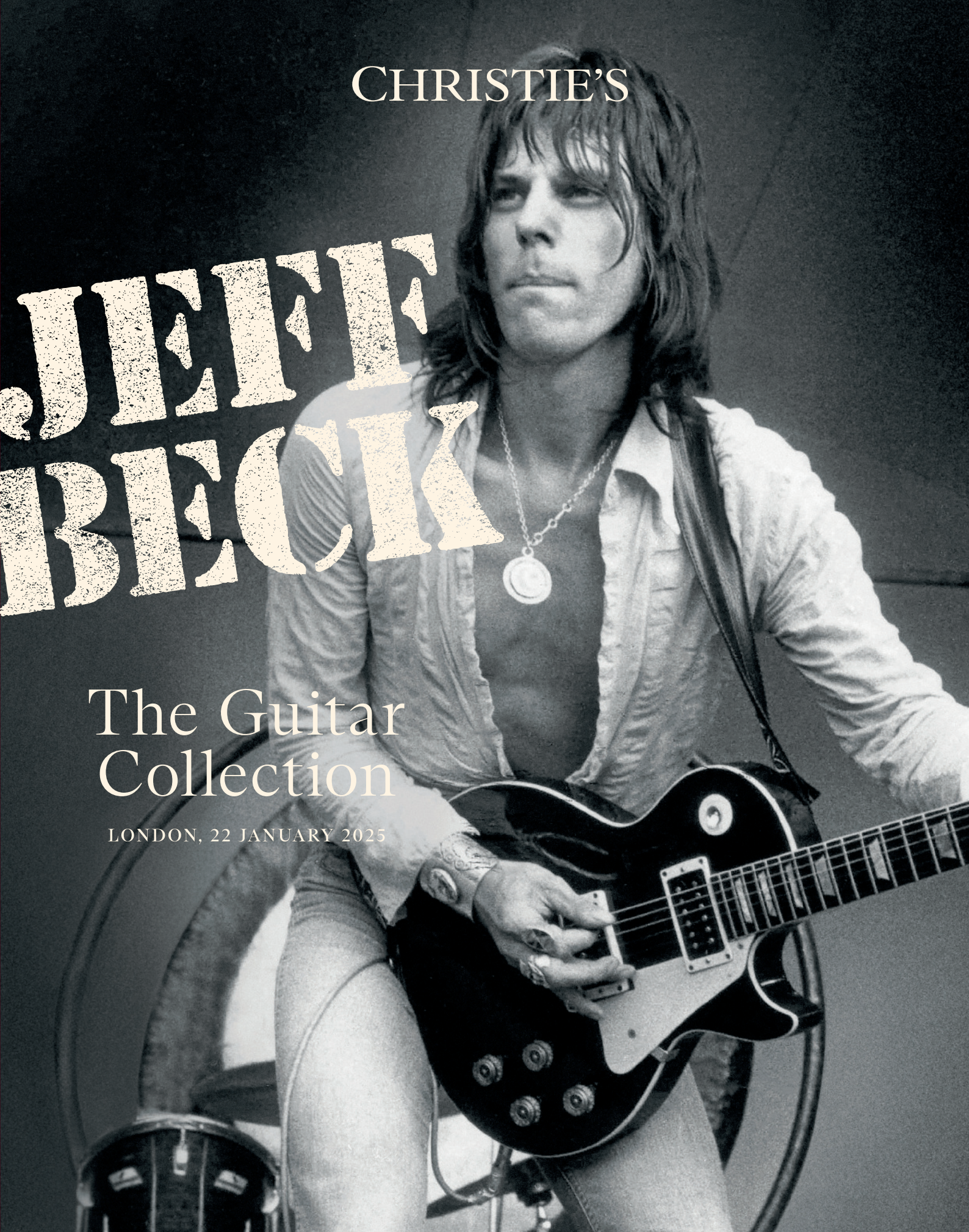


CHRISTIE'S

JEFF
BECK

The Guitar
Collection

LONDON, 22 JANUARY 2025









JEFF BECK

The Guitar Collection

AUCTION

Wednesday 22 January 2025 at 1.00 pm

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

VIEWING

Wednesday	15 January	10.00 am - 5.00 pm
Thursday	16 January	10.00 am - 5.00 pm
Friday	17 January	10.00 am - 5.00 pm
Saturday	18 January	12.00 pm - 5.00 pm
Sunday	19 January	12.00 pm - 5.00 pm
Monday	20 January	10.00 am - 8.00 pm
Tuesday	21 January	10.00 am - 5.00 pm
Wednesday	22 January	10.00 am - 1.00 pm

AUCTIONEERS

Tash Perrin, Eugenio Donadoni, Yü-Ge Wang

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as **22991-HotRod**

ADMISSION

Admission to the sale is by ticket only. To reserve tickets,
please email: ticketinglondon@christies.com. Alternatively, please call
Christie's Client Service on +44 (0)20 7839 9060

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

CONDITIONS OF SALE

The sale of each lot is subject to the Conditions of Sale, Important Notices and
Explanation of Cataloguing Practice, which are set out in this catalogue and on
[christies.com](https://www.christies.com). Please note that the symbols and cataloguing for some lots may
change before the auction.

For the most up to date sale information for a lot, please see the full lot description,
which can be accessed through the sale landing page on [christies.com](https://www.christies.com).

BUYER'S PREMIUM

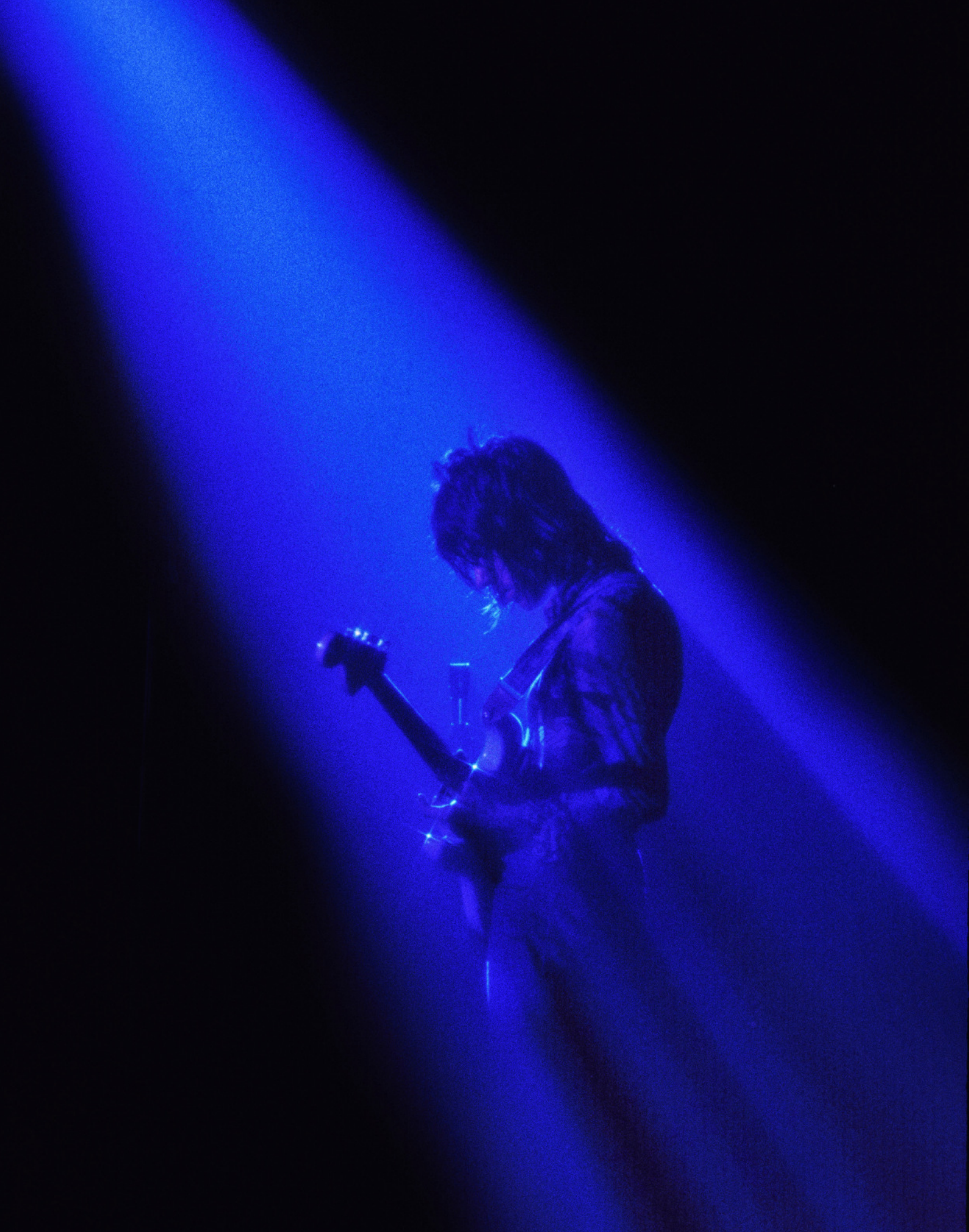
In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has
a tax or λ symbol.

Check Section D of the Conditions of Sale at the back of this catalogue.



Please scan for complete auction information

CHRISTIE'S



CONTENTS

7	Auction Information
9	Specialists and Services for this Auction
28	Property for Sale
291	Index & Bibliography
286	Conditions of Sale ● Buying at Christie’s
290	Symbols used in this Catalogue ● Important Notices and Explanation of Cataloguing Practice
291	Storage and Collection

ACKNOWLEDGEMENTS

Christie’s would like to express our sincere thanks to: Sandra Beck, Colin Newman, Shon Hartman

The specialists for this sale would also like to thank the following for their contributions and assistance in preparing this collection: Richard Addis and Dolby Atmos, Juliette Avery of Gibson, Ernie Ball, Lee Bartram of Gibson, Jennifer Batten, Martin Battey, Jim Belmont, J.W. Black, Kevin Bright, Jamie Crompton, Dan Dearnley, Dr. Decibel of Celestion, Johnny Depp, John Dodds, Seymour W. Duncan, Carl Dunn, Alan Durrant & Freight Minds, Al Dutton, JD Dworkow, Mike Engstrom of Warner Music Group and Rhino Entertainment, Nathan and River Fawley of Duesenberg Guitars,

FRONT COVER
© Barrie Wentzell

INSIDE FRONT COVER
© Jim Belmont

PAGE 2 - 3
Lots 2, 3, 4, 6, 7, 8, 13, 14, 31

PAGE 4
© Carl Dunn

OPPOSITE
© Carl Dunn

INDEX
© Toshi Yajima

PAGE 293
© Carl Dunn

ENDPAPERS
© Jim Belmont

BACK COVER
© Jerome Brunet

Benedict Findlay, David ‘Fozzy’ Fosbinder, Lou Gatanas, Mike Geoghegan of Fender, Billy F Gibbons, Chris Gill, Kevin Gore of Rhino Entertainment, Joanna Green of Marshall, Cesar Gueikian of Gibson, Jan Hammer, John Harjo of Yamaha, Norman Harris, Tristan Hidalgo & Mercury Studios, Grover Jackson, Mat Koehler of Gibson, Ted Kornblum of Magnatone, Todd Krause & the Fender Custom Shop, John Larrazabal of Peavey Guitars, Steve Lukather, Peter Mackay, Sean Mandrake, Imelda May, Sir Paul McCartney & MPL Communications Ltd., John ‘Skully’ McIntosh, John McLaughlin, Kimiya Mizuo of Rittor Music Japan, Harvey Moltz of Rainbow Guitars, Tim Myer, Jeremy Nielsen, Steve Prior, Bill Puplett, Jay Reynolds, Nick Roylance & Genesis Publications, Glenn Saggars, Bradley Shelton of Fender, Drew Stawin, Robert Stevenson, The Jeff Beck Bulletin, Chris Villani of Magnatone, Gordon Wells of Knight Guitars, Marek Witkowski, Toshi Yajima

POST-SALE STORAGE
Please note that all lots not collected by 5pm on the day of the sale will, at our option, be removed to off-site storage following the auction. Please see page 291 for details of Storage and Collection arrangements.

SPECIAL NOTICES

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 Jeff Beck as tools of the trade for a professional musician. They have often been altered to fit Jeff Beck’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. Please see the Conditions of Sale, which can be accessed through the sale landing page on christies.com, for more information.

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 Estate of Jeff Beck that you will not use, or permit the lot(s) to be used, in any manner that suggests any endorsement by the Sellers or their successors or assigns, in each case without the prior written permission of the Sellers or their successors or assigns to the rights in their name and image, as applicable.



SPECIALISTS AND SERVICES FOR THIS AUCTION



Amelia Walker
Head of Sale
Specialist, Head of Private & Iconic Collections
awalker@christies.com
+44 (0)20 7389 2085



Kerry Keane
Specialist Consultant,
Musical Instruments



Caitlin Graham
Specialist Consultant,
Rock & Pop Culture



Venetia Jolly
Cataloguer & Sale
Coordinator, Private & Iconic Collections
vjolly@christies.com
+44 (0)20 7389 2443



Zita Gibson
Head of Business
Development, EAV & Collection Sales, EMEA
zgibson@christies.com
+44 (0)20 7389 2488



Margherita Panara
Business Manager,
EAV & Collection Sales
mpanara@christies.com
+ 44(0)20 7752 3075

PRIVATE & ICONIC COLLECTIONS LONDON



Adrian Hume-Sayer
Specialist,
Private & Iconic Collections
ahume-sayer@christies.com
+44 (0)20 7389 2696



Benedict Winter
Specialist,
Private & Iconic Collections
bwinter@christies.com
+44 (0)20 7389 2203



Olivia Wilson
Cataloguer & Sale
Coordinator, Private & Iconic Collections
owilson@christies.com
+44 (0)20 7752 3383



Elizabeth Comba
Specialist, Private & Iconic Collections
ecomba@christies.com
+44 (0)20 7389 2254

Enquiries
For general enquiries about this auction,
please email:
JeffBeckguitars@christies.com.

Absentee and Telephone Bids
Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

Auction Results
Tel: +44 (0)20 7839 9060

Post-Sale Services
Plicca Watt
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

Client Services
Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

Buying At Christie's
For an overview of the process, see
the Buying at Christie's section.
christies.com

Photography
Bill Henderson and
Mark Farrington.

JEFF BECK

The Guitar Collection

I hope you enjoy reading through this catalogue featuring the tools of my Gorgeous Jeff's life. These guitars were his great love and after two years of his passing it's time to part with them as Jeff wished. After some hard thinking I decided they need to be shared, played and loved again. It is a massive wrench to part with them but I know Jeff wanted for me to share this love.

He was a maestro of his trade. He never lusted after commercial success. For him it was just about the music. He constantly reinvented himself with his musical direction and I could not single out one person, one recording or one guitar as his favourite. I hope the future guitarists who acquire these items are able to move closer to the genius who played them.

It's no secret that Jeff had several favoured charities and I will be donating some of the proceeds of the sale to honour his memory.

Thank you all for considering a small piece of Jeff that I am now hoping to share with you.

Sandra Beck

Sandra and Jeff Beck © Robert Knight.





Jeff Beck performing with John McLaughlin and the Mahavishnu Orchestra, Memorial Auditorium, Dallas, Texas, 11 June 1975 © Carl Dunn.

Over the years I've lost count of how many times I've expressed my admiration for Jeff as a guitarist.

Jeff was in a league of his own and the memories of playing together with him will last forever.

I'll never forget the time he decided to play with fingers instead of a pick. This is a huge change for a guitarist to make right in the middle of a career, but Jeff pulled it off and went from being great to being amazing.

Just for the record, in the '70s Jeff was playing the Gibson Les Paul Guitar, a really fine instrument I can testify to since he loaned me one of his during a US tour we were making together, and during which my custom Double Neck had a fateful accident.

At the end of the tour I gave Jeff a White Stratocaster, 1967 or earlier, I don't remember exactly.

It was from that point it seems that Jeff began playing White Stratocasters...

John McLaughlin, 2024



Jeff Beck and Imelda May performing at The Wellmont Theater, Montclair, New Jersey, 15 June 2010 © Jim Belmont.

Whomever lays their hands where Jeff laid his is touching greatness.

Jeff's talents were not of this world. He was one of those rare and precious free spirits with gifts that can only have been bestowed upon him from the Gods above.

He invented his own sound, style and signature ways that have inspired so many. His high and electrically charged spiritual frequencies must be imprinted upon his precious instruments as they were constantly being played by him and if not were just within his reach.

Jeff and his instruments, whether pristine or preloved and weathered, were connected, unified in creativity and art. It was incredible to sing with him and to witness him play and immediately feel the energy in any given room (be it a cathedral, stadium, club or kitchen) rise to a whole other level.

To own any of his belongings is merely borrowing and safekeeping a piece of Jeff's magic and to cherish and guard for generations to come.

There never was or ever will be anyone else like Jeff Beck.

Imelda May, 2024



Jeff Beck and Jennifer Batten performing at The Royal Festival Hall, London, 13 September 2003. Photo by Mick Hutson/Redferns via Getty.

I recall a moment when I was in Jeff's band somewhere in South America. We were going through parallel passport booths. I could hear the officer ask Jeff his name and profession. I was stunned that anyone could possibly not know who he was and what he did, because to me he was king of the universe. There has never been such a sensitive guitarist with a more vocal approach, richer tone, braver adventurism, and deeper connection to the instrument than Jeff. His music ran the gamut of emotions from absolutely angelic to wicked.

So many elements of his life, music, opinions, curiosity, and sense of humor will stick with me forever. For me to go from listening to him on the radio as a teen, to learning every solo on *Blow By Blow* and *Wired*, pausing rare VHS tapes to see where his fingers were at any given time, to ending up in his band is my proudest journey. To get even a glimpse of where that magic came from was my greatest privilege.

I find it so difficult to come to terms with no longer being able to reach out to see what he's up to or send him funny memes. But he left us all volumes of beauty.

Jennifer Batten, 2024



Steve Lukather, Eddie Van Halen and Jeff Beck, 1989 © Jeffrey Mayer.

I met Jeff in London in 1983 at the Hammersmith Odeon and he came with my dear old friend Bernie Marsden. I was of course blown away as Jeff has been a hero of mine since The Yardbirds. His playing was peerless. We met at Hammersmith post show and I was carrying around a rather large fish with lipstick on it and a bow tie. I was pouring tequila shots into the fish's mouth as I was greeting friends and ran face to face into Jeff. Jeff found this hilarious and a friendship was forged.

I got to know Jeff through the years and we hung out a lot - we did two tours in Japan together and I ended up working in the studio with him for six weeks in the late '90s.... and whenever Jeff was in LA he would call and fun ensued.

I stayed with him and his wife Sandra for a time at his home outside London, working on some new music and saw some of the legendary guitars he owned and got to play most of them. A memory I shall cherish forever.

The thing about Jeff is there was Jeff and then everyone else. A guitar could be horribly out of tune yet when HE picked it up and played it was in perfect tune! This led me to say again and again that I thought Jeff was God's guitar player.

He was a one note guy. ONE note and you knew it was him. His touch and finesse I saw up close and his process of finding THE weirdest yet most wonderful way to play a simple melody made him JEFF!

I got to see Jeff a few months before he passed as we were on the same French festival. It was great to catch up with him and he played SO incredibly! His loss will be felt forever and thank God we have the music he left us.

These guitars will not make you sound like Jeff. Lord knows I know this...haha. But he was magic and HIS kind of magic only comes once in a lifetime. These guitars are incredible and he made them sing. But when you play one of Jeff's guitars there IS a mojo on them. Maybe you might get to feel that a little...

Steve Lukather, 2024

JEFF BECK

THE EXTRAORDINARY LIFE OF A VISIONARY ELECTRIC GUITAR VIRTUOSO

By Chris Gill

After Jeff Beck passed away on January 10, 2023, numerous obituaries described him as one of the world's greatest guitarists. While that lofty observation is certainly accurate, it's also somewhat incomplete as Beck was much more than a guitarist and rather was more of a master, visionary musician who transcended the perceptions, limitations, and rules of how his chosen means of expression – the electric guitar – was played. Indeed, Jeff Beck may have played guitar, but in his hands the instrument was much more than plucked strings and fingers touching frets. The sounds that emanated from his instrument were otherworldly, evoking the pathos of the human voice, elegiac wind and horn instruments, tremulous storms, rumbling engines, and so much more – a virtual orchestra of emotion and commotion. Dozens of guitarists can be described as truly great, but Beck was one-of-a-kind, inimitable, and revolutionary in ways that elevated him to an even more rare and distinguished class of epochal musicians who redefined their instruments and the music associated with it.

Geoffrey Arnold Beck was born June 24, 1944 in Wallington, Surrey, to Arnold and Ethel Beck. As a child, Jeff was constantly exposed to music. His mother often played a baby grand piano that was in the house or listened to music on the radio. "All I listened to was marching bands from World War II and dance orchestras that played music to entertain housewives," Beck recalled in 2010.

Then one day in early 1951 when he was six and his mother was listening to *Housewives' Choice* on the BBC, his ears perked up when he heard an entirely different style of music. "All of a sudden this scatty guitar came over the airwaves. The song was 'How High the Moon' by Les Paul and Mary Ford. The sound was fantastic, especially the slap echo and the trebly guitar. I never heard an instrument like that before. To a kid like me who had been around music all of the time it sounded so different compared to a bunch of trombones and whatever else I was used to hearing. It just leapt out of the speakers."

Young Jeff instantly decided that he wanted to play guitar, but his mother had other plans and signed him up for piano lessons. It wasn't until the age of 12 that he finally had an opportunity to get an actual guitar into his hands when he borrowed a neglected acoustic from a friend. Although the instrument was missing a few strings, he did his best to imitate the playing he heard on rock and roll records owned by his older sister, Annetta, and pop music broadcasts from Radio Luxembourg.

A truly defining moment in the aspiring guitarist's life took place about a year later during the summer of 1957 when the American rock and roll comedy *The Girl Can't Help It* finally made its way to theatres in the UK. Young Jeff's impressionable mind was expanded by the unfolding spectacle in a manner similar to the movie's intro where the screen transforms from black and white to bold Technicolor and grows from a small square frame to widescreen CinemaScope.



Jeff Beck, circa 1975. Photo courtesy of the Estate of Jeff Beck.



Jeff Beck performing with The Deltones, Tonbridge, Kent, 1961. Photo courtesy of the Estate of Jeff Beck.

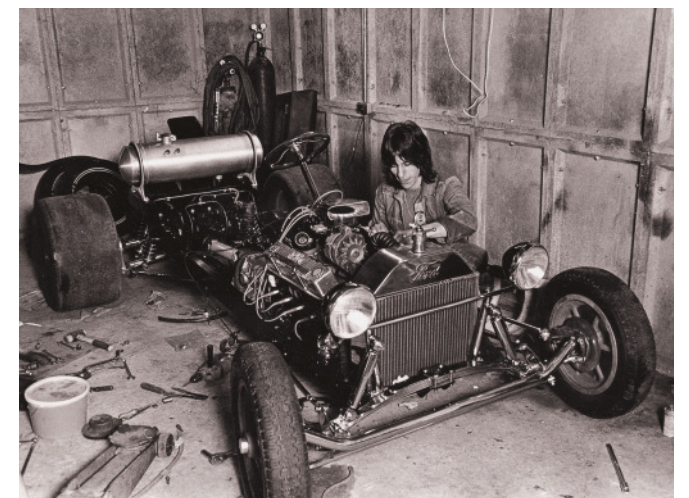
In addition to the eye-catching allure of the vivacious, voluptuous blonde actress Jayne Mansfield and a dazzling red convertible 1957 Lincoln Premiere, he became enthralled by the wild rock and roll performances of Little Richard, Gene Vincent and His Blue Caps, and Eddie Cochran. The blonde Fender Esquire electric guitars with black pickguards played by the guitarists in Richard's and Vincent's bands particularly captured his rapt attention. When Beck told Charles Shaar Murray of the *New Musical Express* in late 1974 that "music and cars and sex are my main driving forces, and that's the way I'm gonna keep it," that could all be traced back to this film.

Determined to play electric guitar, Beck made a few failed attempts at making his own instruments. Eventually by 1960 he acquired his first proper electric, a Guyatone LG-50 followed shortly afterwards by a new Burns Vibra-Artist, and started playing in a succession of bands which included the Bandits and the Deltones. While in the Deltones, he swapped his Burns for a white Fender Telecaster with a rosewood neck owned by rhythm guitarist John Owen, until Owen asked for its return. Later in 1961, he borrowed money from his mother to purchase a brand new Fender Stratocaster, which he played with the Deltones and the Crescents as he began his journey as a professional musician.

Around this time, Beck forged new friendships with fellow guitarist Jimmy Page, who he had met through his sister, and pianist Ian Stewart, both of whom expanded Jeff's musical universe by introducing him to records by artists encompassing a wide variety of musical styles, particularly the blues. Beck soon joined the burgeoning ranks of young British guitarists playing electric blues, and eventually he became a member of the Tridents in 1964. Equipped with a simple rig consisting of the white 1959 Fender Telecaster which he had reacquired from John Owen, a Vox AC30 Top Boost amp, and a Binson Echorec delay unit, the young guitarist displayed dazzling playing technique and innovative imagination on early Tridents and session recordings featuring his wild triplet pull-offs and outbursts of avant-garde noise.

In March of 1965, Jimmy Page, who at that point in his career was a highly successful and in-demand session guitarist but did not want to join a band, recommended his childhood friend Jeff to the Yardbirds when the band's manager Giorgio Gomelsky approached Page about replacing Eric Clapton. At first Beck was hesitant to leave the Tridents but when he auditioned for the Yardbirds only a few days after Clapton's departure he was quickly swept up into the maelstrom of mainstream pop music success. Beck's non-traditional playing style was the perfect fit for the Yardbirds' new ambitious explorations. On his first recording with the Yardbirds, 'Heart Full of Soul', he imitated a sitar using his white Tele and a fuzz box, helping pioneer raga rock in the process. Numerous adventurous new sonic explorations soon followed suit, including sustaining feedback on 'Shapes of Things', Middle Eastern-inspired lines on the former and 'Over Under Sideways Down', howling train whistles on 'The Train Kept A-Rollin'', and his wild percussive rave-up on 'I'm a Man'. The guitar showcase 'Jeff's Boogie' also proved that Beck possessed instrumental chops on a par with his more exploratory side.

Beck's stint with the Yardbirds lasted only 20 short months, ending in November 1966, but during that period he recorded the album *Roger the Engineer/Over Under Sideways Down*, had seven Top 20 UK/US singles and EPs, and toured the United States. Less than 10 years after seeing *The Girl Can't Help It* he was living the rock 'n' roll fantasy: with the cheque from the album, he bought a Chevy Corvette, rolling up to Jimmy Page's house bearing a new Telecaster as a gift for his friend; he had a short-lived romance with American blonde starlet Mary Hughes; and he bought his first Gibson Les Paul – a late '50s sunburst model now known as the 'Yardburst' – which became one of his main guitars throughout the remainder of the '60s.



Jeff Beck at work on his Model T in his garage. Photo courtesy of the Estate of Jeff Beck.



Jimmy Page and Jeff Beck at the Staples High School choral room in Westport, CT, 22 October 1966 © 1996 Paul McCartney under exclusive licence to MPL Archive LLP. Photographer: Linda McCartney

Free from the Yardbirds and under the direction of managers Peter Grant, Mickie Most, and Simon Napier-Bell, Beck half-heartedly allowed himself to be talked into singing ‘Hi Ho Silver Lining’, which became a UK pop hit single, peaking



The Yardbirds at a press conference, 1966. Photo courtesy of the Estate of Jeff Beck.

at #14. The single’s B-side, the Ravel-inspired instrumental ‘Beck’s Bolero’, recorded a year earlier whilst still in the Yardbirds with Jimmy Page, Keith Moon, John Paul Jones, and Nicky Hopkins, was more in line with the direction he actually wanted to pursue. Soon he put together the Jeff Beck Group with vocalist Rod Stewart, and had a revolving roster of bassists and drummers before he settled on Ronnie Wood on bass and Mickey Waller on drums. This was the lineup which accompanied Beck on the *Truth* album. Hailed as a prototype of blues-inspired hard rock and possibly even heavy metal, the album changed the way many players viewed the guitar. Beck’s cover of Muddy Waters’ ‘You Shook Me’ even seemed to inspire Led Zeppelin’s version recorded a year later.

Stewart and Wood remained for the heavy blues-influenced second Jeff Beck Group album, *Beck-Ola*, however, by the early ’70s the guitarist had assembled an entirely new Jeff Beck Group consisting of vocalist/rhythm guitarist Bobby Tench, keyboardist Max Middleton, Clive Chaman on bass, and Cozy Powell on drums. This lineup accompanied Beck on the albums *Rough and Ready* and *Jeff Beck Group* (a.k.a. The Orange Album), where Beck’s playing showcased his growing interest in funk/R&B and jazz styles. Response to the albums by the second iteration of the Jeff Beck Group was mixed, but most critics agreed that Beck’s playing had progressed impressively.



The Jeff Beck Group including, Jeff Beck, Rod Stewart, Ronnie Wood and Micky Waller, San Francisco, California, 1968. Photos courtesy of the Estate of Jeff Beck.

The allure of American R&B music took a strong hold upon Beck during the early ’70s as he hired Steve Cropper (Booker T. & the M.G.’s and Stax studios session guitarist) to produce the final Jeff Beck Group album, attempted to record an album at Detroit’s legendary Motown studio, and collaborated with Stevie Wonder on his album *Talking Book*. This legendary session would result in Jeff and Stevie collaborating on what would become the latter’s biggest hit to date – ‘Superstition’. In the summer of 1972, he formed the supergroup/power trio Beck, Bogert & Appice with former Vanilla Fudge/Cactus members Tim Bogert (bass) and Carmine Appice (drums). This band released its only studio album in 1973, notably featuring Beck’s version of Wonder’s hit ‘Superstition’. During a break from touring with ‘BBA’, which took them to the US, Japan and Europe, Beck made a memorable guest appearance for the finale/encore of David Bowie’s last performance as his alter ego Ziggy Stardust, at the Hammersmith Odeon on 3 July 1973.



