think they ever got anything quite like these Alnicos.'

It's probable that Knopfler first used this guitar during recording of the 1990 Notting Hillbillies album *Missing... Presumed Having A Good Time*, which Q magazine called 'an album of vintage acoustic blues by artists such as Lonnie Donegan, The Delmore Brothers, Jesse Fuller and Charlie Rich.' The Notting Hillbillies formed by accident when Knopfler, knackered from two years of recording and touring *Brothers In Arms*, reunited with his two old finger-picking pals Steve Phillips and Brendan Croker for a pub gig in 1986 and decided to make an album. Brought in to control the Synclavier, keyboard player Guy Fletcher completed the quartet. 'I've always been in love with country music,' Knopfler told Dave Zimmer of BAM in 1990, 'particularly country music with a little swing, a little blues mixed in.' Employing an assortment of vintage instruments, the foursome worked on the record for eighteen months in the home studio of Mark's Notting Hill mews house from mid-1988 to late 1989. Guitar tech Ron Eve recalls that all



Opposite:
Mark Knopfler with his 1953 Super 400 (lot 24) during rehearsals at Bray Studios for the On Every Street Tour, 1991.
Photo by www.paulcoxphotos.co.uk.



Dire Straits on stage at Wembley Arena, September 1991, for the On Every Street Tour. Photo by Graham Wiltshire/Hulton Archive via Getty.

three of Mark's Super 400s (see the next two lots) were present in the studio from time to time during this period. Released in March 1990, the album was followed with a short UK tour.

Having officially disbanded Dire Straits in 1988 and leaning heavily into American roots and country collaborations in the interim, Knopfler now felt the pull to reform the band for one more album, assembling the core quartet with a medley of session musicians at London's AIR Studios from November 1990 to record *On Every Street*. The Super 400 would feature heavily during recording of Dire Straits' sixth and final studio album, as well as in publicity and live performances. Knopfler used the electric archtop to record the tracks 'Ticket To Heaven', 'My Parties', the jaunty B-side 'Kingdom Come' and the jazzy 'Fade To Black', telling *Guitar Player* magazine that he credited the guitar's Alnico pickups with his low-key, smoky tone on the latter. 'Originally it was a Rolling Stones kind of thing,' he continued. 'That wasn't making me happy, so I changed the chords right around and put the Super 400 on. Everybody just played, and I sang and played. We never changed the vocal, the guitar, anything. That's an untouched recording.' The "twangy" arpeggio theme heard on the second half of the album's title track was also down to the Super 400. 'Yeah, I used a pick for that,' Knopfler told *Guitar Player*, explaining 'I played an old Super 400 with Alnico pickups through a [Fender] Vibrolux with the tremolo on. That's genre. You've got to love all that crap, haven't you? [Laughs].'

Numerous unpublished photographs by Paul Cox appear to capture Knopfler recording the title track at AIR Studios that December - showing the Super 400 plugged into a Vibrolux exactly as described - as well as tour rehearsals at Bray Studios, Berkshire, in July 1991. In addition, an array of studio publicity portraits by both Cox and Deborah Feingold pictured a pensive frontman clutching his expansive yet elegant vintage archtop, and would be used for the album inner sleeves, tour programmes and other promotional material, as well as an advertising campaign for tour sponsor Philips. Throughout the epic fifteen-month On Every Street Tour, which ran from August 1991 to October 1992, Knopfler strapped on the Super 400 for performances of 'Your Latest Trick' and 'Fade To Black'. According to tech

tour notes, this guitar was also assigned to the songs 'Twisting By The Pool' and Brownie McGhee's 'Rainy Rainy Day', in readiness for their potential addition to the set list. The shows at Les Arenes in Nîmes and Feyenoord Stadium in Rotterdam in May 1992 were recorded and released on the 1993 live album and VHS concert film *On The Night*.

The Super 400's "plummy jazz sound," as referenced in *The Official Mark Knopfler Guitar Styles*, made it a popular choice for session recordings through the early noughties, which would include the tracks 'Dallas Rag', 'Next Time I'm In Town', and 'Blues Stay Away From Me', at BBC Studio 3 Maida Vale on 1 July 2000 for the 2011 Chris Barber album *Memories Of My Trip*; Jools Holland's 'Mademoiselle Will Decide', with vocals by Knopfler, for the 2001 album *Jools Holland's Big Band Rhythm & Blues*; the Hank Williams' song 'You Win Again', with vocals by Knopfler, for Jools Holland's 2006 album *Moving Out To The Country*; and Elvis Presley's 'Don't Be Cruel' and 'Rock And Roll Ruby' with Scotty Moore, D.J. Fontana, Jools Holland and John Paul Jones, the former with vocals by Bryan Ferry, the latter by Knopfler, at Abbey Road Studios on 7 May 2000, for the 2001 compilation album *Good Rockin' Tonight: The Legacy Of Sun Records*. The recording session for 'Rock and Roll Ruby' was filmed for an episode of the PBS documentary series *American Masters*, which aired on 28 November 2001 and was subsequently released on DVD in October 2002.

When Knopfler performed the Elvis songs 'Blue Moon of Kentucky' and 'Baby Let's Play House' at a concert-style tribute for Elvis' guitarist Scotty Moore at London's Abbey Road Studios on 2 December 2004, he selected the Gibson Super 400 as a nod to the guitar legend who had played a huge role in popularising the model by playing it with Presley in the 1960s. The one-off concert was filmed and released on DVD in 2005 as *A Tribute To The King*. After many years of memorable use, Knopfler acknowledged that the guitar was slightly big for him, conceding 'I ended up going for something a little smaller, but what a fantastic guitar.'

Opposite:
Mark Knopfler with his 1953 Super 400 (lot 24) during recording sessions for *On Every Street*, 1990, AIR Studios.
Photo by www.paulcoxphotos.co.uk





'Guitars are like people, you know, they have different voices, when you're recording, the more recording you do the more you think "ah yes, this is a job for that, that'll be for that Gibson there".'

- Mark Knopfler

~25

GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, CIRCA 1955
A HOLLOW-BODY ELECTRIC GUITAR, SUPER 400 CESN

Bearing the logo *Gibson* inlaid at the headstock, labelled internally *Style S-400 CES / Gibson GUITAR / Number A 22087 is hereby / GUARANTEED / against faulty workmanship and materials / Gibson INC. / KALAMAZOO, MICH / U.S.A.*, and stamped *W 1508* internally, of a natural finish, together with a hard-shell case and a set of D'Addario XL guitar strings
Length of back 21 $\frac{1}{2}$ in. (55.4 cm.)

£8,000-12,000

US\$11,000-15,000
€9,400-14,000

LITERATURE:

The Official Mark Knopfler Guitar Styles: Volume I, London, 1993, p. 3 (ill.).

One of three Super 400s acquired by Mark Knopfler in the mid-1980s from Pete's Guitar in St. Paul, Minneapolis, this guitar was likely used during recording of the 1990 Notting Hillbillies album *Missing... Presumed Having A Good Time* at Mark's home studio from mid-1988 to late 1989. Guitar tech Ron Eve recalls that the guitar was present in the studio from time to time during this period. This Super 400 was carried on Dire Straits' On Every Street Tour from August 1991 to October 1992 for the use of second guitarist Phil Palmer. Knopfler recalls that he and Palmer played their Super 400s side by side during occasional performances of the song *'Fade To Black'*.

26

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
CIRCA 1960**
A HOLLOW-BODY ELECTRIC GUITAR, SUPER 400 CESN

Bearing the logo *Gibson* inlaid at the headstock and labelled internally *Style S-400 / Gibson GUITAR CESN / Number A 35661 is hereby / GUARANTEED / against faulty workmanship and materials / GIBSON Inc. / KALAMAZOO, MICH / U.S.A.* and stamped *R6096 4*, of a natural finish, together with original hard-shell case

Length of back 21 $\frac{1}{8}$ in. (55.5 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

Gibson shipping records for the Super 400 CESN (natural finish) list a mere seven units leaving the Kalamazoo factory in 1960. The standard specifications for the guitar in 1960 would have had them fitted with two Humbucking pickups. Considering the variant with this instrument, having two P-90 pickups, we can speculate that the guitar was in all probability a custom order.

One of three Super 400s acquired by Mark Knopfler in the mid-1980s from Pete's Guitar in St. Paul, Minneapolis, this guitar was likely used during recording of the 1990 Notting Hillbillies album *Missing... Presumed Having A Good Time* at Mark's home studio from mid-1988 to late 1989. Guitar tech Ron Eve recalls that the guitar was present in the studio from time to time during this period.





~27

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
 CIRCA 1951**
 AN ACOUSTIC GUITAR, J-50

Bearing the logo *Gibson* printed at the headstock and ink stamped 8136 22 internally, of a natural finish, together with a hard-shell case of the period
 Length of back 20¼ in. (51.4 cm.)

£7,000-10,000

US\$8,800-13,000
 €8,200-12,000

Mark Knopfler purchased this guitar through Pete Townshend's late guitar technician Alan Rogan in the late 1980s. The Gibson J-50 must have impressed Knopfler, as up to this point he had abstained from adding a flat-top acoustic to his collection, telling *Guitar Player* magazine in September 1984, *'I still haven't got a flat-top wooden acoustic, because I've never found one that was as good as the two best flat-tops I ever played. One was a David Russell Young guitar that Steve Khan lent me, which was absolutely stunning. The other was a hand-built Greco that Rudy [Pensa] lent me. I used the David Russell Young on 'Love Over Gold', and the Greco on 'Infidels.'* Having played borrowed flat-top acoustics on the first five Dire Straits albums, Knopfler would finally have his own as the band reassembled at London's AIR Studios in November 1990 to record the sixth – *On Every Street*. Knopfler used the J-50 to record the tracks *'The Bug'*, which he called *'deliberately non-deep'*, and *'Iron Hand'*, which was the marked opposite. Released as the B-side to lead single *Calling Elvis* on 19 August 1991, *'Iron Hand'* reflects on the Battle of Orgreave during the UK miner's strike in 1984. *'I was shocked...'*, Knopfler told Richard Skinner in 1991, *'It just seemed to me to be a shameful situation, to charge a bunch of coal-miners like that with horses... There's really got to be no place in our society, it seems to me, for anything like that.'* Andrew Wild notes that *'Iron Hand'* is a rare instance of a wooden steel-string acoustic guitar as the lead instrument on a Dire Straits record... The basic track was a live take. *"I just sang and played. I wasn't feeling too well."* Knopfler said at the time.'

Following a gruelling 15-month world tour, the band went their separate ways for good and Knopfler began work on what would become his first solo album. In what must have been one of the first sessions for his 1996 album *Golden Heart*, Knopfler recorded the acoustic part for *'Nobody's Got The Gun'* on the J-50 at AIR Lyndhurst Hall in December 1993. According to then guitar tech Ron Eve, the guitar was often strung for Nashville tuning to play around with different sounds in the studio. Knopfler next employed the J-50 to record the title track of his evocative score for the 1997 British comedy-drama *Metroland*. Thereafter, it appears that the guitar was used on a number of recordings for album tracks that were never released, including *'Bonfire Night'* – an outtake from Knopfler's 2009 album *Get Lucky*, and the songs *'Redbud Tree'* and *'Miles And Miles'* – both outtakes from his 2012 album *Privateering*. Similarly unreleased at the time of writing, are the 20 or so musical numbers Knopfler wrote and recorded during a 2018 project to rewrite his acclaimed *Local Hero* soundtrack for the stage, four of which – *'A Barrell Of Crude'*, *'I Hope You Haven't Changed On Me'*, *'A Cheeky Wee Pint'* and *'Big Mac'* – were recorded on this well-loved studio strummer. *'I didn't think I'd ever be in that bag'*, Mark confided to Paul Sexton about the forthcoming musical in 2018. *'Film is instrumental – you might get the occasional ditty, but it's a different deal. This is like doing a more intense version of a Rubik's Cube, because there are so many more variables. But I love the story, it moves me.'*





28

JOSÉ RAMIREZ, MADRID, SPAIN, CIRCA 1990
AN ELECTRIC CLASSICAL GUITAR

The cutaway body labelled internally *CONSTRUCTOR / DE GUITARRAS / José Ramirez / CONCEPCIÓN JERÓNIMA No. 2 / 1882 MADRID 1990 / No. A2441 / 86 / MOD. C86CWE / "MARCEL DADI"*, and fitted with an internal pickup, of a natural finish, together with a hard-shell case
Length of back 18 $\frac{3}{8}$ in. (48 cm.)

£3,000-5,000

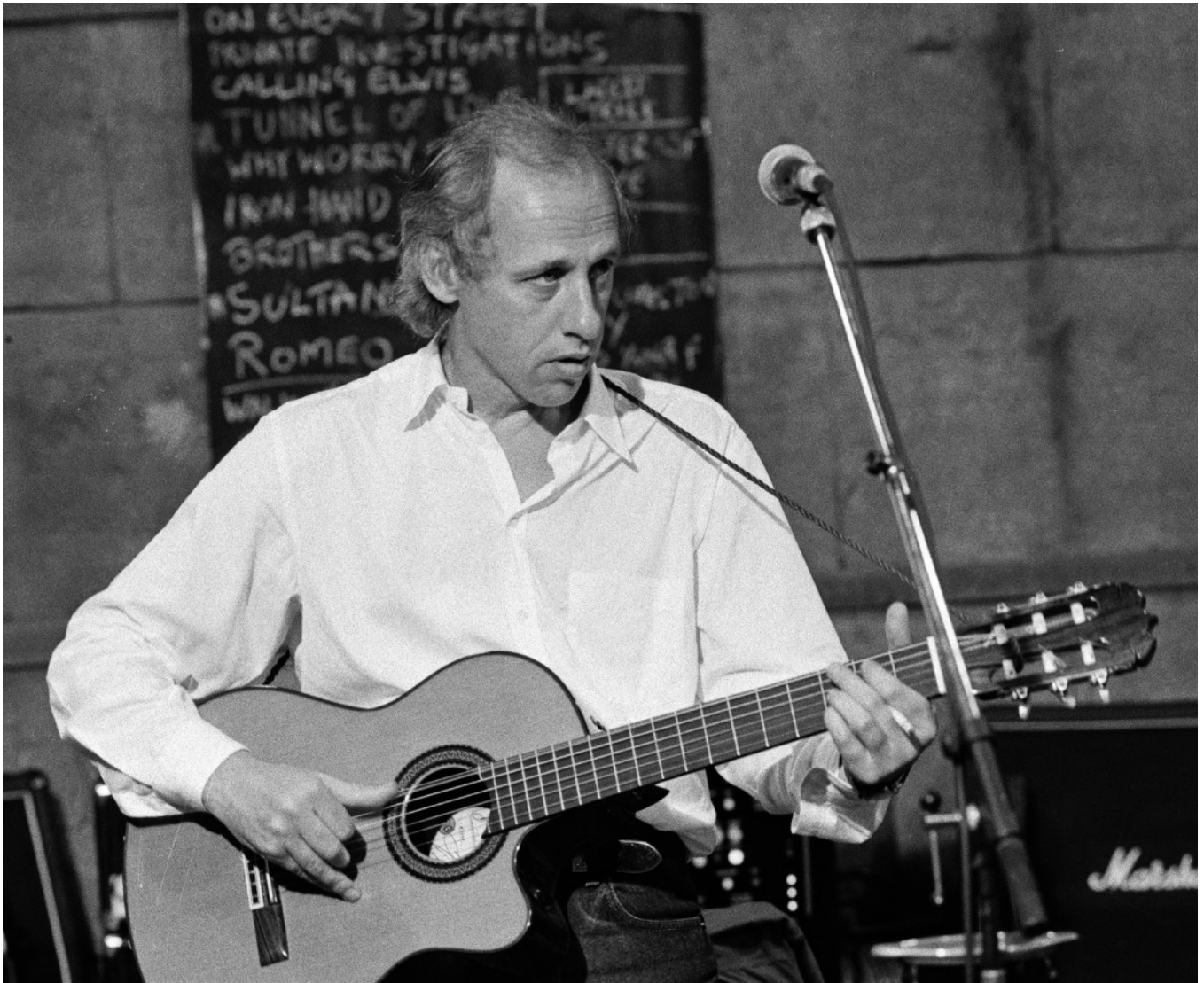
US\$3,800-6,300
€3,500-5,800

LITERATURE:

The Official Mark Knopfler Guitar Styles: Volume I, London, 1993, p. 9 (ill.).

The Official Mark Knopfler Guitar Styles: Volume II, London, 1993, p. 5 (ill.).

A. Wild, *On Track... Dire Straits: Every Album, Every Song*, Tewkesbury, 2021, pl. 5.



Mark Knopfler with the Ramirez (lot 28) during rehearsals at Bray Studios for the On Every Street Tour, 1991. Photo by www.paulcoxphotos.co.uk.

Mark Knopfler acquired this guitar in 1990 from Ramirez' then US distributor Gibson to replace the Gibson Chet Atkins CE (lot 5) he had been using for live acoustic performances up to that point. Featured in *The Official Mark Knopfler Guitar Styles: Volume 1*, the caption notes that the guitar has a built-in bridge pickup which is adjustable for individual tone and volume. Knopfler immediately put the Ramirez into use on Dire Straits' epic fifteen-month On Every Street Tour from August 1991 to October 1992, for performances of the fan favourite '*Private Investigations*', labelled a '*somnolent musical noir*' by British music writer Paul Rees in 2015 (see footnote to lot 5). Photographer Paul Cox captured a few candid shots of Mark strumming his new Ramirez when he joined the band for tour rehearsals at Bray Studios in July 1991. The shows at Les Arenes in Nimes and Feyenoord Stadium in Rotterdam in May 1992 were recorded and released on the 1993 live album and VHS concert film *On The Night*.

Twelve years later, Knopfler found that the Ramirez Spanish guitar had the tone that he was looking for when his band assembled at Shangri-La Studios in Malibu, California in May 2004 to record his fourth solo studio album *Shangri-La*. By this time, Knopfler's core band for solo recordings comprised former Dire Straits keyboardist Guy Fletcher, with guitarist Richard Bennett and bassist Glenn Worf, both of whom had been with him since the mid-90s. Knopfler used the guitar to record the tracks '*Don't Crash The Ambulance*', the lyrics representing an imagined conversation between a US president and his successor, and the Latin-inflected '*Postcards From Paraguay*' – together with his Teisco Spectrum 5 (lot 55). Guy Fletcher photographed Mark '*putting down a Ramirez pass*' during week two of the Shangri-La sessions, as seen in his 2004 online studio diaries.

~29

STEPHEN KEARNEY, NUNGURNER, AUSTRALIA, 1991
AN ACOUSTIC GUITAR, CUSTOM MADE FOR MARK KNOPLFLER

Labelled internally *NO 103 / for Mark Knopfler / Stephen Kearney / Guitars / nungurner / Victoria 3909 / ph 051-563326 / Australia*, and stamped internally *STEPHEN KEARNEY / GUITARS / NUNGURNER JETTY / VICTORIA 3909 / TELEPHONE (051) 563 326*, of a natural finish, together with a hard-shell case and a facsimile copy of the original invoice
Length of back 20 $\frac{3}{4}$ in. (51.6 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

Having made two guitars for Eric Clapton, Kearney was approached by Mark Knopfler during the Australian leg of Dire Straits' *On Every Street* Tour between October and December 1991. Kearney recalls that he met with Knopfler in Melbourne, and he was very specific with what he wanted: *'He requested a small body guitar that mirrored the outline and aesthetics of the style 000-45 Martin owned by Stephen Stills. I knew a guitar tech who worked for Stephen Stills and he took a drawing of the body. Mark asked for a 12 fret neck with a scale length of 24.9 inches. The vintage style tuners came from Mike Longworth at Martin.'*

Knopfler has kept the guitar for studio use. According to guitar tech Glenn Saggars, the guitar has been on the wall during the most recent recording sessions at British Grove Studios, so that Mark could pick it up and play. Knopfler told us: *'I learned pretty quickly that you can't just have a crowd of guitars sitting in a room somewhere gathering dust. I have them out in the studio whenever possible and have them hanging on the wall. And because you see them, you play them.'* Guitarist Richard Bennett used the guitar to record the tracks *'Sky And Water'* and *'When You Leave'* on Knopfler's ninth solo studio album *Down The Road Wherever*. Knopfler told us: *'This is a really good sounding guitar. Richard Bennett got a lovely sound out of it.'*



STEPHEN KEARNEY

Born in New Zealand, Stephen Kearney found Australia to his liking while performing with a band there in 1978. Since emigrating to Australia he has worked as a National Parks Ranger, a radio producer and magazine writer. Throughout these earlier pursuits he was always playing guitar and doing repairs on older instruments. The interest in guitar making slowly evolved to a full-time career and by 1993 he was producing twelve bespoke instruments a year. All his work was by commission, although he always kept two examples on hand to show to clients.







30

RUDY PENZA BY JOHN SUHR, NEW YORK, 1984

A SOLID-BODY ELECTRIC GUITAR, 'R' CUSTOM PROTOTYPE

The logo "R" custom applied to the headstock, and inscribed on the reverse 001 Prototype / By / John Suhr, the finish of a red colour with black anodized hardware, together with a shipping travel case, labelled *PACKHORSE CASE CO. LTD. / HIGH WYCOMBE (0494) 23673 / ENGLAND* and applied in white stencil *STRAITS / LONDON / S1*
Length of back 15 $\frac{1}{2}$ in. (39.6 cm.)

£3,000-5,000

US\$3,800-6,300

€3,500-5,800

LITERATURE:

The Official Mark Knopfler Guitar Styles: Volume II, London, 1993, p. 10.



Dire Straits during the On Every Street Tour, 1991-2. © Guido Karp for GK P.L.A.





Mark Knopfler on stage during the On Every Street Tour, 1992. Photo by Pete Still.

According to Rudy Pensa, this guitar was built by luthier John Suhr as a prototype for an "R Custom" range of Stratocaster style "Dinky" body guitars. Musing on the concept of fabricating electric guitar bodies using a synthetic material that could be moulded, Suhr felt it would save production time and costs as compared to the efforts employed when cutting and finishing wood bodies and began a search for a suitable substance. As fate would have it, his boyhood friend, Paul K. Steck, was working for his family's business, Exothermic Molding, which specialised in metal and synthetic commercial fabrications. Steck shared with Suhr a material that when altered in density could replicate the 'tap tones' desirable in musical instrument woods, which he referred to as "structural foam". By laminating two sheets of the material, Suhr now had stock that was thick enough to fabricate an electric guitar body. Completed in 1984, the first prototype was fitted with a twenty-two fret neck and three single-coil pickups that followed a Stratocaster outline but was slightly more diminutive than a standard Fender body, and was finished in a flashy hot red colour. Suhr found that one effect of the structural foam was to absorb the feedback - as loud as he turned up the amp, the guitar never fed back.

Having first bonded with Mark Knopfler over a shared love for red Stratocasters à la Hank Marvin, Rudy told us that he sent this red custom prototype to Mark as a Christmas present, wrapped up with a big red bow, to AIR Studios Montserrat in December 1984, where Dire Straits were then holed up recording their landmark album *Brothers In Arms*. Mark found that he liked the experimental "R" Custom because it was so light. Along with his Pensa-Suhr MK-1 (lot 17), Knopfler used this guitar to record the song 'Heavy Fuel' at London's AIR Studios for Dire Straits' 1991 album *On Every Street*. When the band kicked off their epic fifteen-month On Every Street Tour from August 1991 to October 1992, Knopfler selected the red Pensa prototype as one of seven instruments that would make up his set on tour. Nicknamed the "Rudi" by Knopfler and his crew, the guitar was tuned to open G for performances of the up-tempo R&B inspired track 'Two Young Lovers' from Dire Straits' 1983 *Extendedance* EP. According to *The Official Mark Knopfler Guitar Styles: Volume II*, the guitar was played through a Boss CE300 Super Chorus, 'a non-programmable, very old analogue chorus rack with knobs on the front.' Footage exists from the shows at Les Arenes in Nîmes and Feyenoord Stadium in Rotterdam in May 1992, although 'Two Young Lovers' was not included on the 1993 live album and VHS concert film *On The Night*.





31

**GIBSON INCORPORATED, NASHVILLE, TENNESSEE,
1985**

A SOLID-BODY ELECTRIC GUITAR, LES PAUL
STANDARD CUSTOM SHOP REISSUE

Bearing the logo *Gibson* inlaid at the headstock, ink stamped 12 8 49 on the reverse with *Custom Shop / Original* decal, together with original hard-shell case, manufacturer's warranty card and hang tags, and original pickup surrounds
Length of back 17 $\frac{3}{4}$ in. (44.2 cm.)

£4,000-6,000

US\$5,100-7,500

€4,700-7,000

LITERATURE:

The Official Mark Knopfler Guitar Styles: Volume II, London, 1993, p. 5 (ill.).

MARK KNOPFLER'S 'BIRTHDAY' LES PAUL

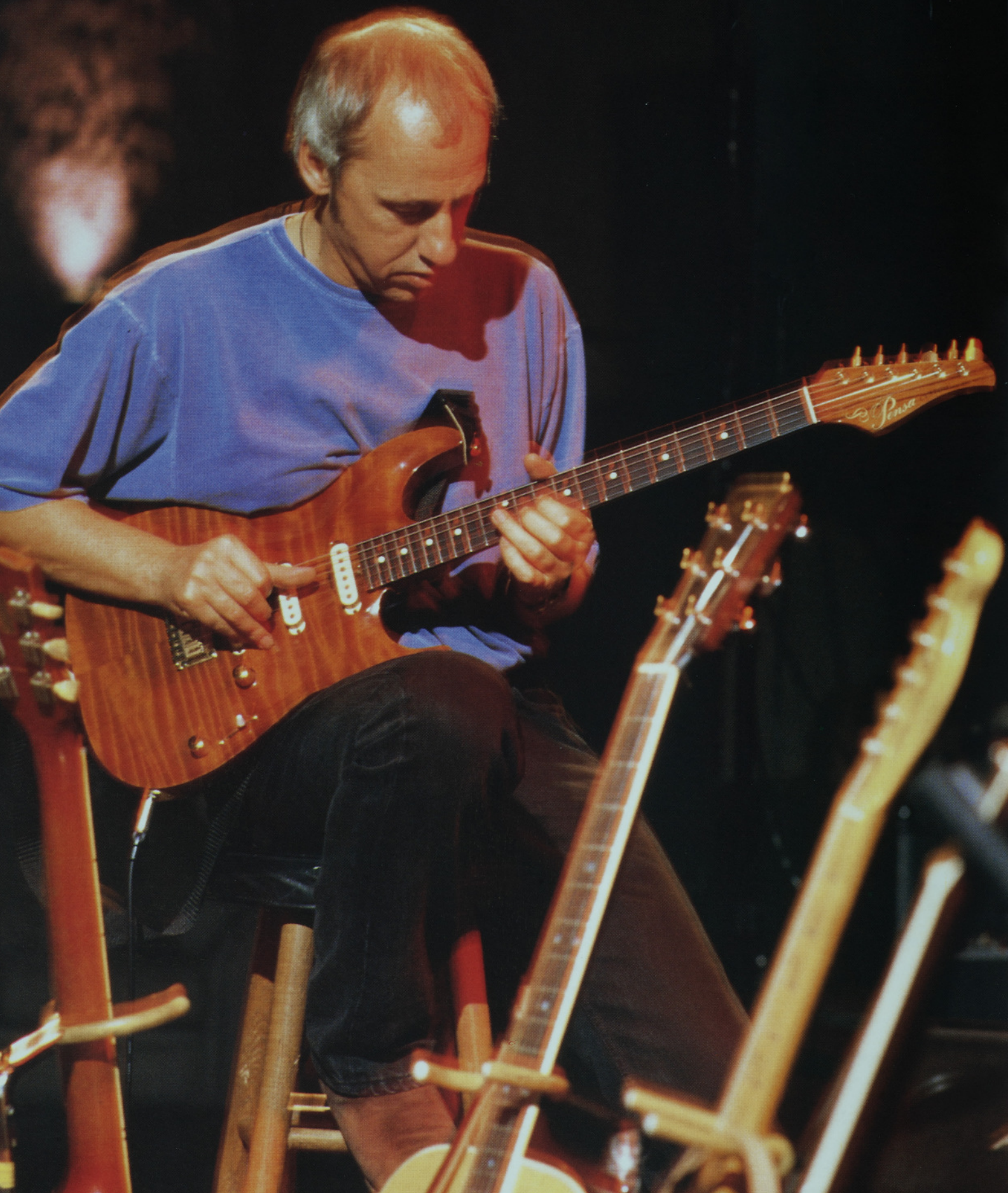
A gift from Gibson Custom Shop, this one-of-a-kind guitar was delivered to Mark Knopfler in late 1985 with a very special feature – the serial number was matched to his date of birth, 12/8/49. With its distinctive striped figuring, the custom reissue became known as the “Tiger” top among Mark and his crew. When recounting his ‘Gibson story’ to guitar guru Tony Bacon for Gibson.com in 2002, Knopfler recalled ‘I carried on with that [80s] Les Paul for quite some time [lot 10], and then Gibson’s Custom Shop made me [this] one a couple of years later.’

The guitar did not make it onto a record until almost a decade later, when Knopfler returned to the studio in the mid-90s to work on his debut solo studio album. Written and recorded over a two-year period, with sessions in Nashville, London and Dublin, *Golden Heart* would be released in 1996. Knopfler used the “Tiger” top to record the songs ‘Rüdiger’, ‘Darling Pretty’, and the bonus track ‘What Have I Got To Do’, which was released as a B-side to the album’s third single ‘Rüdiger’. Although Knopfler had written the lyrics to ‘Rüdiger’ fifteen years earlier after the death of John Lennon, it was only during the *Golden Heart* sessions that the melancholy music and lyrics came together. Introducing the song during a preview for the Golden Heart Tour at BBC Television Centre in London on 15 April 1996 for a *Later... With Jools Holland* special, Mark revealed: ‘I was touring with the band in the early days when John Lennon was murdered and I was being pestered by this very odd German guy in a raincoat, specs, and briefcase, who would be at the airport when you arrived, be at your hotel, then at the place where you were playing – he’d be there. His name was Rüdiger and I wrote this song about him. He was an autograph hound.’ The album’s lead single ‘Darling Pretty’ was about ‘new beginnings, I suppose,’ said Mark in the official album documentary, ‘there’s a touch of that, it has that feeling of movement, of intention.’ With the acoustic backing of his old Notting Hillbillies bandmate Brendan Croker, Knopfler used this guitar for a mellow performance of ‘Rüdiger’ on the German television show *Geld oder Liebe*, broadcast on WDR on 2 November 1996 and currently available to view on Knopfler’s official YouTube channel.

Opposite:

Mark Knopfler playing lot 31 during a performance on German TV station WDR on 2 November 1996. Photo courtesy of Picture Alliance.





32

PENSA CUSTOM GUITARS, NEW YORK, 1993
A SOLID-BODY ELECTRIC GUITAR, PENSA CUSTOM

The decal logo, *Pensa, CUSTOM, MADE IN U.S.A.* at the headstock, the neckplate engraved *082093*, the mahogany body with two-piece flame 'redwood' cap, the finish of a natural cherrywood colour, together with Fender style tweed covered hard shell case with leather trim, guitar strap, original control knobs, replacement strap buttons, accompanied by an original notecard from Rudy Pensa '*Hi Mark, I hope you love this guitar, w/ Love from your friend Rudy*', and an original tour programme for the 1996 Golden Heart Tour
Length of back 15 $\frac{1}{2}$ in. (39.7 cm.)

£5,000-8,000

US\$6,300-10,000
€5,900-9,300



Opposite:
Mark Knopfler with lot 32, taken from the programme of the
Golden Heart Tour, 1996. Photo courtesy of Mark Leialoha.



Mark Knopfler playing lot 32 during the Golden Heart Tour, 1996. © Guido Karp for GKP L.A.

According to Rudy Pensa, the genesis of this exquisite guitar was a singular discovery in an old saxophone repair workshop on the upper floor of the historic building at West 48th Street in New York, where Rudy's Music Stop opened in 1978. Rudy recalled that when the saxophone workshop shut down in the early 90s, they left behind an old block of wood that had been used for many years as a platform for washing the instruments. As Rudy bent to lift the block of wood, he found that it was so unexpectedly light for its size that he almost smacked himself in the face with it. Naturally, it was decided that this peculiarly light wood would make an excellent guitar and three tops were cut from the block. When the wood was cut, it was found to be a stunning flame redwood that appeared to be at least 200 years old. Rudy had his workshop build three custom guitars with the flame redwood tops and mahogany backs, one of which was acquired by Mark Knopfler in 1993.

After Dire Straits' gruelling fifteen-month On Every Street Tour drew to a close in October 1992, founding members Mark Knopfler and John Illsley had agreed to dissolve the band. 'It got too big,' Knopfler told *Rolling Stone India* in 2005, 'I like to experiment, keep it stripped down... I wanted to get back to the guy who wrote a song, recorded it and played it for people, but I wanted it all at a more realistic level.' By 1994, Knopfler was refreshed and ready to begin work on what would become his debut solo album. Written and recorded over a two-year period, with sessions in Nashville, London and Dublin, *Golden Heart* would be released in March 1996. Photographs taken by Mark Leialoha towards the end of the Nashville sessions would be published in the programme for the 1996 Golden Heart Tour. While working

on the album in Nashville, Knopfler chose this Pensa Custom to record the Buddy Holly song 'Learning The Game' with Waylon Jennings for the 1996 Buddy Holly tribute album *Not Fade Away*. Footage of Mark in the studio with this guitar was filmed for the 1996 US television special *Not Fade Away: Remembering Buddy Holly*. Australian broadcaster Clive James also visited Knopfler during these Nashville sessions for his 1995 ITV documentary *Clive James Goes Country*, seeking Mark's advice on a song he had written. Mark generously set up a session for Clive to sing and record a demo, while Mark accompanied him on the Pensa Custom for the recording.

At this time, Knopfler had assembled the core band that would, more or less, remain with him through to this day, comprising Dire Straits keyboardist Guy Fletcher, guitarist Richard Bennett, bassist Glenn Worf and pianist Jim Cox. As a preview for the upcoming Golden Heart Tour, Knopfler and an expanded instrumental band performed a full two-hour set for a live studio audience at BBC Television Centre in London on 15 April 1996 for the *Later... With Jools Holland* special *Later Presents Mark Knopfler*, leading to the DVD release *A Night in London*. Mark played this Pensa Custom to perform the title track of *Golden Heart*, referred to in the official album documentary as 'just a love song'; and the Celtic instrumental 'Father And Son', from his soundtrack to the 1984 film *Cal*. When Knopfler's Golden Heart Tour of Europe kicked off ten days later in Galway on 24 April, he would continue to use this guitar for performances of 'Golden Heart' and 'Father And Son' throughout the tour, which closed on 4 August 1996 in Antibes, France.





33

PENSA CUSTOM GUITARS BY MASAHIRO HINO, NEW YORK, 1996
A SOLID-BODY ELECTRIC GUITAR, MARK KNOPFLER CUSTOM

The logo *Pensa CUSTOM MADE IN U.S.A.* applied to the headstock, engraved at the neckplate *M.K. 022996*, of a natural finish, together with an original hard-shell case
Length of back 15 $\frac{1}{2}$ in. (39.6 cm.)

£5,000-8,000

US\$6,300-10,000
€5,900-9,300

According to Rudy Pensa, this guitar was one of a number of prototypes made for a Pensa Custom jazz model by luthier Masahiro Hino. Eager for feedback on the planned jazz model, Pensa sent this custom example to Mark Knopfler as a gift in 1996.





34

**THE FRED GRETSCH MANUFACTURING COMPANY,
BROOKLYN, NEW YORK, 1967**
A HOLLOW-BODY ELECTRIC GUITAR, CHET ATKINS
COUNTRY GENTLEMAN STYLE 6122

The logo *GRETSCHE* inlaid at the headstock with *THE CHET
ATKINS / COUNTRY / GENTLEMAN* engraved on the nameplate,
57734 stamped on the reverse, together with an original hard-shell
case and manufacturer's literature
Length of back 21½ in. (53.7 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

Mark Knopfler acquired this guitar *circa* 1990 when he and Chet Atkins stopped by Rudy's Music Stop on 48th Street in New York City one afternoon during the promotional tour for their 1990 album *Neck And Neck*. Fortunately for posterity, Pensa snapped a candid shot of the finger-picking duo playing in the store on this intimate occasion (see image). Although the store had been closed to allow Mark and Chet to play in peace, a prospective seller arrived with his grandfather's guitar, prompting proprietor Rudy Pensa to purchase the instrument quickly without even opening the case in order to return swiftly to his guests. According to Pensa, he opened the case when Mark and Chet stopped playing and was astonished to find this 1967 Chet Atkins Country Gentleman - brand new and never played. Rudy gifted the guitar to Mark that afternoon and he was the first to ever play it. Knopfler used this Country Gentleman to record the Hank Williams country ballad 'Alone And Forsaken' with Emmylou Harris and his touring band for the 2001 Hank Williams tribute album *Timeless*.

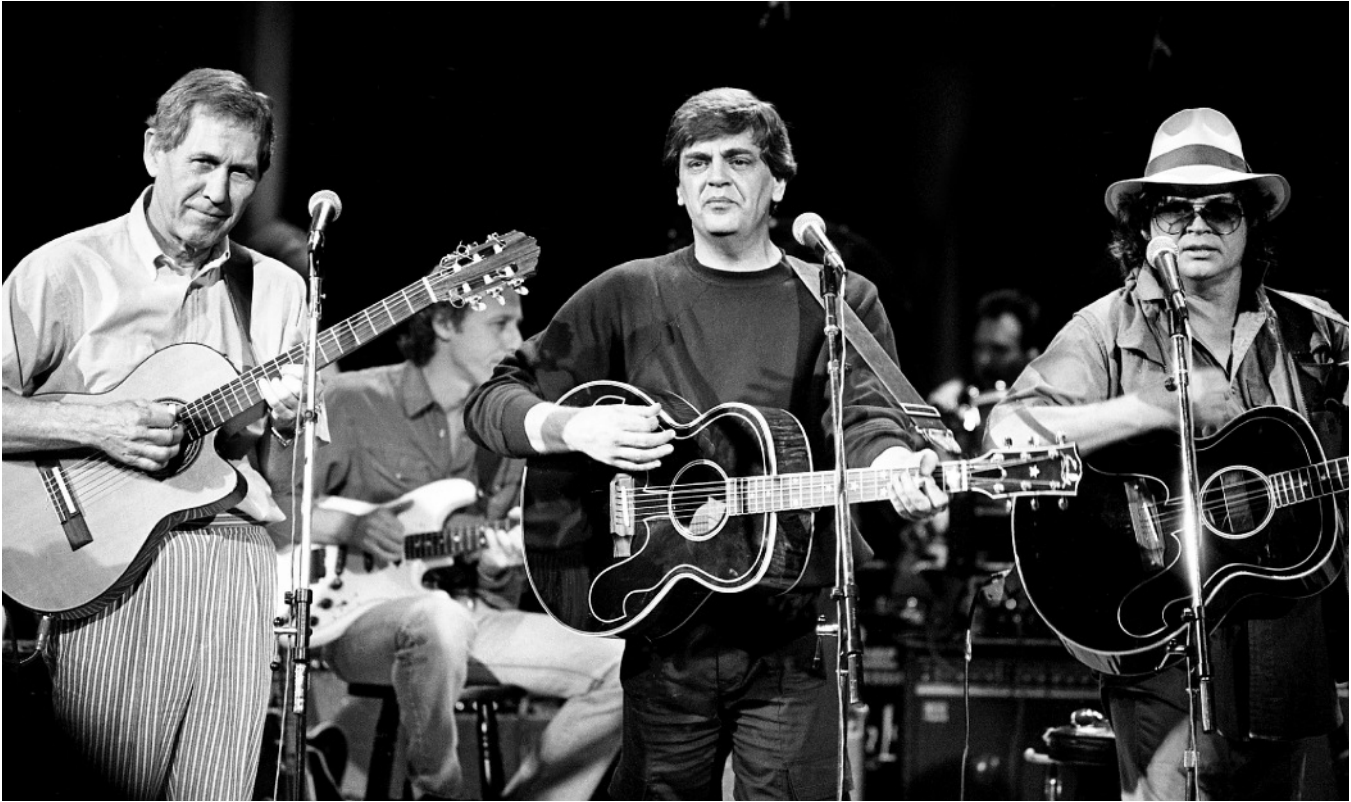
Throughout Knopfler's 2001 Sailing To Philadelphia Tour, guitarist Richard Bennett used the guitar for performances of the songs 'Baloney Again' and 'Sailing To Philadelphia'. Contributing to keyboardist Guy Fletcher's 2001 tour diaries, Bennett wrote of the guitar: 'As lovely and silky sounding [a] guitar as you'll find anywhere, this one belongs to Mark... I played my extremely orange 1956 model of the same instrument on the recording of these two songs but was reluctant to bring it on tour, as it's a deep, hollow-body guitar with open F-holes and prone to feedback even at low volume. As the Chet Atkins models evolved over the years, their bodies became shallower and the open f-holes are actually painted on a solid top, and while the body is still hollow, it's a much more manageable guitar for concert volume levels. The Gretsch 'Chet' models are highly prized for their versatility; twangy, jazzy, creamy and rocking - all at the same time!'



Mark Knopfler and Chet Atkins at Rudy's Music Stop, 1990. Photo courtesy of Rudy Pensa.



Richard Bennett with lot 34, Sailing to Philadelphia Tour, 2001. Photo courtesy of Guy Fletcher.



The Everly Brothers and Chet Atkins rehearsing for TV special 'Chet & Friends' at Vanderbilt University, 1 May 1987, with Mark Knopfler in the background.
Photo by Robert Johnson / The Tennessean.



GIBSON AND THE EVERLY BROTHERS

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 curvaceous J-200 but built around a slightly more diminutive body outline measuring 16¼ inches in width and a scale length of 24¾ inches. With its double moustache faux tortoiseshell pickguard, star pearl inlays on the fingerboard and headstock, and finished in either a natural or all black lacquer, it presented a dramatic and graphic outline on stage. For artists, this instrument excelled tonally as a rhythm guitar and was comfortable to play.

~35

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
CIRCA 1963**

AN ACOUSTIC GUITAR, EVERLY BROTHERS J-180

Bearing the logo *Gibson* inlaid at the headstock, *EVERLY* at the truss rod cover and *194811* at the reverse of the headstock, labelled internally *Style GUITAR / Gibson EVERLY BROS. N / Number 104811 is hereby / GUARANTEED / against faulty workmanship and materials / Gibson INC. / KALAMAZOO, MICH / U.S.A.*, of a natural finish, together with a "chipboard" case, manufacturer's warranty card, and an original bill of sale from Allen Music Co., Chattanooga, Tennessee, dated 8 December 1964
Length of back 20¼ in. (51.6 cm.)

£7,000-10,000

US\$8,800-13,000
€8,200-12,000

Acquired in 1998, Mark Knopfler kept this guitar in his study for home use. Knopfler told us: *'I loved the Everlys so much, you know, that I always wanted to have an Everlys Gibson.'* The gentle ballad *'Why Worry'*, recorded by Dire Straits for their 1985 album *Brothers In Arms*, was reportedly originally written by Knopfler with the Everly Brothers in mind. The brothers recorded their own version of *'Why Worry'* the following year for their 1986 album *Born Yesterday*. Knopfler was thrilled to perform the song with Don and Phil Everly themselves when Chet Atkins invited all three to take part in the Cinemax television special *Chet Atkins and Friends* at Vanderbilt University in Nashville on 1 May 1987. *'The Everly Brothers had already figured very big in my life,'* Knopfler told Tom Redmond in 2014. *'I had a little friend in Newcastle when I was growing up and as kids, we would pretend we were the Everly Brothers... A lot of my first chords were singing Everly Brothers songs so it was a real thrill to be on that show because the Everlys had recorded one of my songs and I had the chance to play it with them on the stage and that was fantastic.'* Reflecting on the passing of Phil Everly in January 2014, Knopfler wrote: *'The Everly Brothers played a huge part in my young life, helped shape my musical upbringing and influenced so many singers and players, bringing joy to millions. I'm proud to have worked with them.'*





•~36

VALCO, CHICAGO, ILLINOIS, CIRCA 1959
A SOLID-BODY ELECTRIC GUITAR, SUPRO DUAL TONE

Bearing the logo *SUPRO / PAT. PEND* applied at the headstock, Dual Tone on the pickguard and T19118 applied at the back of the headstock, the body of an ivory colour, together with a chipboard a chipboard case of the period, a set of D'Addario strings, two picks, and a handwritten gift note on *Georgetown Masters* headed stationery, dated 1 July 1998
Length of back 17 $\frac{1}{8}$ in. (43.8 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

Having mentioned that the Supro Dual Tone was just like a guitar he had growing up, Mark Knopfler received this guitar as a gift from mastering engineer Denny Purcell of *Georgetown Masters* in Nashville, during the mastering of his soundtrack album *Metroland* in July 1998. In the accompanying note, Purcell wrote: 'Mark, it is such a pleasure for us to be able to give you a guitar just like one you once owned! What a wonderful connection to your past, our present.' Knopfler told us: 'This was just like my second grown-up guitar.'



37

ORIGINAL MUSICAL INSTRUMENT COMPANY, HUNTINGTON BEACH, CALIFORNIA, CIRCA 1995
A RESONATOR GUITAR, DOBRO DUOLIAN

The logo *ORIGINAL / DUOLIAN / BY / DOBRO* applied to the headstock and stamped *D2 142 95* at the end, the nickel-plated body with floral engraving, together with an original hard-shell case
Length of back 18 $\frac{1}{8}$ in (46 cm.)

£1,500-2,500

US\$1,900-3,100
€1,800-2,900

Well known as a player of the resonator guitar, Mark Knopfler's famous 1937 National Style O resonator was featured on the cover of Dire Straits' bestselling 1985 album *Brothers In Arms*. Knopfler received this resonator guitar as a gift from Dobro in 1998.



mark knopfler
load in
backline
load out
DSC
22

STRA

JAPAN

Gibson

Fender

Gibson

amp

VIBRATO

VOLUME

TREBLE

BASS

EFFECT

INTENSITY

NORMAL

BRIGHT

GIBSON'S ES-335

Of the many innovations that Gibson president Ted McCarty brought to market during his tenure, the thin and semi-solidbody (or semi-hollowbody in today's parlance) electric guitar was a game changer for many musicians. Since 1936, Gibson had been producing and successfully marketing electric guitars starting with the ES-150. From these early beginnings, Gibson's 'Electric Spanish' line grew, with improvements and upgrades to body design and materials, along with pickup design and placement. But viewed as a whole, these were all essentially archtop acoustic guitars with added electronic amplification. Though serving well as a rhythm instrument in big bands and jazz accompaniment, the electrically amplified hollow bodies suffered from feedback issues at higher volumes. In 1952, under McCarty's leadership, Gibson introduced their first solid-body guitar, the Les Paul Model. The solid body with little acoustic properties solved the issue by controlling feedback from the pickups while increasing tonal sustain and a tenor timbre. Realising the needs of the guitarist who desired an electric guitar with the outline of a traditional archtop, without the typical 3 1/4 inches of depth nor the weight of the Les Paul, Gibson merged their already successful 'Thinline' models with the ideas that drove a solid-body, to create a guitar that had the attributes of both. McCarty is quoted as saying: *'I thought we should have a*

new instrument that would have some of the sharp tone you get from a solid-body instrument, and some of the mellow tone from an acoustic hollow-body. I came up with the idea of putting a solid block of maple in an acoustic model and then make the pickups rest on the block. It would get some of the same tone as a regular solid-body, plus the instrument's hollow wings would vibrate and we'd get a combination of an electric solid-body and a hollow-body guitar.' The new model released in 1958 was the ES-335TD. The width of the body was 16 inches but only 1 1/8 inches in thickness. It would have two Humbucker pickups mounted into a solid maple tone block attached to the top and back and running the full length of the body. No one can deny the design theory mirrored that of Les Paul's guitar from 1941, which he called "The Log".

The success of the ES-335 was swift and, owing to the instrument's versatility, would be embraced among a wide range of players. It has remained a standard within the Gibson product line since 1958. The ES-335 was made in three finish choices, Sunburst, Cherry (Red), and Natural (Blonde). Of the 1423 total ES-335s made between 1958 and 1969 only 50 would be produced in the natural finish option in 1958, 71 in 1959 and 88 in 1960, making these highly desirable in the collectors' market.

'This is a holy grail 335 Gibson, because the blondes like this are pretty few and far between. These are like hen's teeth. It's a great blues and rock and roll guitar.'

- Mark Knopfler



A selection of guitars at British Grove Studios, 2011, including lots 38, 39, 67 and a further blonde ES-335 from 1959. Photo courtesy of Guy Fletcher.

~38

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
1958**

A SEMI-HOLLOWBODY ELECTRIC GUITAR, ES-335 TDN

The logo *Gibson* inlaid at the headstock, labelled internally
*Style ES-335 / Gibson GUITAR T / Number A28118 is hereby
/ GUARANTEED / against faulty workmanship and materials.
/ Gibson INC. / KALAMAZOO, MICHIGAN, / U.S.A.* and ink
stamped internally *T4893 8*, of a natural finish, together with an
original hard-shell case
Length of back 18 $\frac{1}{2}$ in. (46.6 cm.)

£60,000-90,000

US\$76,000-110,000

€70,000-100,000

Mark Knopfler first played a Gibson ES-335 on Bob Dylan's 1979 album *Slow Train Coming*, in an attempt to achieve a bluesier sound. 'I was asked to do that,' Knopfler told *Guitar Player* magazine in 1984. '[Producer] Jerry Wexler said... "Try for a gut-bucket style of thing." So, I borrowed a Gibson ES-335 that somebody down there had, and off we went.' It would be seventeen years before Mark would acquire his own vintage ES-335, when he purchased a series of rare 'blonde' examples from the production years 1958, 1959 and 1960 from Rudy Pensa in the late nineties. Knopfler told us: 'I got into blonde Gibsons because my pal Tony Joe White gave me his 330 that he done 'Groupie Girl' and 'Polk Salad Annie' and all those things. That was a blonde 330. And that started me off on thinking - because I love this 330 and I keep putting it on records - I've got to find the 335 that's got my name on it. And I started looking and I found two or three blonde 335s. I just thought - what a lucky boy.' Knopfler purchased the 1959 ES-335 first in 1996 and used it to record the title track of his soundtrack for the 1997 black comedy *Wag The Dog*, and the song 'Baloney Again' on his 2000 studio album *Sailing To Philadelphia*. This 1958 example, distinctive for its unbound fretboard, followed in 1998, with the 1960 example (lot 39) completing the set in 1999. The 1958 and 1960 ES-335s were photographed by Guy Fletcher at British Grove Studios in March 2009 during recording sessions for Knopfler's sixth solo studio album *Get Lucky*.

Mark Knopfler: 'This is a holy grail 335 Gibson, because the blondes like this are pretty few and far between. These are like hen's teeth. It's a great blues and rock and roll guitar.'





'Guitars are strange, you become a collector in a way by default, you don't mean to be a collector but they sort of come to you because you need different ones to do different things with.'

- Mark Knopfler



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GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, 1960

A SEMI-HOLLOWBODY ELECTRIC GUITAR, ES-335 TDN

Bearing the logo *Gibson* inlaid at the headstock, labelled internally *Style ES-335 / Gibson GUITAR TD / Number A 33404 is hereby / GUARANTEED / against faulty workmanship and materials / GIBSON Inc. / KALAMAZOO, MICH / U.S.A.* and stamped R2025 9, of a natural finish, together with a hard-shell case of the period
Length of back 18¼ in. (46.3 cm.)

£50,000-80,000

US\$63,000-100,000

€59,000-93,000

Mark Knopfler purchased this guitar from Rudy's Music Stop on West 48th Street, New York, in March 1999. See footnote to the previous lot.

Knopfler told us: *'Even if I wasn't putting the guitars on records, I was playing them at home. They would be there to hand, never very far away from me.'*





40

**JIM MARSHALL PRODUCTS LTD., ENGLAND,
CIRCA 1965-1966
AN AMPLIFIER HEAD, JTM 45, MK II**

A name plate applied to the rear panel marked *AMPLIFIER / Manufactured in England by / JIM MARSHALL PRODUCTS LTD.*, the front control panel marked *MK / II* and *JTM / 45*, the rear input panel is stamped *SER 5256*, the cabinet covered in black Tolex with white piping
9¼ in. (23.5 cm.) high; 25¾ in. (65.4 cm.) wide; 8¼ in. (21 cm.) deep

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

Mark Knopfler purchased this JTM 45 amplifier head from Phil Harris of the now defunct Harris Hire in Greater London in the late 1980s. Famously, Knopfler had previously used a JTM 45 (belonging to Dire Straits' then keyboard tech Ron Eve) to record 'Money For Nothing' and 'Brothers In Arms' at AIR Studios Montserrat between October 1984 to February 1985 (see lot 10). Knopfler used this JTM 45 at AIR Lyndhurst Studios in 1999 to record the song 'One More Matinee' for his 2000 solo studio album *Sailing To Philadelphia*. Knopfler next used the amp head during overdubbing sessions for his 2002 solo studio album *The Ragpicker's Dream*. Having recorded the majority of the album in Nashville, overdubs took place in Knopfler's home studio at his London mews house. Photographs from keyboardist Guy Fletcher's 2002 online diaries show Mark cranking this JTM 45 up to full volume. Fletcher's diary entry noted: 'We preferred this amp for what we did today. After spending a while with the Bassman, then the Soldano, Mark eventually went with the 59 Les Paul (lot 42) through the TFPro into the Marshall head through a Marshall 4x12.' This amplifier head was also seen in a Fletcher photograph from October 2008 recording sessions at British Grove Studios for Mark's sixth solo studio album *Get Lucky*, alongside a similar amp head with a Marshall logo - by this point, Knopfler had also acquired Ron Eve's JTM 45 for his own collection, which remains in use to this day.



The Marshall amp head at Mark Knopfler's home studio, London, 2002. Photo courtesy of Guy Fletcher.





Mark Knopfler performing with Lot 41 at the Chalke Valley History Festival, Wiltshire, 2 July 2016. Photo by Lara Ball, courtesy of Inside Wiltshire.