Jeff Beck performing with Beck, Bogert & Appice, 1972 © Carl Dunn.

Beck eventually became frustrated with the politics of being a band member, and in April 1974 he parted ways with Bogert and Appice in favour of pursuing a solo career, even turning down an invitation to join The Rolling Stones in early 1975. Over the years he had become increasingly fascinated with the growing jazz fusion movement that embraced the energy of rock music. He particularly admired guitarist John McLaughlin’s work with Miles Davis on the *Jack Johnson* album and with McLaughlin’s own Mahavishnu Orchestra



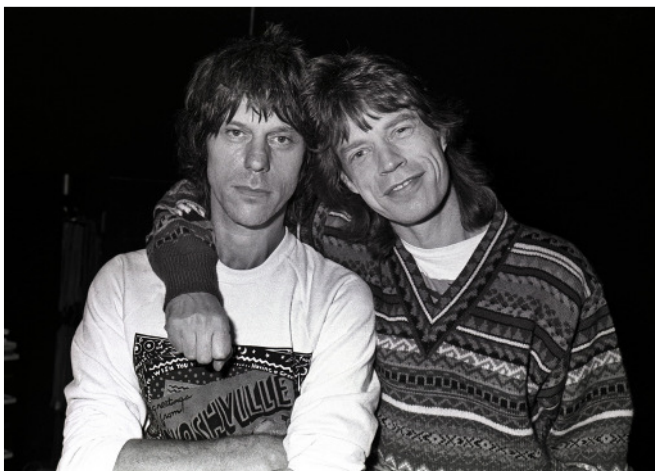
Jeff Beck and Stevie Wonder in the recording studio circa 1972. Photo by Michael Ochs Archive via Getty.



Jeff Beck performing with 'The Oxblood' Les Paul, 1975 © Carl Dunn.

as well as recordings by Billy Cobham and Stanley Clarke. In October 1974 he entered AIR Studios in London, working with legendary producer George Martin whom he admired not only for his work with the Beatles but more significantly for his recent efforts on the Mahavishnu Orchestra's *Apocalypse* album.

The result was *Blow By Blow*, a landmark instrumental album that introduced the rock audience to jazz fusion music. The



Jeff Beck and Mick Jagger at Wisseloord Studios, Hilversum, Netherlands while working on Mick Jagger's solo album, *Primitive Cool* on 12 December 1986. Photo by Rob Verhorst/Redferns via Getty.

funk influence still remained strong throughout, but tracks like the FM radio stalwart 'Freeway Jam' and the reggae-inspired cover of the Beatles' 'She's a Woman' were warmly accepted by his dedicated rock following. The album's showcase is 'Cause We've Ended As Lovers', written by Stevie Wonder (originally written for his wife Syreeta; one of two Wonder tracks on the album along with 'Thelonius', which Stevie played on) and dedicated to guitarist Roy Buchanan, where Beck cast aside his usual bombast and bravado for a pensive performance filled with mournful emotion, making his guitar seemingly cry through subtle note bends and masterful volume and tone control swells. No one missed the vocals when Beck's performance was more expressive than anything mere words could convey.

Blow By Blow and its 1976 follow-up *Wired* were the guitarist's most successful efforts, each enjoying Platinum certification. Beck poached keyboardist Jan Hammer and drummer Narada Michael Walden from McLaughlin's Mahavishnu Orchestra when it dissolved after Beck and McLaughlin toured together in 1975, with Walden contributing four songs to *Wired* while Hammer delivered the rocking 'Blue Wind'. A cover of Charles Mingus' 'Goodbye Pork Pie Hat' showcased Beck's increasingly masterful phrasing and touch.

The 1977 live album *Jeff Beck with the Jan Hammer Group Live* and the 1980 studio *There & Back* brought Beck's fusion era to a creative peak, but as he entered the '80s he soon found himself seeking new creative inspiration. Beck played

on albums by Tina Turner (*Private Dancer*) and Mick Jagger (*She's The Boss*) before joining forces with producer Nile Rodgers and making his own foray into pop music featuring vocals once again. The resulting album, *Flash*, is notable mostly for Beck's reunion with Rod Stewart on a cover of Curtis Mayfield's 'People Get Ready', but the Jan Hammer-penned instrumental track 'Escape' earned Beck his first Grammy.

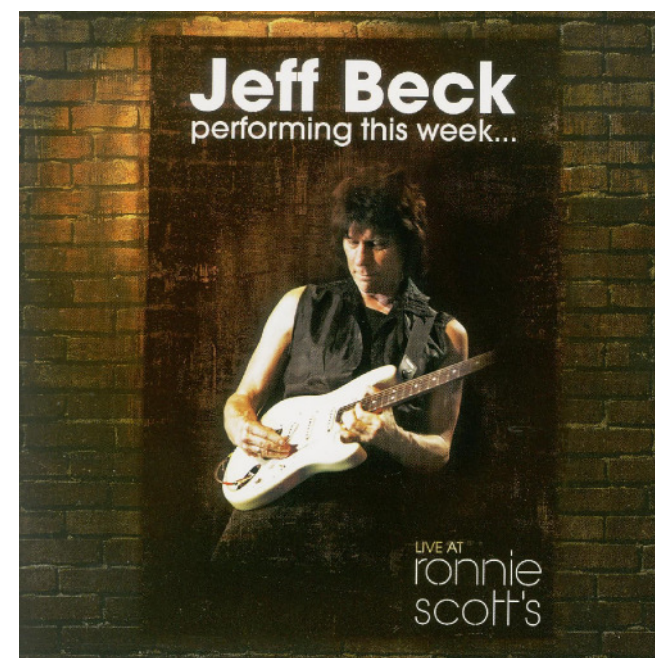
Beck continued to work with Jagger once again on the Rolling Stones frontman's *Primitive Cool* album before getting the energy to focus on his own career once again. His decision to return to instrumental music was a wise one, and his resulting 1989 album *Jeff Beck's Guitar Shop* was widely hailed as a return to form in an updated modern package. Forming a different kind of power trio with keyboardist Tony Hymas and drummer Terry Bozzio, Beck delivered a dazzling showcase of his ever-evolving guitar prowess. Aggressive blasts of metallic industrial noise were contrasted by soulful melodic pieces with nary a typical guitar cliché to be found. 'Where Were You', where Beck transformed plucked harmonics, whammy bar bends, and volume control swells into an otherworldly vocal-like melody was jaw-dropping for both how beautiful and how much unlike a guitar it sounded. The song became a prototype for further exploration in Beck's career from that point onward, a unique stylistic approach that no other guitarist has ever managed to replicate or master.

When Beck and Stevie Ray Vaughan toured together later that year, the shows were hailed as the guitar event of the decade. Beck seemed truly inspired by his new direction, but over almost the entire '90s he struggled to deliver a proper follow-up. The guitarist continued to remain busy, appearing on notable sessions for artists including Jon Bon Jovi, Buddy Guy, Roger Waters, Paul Rodgers, Kate Bush, Seal, John McLaughlin, and Brian May plus an epic instrumental cover of the Beatles' 'A Day in the Life' for the Sir George Martin tribute album. He also recorded music for several soundtracks, including his own take on Vietnamese music for the score for *Frankie's House*, and indulged in a note-perfect rockabilly tribute to his early inspirations, Gene Vincent guitarists Cliff Gallup and Johnny Meeks, on *Crazy Legs*. A 1995 co-headlining tour with Carlos Santana found him reunited with Hymas and Bozzio once again with the addition of Pino Palladino on bass.

But it wasn't until 1999 that he released his next proper solo album, *Who Else!* Beck found new inspiration from the punk-like energy of electronic acts like The Prodigy and The Chemical Brothers, which resulted in a trio of albums released within a surprisingly short time span, also including *You Had It Coming* (2000) and *Jeff* (2003). In addition to the electro-inspired frenzy, blues-rock and fusion-style instrumentals, Beck's evolving vocal-inspired techniques featured heavily as well. 'Angel (Footsteps)' where Beck expertly navigates the micro notes well beyond the fretboard with a slide is a standout track from *Who Else!* which reveals how Beck was completely unintimidated by the usual perceived limitations of the instrument.



Jeff Beck with Chrissie Hynde, Slash and David Bowie, 1989 © Jeffrey Mayer.



'Jeff Beck Performing This Week... Live at Ronnie Scott's', the live album by Jeff Beck (2007).

After that brief but inspired burst of output, Beck was relatively quiet again, focusing mainly on touring and releasing occasional live albums over the next few years, including a celebrated week-long residency at London jazz club Ronnie Scott's in 2007, and being inducted (for the second time) into the Rock & Roll Hall of Fame in 2009. In 2010 he released *Emotion and Commotion*, an album title which perfectly describes his unique approach to the guitar in three succinct words. Providing a balance of songs featuring five different female vocalists and five instrumental tracks, *Emotion and Commotion* may represent the peak of Beck's command of the guitar, particularly the sheer emotional heights reached with his impeccable performances of the timeless ballad 'Over the Rainbow' and Puccini's opera aria 'Nessun Dorma'.

In 2010 Beck also paid a touching tribute to his recently deceased mentor and good friend Les Paul, performing a pair of dates at New York’s Iridium nightclub to celebrate what would have been Paul’s 95th birthday, collaborating with the singer Imelda May and her band along with numerous guests. These performances were recorded and packaged as the *Rock ‘n’ Roll Party (Honoring Les Paul)* album and video. This was an even more ambitious undertaking than his *Crazy Legs* album, featuring Beck’s uncanny chameleon-like ability to replicate the sounds and styles of numerous guitarists who inspired him, including Les Paul, Cliff Gallup, Scotty Moore, Eddie Cochran, and several others, using an array of different guitars rather than relying solely on his trusted white Stratocaster, ‘Anoushka’. Most impressive and surprising of all was his dead-perfect replication of Barney Kessel’s jazz chord melody playing on his interpretation of Julie London’s ‘Cry Me a River’.

The final chapter of Jeff Beck’s recording career was aptly bookended by emotion and commotion, though not necessarily in that order. In 2016 he released the album *Loud Hailer* – a band-style collaboration between Beck with guitarist Carmen Vandenberg and singer Rosie Bones. Although Beck was nearly 40 to 50 years older than his female counterparts, the pairing ignited a youthful, noisy aggression in his playing. Around the same time, Beck first met actor/musician Johnny Depp, with whom he formed a deep friendship, and which eventually led to the duo recording Beck’s final album, *18*, released in 2022. Beck joked that playing with Depp made them both feel 18 again, inspiring the album’s title. Beck also made a guest appearance on two tracks on Ozzy Osbourne’s *Patient Number 9*.

However, the final recordings released by Beck display his more mature, emotional side: a cover of ‘Moon River’ where he trades soulful lines with his longtime friend Eric Clapton, and his very last studio recording, ‘Going Home (Theme From *Local Hero*)’, where he performed as part of Mark Knopfler’s Guitar Heroes supergroup along with Clapton, Peter Dinklage, David Gilmour, Buddy Guy, Brian May, John McLaughlin, Slash, Bruce Springsteen, Pete Townshend, and about 50 other notable guitarists.



Jeff Beck at the Enmore Theatre, Sydney, Australia, 2009. Photo by Mandy Hall Media via Flickr.



Jeff Beck on stage with Johnny Depp, during the Fall 2022 U.S. Tour © J.A. Reynolds III.

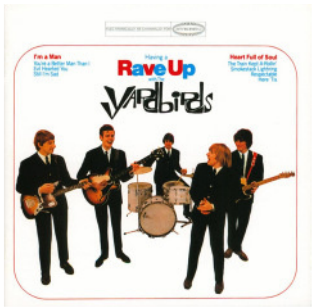
Jeff Beck had planned to continue touring during 2023 after playing his final show in Reno on November 12, 2022, but fate had other plans. Suddenly and unexpectedly he was stricken with bacterial meningitis and passed away on 10 January 2023, at the age of 78. Even up until the very end, Beck’s playing remained as vital, precise, and energetic as ever, and he never once stopped innovating, exploring, and pushing the boundaries. He left behind numerous gems for all lovers of guitar music to appreciate for decades to come, both in his decades of work on his own music and his numerous guest appearances with artists both famous and obscure. Jeff Beck along with his peers Eric Clapton and Jimmy Page may have formed the triumvirate of British blues-rock guitar legends, but even Clapton and Page admit that Beck was the most talented and visionary of them all. There will never be another guitarist like him.

Chris Gill, Associate Editor *Guitar World* magazine, co-author of *Eruption - Conversations with Eddie Van Halen*, guitar history/contributor to Jeff Beck’s *Beck 01: Hot Rods and Rock & Roll*

Copyright 2024 Deuce Music Ltd.



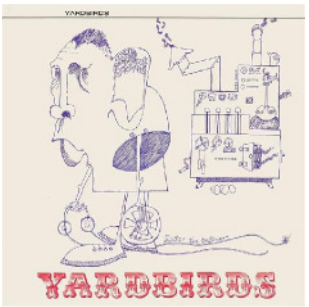
Opposite: Jeff Beck exiting the stage, 2022 © J.A. Reynolds III.



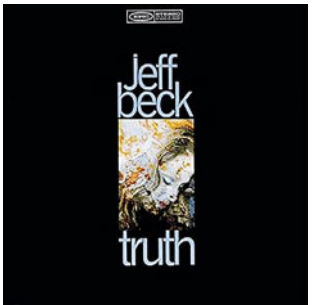
Having a Rave Up with the Yardbirds, 1965

JEFF

BECK



Roger the Engineer, 1966



Truth, 1968



Beck-Ola, 1969



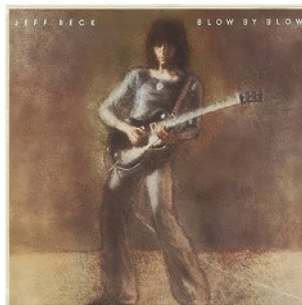
Rough and Ready, 1971



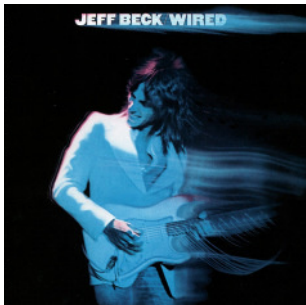
Jeff Beck Group, 1972



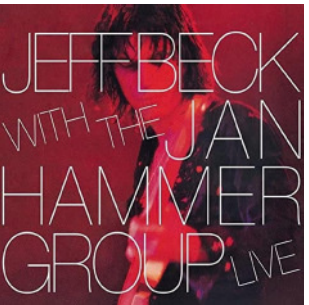
Beck, Bogert & Appice, 1973



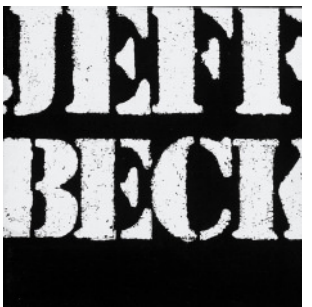
Blow by Blow, 1975



Wired, 1976



Jeff Beck with the Jan Hammer Group Live, 1977



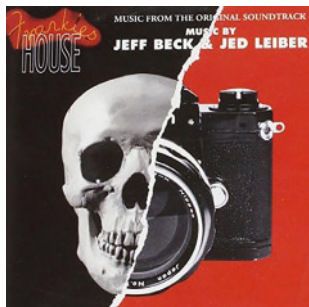
There and Back, 1980



Flash, 1985



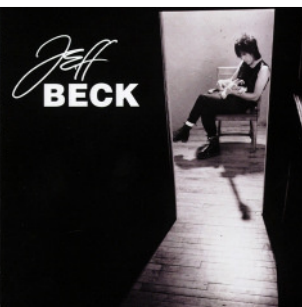
Jeff Beck's Guitar Shop, 1989



Frankie's House, 1992



Crazy Legs, 1993



Who Else! 1999



You Had It Coming, 2000



Jeff, 2003



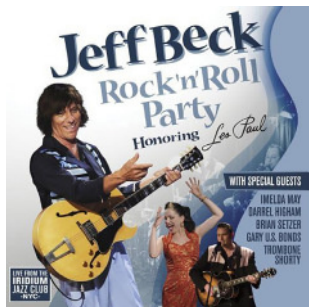
Performing This Week... Live at Ronnie Scott's, 2008



Emotion & Commotion, 2010



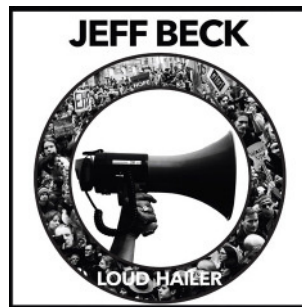
Live and Exclusive from the Grammy Museum, 2010



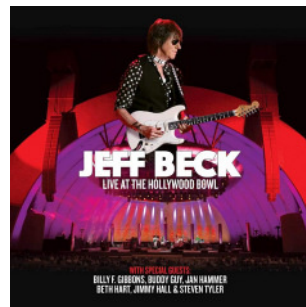
Rock 'n' Roll Party (Honoring Les Paul), 2011



Live+, 2015



Loud Hailer, 2016

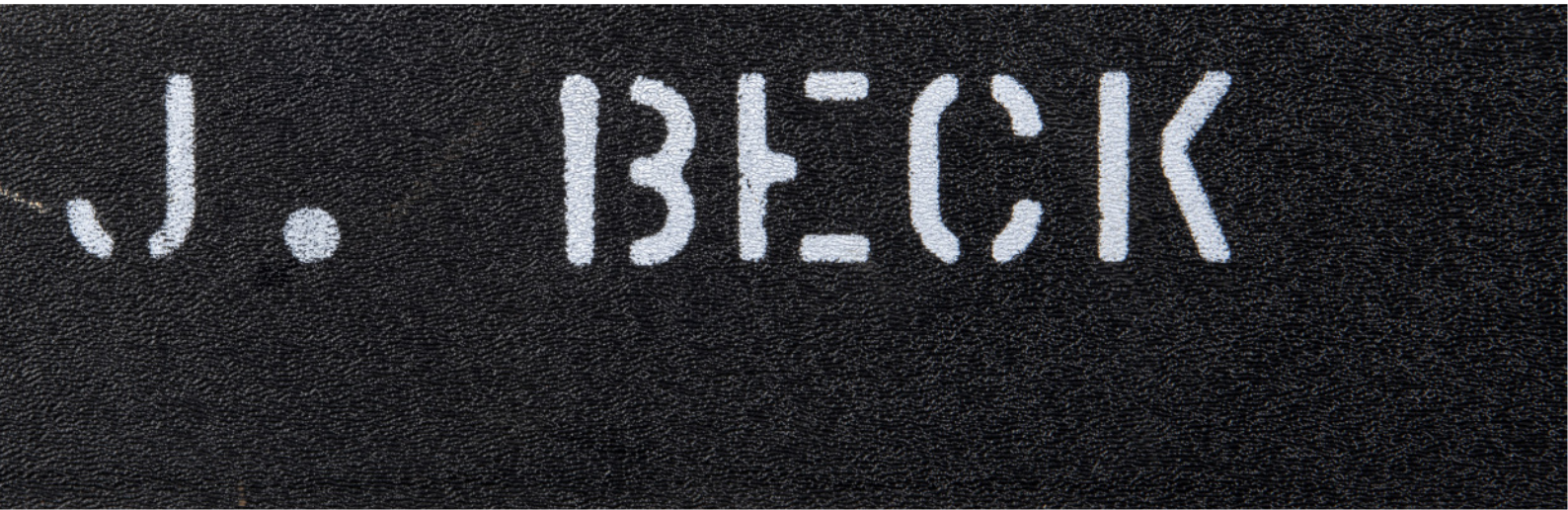


Live at the Hollywood Bowl, 2017



18, 2022





I don't care about the rules. In fact, if I don't break the rules at least 10 times in every song then I'm not doing my job properly.

Jeff Beck

1

FENDER MUSICAL INSTRUMENTS CORPORATION,
CORONA, CALIFORNIA, 2006

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP JEFF BECK ESQUIRE
RELIC REISSUE

With artificially simulated wear to the finish, bearing the logo *Fender* /
"ESQUIRE" at the headstock, *GF444* / *Greg Fessler* and Fender logo on the
reverse, the neckplate stamped *1056*, the bridge plate stamped *FENDER* /
PAT. PEND., together with an Anvil flight case marked externally *FRAGILE* /
J.BECK, vintage style Fender strap and certificate of authenticity
Length of body 15⁷/₈ in. (40.4 cm.)

£6,000-9,000

US\$7,600-11,000

€7,200-11,000



JEFF BECK

The Guitar Collection

This guitar, one of two examples sent by Fender to Jeff Beck, is one of a limited edition of Master-Built replicas of Jeff Beck's original unique Fender Esquire, which he used for his main body of work with the Yardbirds leading up to their eponymous album (also known as *Roger the Engineer*) released in 1966, which featured his first '59 Les Paul (see lot 3). Soon after joining The Yardbirds, Beck acquired a '54 Esquire from John Maus, the guitarist in the American band The Walker Brothers, whom Beck met while playing on a package tour with The Kinks in 1965. Walker had contoured the top and back in the style of a Fender Stratocaster, leaving the bare wood exposed, and Beck removed the original white pickguard, replacing it with the black one from his '59 Telecaster (later given to Jimmy Page), which apparently created quite a buzz amongst guitarists in London.

In an interview with Fender filmed to coincide with the release of the Reissue Esquire, Beck reflected on the original guitar: *'At the time we're talking about it was, I think, the transitory period where Fender started using a rosewood fingerboard and I didn't want that - I wanted a maple neck and the only one I ever saw or got close to was John Walker's from the Walker Brothers. And just like as luck would have it we went on tour with them - Yardbirds & Walker Brothers in '65 and I bought it. And he wanted £75, which is a lot of money - it was only about £10 quid cheaper than the one that was for sale in the shop brand new. But he wouldn't shift on it so I dug out the 75 quid and gave it to him, so that's how it started and I've never regretted it. 'Shapes of Things' it was on, 'Over Under Sideways Down' it was on it; 'I'm the Man'. I didn't have any other guitar. We're talking, uh, April, February, March, I joined The Yardbirds and we were just on the road constantly and I didn't even have my own guitar. I think I used Eric's red Tele which I think belonged to The Yardbirds. I think they leased it to us, oh they were bastards.'*

Following his departure from The Yardbirds, the Esquire was put to one side, and other guitars took the limelight during his time with the first and second line-ups of the Jeff Beck Group and subsequently Beck, Bogert & Appice, including at least three Fender Strats, a second 1959 Sunburst Les Paul, with a 'zebra' PAF pickup in the neck, which in July 1969 was stolen following a riotous concert in upstate New York, and his third Les Paul – the Oxblood, which had been purchased in 1972. In around September 1973, the young American guitar restorer and pickup wiz Seymour W. Duncan, who was working for Fender at their repair

shop in London, created a guitar for Jeff Beck, whom he had admired since he was a child and for whom he had been devastated following the theft of his '59 Les Paul. Duncan recounted that *'As a kid in New Jersey, I grew up a major fan of Jeff's and the Yardbirds. I used to stare at the 'Rave Up' album cover and wonder what it would be like to see Jeff's Esquire or, better yet, to hold it.'* Duncan took his new creation to the nearby studio where Beck, Bogert & Appice were rehearsing, and presented it to Jeff, which he loved for its feel and the punchy Gibson pickups, and was immediately put to use. In exchange for the new guitar – nicknamed 'The Tele-Gib' (see lot 8) for its combined features of a Fender Telecaster and a Gibson, Seymour acquired Beck's old Yardbirds Esquire.

'The fact that the same guitar [I had admired as a teenager] was given to me by Jeff years later is one of the highlights of my life. I worked with the Fender Custom Shop to spec out all the details of the original. And it's amazing how faithful their replica is.' Fender released details at the time specifying that the 'Jeff Beck Esquire guitar features an extremely light two-piece offset ash body with the now-famous body contours. The neck is similar to the 10/56 neck shape and has nicely rolled edges, as well as the wear pattern identical to the original. Most of the parts on the Tribute Series Esquire are recreations of the original parts found on the original, including brass saddles, which Jeff replaced the usual steel saddles with. Legendary pickup guru, Abigail Ybarra, carefully recreated Jeff's pickups from the original's specifications. Additionally, the control wiring is authentic for those wishing to achieve the classic wah wah and volume swells that Jeff made so famous. Additional features include a black pickguard (with the same chipped edges), a 1056 serial number, the Master Builder's signature and serial number decal on the back of the headstock, and a vintage style, cosmetically-aged guitar strap.'

When Fender sent him a prototype of the Reissue, Beck was taken aback: *'I thought you were having a laugh. I thought it was the original one. ... It's spooky. Until I opened the lid, it didn't really hit me. I thought, "Oh, this is my original guitar back!"'* This prototype was sent back to Fender following Beck's approval, and they sent two of the production models to Beck following its release – one built by John Cruz (subsequently given to Beck's close friend Johnny Depp) and this one, built by Greg Fessler.





*When you wanna get a bit rude
and loud, it's the big daddy.*

Jeff Beck



MARSHALL AMPLIFICATION

The axiom that necessity is the mother of invention can certainly be applied to James Charles Marshall (1923-2012). Born and raised in Acton, West London, Jim Marshall was unable to enlist in the army having suffered from tuberculosis, and so during the Second World War he was employed as an electrical engineer working on Spitfire fighter wings. At the same time, Marshall had a side gig as a singer and drummer, and, utilising his skills as an electrician, built himself a portable amplification system for his vocal performances. The post-war period found him pursuing a career as a drummer and improving his skills by studying with jazz drummer Max Abrams, before himself becoming a teacher giving drum lessons to younger musicians, later proclaiming himself to be “the first one to teach rock & roll drumming in England”. His pupils included some who would later become marquee names in the British music scene of the 1960s, such as Mitch Mitchell, Mickey Waller, Rod Stewart and Pete Townshend, the son of a former music colleague, the saxophonist Cliff Townshend. These connections would later serve him well in his next career endeavour.

By 1960 James Marshall had opened a music shop on the Uxbridge Road in West London catering to the needs of local musicians - initially a drum shop called Jim Marshall and Son, and later Marshall Amplification, alongside his son and saxophone player Terry in July 1960 in Hanwell. On the advice of his students, he ventured into stocking guitars and amplifiers and, in 1961, set out to build “the first real rock and roll amplifier” - in what would be a winning business decision (Jim Marshall in an interview with Creative Worx Motion Media, 2003).

In the late 1950s and early 1960s the market leaders in professional quality guitar amplifiers in London were those made by Leo Fender in Fullerton, California. However, the transport costs and import duty on these American marques added considerable cost

to the purchase price for a working guitarist in London. Having encouraged Marshall to sell guitars and amps, musicians like Ron Wood and Pete Townshend persuaded Marshall to build amps locally.

Jim Marshall, along with employees Ken Bran and Dudley Craven, produced a successful 35-watt prototype by 1962 based largely on the footprint of a Fender Bassman. However, beyond the footprint Marshall and his team took a different approach. Rather than putting speaker and electronics with controls together as a combined unit, they chose to separate these two components into a power ‘head’ and an isolated speaker cabinet. The first speaker cabinets would employ four 12-inch speakers with a closed back. In late 1962 the Mark II amplifier was launched and would in a short time be called the JTM45.

Before long, rock guitarists would be stacking these speakers to obtain more volume. This in turn would lead to the need for more power to drive their stacks of multiple speakers. By 1965 Marshall released the iconic 100-watt amplifier known as Marshall Super Lead model 1959. The 100-watt Super Lead paired with multiple stacked speaker cabinets would become iconic and an obligatory stage addition to any rock concert.

Throughout the development of Marshall Amplification Jim Marshall, Ken Bran, and Dudley Craven were always listening to the needs of their guitar customers. They designed their amplifiers to supply both power in volume and the ability to deliver tonal distortion which the guitarist could bend and mould to their desire whilst performing. These attributes became known as the ‘Marshall Sound’ and would crown Jim Marshall with the moniker ‘The Lord of Loud’.

2

JIM MARSHALL PRODUCTIONS LIMITED, BLETCHLEY, ENGLAND, CIRCA 1968

AN AMPLIFIER HEAD, SUPER TREMOLO, JTM 45, MK IV

The later logo *Marshall* applied to the front panel, *MK / IV* and *JTM / 45* applied to the front control panel, labelled *MA 14* to the top, a *JIM MARSHALL PRODUCTS LTD.* plate applied to the back panel, the rear chassis panel marked *MK / IV* and *Super Tremolo / Amplifier*, inscribed *JB* and stamped with serial number 7467

9 in. (22.8 cm.) high; 25¾ in. (65.4 cm.) wide; 8¾ in. (21.2 cm.) deep

£4,000-6,000

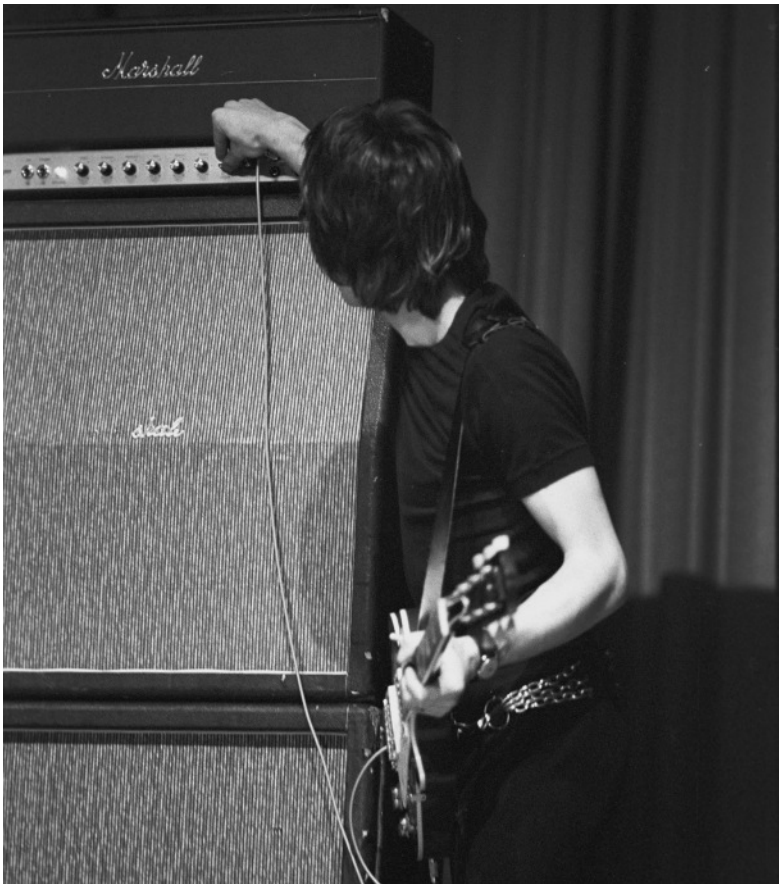
US\$5,100-7,600

€4,800-7,200

JEFF BECK
The Guitar Collection

Whilst closely associated with Marshall for most of his almost six-decade long career, Jeff Beck only began using Jim Marshall's amp heads on the company's angled speaker cabinets as part of his stage rig from the late 1960s, after he transitioned away from favouring the Vox amps and cabinets through which he had played during his time in The Yardbirds. In the summer of 1968 The Jeff Beck Group, the line-up of which consisted of Rod Stewart, Ronnie Wood and Mickey Waller, embarked on their first tour of America, debuting in the Fillmore East in New York on 14 June, to rapturous reviews and ending in California in August. During this tour Jeff Beck began using a rig which combined Marshall amplifier heads paired with stacked speaker cabinets. Snaps taken by the young photographer Carl Dunn at Luann's in Dallas on 17 July show a pair of stacked speaker cabinets (one flipped on top of the other) behind Beck playing his stripped Gibson Les Paul. Dunn photographed Beck again in Dallas later in the year with a more expansive backdrop of multiple amps on pairs of stacked Marshalls, this time playing his new 1959 Les Paul Sunburst, purchased from Rick Nielsen, which would be stolen just eight months later at a gig in New York state.

After a brief move away from Marshall heads during the Beck, Bogert & Appice period, when he favoured Sunn amp heads mounted on stacked Univox speaker cabinets (see lot 6), the Marshalls were firmly reinstated as part of his recording and performance rig by the mid-1970s. Speaking to Lowell Cauffiel for *Guitar Player* magazine in 1975, when asked if he had made any equipment changes on the album *Blow By Blow* and the subsequent tour, Beck explained: *I'm still using the same wattage output - 200 watts with two Fender speaker cabinets and two Marshall tops. I have the amp miked, though. I used to use Sunn amps.*



Jeff Beck plugging into a similar Marshall JTM45 amp, 1969 © Carl Dunn.

The Marshall tops give you the right sort of gritty sound. The Sunn is a bit too clean. The Fender speakers are a bit more reliable than the Marshall speakers, but the Marshall top is better, I think. This was an opinion which still held firm five years later when interviewed by Jas Obrecht in October 1980, possibly referencing this particular Marshall head: *I'm not really worried about [equipment]. It's amazing - I've still got basically the same Marshall amp that I had with Rod Stewart. It's the same chassis, same valves. One or two things may have blown up, but it's basically the same thing. In fact, some of the valves the tubes have rusted into their sockets, and you can't take them out!*

This Super Tremolo JTM45 MKII amplifier head is an extremely rare survival and was amongst one of the first amps produced by Jim Marshall to be specifically designed for lower US power voltage in around 1967-68, following a request said to have originally come from Jimi Hendrix. Reportedly, Jeff also requested this specific feature from Jim Marshall – most likely in preparation for his first tour to America with the Jeff Beck Group.

Shon Hartman, production manager and close friend of Jeff Beck told us that when this amp was sent to Marshall for repairs, they were so astounded by its existence that they requested to borrow it for an extended period. Believed to be one of only a small number made, they were keen to have more time to examine it closely and include it in their museum display as a temporary exhibit. Steve Prior, Beck's guitar tech between 1999 and 2014, reported that this was Jeff's favourite amp of all time, and rarely left the home studio. Thus, following restoration at Bletchley, it was swiftly returned to his Sussex estate.





GIBSON GUITARS AND THE LES PAUL MODEL

For over 300 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, would prove itself a superior rhythm instrument when incorporated into the jazz bands of the 1920s.

From 1936, Gibson produced and successfully marketed 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. The invention of the solid body guitar, which had little acoustic properties, solved the issue by controlling feedback from the pickups while increasing tonal sustain and a tenor tambour, a game changer for many musicians.

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 became successful sellers for Gibson.

In 1952, the guitarist Les Paul and his wife Mary Ford were household names. Their recording 'How High The Moon' (the track which so entranced the six-year-old Jeff Beck in his mother's kitchen) 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.



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



3

GIBSON INCORPORATED, KALAMAZOO,
MICHIGAN, CIRCA 1959, THE LATER NECK
1972

A SOLID-BODY ELECTRIC GUITAR, LES PAUL, KNOWN AS 'THE
YARDBURST'

Inlaid *The Gibson* above a flowerpot at the headstock and *J.B.* at
the base of the fingerboard, stamped *MADE IN U.S.A.* on the
reverse of the headstock, together with a hard-shell case and brass
slide

Length of body 17 $\frac{3}{4}$ in. (44 cm.)

£40,000-60,000

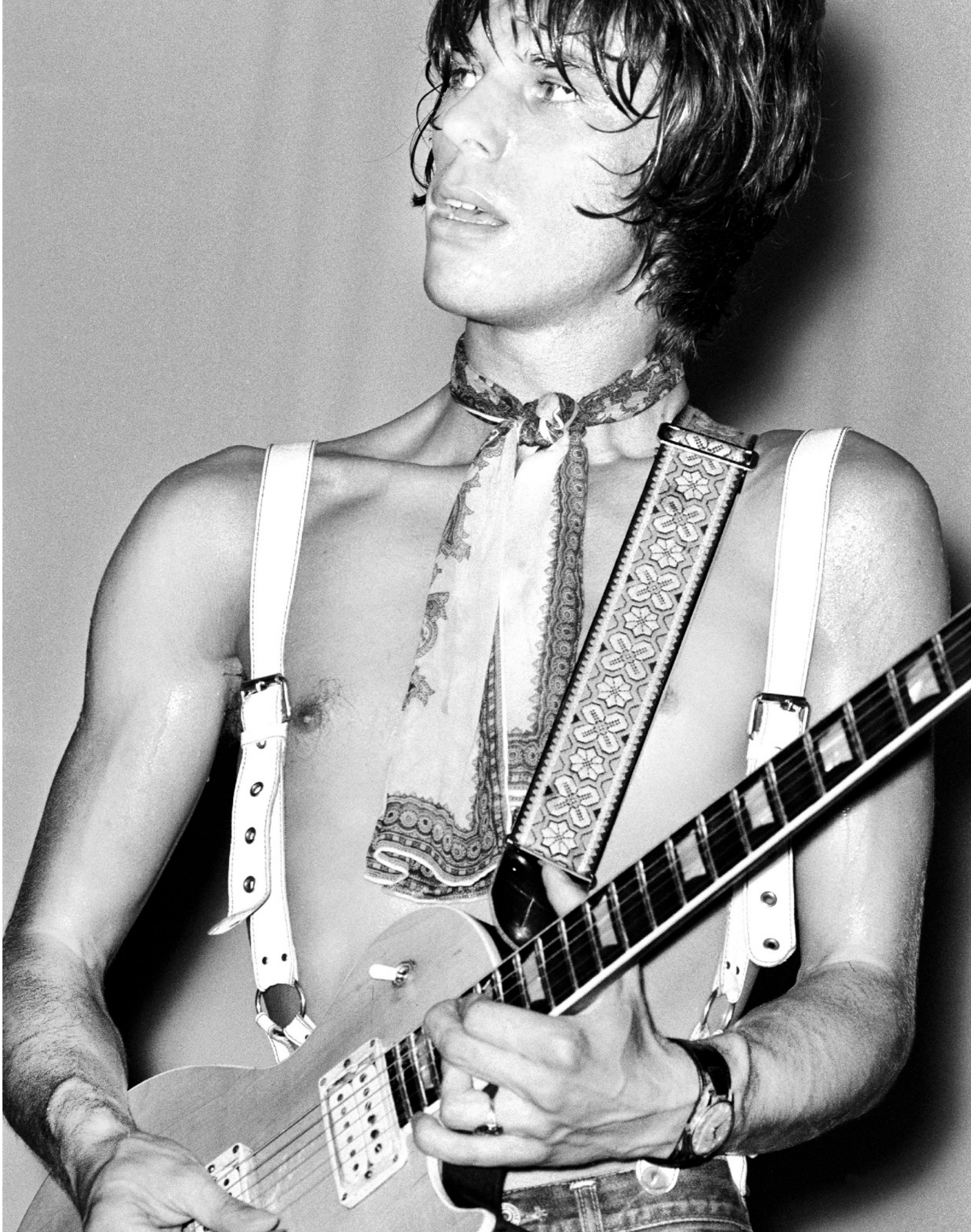
US\$51,000-76,000

€49,000-72,000

THE YARDBURST

Jeff Beck acquired this, his first Les Paul – a *circa* 1959 Standard with a cherry sunburst finish and black pickguard – from Selmer's music store in London in early 1966 just before the Yardbirds began recording sessions for their eponymous album known as *Roger the Engineer*. He had been impressed by seeing Eric Clapton play the Les Paul with John Mayall's Bluesbreakers: *I remember going to see The Bluesbreakers in Brixton, Eric already playing this thing [sunburst Les Paul], and it sounded great. I already knew Les Pauls sounded good because Jimmy Page had a Custom. So I went sorting around. There was a guy at Selmer's shop in Charing Cross Road, I think it might have been Mick Keen, he worked there but he said he'd got a good one at home. It was him or one of the others who worked there – that was the shop to go to. So this guy said yeah, meet me at so-and-so and I'll bring along the guitar.* Certainly, Jeff was in possession of the guitar when the Yardbirds appeared on the BBC's *Ready, Steady, Go* in March 1966. Notably, Clapton reunited with the Yardbirds for a jam at the Marquee Club in March 1966 – photographs show both Clapton and Beck on stage with their sunburst Les Pauls. Like Clapton, Jeff soon removed the Les Paul's pickup covers, exposing the twin bobbins to get a brighter, grittier tone.

Opposite: Jeff Beck at the Filmore West in
San Francisco, California, on tour with
The Jeff Beck Group, July 1968 © Robert Knight.





The Yardbirds on the set of Ready, Steady, Go! at the BBC, 1966. Photo by Ivan Keeman/Redferns via Getty.



Jeff Beck at AVRO, Netherlands, September 1967 (showing pickguard, switch surround and pickup covers removed) © Keystone Features/Hulton Archive via Getty.



The Yardbirds, including Jeff Beck, reunited with Eric Clapton for a performance at the Marquee Club, London, 5 March 1966. Photo by Jean Albert Beaudenon.

Jeff used the Les Paul during recording of the Yardbirds' album *Roger the Engineer*, which took place April-May 1966. Jeff confirmed to guitar historian Tony Bacon that he recorded the lead single 'Over Under Sideways Down' on the Yardburst, as well as the single 'Ten Years Time Ago', recorded some months later after bassist Paul Samwell-Smith left the group and was replaced by Jimmy Page. Released in October 1966, it was the band's first recording to feature the dual-lead guitar interplay

of Beck and Page in what Alan di Perna has described as 'a full-on six-string apocalypse'. Beck and Page had also collaborated on a solo project some months earlier. 'It was decided that it would be a good idea for me to record some of my own stuff like 'The Nazz are Blue' with a view towards making a solo album - this was partly to stop me moaning about the Yardbirds,' Jeff told Douglas Noble. 'I went over to Jim's house and he had this 12-string Fender and he loved the idea of using a bolero-type rhythm for a rock record. He was playing the bolero rhythm and I played the melody on top of it, but then I said, "Jim, you've got to break away from the bolero beat - you can't go on like that for ever!". So we stopped it dead in the middle of the song - like the Yardbirds would do on 'For Your Love' - then we stuck that riff into the middle. I always try to do things wholeheartedly or not at all, so I tried to imagine what my ideal band would be. We had the right producer, Keith Moon on drums, Jimmy on guitar and John Paul Jones on bass. You could feel the excitement in the studio even though we didn't know what we were going to play. I thought, "This is it! What a line- up!" But afterwards nothing really happened 'cause Moony couldn't leave The Who - he arrived at the studio in disguise so no one would know he was playing with another band. That band was the original Led Zeppelin - not called "Led Zeppelin" but that was still the earliest embryo of the band. I was using a Les Paul for the lead guitar and for the backwards slide guitar through a Vox AC30.'

In October 1966, during a break in touring, the Yardbirds were enlisted for a role in the seminal sixties film *Blow Up*, directed by Michelangelo Antonioni. The band were featured playing on a set that was a replica of the Ricky-Tick club in Windsor. The scene required Jeff to smash his guitar to pieces during the band's performance of 'Stroll On', which was an adaptation of the old rockabilly song 'The Train Kept A-Rollin'. When

Jeff naturally refused to destroy his Gibson Les Paul, 'they got Hofner to bring down these shitty guitars. I had this tea chest of twenty-five-pound joke guitars,' Jeff later recalled, 'and I went right through them with this Hofner rep watching at the side. He thought it was all great fun.' Around this time, Jeff revealed to the readers of his column in *Beat Instrumental* that the pressures of touring had led him to smash the guitar: 'I've smashed my Gibson Les Paul, and what is more, it wasn't an accident. I picked it up, swung it by the neck above my head, and smashed it on the floor. The neck came away and the pick-ups flew in two directions. Jimmy Page was horrified, but so was I when I realised what I'd done a bit later.' In reality, a disagreement between Jeff and the Yardbirds' singer Keith Relf had escalated to such a pitch that Jeff almost smashed the guitar on Relf's head, but thought better of it, and simply threw the Les Paul to the floor. This was the beginning of the end, and Jeff would leave the Yardbirds soon afterwards. 'The Yardbirds was my first experience with the big time,' Jeff told *Hit Parader* in 1969. 'It was quite glamorous and I enjoyed the early part. We fought towards the end over the music and if we did a bad show, we'd all be blaming each other. Jimmy Page and myself were getting into some interesting double lead things with the Yardbirds but, I left and it never materialised. I wanted credit for what I was doing in the Yardbirds so it would encourage me to do more. But I was sweating for nothing and I left in a fury.' The Yardbirds' Chris Dreja would later reflect that the period Jeff spent with the band was the most creative. 'Bear in mind that we played with three guitar players, none of them slouches; but if you asked me who I still liked to listen to, I'd definitely say Jeff,' Dreja told *Guitar World* in 1985. 'His scope of inventiveness was probably the widest of the three, and coupled with his emotional quality it made him my favourite to play with.'



Jimi Hendrix playing Jeff Beck's stripped Les Paul guitar, jamming with The Jeff Beck Group at The Scene, New York, 22 June 1968. Photo by Carol Siegel, courtesy of the David Pearcy collection.

Please see [christies.com](https://www.christies.com) for further information on this lot.



The Jeff Beck Group performing at LuAnne's, Dallas, Texas, 17 July 1968 © Carl Dunn.



4

A TOURING FLIGHT CASE

AMERICAN, LATE 1960S/EARLY 1970S

Of steel and plywood construction with a blue painted finish, stamped *JH / SESSIONS & Son / BRISTOL CONN* to the steel handle, stencilled in white *FRAGILE / JEFF BECK GROUP / LONDON* to front and back, with various shipping labels and airline stickers
20 in. (50.8 cm.) high; 31½ in. (79 cm.) wide; 8¾ in. (21.2 cm.) deep
£800-1,200 US\$1,100-1,500
€970-1,400

Opposite: The Jeff Beck Group performing at The Boston Tea Party, over four nights, Boston, Massachusetts, June 1968. Photos courtesy of the Estate of Jeff Beck.



(reverse)

5
GIBSON INCORPORATED, KALAMAZOO,
MICHIGAN, PROBABLY CIRCA 1958 AND
CIRCA 1959-60

AN UNMATCHED AND COMPOSITE PAIR OF HUMBUCKING
PICKUPS

One with double-black bobbins and *PATENT / APPLIED FOR* decal
on the reverse, the other with one black and one white bobbin
and remnants of the same decal on the reverse, together in a bag
labelled *JEFF BECK / PAF'S FROM ONE / OF YOUR LES PAUL's /
BOTH GOOD*

1¼ x 3½ in. (4.5 x 8.9 cm.)

(2)

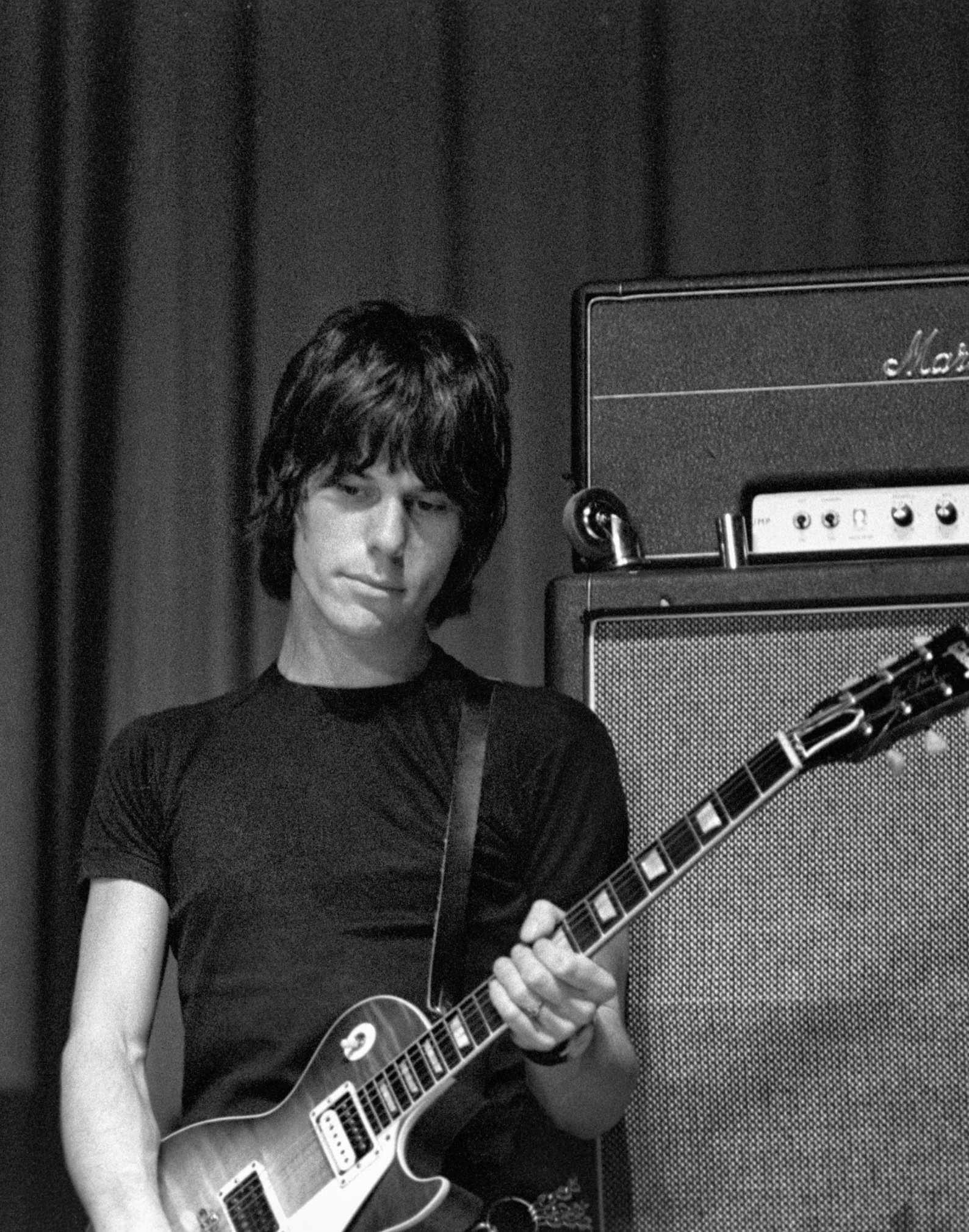
£2,000-3,000

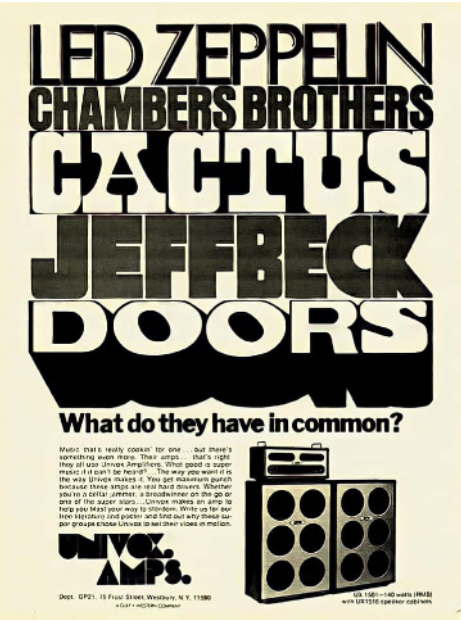
US\$2,600-3,800

€2,500-3,600

Whilst the label to the bubble-wrapping of these two humbucking pickups notes that they were from one of Jeff Beck's two surviving Gibson Les Pauls, this is highly unlikely to be the case. The Yardburst, famed for having had its original pickups removed by a restorer following one of its fateful neck breaks, had double-whites initially, exposed when Beck removed the pick-up covers in late 1966, and subsequently double-blacks, which are still on the guitar to this day. The humbucking pickups of the 'Oxblood' were in fact later modifications done by a previous owner, having originally been P90s, so they cannot have come out of that guitar. A possible explanation for their existence in Jeff Beck's collection is that they closely resemble the distinctive 'zebra' and double-black combination of the 1959 Les Paul Sunburst, purchased from Rick Nielsen, which was stolen at a riotous gig in New York state in July 1969, and that they were acquired for or given to Beck with the intention of being put into one of his guitars.

Opposite: Jeff Beck with The Jeff Beck Group, Macfarlin Auditorium, Dallas, Texas, 9 November 1968 © Carl Dunn.





Univox advert, circa 1975.



6
UNIVOX, WESTBURY, NEW YORK, CIRCA 1970
A 6 X 10 SPEAKER CABINET

The speakerless cabinet covered in blue tolex, the logo *UNIVOX* applied to the front, the nameplate applied to the back panel, *MODEL UX1516 / SERIAL NO. 186 IMPEDANCE 8 OHMS / MFG. BY UNICORN INC.*, stencilled on the back panel *JEFF BECK*
42 in. (106.7 cm.) high; 30 in. (76.2 cm.) wide; 14 in. (35.6 cm.) deep
£1,000-1,500 US\$1,300-1,900
€1,300-1,800

Jeff Beck used Univox speaker cabinets with Sunn tops when touring with bassist Tim Bogert and drummer Carmine Appice as Beck, Bogert and Appice throughout 1973. Numerous photographs show the double-stacked speaker cabinets lining the stage, alongside a huge gong that was used to open the show. The ultimate power trio, later described by Jeff as *'like Cream on acid'*, Beck, Bogert and Appice quickly became known for their electrifying high volume heavy rock stadium shows. Interviewed by Rob Mackie for *Sounds* magazine in November 1974, Jeff blasted Bogert's *'unbelievable fetish for volume'* and conceded that they had been the ultimate band for *'making a lot of noise'*. Recalling his own experience of seeing the short-lived Beck, Bogert and Appice at the Indiana State Fairgrounds Coliseum in 1973, David Wilson of *The ToneQuest Report* declared that *'with the exception of Grand Funk Railroad, Beck, Bogert & Appice was the most painfully deafening band we ever saw throughout the '60s and '70s. Roam too near the elevated PA speakers flanking the stage (the security cops had fled) and the sound pressure created by the bass and drum kit was lethal.'*



(reverse)





That album [Blow By Blow], 1975 was really a turning point. It gave me wings I never thought I had.

Jeff Beck

~7

GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, 1954 AND LATER

A SOLID-BODY ELECTRIC GUITAR, LES PAUL MODEL, KNOWN AS 'THE OXBLOOD'

The logo *Gibson* inlaid at the headstock, stamped 27048 on the reverse, together with a Gibson hard-shell case, an Ernie Ball strap, brass slide and various strings

Length of body 17 $\frac{1}{8}$ in. (44.2 cm.)

£350,000-500,000

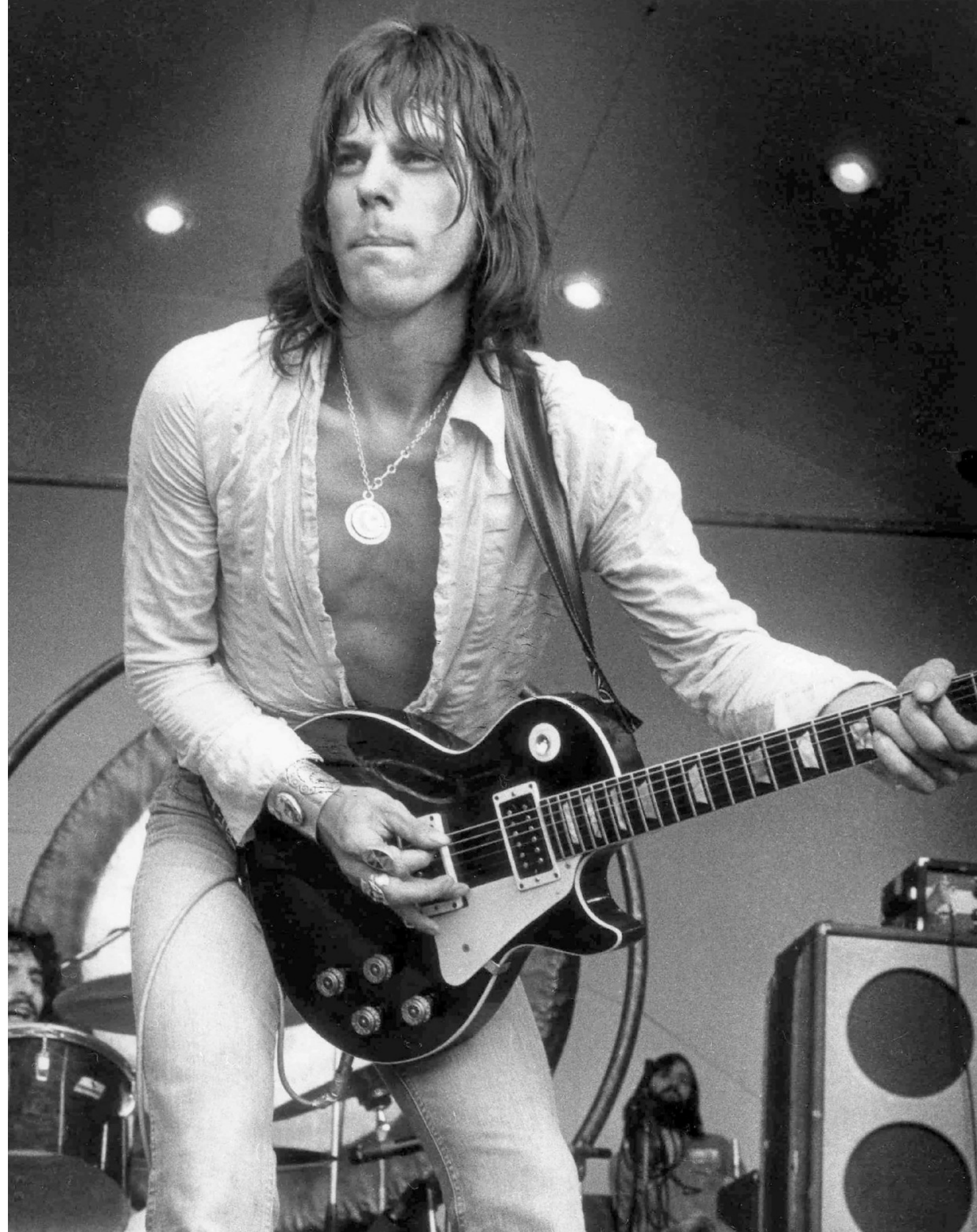
US\$450,000-630,000

€430,000-600,000

JEFF BECK'S OXBLOOD LES PAUL

Jeff Beck acquired his now iconic Oxblood Les Paul while touring the US with bassist Tim Bogert and drummer Carmine Appice as power trio Beck, Bogert and Appice in late 1972.