C.F. MARTIN AND COMPANY

The history of Martin Guitars can be traced back to Markneukirchen, Germany, with the birth of Christian Frederick Martin in 1796. Born into a family of guitar and cabinet-makers, Christian Frederick was sent to Vienna at the age of 15 to be apprenticed to the celebrated luthier Johann Stauffer. Upon returning to his native Saxony, 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 he and his colleagues were successful in defending the right to practice their vocation, Christian Frederick felt the guild system in Germany bridled his commercial opportunities and creative processes.

In 1833, Martin emigrated to the United States, setting up his first workshop on Hudson Street in New York City'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 well, for it was here in the 1850s, unfettered by the German guilds, that he was fully able to express his craftsmanship. The most

enduring contribution to the luthier's art came at around 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 C.F. Martin instruments. The 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 fundamental with the application of steel strings on guitars, by allowing the top to withstand the pressures exerted by the strings. The 'X' bracing would be embraced by the majority of guitar makers by the 20th century, making the steel string guitar the choice for most musicians of popular song.

Through more than 190 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 post-war guitar makers in both design and construction techniques. These instruments would be coveted by both professional and amateur players around the world and give an indelible voice to the genres of blues, country, folk, and rock and roll.

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**C.F. MARTIN AND COMPANY, NAZARETH,
PENNSYLVANIA, 2000**
AN ACOUSTIC GUITAR, D-42

The logo *CF MARTIN* inlaid at the headstock, stamped internally *Martin & Co. / EST. 1833 / D-42 / 752823*, of a natural finish, together with an original hard-shell case and a set of D'Addario strings, accompanied by the original shipping order from C.F. Martin & Co., dated 2 February 2001, and a facsimile copy of the purchase invoice, dated 17 December 2001
Length of back 20 in. (50.8 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

Mark Knopfler: *'Due to poverty, I was very late coming to good guitars. So, the first Martin style of guitar that I really started to play in a studio was, I think, one of Eric's [Clapton]. I'm not sure that I used it that much on the Brothers In Arms album. But there was a Martin-like guitar that I borrowed for 'Love Over Gold' - it belonged to a session guitar player in New York. I was slow to actually get into the sharp end and didn't really get my first... I didn't get anything for a long time.'*

The first Martin that Mark Knopfler was seen playing on stage was this beautiful D-42, used for performances of the songs *'Who's Your Baby Now'*, *'Speedway At Nazareth'*, *'Lost On The River'*, *'Sands Of Nevada'* and *'Wanderlust'* on his Sailing To Philadelphia Tour from March to August 2001 in support of his second solo studio album. Reportedly the show at Plaza de Toros de Las Ventas in Madrid, on 2 July 2001 was filmed for a live concert DVD that was never released, however various fragments of fan footage from the tour are available online.

Originally provided as a courtesy loan from C.F. Martin & Co. ahead of the tour in February 2001, Knopfler liked the guitar so much that he exercised his option to purchase the instrument after the tour in December 2001. The dreadnought was next seen when Mark performed an intimate benefit concert at the Opera House at Boothbay Harbor, Maine, on 20 September 2006 to support the preservation of the Opera House. Knopfler played the D-42 for the songs *'Devil Baby'*, *'Postcards From Paraguay'* and *'A Place Where We Used To Live'*. After he started upgrading to vintage Martins, the D-42 was kept as a touring instrument for use by other members of his touring band, predominantly by Guy Fletcher, for almost every tour since 2008. Knopfler last appeared with the D-42 when he performed *'Privateering'* at the Chalke Valley History Festival in Wiltshire on 2 July 2016. *'This kind of guitar would suit a pick in your hand, a plectrum,'* Knopfler told us, *'and you could strum your cowboy chords for your songs, which is a lovely thing to do. I do it myself when I can, you know, if the song will take it. I use a pick so seldom now... it would probably fly outta my fingers after a minute 'cause I don't do it anymore!'*







Les Paul with the 'Number One Les Paul', with Mary Ford circa 1952 in Paul's studio in Mahwah, NJ.
© Christie's Images.

THE GIBSON LES PAUL

With the successful introduction of the Fender Esquire and Broadcaster in 1950, the leadership at the Gibson company realised that the electric solid-body guitar phenomenon was here to stay. Gibson's president at the time was Ted McCarty and he understood that the company he led must enter this new market. Gibson had built its reputation over the last half century on quality, both in the workmanship employed and tonal excellence their instruments displayed. McCarty's vision was a guitar that upheld that reputation and fulfilled the needs of the musician. Rather than a bolt on neck, the Gibson craftsmen chose to carve a mahogany neck with a separate rosewood fingerboard, set into the body in the traditional luthier's fashion. The body would be slab cut mahogany with a laminate of quarter sawn maple laid on top. The mahogany was chosen for weight and the maple for density that would facilitate sonic sustain in string vibration. It helped that both these woods were already extensively used by Gibson so easily sourced.

Considered the success of the Gibson archtop guitar created by Orville Gibson in 1894, McCarty saw fit to call attention to that tradition. He had the top laminate of maple carved into an arch just like a violin or cello. Though this added nothing to the tonal quality of the guitar it set Gibson apart from the field and showed that quality craftsmanship not expedience came first with a Gibson. With the first prototype, Gibson

believed they had succeeded, and now just needed a 'hook' to introduce the guitar into the market place.

The Gibson company had a long tradition in garnering endorsements from celebrity musicians who helped Gibson position their instruments in the market. Nick Lucas, Roy Smeck, Charlie Christian, Kenny Burrell, and Wes Montgomery were just a few of the many Gibson artists. Both Lucas and Smeck had their own guitar models named after them, which become successful sellers for Gibson.

In 1952, the guitarist Les Paul and his wife Mary Ford were household names. Their recording '*How High The Moon*' had reached number one on the pop charts with thirteen other recordings charting in the top ten. Thanks to radio and then television, Les Paul's prowess as a guitarist was known globally. He was also a proponent of the solid-body guitar and played one of his own design. With this knowledge, Ted McCarty approached Les Paul with the first prototype and the proposition that Les lend his name to this new Gibson guitar in exchange for a royalty on each one sold and his agreement that he and Mary would only be seen playing Gibson guitars. Les Paul agreed and in so doing, his name would be forever linked to one of the two most iconic electric guitars in popular culture.



'This is a killer... A guitar like this will spoil you.'

– Mark Knopfler

~42

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
1959**

**A SOLID-BODY ELECTRIC GUITAR, LES PAUL
STANDARD**

The logo *Gibson* inlaid at the headstock with silkscreened *Les Paul / MODEL*, and *9 1258* ink stamped on the reverse, of a sunburst finish, together with original case, the original invoice from New Kings Road Vintage Guitar Emporium, London, dated 23 March 1999, and a signed letter of provenance from former owner Bobby Tench, dated 22 March 1999
Length of back 17 $\frac{3}{4}$ in. (44 cm.)

£300,000-500,000

**US\$380,000-630,000
€350,000-580,000**



One of two late 1950s Les Paul Standards owned by Mark Knopfler for well over twenty years, this treasured vintage instrument was a holy grail acquisition, even for a seasoned guitar hero. *'I'd wanted a Les Paul really badly since I was a kid,'* Knopfler told guitar guru Tony Bacon in 2002, *'but I'm afraid it was always out of the price range. I knew about Strats since I was very small, but I got more aware of the Les Paul through becoming a blues fan in my early teens. I do remember the John Mayall album cover with Eric [Clapton] on it, we were listening to that a lot. It's a very, very evocative thing... So Gibson has always been there in my life, big time. Gibson is one of the most beautiful words in the English language as far as I'm concerned.'* Knopfler purchased his first Les Paul Standard, a '59 reissue (lot 10), from Manhattan music store owner Rudy Pensa in 1984, just as Dire Straits headed out to AIR Montserrat to record their landmark album *Brothers In Arms*. Speaking to Willie G. Moseley for *Vintage Guitar* magazine in 2004, Knopfler explained: *'I could never afford to buy one from the "classic years," so I got a reissue in the [80s], and I recorded things like 'Brothers In Arms' and 'Money for Nothing' with that one, and I toured with it. Then the Gibson Custom Shop built one for me in the 80s, with my birthdate as the serial number' (lot 30). Looking back, Knopfler admitted: 'I didn't realise... I didn't know that there was much of a difference between the more recent guitars and the late 50s ones - the 58s and 59s - I didn't know about that, because I'd never been near a guitar like that.'*

Speaking to Sylvie Simmons for *Rolling Stone* in 1996, Knopfler admitted: *'Success I adore. Success means I can buy 1959 Gibson Les Pauls and Triumph motorcycles... As far as I can see, fame is just a waste-product of success.'* Reaping the rewards of his success, Knopfler ultimately acquired his first real 50s model, a 1958 Les Paul Standard that remains in his collection, circa 1995 - well into his musical career and with a few years distance from the dissolution of the band that had made him famous. *'It wasn't really until comparatively late that I got hold of the '58 Les Paul and then the '59 335, and it was then that I realised what I'd been missing all those years,'* Knopfler told Bacon. *'The slim necks are beautiful in their way, perhaps better for a jazz player or an orchestral kind of player who puts the ball of his thumb in the back of the middle of the neck. But if you hold it like a plumber, which I do, then the fat neck seems to suit my big mitts. It feels more comfortable and faster to me.'* As the 1958 Les Paul swiftly became his instrument of choice for both touring and recording, it became clear that a backup would be required. A noted collector and sometime guitar dealer, Pete Townshend's late guitar tech Alan Rogan presented a group of five 1950s Les Paul Standards for Mark to test out, from which he selected this guitar, preferring that the stripes in the wood were not too accentuated. With Rogan acting as intermediary, the guitar was sold to Knopfler by New Kings Road Vintage Guitar Emporium on 23 March 1999. From 1983-1999, the guitar had previously belonged to British vocalist and formidable guitarist Bobby Tench, best known for his work with Jeff Beck, Freddie King, Van Morrison, Hummingbird and Humble Pie. *'The '59 came about because I needed to have a standby,'* Mark affirms. *'[Alan Rogan] turned up with this guitar, and it was in perfect shape... an immaculate '59. I used it pretty quickly, I think I used it on a B.B. King session, and it went on the next album [Sailing To Philadelphia]. And I then I started using it on stage a lot. So, it saw a lot of touring action, the '59.'*

Knopfler first used the 1959 Les Paul to record the song *'Let's See You'*, at AIR Studios, Lyndhurst, circa 2000, released as a B-side to *'What It Is'*, the lead single on his 2000 solo studio album *Sailing To Philadelphia*. The guitar was first seen on stage on Knopfler's *Sailing To Philadelphia* Tour from March to July 2001, used for performances of *'Pyroman'*, an unreleased track from the *Sailing To Philadelphia* sessions, and *'Brothers In Arms'*. According to guitar tech Glenn Sagers, however, the three Les Pauls slated for specific song use on this tour were occasionally interchanged, particularly

on *'Brothers In Arms'*. Reflecting on the experience of performing such a beloved song so many years after its original release, Knopfler told the *Belfast Telegraph* in 2015: *'It's quite astonishing. If you are up on stage and you're getting ready to play 'Brothers In Arms', for example, you realise just how important it is for some people... what it's meant to them, all the generations as well. And you're thinking to yourself, 'I hope I don't mess this up'. You know that it had better be good. There are astronauts that have taken it up into space. People say what they were doing, and you realise you've written half of the soundtrack to their lives.'* Reportedly, the show at Plaza de Toros de Las Ventas, Madrid, on 2 July 2001 was filmed for a live concert DVD that was never released, however various fragments of fan footage from the tour are available online.

Although photographed by keyboardist Guy Fletcher in the studio at Shangri-La in Malibu, California, in early 2004, and likely tested for sound on several songs, the 1959 Les Paul did not make it on to any recordings at that time. Knopfler remembers using the guitar for a B.B. King session in June 2005, recording overdubs on the Carl B. Adams song *'All Over Again'*, at his newly opened British Grove Studios for the 2005 B.B. King & Friends album *80*, in celebration of King's 80th birthday. The album won the Grammy Award for Best Traditional Blues Album at the 48th Annual Grammy Awards in 2006. Back at British Grove Studios in 2006, Knopfler used the Les Paul to record the song *'The Scaffolder's Wife'* for his fifth solo studio album *Kill To Get Crimson*. Hitting the road in support of the album, Knopfler played the '59 for performances of the Geordie inspired *'Why Aye Man'* throughout the Kill To Get Crimson Tour from March to July 2008, including a six night run at the Royal Albert Hall in London. The guitar's distinctive grain and colour can be clearly seen in numerous superb photographs from this tour, including by Brian Rasic and Sarah Groenen. In late 2007, Knopfler contributed to recording sessions at British Grove Studios for longtime collaborator Guy Fletcher's 2008 debut solo album *Inamorata*, playing the '59 Les Paul on the track *'Different World'*. Around the same time, Mark used the guitar to record overdubs at British Grove for American blues musician and slide player Sonny Landreth's song *'Blue Tarp Blues'*, released on Landreth's 2008 album *From The Reach*. Reportedly, Landreth had written the song specifically with Knopfler in mind.

Recording his sixth solo studio album *Get Lucky* at British Grove between October 2008 and March 2009, Knopfler used his 1959 Les Paul to record the song *'Cleaning My Gun'*, about a gun-toting vet. With a hint of reference to his own experience, Mark told HuffPost in 2009: *'I have become a bit of a veteran at this music thing, so there's some of what made me. One song, 'Cleaning My Gun', is from the vet's viewpoint, the survivor's viewpoint.'* Two passes were recorded for the track, the first using the '58 Les Paul and the second on the '59, with the latter preferred as the final pass for the record. *'Why should these combinations of wood and wire have this mystery to them?'* Knopfler mused. *'You don't necessarily know. Part of the answer, maybe, is that in the old days those pickups were wound by hand, not machine, and the ladies who worked in the factory would be winding away, and they'd be talking to each other, so you might sometimes get extra wire!'* Although an official video was filmed for the song, Knopfler opted to use the 1958 Les Paul for the video as he preferred the simpler appearance of the wood top.

'This [guitar] is a killer,' Knopfler declares during our interview. *'You know, I only realised too late in life how great these '58s and '59s are, I mean, they'll spoil you. A guitar like this will spoil you.'* Going on to give the guitar an admiring once over, Knopfler quips, *'it's only got about 10,000 belt scratches on the back from my impossible belts but, you know, that's just playing wear, nothing wrong with that,'* and reverently tucks it safely in its faded plush case, adding fondly, *'Back to bed'*.





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**GIBSON GUITAR CORPORATION, NASHVILLE,
 TENNESSEE, 2001**

A SOLID-BODY ELECTRIC GUITAR, LES PAUL REISSUE
 1959 HISTORIC

The logo *Gibson* inlaid at the headstock and silkscreened *Les Paul / MODEL*, ink stamped on the reverse 9 1373, of a sunburst finish, together with a hard-shell case, manufacturer's hang tags, warranty card, and nine picks
 Length of back 17 $\frac{1}{2}$ in. (44 cm.)

£4,000-6,000

US\$5,100-7,500
 €4,700-7,000

According to Mark Knopfler's guitar tech Glenn Sagers, Gibson's then entertainment relations director Pat Foley asked him to take measurements from the neck of Knopfler's 1958 Les Paul Standard so that Gibson could craft the reissue models as closely as possible to the original. Sagers arranged for British luthier Bill Pulett to take imprints from the '58 neck, which were provided to Gibson circa 2000. In return for sharing the stats of his vintage Les Paul, Foley presented Knopfler with this Les Paul Reissue on behalf of Gibson in 2001. The guitar was immediately put into use on Knopfler's 2001 Sailing To Philadelphia Tour for performances of the album track '*Junkie Doll*', which had been inspired by an account of a heroin addiction he was reading at the time. Photographs confirm that when American guitarist and singer songwriter Bonnie Raitt joined Mark on stage for a couple of numbers during the show at the Greek Theatre in Los Angeles on 20 May 2001, Knopfler played this guitar (with a capo on the third fret) for their performance of '*Pyroman*', an unreleased track from the *Sailing To Philadelphia* sessions, which Knopfler would usually perform on his 1959 Les Paul (lot 42). According to Sagers, the three Les Pauls slated for specific song use on this tour were occasionally interchanged, particularly on '*Brothers In Arms*'; so it is probable that the 1959 Historic was also used for the occasional performance of the 1985 Dire Straits anti-war anthem over the course of the tour, from March to August 2001. Reportedly, the show at Plaza de Toros de Las Ventas in Madrid on 2 July 2001 was filmed for a live concert DVD that was never released, however various fragments of fan footage from the tour are available online. The guitar has since been used by Knopfler's sideman Richard Bennett for performances of '*Speedway At Nazareth*' on every tour since 2005.

Opposite:
 Mark Knopfler playing lot 43 during the Sailing To Philadelphia Tour, 2001.
 © Guido Karp for GKPLA.





44

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
1977**

A SEMI-HOLLOWBODY ELECTRIC GUITAR, LES PAUL
SIGNATURE

Bearing the logo *Gibson* inlaid at the headstock and silkscreened *Les Paul / Signature*, stamped on the reverse and 72777085, labelled internally *UNION MADE / Gibson / inc. / MODEL Les Paul Signature / GIBSON, INC., KALAMAZOO, MICHIGAN U.S.A.*, together with an original hard-shell case and accompanied by a facsimile copy of the original invoice, dated 9 December 2003
Length of back 18 $\frac{3}{8}$ in. (46.2 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

Mark Knopfler purchased this guitar in December 2003 from Phil's Guitars in Seattle, Washington. Knopfler's guitar tech Glenn Saggars told us that, once purchased, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. The Les Paul Signature was purchased with a particular guitar sound in mind and tried during the recording process, yet never made it on to a record. From time to time, Knopfler kept this guitar in his study for home use.





45

•45

WITKOWSKI CUSTOM GUITARS, POLAND, 2000
A THREE-QUARTER SIZE SOLID-BODY ELECTRIC GUITAR, ST3 JUNIOR

The decal logo *Witkowski CUSTOM GUITARS / JUNIOR* at the headstock, stamped 0810693 and *HAND MADE IN POLAND* on the reverse, the body of an antique white colour, together with a hard-sided travel case
Length of body 14 in. (35.5 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

As part of the promotional tour following the release of his second solo studio album *Sailing To Philadelphia* on 26 September 2000, Mark Knopfler visited Poland to film an intimate concert at the Lokomotywa Club in Warsaw on 7 December 2000 for broadcast on TVP-1 the following week. At the after-party, luthier Marek Witkowski presented Mark with this petite Witkowski ST3 Junior guitar, which would be a convenient size for travelling. Often presented with guitars by their makers when on tour, Knopfler told us: *'I always try to see them, always try to play 'em, and always gave them a fair shake because, you know, you realise what a thing you've taken on if you want to build something, and build something well.'*

•46

TAGIMA, JAPAN, CIRCA 2000
A SEMI-SOLID BODY ELECTRIC GUITAR IN THE MANNER OF A TELECASTER THINLINE

The logo decal *Tagima* at the headstock, mounted with three EMG single-coil pickups, the body of a natural finish, together with a hard-shell case, an Earth III black canvas strap, and a Jim Dunlop pick
Length of back 15 $\frac{7}{8}$ in. (40.4 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

Received as a gift in 2001, Mark Knopfler has kept this guitar for occasional home use.



46



Marek Witkowski (right), guitar maker, Mark Knopfler and Polish guitarist Jan Borysewicz (left), in Warsaw, 26 September 2000. Photo courtesy of Marek Witkowski.



•~47

GIANNINI, BRAZIL, CIRCA 1975
AN ACOUSTIC GUITAR, CRAVIOLA

The asymmetric body labelled internally *GIANNINI / MADE IN BRAZIL*, of a natural finish, together with a soft case
Length of back 20 $\frac{1}{2}$ in. (51 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

As part of the promotional tour following the release of his second solo studio album *Sailing To Philadelphia* on 26 September 2000, Mark Knopfler appeared on the Brazilian television show *Video Show* on 20 November 2000. The host Herbert Vianna, a Brazilian singer-songwriter and guitarist with the rock band Os Paralamas do Sucesso, presented Knopfler with this vintage Giannini guitar from his own collection. Thanking Vianna for the gift, Knopfler observed approvingly 'You can tell whether an instrument is good or not just by picking it up.' As Vianna noted during the show, Led Zeppelin's Jimmy Page was known to play a 12-string Craviola in the early 1970s. Knopfler has kept the guitar for home use.



Mark Knopfler receiving lot 47 from Herbert Vianna on *Video Show*, Brazil, 2000.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



HAGSTROM

Founded in 1925 and headquartered in Älvdalen, Sweden, the company Hagström became well known for the production and marketing of high-quality accordions. With a keen eye on the shifts in popular culture, Hagström branched out into the electric guitar market in 1958, becoming one of the first manufacturers building professional quality electric guitars outside of the United States. With easy access to the UK and European markets, Hagström instruments were available at a more desirable price point than American imports. This helped establish Hagström instruments as early 'tools of the trade' for many a young European and British rock guitarist.

Originally called the LP, in honour of the Gibson Les Paul, whose body outline it shared, the Swede and Super Swede were introduced in 1970. The model became a standard offering in the Hagström line of solid-body electrics until 1983. In 2003, the Hagström Swede was re-introduced and remains in the company's product line to this day.

•48

HAGSTRÖM, ÄLVDALEN, SWEDEN, CIRCA 1971 A SOLID-BODY ELECTRIC GUITAR, SWEDE

The logo *Hagstrom* inlaid at the headstock, and marked *MADE IN SWEDEN* at the neck joint, stamped at the input jack plate *811049*, the finish of a cherry red colour, together with a hard-shell case and original control knobs

Length of back 17 $\frac{1}{2}$ in. (44.1 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

Mark Knopfler purchased this guitar along with a Hagström Swede bass (lot 49) from Diamond Strings in Rochester, New York, in August 2004. Upon inquiry, AB Albin Hagström confirmed that the guitar is number 49 of a batch of 150 instruments made in 1971 and that the tone and volume knobs now mounted on the guitar are not original.

Knopfler's guitar tech Glenn Saggars told us that, once purchased, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. This guitar was tried during the recording process, yet never made it on to a record. From time to time, Knopfler kept this guitar in his study for home use.

•49

HAGSTRÖM, ÄLVDALLEN, SWEDEN, 1976
A SOLID-BODY ELECTRIC BASS GUITAR, SWEDE BASS

The logo *Hagström* inlaid at the headstock, the input jack cover stamped 53 934150, the body of mahogany, the finish of a cherry red colour, together with a hard-shell case
Length of back 18 $\frac{3}{8}$ in. (46.7 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

Mark Knopfler purchased this Swede bass as a pair with a Swede electric guitar (lot 48) from Diamond Strings in Rochester, New York, in August 2004. Upon inquiry, AB Albin Hagström confirmed that the bass was made in Älvdalen, Sweden, on 5 March 1976 and shipped to Selmer in the US.

Knopfler's guitar tech Glenn Saggars told us that, once purchased, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. This guitar was tried during the recording process, yet never made it on to a record. From time to time, Knopfler kept this guitar in his study for home use.





EKO MUSIC GROUP

The Eko Music Group was founded by Oliviero Pignini in 1959 as a manufacturer and wholesale distributor of musical instruments and equipment. Initially a producer of accordions, Pignini quickly saw the potential for growth in the guitar market and began a concerted effort to establish a global footprint with guitars. By 1965, Eko was producing both electric and acoustic guitars with racy model names like the Cobra, Dragon and Barracuda. They helped Italian-made guitars account for 12% of the global export of guitars by the mid-1960s. Eko obtained distribution in the UK via the music merchandiser Rose-Morris and US Eko guitars were also manufacturing several guitar models for Vox (see lot 101). With bodies in bright primary colours and sparkle laminates along with a plethora of rocker buttons to control different tones, Eko guitars owed much of their style to Italian accordion designs.

50

EKO MUSIC GROUP, RECANATI, ITALY, CIRCA 1968
A SOLID-BODY ELECTRIC GUITAR, EKO 700 V4

The pickguard bearing the logo *EKO*, decal at the back of the headstock *MADE IN ITALY*, of a sparkle blue finish, together with a soft case and accompanied by a facsimile copy of the original invoice from Rudy's Music Stop, Inc., dated 5 March 2004
Length of back 16 $\frac{1}{2}$ in. (41.5 cm.)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

Mark Knopfler purchased this Eko 700 from Rudy's Music Stop on West 48th Street, New York, on 5 March 2004, towards the end of recording sessions at Shangri-La Studios in Malibu, California, for his fourth solo studio album *Shangri-La*. Presumably, Rudy shipped the guitar directly to Shangri-La Studios for Mark's final week of recording, which concluded in mid-March. By this time, Knopfler's core band for solo recordings comprised former Dire Straits keyboardist Guy Fletcher, with guitarist Richard Bennett and bassist Glenn Worf, both of whom had been with him since the mid-90s. According to Knopfler's own website, he played this Eko 700 to record the track 'Song For Sonny Liston', as photographed in the studio by Fletcher, with Worf and drummer Chad Cromwell making up the trio.

Knopfler told us: *'Sometimes, nobody really knows why a guitar works better than others. I bought a few little Eko guitars, you know, that are like, cheap little... look like cocktail sticks. I like cheap guitars as well. I had a few there just because I knew that one of them would answer for a song at some point. I was doing a song called 'Song For Sonny Liston' and just tried a few of them... and then there was that blue one, I remember, and that was THE ONE for that song. A lot of the time, say for that 'Song For Sonny Liston', I would use my '59 Les Paul (lot 42) on stage for that, and it just suited that song.'* A lament for the troubled American heavyweight boxing champion, the song was inspired by Nick Tosches' 2000 biography. *'You find yourself writing about things that break your heart,'* he told Barney Hoskyns in 2004, *'and that's partly what writing is for me. I think you try to stay in touch with things in you that make you feel.'*



Mark Knopfler with lot 50, lot 55 visible behind, at Shangri-La Studios, Malibu, 2004. Photo courtesy of Guy Fletcher.







51

EKO MUSIC GROUP, RECANATI, ITALY, CIRCA 1968
 A SOLID-BODY ELECTRIC GUITAR, EKO 500

The pickguard bearing the logo *EKO*, decal at the back of the headstock *MADE IN ITALY*, of an ivory colour finish, together with a soft case, original strap, tremolo bar, and accompanied by a facsimile copy of the original invoice from Rudy's Music Stop, Inc., dated 5 March 2004
 Length of back 17 in. (43.3 cm.)

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100

Mark Knopfler purchased this Eko 500 from Rudy's Music Stop on West 48th Street, New York, in March 2004, towards the end of recording sessions at Shangri-La studios in Malibu, California for his fourth solo studio album *Shangri-La*. Knopfler told us that he tried out a couple of Ekos for the track 'Song For Sonny Liston' before settling for the blue Eko 700 as the right guitar for the song. After recording was completed on *Shangri-La*, Knopfler kept the guitar for home use. See footnotes to lots 50 and 52.



~52

EKO MUSIC GROUP, RECANATI, ITALY, CIRCA 1968
 A SOLID-BODY ELECTRIC GUITAR, EKO 500

The logo *EKO* applied to the pickguard, stamped *MADE IN ITALY* on the back of the headstock, the top of the body covered in a red sparkle plastic laminate and the back in a cream pearloid laminate, together with an original hard-shell case
 Length of body 16 $\frac{1}{2}$ in. (43 cm.)