Beck had first seen Bogert and Appice perform as part of the Vanilla Fudge in 1967 and was immediately struck by the band's powerful rhythm section, making a mental note to pursue a possible collaboration with Tim and Carmine in the future. The three would meet for the first time in 1969 when Beck was called up to stand in for Vanilla Fudge guitarist Vinnie Martell on a Coca Cola radio commercial in New York. Speaking to Dick Wyzanski of *The Jeff Beck Bulletin*, Tim Bogert recalled: *There was a Fudge roadie there at the Coke session that had also been a roadie for the Yardbirds... There we were with the commercial producer ready to go and no guitarist. Bruce [the roadie] said that he knew that Jeff Beck was in town staying at a hotel and offered to try to get him. We had been listening to TRUTH and BECKOLA and needless to say were excited at the prospect of having Jeff do the session with us and a short time later, he just showed up, ready to play.* Their paths would cross again that summer when both Led Zeppelin and the Jeff Beck Group would upstage and outclass ailing headliners Vanilla Fudge at the Singer Bowl in New York. Bogert remembers despondently walking off stage after the show, arm in arm with Jeff, plotting to fire their respective bands that night and form a group. Initial plans made to form a quartet with Rod Stewart were thwarted when Jeff was involved in a bad car accident and



Previous pages: Jeff Beck with Beck, Bogert & Appice, Hawaii, 8 May 1973 © Robert Knight.

Opposite: Jeff Beck pictured on stage at the Crystal Palace Garden Party, London, 15 September 1973 © Barrie Wentzell.



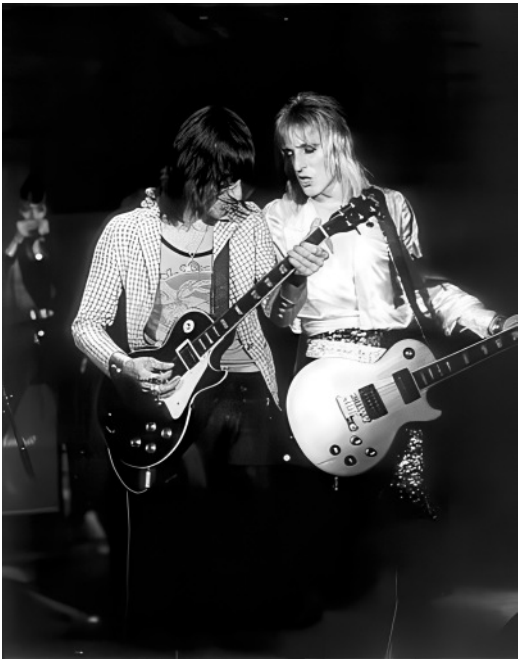
Jeff Beck playing 'The Oxblood' at the Memorial Auditorium, Dallas, Texas, 11 June 1975 © Carl Dunn.



Jeff Beck, Tim Bogert, Don Nix and Carmine Appice in the studio, 1973 © Jeffrey Meyer.

forced to take some time out for recovery. By the time Jeff was back in the game, Rod had jumped ship to form the Faces, while Tim and Carmine had teamed up with Jim McCarty to form Cactus. Having reformed the Jeff Beck Group with a new lineup, Jeff found himself at New York's Electric Lady Studios in summer 1972 to collaborate with Stevie Wonder on some new material. *'The original agreement was that he'd write me a song, and in return, I'd play on his album, and that's where 'Superstition' came in. He basically wrote it for me, but... he played it to Motown, and they said "No way is Beck getting this song, it's too good", and as they had the right to say what Stevie released at that time, I lost the song as an original.'* After the Jeff Beck Group did one take of 'Superstition', Jeff made the decision to disband the current lineup and call in Bogert and Appice, who had recently dissolved Cactus, to record the track. The trio then toured Europe as the new Jeff Beck Group before returning to the US for a fall tour of the east coast and midwest as Beck, Bogert and Appice.

At this time, Jeff was generally playing a white 1970s Stratocaster and somewhat struggling to cut through the volume and thunder of the Bogert/Appice rhythm section. On 10 November 1972, the trio played a gig at the Barton Coliseum in Little Rock, Arkansas, with ZZ Top on the same bill. It seems that Jeff was impressed with the fat sound that ZZ Top's Billy Gibbons was able to achieve on his '59 Les Paul within a similar power trio format and began to make enquiries to track down a new Les Paul, after his last Les Paul – a sunburst – was stolen when the crowd stormed the stage at a show in New York State in 1969. *The early Strats were notorious for feedback and Jeff just liked the way the Les Paul cut through,* Jeff's then



Jeff Beck and Mick Ronson on stage for the retirement show of Ziggy Stardust and the Spiders from Mars, Hammersmith Odeon, London, 3 July 1973. Photo courtesy of Sony Entertainment.



Jeff Beck performing at the Memorial Auditorium, Dallas, Texas, 11 June 1975 © Carl Dunn.

manager Ralph Baker told Wyzanski. *He may have been influenced by what Eric [Clapton] achieved sound wise in Cream, having to compete with the other two powerful players.* Interviewed by Douglas Noble in 1993, Jeff remembered noting the power of Clapton's Les Paul within the power trio format: *'I saw Eric playing at the Marquee with Cream and he had a loud, basic set-up and I was very impressed by the low end of his Les Paul. It was so fat it was like an orchestra, and in a three-piece you really needed that. A Strat just would not have worked with that kind of music. The mid-range was fat, even the high notes were fat - just a glorious, thick, rich sound.'* A Memphis-based Beck fan named Buddy Davis had been at the Little Rock show and perhaps mentioned to one of the band that he had recently acquired a new Les Paul – he received a phone call from one Jeff Beck the following day. Davis had acquired the present Les Paul before it became the Oxblood. As he had disliked the guitar's pickups at the time, he traded it to Memphis music store Strings & Things. Another Strings & Things customer intended to buy the guitar, with some customisations. They requested that the Les Paul be refinished in chocolate brown, that the neck be slimmed down, that the nickel hardware be replaced with Gibson gold-plated equivalents, and for a set of full size humbucking pickups to be installed. According to Strings & Things, when the customer returned to pick up the customised guitar, he took one look

and pulled out of the purchase. Davis liked the modifications that had been made to the guitar and offered to buy it back. Writing to Dick Wyzanski of *The Jeff Beck Bulletin*, Davis recounted the tale: *'Charlie [from Strings & Things] said, "We have \$400 in this, and now we're stuck!" I said, "Well now I like it, chocolate with humbuckers, I'll buy it." Charlie said great. He let me take it right then and there. I owned it for weeks before I went and saw ZZ Top open for Beck, Bogart, and Appice in Little Rock. The crowd loved ZZ Top. Carmine knew this. I was already friends with him from Cactus days... They thought Jeff needed a Les Paul, also, to sound fat like ZZ Top. I drove back home to Memphis after 3 hours sleep, my phone rang. He said, "This is Jeff." I said, "Jeff who?" He said, "Beck." I was freaked out. He said, "We're in Memphis on our way to New Orleans with time to kill... I jumped in my Mustang with the chocolate because I wanted to show it to him, I was proud of it. I took him to Strings and Things... He saw nothing he liked. Then I took him to two other music stores he saw nothing he liked.* Jeff apparently had his eye on the Oxblood. After one of Jeff's managers, Ernest Chapman, took Davis aside and asked whether he would consider selling Jeff his Les Paul, Davis agreed to sell Jeff the Oxblood Les Paul for \$500.

Please see [christies.com](https://www.christies.com) for further information on this lot.



*Jeff's an amazing person; because, he can get the most incredible sounds out of an electric guitar. Even after he's flying it across the studio, he will still pick it up, wiggle it a bit and make a great sound. And he uses the guitar as his voice. He *sings* with his guitar. And I don't know any other guitar player like him.*

George Martin



Opposite: Jeff Beck performing at The Arie Crown Theater in Chicago, Illinois, 8 May 1975 © Jim Summaria.





Jeff Beck, Seymour W. Duncan and James Burton, circa 1984/5 © Robert Knight.

SEYMOUR W. DUNCAN

It would be impossible to discuss the electric guitar without touching upon pioneer and ‘guitar pickup king’ Seymour W. Duncan, who revolutionised electric guitar customisation through his innate appreciation and understanding of the engineering and innovative possibilities in pickup technology.

Born and raised in New Jersey in the 1950s, Seymour W. Duncan grew up exposed to music from an early age. At around the age of 9 his uncle Bid, a trumpet player and decoy carver, introduced him to the guitar and later to the guitar legend and aficionado Les Paul. Inspired by this introduction, during which Les Paul had explained the function and structure of electric guitar pickups to him, Duncan began to experiment with creating his own pickups from shortwave radios and old record players. His fascination with the guitar continued to grow as his uncle Howard, a guitarist who performed locally, taught him his first guitar chord alongside other techniques. For Christmas 1962 Duncan was given his first guitar and amplifier, manufactured by Sears Silverstone.

Throughout the rest of the 1960s, Duncan began playing in a variety of bands, including The Ad-Ventures and The Flintones, as well as attending live concerts by the likes of Roy Buchanan, Bob Bogle and Bob Moore and the Temptations. He first heard Jeff Beck playing with The Yardbirds in 1965 when listening to the radio at a local talent show, the same year Duncan became the lead guitarist for The Sparkles. At around this time Seymour performed his first pickup repair when his bridge pickup stopped working during a gig. In 1968, Duncan’s emerging reputation as a ‘pickup guru’ landed him on stage giving Jimi Hendrix a white Fender Stratocaster that he had fitted with custom hand-wound pickups. Through these experiences, he gained an undeniable appreciation for the different sounds, tones and ultimately the possibilities that a guitar could yield.

In the 70s, Duncan continued his pursuits as a guitarist, working and collaborating with the likes of Rory Gallagher, Slade, Chris Rainbow and Marc Bolan, to name a few. Duncan also took up work at a variety of music stores and repair shops, notably as a guitar repairman at the Fender Soundhouse in London. It was here that he continued to hone his craft, developing new pickup designs and modifications including multi-tapped pickups and 5-way lever switches for Stratocasters. Being in London at this time brought Seymour into contact with some of the world’s greatest guitarists including Eric Clapton, Jimmy Page and, of course, Jeff Beck, for whom he specially put together the Fender-Gibson hybrid guitar known as the ‘Tele-Gib’, in 1973.

After moving back to America in the mid-1970s and taking his ‘pickup guru’ reputation with him, Duncan continued to refine his craft, making guitar parts such as phenolic pickguards and three-piece brass saddles with new business partner Cathy Carter. After using the funds from a guitar sale to purchase his first coil machine in 1974, he moved beyond rewinding and began making his own pickups. Two years later, he co-founded the Seymour Duncan Company, specialising in the handcrafted pickups for which the company would become renowned worldwide. From his humble beginnings taking apart a radio to working with some of the world’s most famous musicians, his desire to engineer the sound and tonality of the electric guitar has remained at the core of what Duncan has sought to achieve through his ever-evolving and fundamentally innovative career.

In the years following the creation of the ‘Tele-Gib’ and particularly after Jeff became temporarily resident in California after the twin successes of *Blow By Blow* and *Wired*, Jeff and Seymour formed a friendship and the latter even looked after one of Jeff’s beloved Hot Rods for a period of time . Many more guitars and guitar parts would be made specially for Jeff in subsequent years, with Seymour able to produce guitars to a spec that he knew Jeff would like.



Jeff Beck in Jaap Eden Hal, Amsterdam, 5 July 1979 © Chris Hakken.

*I try to become a singer.
The guitar has always been
abused with distortion units
and funny sorts of effects,
but when you don't do that
and just let the genuine
sound come through,
there's a whole magic there.*

Jeff Beck

8

**FENDER ELECTRIC INSTRUMENT
COMPANY, FULLERTON, CALIFORNIA, 1956
AND LATER**

A SOLID-BODY ELECTRIC GUITAR, KNOWN AS THE 'TELE-GIB'

Fitted with two humbucking pickups, the neckplate stamped
11756, the bridge plate stamped *FENDER / PAT. NO / DES164227*
/ 2573254, together with a Fender hard-shell case and JB
embellished strap

Length of body 15¾ in. (40 cm.)

£100,000-150,000

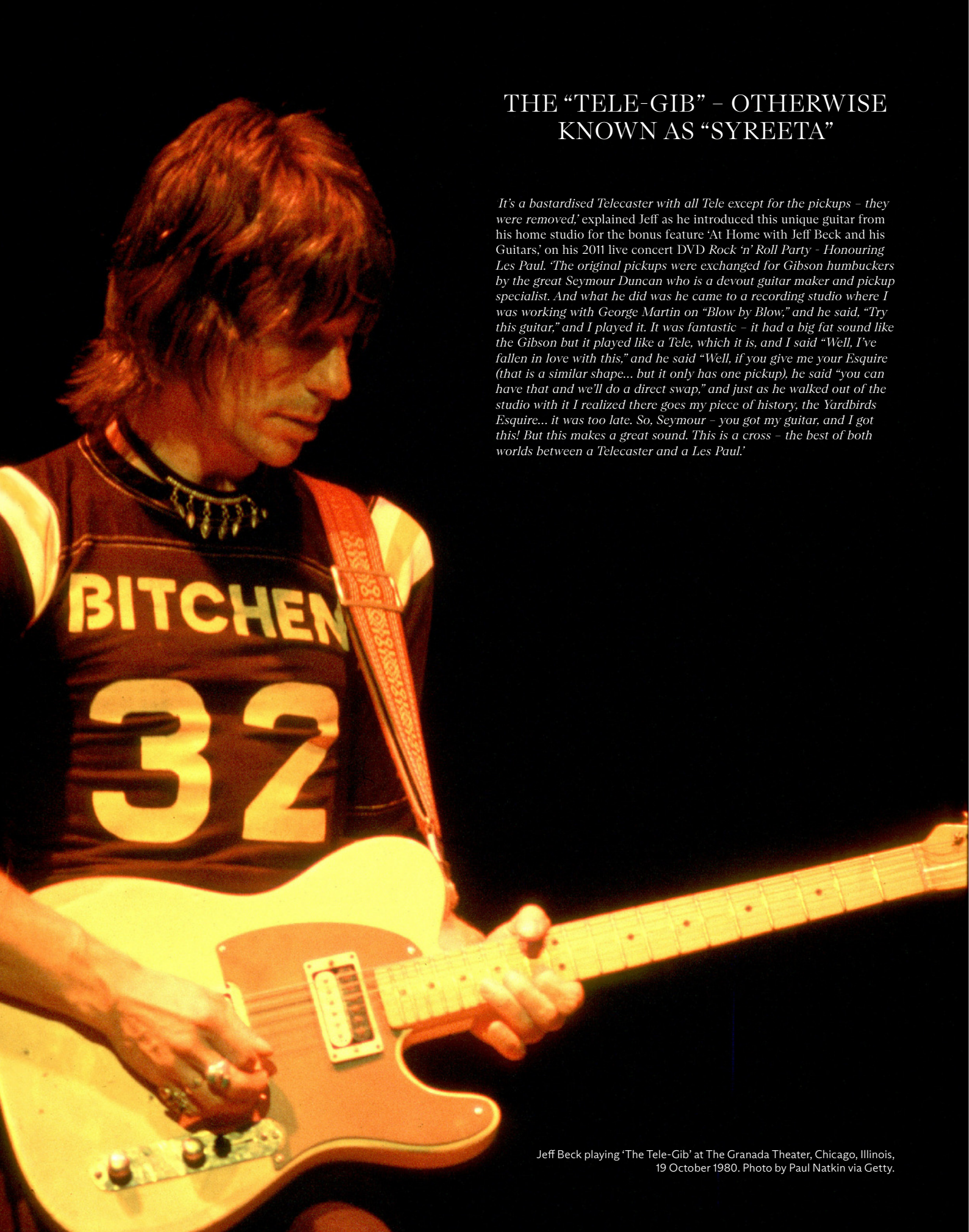
US\$130,000-190,000

€120,000-180,000

LITERATURE:

Viv Johns and Lykke Strunk prod. 'At Home with Jeff Beck and his
guitars', *Rock 'n' Roll Party - Honouring Les Paul*, 2011.





THE “TELE-GIB” – OTHERWISE KNOWN AS “SYREETA”

It's a bastardised Telecaster with all Tele except for the pickups – they were removed,' explained Jeff as he introduced this unique guitar from his home studio for the bonus feature 'At Home with Jeff Beck and his Guitars,' on his 2011 live concert DVD Rock 'n' Roll Party - Honouring Les Paul. 'The original pickups were exchanged for Gibson humbuckers by the great Seymour Duncan who is a devout guitar maker and pickup specialist. And what he did was he came to a recording studio where I was working with George Martin on "Blow by Blow," and he said, "Try this guitar," and I played it. It was fantastic – it had a big fat sound like the Gibson but it played like a Tele, which it is, and I said "Well, I've fallen in love with this," and he said "Well, if you give me your Esquire (that is a similar shape... but it only has one pickup), he said "you can have that and we'll do a direct swap," and just as he walked out of the studio with it I realized there goes my piece of history, the Yardbirds Esquire... it was too late. So, Seymour – you got my guitar, and I got this! But this makes a great sound. This is a cross – the best of both worlds between a Telecaster and a Les Paul.'

Jeff Beck playing 'The Tele-Gib' at The Granada Theater, Chicago, Illinois, 19 October 1980. Photo by Paul Natkin via Getty.

Renowned pickups wizard Seymour Duncan had struck up a friendship with Jeff when he was working as a repairman for Ivor Arbiter at the Fender Soundhouse on London's Tottenham Court Road during the mid-seventies, not far from CBS Studios where Jeff was recording at the time with Beck, Bogert and Appice. Seymour recalls that Jeff's favourite Les Paul had been sent for repair due to a volume control problem and, to Jeff's dismay, had been returned with Gibson humbuckers in place of its original 'Patent Applied For' pickups. Although Seymour wanted to do something to help, he couldn't afford a replacement Les Paul, so came up with the idea of creating a “Tele-Gib” – a hybrid guitar that started out as a butchered '50s Telecaster with a slab rosewood fingerboard that he had found at a music store in Cincinnati in 1972. The '59 PAF pickups were sourced from a broken Gibson Flying V that had once belonged to Lonnie Mack. As the coils had been damaged when the covers had been removed, Seymour rewound them himself, using wire that he found at a motor repair shop, using a heavier gauge to wind the neck pickup and finer wire to wind the bridge pickup, as he could then get extra turns on the bobbins for increased sustain, harmonics and output. Seymour removed the old rosewood board and replaced it with a maple fingerboard with Gibson frets, which made for a thicker neck that would be closer to the feel of his old Les Paul. 'Once it was finally ready,' Seymour told us, 'I brought Jeff the completed guitar and he seemed impressed by it. About a week later, Jeff's manager, Ralph Baker, came over with three disassembled guitars in a duffel bag – he said Jeff wanted me to pick which one I wanted and fix the other two. I was a huge fan of his tone with the Yardbirds, so I picked the Esquire and set to putting it back together. I'm honoured that the “Tele-Gib” I made for Jeff became a part of “Blow By Blow” and that he has described it as the best of both worlds.'

Jeff would go on to record the Stevie Wonder track 'Cause We've Ended As Lovers' on his new “Tele-Gib”. Questioned by guitar historian Tony Bacon on why he chose to record the track on the “Tele-Gib”, Jeff recalled: *'The Esquire had gone, the Jimmy Page Tele had gone, and up comes this* ['Cause We've Ended As Lovers'], *smack in the middle of the sessions, and Seymour turns up with his humbucker Tele. The Les Paul, I thought... well, everybody's got those, and I wanted to speak quite clearly as me. The Les Paul sounded good, but it just sounded like... well, I won't mention who it sounded like* [laughs]. *There wasn't much amplification variables that could make me sound like it, but as soon as I picked up the Tele, there was something there.'* Although Wonder had written 'Cause We've Ended As Lovers for his wife Syreeta, he offered the song to Jeff to make up for recording and releasing hit song 'Superstition' himself at the insistence of his label, despite originally composing the track for Jeff. Former road manager Al Dutton told us that the “Tele-Gib” was thereafter known as “Syreeta” to Jeff and his crew. Presumably because of the specific tonal variations and bends he achieved with the “Tele-Gib” on the recording, Jeff would always use the same guitar when performing the song live, notably including his performance with Eric Clapton at The Secret Policeman's Other Ball at London's Drury Lane Theatre on 9-12 September 1981, until he eventually switched to performing it on a Strat.

Jeff had intended to take the “Tele-Gib” on his 2022 tour - the guitar was brought to rehearsals in London and even to the first show in Cardiff – but in the end Jeff decided not to take the risk, as he was too worried about the famous “Tele-Gib” being stolen, and the guitar was sent home after Cardiff.



Jeff Beck and Eric Clapton performing in 'The Secret Policeman's Other Ball', the Drury Lane theatre, London, 9 September 1981. Photo by Michael Putland via Getty.



Jeff Beck at home, 1978 © Toshi Yajima.



9

FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, 1969

A SOLID-BODY ELECTRIC BASS GUITAR, TELECASTER BASS

Bearing the logo *Fender / TELECASTER BASS / PAT. 2, 968,204* at the front and back of the headstock, the neckplate stamped *259221 / F*, the base of the neck ink stamped *23 JUN 69C*, together with a soft case and bridge cover
Length of body 16 $\frac{3}{4}$ in. (41.5 cm.)

£5,000-8,000 US\$6,400-10,000
€6,100-9,600

This 1969 Fender Telecaster Bass was reportedly acquired by Jeff Beck as a replacement for one of those previously played by Ronnie Wood during his time in the Jeff Beck Group, which had been stolen - along with Beck's favourite 1959 Sunburst Les Paul - following a riotous gig in upstate New York in July 1969.

Just before his joint tour of Japan with Stanley Clarke in 1978, Japanese photographer Toshi Yajima visited Beck at his Sussex home for *Player* magazine, with the photos reproduced shortly thereafter in Steve Rosen's Japanese-language publication *The Beck Book*. Yajima's photographs show Beck with a group of guitars and amplifiers, which Beck's former road manager Al Dutton remembers to represent 'all the guitars Jeff owned' at that time, with the exception of one white Strat, which was kept in the US and would be brought over by Stanley Clarke for rehearsals ahead of their joint tour. Included on the far left is this Telecaster Bass. Jeff Beck kept the bass at his home studio, and will have used it to write and record bass parts over an extended period. Reportedly, in after hours sessions with George Martin at AIR Studios, Jeff recorded some of his own bass parts for *Blow By Blow*, and it is tantalising to suggest that he would have used this Tele Bass to do so. Much later, when discussing his latest album *Jeff* with Barry Cleveland in September 2003, Beck remarked - *Eric Martin wrote this* ['Pay Me No Mind'] *for me. It's a hooky thing, and I tried to get a Meters-type, New Orleans groove. The guitar is a straight-ahead Telecaster sound, and I'm also playing bass.*

As well as frequently recording his own bass parts, Jeff played bass on stage occasionally. When recounting in *BECK01* the Jeff Beck Group's memorable residency at The Scene in New York, in June 1968, Beck recalled: *The first night at The Scene, Jimi didn't show up, but he came for the rest of the five nights. Around about the halfway mark, he'd come in from whatever recording he'd been doing. The buzz was incredible: the place was packed anyway, but when he came in they were standing on each other's shoulders. Sometimes he didn't have his guitar, so he would turn one of my spare guitars upside down and played that way, and I actually played bass at one point. I've got a photograph of that. Thank god someone took a picture, because there's hardly any record of those goings-on.*

Being comfortable to play bass on stage was also particularly useful when his band at the given moment did not include a bass player. When visiting Japan on the 1989 Guitar Shop Tour with keyboard player Tony Hymas and drummer Terry Bozzio, amongst the gigs they played was an all-star show with Chuck Berry on 12 August. Reports of this concert reveal that Beck played bass live on 'Going Down' and 'Led Boots'.





10

FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, CIRCA 1950

A GUITAR AMPLIFIER, DELUXE, 5A3

The front panel with *FENDER / FULLERTON CALIFORNIA* nameplate logo, *Fender / Deluxe* and *FENDER ELECTRIC / INSTRUMENT CO / FULLERTON CALIFORNIA* applied to the top control panel, the tube chart labelled "*Deluxe" Amplifier / Serial No. 2636, QUAM / SPEAKER / CHICAGO 16, U.S.A.* applied on the reverse of the speaker
15⅞ in. (40.6 cm.) high; 18 in. (cm.) wide; 8¾ in. (22.3 cm.) deep
£2,000-3,000 US\$2,600-3,800
€2,400-3,600

This Fender Deluxe amplifier was almost certainly acquired by Jeff Beck in America in the mid-1970s. Following the outstanding success of *Blow By Blow*, Beck was compelled by the new tax regime which had been imposed by Harold Wilson's government - whereby income was taxed at 85% - to become a US resident between 1976 and 1978. It is likely that whilst there he purchased several Fender tweed amps, which could be

bought relatively affordably from music and pawnshops in California. A photo-shoot at Jeff Beck's Sussex home, commissioned by the Japanese music magazine *Player* by the photographer Toshi Yajima, just before the tour to Japan with Stanley Clarke in 1978, shows Jeff Beck with a group of guitars and amplifiers in a gallery line-up. With the exception of his 1960 White Stratocaster, which Stanley Clarke would be bringing over to UK rehearsals from Beck's California home, long-time road manager Al Dutton confirmed that this group comprised all of Jeff Beck's guitars at the time. Behind the guitar line-up and to either side, various amplifiers can also be seen, including one of the Univox speaker cabinets which had been a mainstay of his stage rig since BBA, as well as a Marshall head - most likely a JTM45 - and two Fender tweed amps, with the distinctive painted tweed finish of this Deluxe visible to the left. Steve Prior, Beck's guitar tech between 1999 and 2014, confirmed that this amp was always kept in the home studio and was not taken out on tour.

11

FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, CIRCA 1953

A GUITAR AMPLIFIER, PRO AMP, 5C5

The front panel with *FENDER / FULLERTON CALIFORNIA* nameplate logo, marked *Fender / "Pro-Amp"* and *FENDER ELECTRIC INSTRUMENT CO. / FULLERTON, CALIFORNIA* and inscribed 4469 to the control panel, labelled *FA #9* to the top, the tube chart marked "*Pro-Amp" Amplifier / MODEL 5C5* and inscribed with serial number 4469
20 in. (50.7 cm.) high; 22 in. (56 cm.) wide; 10⅞ in. (25.7 cm.) deep
£2,000-3,000 US\$2,600-3,800
€2,500-3,600

This amplifier was almost certainly acquired by Jeff Beck in America in the mid-1970s. Following the outstanding success of *Blow By Blow*, Beck was compelled by the new tax regime which had been imposed by Harold Wilson's government - whereby income was taxed at 85% - to become a US resident between 1976 and 1978. It is likely that whilst there he purchased several Fender tweed amps, which could be bought

relatively affordably from music and pawnshops in California. A photo-shoot at Jeff Beck's Sussex home, commissioned by the Japanese music magazine *Player* and shot by the photographer Toshi Yajima, just before the tour to Japan with Stanley Clarke in 1978, shows a group of Jeff Beck's guitars and amplifiers in a gallery line-up. With the exception of his 1960 White Stratocaster, which Stanley Clarke would be bringing over to UK rehearsals from Beck's California home, long-time road manager Al Dutton confirmed that this group comprised all of Jeff Beck's guitars at the time. Behind the guitar line-up and to either side, various amplifiers can also be seen, including one of the Univox speaker cabinets which had been a mainstay of his stage rig since BBA, as well as a Marshall head - most likely a JTM45 - and two Fender tweed amps, with this Pro Amp visible to the right. Steve Prior, Beck's guitar tech between 1999 and 2014, confirmed that this amp was always kept in the home studio and was not taken out on tour.





Jeff Beck, performing in Los Angeles, California, circa 1975 © Jeffrey Meyer.

12

FENDER ELECTRIC INSTRUMENT
COMPANY, FULLERTON, CALIFORNIA, 1972
A STRATOCASTER NECK

Bearing a 'waterslide' logo *Fender* / STRATOCASTER, patent number 3,143,028, and ORIGINAL / *Contour* / *Body* / PATENTED to the headstock, with two string trees, bullet truss-rod and metal nut, the end stamped TORRES and INCC / 18 / INSP within a circle, inscribed in ink 'WING REBORN / >o<' with a drawing of a bird and '1975 / *Beck Spec*', the end stamped 0901-4413 26¼ in. (66.5 cm.) long

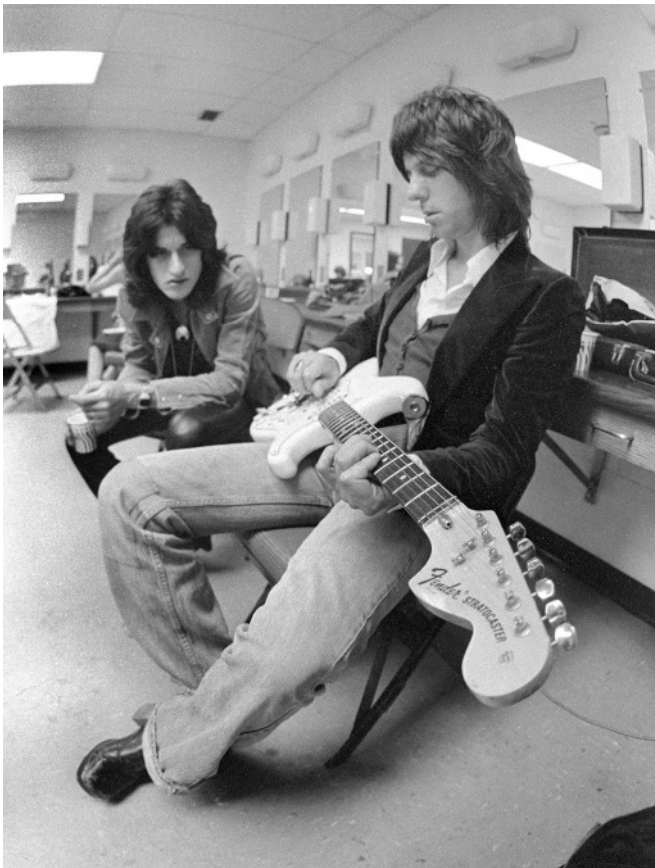
£1,000-1,500

US\$1,300-1,900
€1,300-1,800





Jeff Beck performing at the Nassau Coliseum, New York, 25 August 1976
© Drew Stawin.



Jeff Beck with Joe Perry backstage before Beck's concert at The Providence Civic Center, 7 October 1976. Photo by Ron Pownall via Getty.

Jeff is the guy who took the instrument of guitar into the furthest reaches of the guitar universe and nobody ever - nobody even comes close. This is unique talent. This is unique musical sensibility, vocabulary, inspiration, and willingness to take risks. Jumping off cliffs, you know. And that all shows up in his music.

Jan Hammer

This 1972 Stratocaster neck first appeared in Jeff Beck's collection in early 1975, when it was switched on to the body of a 1960s Strat with stripped/natural finish that he used extensively from around 1967-1976. It is believed that much of Beck's seminal 1975 album *Blow by Blow* was recorded using the battered natural Strat, during which time the present neck was fitted to the natural Strat body. That natural Strat body, which had been damaged and repaired a number of times, was sold at a charity auction in the 1980s and now resides in the Rock and Roll Hall of Fame. In mid-1976, Jeff switched this neck on to a white Stratocaster body that he owned at that time and was used extensively on stage through 1976, until it was believed stolen in late 1976. The inscription *WING REBORN* is a curious one and could be a reference to Jimi Hendrix, who had inspired Jeff to take up the Stratocaster again after a dalliance with Gibson Les Pauls. Much later, in around 2011, Jeff would begin to add the Hendrix song 'Little Wing' to his live set, playing with a reverse headstock Strat just as Jimi had done. Alternatively, it could be a reference to the history of the guitar itself, reborn with its new neck in around 1975 after another smash and repair.



Jeff Beck playing Day on the Green, Oakland Coliseum, California, 6 June 1976 © Robert Knight.

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 an 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.

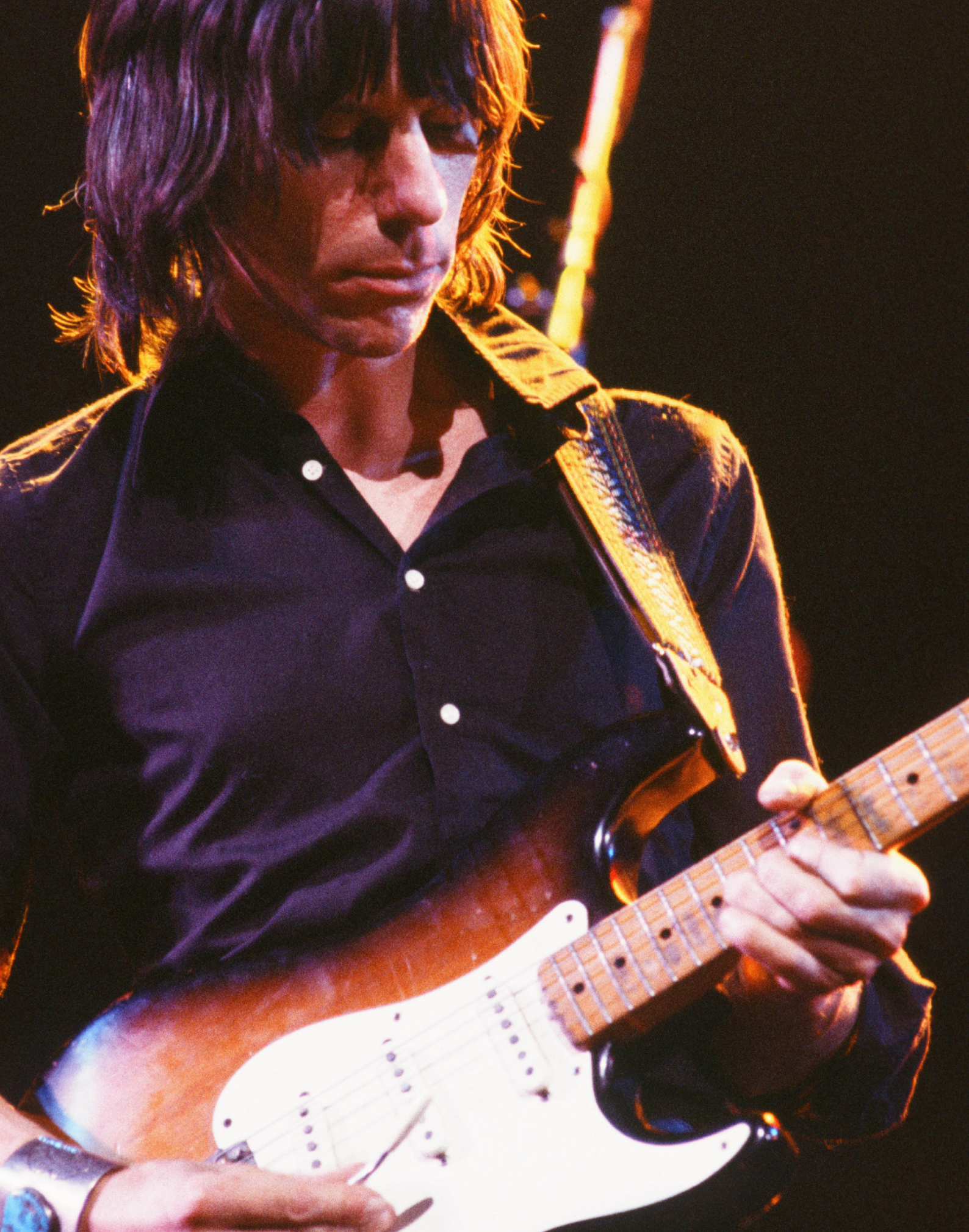
Understanding the need for players to access the whole range of the fingerboard, Fender, with the help of George Fullerton, designed a body shape that incorporated a full cutaway on the treble side and added a less extreme cut on the bass side. The resulting shape was uncannily modern for 1949 and would 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, California, 1952. Photo courtesy of John Peden.





*There are only two inventions
that matter to me – the wheel
and the Fender Strat.*

Jeff Beck

13
**FENDER ELECTRIC INSTRUMENT
COMPANY, FULLERTON, CALIFORNIA, 1954
AND CIRCA 1958**

A COMPOSITE SOLID-BODY ELECTRIC GUITAR,
STRATOCASTER

Of two-tone sunburst finish, bearing the logo *Fender
STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and
ORIGINAL / Contour / Body at the headstock, the neckplate
stamped 0062, together with a Fender hard-shell case, inspection
label, original tremolo bar, extra tremolo bar and spring cover
Length of body 15¾ in. (40 cm.)

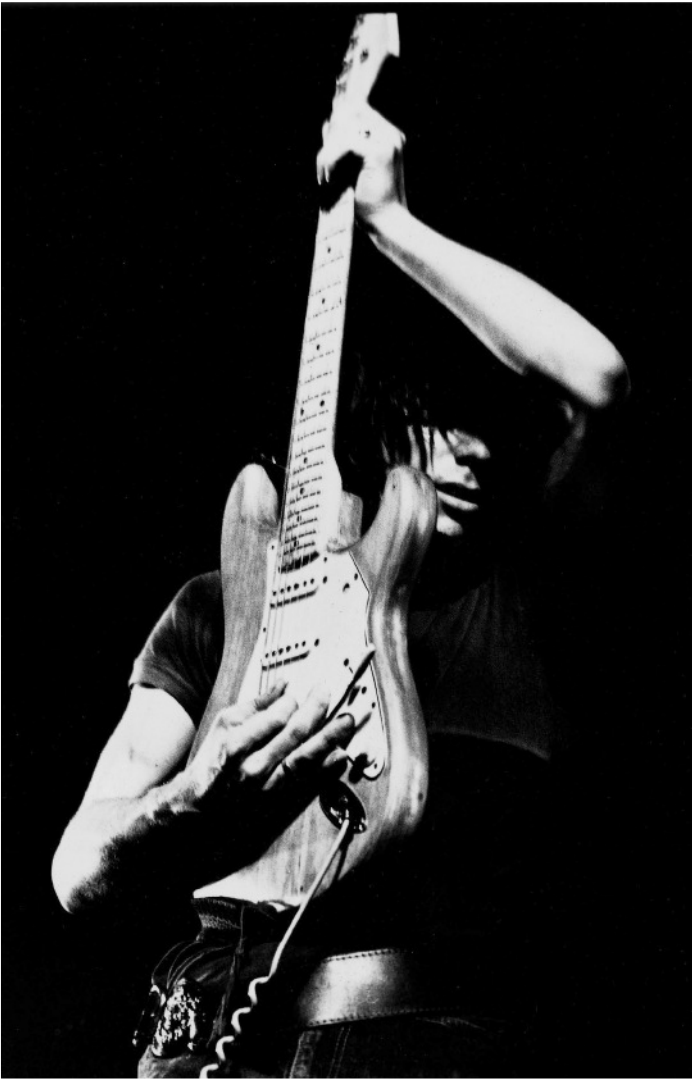
£50,000-80,000	US\$64,000-100,000
	€61,000-97,000

This beautiful 1954 sunburst Stratocaster was one of Jeff Beck's most prized possessions.

Beck had first played a Stratocaster when he was a member of the Deltones in 1961. When interviewed by Tony Bacon in 2005, Beck recalled his first Strat at the age of 16: *I think I got a phone call saying there's a Strat in London, and I'd get on the train, which is something I never would have dreamed of doing - I'd never even get a bus - so I found my way to Charing Cross Road, all on my own, looked at this guitar, and dreams floated off into the distance [laughs]. I actually saw it, touched it, and that was enough. I had a catalogue way before then, which I used to look at, an American from Fender when it was in Fullerton. I always remember it was on a ritzy looking paper, and I always thought these guitars have got to be about a thousand quid, and then I found out they were only £147 - and even then I thought well, I can see myself being able to get hold of the*



Opposite: Jeff Beck performing on stage in Tokyo, Japan, December 1978.
Photo by Koh Hasebe/Shinko Music via Getty.



Jeff Beck, circa 1972. Photo courtesy of the Estate of Jeff Beck.



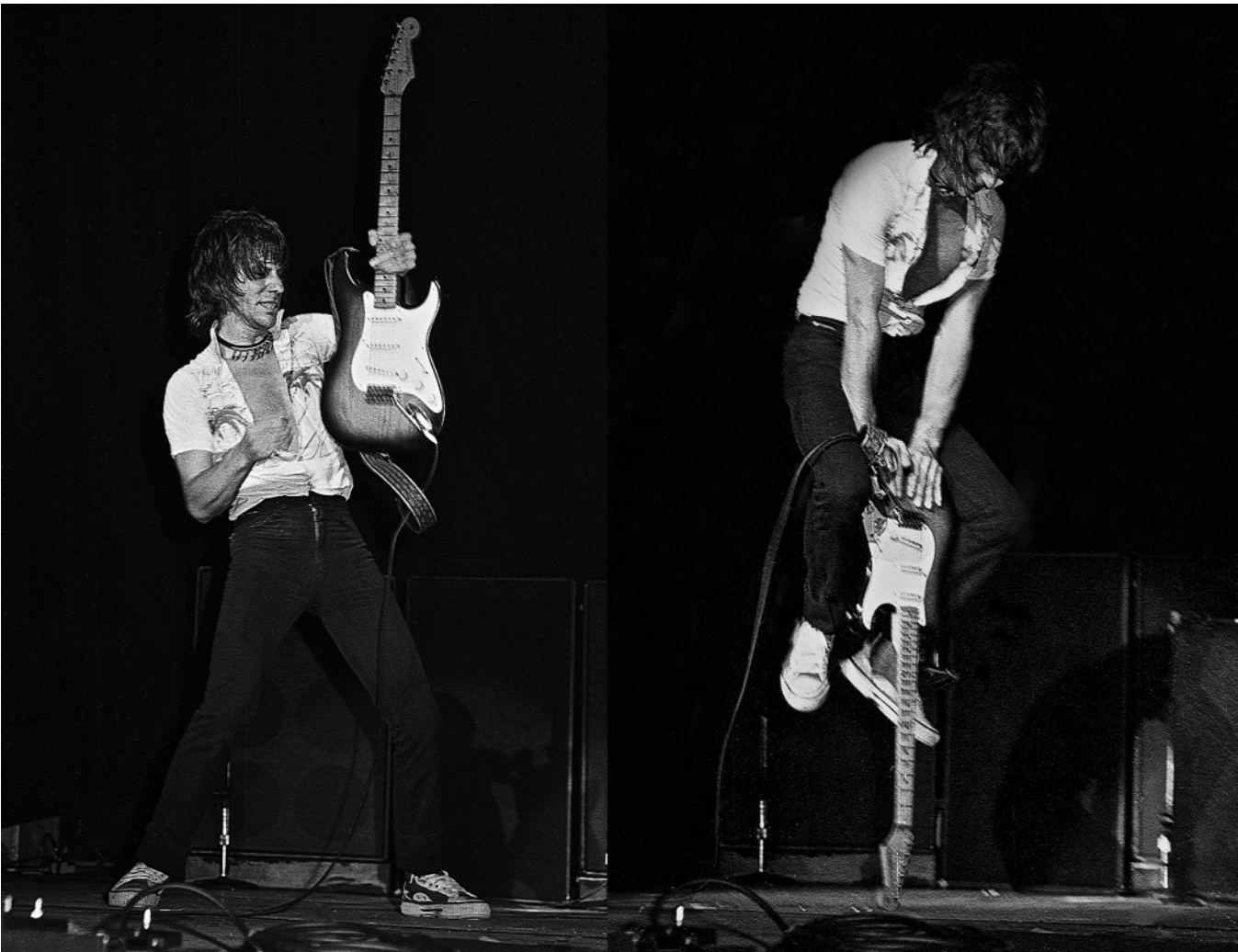
Jeff Beck performing on stage at the Santa Barbara Bowl, California, 7 September 1980. Photo by Bruce Ditchsob, courtesy of the Estate of Jeff Beck.

money, if I sold everything I had. In the end, I got it on HP [credit]. It was a 1960 sunburst, didn't have a vibrato arm, and I painted it pink, or lavender. I sold it back to the... I remember it was split in two, this big split appeared along the back of it. I'd whacked something with it. So on the train as I went to sell it, I touched it up with my girlfriend's nail varnish. It matched perfectly. Fantastic story, eh? And they never spotted it. All the [Gene] Vincent Blue Caps guys had matching white Strats, so I had to have one of those - I had to have a Strat. My rhythm guitarist [John Owen, in The Deltones] actually had the first Fender. He had a Telecaster, a few months before I could even afford a down payment to put on a Strat. So I would ogle this thing. I spent more time playing it than he did! He put everything in motion to try and get me to get the Strat so I wouldn't keep nicking his guitar all the time. And eventually I ended up with that Tele.'

Speaking to Art Thompson for *Guitar Player* in 2010, Beck recalled that he 'discovered the Strat when I saw Buddy Holly's first album, *The 'Chirping' Crickets*. Buddy was proudly holding a Strat, and I thought, 'I've got to have one of those.' The Strat was the icon. Then when I saw Jimi Hendrix play, I thought, 'that's it. He's making the right noises with that.' Then I went back to the Strat and stayed with it.'

Invited to a London recording session by Humble Pie guitarist Steve Marriott in 1977, Beck had played this '54 Strat at Marriott's suggestion, and had loved the guitar for its wonderful sound. Reportedly the session descended into a raucous night and Marriott ended up gifting the guitar to Beck. Unsure of whether it had just been the booze talking, Beck left it at the studio just in case, and when he went back the guitar was still there waiting for him. Marriott had played it with a Telecaster neck, which Beck changed for an old favourite maple Stratocaster neck which he had had since 1968.

The neck in question, dating to the mid-fifties, had been acquired by Beck on the first Stratocaster he had bought since the Deltones guitar, purchased in California in 1968 while on tour with the Jeff Beck Group. It had an early 60s body, stripped of its finish revealing the ash wood grain and the white pickguard was cut off at the treble horn, giving it a distinct and instantly recognizable look. We spoke to the guitarist who had originally put together in instrument for Beck - a Bay Area musician, who clarified its amazing backstory: 'Briefly, the background on my meeting with Jeff and finding the guitar for him began when I attended one of his concerts at the Fillmore in San Francisco and wound up lending him my '60 Les Paul for one set after he broke a string on his LP. We got on well and the next day I met up with him again and got talking on our mutual passions of '32 hot rod Fords and vintage guitars. In the course of the conversation he mentioned that he was interested in finding a vintage Fender Stratocaster with a natural finish and a skunk-striped maple neck. He also very kindly and unexpectedly offered to put me up at his home in England when I mentioned that I was planning to spend part of that summer in Britain looking for musicians to work with. Rather than just accept his hospitality and not make any sort of gesture in return I thought immediately I would see what I could do to find him the particular Strat he was looking for. Trawling the music stores in Oakland near where I was living at the time I was lucky enough to come across the '63 rosewood-necked NOS Stratocaster and in the same shop the old gentleman with the 1954 (a sunburst as I recall) who agreed to swap his well-worn maple neck for the



Jeff Beck performing at the Capitol Theater, Passaic, New Jersey, 7 October 1980 © Bob Leafe.

new rosewood one from the '63. The shop stripped and varnished it for me, while I reassembled it and set it up to play the way I thought Jeff would want it to. And the rest of the story you know... Unfortunately my stay with Jeff never came to pass, as he and the band were called away to make some appearances in Europe during the time coinciding with my visit, but I have always looked back on my meeting with Jeff as one of the most memorable events of my life and felt that it was an honour to have been able to furnish him with a guitar that went on to play such an important part in his career.'

The stripped Strat would be used to record tracks on several studio albums including *Beck-Ola* (1969), *Rough & Ready* (1971) and *Jeff Beck Group* (the Orange album, 1972), and was toured with both line-ups of The Jeff Beck Group as well as Beck, Bogert & Applice. It was also likely present in the studio in 1974 for recording sessions for *Blow By Blow*. At some point in 1975 the maple neck was removed from the stripped Strat and replaced with a large-headstock CBS-era Strat neck, which Jeff nicknamed 'Wing Reborn', inscribed with the date 1975 (see lot 12).

Once his old maple neck had been united with the 1954 sunburst body, the guitar was toured extensively by Beck, including being taken on his 1978 tour of Japan with Stanley Clarke. Just before the start of the tour, Japanese photographer Toshi Yajima visited Beck at his Sussex home

for *Player* magazine, with the photos reproduced shortly thereafter in Steve Rosen's Japanese-language publication *The Beck Book*. Yajima's photographs show Beck with a group of guitars and amplifiers including the '54 Sunburst Strat, which Beck's former road manager Al Dutton remembers to represent 'all the guitars Jeff owned' at that time, with the exception of one white Strat, which was kept in the US and would be brought over by Stanley Clarke for rehearsals ahead of their joint tour.

For a prized possession, Beck still treated it as one of his tools. Al Dutton, his longtime road manager, remembers an occasion in 1979, when on the US leg of the tour with Stanley Clarke, when Jeff threw the guitar into the crowd and he (Al) had to quickly retrieve it. The guitar neck had been broken and was swiftly sent to Seymour Duncan for repair. It was then that, Seymour told us, he added the Fender decal to the headstock, which had up until that point been missing. On another occasion, a set of amazing photographs shot by Bob Leafe on 5 December 1980 at the Capitol Theater in Passaic, New Jersey, show Jeff using the guitar turned upside down as a pogo-stick, his shoes at least a foot off the ground. The wear to the end of the Strat's - or rather 'pogo-stick-caster's' - headstock is clearly visible, as well as numerous other bumps, knocks and chips to the finish.



Jeff Beck on stage during the ARMS tour Los Angeles, California , 5 December 1983 © Alamy.

Clearly his favourite guitar at the time, the Strat was used to record Beck's 1980 solo studio album *There and Back*. Speaking to Jas Obrecht for *Guitar Player* in October 1980, Beck described the guitar: *'It's got a seasoned ash sunburst body that has cracked due to age and it weighs a ton. It looks just like the Buddy Holly Strat. It's just terrible, but it looks at me and challenges me every day, and I challenge it back. It has the vibrato, and it's difficult to play. It goes out of tune and all that, but when you use it properly, it sings to you.'* *'I don't use any special bridge or tailpiece. I like the way Fender makes them. I've got it pretty much sewn up now by putting a very light graphite on the bridge and the nut. When the strings rock backwards and forwards and slide lengthwise along the neck, you minimize the chance of a string hangup over the nut-which is the killer. This can leave you sharp or flat, according to where you've left the bar, or how you've bent the strings.'*

In 1983 both the '54 Strat and a recently acquired back-up reissue Strat (see lot 30) would be employed extensively for The Ronnie Lane Appeal for ARMS - the series of charitable concerts in support of Action into Research for Multiple Sclerosis - including performances in London and America, which saw the three lead guitarists from The Yardbirds - Eric Clapton, Jeff Beck and Jimmy Page - perform on stage together for the first time. Initially billed as a one-off concert on 20 September 1983 in the Royal Albert Hall, the concert proved so popular with both

audience and musicians that the decision was taken to extend it to a tour of nine further shows in America, which saw the former Yardbirds alongside a stellar line-up of musicians including Rolling Stones Ronnie Wood, Bill Wyman and Charlie Watts, Phil Collins, Andy Fairweather Low, Steve Winwood (London only), Paul Rodgers (US only), Joe Cocker (US only), Chris Stainton, percussionist Ray Cooper, Kenney Jones, James Hooker, and Fernando Saunders.

Following the ARMs tour, and now that he had the back-up, the precious 1954 Sunburst was mainly kept at home, with the exception of special appearances and studio sessions. In an interview in the early 1990s Beck commented - *'I have 44 guitars. Unfortunately, 40 of those are crap! Well, perhaps not crap but a lot of them are prototypes that didn't quite work out. I've got a few vintage instruments but nothing like Dave Gilmour's collection. I've got one prize Fender that was given to me by the late Steve Marriott - a '53 or '54 Strat that looks like it should be in the V&A.; It's got a seasoned ash sunburst body that has cracked due to age and it weighs a ton. It looks just like the Buddy Holly Strat. At some stage when I wasn't thinking too clearly mid-tour I think - I was getting a lot of feedback so someone kindly unloaded the original pickups and I don't know where they are. I've also got a '54 Tele which I love to death and never breaks strings - it sounds beautiful!'*





Opposite: Jeff Beck and Jimmy Page, 1999 © Ross Halfin.

*I play for emotion. I've never
consciously tried to be flash.
Emotion rules everything I do.*

Jeff Beck

~14

FENDER ELECTRIC INSTRUMENT
COMPANY, FULLERTON, CALIFORNIA,
CIRCA 1960

A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER

Bearing the logo *Fender STRATOCASTER / WITH
SYNCHRONIZED TREMOLO / PAT. 2,573, 254, 2,741,146* and
ORIGINAL / Contour / Body / Pat. Pend. at the headstock, the
neckplate stamped *56599*, together with a loose black pickguard
with Seymour Duncan 'quarter-pounder' pickups inscribed *BLUE
WIND STRAT*, a further loose white pickguard inscribed *Proto
for J.B. / 9-23-95 Seymour / SWD*, a soft case, two tremolo bars,
embroidered strap and tremolo cover

Length of body 15¾ in. (40 cm.) (3)

£50,000-80,000

US\$64,000-100,000

€61,000-97,000

This important vintage White Stratocaster, dating to 1960, was acquired by Jeff Beck in mid 1976. Devastated by the theft of the white Strat given to him by friend and collaborator John McLaughlin during their co-headline tour in 1975, which had been used to record much of his solo album *Wired*, Beck quickly sought to replace the guitar with a similar pre-CBS era Strat. Both Al Dutton, Beck's longtime road manager, and Jan Hammer recalled the fateful moment in early 1976 when, having been shipped to Jan's upstate New York Red Gate Studio by the airline, the guitar cases arrived empty. Beck and Dutton had travelled to Hammer's studio to record some final parts for the *Wired* album, as well as one of its stand-out tracks 'Blue Wind'. The guitar used for the 'Blue Wind' was a Strat which Jan already owned, having itself been purchased from Manny's in September 1975. That guitar was not used by Jeff again following the sessions, and Jan told us it was sadly smashed the following year during The Jan Hammer Group's tour in 1977.

Beck had been playing Strats since he was a teenager in the early 1960s. Speaking to Art Thompson for *Guitar Player* in 2010, Beck recalled that he '*discovered the Strat when I saw Buddy Holly's first album, The 'Chirping' Crickets. Buddy was proudly holding a Strat, and I thought, 'I've got to have one of those.' The Strat was the icon. Then when I saw Jimi Hendrix play, I thought, 'that's it. He's making the right noises with that.' Then I went back to the Strat and stayed with it.*'



Opposite: Jeff Beck on stage at the Auditorium Theater, Chicago, Illinois, 17 February 1977. Photo by Paul Natkin via Getty.



Jeff Beck at The Auditorium Theater, Chicago, Illinois, 19 February 1977 © Jim Summaria.

As discussed in the footnote to the preceding lot, Beck had acquired a distinctive looking Stratocaster, stripped of its finish and with broken pickguard ‘horn’ in 1968 when on tour with the Jeff Beck Group. A photograph of the 1972 sessions for Stevie Wonder’s album *Talking Book* (see the introduction to this catalogue) shows that by 1972 Jeff was playing a new white Stratocaster of around the same date, as indicated by its large headstock – and this instrument appeared on stage with his new power trio Beck, Bogert & Appice in 1973. It is not known what became of this guitar, but it was almost certainly stolen, a fate that would also befall Beck’s next white Strat, the aforementioned John McLaughlin *Wired* guitar.

A photograph taken by Harvey Moltz of Rainbow Guitars in Tuscon, Arizona, on 11 June 1976 in Phoenix, shows a line-up of three of Jeff Beck’s Stratocasters backstage in his dressing room. Harvey told us that he’d heard from a good friend that Jeff was looking for a white early 60s Strat as a backup to the one pictured in the middle – the present guitar – so took the example on the left of the picture to show to him. It was a re-finished 1960 Strat and the headstock was missing the decal, Harvey recalls, confirming that once Jeff had approved he ‘re-fretted the guitar and I flew it back out to LA and handed it to him.’ That guitar would end up having the neck swiftly replaced with Beck’s ‘Wing Reborn’ neck (see lot 12), shown in the image on the stripped Stratocaster on the right, and photos from a gig the following night at the Starlight in Burbank show this new configuration in action. In turn, the headstock from the ‘Rainbow’ white guitar was likely put straight

onto the ‘stripped’ guitar, and when the latter was sold at auction for charity many years later it appears to have still been on the guitar then. At the charity auction at Warwick Castle the guitar was purchased by The Smiths and The The guitarist Johnny Marr, who later sold it on and the guitar is now on display in the Hard Rock Museum.

The guitar in the centre of the image is the guitar offered in this lot, and likely would have been acquired a few days before Harvey Moltz’s visit, during downtime between Jeff’s shows in Oakland on 6 June and Phoenix on 11 June, although it is impossible to be sure. As reported elsewhere, it may have been bought from Norm’s Guitars, although when we spoke to him Norman Harris only recalled one white Strat being sent to Jeff during this period – the John McLaughlin *Wired* Strat, which one of his employees Scott Borden personally drove to the Sunset Marquis in Los Angeles to give to Jeff following his and the Mahavishnu Orchestra’s co-headline gig the previous evening on 30 May 1975 at the Shrine Auditorium, but ended up selling to John the guitar instead, who said he wanted to buy it as a present for Jeff, along with a Gibson Les Paul for himself.

Irrespective of when and how Jeff acquired the guitar, by the end of the year it had a completely new look – a distinctive black pickguard loaded with ‘quarter-pounder’ pickups and an unusual switch configuration, specially put together for Jeff by Seymour Duncan. Duncan recalls cutting out the pickguard shape by hand, fitting his ‘quarter-pounder’ pickups (denoting the width of the magnets to a quarter of an inch) and

the switches to control them, which each have three positions – low output, off and high output, to be used in a multitude of combinations. John Dodds, Jeff’s guitar technician at the time, clearly recalled the black guard and told us that he ‘*actually fitted it to the guitar when Seymour gave it to us, on the American tour with Jan Hammer in ’76. Jeff then played it a lot. He liked the pickups. The old plate sat around for a long time after that, but it was never used again on any other guitar. The old pickups were pretty knackered and sounded weak – I tried them out on another guitar!*’

The guitar would be kept in the US at Beck’s California home, which he had recently taken on having been compelled by the new tax regime which had been imposed by Harold Wilson’s government – whereby income was taxed at 85% – to become a US resident between 1976 and 1978. Jeff would tour with the guitar for the second leg of the Jan Hammer tour in late 1976 – first appearing at their show at the Jai Alai Fronton in Miami on 3 December – and into early 1977, including their tour of New Zealand and Australia, which took in shows in Christchurch, Wellington, Auckland, Perth, Adelaide, Melbourne, Sydney and Brisbane, as well as St. Louis and Chicago back in the US.

The guitar was subsequently taken on Jeff Beck’s joint tour to Japan with Stanley Clarke in 1978, via rehearsals in the UK, with Clarke bringing the guitar over from America with him. The tour, particularly this guitar, had a big impact on local Japanese guitar manufacturers, with both Greco and Fernandes making copies of the guitar with its anodized black pickguard – the Greco SE500J and SE-600J (1979) and SE800J (1980) models, and the Fernandes FST-60J (made at the Tokai factory). Whilst not officially sanctioned as signature models by Beck himself, these guitars were associated at the time with him, and still are. The Greco Fender copies ended in April 1982, when the brand owner and the manufacturer both became partners in the Fender Japan joint venture. The Japanese budget brand Fresher also had a related Beck model.