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100

Gifted to Mark Knopfler by bassist Glenn Worf not long after the band had concluded recording for Knopfler's fourth solo studio album *Shangri-La* in March 2004, this Eko 500 was kept for home use. Mark had acquired an ivory Eko 500 during the sessions at Shangri-La Studios, so no doubt Worf anticipated that the red sparkle would make a fine pair. Speaking to *Guitarist* magazine in 2021, Knopfler proclaimed 'Loving guitars means you've got to love the cheap ones as well.' Elaborating on this all-encompassing passion for the instruments, Knopfler told us: 'It's not just about the Gibsons and Fenders, but you get this whole thing about Burns guitars, about Eko guitars. These are magic words to me. It's like a Lord's Prayer. These are some of the finest words in the English language.' See footnotes to lots 50 and 51.



DANELECTRO

Nathan Daniel began his career in the early 1940s producing amplifiers for the well-known New York guitar manufacturer Epiphone. In 1946 he launched his own company marketing his products under the name Danelectro. In these post-war years, he was at the vanguard of guitar amplifier innovation and supplying products to the then big box retailers like Sears Roebuck, sold as the Silvertone brand, and Montgomery Ward, sold as the Airline brand.

In 1954, Daniel introduced a line of electric guitars. His mission was to produce an inexpensive instrument that was easy to build, of solid construction, played well, and produced a unique sound. He accomplished all these tasks but the lasting attribute was being able to sell the guitar at a price point that was easy on any parent's budget. This ensured that a Danelectro was often the first electric guitar many American pre-teen rockers got their start on. The Danelectro was not restricted to American rock guitarists: Syd Barrett, Eric Clapton and Jimmy Page were all known to plug in a Danelectro 59 DC for performance or recording.

The nostalgia instilled in these guitars by players now in their senior years has been passed down through generations of budding guitarists - this accounts for much of their appeal. However, were it not for their unique tonal quality supplied by Nathan Daniel's innovative 'lipstick' single-coil pickup, the Danelectro might have been overlooked. Danelectros remain a mainstay of guitarists looking for that ever-elusive retro sound across multiple genres of popular music.

•~53

DANELECTRO, NEPTUNE, NEW JERSEY, CIRCA 1967 A SOLID-BODY ELECTRIC GUITAR, HORNET

The logo *Danelectro* applied at the headstock, the finish of a black colour, together with a later hard-shell case
Length of body 18½ in. (47 cm.)

£800-1,200

US\$1,100-1,500

€940-1,400

Mark Knopfler purchased this guitar in August 2004 via bassist Glenn Worf. Knopfler's guitar tech Glenn Sagers told us that, once purchased, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. This guitar was tried during the recording process, yet never made it on to a record. From time to time, Knopfler kept this guitar in his study for home use.





54

DANELECTRO, NEPTUNE, NEW JERSEY, CIRCA 1970
A SOLID-BODY ELECTRIC GUITAR, SILVERTONE, 1452
HORNET

Bearing the logo *Silvertone* at the headstock, of a red sunburst finish, together with 'chipboard' case and Planet Waves black canvas strap

Length of back 17¼ in. (45.1 cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

LITERATURE:

Mark Knopfler, *'Boom, Like That'*, official music video, 2004.

Acquired in 2003, Mark Knopfler used this guitar extensively during recording of his fourth solo studio album *Shangri-La* at the legendary Shangri-La Studios in Malibu, California, from February to March 2004. With its retro tone enriching Knopfler's reflections on 1960s American culture, the Silvertone can be heard on the tracks *'Stand Up Guy'*, *'Don't Crash The Ambulance'* and lead single *'Boom, Like That'*, a sardonic portrait of the rapacious McDonalds founder Ray Kroc. *'A lot of it is about a time in the 60s when there was quite a lot of innocence about,'* Mark explains in the official album documentary. *'There are figures in the background like Col. Parker and Kroc, and I have a couple of songs about people who... saw themselves as visionaries.'* Knopfler is seen playing the red sunburst guitar in the official music video for *'Boom, Like That'*, filmed during the recording sessions at Shangri-La. As part of a promotional tour following the release of the album in September 2004, Knopfler performed *'Boom, Like That'* on the Silvertone for various television and radio appearances through to December, including performances on NBC's *The Tonight Show with Jay Leno* in Burbank on 5 October 2004, and the Bambi awards in Hamburg, Germany, on 18 November 2004. When the Shangri-La Tour kicked off in South Africa on 28 February 2005, Knopfler strapped on this distinctive Danelectro for every performance of *'Boom, Like That'*, including five nights at the Royal Albert Hall in London, through to the close of the tour on 31 July 2005 in Vancouver.



Opposite:
Mark Knopfler performing on the *Tonight Show with Jay Leno*,
5 October 2004. Photo by Paul Drinkwater/NBCU via Getty.



The sunburst Spectrum 5 guitar and bass at British Grove Studios, 2007 (lots 55 and 56).
Photo courtesy of Guy Fletcher.



Mark Knopfler with this Spectrum 5, at Shangri-La Studios, Malibu, 2004.
Photo courtesy of Guy Fletcher.

TEISCO

The Japanese guitar and music electronics manufacturer Teisco was founded in 1946 by the musician Atsuo Kaneko and electrical engineer Doryu Matsuda. Over a forty-year period the brand name Teisco would be owned by no fewer than six different private corporate names. Excelling in the electric guitar arena, which also included amplifiers, Teisco was able to build a global market footprint owing to the affordable price point and eye-catching design aesthetic of its products. The importation of Teisco guitars into the United States began in about 1960 and by 1964 the US guitars were re-branded as Teisco Del Ray.

Many models were fitted with four pickups and a plethora of switches allowing for a multitude of tonal colours. Though the works copied existing electric guitar design mantras they always possessed a post-modern and mid-century twist. Their visual effect would be put to good use by the likes of Vance Brescia of Herman's Hermits and The Monkees' Micky Dolenz. The recent growth in revisiting analogue recording and the nostalgia of capturing that 60s sound has attracted a new generation of musicians to Teisco electrics.

55

TEISCO, JAPAN, CIRCA 1966-1969

A SOLID-BODY ELECTRIC GUITAR, SPECTRUM 5

The logo *TEISCO* applied to the headstock and *SPECTRUM 5* applied to the pickguard, with applied nameplate on the back, *MODEL NO. SPECTRUM 5 / SERIAL NO. 194135 / JAPAN*, the body of a sunburst finish, together with a hard-shell case, tremolo bar and cover

Length of body 17¼ in. (43.5 cm.)

£1,500-2,500

US\$1,900-3,100

€1,800-2,900

Mark Knopfler purchased this guitar from Neal's Guitars in Coatesville, Pennsylvania, in January 2004 ahead of recording sessions at the legendary Shangri-La studios in Malibu, California, for his fourth solo studio album *Shangri-La* from February to March 2004. Knopfler used the sunburst Spectrum 5, together with a Ramirez classical guitar (lot 28), to record the Latin-inflected '*Postcards From Paraguay*'. Keyboardist Guy Fletcher photographed Mark posing with the guitar outside Shangri-La for his 2004 online studio diaries. The guitar can also be spotted behind Mark in the recording studio in the official album documentary. Together with a sunburst Spectrum bass (lot 56), this Spectrum 5 was later seen at British Grove Studios, photographed by Fletcher during week seven of recording sessions for Knopfler's 2007 album *Kill To Get Crimson*.





Mark Knopfler playing the Spectrum bass at British Grove Studios, 2007. Photo courtesy of Guy Fletcher.

56

TEISCO, JAPAN, CIRCA 1966-1969

A SOLID-BODY ELECTRIC BASS GUITAR, SPECTRUM BASS

With applied nameplate on the back, *MODEL NO. SPECTRUM BASS / SERIAL NO. 363666 / JAPAN*, of a sunburst finish, together with a "Fender style" tweed hard-shell travel case
Length of body 17¼ in. (43.5 cm.)

£1,200-1,800

**US\$1,600-2,300
€1,400-2,100**

Mark Knopfler purchased this bass in January 2004 from Fat Dog's Subway Guitars in Berkeley, California, forming a pair with the previous lot. Photographed by co-producer Guy Fletcher, Knopfler was captured playing the sunburst Spectrum bass at British Grove Studios in 2006 during early demo recordings for his 2007 solo studio album *Kill To Get Crimson*. When the full band joined them to commence recording sessions in January 2007, bassist Glenn Worf used the Spectrum to record his bass parts for the album's lead single 'True Love Will Never Fade', while Knopfler laid down the lead guitar on a Teisco Spectrum 5 (lot 72).

Knopfler told us: *'I play bass very badly. There's the wire wound and the flat wound thing. I really enjoyed having a wire wound bass, but also to keep a flat wound bass, because a lot of the records would have flat wound strings on those basses. And then I just had totally impractical things... they're just beautiful objects. If you know what you're doing, you can coax really good sounds out of them.'*

*'Loving guitars means you've got to love
the cheap ones as well.'*

- Mark Knopfler

•57

TEISCO, JAPAN, CIRCA 1967-1969
A HOLLOW-BODY ELECTRIC GUITAR, PHANTOM 22

The model name *Phantom - 22* engraved on the pickguard, the double cutaway body in the form of a lyre, the finish in a green sunburst colour, together with a hard-shell case and tremolo bar
Length of back 15 $\frac{1}{2}$ in. (39.5 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

This guitar was purchased by Mark Knopfler from Coleman Music in China Grove, North Carolina, in August 2004 and kept for studio use.





Fender Music

Fender
PAT. # 2,972,923

~58

**FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, 1965**
A SOLID-BODY ELECTRIC GUITAR, JAGUAR

The decal logo *Fender JAGUAR* and *OFFSET / Custom / Body* applied to the headstock, the neck plate stamped *L64495*, the custom colour finish probably 'Surf Green', together with an original case and tremolo bar
Length of back 17¼ in. (43.7 cm.)

£8,000-12,000

US\$11,000-15,000
€9,400-14,000

Mark Knopfler purchased this guitar from Rumble Seat Music in Ithaca, New York, on 20 January 2004, just a week or so before commencing recording sessions at the legendary Shangri-La Studios in Malibu, California, for his fourth solo studio album *Shangri-La* that February. The Fender Jaguar was delivered directly to Shangri-La. Knopfler's guitar tech Glenn Saggars told us that, once purchased, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song.





~59

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
CIRCA 1955**
AN ACOUSTIC GUITAR, COUNTRY WESTERN

Bearing the logo *Gibson* inlaid at the headstock, labelled internally *Gibson / COUNTRY WESTERN / MODEL* and ink stamped *W1517 15*, of a natural finish, together with a hard-shell case
Length of back 20 $\frac{3}{4}$ in. (51.3 cm.)

£5,000-7,000

US\$6,300-8,800
€5,900-8,100

Mark Knopfler purchased this guitar from Mandolin World Headquarters in Richmond, Virginia, in July 2004 and kept it in his study for home use. Knopfler would predominantly use acoustics at home for songwriting purposes, as he explained to *Vintage Guitar* magazine in 2014: '*In terms of the songwriting, what I'm holding certainly [tends] to dictate. I've usually got an acoustic guitar when I'm fooling around at home, so most of the writing would be around that. And, if I'm taking a look at the songs, it will usually be with an acoustic in my hand.*'

60

**GIBSON GUITAR CORPORATION, NASHVILLE,
TENNESSEE, 2005**

A SEMI-HOLLOWBODY ELECTRIC GUITAR, ES-335 TDN,
'59 HISTORIC

Bearing the logo *Gibson* inlaid at the headstock and labelled internally *Style Guitar / Gibson 59-335 / Number A-95023 is hereby / GUARANTEED / against faulty workmanship and materials / GIBSON Custom / NASHVILLE, TENNESSE / U.S.A.*, of a natural finish, together with an original hard-shell case, manufacturer's literature including Certificate of Authenticity, hang tags, polish cloth, picks, and output cord
Length of back 18½ in. (47 cm.)

£2,500-4,000

**US\$3,200-5,000
€3,000-4,700**

A representative from Gibson delivered this guitar to Bray Studios in Berkshire as a gift for Mark Knopfler on the last day of rehearsals for the Shangri-La Tour in early 2005. Gibson proposed that Mark should trial the '59 Historic with the intention of collaborating on an ES-335 signature series, however it was felt that the guitar was too heavy for Mark's preferences and the project progressed no further. The guitar was taken on tour as a stage spare from February to July 2005.





GRETSCH AND CHET ATKINS

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, first with the Nick Lucas model in 1927 and then with the wildly popular Les Paul Model launched in 1952. After numerous prototypes were passed by Atkins, the 6120 was born and released in 1955. The Chet Atkins 6120 was an all maple hollow-body electric in a translucent orange colour fitted with gold-plated hardware, a Bigsby tremolo tailpiece, two DeArmond pickups and heavily festooned with western motifs.

By 1961, the unique sound and playability of the 6120, combined with Chet Atkins' fame, had positioned Gretsch well 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 ebony fingerboard with pearl half-moon inlays that gave the 6120 elegant lines, the guitar was an iconic mainstay of the Gretsch brand.

~61

**THE FRED GRETSCH MANUFACTURING COMPANY,
BROOKLYN, NEW YORK, CIRCA 1957**
A HOLLOW-BODY ELECTRIC GUITAR, CHET ATKINS
6120

The logo *GRETSCH* inlaid at the headstock along with a horseshoe device, *Chet Atkins* signature logo and *GRETSCH* on the pickguard, labelled internally *THE FRED GRETSCH MFG. CO. / 60 BROADWAY BROOKLYN 11, N.Y. Model 6120 / Serial No. 23222 / MUSICAL INSTRUMENT MAKERS SINCE 1883*, of a red finish, together with an original hard-shell case, strap and old pickup surrounds

Length of back 20 $\frac{1}{2}$ in. (51.8 cm.)

£8,000-12,000

US\$11,000-15,000
€9,400-14,000

Purchased from Gary's Classic Guitars in Cincinnati, Ohio, in October 2004, this is one of at least three Chet Atkins 6120s owned by Mark Knopfler, all dating to circa 1957. Mark mentioned the 1957 Gretsch 6120 in a 2014 interview with *Vintage Guitar* magazine, noting 'I like those for just playing notes with a pick and holding the whammy bar in my hand and get the vibrato from my picking motion,' adding that it would be a toss-up between the 6120 and his 1954 Fender Strat if he's doing a 'pick-and-whammy-bar thing' on stage. This 6120 was used by guitarist Richard Bennett on Knopfler's Shangri-La Tour from February to July 2005. Keyboardist Guy Fletcher photographed Knopfler's three 6120s lined up on guitar stands at British Grove Studios in 2006 during early recording sessions for his 2007 solo studio album *Kill To Get Crimson*, suggesting that all three were tried in the studio for sound on a particular song. 'When preparing for an overdub', Fletcher revealed in 2011, 'Mark will often give [guitar tech] Mr. Saggars a long list of instruments to bring into the room and tune, ready for action... Amplifiers and speaker cabinets are also subjected to this rigorous process. All in all, it's the only sure-fire way to be absolutely sure you're getting the best sound possible... "for the song".'



Three Gretsch Chet Atkins 6120s (including lots 61 & 62), at British Grove Studios, 2007. Photo courtesy of Guy Fletcher.

62

**THE FRED GRETSCH MANUFACTURING COMPANY,
BROOKLYN, NEW YORK, CIRCA 1957**
A HOLLOW-BODY ELECTRIC GUITAR, CHET ATKINS 6120

Bearing the logo *Gretsch* inlaid at the headstock, *Chet Atkins* signature logo and *GRETSCH* on the pickguard, and labelled internally *GRETSCH / THE FRED MFG. CO. / 60 BROADWAY, BROOKLYN 11, N.Y. / Model 6120 / Serial No. 22429 / MUSICAL INSTRUMENT MAKERS SINCE 1883*, of a red finish, together with a hard-shell case and old pickup surrounds
Length of back 20½ in. (52.1 cm.)

£8,000-12,000

US\$11,000-15,000
€9,400-14,000

Mark Knopfler purchased this guitar from a vintage guitar dealer in San Diego, California, in September 2005, most likely as a spare for his 2006 All The Roadrunning Tour of Europe and North America. This is one of at least three Chet Atkins 6120s owned by Knopfler, all dating to *circa* 1957. See footnote to previous lot.





•63

**KAY MUSICAL INSTRUMENT COMPANY, CHICAGO, ILLINOIS,
CIRCA 1960**
AN ELECTRIC ACOUSTIC MANDOLIN

The laminated body of maple with grain painted faux-flame sunburst finish, and painted binding, together with a semi-hard case, and a letter concerning the provenance

Length of back 13 $\frac{3}{8}$ in. (33.1 cm.)

£300-500

US\$380-630
€350-580

According to the accompanying letter, this mandolin was originally acquired from Yank Rachell's nephew after his death. The instrument passed into Mark Knopfler's ownership from a friend of Nashville guitarist Richard Bennett in the early 2000s and was kept for studio use, and occasionally tested for sound whenever a mandolin was required on a track.



•64

A BALALAIKA
RUSSIA, CIRCA 2004

Labelled internally in Cyrillic, engraved on the back of the headstock '*To Mark Knopfler / from 'Shangri La' casino / with best wishes / 27th of April 2005 / Moscow Russia*', the six-staved back of maple

Overall length 26 $\frac{7}{8}$ in. (68.3 cm.)

Case 29 x 18 x 6 $\frac{1}{2}$ in. (74 x 46 x 16.5 cm.)

£300-500

US\$380-630
€350-580

The Shangri La Casino in Moscow presented this balalaika to Mark Knopfler when he performed at the State Kremlin Palace in Moscow on 27 April 2005 during his Shangri-La Tour. The Shangri La Casino was shut down when gambling was banned across most of Russia in 2009.

65

A SOLID-BODY ELECTRIC GUITAR
CIRCA 2000, PROBABLY UNITED STATES, IN THE
MANNER OF A GIBSON FLYING V

The logo *Gibson* applied to the headstock and ink stamped 82847
on the reverse, the body of Korina with a natural finish, together
with a semi-hardshell case and strap
Overall length 44 in. (111.8 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

Bobby Salomone, the brother of Mark Knopfler's ex-wife Lourdes
Salomone, sent this singular guitar as a gift in 2005, anticipating
that Mark would get a kick out of it.





~66

**THE FRED GRETSCH MANUFACTURING COMPANY,
BROOKLYN, NEW YORK, 1962**
A HOLLOW-BODY ELECTRIC GUITAR, CHET ATKINS
TENNESSEAN, STYLE 6119

The logo *GRETSCH* inlaid at the headstock and stamped *50878* at the top edge, marked *Chet Atkins / TENNESSEAN / GRETSCH* on the pickguard, of a red stained finish, together with an original hard-shell case and manufacturer's literature
Length of back 21½ in. (53.7 cm.)

£2,500-4,000

**US\$3,200-5,000
€3,000-4,700**

Mark Knopfler acquired this guitar in 2005. Knopfler's guitar tech Glenn Sagers told us that every newly acquired guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. From time to time, Knopfler kept this guitar in his study for home use.

GIBSON LES PAUL SPECIAL

The Les Paul Special was introduced by Gibson in 1955 to fill a price point void in their catalogue. The original standard Les Paul Model the brand was built on was marketed for \$235 at the time, while the more luxurious Les Paul Custom was priced at \$360. The single pickup budget-priced Les Paul Junior sold for \$110. Recognising that guitars at the lower end of the value range sold at higher volumes, and aspiring to compete with the less expensive Fender Telecaster, Gibson introduced a two pickup version of the Les Paul Junior. 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 colour, not too unlike a Fender finish though of better quality. Like all Les Pauls, it was a solid body with a single cutaway until late 1959, when the body style changed to a double cutaway.

~67

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
1958**

A SOLID-BODY ELECTRIC GUITAR, LES PAUL SPECIAL

The logo *Gibson* inlaid at the headstock, and faintly silkscreened *Les Paul / SPECIAL*, ink stamped 8 5473 on the reverse, of a 'TV Yellow' finish, together with a hard-shell case
Length of back 17 $\frac{3}{8}$ in. (44.1 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

Mark Knopfler purchased this guitar from Gary's Classic Guitars in Cincinnati, Ohio, in November 2005. The Les Paul Special was soon put to use on a session, when Knopfler recorded the electric guitar part for Nashville singer-songwriter Paul Burch's song '*Before The Bells*' at British Grove Studios in late 2005, which would be released on the album *East To West* in 2006. Photographed by keyboardist Guy Fletcher, the Special was seen in a guitar line-up at British Grove Studios in March 2009 during the last recording sessions for Knopfler's 2009 solo studio album *Get Lucky*, though did not make it onto the final record.





Guy Fletcher with lot 68, at British Grove Studios, 2006. Photo courtesy of Guy Fletcher.

AMPEG ELECTRIC BASSES

Designed by Ampeg's founder C. Everett Hull and Jess Oliver, this instrument was conceived as a replacement for the upright bass and pitched to the community of jazz and session players. It would be referred to as a 'horizontal bass' and first carried the model designation as the AEB-1. The under-bridge vibration sensitive pickup delivered a clean and warm tone that was applicable with both steel core as well as gut strings, but the bass lacked the punch in high volume performance. Following the departure of Oliver and then Hull in 1967, the instrument was redesigned. The change to a magnetic pickup, mounted mid-body and under the strings, as is traditionally found on solid-body electric guitars, proved successful. The AMB-1 would be the instrument of choice for - and is strongly associated with - players like Rick Danko of The Band and Steppenwolf's George Biondo.



68

AMPEG, LINDEN, NEW JERSEY, CIRCA 1967-1969
A SEMI-SOLIDBODY ELECTRIC BASSES GUITAR, AMB-1

The pickguard engraved with the logo *Ampeg*, the body with 'f'-hole cutouts, the finish of a red-black sunburst, together with a period hard-shell case
Length of back 18 $\frac{3}{4}$ in. (48 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

Mark Knopfler purchased this Ampeg bass via bassist Glenn Worf in 2005 and kept it for studio use. Worf used the AMB-1 to record the bass part on the song '*Remembrance Day*' in 2007, which would be released on Knopfler's sixth solo studio album *Get Lucky* in 2009. An elegy about servicemen from a single village who lost their lives in the First World War, '*Remembrance Day*' was released as a single in aid of the Royal British Legion in 2009. Album co-producer Guy Fletcher was photographed playing the bass when he and Mark recorded a demo for '*Remembrance Day*' at British Grove Studios in 2006, as featured in his online studio diaries for 2007.



69

AMPEG, LINDEN, NEW JERSEY, CIRCA 1968
A FRETLESS SEMI-SOLIDBODY ELECTRIC BASS GUITAR, AMUB-1

The later pickguard engraved with the logo *Ampeg*, the bridge bearing the stamped serial number 000514, the body with f-hole cutouts, the finish of a red-black sunburst, together with a period hard-shell case and original pickguard
Length of back 18 $\frac{3}{4}$ in. (48 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

Acquired as a pair to the previous lot, Mark Knopfler purchased this fretless bass from Sound Stage Studio in Nashville, Tennessee, in January 2006 and kept it for studio use. Keyboardist and co-producer Guy Fletcher photographed this bass as part of a line-up of six bass guitars that were trialled for sound during recording sessions at British Grove Studios in 2007.



70

**FRAULINI GUITARS, MADISON, WISCONSIN, 2006
AN ACOUSTIC 12-STRING GUITAR, FRANCESCA**

Labelled internally *FRAULINI / GUITARS / MADE IN AMERICA*
MODEL FRANCESCA, ink stamped at the neck block *F43*, and
signed internally on the top *TODD CAMBIO / DECEMBER*
12 / 2006, of a natural finish, together with a hard-shell case,
several sets of D'Addario strings, a 5/16 wrench and original
manufacturer's literature
Length of back 21 $\frac{1}{8}$ in. (53.8 cm.)

£3,000-5,000

**US\$3,800-6,300
€3,500-5,800**

Mark Knopfler purchased this hand-built guitar from luthier
Todd Cambio of Fraulini Guitars in 2007. Knopfler opted for
the Francesca model - a copy of the Stella Auditorium 12-string
guitar made by the Oscar Schmidt Company and played by such
blues greats as Leadbelly and Blind Willie McTell.

~71

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
CIRCA 1953
AN ACOUSTIC GUITAR, SOUTHERNER JUMBO**

Bearing the logo *Gibson* at the headstock, ink stamped internally on the back *SJ* and on the neck block *Y5230 24*, of a sunburst finish, together with later Gibson hard-shell case
Length of back 20 $\frac{1}{4}$ in. (51.1 cm.)

£7,000-10,000

**US\$8,800-13,000
€8,200-12,000**

With a much-loved 1953 Gibson Southerner Jumbo already in his collection, Mark Knopfler purchased this second example from Gary's Classic Guitars in Cincinnati, Ohio, in June 2007. Both Southerner Jumbos have spent time in Mark's study for home use. Knopfler would predominantly use acoustics at home for songwriting purposes, as he explained to *Vintage Guitar* magazine in 2014: *'In terms of the songwriting, what I'm holding certainly [tends] to dictate. I've usually got an acoustic guitar when I'm fooling around at home, so most of the writing would be around that. And, if I'm taking a look at the songs, it will usually be with an acoustic in my hand... If I want to use a pick and strum a part, usually I'll use my '53 Gibson Southern Jumbo, which has a nice, even strum thing going on with itself.'*





72

TEISCO, JAPAN, CIRCA 1966-1969
A SOLID-BODY ELECTRIC GUITAR, SPECTRUM 5

The body with a Candy Apple Red finish, label on the back of the headstock *STEEL REINFORCED NECK*, together with a soft case and tremolo bar
Length of body 17¼ in. (43.5 cm.)

£1,500-2,500

US\$1,900-3,100
€1,800-2,900

Purchased in 2004 from Fat Dog's Subway Guitars in Berkeley, California, Mark Knopfler used this Teisco guitar to record the song 'True Love Will Never Fade' at British Grove Studios for his 2007 solo studio album *Kill To Get Crimson*. Inspired by Sarah Hall's 2005 novel *The Electric Michelangelo*, the tongue-in-cheek ballad was released as the album's lead single in September 2007. Knopfler performed the sweet single on this red Spectrum 5 as part of the World Café broadcast live from British Grove Studios on 17 and 19 November 2007, which could be heard on almost 200 stations worldwide.



73

TEISCO, JAPAN, CIRCA 1966-1969
A SOLID-BODY ELECTRIC GUITAR, SPECTRUM 5

The logo *TEISCO* applied to the headstock and *SPECTRUM 5* applied to the pickguard, with applied nameplate on the back
MODEL NO. SPECTRUM 5 / SERIAL NO. 253337 / JAPAN, the body of a Candy Apple Red finish, together with a hard-shell case and tremolo bar
 Length of body 17¼ in. (43.5 cm.)

£1,500-2,500

US\$1,900-3,100
 €1,800-2,900

One of a handful of Teisco Spectrum 5 guitars that Mark Knopfler purchased in 2004 to try out for sound on different songs, this guitar didn't make it onto a record at the time and was kept for occasional studio use. See footnote to lot 74.





Still from the official music video for 'True Love Will Never Fade', 2007.