After Japan the guitar was likely returned to the UK and kept at home, with Jeff not wishing to risk another prized white Strat being stolen. At some point the black pickguard (included in this lot) was removed and replaced with a different set of Seymour Duncan pickups fitted into a white pickguard. The guitar in that configuration can be seen in Jeff’s home studio in the short film ‘At Home with Jeff Beck and his guitars’, produced by Viv Johns and Lykke Strunk and included as a bonus feature on the 2011 live concert DVD *Rock ‘n’ Roll Party - Honouring Les Paul*. When tested in late 2021, the bridge pickup was found to be inoperative, the pickguard was removed (included in this lot) and the pickup was sent to Seymour Duncan for repair, with a loose pickguard and set of electronics which Jeff had at home being put onto the guitar in its place in the current configuration.

Further archival images and extended details of this lot can be found on www.christies.com



Jeff Beck in his home studio, 2010. Courtesy of Mercury Studios Ltd.

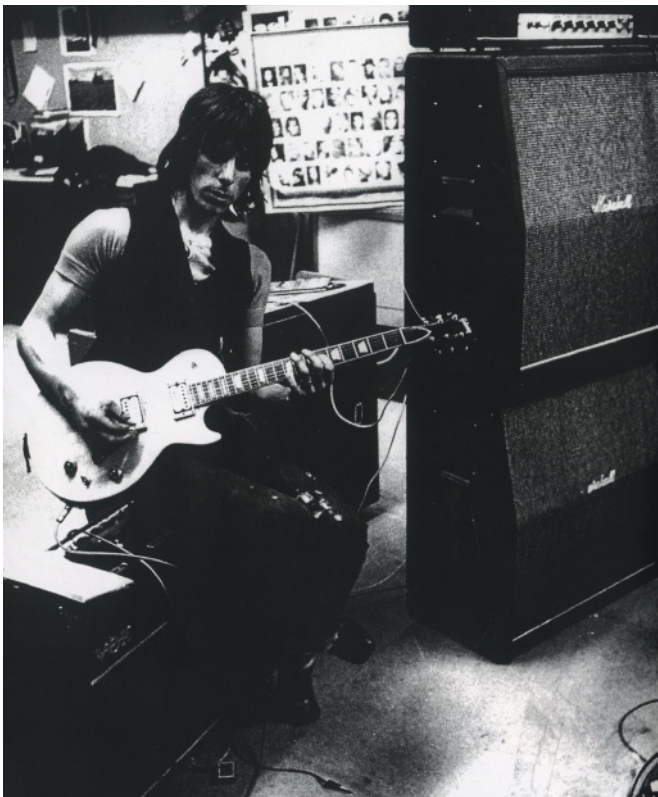




Jeff Beck with The Jeff Beck Group, Macfarlin Auditorium, Dallas, Texas, 9 November 1968 © Carl Dunn.

Jeff Beck began using angled speaker cabinets as part of his stage rig from the late 1960s, after he transitioned away from favouring the Vox cabinets through which he had played during his time in The Yardbirds. In the summer of 1968 The Jeff Beck Group, the line-up of which consisted of Rod Stewart, Ronnie Wood and Mickey Waller, embarked on their first tour of America, debuting in the Fillmore East in New York on 14 June, to rapturous reviews and ending in California in August. During this tour Jeff Beck began using a rig which combined Marshall amplifier heads paired with stacked speaker cabinets. Snaps taken by the young photographer Carl Dunn at Luann's in Dallas on

17 July show a pair of stacked speaker cabinets (one flipped on top of the other) behind Beck playing his stripped Gibson Les Paul. Dunn photographed Beck again in Dallas later in the year with a more expansive backdrop of stacked Marshalls, this time playing his new 1959 Les Paul Sunburst, purchased from Rick Nielsen, which would be stolen just eight months later at a gig in New York state. Beck continued to use Marshall cabinets through the 1970s with the second Jeff Beck Group - as shown in a photo snapped by fellow band member Alex Lighterwood whilst rehearsing at Island Studios in April-May 1971.



Jeff Beck in rehearsals at Island Studios, April-May 1971.
Photo by Alex Lighterwood.

15
JIM MARSHALL PRODUCTIONS LIMITED,
BLETCHLEY, ENGLAND, CIRCA 1971-80
AN ANGLED SPEAKER CABINET, 1982A

The logo *Marshall* applied to the grille cover, with black tolex covering, stencilled *13* to the back panel, together with a Packhorse flight case stencilled *G5* and labelled *DEUCE MUSIC, JB SR #2, US 2022, and Jeff Beck Ric/LHR*, with various shipping and airline stickers

The cabinet: 29 in. (73.6 cm.) high; 29¾ in. (75.5 cm.) wide; 14 in. (35.5 cm.) deep
The case: 38½ in. (97.8 cm.) high; 33½ in. (85 cm.) wide; 18¼ in. (96.5 cm.) deep (2)
£500-800 US\$640-1,000 €610-960





ROLAND

Having created his electronics company Ace Electronic Industries Incorporated in 1960 founder Ikutaro Kakehashi launched the Roland Corporation in 1972. His aim was to compete with the two biggest players in the electronic music field, Robert Moog's, R.A. Moog and Massachusetts based ARP. Moog and ARP targeted the professional and academic music community while Kakehashi focused on amateurs by concentrating on affordability, simplicity, and miniaturization. With the development of musical instrument synthesizers, drum machines, music sequencers, effect pedals, and ultimately the MIDI, Roland has been called the most influential company affecting electronic music.

1977 saw their release of the first guitar synthesizer - the GR-500. Paired with the GS-500, a single cutaway Les Paul shaped guitar, the synth signal relied on the hexaphonic pickup that separated the signals from each individual string to the synthesizer module.

With a plethora of knobs and switches on the guitar (dubbed the 'synthesizer controller' by Roland) and an equally cumbersome tabletop synthesizer unit, the set up was not user friendly but it did give rock guitarists access to a sonic tonality that was much in demand in popular music at the time.

With improvements to design, Roland released the floor-mounted GR-300 Polyphonic Synthesizer. When paired with their double cutaway, twin humbucking, G-303 synth guitar, musicians found a more user-friendly instrument that offered a familiarity in feel for any guitarist.

As with most of the guitars which Roland referred to as 'synthesizer controllers', these units were manufactured by the famed FujiGen Gakki factory in Japan who supplied instruments for Ibanez, Yamaha, and Greco.





16
FUJIGEN FOR ROLAND, NAGANO, JAPAN,
CIRCA 1978

A SOLID-BODY SYNTHESIZER GUITAR, MODEL GS-500

Bearing the logo *GR* at the headstock, *B781491* and *MADE IN JAPAN* on the reverse, with original hard-shell case and embroidered strap, together with a Roland GR-700 synthesizer with serial number 484947 (not presently compatible with the GS-500 guitar)

Length of guitar body 17 $\frac{3}{4}$ in. (44 cm.)

Width of synthesizer 26 $\frac{1}{2}$ in. (67.5 cm.)

£4,000-6,000

US\$5,100-7,600

€4,900-7,200

For his 1978 Japanese tour with Stanley Clarke, which took in 7 venues across 10 dates, Beck took over almost every guitar he owned at that time. John Dodds (Jeff's guitar tech in the late 70s) told us that their tour carnet comprised Jeff's two Gibson Les Pauls (the Oxblood and Yardburst), a white-pickguard Fender Esquire (given to Jeff by a fan), two Strats (his '54 Sunburst and a white bodied example) and a Roland synthesizer guitar – a GS-500 and its GR-500 synth module. Most of these guitars were captured on film by Japanese photographer Toshi Yajima, who had visited Beck at his Sussex home just before the tour for *Player* magazine, with the photos reproduced shortly thereafter in Steve Rosen's Japanese-language publication *The Beck Book*. Yajima's photographs show Beck with a group of guitars and amplifiers, which Beck's former road manager Al Dutton remembers represented 'all the guitars Jeff owned' at that time, with the exception of one white Strat, which was kept in the US and would be brought over by Stanley Clarke for rehearsals ahead of their joint tour. Just visible to the right of Beck, lying underneath the bench, is a cardboard box for a Roland GR-500, clearly marked with FRAGILE tape for shipping, a testament to the fact that he acquired the synthesizer and 'controller' (guitar) prior to the start of the tour and not when in Japan, contrary to what has been suggested previously. John Dodds explained the set up: *The synth module was not a foot pedal. It sat on top of the amp, and the guitar was connected through a long cable with a multiway connector. The synth module had lots of faders and some flashing Led's....* He went on to explain – *In Japan, the band received various items either as gifts or sold at cost price. I suspect that Roland gave it to him. Roland took us on a tour of the Roland factory where we met the founder. We also visited the warehouse where the Space Echo was made (I think it was RE101 or RE102 at that time) and that was probably when Jeff was given one. Jeff was not really into gimmicky things like guitar synths, but he did like the sounds the Roland could make - possibly he was interested after playing with Jan, who always wanted his synth to have the expressiveness of Jeff's guitar playing!* Clearly a hit with Japanese audiences, Jeff's performances with the GS-500 were photographed extensively and the photos reproduced in countless Japanese bootlegs of the tour, as well as magazines.



Jeff Beck on stage in Tokyo, Japan, December 1978.
Photo by Kohji Hasebe/Shinko Music via Getty Images.



Jeff Beck with photographer Toshi Yajima, at home in 1978, the box for the Roland GS-500 visible beneath the bench © Toshi Yajima.

The GR-500 and GS-500 guitar were used beyond just the Japan tour of December 1978 and travelled to Europe with Stanley Clarke and Jeff Beck on the next leg in the summer of 1979 – the heat having fateful consequences. In October 1980, Beck recounted to Jas Obrecht for *Guitar Player*, when asked whether he experimented much with guitar synthesizers: *No, I've got one, and I can make it sound like the world is going to come to an end, but they're too unreliable. I used this one I've got – a Roland GS/GR-500 – when we were in Spain. The equipment was set up in a bullring that they turned into a concert arena, and the sun was 110 degrees by lunchtime. Nobody covered up the synthesizer, and it was beating down on the control board. And I'll tell you what – that night, when it cooled off, all sorts of things were happening inside it.*

In spite of this, Beck was not completely deterred from the possibilities and variety of sounds that synthesizers could offer, particularly with their rapid development and increase in popularity during the 1980s. Speaking again to Obrecht, this time in 1985 following the release of *Flash*, who was curious about the effects he had used in the song 'Ecstasy', Beck replied: *The bit where they melt together? There's no slide on that solo. That's half of a guitar sound, laced in with the Roland G-707 guitar synthesizer. There's a lot of acoustic guitar in that song, too.*



17
FUJIGEN FOR ROLAND, NAGANO, JAPAN, 1980
A SOLID-BODY GUITAR SYNTHESIZER CONTROLLER, G-303 AND
SYNTHESIZER, GR-300

The guitar bearing the logo *GR* at the headstock, stamped *F806145* on the reverse, together with a hard-shell case, tremolo bar, polish cloth, truss rod adjustment key and tuner instruction manual, the Roland GR-300 analogue guitar synthesizer module with serial number 960605, with original hard-shell case
Length of body 15⁷/₈ in. (40.5 cm.)
Width of synthesizer 15³/₄ in. (40 cm.)
£4,000-6,000

(2)
US\$5,100-7,600
€4,900-7,200

This guitar synthesizer and controller (guitar) were almost certainly gifts to Jeff Beck from Roland – likely acquired during his There and Back Tour of Japan in 1980. Having performed live extensively in Japan using an earlier model – the GS-500 (see previous lot) and GR-500 – during his previous tour with Stanley Clarke in 1978, Roland would have been eager to secure his endorsement for their updated version. It was shipped back to England following the tour, and, whilst the synthesizer and controller are not known to have been used for live performances, for many years the synthesizer case was employed by Beck as his personal guitar spares and parts box, itself touring the world, albeit without its original contents.



Jeff Beck in his hotel room in Osaka, Japan, 25 November 1978. Photo courtesy of Player, Japan.

18

GRECO, NAGANO, JAPAN, CIRCA 1978
A SOLID-BODY ELECTRIC GUITAR, MX800

The logo *GRECO* inlaid at the headstock, *J - 78001* on the reverse, together with an original letter from John Nara, the Editing Director of Player Corporation, dated 19 November 1978, confirming the guitar was a gift to Jeff Beck
Length of body 15½ in. (38.5 cm.)
£1,500-2,500 US\$1,900-3,200
€1,900-3,000

On 25 November 1978, Journalist Yuichi Hirayama from Japanese magazine *Rockin'* visited Jeff Beck's hotel room in Osaka after the fourth show of his 1978-79 tour with Stanley Clarke. Hirayama presented Beck with a trophy honouring his number one spot in the *Young Mates Music Player* reader's poll of greatest guitarists, a newly published copy of Steve Rosen's *The Beck Book* (released only in Japan and written in Japanese), a red jacket and two Greco guitars - a white guitar with a vibrato arm and this black guitar. A photograph of the meeting captured by Hide shows the black guitar leaning up against the bed beside a seated Jeff Beck, strumming the white guitar.

19

GRECO, NAGANO, JAPAN, CIRCA 1978
A SOLID-BODY ELECTRIC GUITAR, MX800

The logo *GRECO* inlaid at the headstock, *J-78 0004* on the reverse, together with a tremolo bar and a facsimile copy of a letter from John Nara, the Editing Director of Player Corporation, dated 19 November 1978, confirming the guitar was a gift to Jeff Beck
Length of body 15½ in. (38.5 cm.)
£1,500-2,500 US\$1,900-3,200
€1,900-3,000

On 25 November 1978, Journalist Yuichi Hirayama from Japanese magazine *Rockin'* visited Jeff Beck's hotel room in Osaka after the fourth show of his 1978-79 tour with Stanley Clarke. Hirayama presented Beck with a trophy honouring his number one spot in the *Young Mates Music Player* reader's poll of greatest guitarists, a newly published copy of Steve Rosen's *The Beck Book* (released only in Japan and written in Japanese), a red jacket and two Greco guitars - a white guitar with a vibrato arm and this black guitar. A photograph of the meeting captured by Hide shows Jeff Beck seated on his hotel bed, strumming the white guitar, which would briefly be put to service on this Japanese tour.



18



19



IBANEZ GUITARS

Hoshino Gakki was founded in 1908 as a musical instrument merchandising arm of the Japanese bookstore chain, Hoshino Shoten. In 1935 the company launched a line of Japanese-manufactured classical guitars built in the Spanish style and sold under the brand name *Ibanez Salvador*. The name paid homage to the late 19th century master luthier, Salvador Ibáñez from Valencia, Spain. With the popularity in guitar-driven pop music in the late 1950s Hoshino Gakki quickly recognised the growth in the electric guitar market and began having instruments of their own design manufactured for them by other Japanese factories like Suzuki, and Teisco Musical Instruments. By the late 1960s, the majority of Ibanez guitars copied the designs and aesthetics of the major American makers like Gibson, and Fender. With cheaper labour costs, more modern production facilities, and a commitment to quality, Ibanez began having a serious effect on the market share of the big three American makers, Gibson, Rickenbacker,

and Fender. Needless to say, this and the uncanny resemblance to American products drove the Norland Corporation (parent company of Gibson) to take legal action in 1977. With the suit settled privately, Ibanez quickly pivoted and began concentrating on upgrading their own original designs.

By the late 1980s, the inherent quality of Ibanez instruments was well established and began to be recognised by professional performers. What followed suit were artist endorsements and the launch of signature models linked to marquee names in guitar performance. Today, in addition to a wide product line, from budget prices to professional quality, Ibanez produces signature guitars for players like Pat Metheny, George Benson, Steve Vai, John Schofield and Joe Satriani to name but a few.



THE IBANEZ JEFF BECK SIGNATURE SERIES PROTOTYPES

These eight exceptionally rare Ibanez guitars represent the largest known group from the unrealised Jeff Beck Signature Series project which Ibanez began to develop with Beck in the late 1970s and early 80s. Only coming to public attention in late 2023, through the publication of an article by Matt Owen for *Guitar World* and the public sale of one prototype guitar, Ibanez’ determined pursuit of the perfect endorsement model for Jeff Beck offers a fascinating glimpse into the lengths to which a major corporation would go to woo one of the world’s most revered guitarists.

Since his first visit to Japan with Beck, Bogert & Appice in 1973, Jeff Beck had enjoyed huge popularity amongst Japanese rock fans. He had returned in 1975 and 1978 and regularly featured in the top 10 of reader’s polls of the greatest rock guitarists, including *Young Mates Music Player*. For his 1978 Japanese tour with Stanley Clarke, which took in 7 venues across 10 dates, Beck had brought over almost every guitar he owned at that time. John Dodds (Jeff’s guitar tech in the late ‘70s) told us that their tour carnet comprised Jeff’s two Gibson Les Pauls (the Oxblood and Yardburst), a white-pickguard Fender Esquire (given to Jeff by a fan), two Strats (his ‘54 Sunburst and a white bodied example) and a Roland synthesizer guitar – a GS-500 and its GR-500 synth module. Most of these guitars were captured on film by Japanese photographer Toshi Yajima, who had visited Beck at his Sussex home just before the tour for *Player* magazine, and the photos reproduced shortly thereafter in Steve Rosen’s Japanese-language publication *The Beck Book*. Yajima’s photographs show Beck with a group of guitars and amplifiers, which Beck’s former road manager Al Dutton remembers to represent ‘all the guitars Jeff owned’ at that time, with the exception of one white Strat, which was kept in the US and would be brought over by Stanley Clarke for rehearsals ahead of their joint tour. This 1960 white Strat, with its bespoke ‘Seymourized’ black pickguard and ‘quarter-pounder’ pickups, caused a huge stir in Japan on arrival and various local makers rushed to copy the distinctive monochrome look.

It was probably during or shortly after this tour that Ibanez, hoping to capitalise on Beck’s huge appeal, first approached him with the idea of producing a guitar designed to his specifications which could be marketed as a Jeff Beck Signature instrument. Al Dutton told us that acquiring suitable guitars for Jeff was not always easy – he favoured vintage Strats from the ‘50s and ‘60s, which Al would usually source himself from Manny’s when in New York, or from the likes of Norm’s or Rainbow Guitars when on the West Coast. They had not been impressed with guitars produced by the CBS-owned Fender, which were not always up to Jeff’s standard. As Jeff was still playing both the Les Paul and Fender guitars on stage, Ibanez proposed that they could produce a guitar which would encompass the best of both worlds, combining the power and punch of the Gibson pickups with the feel, look and, crucially, the tremolo bar of the Strat. It is possible that the Limited Edition guitar in this collection (lot 28) was the first Ibanez guitar to be presented to Jeff in the hope that he would like the feel and quality of their instruments.

Jeff Hasselberger, Ibanez Marketing Director, visited Beck at home with Hoshino President Tom Tanaka, where they admired his cars and brainstormed ideas for a new guitar design. Hasselberger recounted to Matt Owen that ‘Jeff spent more time telling me what he didn’t

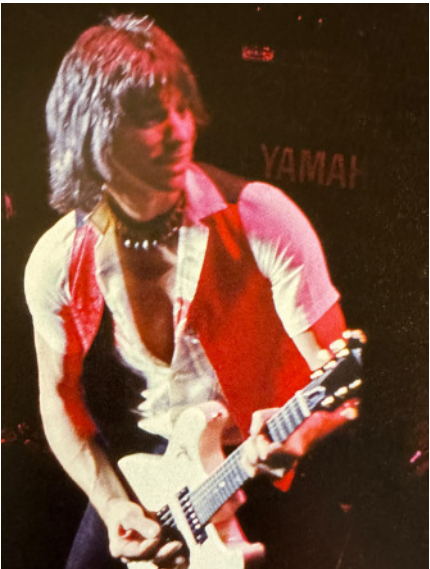
like about the guitars he was playing than what he was looking for. I got the sense that Jeff was looking for reasons to make a change.’ ‘His comments were more about the physical aspects than tone. His Les Paul was very heavy.’ ‘He seemed to want something that would give him more possibilities.’

The Rex Bogue-made custom guitar owned by Beck’s friend and collaborator John McLaughlin was the inspiration for the design, directly influencing the choice of finish and headstock. The end product was by no means fully formed, but Tanaka recalled that ‘Jeff had [provided] a sketch of what he wanted for his signature model from Ibanez’, which he had drawn in Hasselberger’s notebook. ‘The guitar that was built for him started with that sketch. I forwarded that sketch to Fritz Katoh in Japan and he took it from there.’

The project began in earnest in 1979, as confirmed by the two guitars whose serial numbers date their production to that year (lots 24 and 27), which demonstrates that things were already well under way before Jeff’s next tour to Japan the following year. Tanaka personally delivered these prototypes to Beck at his Sussex home: ‘During the process of contract negotiation for his model, we made several samples which I went with to show to his house in England twice.’ Al Dutton reported that Ibanez’s representatives would fly over from Japan to present Jeff with their latest creation, Jeff would comment on what might need changing here or there, they would depart and make the necessary adjustments, leaving their latest creation with him. John Dodds confirmed to us that ‘they were beautiful guitars, extremely well made’, but they never quite fit the bill and the Japanese representatives would go back to the drawing board with specifications for the next prototype. When discussing his guitar collection with Jas Obrecht for *Guitar Player* in October 1980, Jeff commented that, ‘*Ibanez designed one for me, and they keep sending me these experimental models. They don’t take the same one away and modify it - they just build another one and send it.... the Japanese are fantastic. So I’ve got a lot of Ibanez guitars at home. I still collect a few Fenders.*’

By the time Jeff embarked on his There and Back Tour in December 1980, he not only had several prototype models at home, but received even more when he reached Japan. John Dodds remembers that at each gig of the tour – 9 or 10 shows – Ibanez’s representative would arrive with a new guitar and ask whether Jeff would include it in his set: ‘He always wore a smart suit and he was terribly polite and amiable.’ The final guitar, delivered to Nippon Budokan Hall in Tokyo on 18 December, had a beautiful white pearl finish, which Jeff played towards the end of the show.

Ultimately, despite their concerted efforts encompassing four or five different prototype models and several guitars later, it became evident that the project was not to be. By late 1983 Grover Jackson had presented Jeff with the first of three new ‘Soloist’ guitars, a model which would enable Beck to achieve new sounds and techniques, with a bespoke colour designed to match one of his hot rods. Chris Kelly, Head of the Ibanez Custom Shop and A&R programme in the ‘80s reflected that the prototypes proved to be ‘a little bulky and heavy’ – something he was evidently trying to move away from – and subsequent models failed to modify this to Beck’s satisfaction.



Jeff Beck performing at Nippon Budokan Hall, Tokyo, Japan, 17 or 18 December 1980. Photo by Massashi Kuwamoto.

20 IBANEZ, NAGOYA, JAPAN, CIRCA 1980

A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE PROTOTYPE, JB-10

In gold pearl finish, bearing the logo *Ibanez* at the headstock and *0 8003* on the reverse, *Jeff Beck* inscribed to the truss rod cover, *Built by the proud craftsmen of Ibanez / Japan* engraved on the control cavity cover, fitted with two humbucking pickups, together with an Ibanez flight case
Length of body 15½ in. (39.5 cm.)

£3,000-5,000 US\$3,800-6,300
€3,700-6,000





21

IBANEZ, NAGOYA, JAPAN, CIRCA 1980

A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE PROTOTYPE, JB-10

The logo *Ibanez* inlaid at the headstock, *0 8004* on the reverse, *Jeff Beck* inscribed to the truss rod cover, *Built by the proud craftsmen of Ibanez / Japan* engraved on the control cavity cover, fitted with tremolo bridge, together with an associated hard-shell case and tremolo bar

Length of body 15½ in. (39.5 cm.)

£3,000-5,000

US\$3,800-6,300
€3,700-6,000



22

22

IBANEZ, NAGOYA, JAPAN, CIRCA 1978-83

A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE PROTOTYPE, JB-10

Constructed with maple neck-through-body construction, bearing the logo *Ibanez* at the headstock and *J 5472017* on the reverse, *JEFF BECK* inscribed to the truss rod cover, a pearl block inlay at the 21st fret engraved *JEFF BECK*

Length of body 15½ in. (39.4 cm.)

£3,000-5,000

US\$3,800-6,300
€3,700-6,000



23

23

IBANEZ, NAGOYA, JAPAN, CIRCA 1978-83

A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE PROTOTYPE, JB-10

Bearing the logo *Ibanez* at the headstock and *J 547310* on the reverse, *JEFF BECK* inscribed to the truss rod cover, a pearl block inlay at the 21st fret engraved *JEFF BECK*

Length of body 15½ in. (39.4 cm.)

£3,000-5,000

US\$3,800-6,300
€3,700-6,000



24

IBANEZ, NAGOYA, JAPAN, 1979

A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE
PROTOTYPE, JB-10

Bearing the logo *Ibanez* at the headstock and *H797319* on the
reverse, *Jeff Beck* inscribed to the truss rod cover
Length of body 15½ in. (38.4 cm.)

£3,000-5,000

US\$3,800-6,300
€3,700-6,000



25

IBANEZ, NAGOYA, JAPAN, CIRCA 1980

A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE
PROTOTYPE, JB-12

Bearing the logo *Ibanez* at the headstock and *JB0004A* on the
reverse, *Jeff Beck* inscribed to the truss rod cover, *Built by the
proud craftsmen of Ibanez / Japan* engraved on the control cavity
cover, together with a hard-shell case
Length of body 15½ in. (39.4 cm.)

£3,000-5,000

US\$3,800-6,300
€3,700-6,000



26

26
IBANEZ, NAGOYA, JAPAN, CIRCA 1980
A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE PROTOTYPE, JB-12
Bearing the logo *Ibanez* at the headstock, *Jeff Beck* inscribed to the truss rod cover, together with a hard-shell case and label inscribed *JB-12 / Sample of No. Commercial / Value / MADE IN JAPAN*
Length of body 15½ in. (39.4 cm.)
US\$3,800-6,300
£3,000-5,000 €3,700-6,000



27

27
IBANEZ, NAGOYA, JAPAN, 1979
A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE PROTOTYPE, JB-15
Bearing the logo *Ibanez* at the headstock and *H796668* on the reverse, *Jeff Beck* inscribed to the truss rod cover, together with a label reading *SAMPLE OF NO COMMERCIAL VALUE / MODEL No. JB - 15 / MADE IN JAPAN*
Length of body 15¾ in. (37.5 cm.)
US\$3,800-6,300
£3,000-5,000 €3,700-6,000



28
IBANEZ, NAGOYA, JAPAN, CIRCA 1978
A SOLID-BODY ELECTRIC GUITAR, LIMITED EDITION
The logo *Ibanez* inlaid at the headstock and engraved at the tailpiece, *LIMITED EDITION* inlaid at the 21st fret, one-piece neck and body of laminated maple and walnut fitted with two double-coil pickups with active electronics, together with a hard-shell case and hang tags
Length of body 15½ in. (39 cm.)
US\$3,800-6,300
£3,000-5,000 €3,700-6,000





Jeff Beck with his Chapman Stick in Los Angeles, California, *circa* 1985. Photo by Aaron Rapoport/Corbis via Getty.

THE CHAPMAN STICK

Jazz musician and guitarist Emmett Chapman is credited with the innovation of 'Free Hands' tapping in guitar performance. Playing on his homemade nine-string guitar Chapman used the fingers on both hands to play across the fretboard. His unique technique led to his invention of the Chapman Stick. As an electrically amplified instrument there is no soundbox and it resembles a guitar fingerboard fitted with tuning machines at its head, with the strings terminating to a tailpiece with pickups at its base.

Rather than plucking the string with one hand while fretting with the other, the electric Stick sounds notes merely by striking the string at the desired fret. With eight, ten, or twelve-string models The Stick has the ability to play bass, melody, and chords all simultaneously. When paired with a synthesizer this polyphonic chordal instrument can create spectacularly textual, rhythmic, and melodic compositions.

I've hung on to every guitar. I never sell guitars, really... I used to have just one Strat because all the others had been ripped off. I had other guitars at different times, but they were all stolen, and I wound up with one guitar... This was back in 1972 or 1973. And then, all of a sudden, I looked around my front room the other day, and I've got about 70 guitars.

Jeff Beck



29

CHAPMAN, LOS ANGELES, CIRCA 1980

A TEN-STRING GUITAR, THE CHAPMAN STICK

The one-piece body of natural finish, metal nameplate applied and 702 stamped at the headstock, *the / CHAPMAN / Stick / TOUCHBOARD* truss rod cover, together with a hard-shell case, case keys and strap
Overall length 16¾ in. (42.5 cm.)

£2,000-3,000

US\$2,600-3,800

€2,500-3,600

When discussing developments in guitar equipment and techniques with *Guitar Player* journalist Jas Obrecht, in October 1980, Jeff Beck stated: 'I've just recently got a Chapman Stick, but I didn't actually search for it. I saw this guy playing it in a club, and I just thought he invented it. I had no particular desire to get one, but I just happened to mention to my manager [Ernest Chapman], "This guy plays this weird stick thing really well. Let's go and see him." He went tick-tick-tick up there in his head, and went and bought one for me. So it was night. I've got to mess around with it and see if I can make any tunes.' A photo-shoot with Aaron Rapoport, likely taking place that same year,

shows Beck in various poses with The Stick. Ever the innovator, looking to push the boundaries of what was possible with the guitar - or indeed in this case a guitar-like instrument - Jeff almost certainly played and experimented with The Stick in his home studio. Interviewed by Chris Gill for Japanese magazine *Young Mates Music Player* in 1999, he recalled that there had at one point been a tentative plan in around 1995, after the tour with Carlos Santana, 'to work with Terry and Tony Levin. It would have been very interesting to have Tony playing Stick.' It seems, however, that the Stick never made it onto any of Beck's recorded work.

30

A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER, VINTAGE REISSUE

The later neck bearing the logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock, the neckplate stamped *V003064*, together with a hard-shell case and tremolo bar
Length of body 15¼ in. (40 cm.)

£7,000-10,000

US\$8,900-13,000

€8,400-12,000

Jeff Beck acquired this '54 Reissue Sunburst Strat from Fender in late 1982 or early 1983, as a back-up for his main Stratocaster (see lot 13). Supplied originally with a maple neck, mirroring that of his favourite '54, the neck was later replaced with the present rosewood boarded neck.

The guitar would be seen first on stage and on screen for the *Rock 'n' Roll Tonite* show with Les Paul in March 1983, which was filmed at Los Angeles' Perkins Palace, featuring Billy Squier in the role of compere. It was the first time that Jeff had met his childhood hero Les Paul, the two legends enjoying a playful interaction and dazzling display of guitar wizardry on stage. Describing the meeting thus in his 2016 publication BECK01: *I first met Les in 1983. I was asked to play the Rock 'n' Roll Tonite show with him....During our performance together he thought I was starting to get too fancy, so he came over and pulled my plug out,* after a particularly impressive piece of tremolo bar manipulation. Beck responded by trying to pull the lead of out Les' own signature model. *'Meeting Les Paul',* he said later, *'just seeing him play again, was a triumph in every sense of the word.'*

Later in 1983 both the '54 Strat and the backup reissue Strat would be employed extensively for The Ronnie Lane Appeal for ARMS - the series of charitable concerts in support of Action into Research for Multiple Sclerosis - including performances in London and America, which saw the three lead guitarists from The Yardbirds - Eric Clapton, Jeff Beck and Jimmy Page - perform on stage together for the first time. Initially billed as a one-off concert on 20 September 1983 in the Royal Albert Hall, the concert proved so popular with both audience and musicians that the decision was taken to extend it to a tour of nine further shows in America, which saw the former Yardbirds alongside a stellar line-up of musicians including Rolling Stones Ronnie Wood, Bill Wyman and Charlie Watts, Phil Collins, Andy Fairweather Low, Steve Winwood (London only), Paul Rodgers (US only), Joe Cocker (US only), Chris Stainton, percussionist Ray Cooper, Kenney Jones, James Hooker, and Fernando Saunders.

Beck used the reissue sunburst Strat to record the solo on Mick Jagger's track 'Lonely At The Top', appearing on his solo studio album *She's The Boss*, recorded in 1984 and released in 1985.





Jeff Beck with Les Paul on the Rock 'n' Roll Tonite Show, March 1983 © Jeffrey Mayer.



Jeff Beck, Jimmy Page and Eric Clapton on stage at the charity concert for ARMS at the Royal Albert Hall, London, 20 September 1983. Photo by Roger Ressmeyer/CORBIS/VCG via Getty.



A vintage Fender Telecaster guitar, shown from a front-facing perspective. The body is a light, aged cream color with significant wear, including scuffs and discoloration. A dark, possibly black or dark brown, pickguard is mounted on the body, showing some wear and a small tear near the bridge. The neck is made of light-colored wood, likely maple, with dark frets and a dark fretboard. The headstock is also light-colored wood, featuring the Fender logo and the word "MEXICO" in script. The guitar has six strings and a bridge pickup. The overall appearance is that of a well-used, vintage instrument.

115



JEFF BECK'S VINTAGE TELECASTER “IT’S JUST A GREAT WORKHORSE”

Although not the earliest acquisition in the collection, having arrived *only* forty years ago, Jeff’s 1950s Telecaster is perhaps notable as his longest-serving guitar in continuous use, never falling out of favour as his reliable rhythm guitar, as the other stars of the show waxed and waned. When questioned by *Guitar Player*’s Jas Obrecht as to which, of all his instruments, does he play the most, Jeff didn’t hesitate: *‘An old battered ‘53 Tele that I’ve got at home. I bought that off Seymour Duncan after the ARMS tour. As a matter of fact, my road manager bought it for a friend of his, and I told him there’s no way he’s having it. I said, “Tell your friend you couldn’t find one. I’m having this.”’* Both Seymour and Al Dutton, the road manager in question, report that the Telecaster had been put together for Al himself, before Jeff nabbed it. *‘Six hundred dollars I slapped on the table and bought it, ‘cause it played great,’* remembered Jeff in 2011. *‘I mean, I’ve been playing Telecaster since, god knows, ‘59? When I picked this up, it was like an old friend coming back. You can do almost anything on this, it’s just a simple thing, there’s no kind of trick bridges or anything, it’s just a great workhorse and it’s got the old James Burton sort of sound... it’s got a spanky kind of sound to it, which not many other guitars have... it’s got a nice tone to it.’* It’s useful to note that although Jeff variously referred to the Telecaster as ’53 and ’54, he only had one vintage Telecaster, and it’s dated ’57.

‘I put together the Telecaster Jeff used,’ Seymour noted in *Guitar Player*. *‘It has a [‘57] Fender body made of real light ash, and a newer, fairly chunky Fender neck. It has a 5-way switch and two Alnico II pickups – the bridge pickup is tapped. When the lever switch is all the way back in the bridge position, you get the full output from the bridge pickup. In the 2 position (going forward), you get the full output from both pickups. In the center position, you get the rhythm pickup by itself. The 4 position gets the rhythm pickup and the tap of the bridge pickup, so you get the lower output, and it’s a little bit brighter. The 5 position gets the tapped, brighter sound of the bridge pickup by itself. I used two 50k pots, which allow him to roll the volume. It has a brass bridge, which fattens up the sound a little bit. He wanted it set up not too low, so that when he hits a note softly, he gets a real clean sound. Then, when he hits it a little bit harder, he can get that attack he’s famous for.’*

The Telecaster appears to pass into Beck’s ownership by the second ARMS Benefit Concert at the Forum, Inglewood, CA, on 6 December 1983, where it makes an appearance on stage that night. During the final ARMS Benefit Concerts at Madison Square Garden in New York City on 8 and 9 December, Jeff’s old bandmate Ronnie Wood (who joined only for the New York shows) is first seen using the Telecaster to back Eric Clapton on rhythm guitar for his set, before passing the guitar back to Beck to play on an instrumental ‘Stairway to Heaven’ with his old friend Jimmy Page. Jeff then plays the Tele for the all-star numbers – ‘Layla’ and ‘With a Little Help From My Friends’, before switching back to his Strat or Soloist for the finale, while Ronnie once again takes up the Tele for Lead Belly’s ‘Goodnight, Irene’. The ARMS concerts, in support of ex-Faces bassist Ronnie Lane and his appeal for Action into Research for Multiple Sclerosis, were notable for bringing together all three former Yardbirds guitarists - Clapton, Beck and Page – for the first time on stage. *‘The whole thing was so un-starlike,’* Jeff told Gene Santoro for *Guitar World* in 1985, *‘nobody played the big star, and we just loved being on the road because A) it was a good cause and B) it was a short tour, a one-time special thing, so we just got in and enjoyed the hell out of it... Because it was Jimmy, Eric and myself for Ronnie Lane, the whole thing seemed to really mean something. It was an amazing experience all over.’*

Please see [christies.com](https://www.christies.com) for further information on this lot.



Eric Clapton and Ronnie Wood on stage during the ARMS Charity Concert at Madison Square Garden, New York, 8 December 1983. Photo by Bill Tompkins via Getty.



Jeff Beck in the studio in 1992, during the recording of *Frankie’s House* soundtrack © Paul Rider/Retna.



Jeff Beck with Jimmy Page and Eric Clapton, at the charity concert for ARMS, at Madison Square Garden, New York, 12 August 1983 © Alamy.

JACKSON GUITARS

Charvel's Guitar Repair shop was founded Wayne Charvel in 1974 in San Dimas, California, primarily repairing Fender instruments which were no longer covered by the Fender warranty. In addition to the repair business, Charvel began selling and producing after-market parts based on vintage Fender and Gibson guitars. Grover Jackson joined Charvel's business in 1977 and in 1978 the financially stressed Charvel sold his interest in the business to the 29-year-old Jackson.

Jackson's first guitar with a Jackson logo on the headstock was a custom solid-body electric for Randy Rhoads in 1980. With a 'through neck' body design and asymmetrical 'V' shape it would be the beginning of the 'pointy' aesthetics of 1980s guitar design. With this instrument and following Charvel's success working with Eddie van Halen, the idea of a Jackson brand of guitars alongside the Charvel name was born, and business increased exponentially. Moving from a 1200 sq. ft. to 2400 sq. ft. workshop in Glendora, California in 1980, the business had expanded to require 7200 sq. ft. within two years.

Word travelled fast among local and touring professional Heavy Metal rock performers that the Jackson/Charvel shop offered the musician '...an infinite variety of opportunities to participate in the design of your instrument.' Before long, marquee performers like Eddie Ojeda of Twisted Sister, Warren DeMartini of Ratt and Jeff Beck were darkening the doors of this Southern Cal guitar workshop.

Along with the 'through neck' design, Jackson guitars became known for offering bespoke guitar builds where the possibilities were unlimited and none more so than in the custom paint jobs for which they became celebrated. Embracing the highly skilled local community of custom auto finish artisans in Southern California, Jackson guitars would be seen sporting bright and iridescent colours accented by intricate pin striping. It became evident that Jackson's custom colour finish department had the skills that no other guitar manufacturer could match. The always present cultural ethos of the American Hot Rod and the electric guitar was now physically evident, and inseparable.

32

JACKSON, GLENDORA, CALIFORNIA, 1983

A SOLID-BODY ELECTRIC GUITAR, SOLOIST, SIGNED BY TINA TURNER

The neck-through-body construction finished in a metallic bubblegum pink colour, bearing the logo *Jackson / MADE IN U.S.A.* at the headstock, *TINA TURNER* engraved to the treble side of the top, the serial number *J 0 0 2 8* stamped to the end of the fingerboard, the bridge plate stamped *U.S. PAT. APPL'D FOR*, fitted with a Kahler tremolo bridge, together with a hardshell Razzor shipping case, case key and tremolo bar

Length of body 13⁷/₈ in. (35.2 cm.)

£8,000-12,000

US\$11,000-15,000

€9,700-14,000

LITERATURE:

Jeff Beck, *BECK01*, Milan, 2016, pp. 227, 272, 280-81 (ill.)

Guitar World, January 1985, cover (ill.)

THE PINK JACKSON SOLOIST KNOWN AS “TINA” – JEFF BECK’S PRIMARY RECORDING GUITAR THROUGH THE MID 1980S

Famous for its jagged autograph carved by one Tina Turner at the treble bout, Jeff Beck acquired this hot pink Jackson Soloist from custom guitar luthier Grover Jackson and played it throughout the mid 1980s, including for appearances at the ARMS benefit concerts, session recordings with Tina Turner, Rod Stewart and Mick Jagger, and to record his 1985 studio album *Flash* with Nile Rodgers.

The pink Soloist was not the first guitar that Grover Jackson had built for Jeff Beck. Interviewed by Steve Rosen in March 1982, Jackson detailed the original hot rod inspired model that he presented to Jeff during the U.S. leg of his There And Back Tour in 1980: '*Beck has been my personal hero since about 1966... [Jeff's] two 32s [Fords] have flames on them... I said, "I've got to do somethin' for this asshole." So I made a strat body, two humbuckings in it, painted it with flames... I got the guitar done, put it together, took it down there [the Greek Theater, Los Angeles] and went to the stage before the show... I very clumsily said "this is not an endorsement trip or anything; you've been my hero since I was a kid and I am in a position in my life where I have some little tiny way to say thank you for the music that's meant a lot to me. If you like it, fine, if you wanna break it, fine."* Evidently the guitar was a hit with Jeff, as by 1983 he had placed an order for a custom pink Jackson Soloist, which featured neck-through body construction, a 24-fret neck, double-locking tremolo, and Seymour Duncan's Alnico II pickups, the middle one being a RWRP reverse winding, reverse polarity, so that you get humbucking in the 2 and 4 positions on a 5-way switch. Although admitting to Jas Obrecht of *Guitar Player* that '*Jeff was very hard to get information out of as far as what he wanted,*' Jackson noted that '*Jeff likes his necks thin and narrow, 1 5/8" at the nut sort of like an early-'60s Strat, but a little thinner in the back.*' In the first year of production under the Jackson trademark, just 34 guitars were built with a JXXXX serial number, of which this was number 28 and the first pink Soloist.

Jackson told us that he flew to New York to deliver the guitar to Jeff himself before the final ARMS Benefit Concert at Madison Square Garden in New York City on 9 December 1983. The pink Soloist made its first public appearance on stage that night when Jeff, together with the entire star-studded line-up of musicians, including Jimmy Page, Eric Clapton, Steve Winwood, Ronnie Wood, Andy Fairweather Low, Bill Wyman, Kenney Jones, Charlie Watts and Ray Cooper, assembled for a finale performance of Lead Belly's 'Goodnight, Irene'. The ARMS concerts, in support of ex-Faces bassist Ronnie Lane and his appeal





Jeff Beck and Nile Rodgers, 1984 © Lynn Goldsmith.

the big star, and we just loved being on the road because A) it was a good cause and B) it was a short tour, a one-time special thing, so we just got in and enjoyed the hell out of it... Because it was Jimmy, Eric and myself for Ronnie Lane, the whole thing seemed to really mean something. It was an amazing experience all over.' When Santoro grilled him on the subject of his favourite guitars in those days, Jeff named the Jackson: *'I've also got a Grover Jackson which is pretty nice – it's a bit heavy metal looking but it's bloody good. It goes up to high C, which you can scream and it sounds almost like a whistle... it's almost beyond human hearing.'*

The guitar was next seen when Beck played a mini set with Stevie Ray Vaughan at the CBS Records Convention in Honolulu, Hawaii, on 19 February 1984, where the duo performed a cover of Lonnie Mack's 'Wham!' and the instrumental 'Jeff's Boogie' from the Yardbirds' eponymous 1966 album known as *Roger the Engineer*. As cited in Craig Hopkins' *Stevie Ray Vaughan: Day by Day, Night After Night - His Final Years, 1983-1990*, Vaughan said of the performance: *'[Beck] did this solo in Hawaii that night that was unbelievable. It actually took me watching it on videotape for about a month to really grasp what he played. And whether he's pulling our leg and he really knows what he's doing before he does it, I don't know. It doesn't really matter. But he finished this solo and got this big grin on his face and stuck his hand in his pocket and stood there for a while like, "You can put that one in the bank." It was amazing.'*

Jeff was apparently in high demand to work with a roster of notable artists on studio sessions throughout 1984. *'Who's gonna say no when*

I got the call? I'd be proud that someone remembered I was even alive,' Beck later joked to *Total Guitar* about his numerous guest appearances. Perhaps most surprising was a collaboration with Rod Stewart, their first time working together since the breakup of the Jeff Beck Group, on a cover of the 1965 Curtis Mayfield composition 'People Get Ready', which would be released as the lead single from Jeff's 1985 album *Flash*, peaking at no.48 on the Billboard Hot 100. Explaining how the reunion came about, Jeff told Gene Santoro: *'I kept bumping into him in different places in Los Angeles. He was always friendly and saying, "Well, when are we going to do something together?" So I said, "Put your money where your mouth is." So then he organized the studio and we went in and did a thing called "People Get Ready." That turned out really well, and Warner Bros. and everybody just went crazy.'* Jeff played the pink Jackson to record guitar parts for three tracks on Rod's 1984 album *Camouflage*, including the hit single 'Infatuation'. *'That album was done with the Jackson,'* Jeff confirmed to *Guitar Player* in 1985. *'It was the only guitar I was using at the time.'* By the time Jeff had reunited with Rod to shoot the Hitchcock inspired music video for 'Infatuation', in which Jeff was seen hammering out his lead solo on the pink Jackson – at one moment even playing the guitar behind his head – the instrument's treble bout displayed the indelible autograph of Tina Turner. With the enthusiasm of Rod's label behind them, the pair even attempted to tour together in support of *Camouflage*. *'The problem with this, from the outset,'* wrote Rod in his 2013 memoir, *'was that it all too obviously cast Jeff in a supporting role, which he was pretty much guaranteed to hate, however handsomely remunerated. The tour was set for 74 dates over four months. Behind the scenes, a lot of people were muttering and saying, "This is doomed – he won't last*





Jeff Beck performing with Rod Stewart at the Reno Events Center in Reno, Nevada, 3 July 1984. Photo by Larry Hulst/Michael Ochs Archives via Getty.

two shows.” But they were all wrong. He lasted three. And then he left, saying something about how the audience were all housewives, which was a little bit rude of the old scamp.’ Rare photographs of the opening night of the tour at the Reno Events Center in Reno, Nevada, on 3 July 1984, show Rod and Jeff reunited on stage, the latter wielding his pink Jackson Soloist, before Jeff quit the tour only ten days later.

‘In 1984, I played guitar for Tina Turner on “Private Dancer”’, Jeff recalled in his 2016 limited edition book *BECK01*. ‘It was quite a heavy session, because they played everything so quietly. I wasn’t used to that; we’d always have this stuff blasting out. I found my way through the track and when Tina came in, she said she’d just do a guide vocal. Then she sang it all in one take, that was it. I thought, ‘If this is the standard, I’d better pull something out of the bag: I played, and when Tina came back she said she loved it. Tina asked who she needed to see about payment. I said she didn’t need to pay me, she could just sign my guitar.’ When interviewed by Jas Obrecht for *Guitar Player* not long after the session in 1985, Jeff revealed how the autograph became an engraving: ‘She got out this green felt pen, and, of course, it wouldn’t stay on a polished, painted guitar with grease all over it. So she said, “Do you want it to stay there for a real long time?” I said, “Yeah. Write it into the woodwork. Go with it.” And she got a dagger out of her bag – we call it a flick knife; you call it a switchblade – a very evil-looking thing. First of all, she started chipping away, trying to make a nice engraved job. I said, “Never mind that. Just write your name.” She just tore into it and rubbed nail polish on it.’ Although the Yardbirds had toured with Ike and Tina Turner in 1966, Jeff had been too scared to speak to Tina at the time. A devoted fan, he was thrilled to finally have the opportunity to work with her, and to walk away with a

permanent souvenir. ‘When Tina Turner’s name came up,’ Jeff admitted to *Musician* magazine, ‘I would have bicycled to where she wanted me to play.’ The Soloist featured on both ‘Private Dancer’ and ‘Steel Claw’, with a pair of Roland digital echoes adding to the unique guitar sound on the former. Released in May 1984 and certified platinum within a month, *Private Dancer* was a landmark album for Turner, propelling her to solo stardom.

Later that year, Mick Jagger flew Jeff out to Compass Point Studios in Nassau for three weeks to play on his debut solo album *She’s The Boss*. ‘It was a little like a world tour because Mick recorded all over the place,’ Jeff recalled in *BECK01*. ‘I was invited to his house for a little drinks party, and Mick wouldn’t let me go until everyone else had gone. He said, “Listen. You wanna do some recording?” I was just lucky to be in demand, I suppose!’ The pink Soloist was again Jeff’s guitar of choice for the majority of recording duties on the seven tracks he contributed. ‘I remember using the same setup again – the pink guitar – as well as an old Tele,’ Jeff told *Guitar Player*. ‘We had a drummer and a bass player, and we just played like a live band... We built the whole lot. There was nothing done beforehand. He had like 16 different versions – all demos of the same tunes with different pickup bands that he’d use.’ Released in February 1985, both the album and lead single ‘Just Another Night’ became worldwide hits.

Before Nassau, Jeff had begun working on his fifth studio album, and now resumed the sessions with producer Nile Rodgers at the Power Station in New York. The album was intended to be Jeff’s most commercial release to date, a return to rock after his 70s jazz fusion era, with Nile brought in to add the pop factor. ‘At that time it just seemed

the right thing to do, to try and get a sneaky hit album with Nile,’ Jeff told Steve Rosen in 1989. ‘I’m not making any bones about it; we were after a hit album.’ Jeff was even persuaded to sing on a couple of tracks. ‘It was Nile Rodgers. He insisted.’ Despite the album’s success – *Rolling Stone* called it ‘one of Beck’s best ever,’ – Jeff had found the precision production stifling. ‘I got so frustrated,’ he told Obrecht, ‘because there were very few slots that I could get in my style. With “Ambitious,” I thought, “Well, God, I hope there’s a slice of me at the end of this pie.”’ Recorded with the Jackson Soloist, lead single ‘Ambitious’ was a funky rhythmic strut, with vocals by Jimmy Hall, cut with Jeff’s squealing solos and fills. Jeff broke it down for *Guitar Player* in 1985: ‘The parts that might sound like slide are done with a whammy bar on a Jackson Soloist... I just smashed the guitar and hit the whammy arm... This guitar has so much movement in the whammy arm, you could almost depress an octave. It’s a pink Jackson Soloist with “Tina Turner” written on it. It has a Kahler whammy, and I used it for most

of the solos on the album. It’s the first one Grover Jackson built me.’ Jeff confirms that ‘the old pink demon’ [the Jackson Soloist] was also used on the track ‘Night After Night’, where he laces whammy with country style fingerpicking. ‘In one place, I play a descending trill with whammy, and then swoop up with the finger while the string is still sounding. I didn’t move the whammy while I was doing that – I just slid my finger right up the string.’ Jeff conceded to *Musician* magazine’s Scott Isler that ‘there were a couple of good things in [Flash]: “Escape,” which Jan Hammer wrote, got me a Grammy, and “People Get Ready.” People remember those two.’

As Jeff became disenchanted with the Kahler tremolo, he would switch to his new orange Soloist with Floyd Rose tremolo (see next lot) to promote the album. Yet as of 2009, when the guitar appeared in the Robert M. Knight documentary *Rock Prophecies*, “Tina” still held her place in Jeff’s home studio guitar rack. Grover Jackson told us that of all the wonderful artists that he had the privilege to work with, Jeff was the king. ‘There’s nobody on the planet like him, you know?’ he posits to guitar historian Tony Bacon. ‘Those notes he plays don’t appear on a regular guitar! It’s more like sonic sculpture with Jeff. So it was a real highlight for me to make guitars for him.’





Jeff Beck on the set of the ‘Ambitious’ video, 1985 © Robert Knight.

33

JACKSON, GLENDORA, CALIFORNIA, 1984

A SOLID-BODY ELECTRIC GUITAR, SOLOIST

Finished in a Fiesta Orange colour, bearing the logo *Jackson* at the headstock, the serial number *J 0 1 2 8* stamped to the end of the fingerboard, together with a Fender hard-shell case and tremolo bar
Length of body 13⁷/₈ in. (35.2 cm.)

£6,000-9,000	US\$7,600-11,000
	€7,200-11,000

LITERATURE:
Musician magazine, May 1985, cover (ill.)

After Jeff Beck and Rod Stewart had successfully reunited in the studio to record ‘People Get Ready’ for Jeff’s 1985 album *Flash*, and three tracks for Rod’s 1984 album *Camouflage*, the pair even attempted to tour together in support of the latter. ‘*The problem with this, from the outset,*’ wrote Rod in his 2013 memoir, ‘*was that it all too obviously cast Jeff in a supporting role, which he was pretty much guaranteed to hate, however handsomely remunerated. The tour was set for 74 dates over*

four months. Behind the scenes, a lot of people were muttering and saying, “This is doomed — he won’t last two shows.” But they were all wrong. He lasted three. And then he left, saying something about how the audience were all housewives, which was a little bit rude of the old scamp.’ Around this time in mid-July 1984, custom luthier Grover Jackson was finishing work on a second Jackson Soloist, this time in bright orange to match one of Jeff’s beloved hot rods (Jeff would apparently send Grover paint chips for a perfect colour match), with the intention of delivering the guitar a week or so into the tour. After getting the call that Jeff was no longer doing the tour and had flown back to Los Angeles, Grover grabbed the finished orange Soloist and headed over to the Sunset Marquis Hotel to deliver it in person. He recalls sitting in Jeff’s hotel room as he tried out the new guitar with a little Pignose amplifier, when Jeff began playing the tracks from his 1968 debut album *Truth*. ‘*These were songs that were formative to me,*’ Grover told us, ‘*and here I was in a hotel room with Jeff Beck playing my guitar... it was maybe the most transcendental moment in my life.*’

A second orange Soloist was delivered at some point, presumably intended as a touring spare that was now surplus to requirements. Certainly, by November 1985, both are mentioned in *Guitar Player*: ‘[The pink Jackson Soloist] *is the first one Grover Jackson built me. He has now made me a couple of orange ones. The guitars are the way he gave them to me. I haven’t touched them.*’ Jackson elaborates: *All three have Seymour Duncan’s Alnico II pickups, the middle one being a RWRP reverse winding, reverse polarity. So on a 5-way switch, you get humbucking in the 2 and 4 positions. One orange one has a Floyd Rose, and the other has a standard Fender-type tremolo. They are all equipped with ebony fingerboards. Jeff likes his necks thin and narrow, 1 5/8" at the nut sort of like an early-’60s Strat, but a little thinner in the back. These are standard Soloists, with the exception of one of the orange ones. He took a Magic Marker and drew an original Telecaster bass type of pick-guard on the guitar, and asked us if we could make one and put it on there.*’ Evidently, this is the model with original Floyd Rose tremolo and custom pickguard. The second orange Soloist was sold to guitar technician Jim Barber in 1987, around the time that both Beck and Barber played on Mick Jagger’s second solo album *Primitive Cool*, and today resides in the collection of Armand Serra.

Jeff is seen striking a pose with this orange Soloist in outtakes from the album cover shoot for *Flash* by photographer Deborah Feingold, one of which featured on the cover of *Musician* magazine in May 1985. Most notably, the guitar features heavily in the music video for lead single ‘Ambitious’, directed by James Yukich and filmed at A&M Chaplin Soundstage in California. Running with the theme of ambition, the video featured multiple cameos from an assortment of 80s celebrities auditioning for the role of lead singer, including Donnie Osmond, Joyce Brothers, Abby Dalton, Cheech Marin, Hervé Villechaize, and Jimmy Hall, who had recorded the vocals for the original album track. Beck accompanies the hopeful auditionees on this orange Soloist throughout, until taking the spotlight for his squealing solo, thrashing the whammy, the acid orange guitar glowing like a beacon on the dingy soundstage. The Soloist was captured in various still publicity portraits of Jeff shot on the set of the video by photographers Richard Knight and Henry Diltz. Following the album release in July 1985, the music video for ‘Ambitious’ debuted on MTV in September 1985. By the time Jeff next played live on stage in mid 1986, he had been coaxed back to Fender. Yet, like the pink Soloist, this guitar still held a spot in Jeff’s home studio guitar rack as of 2009, as seen in the Robert M. Knight documentary *Rock Prophecies*.





34
FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, CIRCA 1982
A GUITAR AMPLIFIER, PRINCETON REVERB II

The logo *Fender / MADE IN U.S.A.* applied to the grille cover, *Princeton / Reverb / II* on the front control panel, *FENDER MUSICAL INSTRUMENTS, A DIVISION OF CBS INC., FULLERTON, CALIFORNIA* and faint ink stamp 2862 marked to the rear chassis panel, the chassis stamped F203713, together with manufacturer's warranty card and brochure
17 in. (43.2 cm.) high; 20¾ in. (52.5 cm.) wide; 10¾ in. (27.4 cm.) deep
£800-1,200 US\$1,100-1,500
€960-1,400

This and the following amp were given to Jeff Beck in the 1980s by Fender, who, along with several other guitar and amp manufacturers, were hoping that in doing so he would endorse them through use in his live performances. Whilst we cannot be categorically certain of the specific usage of these two amps in particular, Jeff Beck did use a pair of 80s combos - a Princeton Reverb II in conjunction with a Twin (and corresponding back-ups for each) - to record his 1989 album *Guitar Shop*, with keyboardist Tony Hymas and drummer Terry Bozzio.