74

TEISCO, JAPAN, CIRCA 1966-1969
A SOLID-BODY ELECTRIC GUITAR, SPECTRUM 5

The logo *TEISCO / Del Ray* applied to the tremolo cover, with applied nameplate on the back *MODEL NO. Spectrum 5 / SERIAL NO. 220872 / JAPAN*, the body of an ivory colour, together with a hard-shell case, tremolo bar and cover
 Length of body 17¼ in. (43.5 cm.)

£1,500-2,500

US\$1,900-3,100
€1,800-2,900

LITERATURE:

Mark Knopfler, *True Love Will Never Fade*, Official music video, 2007.

Mark Knopfler - *Kill To Get Crimson* (Official Documentary), 2007.

Mark Knopfler purchased this guitar from Sound Stage Studio in Nashville, Tennessee, in July 2006. Although the 2007 single 'True Love Will Never Fade' was recorded on one of his red Teisco Spectrum 5 guitars (see lot 72), Knopfler opted to record the official music video for the song using this ivory Spectrum 5 instead, perhaps finding that it would appear brighter and bolder in black and white. Filmed at British Grove Studios in January 2007, the simple video saw Knopfler leading his full band in a mellow studio performance of the meandering ballad, the monochrome shots of guitar strumming interspersed with British seaside scenes in muted colour. The filming of the music video, showing the guitar in colour, can be seen in the *Kill To Get Crimson* official album documentary directed by Tom Bird.

When BBC Radio 2 host Johnnie Walker asked Mark about the 'fancy guitar with a row of coloured buttons on the top' during a promotional appearance on 16 September 2007 in support of the forthcoming album release, Mark laughingly replied: 'Yeah with the radiogram buttons on it... yeah that's an old Japanese thing. I've got a few of those. Yeah, I've got a bunch of cheap, weird and wacky guitars as well as proper ones!'



75

**FENDER ELECTRIC INSTRUMENT COMPANY, FULLERTON,
CALIFORNIA, CIRCA 1962**

A GUITAR AMPLIFIER, VIBROLUX-AMP, 6G11

The control panel with the logo *Vibrolux / -Amp / FENDER ELECT. INST. CO.*, the case covered in brown Tolex, the chassis stamped 00647, the tube chart date code ink stamped KK and inscribed in ink after the model number A and at Production 2

18¼ in. (46.4 cm.) high; 23 in. (58.4 cm.) wide; 9½ in. (24.1 cm.) deep

£2,500-4,000

**US\$3,200-5,000
€3,000-4,700**

Mark Knopfler added a second Fender Vibrolux to his collection when he purchased this amp in 2005. His first Vibrolux dates back to the early Dire Straits days circa 1977 and was famously used to record 'Sultans Of Swing,' with a Strat, and 'On Every Street,' with his Gibson Super 400. Ron Eve, Mark's guitar tech 1986-1996, told us that both a Fender Vibrolux and Vibroverb were always brought to the studio for variety of sound. 'For really pure tone, I need a real Fender Vibrolux - the old brown tolex one,' Knopfler

told *Vintage Guitar* magazine in 2014. Easily distinguishable from its forerunner by the absence of a Fender logo on the front grille, this Vibrolux was first used by Knopfler at British Grove Studios during recording of his 2007 solo studio album *Kill To Get Crimson*, specifically for the song 'Punish The Monkey', which was released as the album's lead single in America.

Most recently, the amp was tested for sound on different songs during sessions for Knopfler's tenth solo studio album at British Grove in 2022, although ultimately it was not used to record. 'Mark will often give [guitar tech] Mr. Saggars a long list of instruments to bring into the room and tune, ready for action,' revealed Guy Fletcher in 2011. 'Amplifiers and speaker cabinets are also subjected to this rigorous process. All in all, it's the only sure-fire way to be absolutely sure you're getting the best sound possible... "for the song".'



Mark Knopfler photographed in 2007 for *Kill To Get Crimson*, with the two Ormston Burns guitars just visible to far left (lot 77) and far right (lot 76), holding lot 1, lot 81 over right shoulder. Photo by Fabio Lovino.

'The love affair with guitars was always there, and it has never gone away. And it also applies to the cheap guitars. It's not just about the Gibsons and Fenders. But you get this whole thing about Burns guitars, about Eko guitars. These are magic words to me. It's like a Lord's Prayer. These are some of the finest words in the English language: Ormston Burns.'

– Mark Knopfler

ORMSTON BURNS

If "necessity is the mother of invention" then the story of James Ormston Burns and the electric guitars he conceived and built are encapsulated in that proverb. As a young RAF ground crew fitter stationed in North Africa during the Second World War, Jim realised he did not have a guitar to play. He managed to cobble together some wood and strings to make one. It is said that for amplification he used a magnet and wire from a scrapped aircraft, which he wrapped around a toilet paper roll to produce a crude but workable single-coil pickup. The two other guitarists in the squadron band were awestruck enough to ask Burns to make guitars for them as well.

Burns would return home in 1946 and ply his trade as a joiner while playing Hawaiian-style slide guitar in a local band. By 1952 he was making guitars and some amplifiers part-time and grew his business until 1958, when he made the shift to be a full-time guitar-maker under the Supersound name. A year later he partnered with Henry Weill, manufacturing guitars under the

name Burns-Weill. The reputation of his work grew, as did orders from British musicians, and in 1960 the first factory-workshop, located in a basement in Buckhurst Hill, was in full production building electric guitars under the firm's name Ormston Burns Limited. It can be said that the Burns guitars were the first high quality electric guitars being mass produced in the UK and fulfilled a considerable need for British guitarists. The instruments would be quickly embraced by British guitarists for their exceptional tonal quality, playability, craftsmanship and, most of all, striking visuals in body design - Hank Marvin and The Shadows, John Mayall, and Brian May, are but a few of the British guitar gods that strapped on a Burns guitar and made history. Burns guitars were not restricted to just the UK market. In the mid-1960s, the American amplifier company Ampeg contracted with Burns to produce guitars under their name. The sale by Jim Burns of Ormston Burns Limited to the Baldwin Company of Cincinnati in 1965 gave Burns Guitars a brief exposure to the US market, before Baldwin all but exited the market in 1970.



~76

ORMSTON BURNS LONDON LIMITED, BUCKHURST HILL, UK, CIRCA 1961-62

A SOLID-BODY ELECTRIC JAZZ GUITAR, SPLIT SOUND

The model nameplate applied to the headstock *JAZZ GUITAR / SPLIT SOUND*, engraved on the pickguard *BURNS / LONDON* and on the neckplate *SERIAL No. 1096 / PATENTS APP. / 35877 / 37732 / 43736 / MADE IN ENGLAND*, the finish of a turquoise blue colour, together with a hard-shell case by Hiscox, tremolo bar and a Martin Mark Knopfler signature guitar pick Length of back 15½ in. (38.5 cm.)

£1,500-2,500

**US\$1,900-3,100
€1,800-2,900**

Mark Knopfler purchased this guitar in May 2004 and kept it for occasional home and studio use. Knopfler's guitar tech Glenn Saggars told us that, on first arrival, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. This guitar was tried during the recording process but, ultimately, did not fit the song. The blue Split Sound was, however, featured in the promotional shoot for Knopfler's 2007 solo studio album *Kill To Get Crimson*, seen in the background to the left of the abacus. Photographed by Fabio Lovino, the resultant publicity shots were used for the album's liner notes, as well as the 2008 *Kill To Get Crimson* Tour programme. The shoot was also captured in Tom Bird's short documentary film that accompanied the CD/DVD album set.



77

ORMSTON BURNS LONDON LIMITED, ROMFORD, UK, CIRCA 1965

A SOLID-BODY ELECTRIC JAZZ GUITAR, SPLIT SOUND

The logo *BURNS / LONDON*, engraved on the pickguard and *JAZZ GUITAR / SPLIT SOUND* applied to the headstock, the neck plate engraved *BRIT. PAT. APP. / 917830 43736 / 35877 37732 / 911082 911083 / 913925 / U.S. PAT 196530 / MADE IN ENGLAND / SERIAL No. 10313*, the finish of a red-black sunburst, together with a hard-shell case of the period and tremolo bar Length of back 15 in. (38 cm.)

£1,500-2,500

**US\$1,900-3,100
€1,800-2,900**

Mark Knopfler purchased this guitar from the New York String Service in Brooklyn, New York, in January 2006 and kept it for occasional home and studio use. The sunburst Split Sound features in the promotional shoot for Knopfler's 2007 solo studio album *Kill To Get Crimson*, seen in the background on the far left of the armchair. Photographed by Fabio Lovino, the resultant publicity shots were used for the album's liner notes, as well as the 2008 *Kill To Get Crimson* Tour programme. The shoot was also captured in Tom Bird's short documentary film that accompanied the CD/DVD album set. See footnote to previous lot.



Mark Knopfler at British Grove Studios in February 2014, with both Guild guitars (lots 78 and 79) beside him on stands. Photo courtesy of Guy Fletcher.

GUILD GUITARS

Founded in New York City in 1952, 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 market that was deeply competitive and demanded high quality standards in its product. Guild instruments were recognised then, as they are now, for being well-made utilitarian instruments for the professional player. Guild continued with the production of archtop electrics with a number of successful models. The single cutaway, two-inch-deep body Starfire line is among them. Launched in 1960, the Starfire II would remain in production until 1976. In 1993, the model would be re-introduced and produced until 2003. A twin to the Starfire II was the Starfire III, differing only in being fitted with a Bigsby tailpiece.

~78

GUILD GUITARS INCORPORATED, HOBOKEN, NEW JERSEY, 1961

A HOLLOW-BODY ELECTRIC GUITAR, STARFIRE II "EMERALD"

The logo *GUILD* inlaid at the headstock and stamped 17142 on the reverse, labelled internally *GUARANTEE / This GUILD instrument is hereby guaranteed to the original purchaser against defects in workmanship and materials. Model STARFIRE II Emerald / Serial No. 17142 / GUILD GUITARS, INC / Hoboken, New Jersey, of a green finish, together with an original hard-shell case*
Length of back 20 $\frac{3}{4}$ in. (51.3 cm.)

£2,500-4,000

US\$3,200-5,000
€3,000-4,700

Mark Knopfler purchased this guitar from Rumble Seat Music in Ithaca, New York, in April 2005. On first arrival, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. Both this Starfire II and the Starfire III (the following lot) were present during February 2014 recording sessions at British Grove Studios for Knopfler's 2015 solo studio album *Tracker*, as seen in a shot by keyboardist and album co-producer Guy Fletcher for his online studio diaries, which shows Mark surrounded by a cluster of similar archtop guitars. Although likely tested for a particular use during the recording process, it is not known whether either model made it on to the final record.





~79

GUILD GUITARS INCORPORATED, HOBOKEN, NEW JERSEY, 1961
 A HOLLOW-BODY ELECTRIC GUITAR, STARFIRE III "EMERALD"

The logo *GUILD* inlaid at the headstock and stamped 17272 on the reverse, labelled internally *GUARANTEE / This GUILD instrument is hereby guaranteed... / Model Emerald Star III, Serial No. 17272 / GUILD GUITARS INC. / Hoboken, New Jersey*, of a green finish, together with an original hard-shell case and manufacturer's warranty hang tag
 Length of back 20 $\frac{3}{4}$ in. (51.3 cm.)

£3,000-5,000

US\$3,800-6,300
 €3,500-5,800

Mark Knopfler purchased this guitar from Rumble Seat Music in Ithaca, New York, in June 2006, as a pair for the previous lot. Knopfler posed with this Starfire III as part of the promotional shoot for his 2007 solo studio album *Kill To Get Crimson*. Photographed by Fabio Lovino, the shoot was also captured in Tom Bird's short documentary film that accompanied the CD/DVD album set. Both this guitar and the Starfire II (the previous lot) were present during February 2014 recording sessions at British Grove Studios for Knopfler's 2015 solo studio album *Tracker*, as seen in a photograph by keyboardist and album co-producer Guy Fletcher, which shows Mark surrounded by a cluster of similar archtop guitars. Although likely tested for a particular use during the recording process, it is not known whether either model made it on to the final record.

Opposite:
 Mark Knopfler with lot 79, photo shoot for *Kill To Get Crimson*, 2007.
 Photo by Fabio Lovino.





RICKENBACKER

Founded in Los Angeles as the Rickenbacker Manufacturing Company in 1925, Adolph Rickenbacher'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 labelled 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 Rickenbacher 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.

~80

RICKENBACKER, LOS ANGELES, CALIFORNIA, 2006 A SEMI-SOLIDBODY ELECTRIC GUITAR, 360

The headstock with applied logo *Rickenbacker*, the input jack plate stamped 06 / 12212, the body of a blue burst colour, together with an original case, leather strap, polish cloth, manufacturer's documents, and original pickups
Length of back 14 $\frac{1}{2}$ in. (36.3 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

Mark Knopfler purchased this Rickenbacker from Sound Stage Studio in Nashville, Tennessee, in October 2006. Although not known for being a Rickenbacker player, Knopfler told *Guitarist* magazine in 2021: 'I use a Rickenbacker for some "chings" or some "drings" occasionally.' The guitar was first seen in the studio during early recording sessions for Knopfler's 2007 solo studio album *Kill to Get Crimson* at British Grove Studios in 2006. Over ten years later, Knopfler had finally found the right song for the guitar when he used the Rickenbacker to record the track 'One Song At A Time' on his ninth solo studio album *Down The Road Wherever*, released in 2018. The title *One Song At A Time* was inspired by Knopfler's late friend Chet Atkins, who once said that was how he picked his way out of poverty. 'That song refers to the beginning of the *Dire Straits* time,' Mark told Paul Sexton in 2018, 'and what it was like to be in Deptford, in John [Illsley] and David's [Knopfler] little flat where I started staying when we were putting the little group together. Now it's got a plaque on the door.' Knopfler also played the Rickenbacker on the bonus track 'Don't Suck Me In', which was only available on the Box Set Deluxe edition LP. The guitar was taken out on the subsequent *Down The Road Wherever* Tour for guitarist Richard Bennett, although it appears that the guitar was not seen on stage. Bennett's guitar tech Tim Myer was certainly seen tuning the guitar during the tour - as captured by keyboardist Guy Fletcher in his 2019 online tour diary.

Knopfler told us: 'The Rickenbacker magic, from the Beatles onwards... it's a very big thing in my world. I never actually found a Rickenbacker that I was playing a lot, but I loved this blue baby. It was so great - just to look at. And then I thought I'd try some different pickups on it - toaster pickups. It's got new toasters on it from Rickenbacker. And I got a good sound out of it in the end. I used it on the 'Down The Road' album. Certainly, I used it to record with and played it at home a lot. But a beautiful guitar like that... if it's sitting in the studio, you'd have to pick it up and play it. It was just so delectable.'





Mark Knopfler with lots 1, 76, 81 and 82 in the background, photo shoot for *Kill To Get Crimson*, 2007. Photo by Fabio Lovino.

WATKINS

In 1949, brothers Charles and Reg Watkins opened a record shop - Watkins Electric Music - in Tooting Market, London. By 1951, the shop had moved to Balham and had expanded its offerings beyond records to guitars and accordions. Just as Leo Fender foresaw the needs of post-war musicians in California, Watkins witnessed that British Skiffle musicians required amplification when performing in live venues. The need led him to produce what would be his first guitar amplifier - the Westminster. From this modest beginning, Watkins Electric Music (WEM) would grow to become the foremost British designer and manufacturer of sound reinforcement systems supplying amplification to British rock concert stages. Whether it was Pink Floyd at Pompeii, the Isle of Wight Festival or the 1969 Rolling Stones concert in Hyde Park, WEM supplied the sound to some of the most celebrated outdoor performances held in the UK.

By 1960, Reg Watkins was designing electric guitars sold under the Watkins name. The Rapier model is the most recognisable for most British guitarists. With two, three, and four pickup models, they were of good quality and reasonably priced as compared to most imported models. Watkins electric guitars would be used by many young UK musicians, giving both an iconic look and sound to the early British beat scene.

•~81

**WATKINS ELECTRIC MUSIC, CHERTSEY, SURREY, UK,
CIRCA 1965**

A SOLID-BODY ELECTRIC GUITAR, RAPIER 33

Engraved on the pickguard *RAPIER 33*, the logo *WILSON* applied to the tailpiece, stamped at the neckplate *16238*, together with a soft case and tremolo bar
Length of back 15% (39.5 cm.)

£1,000-1,500

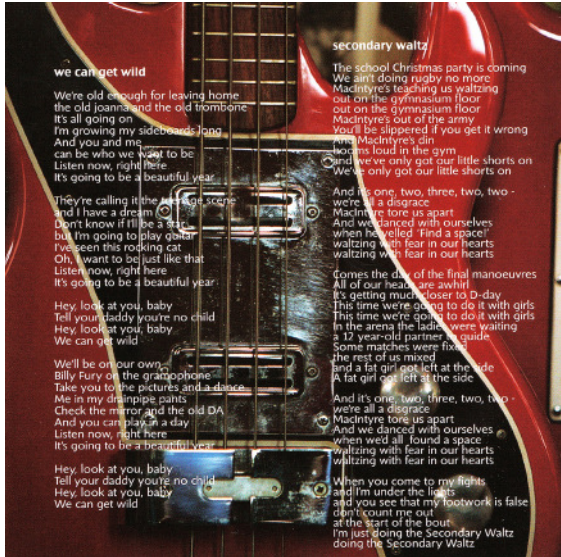
US\$1,300-1,900
€1,200-1,700

Gifted to Mark Knopfler by a longtime friend and fellow musician in 2000, the Rapier 33 was tried during the recording process to get an idea of the sound and where it might fit in a particular song, but did not make it onto a record. As an affordable alternative to the Fender Stratocaster for the 1960s British guitarist, Knopfler chose to display this Rapier alongside his vintage Strats for an interview filmed at British Grove Studios for the 2007 Headstock Productions documentary *Strat Masters*. The Rapier also featured in the promotional shoot for Knopfler's 2007 solo studio album *Kill To Get Crimson*. Photographed by Fabio Lovino, the publicity shots were used for the album's liner notes, as well as the 2008 *Kill To Get Crimson* Tour programme. The shoot was also captured in Tom Bird's short documentary film that accompanied the CD/DVD album set. From time to time, Knopfler kept this guitar in his study for home use.





THE
**MARK
 KNOPFLER**
 GUITAR COLLECTION



The sleeve notes for *Kill To Get Crimson*, with the Watkins Rapier bass in the background.

•82

WATKINS ELECTRIC MUSIC, CHERTSEY, SURREY, UK, CIRCA 1965

A SOLID-BODY ELECTRIC BASS GUITAR, RAPIER BASS

The decal logo *WATKINS* at the headstock and *MADE IN ENGLAND* on the reverse, stamped at the neckplate *8339*, of a red finish, together with a soft case
 Length of back 15% in. (39.5 cm.)

£800-1,200

US\$1,100-1,500

€940-1,400

Acquired as a pair to the previous lot, Mark Knopfler purchased this bass guitar from Sound Stage Studio in Nashville, Tennessee, in October 2004, and kept it for studio use. The Rapier Bass featured in the promotional shoot for Knopfler's 2007 solo studio album *Kill To Get Crimson*. Photographed by Fabio Lovino, a detail of the pickups and pickguard of this guitar was used for the album's liner notes, as a background to the song lyrics for 'We Can Get Wild' and 'Secondary Waltz'. The shoot was also captured in Tom Bird's short documentary film that accompanied the CD/DVD album set.



ØIVIN FJELD - THE G-SHARP

The travel-sized G-sharp or G# guitar was invented by the Norwegian luthier Øivin Fjeld in 1997. In the standard model, such as the present lot, it is fitted with a single-coil pickup over a design simulating a soundhole. As is indicated by the name, the guitar is tuned to G-sharp due to the short scale length and the 'lack' of the first four frets.

Whilst Fjeld did not intend to commercialise his invention, he did put a small number of guitars into production and the model began to attract attention and orders via word of mouth. The OF-1 was put into production in 2005. Fjeld took his guitar to the NAMM show in Anaheim California in 2006 where it received a rapturous response and thousands of orders, as well as approaches from US distributors and Fender. Since 2014 the G-Sharp name has been owned by Frank Pedersen, a US-based Norwegian.



83

84



Mark Knopfler with lots 83 and 84, April 2008.
Photo courtesy of G-Sharp.

•83

ØIVIN FJELD, CHINA, CIRCA 2008
AN ELECTRIC LAP STEEL GUITAR, THE
G-SHARP, OF-1

The logo 'G#' and 'ØIVIN FJELD' applied at the headstock, serial number 'YAHG4484' at the heel, of a sunburst finish, together with a soft case and manufacturer's literature
Length of back 12 in. (30.7 cm.)

£300-500

US\$380-630
€350-580

Before the show in Oslo on 20 April 2008 during the Kill To Get Crimson Tour, Øivin Fjeld presented Mark Knopfler with two short-scale G-Sharp guitars – one with a rosewood and one with a maple neck. A third G-Sharp was presented to keyboardist Guy Fletcher. According to Guy, Mark thought the G-Sharp was 'excellent, especially the resonance and overall feel and build quality of the instrument.'

Knopfler told us: 'Sometimes you'd be on tour and the maker would bring guitars to the venue at soundcheck time in the afternoon. I always try to see them, always try to play 'em, and always give 'em a fair shake because, you know, you realise what a thing you've taken on if you want to build something, and build something well.'

•84

ØIVIN FJELD, CHINA, CIRCA 2008
AN ELECTRIC LAP STEEL GUITAR, THE
G-SHARP, OF-1

The logo 'G#' and 'ØIVIN FJELD' applied at the headstock, of a black finish, together with a soft case and manufacturer's literature
Length of back 12 in. (30.7 cm.)

£300-500

US\$380-630
€350-580

See footnote to the previous lot.

•85

DRALEON CUSTOM INSTRUMENTS, CHINA, 2006
AN ACOUSTIC GUITAR IN THE STYLE OF SELMER-
MACCAFERRI

Labelled internally *draleon / Custom Instruments / Model: GTD8100 / Completed: 6/2006 / Serial Number: 5GD81 / Handcrafted with pride in China*, of a sunburst finish, together with a hard-shell case
Length of back 18½ in. (47.2 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

Acquired in 2007, Mark Knopfler told us that the Draleon was occasionally used for backstage fan meets and greets and also as a guitar placed in hotel rooms when he was on tour. According to Guy Fletcher, who owns a similar Draelon in a blonde finish, the guitars were made by luthier Gordon Roberts for Draleon.





Mark Knopfler and his band, including Glenn Worf with lot 86, meet and greet, Leipzig, 6 May 2008. Photo courtesy of Guy Fletcher.

86

A TRAVEL ACOUSTIC DOUBLE BASS FOR DAVID GAGE

MODEL CE-1, CZECH REPUBLIC, 2007

Labelled internally *Czech-Ease / Made in The Czech Republic / Exclusively for David Gage / Conceived by Ira Coleman / Designed by David Gage Strings / CE-1 / Serial #252 Date: 2007 / MADE IN THE CZECH REPUBLIC*, the laminated arched top and back with a shaded finish of a brown colour, together with a travel case bearing the label *MARK KNOPFLER / backline / load in - load out* and soft bag

Length of back 33 $\frac{3}{8}$ in. (84 cm.)

£2,500-4,000

US\$3,200-5,000

€3,000-4,700

Purchased directly from David Gage String Instruments, New York, in August 2007, Mark Knopfler acquired this travel acoustic double bass for use at live promotional shows where an upright bass would be required as part of the band arrangement. The CE-1 was sturdier and easier to transport on planes and trains than a standard upright bass. The instrument was first used by bassist Dudley Phillips for a series of five exclusive European showcases to promote the release of Knopfler's 2007 solo studio album *Kill To Get Crimson*, commencing at the Meistersaal in Berlin on 10 September, which was broadcast by the German television station RBB, and closing with the AVO Session at Festsaal Messe in Basel on 12 November 2007, which was broadcast by Swiss television station SF Zwei. The travel bass was then carried on the 2008 Kill To Get Crimson Tour as a stage spare for bassist Glenn Worf, used during the band's acoustic performances at meet and greets, and thereafter as a spare on all subsequent tours that called for an upright bass.

~87

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
1960**

A HOLLOW-BODY ELECTRIC GUITAR, ES-330 TN

The logo *Gibson* inlaid at the headstock, labelled internally *Style GUITAR / Gibson ES-330 T-N / Number R4287-23* is hereby / **GUARANTEED** / against faulty workmanship and materials. / *Gibson INC. / KALAMAZOO, MICHIGAN, / U.S.A.* and ink stamped internally *R4287 23*, of a natural finish, together with an original hard-shell case

Length of back 18 $\frac{3}{4}$ in. (47.4 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

Mark Knopfler purchased this 1960 ES-330 from Fretted Americana in Calabasas, California, in May 2008 as a companion to his first 1960 ES-330, which was a gift from American singer-songwriter Tony Joe White in the 1980s and remains in Knopfler's collection to this day. The guitar was tried during the recording process to get an idea of the sound and where it might fit in a particular song, but ultimately did not make it onto a record. From time to time, this guitar has been kept in his study for home use. Knopfler told us: *'Even if I wasn't putting the guitars on records, I was playing them at home. They would be there to hand, never very far away from me.'*





TRAVIS BEAN

While observing his friend and guitar repairman, Marc McElwee, struggle with the inconsistencies and instability of guitar necks made of wood, Clifford Travis Bean applied his skills as a machinist working with metal. What evolved would be an electric guitar with an aluminium neck. In 1974, along with McElwee and Gary Kramer, Bean launched Travis Bean Guitars in Sun Valley, California. Machined from a solid bar of Reynolds 6061-T6 aluminium, the neck extended through the body to the bridge mounting. A more traditional wood fingerboard would be glued to the neck. The body shaped from wood (often Koa wood) would have the aluminium neck 'pan' inlaid into it. The stability of this aluminium neck would be unrivalled, alleviating the intonation and breakage issues associated with touring stage guitars. An unexpected upside with this construction technique was the extraordinary tonal sustain these guitars produced. As with all new ideas that bucked tradition there is often a downside to change. With the Travis Bean guitars, it was the extra weight this mass of aluminium added to the instrument. Nonetheless, the Travis Bean became popular with musicians. Before ceasing production in 1979, Travis Bean Guitars had manufactured approximately 3600 guitars and basses. Of this number it is reported that 755 of the TB1000A (Artist) models were produced.

~88

TRAVIS BEAN GUITARS, SUN VALLEY, CALIFORNIA, CIRCA 1976-1977

A SOLID-BODY ELECTRIC GUITAR, TB1000 ARTIST

The pickup covers stamped *TRAVIS / BEAN* the cast and machined aluminium stamped *647* at the nut, of a natural finish, together with a Fender hard-shell case stencilled *STATUSQUO / LONDON / ENGLAND/* and *T2* and strap

Length of back 14 $\frac{3}{4}$ in. (37.5 cm.)

£7,000-10,000

US\$8,800-13,000
€8,200-12,000

Previously owned by Status Quo's Francis Rossi, Mark Knopfler acquired this guitar in January 2008 from the Phil Harris Agency. Reportedly, Rossi used the guitar to record the Status Quo single *'Accident Prone'*, from their 1978 album *If You Can't Stand The Heat*. Rossi said of the guitar: *'Bought in England early 70s used on Accident Prone single. High output once warmed up plays well end up like the hunch back off [sic] Notre Dame after an hour playing, good idea never took very expensive.'* Knopfler spent time playing the Travis Bean so he could get an idea of the sound and where it might fit in a particular song, however the guitar did not make it onto a record.





The Hummingbird (lot 89), Dove (lot 118) and two Les Pauls (including the 1959, lot 42) at British Grove Studios, circa 2009. Photo courtesy of Guy Fletcher.

~89

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
1965
AN ACOUSTIC GUITAR, DOVE**

The logo *Gibson* inlaid at the headstock and engraved *DOVE* on the truss rod cover, labelled internally *Style DOVE / Gibson GUITAR / Number 252799 is hereby / GUARANTEED / against faulty workmanship and materials. / Union / Made / Gibson INC. / KALAMAZOO, MICHIGAN, / U.S.A.,* of a natural finish, together with a hard-shell case, manufacturer's literature and hang tag
Length of back 19 $\frac{1}{2}$ in. (50.7 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

Mark Knopfler purchased this guitar from Sound Stage Studio in Nashville, Tennessee, in May 2007. Knopfler tried both this guitar and a second Dove, which remains in his collection, during recording sessions for the Celtic folk song 'Piper To The End', the closing track on his 2009 solo studio album *Get Lucky*, which was recorded at British Grove Studios from October 2008 to March 2009. Keyboardist Guy Fletcher captured the guitar for his online studio diaries as part of a group shot of instruments used during these sessions. Mark wrote the song for his uncle Freddie, who was a piper of the 1st Battalion, Tyneside Scottish, the Black Watch, Royal Highland Regiment, who carried his pipes into action and was killed with them at Ficheux, near Arras, in May 1940, aged just 20. 'I didn't know him, of course,' Mark noted, 'but I was close to my uncle Kingsley, my mum's brother. He first taught me to play the boogie-woogie piano, and Freddie was Kingsley's older brother. The pipes always made sense to me, and growing up in Glasgow as well as Newcastle, in my grandmother's home, there were Jimmy Shand records, so the sound of Celtic music always seems familiar to me.'





~90

**C.F. MARTIN & CO., NAZARETH, PENNSYLVANIA,
CIRCA 1917**
AN ACOUSTIC GUITAR, OO-30

Stamped *C.F. MARTIN & CO / NAZARETH, PA* to the reverse of the headstock and internally, also stamped *12560* internally, of a natural finish, together with a hard-shell case
Length of back 19½ in. (49.5 cm.)

£7,000-10,000

US\$8,800-13,000
€8,200-12,000

Production of the OO-30 model began in 1899 and ended in 1921. In these intervening 23 years, C.F. Martin would produce only 101 of these small rosewood bodied guitars. A total of 12 were built in 1917, with this example being one of a batch of five made that year with the serial numbers from 12558 to 12562.

Purchased in 2007 from Fat Dog's Subway Guitars in Berkeley, California, Mark Knopfler used this rare antique instrument to record the song 'Good As Gold' on his 2009 solo studio album *Get Lucky*, recorded at British Grove Studios from October 2008 to March 2009. The album took musical inspiration from Mark's upbringing, blending elements of folk, Celtic music, blues and rock. American multi-instrumentalist Greg Leisz used the OO-30 during recording of the bonus track 'Fat Chance Dupree', expected for release on Knopfler's tenth solo studio album in 2024.

This guitar is sold with ivory exemption licence no. D3C9YMCE.





Mark Knopfler performing with the Ragpicker in Oakland, California, October 2013. Photo by Tim Mosenfelder via Getty.

'I never thought that my signature would be on anything, never mind Fenders, Gibsons and Martins, because they're like holy words to me, you know - they're the father, son and holy ghost of guitars!'

– Mark Knopfler

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**C.F. MARTIN AND COMPANY, NAZARETH, PENNSYLVANIA,
2006**

**AN ACOUSTIC GUITAR, OOO-40S, MARK KNOPFLER SIGNATURE
MODEL, RAGPICKER'S DREAM**

The logo CF Martin & Co. inlaid at the headstock, labelled internally *CF Martin & Co. / EST. 1833 / OOO-40S Mark Knopfler / "Ragpicker's Dream" Signature Edition / #2 of 155 / C.F. MARTIN & CO., INC. / Nazareth, Pennsylvania • Made in USA* and signed *Mark Knopfler / CF Martin IV*, stamped internally on the neck block *1146138*, the guitar fitted with an L.R. Baggs pickup, of a natural finish, together with an original hard-shell case and manufacturer's literature
Length of back 20½ in. (52.1 cm.)

£5,000-7,000

US\$6,300-8,800
€5,900-8,100





Following the huge success of the first signature guitar collaboration between Mark Knopfler and C.F. Martin and Company, Dick Boak, head of Martin's Artist Relations, approached Knopfler to propose a follow-up project. The fresh inspiration was built around an instrument that would fill the needs of Knopfler's virtuoso fingerpicking talents. A 000 body size with a 25.4 inch scale was the obvious choice, but rather than a neck with 14 frets clear of the body, Martin's Dick Boak suggested a 12 fret neck and Knopfler agreed. The 12 fret neck allowed for a body length of 20 7/16 inches rather than the standard 19 3/8 inches on a 14 fret model. This increase in body length related directly to an increase in the resonating air volume of the body. The result was an exceedingly comfortable guitar to play and one that produced a warmer and richer timbre. Named after Knopfler's 2002 solo studio album *The Ragpicker's Dream*, it was a perfect fit for a fingerstyle player. The new model was introduced at the 2006 Summer NAMM Show in Austin, Texas. The final production models were delivered to Knopfler and band members during their 2006 All The Roadrunning Tour with Emmylou Harris.

Revealing how thrilled he was to collaborate with Martin, Knopfler told us: *'It's just phenomenal. I never thought that my signature would be on anything, never mind Fenders, Gibsons and Martins, because they're like holy words to me you know - they're the father, son and holy ghost of guitars! This Martin Signature - they built 155 of them and this is number two... it's just a beautiful thing. You know, they've really put their heart and soul into it. It's based around a twenties triple O design and the inlay is snowflake, which is something that I fell in love with over the years. And then I remember seeing something on an old Martin once, I can't remember where I got the idea from, but I remember*

asking Martin if they could string together a sound hole, and sure enough, you know, they just did it. If you've got it amplified properly, then you've got a little pickup in the sound hole and you can use these on stage, which I will have done with this. My guitar tech would maybe bring it to the dressing room and then at some point before getting on the stage, he would take it back to the rack of guitars at the side of the stage, waiting for whatever song it was supposed to be on - 'Marble Town' would be one of them.'

The #2 'Ragpicker's Dream' Signature Edition soon became Knopfler's acoustic guitar of choice for touring and other live performances, first making its appearance on his 2008 Kill To Get Crimson Tour for performances of the song 'Daddy's Gone To Knoxville,' plus three special performances of the Joe Brown song 'A Picture Of You' when the British musician joined Mark on stage at the Royal Albert Hall on 26, 28 and 29 May 2008. On 15 February 2009, Knopfler played the then unreleased title track of his forthcoming album *Get Lucky* on this Martin Signature for an intimate solo concert at the London gentlemen's club The Garrick, of which he had recently become a member. To promote the September 2009 release of his sixth solo studio album *Get Lucky*, Knopfler played five exclusive showcases in the UK and Europe, which included performances of 'Monteleone' and/or 'Marbletown' on the Ragpicker at the Hurlingham Club, London, on 9 September; Pallant House Art Gallery in Chichester on 12 September; an Amazon exclusive concert at Bush Hall, London, on 23 September; Kleiner Sendesaal in Cologne, Germany, on 29 September; and at the Colegio Oficial de Médicos in Madrid, Spain, on 1 October 2009. The show at the Hurlingham Club on 9 September 2009 was held in aid of The Prince's Trust and was filmed and broadcast for the Bio Channel UK on 14 October 2009 - the superb quality footage of his performance of *Monteleone* is available to view on Mark Knopfler's YouTube channel. Knopfler then carried the guitar on his 2010 Get Lucky Tour for performances of 'Get Lucky' and 'Monteleone'.

Knopfler joined Bob Dylan from October to November 2012 for the Bob Dylan Tour with Mark Knopfler 2012, as part of Dylan's Never Ending Tour 2012, playing the #2 Ragpicker for performances of the songs 'Daddy's Gone To Knoxville' and 'Privateering', from his solo studio album of the same name, which had just been released that September. Knopfler continued to use the guitar for performances of 'Privateering' throughout his 2013 Privateering Tour and 2015 Tracker Tour. As promotion for his most recent studio album *Down The Road Wherever*, Knopfler played a short stripped-back set of songs in the piano room at the BBC for Ken Bruce's BBC Radio 2 show on 29 October 2018. As tradition dictates that piano room performers must play one cover of another musician, Mark chose to play Paul Simon's 'The Boxer' on the #2 Ragpicker, explaining: *'because it is Paul Simon's last go around, I just wanted to try to mark it, just say thanks for all the music over the years.'*

Affirming that this is just the type of guitar he would use for song writing, Knopfler notes: *'I would always have something like this on a stand in my study at home, wherever I would be, or even in the hotel. Something like this is just a pleasure to become friendly with, to have it around. And, you know, often when you're writing a song, you're thinking about what kind of a guitar it's gonna like... and this'll probably be it. This is just nice to play, you just become a pal with the thing.'*

Opposite:
Mark Knopfler and Joe Brown performing together,
Royal Albert Hall, 26 May 2008. Photo courtesy of Guy Fletcher.





'When I was a kid, all I wanted was a red electric guitar. It had to be red because of Hank [Marvin] and his magical sound.'

– Mark Knopfler

92

**FENDER MUSICAL INSTRUMENTS CORPORATION,
CORONA, CALIFORNIA, 2002**

A SOLID-BODY ELECTRIC GUITAR, ARTIST'S
PROTOTYPE, MARK KNOPFLER SIGNATURE
STRATOCASTER

The decal logo Fender *STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body*, the neck plate unstamped, the finish of a red colour, together with an original hard-shell case and tremolo bar, accompanied by a copy of *Guitarist* magazine, issue 245, January 2004, featuring an exclusive interview with Mark Knopfler on the development of the Signature Stratocaster

Length of back 15¾ in. (40 cm.)

£4,000-6,000

US\$5,100-7,500

€4,700-7,000

The luthiers at Fender Musical Instruments have a long and successful tradition with producing bench copies of the favoured and iconic guitars of the world's most legendary guitarists. Dubbed 'Artist Signature Models,' the practice dates to 1988 and Fender's reproduction of Eric Clapton's composite black Stratocaster. 'Mark was one of the guys we most wanted to work with,' reveals Jamie Crompton, then Artist Relations Director for Fender Europe. 'He almost single-handedly regenerated interest in the Strat after 'Sultans Of Swing.' Released in summer 2003 and advertised as "two of the finest names in music, one great guitar", Fender's Mark Knopfler Signature Stratocaster was over a year in the making and was inspired by Knopfler's famous red 1961 Strat, as heard on Dire Straits' debut album and smash hit 'Sultans Of Swing', as well as elements of Hank Marvin's historic red Strat. 'It's a thrill having a signature Stratocaster,' Knopfler told *Guitarist* magazine in January 2004. 'The Strat was the first guitar to really capture my imagination and the first guitar I desperately wanted to own. Needless to say, it was years before I could afford to buy one. That was the '61, which had been stripped to a natural brush and which I subsequently had painted red.'



Opposite:
Mark Knopfler performing with the prototype signature Strat, in aid of The Prince's Trust at the Hurlingham Club, London, September 2009. Photo by Samir Hussein via Getty.

The young Knopfler would gaze through the windows of guitar stores, nose pressed against the glass, even sniffing the old Fender catalogues, fantasising about the day he would own a Fender Strat – and it had to be red. *'All I wanted was a red electric guitar, and the only reason I wanted a red electric guitar was because of the sound made by one of my all-time favourite guitar players... Hank B. Marvin,'* gushed Knopfler when he introduced the influential Shadows guitarist at London's Wembley Arena in 1985. *'Hank happened to be the first guy in the UK to get his hands on a red Strat and everyone fell in love with it,'* Crompton notes. When Knopfler finally got his hands on a Strat, the impact on his song writing, sound and style would be immeasurable. While breakthrough hit *'Sultans Of Swing'* was originally written on his National steel guitar, Knopfler has often recounted how the song was transformed when he plugged in the Stratocaster. *'I thought it was dull, but as soon as I bought my first Strat in 1977, the whole thing changed, though the lyrics remained the same,'* he told *Guitar World*. *'It just came alive as soon as I played it on that '61 Strat - which remained my main guitar for many years and was basically the only thing I played on the first album.'*

When Fender's Jamie Crompton approached Mark Knopfler with the idea of producing a Fender Artist Signature Stratocaster based on his '61 red Strat, Knopfler was honoured but adamant that the guitar should be an accessible Fender USA factory produced model rather than a premium Custom Shop edition beyond the budgets of his many fans. Maintaining that it should be of a quality he would be proud to play himself, Knopfler was very involved throughout the process to select and refine the relatively standard components and appointments with an attention to detail that would ensure an impressive combination. Fender's Justin Norvell recalls that Mark *'was especially concerned about getting the weight of the guitar correct and the feel of the neck. We wound up copying the contours of a 1957 Stratocaster body made of lighter swamp ash, joined in three pieces.'* Crompton explained that Mark wanted the guitar to be light to match the weight of his vintage original Fender, which would have become lighter over time as the wood dried out. Knopfler told *Guitarist*: *'I was looking for lightweight bodies and I tried a whole bunch of different woods. The swamp ash ones they sent along felt and sounded best to me, although there does seem to be some variation in weight. The company tried hard with all this, as they did with the colour, which they call Hot Rod Red.'*

Fender's standard Fiesta Red varied greatly from the finish colour tones of the 50s and 60s and did not necessarily match the vintage hue of Knopfler's guitar, nor his memory of Marvin's. In addition, there was 40 years of fading to contend with. Crompton recalled that Mark wanted a bright, strong red that matched Hank's original red from the 1950s – a fire truck red. After examining numerous options, it was decided that a relatively recent addition to the Fender range – Hot Rod Red – was the perfect match. In retrospect, Knopfler recognises that his vision was based on saturated publicity shots that he saw as a young teen: *'The first picture that I saw of the Shads with the red Strat – I think the printing of that picture came up red, but it's actually more of a salmon colour in reality. So my hot rod red was really what I 'thought' was the colour of Hank Marvin's guitar.'* The 11-screw white pickguard was tinted green for an extra touch of vintage authenticity.

Based on a 1962 model, the custom "soft C" shape of the unfigured maple neck was designed to sit comfortably in the hand and was paired with an East Indian rosewood fingerboard featuring rolled edges for a played-in feel. *'It's a lovely dark slab, which echoes the ones that Fender made between*

mid-'59 and July '62,' Knopfler enthused. *'I chose the biggest profile neck they make, and they've been very careful with the colour of the tint.'* Crompton explained that a vintage honeyed lacquer was applied to the neck to help with the antiquing effect, recalling that it took two or three attempts to get the exact tint that Mark approved. Another stipulation by the artist was larger frets than those typically found on vintage reissue Fenders. *'They put in the bigger jumbo frets that I have on my old guitar,'* Knopfler explained to *Guitarist*'s Neville Marten. *'These frets make the guitar a lot more finger friendly and are a real pleasure to the touch. I have them on my old Les Paul and on the Martin dreadnought; for me, they make any guitar feel better – acoustic or electric.'* After trialling several sets of pickups, Knopfler settled on a trio of Texas Special single-coil pickups as the closest match to his vintage guitar. *'I tried the range and thought the Texas Specials were easily the winners for the stuff I was doing,'* Mark affirmed. *'The thing is, they already have character and that slightly 'microphonic' quality that older pickups develop with age.'*

Knopfler's guitar tech Glenn Saggars recalls that the agreed prototype, which had been thrown together with a 1997 body and a 2002 neck, was *'rushed through the paint process to get it approved, which is why the guitar's finish isn't great.'* Crompton explained that the expedited paint job ensured that the Signature prototype was finalised in time for a debut at Musikmesse trade show in Frankfurt, Germany, in March 2003. The prototype was returned to Mark in August 2003 with the first production Mark Knopfler's Signatures. Knopfler told us: *'I found that when the Signatures arrived there was no sign that they were deteriorating, they were doing well and I was pleased that they [Fender] made an effort. There was a bit of luck with the Fender in that the odds and ends that I thought would go well together just happened to work... I started using it on stage straight away.'*

While the first Signatures were in live use from Knopfler's 2005 Shangri-La Tour onwards, the prototype itself was not seen on stage until Mark played five exclusive showcases in the UK and Europe to promote the September 2009 release of his sixth solo studio album *Get Lucky*, which variously included performances of *'Sailing To Philadelphia'*, *'Sultans Of Swing'*, *'Why Worry'*, *'Going Home'*, and *'What It Is'* on this unique Stratocaster at the Hurlingham Club, London, on 9 September; Pallant House Art Gallery in Chichester on 12 September; an Amazon exclusive concert at Bush Hall, London, on 23 September; Kleiner Sendesaal in Cologne, Germany, on 29 September; and at the Colegio Oficial de Médicos in Madrid, Spain, on 1 October 2009. The show at the Hurlingham Club on 9 September 2009 was held in aid of The Prince's Trust and was filmed and broadcast for the Bio Channel UK on 14 October 2009. The prototype later joined Knopfler on his Privateering Tour from April to October 2013 for performances of the songs *'I Used To Could'* and *'5.15 am'*. Mark also played the prototype to record lead guitar parts for the track *'Streets Of Heaven'* on John Illsley's 2010 album of the same name, and *'Street Tracker'* for Pieta Brown's 2017 album *Postcards*.

Although not seen on the prototype, the finishing touch on the production Signature Stratocaster was, of course, Mark Knopfler's signature printed discreetly on the headstock. *'I never thought that my signature would be on anything,'* Knopfler told us, *'never mind Fenders, Gibsons and Martins, because they're like holy words to me, you know - they're the father, son and holy ghost of guitars! This particular guitar is quite an unusual item. I would think it's a bit of a one-off, seeing as it doesn't have a serial number on it – a prototype. It's just a lot of memories all wrapped up in one little package really.'*





Mark Knopfler and a Fender Mark Knopfler Signature Strat. Photo by Fabio Lovino.

93

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 2013
A SOLID-BODY ELECTRIC GUITAR, MARK KNOPFLER SIGNATURE STRATOCASTER

The decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* applied to the headstock with facsimile signature *Mark Knopfler*, the neck plate stamped *SE11955*, the body of ash, the custom colour finish in Hot Rod red, together with an original hard-shell case, strap, adjustment tools, tremolo bar, output cord and manufacturer's warranty and literature
Length of back 15¾ in. (40 cm.)

£2,500-4,000

US\$3,200-5,000
€3,000-4,700

See footnote to previous lot. Knopfler's guitar tech Glenn Sagers recalls that the Signature Stratocasters would all arrive with different weights. As Knopfler noted to *Guitarist* magazine in 2004, the weight of swamp ash can vary considerably. Mark would pick the guitars he liked for his own use based on their weight and kept at least two Signature Strats in his study for songwriting. To avoid having to retune the guitars, he would have one tuned to E and one to C. As well as spending time in his study, this Signature Strat was used to record the song 'Every Heart In The Room', which was a deluxe bonus track on Knopfler's 2018 solo studio album *Down The Road Wherever*, and the as yet unreleased 'Big Mac' from the 2018 project to rewrite his acclaimed *Local Hero* soundtrack for the stage. The guitar was also taken on the 2015 Tracker Tour for a specific song that never made it on to the set list.

94

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 2013
A SOLID-BODY ELECTRIC GUITAR, MARK KNOPFLER SIGNATURE STRATOCASTER

The decal logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* applied to the headstock with facsimile signature *Mark Knopfler*, the neck plate stamped *SE12178*, the body of ash, the custom colour finish in Hot Rod red, together with an original hard-shell case, strap, adjustment tools, tremolo bar, and manufacturer's warranty and literature
Length of back 15¾ in. (40 cm.)

£2,500-4,000

US\$3,200-5,000
€3,000-4,700

See footnote to lot 92. Knopfler's guitar tech Glenn Sagers recalls that the Signature Stratocasters would all arrive with different weights and Mark would pick the guitars he liked for his own use accordingly, as the weight of a guitar is very important to him. As Knopfler noted to *Guitarist* magazine in 2004, the weight of swamp ash can vary considerably. Mark would pick the guitars he liked for his own use based on their weight and kept at least two Signature Strats in his study for songwriting. To avoid having to retune the guitars, he would have one tuned to E and one to C.

THE
**MARK
KNOPFLER**
GUITAR COLLECTION



93



94



A collection of guitars, including the Bison (lot 95) and lot 32, at British Grove Studios, 2011. Photo courtesy of Guy Fletcher.

95

**ORMSTON BURNS LONDON LIMITED, ROMFORD, UK,
CIRCA 1962-73**
A SOLID-BODY ELECTRIC GUITAR, BISON

The logo *BURNS / LONDON* engraved on the pickguard and *BISON GUITAR* applied to the headstock, engraved at the neckplate *SERIAL NO. 2352 / PATENTS APP. / 43736 / 35877 / 37732 / MADE IN ENGLAND*, finish of a white colour, together with an original hard-shell case
Length of back 16 in. (40.7 cm)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000

After specifically searching for a white Bison, Mark Knopfler purchased this rare guitar from Music Ground Ltd in Doncaster, England, in October 2007. Knopfler's guitar tech Glenn Sagers told us that, once purchased, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. Photographed as one of a line-up of electric guitars in Studio 2 at British Grove Studios by keyboardist Guy Fletcher for his 2011 online studio diaries, this guitar was tried during the recording process, yet never made it on to a record. From time to time, Knopfler kept this guitar in his study for home use. Expressing his fondness for Burns guitars, Knopfler told us: *'It's not just about the Gibsons and Fenders. But you get this whole thing about Burns guitars, about Eko guitars. These are magic words to me. It's like a Lord's Prayer. These are some of the finest words in the English language: Ormston Burns.'*

96

**ORMSTON BURNS LONDON LIMITED, ROMFORD, UK,
CIRCA 1963**

A SOLID BODY ELECTRIC BASS GUITAR, BISON BASS

The logo *BURNS / LONDON* engraved on the pickguard and *BISON / BASS* applied to the headstock, the neckplate engraved *SERIAL NO. 3131 / PATENTS APP. / 43736 / 35877 / 37732 / 911083 / 911082 / MADE IN ENGLAND*, the finish of a white colour, together with a hard-shell case and bridge saddle in case
Length of back 16 $\frac{3}{4}$ in. (42.5 cm.)

£2,500-4,000

**US\$3,200-5,000
€3,000-4,700**

Mark Knopfler acquired this white Bison bass in 2007 as a pair to the previous lot. See footnote to previous lot.





97

HARRY JANSEN, AMSTERDAM, 2005
A SEMI-HOLLOWBODY ELECTRIC GUITAR, MELLE
WONDERGEM

Labelled internally, *HARRY JANSEN / MELLE WONDERGEM*
Electric-Acoustic Guitars / Amsterdam NL 2005 / WWW.
HARRYJANSENLUThIER.COM, of a natural finish, together with a
hard-side case and two sets of Thomastik-Infeld Jazz Swing guitar
strings
Length of back 19¾ in. (50.2 cm.)

£2,500-4,000

US\$3,200-5,000
€3,000-4,700

Mark Knopfler received this guitar from a fan in 2010. From time
to time, the guitar has been kept in Mark's study for home use.



Mark Knopfler with the Reverend guitar, 27 April 2010.
Photo courtesy of Guy Fletcher.

•98

REVEREND GUITARS, TOLEDO, OHIO, 2010
A SOLID-BODY ELECTRIC GUITAR, BUCKSHOT

Bearing the logo *REVEREND R* at the headstock and inscribed on the back #11599 / ZSG, mounted with a single-coil pickup at the bridge and a double-coil pickup at the neck position, the body with ivory finish on the top and black finish on the back and sides, together with a hard-shell case
Length of back 16 $\frac{1}{8}$ in. (41 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

This guitar was presented to Mark Knopfler by Ken Haas from Reverend Guitars after the show in Ann Arbor, Michigan, on 27 April 2010, during Knopfler's 2009-10 Get Lucky Tour. Keyboardist Guy Fletcher recorded this meeting in his 2010 online tour diaries: *'Ken Haas from Reverend had contacted us a while back and offered to bring some guitars down to the venue in Ann Arbor for Mark, Richard and myself to check out... We did eventually manage to find a small space in the production office to have a look at their newest guitars and we were all most impressed.'* Often presented with guitars on tour, Knopfler told us: *'I always try to see them, always try to play 'em, and always gave them a fair shake because, you know, you realise what a thing you've taken on if you want to build something, and build something well.'* The guitar was tried for slide during the recording process at British Grove Studios, although ultimately did not make it onto a record. One such trial session was recorded in Guy Fletcher's 2011 online studio diaries, where six guitars were lined up to try for slide with 13 amps.





Mark Knopfler at British Grove Studios with Glenn Sagers and a selection of guitars and amps (including lots 99 & 100), 2011. Photo courtesy of Guy Fletcher.



AMPEG AMPS

The very name Ampeg, founded in 1947, took inspiration from founder Everett Hull's amplification technique for the acoustic double bass, whereby he mounted a pickup in the endpin support peg, creating an *amplified peg*. By 1957, Ampeg was offering a complete line of guitar amplifiers. Unfortunately, due to the company's apparent disdain for rock and roll music and its musicians, Ampeg was unable to compete with Fender's growing prowess in this field. Whilst Ampeg were predominantly known to excel in the production of bass amplifiers, their new 12 watt combo guitar amplifier, the Reverberocket, was nonetheless well received. With an especially clean tone, light in weight, and easily transportable, a vintage Reverberocket competes well with the better-known Fender Princeton Reverb.



100

•99

AMPEG COMPANY INCORPORATED, LINDEN, NEW JERSEY, CIRCA 1962

A GUITAR AMPLIFIER, REVERBEROCKET, R-12-R

The case covered in grey checkerboard Tolex with the logo *Ampeg* applied at the top panel, and bearing the paper label internally *MODEL NO. R-12-R SERIAL 207324 / the Ampeg / co., inc. 1570 WEST BLANCKE STREET / LINDEN, NEW JERSEY*

20 $\frac{1}{8}$ in. (53 cm.) high; 18 $\frac{3}{8}$ in. (46.7 cm.) wide; 9 in. (22.9 cm.) deep

£800-1,200

US\$1,100-1,500
 €940-1,400

Acquired by Mark Knopfler in 2004, this amplifier was often tried for sound during the recording process at British Grove Studios. For each track to be recorded, Knopfler would rigorously test various amps and instruments to ensure the best sound possible for the song. Keyboardist and co-producer Guy Fletcher photographed this Reverberocket as part of a line-up of 13 amps during one such trial process, as seen in his 2011 online studio diaries chronicling the recording sessions for Knopfler's seventh solo studio album *Privateering*.

•100

VALCO FOR THE FRED GRETSCH MANUFACTURING COMPANY, CHICAGO, ILLINOIS, CIRCA 1961

A GUITAR AMPLIFIER, 6161

The control panel with logo *GRETSCH*, the serial number plate applied to the cabinet stamped *T60717*, the cabinet ink stamped internally *6161*, covered with a grey faux tweed Tolex cloth with white piping

16 $\frac{1}{8}$ in. (41 cm.) high; 23 $\frac{1}{8}$ in. (58.7 cm.) wide; 8 $\frac{3}{8}$ in. (21.9 cm.) deep

£800-1,200

US\$1,100-1,500
 €940-1,400

Mark Knopfler purchased this amplifier at a guitar show in Nashville in the early 2000s. For each track to be recorded, Knopfler would rigorously test various amps and instruments to ensure the best sound possible for the song. Keyboardist and co-producer Guy Fletcher photographed this 6161 as part of a line-up of 13 amps during one such trial process, as seen in his 2011 online studio diaries chronicling the recording sessions for Knopfler's seventh solo studio album *Privateering*. This amp is only partially seen in the shot just behind guitar tech Glenn Sagers' right leg (see image).



Glenn Worf playing lot 101 at British Grove Studios, 2011.
Photo courtesy of Guy Fletcher.

101

EKO FOR VOX, RECANATI, ITALY, CIRCA 1960S
A SOLID-BODY ELECTRIC BASS GUITAR, VOX
PHANTOM

The logo *VOX / PAT. APP. FOR* stamped on the tailpiece cover, *Phantom* applied to the headstock and stamped on the reverse 65370, the body of a black finish, together with a soft case
Length of back 18 $\frac{1}{8}$ in. (46 cm.)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

Mark Knopfler purchased this bass guitar from Kummer's Vintage Instruments in Coral Springs, Florida, in November 2008 and kept it for studio use. The Vox Phantom was used by bassist Glenn Worf to record the unreleased track 'Miles And Miles' for Knopfler's 2012 solo studio album *Privateering*. Keyboardist and album co-producer Guy Fletcher photographed the recording session at British Grove Studios for his 2011 online studio diaries, noting: 'One of the tunes required something a little 'noisier' than the usual warm distinctive tones of a Precision, so we tried a few alternatives... Gibson EB, Hofner etc... but eventually ended up going for this Vox Phantom. An unusual looking instrument which required a little careful TLC from [guitar tech] Mr. Saggars.'





~102

**FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, 1964**
A SOLID-BODY ELECTRIC BASS GUITAR, PRECISION
BASS

The decal logo *Fender / PRECISION BASS / PAT. 2,968,204
2,976,755 2,573,254 DES. 187,001* at the headstock, neckplate
stamped *L31687*, the finish of a custom colour and probably Sonic
Blue, together with an original hard-shell case
Length of back 16½ in. (42 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

Acquired by Mark Knopfler in 2004 for use by the bassists employed on his early promotional tours, this Precision Bass was thereafter kept for studio use. Bassist Glenn Worf used the Precision to record the unreleased track 'A Dream Or Two' from Knopfler's 2012 solo studio album *Privateering* and the deluxe bonus track 'My Heart Has Never Changed' on the 2015 album *Tracker*. The bass can be glimpsed in the rack next to Worf as he plays the Vox Phantom in a studio photograph shot during the *Privateering* recording sessions at British Grove Studios by album co-producer Guy Fletcher, as seen in his 2011 online studio diaries. Similarly, the bass can be seen in a studio rack in the official documentary for Knopfler's 2007 album *Kill To Get Crimson*.

Knopfler told us: *'I play bass very badly. There's the wire wound and the flat wound thing. I really enjoyed having a wire wound bass, but also to keep a flat wound bass, because a lot of the records would have flat wound strings on those basses. And then I just had totally impractical things... they're just beautiful objects. If you know what you're doing, you can coax really good sounds out of them.'*



Opposite:
A selection of basses including lot 102, at British Grove Studios, 2011.
Photo courtesy of Guy Fletcher.



103

NIGEL K. FORSTER, PROBABLY NEWCASTLE UPON TYNE, UK, CIRCA 2010
AN ACOUSTIC GUITAR

The dreadnought body with herringbone inlay, the four-piece neck, together with a soft case
Length of back 20 $\frac{3}{4}$ in. (51 cm.)

£2,500-4,000

US\$3,200-5,000
€3,000-4,700

Nigel Forster trained under English guitar maker Stefan Sobell from 1988 until late 2003, before launching his own workshop in 2004 (see lot 114).

Acquired from Nigel Forster in 2010, Mark Knopfler kept this acoustic guitar predominantly for home use. In a snapshot for his 2011 studio diaries, keyboardist Guy Fletcher captured Knopfler's guitar technician Glenn Sagers tuning this guitar at British Grove Studios in preparation for Mark to test a selection of acoustics for a recording. *'Amongst the many different things we try and compare are acoustic guitars', Fletcher explained. 'Each and every one of the guitars to hand has different characteristics and can lend itself to a particular song. The trouble is, there's no way of knowing this unless you try them all, so part of our routine when we set up for a recording is to find which guitar will work best "for the song"... It's quite astonishing how one guitar will shine through, and other perfectly beautiful instruments may not quite do the same job. All in all, it's the only sure-fire way to be absolutely sure you're getting the best sound possible... "for the song".'*



104

MICHAEL J. FRANKS GUITARS, ROCHESTER HILLS, MICHIGAN, 2010
AN ACOUSTIC GUITAR, LEGACY DREADNOUGHT

Bearing the logo *M.J. Franks* inlaid at the headstock and labelled internally *M.J. Franks / Hand Crafted Guitars / Rochester Hills, Michigan / Legacy Dreadnought / E. Indian Rosewood / Red Spruce / Number 10-112 / December 2010*, of a natural finish, together with a hard-shell case
Length of back 20 $\frac{3}{4}$ in. (51 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

Mark Knopfler received this acoustic guitar as a gift from former GT driver Nicolaus Springer in 2011 and kept it for home use. Knopfler would predominantly use acoustics at home for songwriting purposes, as he explained to *Vintage Guitar* magazine in 2014: *'In terms of the songwriting, what I'm holding certainly [tends] to dictate. I've usually got an acoustic guitar when I'm fooling around at home, so most of the writing would be around that. And, if I'm taking a look at the songs, it will usually be with an acoustic in my hand.'*



•105

DADDY MOJO, MONTREAL, CIRCA 2011
A NOVELTY HOLLOW-BODY CIGARBOX ELECTRIC
GUITAR, DADDY MOJO DELUXE

Logo applied at the headstock and the body, serial number 1254
impressed at the back of the headstock, together with a soft case,
extra slotted bridge saddle, and the original shipping invoice
Length of back 12 $\frac{3}{4}$ in. (32 cm.)

£400-600

US\$510-750
€470-700

Built to his custom specifications, Mark Knopfler purchased this
cigar box guitar in 2011 and played it during rehearsals for the
2011 Bob Dylan With Mark Knopfler Tour. The guitar was then
carried on the 2011 and 2012 tours as a spare in open tuning.





106

**FENDER MUSICAL INSTRUMENTS, CORONA,
CALIFORNIA, 2010**

**A SOLID-BODY ELECTRIC GUITAR, MARK KNOPFLER
SIGNATURE STRATOCASTER**

Bearing the logo *Fender / STRATOCASTER* and *ORIGINAL / Contour / Body / Mark Knopfler* at the headstock, stamped on the neck plate *SE08395*, the body of Ash, the custom colour finish in Hot Rod Red, fitted with three single coil Danelectro 'lipstick' pickups, together with an original Fender hard-shell case, Fender certificate, warranty, owner's manual, polish cloth, tool kit, strap, input cord, original Fender pickup system and a second set of Danelectro pickups with custom pickguard
Length of back 15¾ in. (40 cm.)

£3,000-5,000

**US\$3,800-6,300
€3,500-5,800**



Mark Knopfler with Bob Dylan playing 'Forever Young' at Hammersmith Apollo, November 2011. Photo courtesy of Peter Mackay.

See footnote to lot 92. According to Mark Knopfler's guitar tech Glenn Sagers, Mark wanted to try something different with one of his Signature Stratocasters by replacing the Texas Specials with 'lipstick' style pickups for a warm and twangy tone. Seymour Duncan created a custom pickguard for the guitar, incorporating his own line of lipstick pickups.

The modified Strat became Mark's dressing room guitar when he joined Bob Dylan for the Bob Dylan With Mark Knopfler Tour of the UK and Europe from October to November 2011, as part of Dylan's Never Ending Tour 2011. Knopfler told us: *'I would always have a guitar in the dressing room, like a Stratocaster or something like that - an electric guitar. I wouldn't necessarily be bugging people with it, so it wouldn't necessarily be plugged in, but it would just be to loosen up a little bit while you were waiting to get on the stage.'*

Typically, Knopfler and his band would play the opening set, followed by Dylan and his band, with a regular crossover where Mark would accompany Dylan on guitar for a few songs - a rarity that reflected the great respect and long history of musical collaboration between the two legends, dating back to the recording of Dylan's studio album *Slow Train Coming* in 1979. On the last night of their six-week joint tour at London's Hammersmith Apollo on 21 November 2011, Knopfler joined Dylan on stage for the last encore of his set for a special show-closing duet of 'Forever Young' from Dylan's 1974 album *Planet Waves*, with Knopfler sharing vocals as well as bending the strings on this distinctive 'Danelectro' style Strat. As always, keyboardist Guy Fletcher

chronicled the event in his online tour diaries: *'Bob and Mark had agreed during sound-check to do an encore together. 'Forever Young' as a duet... When the time came, Bob had finished 'Like A Rolling Stone' and Mark walked back onto the stage the audience went bananas... After a beautiful guitar solo from Mark, in the third verse Mark sang the line "And may your song always be sung" whilst gesturing to Bob, I thought the roof was about to be lifted off the Odeon... It was the perfect end to the tour and there must have been the odd tear in the house.'* As far as we know, no official video was filmed during this rare impromptu performance, however it can be found in circulating fan footage.

After the Bob Dylan With Mark Knopfler 2012 Tour, during which the Strat once again served as Mark's dressing room guitar, it was decided that the Seymour Duncan pickups sounded too much like a Strat. As Knopfler was looking for more of a classic Danelectro sound, Sagers acquired two sets of modern Danelectro pickups and had them rewound to old specs. British luthier Bill Puplett rewired the guitar so that the second tone potentiometer became a two-way rotary switch, where the 'A' position followed standard Strat wiring, while the 'B' position could turn the instrument into a Danelectro style guitar. The body was routed to accommodate the larger pickups and a custom pickguard was made to complete the modification. This unique Signature Strat has since served as Mark's home guitar in open C tuning.



107

**PAOLETTI GUITARS SRL, MONTEMURLO, ITALY,
CIRCA 2011**

**A SOLID-BODY ELECTRIC GUITAR IN THE MANNER OF
A STRATOCASTER**

Bearing the logo *Paoletti* applied at the headstock, and *09811* stamped on the reverse, the pickguard engraved *1850*, and signed *Paoletti 11*, of a natural finish, together with a hard-shell case and tremolo bar, accompanied by a presentation letter from the manufacturer

Length of back 15 $\frac{1}{8}$ in. (39.7 cm.)

£2,500-4,000

US\$3,200-5,000

€3,000-4,700

This guitar was gifted to Mark Knopfler in 2012 by Fabrizio Paoletti and Roberto Pedrazzi. According to the presentation letter, the body wood used to build this guitar was taken from a 150-year-old Tuscan chestnut wine barrel dated 1850, the pickups were handmade and hand wound to exactly replicate a 60s tone, and the brass pickguard and headstock cover were hand engraved with foliate motifs. Knopfler kept the guitar in his study for home use.



Mark Knopfler and Richard Bennett, 13 October 2015.
Photo courtesy of Howard Swimmer.

•108

JOHN PAGE, JAPAN, CIRCA 2015
A SOLID-BODY ELECTRIC GUITAR, JOHN PAGE CLASSIC

The logo *JOHN PAGE CLASSIC* applied to the headstock and *JPC / Made In Japan* ink stamped on the reverse, the finish of a white colour, together with an original hard-shell case with strap, tremolo bar, adjustment tools and manufacturer's literature
Length of back 16 in. (40.4 cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

Howard Swimmer, founder of John Page Classic, presented Mark Knopfler with this guitar on 13 October 2015 at Heinz Hall in Pittsburgh, Pennsylvania, during the 2015 Tracker Tour. A second guitar was presented to guitarist Richard Bennett, who recorded the event in his 2015 online tour diary: *'Just before sound check both Mark and I were introduced to a new guitar line designed by John Page who worked for Fender for many years and started their custom shop back in the 1980s. After John left Fender, he began building beautiful custom instruments and has recently partnered with Howard Swimmer to design and manufacture John Page Classics... a custom-production guitar. Howard brought two guitars that Mark and I played and we took to them straight away. The look, quality, feel and sound are all immediately evident.'* Often presented with guitars on tour, Knopfler told us: *'I always try to see them, always try to play 'em, and always gave them a fair shake because, you know, you realise what a thing you've taken on if you want to build something - and build something well.'* On receipt, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. This guitar was used by folk musician Mike McGoldrick for performances of the song *'Silvertown Blues'* on Knopfler's 2019 Down The Road Wherever Tour.





109

**GIBSON GUITAR CORPORATION, NASHVILLE,
TENNESSEE, 2003**

A SOLID-BODY ELECTRIC GUITAR, LES PAUL HISTORIC
LP-57, CUSTOM SHOP STINGER SERIES

The logo *Gibson* inlaid at the headstock and silkscreened *Les Paul*
/ *MODEL*, ink stamped on the reverse 73538 / MM 5729, the
finish of a metallic blue colour, together with an original hard-shell
case, manufacturer's literature and hang tags
Length of back 17 $\frac{3}{4}$ in. (44 cm.)

£4,000-6,000

US\$5,100-7,500
€4,700-7,000



Opposite:
Mark Knopfler and lot 109, promotional shoot for *Privateering*, 2012.
Photo by Fabio Lovino.



Mark Knopfler performing on stage in Oberhausen, Germany, 23 October 2011, during his tour with Bob Dylan © HENNING KAISER/ALAMY

Mark Knopfler purchased this guitar from Rudolph Prankl of Guitar Relics of N.Y. Inc. in Bethpage, New York, in 2005. The Stinger Series was an exclusive performance-driven collection commissioned by Dave Carpenter of Washington retailer Music Machine and built by a select group of artisans at the Gibson Custom, Art & Historic Division with the finest quality woods, hand selected to enhance the sound of each instrument. The guitars of the Stinger Series would each have a black stinger painted on the reverse of the headstock in tribute to an occasional Gibson tradition of painting such a black stinger on the headstocks of their more premier models to cover any imperfections in the wood.

When he joined Bob Dylan for the Bob Dylan With Mark Knopfler Tour of the UK and Europe from October to November 2011, as part of Dylan's Never Ending Tour 2011, Knopfler used this guitar for performances of 'Wye Aye Man' and 'Song For Sonny Liston'. Knopfler also played 'Brothers In Arms' on the LP-57 during early shows of the tour, including at Glasgow Braehead Arena on 9 October 2011, however he had reverted to his Gibson Les Paul by the Nottingham show two days later. Numerous photographs

exist of Knopfler playing the guitar on tour, including those taken by Henning Kaiser in Oberhausen, Germany. Typically, Knopfler and his band would play the opening set, followed by Dylan and his band, with a regular crossover where Mark would accompany Dylan on guitar for a few songs - a rarity that reflected the great respect and long history of musical collaboration between the two legends, dating back to the recording of Dylan's studio album *Slow Train Coming* in 1979.

Following the Dylan tour, the beautiful blue LP-57 was prominently featured in the promotional shoot for Knopfler's 2012 solo studio album *Privateering*, photographed by Fabio Lovino. According to guitar tech Glenn Saggars, the pickups were switched to OX4s in 2017 during the recording sessions for Knopfler's tenth solo studio album *Down The Road Wherever*. Mark used this guitar to record the song 'Precious Voice From Heaven' at British Grove Studios in 2017. A previously unreleased outtake from the *Down The Road Wherever* sessions, 'Precious Voice From Heaven' was released as a bonus track on the box set *The Studio Albums 2009-2018* in 2022. The guitar's original pickups have since been reinstated.



7 3538
MM 57 29



110

**PENSA CUSTOM GUITARS BY MAKOTO NOGUCHI,
 NEW YORK, 2015**

A SOLID-BODY ELECTRIC GUITAR, PENSA MK-90
 CUSTOM

The logo applied to the headstock, *Pensa CUSTOM MADE IN U.S.A.* and engraved on the neckplate 0570 / 052215, the mountings and hardware gold-plated, of a blue ice metallic finish, together with an original hard-shell case, adjustment keys, tremolo bar and manufacturer's spec sheet stating that the guitar was custom built for Mark Knopfler
 Length of back 15 $\frac{1}{2}$ in. (39.7 cm.)

£6,000-8,000

US\$7,600-10,000
 €7,000-9,300

Luthier Makoto Noguchi at Pensa Custom Guitars first developed the MK-D model guitar in late 2011 as a "diet" version of the MK-1 Strat style guitar with a non-premium top wood. During a May 2012 visit to Rudy's Music store in New York for the Sky Arts documentary *Guitar Stories* with Dire Straits co-founder John Illsley to discuss the guitars that have shaped his career, Mark Knopfler tried out a 2011 custom blue ice metallic MK-D with Swamp Ash body, natural binding, Lindy Fralin P-90 Soapbar pickups, a "54" neck with "soft V" shape, gold plated hardware, a Hipshot Tremolo bridge, 3 way pickup selector switch, and blue catseye cap knobs. As he played the guitar for the first time on camera in the store, Knopfler was clearly impressed with the instrument, enthusing 'You know, you can really appreciate something like this where there's been no compromise, where every fret has been put in very carefully, every little thing that's been drilled has been drilled absolutely precision straight.' When Illsley posits that they are talking about the Rolls Royce of guitars, Knopfler cuts in to declare it the *Ferrari*. According to Rudy Pensa, Mark was so taken with the guitar that he played on camera that Rudy gifted that same guitar to him after the show. The blue ice MK-D became one of Knopfler's favourite guitars, played extensively on his last three tours.

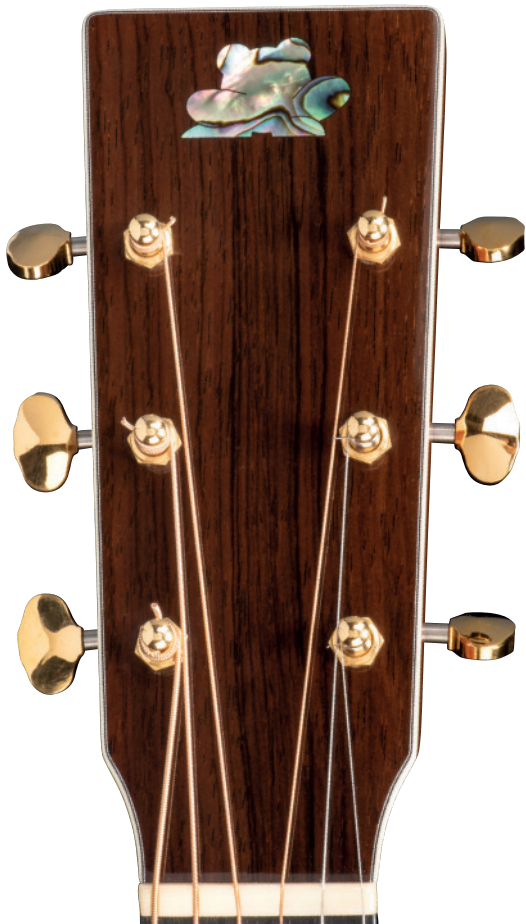
After Knopfler began using the guitar on stage, Pensa Custom Guitars renamed this particular custom specification of the MK-D as its own model, the MK-90. This MK-90 guitar was custom built for Mark Knopfler in 2015 as a back-up for his upcoming Tracker Tour. The specification is almost identical to Mark's 2011 MK-D, with the exception of Hipshot tuners rather than Schaller, and a gold logo on the headstock rather than the gold and black logo seen on the 2011 MK-D. Director Henrik Hansen snapped a shot of the guitar ready for use in the racks during tour rehearsals in 2015. Similarly, keyboardist Guy Fletcher shared a backstage photo from Cologne on 21 June 2015 for his Tracker Tour Diary, showing this Pensa MK-90 as a second blue ice guitar in Mark's touring guitar racks.



A selection of guitars at rehearsals, including lot 110, 2015. Photo courtesy of Director Henrik Hansen.



Mark Knopfler with lot 111, during the official behind the scenes 'making of' documentary short for the *Altamira* soundtrack, 2016.



MICHAEL MILLARD AND FROGGY BOTTOM GUITARS

At the age of 24 Michael Millard possessed dual but unrelated passions: finger-style guitar playing and the finer aspects of wooden boat construction. Though first pursuing a doctoral programme in behavioural psychology, Millard left the academic world and his native New England, for New York City. Here he took a position in the workshop of the renowned luthier Michael Gurian. After working for Gurian for four years Millard departed to launch his own workshop in Richmond, New Hampshire in 1974. For the next eleven years it would be the home for Froggy Bottom Guitars until a move to Newfane, Vermont in 1985.

Throughout Froggy Bottom's history Millard has maintained the ethos of building each instrument by hand while employing the finest materials and executing the works with uncompromising craftsmanship. Millard has described Froggy Bottom this way: *'We are a no-growth company and see ourselves as designing and building highly refined tools around function in service to the personal expression of the serious guitar player.'* It is the philosophy that Froggy Bottom Guitars embraces to this day, where Millard and his colleagues produce about one hundred bespoke instruments a year for an international client base of professional guitarists.

~111

**FROGGY BOTTOM GUITARS, CHELSEA, VERMONT,
 2010**
 AN ACOUSTIC GUITAR, PARLOUR MODEL, P12-DELUXE

Bearing the inlaid logo at the headstock and labelled internally
*FROGGY BOTTOM GUITARS / CHELSEA, VERMONT /
 NOVEMBER 2010* and ink stamped *P1442*, of a natural finish,
 together with a Carlton shipping-travel hard-shell case
 Length of back 20 $\frac{1}{8}$ in. (51.1 cm.)

£8,000-12,000

US\$11,000-15,000
 €9,400-14,000

LITERATURE:

Mark Knopfler, *Altamira Soundtrack (Making Of | Official Behind
 The Scenes)*, 2016.

Mark Knopfler, *Good On You Son*, official music video, 2018.

Mark Knopfler received this acoustic parlour guitar as a gift from former GT driver Nicolaus Springer in 2014. Luthier Michael Millard told us that the original commission, which was placed through Tommy's Music in Viersen, Germany, was for a small guitar to be played with bare fingers, with a voice greater than its size would suggest, exceptional responsiveness, dynamic range, and balance across its tonal spectrum. Interviewed by Jamie Dickson for *Guitarist* in April 2015 about his go-to guitars for newly released studio album *Tracker*, Knopfler mentioned that he had '*been playing two other acoustics at home, which are both beautiful guitars, just to get them played in a little bit. One of them is a Froggy Bottom parlour guitar, which is a beautiful thing that was given to me by somebody very generous.*' Knopfler had in fact already used the guitar to record two songs on *Tracker* – namely '*Wherever I Go*', featuring vocals by Ruth Moody, and the deluxe box set bonus track '*Heart Of Oak*'. Talking to Paul Sexton for the official album documentary, Knopfler revealed that '*Wherever I Go*... came from listening to a friend talking about how it didn't matter how long since he talked to a good friend, they would always just take up where they left off, it would always be great between them.'

Back in the studio following the 2015 *Tracker* Tour, Knopfler recorded his ninth soundtrack album for the 2016 Spanish biographical drama *Altamira* with percussionist Evelyn Glennie in early 2016. Footage of Knopfler recording the title theme on the Froggy Bottom guitar at British Grove Studios was featured throughout the official behind the scenes 'making of' documentary short for the *Altamira* soundtrack, in which Mark explained that '*The cave of Altamira was discovered by an amateur archaeologist, Marcelino Sautuola, with his eight-year-old daughter Maria - a wonderful character for me to try to make some music with that little parlour guitar, and they seemed to suit each other very well.*' Footage of Knopfler on the Froggy Bottom during the *Altamira* sessions was repurposed for the official music video for the song '*Good On You Son*' in 2018.





Richard Bennett playing lot 112, 2018.
Photo courtesy of Director Henrik Hansen.

112

DON GROSH, BROOMFIELD, COLORADO, CIRCA 2014
A SOLID-BODY ELECTRIC GUITAR, ELECTRAJET

The logo decal, *Don Grosh / USA* applied to the headstock, the neck plate stamped *DG* and engraved *Electra Jet / #3202*, the body of a metallic grey finish, together with original hard-shell case
Length of back 16 in. (40.7 cm)

£1,500-2,500

US\$1,900-3,100

€1,800-2,900

Don Grosh gifted this Electrajet to Mark Knopfler in May 2014. Just a few months prior, Knopfler had remarked to *Vintage Guitar* magazine that the Grosh guitar had caught his favour: 'I really like the Grosh Electrajet - it's a great guitar.' As mentioned by Knopfler's guitar tech Glenn Saggars in the April 2015 issue of *Guitarist* magazine, Mark owned two Electrajets - a white model and the present metallic grey example. Guitarist Richard Bennett used this Electrajet to record the unusually upbeat and funky 'Nobody Does That' for Knopfler's 2018 solo studio album *Down The Road Wherever*, proceeding to play the guitar for live performances of the song on the subsequent Down The Road Wherever Tour in 2019.

113

**PENSA CUSTOM GUITARS BY MAKOTO NOGUCHI,
NEW YORK, 2014**
A SOLID-BODY ELECTRIC BASS GUITAR, PENSA J4
CUSTOM

The decal logo, *Pensa, CUSTOM, MADE IN U.S.A.* at the headstock, the neckplate engraved *0550 / 042514*, the body of Korina with a natural finish, together with a Fender hard-shell travel case, spec sheet, polish cloth and adjustment key
Length of back 16 $\frac{7}{8}$ in. (42.8 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

Longtime friend and Manhattan music store owner Rudy Pensa gifted this bass guitar to Mark Knopfler after his show at the Beacon Theatre, New York, on 21 October 2015 as a house instrument for British Grove Studios. Bassist Glenn Worf used the guitar to record the song 'Good On You Son' for Knopfler's 2018 solo studio album *Down The Road Wherever*.

Knopfler told us: *'I play bass very badly. There's the wire wound and the flat wound thing. I really enjoyed having a wire wound bass, but also to keep a flat wound bass, because a lot of the records would have flat wound strings on those basses. And then I just had totally impractical things... they're just beautiful objects. If you know what you're doing, you can coax really good sounds out of them.'*





Mark Knopfler at Stefan Sobell's home, Northumberland, 2013.
Photo courtesy of Stefan Sobell.

'A fantabulous guitar.'

– Mark Knopfler

STEFAN SOBELL

Born in 1943, Stefan began making instruments in 1973. As a musician himself, his driving search was for the perfect quality of tone. His approach to design and building, his readiness to question accepted ideas and his attention to detail give his guitars a unique look and sound. He became known as the guitarist's guitar maker, doing no advertising or promotion and relying entirely on word of mouth to make his reputation. Stefan is based in a tiny Northumberland village and makes five or six instruments a year, still innovating in his quest for perfection.

~114

STEFAN SOBELL, HEXHAM, UK, 2012
AN ACOUSTIC GUITAR, MARTIN SIMPSON
MODEL

Labelled internally *MS # 48 / December 2012 / Serial No. 612 / SOBELL GUITARS / Martin Simpson Signature Model / For Mark Knopfler / The Old School Whitley Chapel, Hexham, Northumberland / England NE47 0HB / Telephone: +44 (0) 1434 673567 www.sobellguitars.com* and ink stamped on the neck block *MS 48 / 412*, of a natural finish, together with a travel case by Carlton
Length of back 19¾ in. (50.2 cm.)

£7,000-10,000

US\$8,800-13,000
€8,200-12,000



Mark Knopfler playing in Newcastle on the Down the Road Wherever tour, 2019. Photo courtesy of Aidan Williamson.

Mark Knopfler acquired this acoustic guitar during a visit to luthier Stefan Sobell's Northumberland workshop on 19 February 2013. 'I was talking to Stefan Sobell about building me a guitar,' Knopfler told us, 'and he came up with this thing. I turned up at his place in Northumberland and I thought... THAT was the one. I really did think it was - because it's a fantabulous guitar.' Sobell recounted the visit on his website: 'Today Mark Knopfler visited. He played a New World and two Martin Simpson models, eventually choosing one of the MS models. He said he plans to use it at home and for recording, so didn't want a pickup fitted. And he wouldn't let me fit strap buttons because he couldn't bear to have holes drilled in the guitar.' Interviewed by Jamie Dickson for *Guitarist* in April 2015, Knopfler mentioned that he had been playing a couple of acoustics at home to get them 'played in' a little bit: 'One is a Stefan Sobell flat-top guitar. It's a beautiful guitar and you're conscious that to be worthy of a thing like that you've got to play it. So I pick that up and try and play it a little bit. It's like getting a guitar from John Monteleone or something. You've got to play it in to try to bring it on, which is what I'll try to do every now and again.'

By 2018, Knopfler had decided he wanted to play the Stefan Sobell on his forthcoming tour and called in the luthier to make the necessary modifications. Sobell reported: 'Mark Knopfler didn't want a pickup in his MS Model when he collected it from me a couple of years ago... More recently he asked me to fit a pickup so he could play it live. So I took a tool kit to his

amazing state of the art studio in Chiswick and fitted a Highlander pickup there. Mark was seriously impressed with the combination of the MS Model and Highlander, was very happy with the amplified sound. He told me he planned to use it in live concerts, so I also fitted a strap button to the guitar heel.' Knopfler would use the guitar for performances of the song 'Matchstick Man' on his Down The Road Wherever Tour from April to September 2019 in support of his ninth solo studio album. Knopfler told the *Big Issue* in November 2018: 'Matchstick Man... describes me looking down on a vision of my young self, setting off on his adventure. It's a real memory - it was Christmas Day, it was snowing, and I was trying to get home. And I still had a long way to go. It was a moment when I was saying to myself, well, this is what you've chosen to do. You take the good and the bad. There are times when I've been tested but the desire has remained. The love for the guitars, and for the music.'

Most recently, Mark used the guitar to record the song 'Watch Me Gone' during 2021-2023 sessions at British Grove Studios for his tenth solo studio album, expected for release in 2024. Today, Knopfler acknowledges that, although a superlative piece of craftsmanship, the guitar was a little big for him: '[Sobell] brought that guitar for me to play, that he'd already made, and it's fantastic. The only thing about it was, it was just a shade too big for me. But you're talking micro measurements. I still played it at home loads. It's still fantastic.'



•115

GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, CIRCA 1941-1942
A GUITAR AMPLIFIER, EH-150

The logo *Gibson* stencilled on the front panel, the back control panel marked with the logo *Gibson INC. / KALAMAZOO, MICHIGAN* and *MODEL E.H. 150 SERIAL 13800 / VOLTS 116-120 CYCLE 60 / WATTS 135 / MADE IN U.S.A.*, the case covered in faux-tweed fabric
15½ in. (39.7 cm.) high; 16½ in. (41.9 cm.) wide; 9 in. (22.9 cm.) deep

£800-1,200

US\$1,100-1,500
€940-1,400

Mark Knopfler purchased this amplifier from Hoboken Vintage Guitars in Hoboken, New Jersey, in June 2004. It was used during the recording of Knopfler's 2018 solo studio album *Down The Road Wherever*, as seen in studio photographs by filmmaker Henrik Hansen.



•116

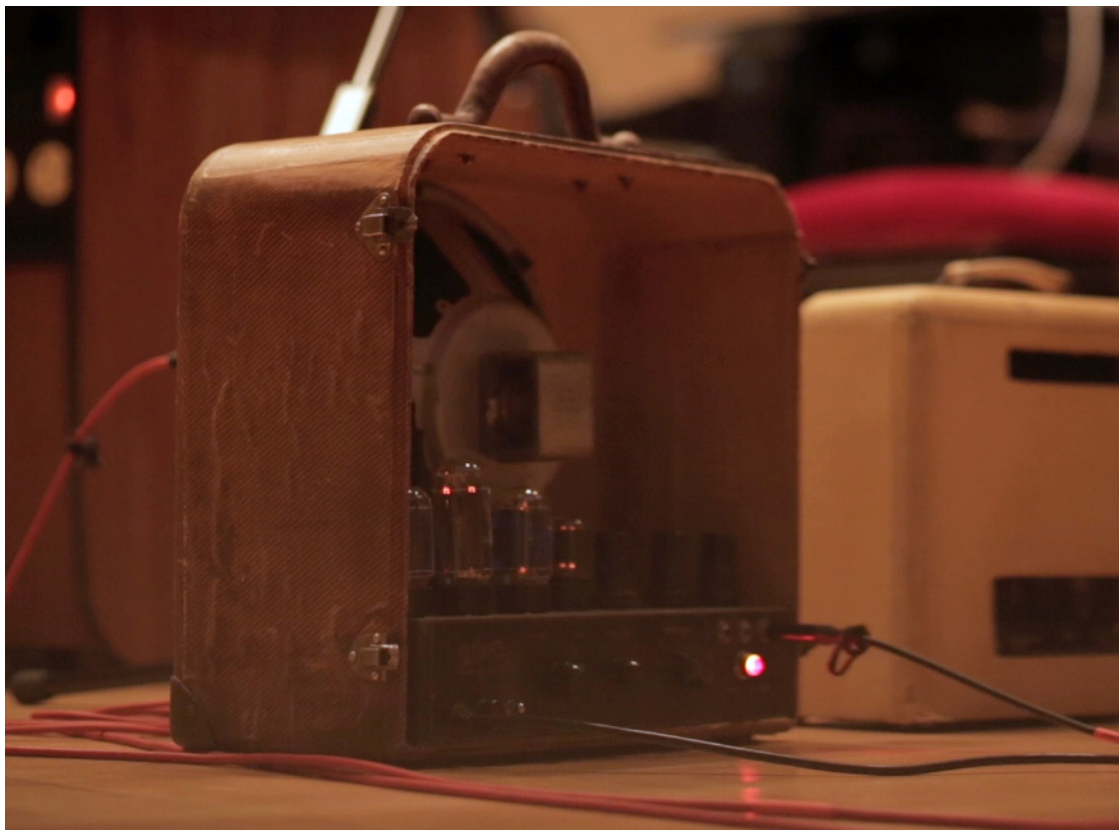
GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, CIRCA 1948
A GUITAR AMPLIFIER, BR-9

The logo *Gibson* applied to the grille, the control panel marked *Gibson INC. / KALAMAZOO, MICH.*, the pine case covered in cream woven linen fabric
12¾ in. (32.4 cm.) high; 14¾ in. (37.5 cm.) wide; 6¾ in. (17.1 cm.) deep

£400-600

US\$510-750
€470-700

Mark Knopfler purchased this amplifier at a guitar show in Nashville in the early 2000s. It was photographed in studio use at British Grove Studios during recording sessions for Knopfler's 2018 solo studio album *Down The Road Wherever*, as seen in studio photographs by filmmaker Henrik Hansen, although ultimately was not used for any final recordings. For each track to be recorded, Knopfler would rigorously test various amps and instruments to ensure the best sound possible for the song.



Photos courtesy of Director Henrik Hansen.



C.F. MARTIN, DREADNOUGHT

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 Royal 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 these larger and louder instruments.

The Dreadnought gained increased traction among performing guitarists despite some reservations by Frederick and Frank Henry Martin. During the height of the Depression, the "D" models would outsell all other models made by the Martin Company excluding the budget priced O-17.

The fact that the majority of guitar makers employ a Dreadnought model to this day is a testament to its success as an outline in acoustic guitar design.

~117

**C.F. MARTIN AND COMPANY, NAZARETH,
PENNSYLVANIA, 1951**
AN ACOUSTIC GUITAR, D-28

Bearing the logo *C.F. Martin & Co / EST. 1833* at the headstock, stamped *C.F. MARTIN & CO / NAZARETH, PA* and *D-28 / 119213* internally, of a natural finish, together with a hard-shell case, Fishman pickup and extra input jack
Length of back 20 $\frac{1}{2}$ in. (50.9 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

Mark Knopfler purchased this acoustic guitar from the Vintage Guitar Emporium on New Kings Road in London in April 2017 and immediately put it to use in the recording studio. Knopfler used the Martin D-28 to record the song 'Nobody's Child' and bonus track 'Pale Imitation' at British Grove Studios for his solo album *Down The Road Wherever*, released in November 2018. The latter track was only available on the Box Set Deluxe edition LP. Knopfler has since recorded three tracks on the D-28 for his tenth solo studio album, expected for release in 2024. As yet unreleased at the time of writing, are the 20 or so musical numbers Knopfler wrote and recorded during a 2018 project to rewrite his acclaimed *Local Hero* soundtrack for the stage, of which 'Game Over' was recorded on this guitar. Most recently, the 1951 acoustic was photographed by keyboardist and album co-producer Guy Fletcher as one of a group of guitars used during album recording sessions at British Grove Studios in 2022. Knopfler used the D-28 to record the song 'Smart Money' for his tenth solo studio album, expected for release in 2024.





Style **STANDARD**
Gibson **STANDARD**
Number **4079** is hereby
GUARANTEED
against faulty workmanship and materials.
Gibson INC.
KALAMAZOO, MICHIGAN,
U.S.A.



The Hummingbird (lot 89), Dove (lot 118) and two Les Pauls (including the 1959, lot 42) at British Grove Studios, circa 2009. Photo courtesy of Guy Fletcher.

~118

**GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
 CIRCA 1963**

AN ACOUSTIC GUITAR, HUMMINGBIRD

The logo *Gibson* inlaid at the headstock and *104019* stamped on the reverse, labelled internally *Style GUITAR / Gibson HUMMING BIRD / Number 104019 is hereby / GUARANTEED / against faulty workmanship and materials. / Gibson INC. / KALAMAZOO, MICHIGAN, / U.S.A.*, of a sunburst finish, together with a hard-shell case, original bridge pins and rosewood bridge saddle
 Length of back 19 $\frac{1}{2}$ in. (50.5 cm.)

£7,000-10,000

**US\$8,800-13,000
 €8,200-12,000**

Mark Knopfler purchased this acoustic guitar from Rudolph Prankl of Guitar Relics of N.Y. Inc. in Bethpage, New York, in October 2005. Snapped for his online studio diaries, Knopfler's 1960s acoustic was photographed by keyboardist and album co-producer Guy Fletcher as one of a group of guitars used during album recording sessions at British Grove Studios in 2008-9. The Hummingbird was used by guitarist Richard Bennett to record the bonus track '*The Living End*', expected for release on a deluxe edition of Knopfler's tenth solo studio album in 2024. From time to time, Knopfler kept this guitar in his study for home use.







~119

GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, 1957
 A SOLID-BODY ELECTRIC GUITAR, LES PAUL JUNIOR

The logo *Gibson / Les Paul / JUNIOR* silkscreened at the headstock, 75740, ink stamped on the reverse, of a sunburst finish, together with a later hard case and leather strap, accompanied by the original shipping invoice dated 6 December 2005
 Length of back 17 $\frac{3}{4}$ in. (44.2 cm.)

£8,000-12,000

US\$11,000-15,000
 €9,400-14,000

Mark Knopfler acquired this guitar from Nationwide Guitars in Columbia, Maryland, in December 2005. Guitar tech Glenn Saggars told us that, once purchased, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. Although tried during the recording process, this Les Paul Junior ultimately never made it onto a record. From time to time, Knopfler kept this guitar in his study for home use.



~120

GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, 1958
 A SOLID-BODY ELECTRIC GUITAR, LES PAUL JUNIOR

Bearing the logo *Gibson / Les Paul / JUNIOR* at the headstock and stamped 84056 at the reverse of the headstock, of a sunburst finish, together with a later hard-shell case
 Length of back 17 $\frac{3}{4}$ in. (44.2 cm.)

£8,000-12,000

US\$11,000-15,000
 €9,400-14,000

Mark Knopfler purchased this guitar from Nationwide Guitars in Columbia, Maryland, in July 2005, and sometimes kept in his study for home use. Knopfler's guitar tech Glenn Saggars told us that, once purchased, every guitar would spend time in Mark's hands so he could get an idea of the sound and where a particular guitar might fit in a particular song. Most recently, Knopfler used this Les Paul Junior during recording sessions at British Grove Studios in 2021-23.



121

**GIBSON GUITAR CORPORATION, NASHVILLE,
TENNESSEE, 1997**

A SEMI-HOLLOWBODY ELECTRIC GUITAR, ES-135

The logo *Gibson* and *ES 135* on the headstock, 93037361 / MADE / IN / U.S.A. stamped on the reverse, labelled *Gibson / USA, 93037361 / Serial No. ES 135 / Model*, together with a hard-shell case and leather strap, the nut and two tuning machines replaced
Length of back 20 $\frac{1}{8}$ in. (51.2 cm.)

£1,500-2,500

US\$1,900-3,100
€1,800-2,900

Acquired in 2018, Mark Knopfler tried this guitar during the recording process to get an idea of the sound and where it might fit in a particular song, yet this ES-135 never made it onto a record. From time to time, Knopfler kept this guitar in his study for home use.



Mark Knopfler official documentary for *Sailing To Philadelphia*, 2001.

122

**FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, 1953**
A GUITAR AMPLIFIER, TWIN-AMP, 5C8

The cabinet with tweed covering and logo *FENDER / FULLERTON CALIFORNIA* applied to the front panel, the control panel marked *Fender / "Twin-Amp" / FENDER ELECTRIC INSTRUMENT CO. / FULLERTON CALIFORNIA*, the tube chart stamped *CH* and bearing the serial number *0295*, the chassis stamped *0295*
20 in. (50.8 cm.) high; 26¼ in. (66.7 cm.) wide; 10¼ in. (26 cm.) deep

£8,000-12,000

US\$11,000-15,000
€9,400-14,000

Mark Knopfler acquired this amplifier from Pete Townshend's late guitar technician Alan Rogan in August 1999 and kept it for studio use. For every track to be recorded, Knopfler would rigorously test various amps and instruments to ensure the best sound possible for the song. Together with a small cluster of amplifiers in an unidentified music studio, this Fender Twin is seen behind Knopfler as he strums '*Sailing To Philadelphia*' towards the end of the official documentary for his 2000 solo studio album of the same name. The amp was most recently used on three new tracks during recording sessions at British Grove Studios 2021-2023.



END OF SALE



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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. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "London Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls. Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller. This means that we are providing services to the seller to help them sell their **lot** and that Christie's is concluding the contract for the sale of the **lot** on behalf of the seller. When Christie's is the agent of the seller, the contract of sale which is created by any successful bid by you for a **lot** will be directly between you and the seller, and not between you and Christie's.

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.
- Guitars, amps and cabs (**instruments**) 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 Mark Knopfler as tools of the trade for a professional musician. They have often been altered to fit Mark Knopfler's needs as an artist. These alterations may include changes to the original manufacturer's parts and finishes. Each **lot** is sold "as is". Neither Christie's or the Sellers warrant that any **instrument** exists in its original state or that any alterations noted in any **condition** report are final.

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 they are not an alternative to examining a **lot** in person or taking 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** 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.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- 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.
- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- For jewellery sales, **estimates** are based on the information in any gemmological report or, 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 or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(i).

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 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 (driving 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 on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, 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 in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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

- As authorised bidder. If you are bidding on behalf of another person who will pay Christie's directly, 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.
- As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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 +44 (0)20 7839 9060.

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 www.christies.com/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 at www.christies.com/christies-live-terms.

(c) Written Bids

You can find a Written Bid Form 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 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**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his 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, to 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 section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) 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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some of our major currencies as well as sterling. 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 post 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, TAXES AND ARTIST'S RESALE ROYALTY

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 26% of the hammer price up to and including £800,000, 21% on that part of the hammer price over £800,000 and up to and including £4,500,000, and 15.0% of that part of the hammer price above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the hammer price. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships or delivers to the United States, 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 purchaser. 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 or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments/deliveries to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

For **lots** Christie's ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the hammer price, **buyer's premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie's will collect GST from you, where legally required to do so.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the **λ** symbol next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the hammer price of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) 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
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If one or more 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 five 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:

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) 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.
- (c) 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.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- (e) 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 sale or drew attention to any conflict of opinion.
- (f) 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**.
- (g) 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.
- (h) In order to claim under the **authenticity warranty**, you must:
 - (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) 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

(iii) 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.

(i) 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, in 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.

(j) Books. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(i) This additional **warranty** does not apply to:

- a. the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - b. drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - c. books not identified by title;
 - d. **lots** sold without a printed **estimate**;
 - e. books which are described in the catalogue as sold not subject to return; or
 - f. defects stated in any **condition** report or announced at the time of sale.
- (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) 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 **lot** is a forgery in accordance with paragraph E2(h)(iii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in UPPERCASE type in the second line of the **catalogue description** (the 'SubHeading'). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

3 YOUR WARRANTIES

- (a) 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.
- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
 - (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
 - (iii) 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;
 - (iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
 - (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.
- (c) No copyright, design rights or any other intellectual property rights (whether registered or unregistered) in the **lot(s)** shall pass to you, your successors or assigns. You warrant for the benefit of Mark Knopfler, Dire Straits Limited and Straitjacket Songs Limited (the **sellors**) that you will not use, or permit the **lot(s)** to be used, in any manner that suggests any endorsement by the **sellors** or their successors or assigns, in each case without the prior written permission of the **sellors**, or their successors or assigns to the rights in their name and image, as applicable.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the **due date**).
- (b) We will only accept payment from the registered bidder. 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.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 0020 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling (GBP) from a United Kingdom bank.

(vi) Cryptocurrency

With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol **✦** may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Terms for Payment by Buyers in Cryptocurrency set out at Appendix B in these Conditions of Sale.

(d) You must quote the sale number, **lot** number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6GT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 the buyer.

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:

- (a) When you collect the **lot**; or
- (b) 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 in writing.

4. WHAT HAPPENS IF YOU DO NOT PAY

- (a) 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):
 - (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - (ii) 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;
 - (iii) 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;
 - (iv) 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;

- (v) 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);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) 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;
 - (viii) to 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
 - (ix) we can take any other action we see necessary or appropriate.
- (b) 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.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

- (a) You must collect purchased **lots** within thirty 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).
- (b) 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 +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, 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.

H. TRANSPORT AND SHIPPING

1. TRANSPORT AND 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 before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransportlondon@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. 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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of any **lot** you purchase.

(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 on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of 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 export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory material are marked with the symbol **✧** and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol **⚡** and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(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 **🐊** 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 one year of the date of the sale. 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**.

(h) Handbags

A **lot** marked with the symbol **⚡** next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the catalogue description.

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) we do not 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 (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™ instead. 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

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: 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 the work 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 section 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 in 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.

SubHeading: 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 section headed **Qualified Headings** on the page of the catalogue 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.

VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for * and Ωlots. All other lots must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. Private buyers who choose to export their purchased lots from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable

VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take

professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.
- ◊ Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.
- △ Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.
- △◆ Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.
- ✕ A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale for further information.
- **Lot** offered without **reserve**.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.
- ≡ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.
- ∞ **Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.
- ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.
- > **Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.
- ◆ **Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.
- ◆ With the exception of clients resident in Mainland China, you may elect to make payment of the **purchase price** for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.
- †, ⊕, *, Ω, α, † See VAT Symbols and Explanation in the Conditions of Sale for further information.
- See Storage and Collection Page.

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**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol △ next to its **lot** number. 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.

◦ 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 **lot**. 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 who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid.

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**.

△◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol △◆ next to the **lot** number. Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

✕ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ✕. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's full buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers 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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

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: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

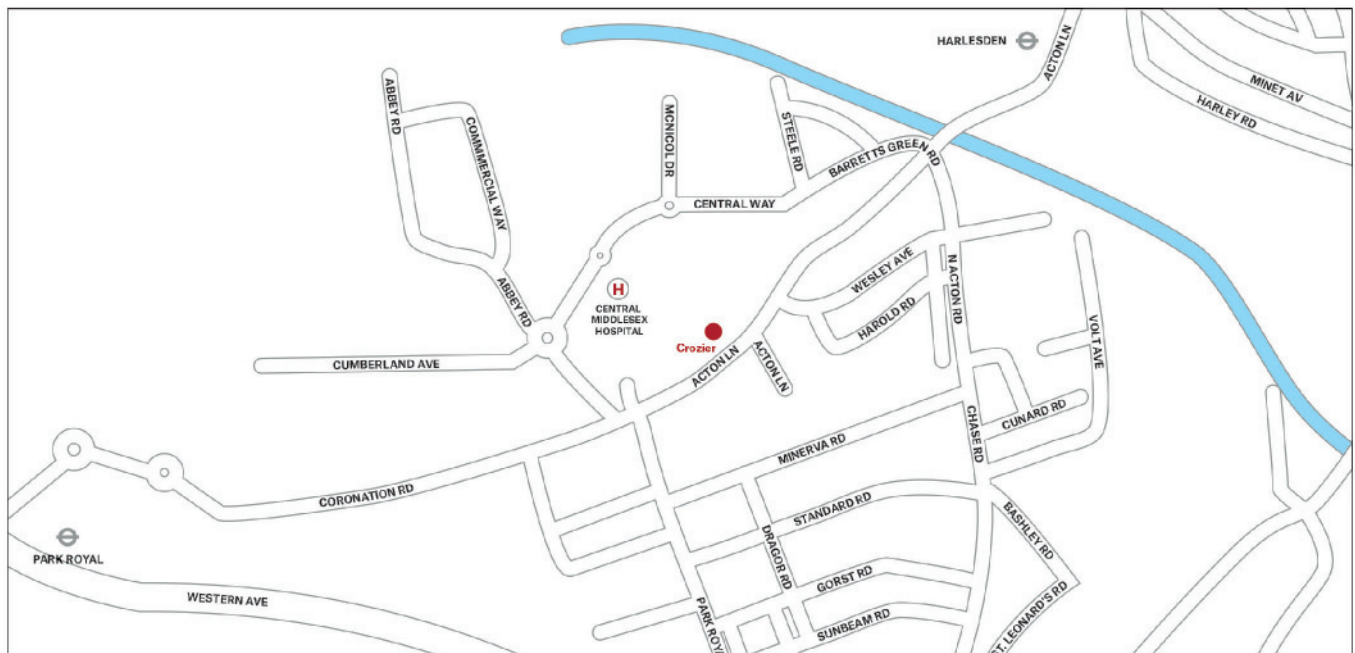
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and **lots** transferred are not available for collection at weekends.



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IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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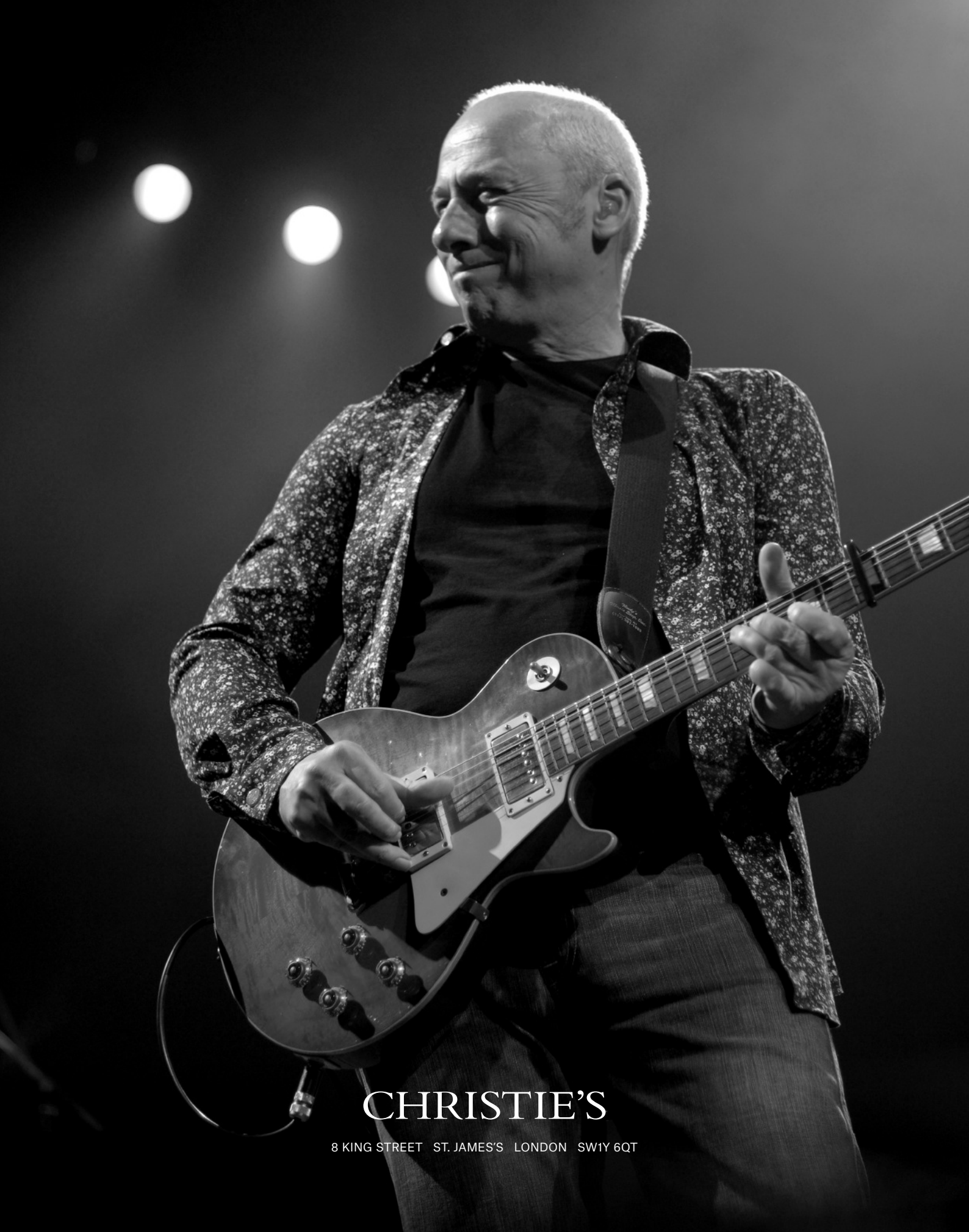
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