Speaking to Steve Rosen in 1989 Beck confirmed '*There's a Fender Twin and Fender Princeton on 90% of the album*', with the exception of a Marshall 100W head used '*for the blues. I couldn't see playing a hundred-mile-an-hour heavy thing without that combination of a big stack of Marshalls. It wouldn't have worked out on a Fender Twin. I think the Marshall was a 100, but the tops are so beat up and they don't have any badges [insignias] on them.*'

Beck later commented: '*I don't know what it was. The Princeton took care of tonal qualities that the other amp didn't have. It has an overload channel, so you can get midrange distortion. I tried recording using just the Twin, but without the Princeton the sound vanished. Leif [Mases, recording engineer] noticed it right away and said, 'The sound isn't as good. You've got to put the Princeton back on.'*'

Mases reported that Beck used two pairs of Princetons and Twins: '*We had one of each in the control room and one of each in the studio. At times we would use the ones in the control room as heads and the ones in the studio as speakers. Other times we split the signal and used the control room amps as monitors, especially if we wanted to generate feedback.*' Beck plugged into his stage setup occasionally, which consisted of a late 60s Marshall 50-watt head (see lot 2), a rat distortion pedal and a Boss DD-2 Digital Delay. He played several Fender Strats and Teles, including his then favourite vintage Strat, a 'Frankenstein' put together by Seymour W. Duncan from 'the best bits he had lying around' (see lot 36) and the latest Strat Plus which would soon evolve into the prototype for his first Signature model equipped with Lace Sensor pickups and a Wilkinson roller nut, the latter proving to be the key element in helping him stay in tune while he executed the otherworldly whammy bar work on 'Where Were You'. Even with such a small setup, Beck was able to create a vast array of sounds. The secret, said Mases, was Beck himself. '*Jeff is an instrumentalist, but he isn't into equipment. His sound comes from his fingers more than anything. He gets a variety of sounds through his playing, and he can sound like himself no matter what equipment he's using. He's a true master of the instrument.*'

35
FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, CIRCA 1983-1984
A GUITAR AMPLIFIER, TWIN REVERB II

The logo *Fender / MADE IN U.S.A.* applied to the grille cover, *Twin / Reverb / II* and *FENDER MUSICAL INSTRUMENTS* applied to the front control panel, *FENDER MUSICAL INSTRUMENTS, A DIVISION OF CBS INC. FULLERTON, CALIFORNIA.* marked to the rear chassis panel, the chassis stamped F302406
20 in. (50.8 cm.) high; 26¼ in. (66.2 cm.) wide; 11¾ in. (29 cm.) deep
£800-1,200 US\$1,100-1,500
€960-1,400



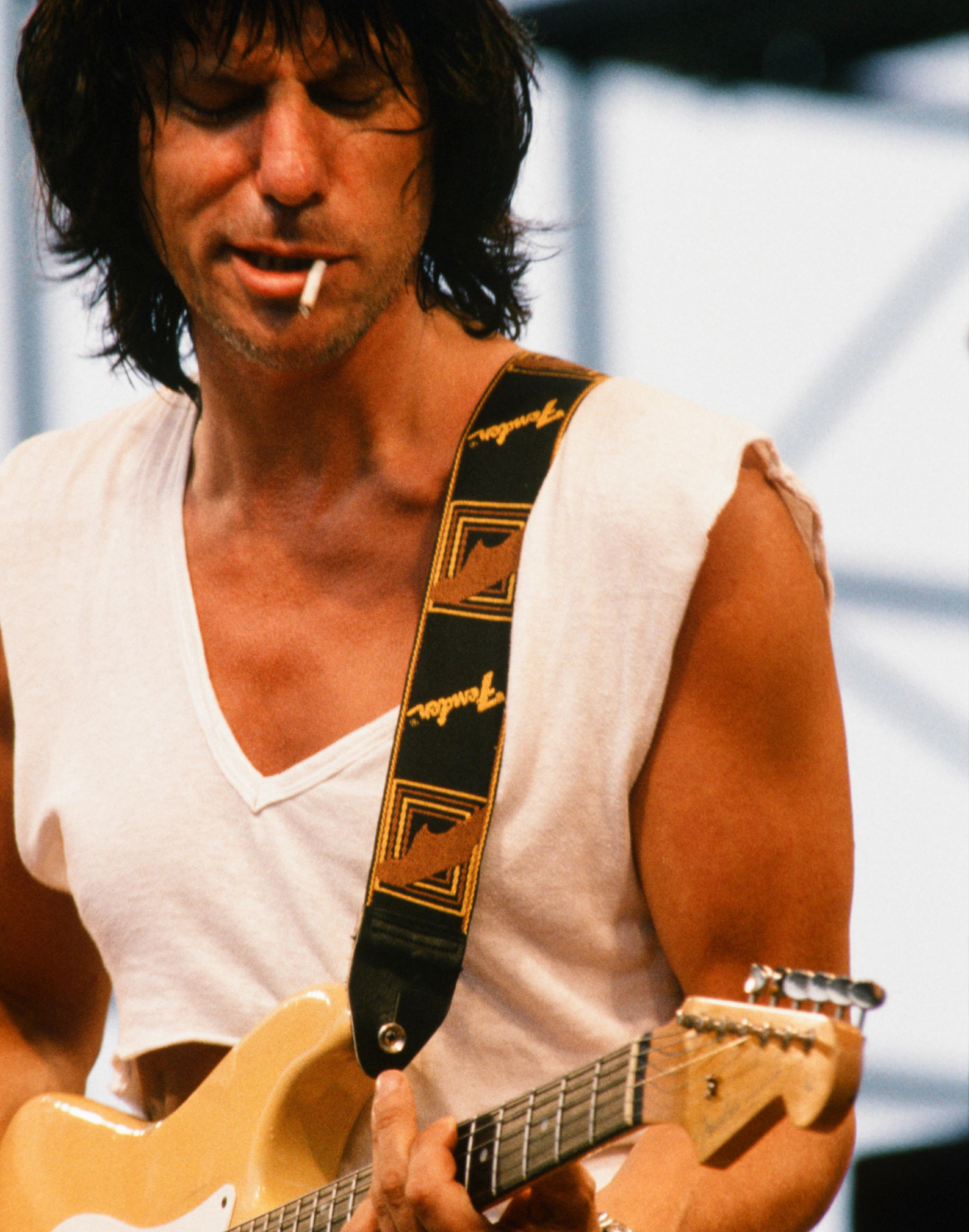
When later interviewed by Lisa Sharken for *Guitar Player* in May 1999, Beck stated '*There's a combination that worked really well for Guitar Shop album - A Fender Twin and a Princeton wired in series. If you switched off the Princeton, a throatiness in the tone disappeared, and the sound sucked without it.*'

The Fender Twins would also be employed on the subsequent Guitar Shop Tour with Stevie Ray Vaughan. Beck told Sharken: '*our rigs were like total opposites. I was using a Fender Twin with one spare for*

Please see the footnote to the preceding lot.

This Fender Twin Reverb can be seen in the Martin Scorsese produced PBS documentary 'Martin Scorsese Presents The Blues: Red, White & Blues', which was filmed and aired as episode 6 in the series in 2003. Jeff Beck accompanied Tom Jones on several numbers, playing his Gibson ES-175 (see lot 76) for 'Sitting On Top Of The World', and 'Think'.

emergency purposes, and Stevie just could not understand what was going on. He had this massive rig with about six amps linked together, and his sound was so rich and full.' When discussing this less-is-more approach with Art Thompson in June 2010, Beck reiterated: '*I've done a whole tour with a Fender Twin when Stevie Ray Vaughan was going through about four billion watts with a rig that looked like an amp shop. He asked me, "What the hell are you using? Are your amps under the stage?" I said, "Nope, that's it right there."*



36
FENDER ELECTRIC INSTRUMENT
COMPANY, FULLERTON, CALIFORNIA, 1959
AND AFTER 1962
A COMPOSITE SOLID-BODY ELECTRIC GUITAR,
STRATOCASTER
The later neck bearing the logo *Fender STRATOCASTER / WITH
SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at
the headstock, the neckplate stamped *106605*, of a blonde finish,
together with a hard-shell case, tremolo bar, spring cover, Allen
wrench key, spare potentiometer and a CD copy of *Jeff Beck's
Guitar Shop*
Length of body 15¾ in. (40 cm.)
£30,000-50,000 US\$38,000-63,000
€36,000-60,000



Opposite: Jeff Beck at the Special outdoor stage in the Karuizawa Prince Hotel,
Nagano, Japan, 1 July 1986.. Photo by Koh Hasebe/Shinko Music via Getty Images.



Jeff Beck backstage in Japan, 1986. Photo courtesy of the Estate of Jeff Beck.

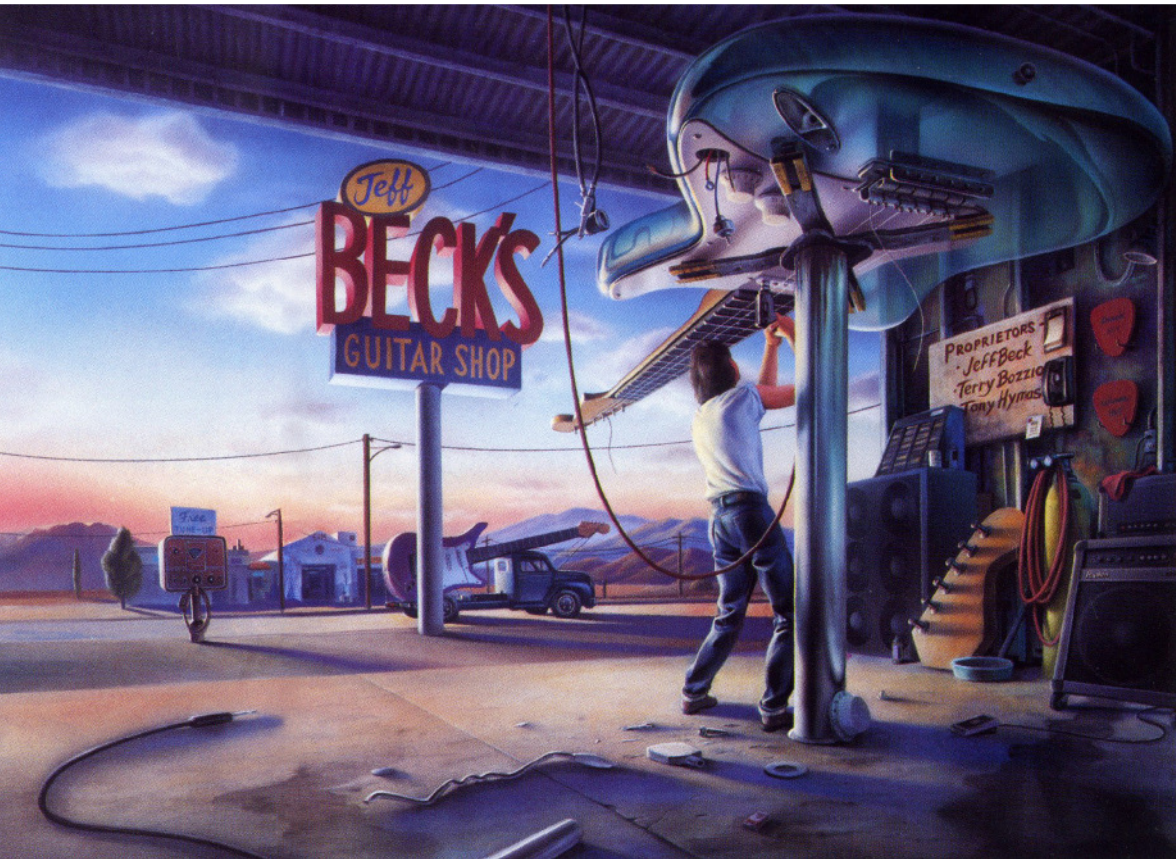
This guitar was another gift to Jeff Beck from old friend and pickup guru Seymour W. Duncan in around 1984, put together from ‘the best bits he had lying about’. With a body and neck of around the same vintage and Seymour Duncan pickups, this ‘Frankie’ – as longtime Beck road manager Al Dutton referred to many of Seymour’s creations – did not faze Beck from the point of view of originality. Andy Roberts, Beck’s then guitar tech, told journalist Douglas Noble in 1993 that they often experimented with different necks. ‘Jeff’s got a lovely old 1960 mustard yellow Strat but it’s not the original neck,’ says Andy. ‘He’ll change necks from one guitar to another to see if it performs any better – he usually does it to put on a thicker neck.’ Duncan confirmed to us that he remembered putting the guitar together for Jeff and even that he re-painted it in his garage. The nitro paint (which had been phased out of use by then) was mixed specially for him and had not been easy to procure, so he remembered it well.

The guitar proved to be a hit with Beck and was taken to Japan in 1986 for a series of shows played with Carlos Santana and Steve Lukather, along with a Graffiti Yellow Strat and his ‘workhorse’, a 1957 Telecaster with dirty white finish, also put together by Duncan and which Jeff had owned since the ARMS tour some three years earlier (see lot 31). A shot of Jeff playing the mustard yellow / caramel Strat slung from a lightning motif strap appeared on the cover of a bootleg album entitled ‘Thank The Lord’, a live recording of the shows Beck played at Nippon Budokan Hall, Tokyo, Japan, on 10 and 11 June 1986.

In early 1989 Beck guested on Lenny Henry’s solo comedy tour at the Hackney Empire (*Lenny Henry: Live & Unleashed*). The short appearance saw him playing 12-bar blues on this Strat in a skit alongside Henry performing as ‘Lowdown Fingerlickin’ Dirty Hounddog

Smith’ singing ‘The Blues Ya’All’. At around the same time, Beck teamed up with drummer Terry Bozzio and keyboard player Tony Hymas to work on a new solo album – his first since *Flash*. Recorded at Jimmy Page’s residential Sol Studios in Cookham, Surrey, the album took eight months to write – reportedly because Hymas brought a chessboard with him – and was finally released in October 1989. The album – *Jeff Beck’s Guitar Shop* – was a critical success, with many viewing it as a return to form and originality drawing from all his past influences and some new ones. The album’s stand-out final track ‘Where Were You’, which saw Beck reaching new heights of sonic beauty achieved through a combination of harmonics, skilful manipulation of the volume control knob and tremolo bar, was singled out for particular praise. With no singer in the line-up, Beck effectively transformed his guitar into a voice, producing emotional and hauntingly ethereal sounds unlike anything ever heard before from a guitar. Reviewing the album for *Guitar Player*, Joe Gore gushed that it was “*The work of a player who has integrated technique, emotion, spontaneity and attitude so completely that you can’t begin to separate them. It’s a superb rock instrumental record, one of the best ever. This album will remind you of everything that’s soulful, cool and honest about our instrument.*”

In an interview with Steve Rosen in 1989, following the release of *Guitar Shop*, Beck told him that ‘90% of the album was done on a Strat, but there was one track with a vintage Tele on it. But that’s about it. There may be a few snippets of a Jackson to get some high tones. I think the tail-out guitar solo on *Guitar Shop* was done with a Jackson. The Strat is a Seymour, which he gave me; one of his concoctions. He put it together out of the best bits he had lying about. It had Seymour pickups on it, but that’s about all I know.’



Jeff Beck’s *Guitar Shop*, 1989 (a copy of the CD is included with this lot).

Beck’s ability to create such miraculous sounds from a vintage Strat were met with astonishment. Interviewed by Scott Isler for *Musician* shortly after the album’s release, Beck touched up on the change in his technique and the challenges that creating ‘Where Were You’ had entailed: ‘*That’s quite revolutionary for me: to play the tune using the arm. You’ve just gotta make sure that you’ve got just the right amount of up motion so that it bottoms out before you go too far. It’s all in the wrist... It sings. It’s like whistling, singing. But it was difficult doing that. On the unaccompanied first sequence of melodies we had to get rid of [whistles melody followed by the sound of amplifier static]. It was heartbreaking. The soul was there, the performance was there, but we couldn’t use it; the guitar was saying another song underneath it! We used gates and all kinds of tricks to try to get rid of that. I tried swelling every note with the volume control, which would get rid of it, but none of the lads liked it; they wanted the full-bodied note which sounded much more majestic.*

Later talking to Douglas Noble, responding to a question about how he got the guitar sound on ‘Where Were You’, Beck replied ‘*Umm, that’s just false harmonics, as I mentioned earlier. And uhh, I started fooling around with them and on a certain echo plate they sound incredible – a really, like, ‘holly’ sound... And uhh... That... I could hear something special coming and Tony is obviously a world class classical pianist... And he hears chords that I would never have dreamt of... Once I see the thing taking shape you’ve got this two man kind of thing happening. And Terry would join in and say, “That’s a better note – hit that one!” So it was a three-way thing but nevertheless I had to come up with all the phrasing because I’m actually responsible for what the harmonics will do, you know, and there’s no limit to what you can do because what note doesn’t exist naturally you can bend it with the arm and that ain’t easy because you’ve got to anticipate how much to bend before you hit the harmonic. Beck continued that it was an extremely difficult track to capture and ‘Now it’s done it’s easy to copy but when we were writing it all the different phrases were driving me mad because... “Where did I bend that? Did I flat that first before hitting it?” And so the tape would be running and we got about four or five reels of tape, multitrack, somewhere, somehow.’*

He’s the most wonderful intuitive guitar player and so much fun to play with. He’s a genuine rock star of the 60s...his fingers are just unlike anyone else’s. He gets a sound and a feel that are incredible.

Terry Bozzio, 1997



John Sessions as Keith Richards in Stella Street, 1997.

37

FENDER MUSICAL INSTRUMENTS CORPORATION, JAPAN, CIRCA 1983-4

A SOLID-BODY ELECTRIC GUITAR, SQUIER TELECASTER

Bearing the logo *Squier TELECASTER / BY Fender* at the headstock, the neckplate stamped *SQ52506*, decorated overall with collaged pornographic magazine cut-outs of nude women, together with a Fender Stratocaster hard-shell case

Length of back 15⁷/₈ in. (40.3 cm.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

Jeff Beck loaned this guitar to British director, screenwriter and comedian Peter Richardson for use as a prop on the 1990s cult mockumentary comedy series *Stella Street*, which was based on the fantastical premise that a group of British and American celebrities all decide to move to the same street in suburban Surrey. Playing the role of Keith Richards, impressionist John Sessions is seen holding the titillating Telecaster in a number of scenes throughout the first series as part of a recurring plotline in which the Rolling Stones' Mick Jagger and Keith Richards run the local corner shop together.



38

LINN ELECTRONICS, TARZANA, CALIFORNIA, CIRCA 1982-1985

A 'LINNDRUM' LM-2 ANALOG DRUM MACHINE

The logo *LinnDrum* to the top, the serial number *780* stamped to the reverse

4¹/₄ in. (10.8 cm.) high; 22 in. (55.7 cm.) wide; 11¹/₈ in. (30 cm.) deep

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

Jeff was exposed to a good deal of new technology when working with Nile Rodgers on his 1985 album *Flash*, and even agreed to work with a LinnDrum machine in place of live drums for the first time. '*Drum machines – I loathe them,*' he admitted to *Musician* magazine in May 1985. '*But you have to go with the mainstream for some things. Not having a resident drummer in my band – not even having a resident band – it seemed a lot cheaper and more effective to use a good LinnDrum player. And we got one in Jimmy Bralower: he plays the Linn computer almost like a drum kit.*' Despite his reservations, Jeff seemed to be fairly impressed with the results, telling *Guitar World*: '*What we've turned up with is a challenge to a drummer; my next*

drummer will be hard-pressed to play what's on there.' Although it seems probable that the specific drum machine used on *Flash* belonged to either the recording studio or was Balower's own, it would be a fair supposition that Beck was intrigued enough by the possibilities to place an order for himself. Either way, he evidently had his own LinnDrum Machine at home by January 1985 and was using it to practice two hours a day. '*I just sit there and mess with it,*' he told *Guitar World*'s Gene Santoro. '*Sometimes I'll set up my Linn drum and work with that. I use the Linn more as a metronome, and do some scales and such; and then if something comes out good that day I'll remember it and use it somewhere. That is, I'll put it on tape, put the tape in a box, and put the box somewhere and lose it [laughs]. But that happens all the time. But the thing about working with the Linn drum is that it makes you play, and you tend to overshoot the paint. You might write something that is so self-indulgent that you're back to the jazz-rock thing again.*'



Jeff Beck in his home studio, showing the Jazz Bass as well as other instruments 2010. Courtesy of Mercury Studios Ltd.

39
FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 1989

A SOLID-BODY ELECTRIC BASS GUITAR, AMERICAN VINTAGE SERIES, '62 JAZZ BASS

Bearing the logo *Fender* / *PAT 2.573.254 2.960.900 3.143.028 2.968.204* / *DES 187.001, JAZZ BASS* / *TRADE MARK* / *ELECTRIC BASS* and *OFFSET* / *Contour* / *Body* at the headstock, the neckplate stamped *V042669*, the foot of the neck stamped *OCT. 02. 1989*, together with a tweed hard-shell case, polish cloth, jack cord, leather strap and Fender literature
Length of body 17 in. (43.3 cm.)

£3,000-5,000 US\$3,800-6,300
€3,600-6,000

This Vintage Reissue Jazz Bass and the following two Precision Basses, along with a fourth example with red finish dating to the same era (since given by Jeff to longtime band member and bass player, Rhonda Smith), were sent to Jeff Beck by Fender in around 1989/1990. For a discussion of Beck's bass playing in both live performances and recordings, please see the footnote to lot 9. It is possible that one of his relatively new (at the time) Fender basses was used to record the bass parts for 'Hi Heel Sneakers', a track off the 1992 soundtrack to the Vietnam War series *Frankie's House*, co-written with Jed Leiber. Some of the four Reissue basses can be seen in Jeff's home studio in the 2009 documentary *Rock Prophecies* about rock photographer Robert M. Knight, and in the short film 'At Home with Jeff Beck and his guitars', produced by Viv Johns and Lykke Strunk and included as a bonus feature on the 2011 live concert DVD *Rock 'n' Roll Party - Honouring Les Paul*.



40

40
FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 1989

AN ELECTRIC BASS GUITAR, AMERICAN VINTAGE SERIES, '62 PRECISION BASS

Bearing the logo *Fender* / *PRECISION BASS* at the headstock, the neckplate stamped *V041308*, mounted without bridge cover, together with an original Fender hard-shell tweed case, Fender strap, polish cloth, jack cord, inspection label and documents
Length of body 16½ in. (42.2 cm.)

£3,000-5,000 US\$3,800-6,300
€3,600-6,000

Please see the footnote to the preceding lot.



41

41
FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 1989

AN ELECTRIC BASS GUITAR, AMERICAN VINTAGE SERIES, '62 PRECISION BASS

In the custom colour Fiesta Red, bearing the logo *Fender* / *PRECISION BASS* at the headstock, the neckplate stamped *V040158*, together with an original Fender tweed hard-shell case, jack cord, polish cloth, Fender literature, pickup cover, tailpiece cover and a custom American flag strap stamped *Jeff / 2003*
Length of body 16½ in. (42.2 cm.)

£3,000-5,000 US\$3,800-6,300
€3,600-6,000

Please see the footnote to lot 39.



THE FENDER CUSTOM SHOP

Following a slow downward spiral in market share driven by declining quality and overseas competition, CBS-owned Fender Electric Instruments was sold to a group of investors headed by then Fender president William Schultz. The year was 1985 and it would mark the third incarnation of Fender with the name change to The Fender Musical Instrument Corporation. Shultz recognised the inherent value in both Fender's rich history and strong brand. He also understood the skill of its workforce which had been squandered over the years. Instilling a corporate ethos of quality over quantity, one of his first steps was to begin building a new manufacturing facility in Corona, California leaving the Fullerton real estate for CBS to liquidate.

For years the C.F. Martin Company in Nazareth, Pennsylvania had been running a successful division known as the Martin Custom Shop. Though Fender had previously dabbled in custom orders it was a facet to the Fender business plan that CBS did not support. Schultz and his team had recognised the folly in this. In early 1987 they carved out 850 square feet of workshop space from the 14,000 sq. ft. Corona factory. With the skilled guitar maker George Blanch in Fender's R&D department, the Fender Custom Shop was headed by the highly esteemed Texas luthier Michael Stevens and nine-year Fender veteran John Page. The expectation was that these craftsmen would produce five to six special order guitars a month. The first examples released to market garnered rave reviews and by June of 1987 the Custom Shop was flooded with orders for 600 guitars in three months. By the beginning of 1988 the shop had expanded to 4500 sq. ft. and the image of Fender guitars became increasingly positive. Staffing the shop's needs grew and talent would be culled from those on the production facility floor who showed skill and exceptional aptitude.

The list of exceptional craftsmen who went through the Custom Shop reads like a who's who of American electric guitar lutherie. George Blanda, J.W. Black, Larry Brooks, John Suhr, Todd English, Fred Stuart, Yasuhko Iwanade, and Todd Krause, are but a few of the Fender Master Builders whose skills have indelibly marked the success of The Fender Custom Shop.

One brilliant aspect within the structure of the Custom Shop was to link this well of expertise with Fender's R&D department. It allowed an unfettered dialogue between these two teams that then fed their knowledge and expertise directly onto the shop floor of Fender's production facilities. This process became especially useful when producing Fender's highly successful line of 'Artist Signature Series' guitars.

The bespoke approach to building an electric guitar for a specific artist led to extraordinary outcomes which infiltrated the greater marketplace. Fender Master Builders would dissect a performer's favoured instrument. By listening closely to what worked and what did not for the artists, they would employ old, sometimes forgotten methods, alongside new techniques and materials. The goal was quality and to keep the process current with guitar players in the market. The concerted endeavours of the Custom Shop were not to produce a bench copy of say Eric Clapton's 'Blackie', but instead to embrace all aspects the artist revered about a specific instrument, then produce a new model that fulfilled their needs.

In February 1986 Jeff Beck, along with other celebrated musicians including Eric Clapton, Hank Marvin, David Gilmour and Gary Moore attended a presentation by Fender at the Hilton Hotel in London. The group of musicians were met by Fender associates Bill Shultz and Dan Smith and were presented with the idea of creating artist signature series guitars. Whilst Beck was reluctant to have his signature on a guitar, he needed an additional instrument for his upcoming tour of Japan and Fender supplied him with a new guitar - finished in bright 'Graffiti Yellow' - a '62 Reissue Stratocaster with an oversized neck, fitted with an American Standard Tremolo, and an eleven-screw white pickguard. Over the following two years, George Blanda and the team at the Fender Custom Shop worked with Beck in an effort to develop what they hoped would become a Jeff Beck Signature Series, with various modifications made to neck size, fretboard, frets, bridge, nut and tuners. The resulting instrument was used to tour Beck's 1989 album *Guitar Shop*, and can be seen in promotional photographs of Beck and his fellow band members Tony Hymas and Terry Bozzio. Following the 1989 tour to Japan, the project was shelved - and the guitar became the basis of the Strat Plus model.



~42

FENDER MUSICAL INSTRUMENTS
CORPORATION, CORONA, CALIFORNIA,
1990

A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE
STRATOCASTER, ARTIST'S PROTOTYPE NO. 2, BY J.W. BLACK

Bearing the logo *Fender STRATOCASTER / WITH
SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body*
at the headstock and *02 / CUSTOM BUILT / JW Black / FENDER
U.S.A.* on the reverse, the neckplate stamped *Fender*, with three
stacked single-coil prototype pick-ups by John Suhr, inscribed
on the reverse of the scratch-plate *#02 Jeff Beck / Rebuilt new /
electronics / 9.20.95 / J.Black/J.Suhr*, together with a Fender hard-
shell case and tremolo bar
Length of body 15¾ in. (40 cm.)

£15,000-25,000

US\$20,000-32,000

€19,000-30,000

This guitar was one of three prototypes made by former Fender Custom Shop Founder Master Builder J.W. Black for Jeff Beck in March 1990, perhaps in an attempt to pin down the neck size and shape he preferred for the newly reignited Jeff Beck Signature series project. Black supplied it at the same time as two other complete guitars - #01 being a purple guitar and #03 painted with custom graphics by Pamelina Hovnatani of Beck's red coupe and inscribed 'Deuce Mania' - and a fourth prototype neck only numbered #04 (see the footnote to lot 64). This guitar became the main spare to his no. 1 Strat during the nineties, a Surf Green instrument which would become known as 'Little Richard' thanks to the signature carved into the curved contour of the bass side.

Toured extensively as the back-up for 'Little Richard', this guitar shows plenty of playing wear to the pickguard. In 1995, coinciding with a particularly bad break suffered by the main guitar, a new set of pickups were delivered for both the main and this guitar. These were a set of stacked single coils developed by John Suhr, who was the original pickup designer for the Fender Custom Shop. Suhr clarified the creation history of Beck's favourite pickups: 'It was a dare from J Black who was re- working Beck's 3 main guitars and was having some feedback issues with them. So J asks if I could make something and I said I would give it a go! They are stacks and are very tall (under the pickguard), definitely flat pole pieces flush with the cover or close to that. 100% handmade pickups, bobbins and all and the used stock covers. They are dark sounding and warm which really worked for the gain and brilliance of the amps he was



using making a brittle overdrive sound fat and smooth. Bill Turner then came on board and Bill Lawrence shortly after was doing some more work for Fender. Then I left. After the Fender Noiseless series was created Beck wanted something more like the prototype sets I built for him and Bill Turner used the existing new noiseless bobbins to come come up with something hotter as a Jeff model pickup, at that point I had one foot out the door. I had assumed Beck had switched to those but later found out that Beck was still using two of the original sets for special occasions loaded into a pickguards he used for special shows and recording. I might make some pickups like the original Beck sets but the guitar would need deeper cavities if I were to do it exactly the same, so it wouldn't be easy to market. These pickups have a unique character and even though stratty they are pretty far away from an authentic single coil tone.'

When 'Little Richard' was finally retired from use in late 1998, so was this guitar, Beck having moved on to the Olympic White Stratocasters for which he became so well-known in the latter part of his career. It has remained in Jeff Beck's home studio in Sussex ever since.



Jeff Beck with J.W. Black, former Senior Master Guitar Builder at the Fender Custom Shop, and John Page Master Luthier, co-founder and former Head of the Fender Custom Shop, May 1990, A&M Studios, Hollywood, California. Photo by JD Dworkow.

43
FENDER MUSICAL INSTRUMENTS CORPORATION,
CORONA, CALIFORNIA, 1989

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP STRATOCASTER FOR
JEFF BECK, BY J.W. BLACK

Bearing the logo *Fender STRATOCASTER / MADE IN U.S.A.* on the headstock, *0111 / CUSTOM - BUILT / J.W. Black / FENDER U.S.A.* on the reverse, the neckplate stamped *Fender*, the body signed *Pamelina 1989*, together with a Fender hard-shell case, later bridge, tremolo bar and five springs to allow for rebuilding the guitar if desired
Length of body 15¾ in. (40 cm.)

US\$13,000-19,000
£10,000-15,000
€12,000-18,000

This eye-catching Stratocaster, painted with custom graphics of Jeff Beck's Graffiti Yellow '32 Ford 'THX 138', was made by former Fender Custom Shop Founder Master Builder J.W. Black for Beck in October 1989 - five months ahead of the first prototypes Black put together as part of the Jeff Beck Signature Series project. Black's records show that the guitar was to be delivered with 2 Blue + Red (Lace Sensor pickups), have sperzel tuners and be hand-painted by the artist Pamelina Hovnatanian, who was based not too far from the Fullerton premises of the Custom Shop and who shortly after this guitar was commissioned by Fender's John Page to paint another guitar for Jeff, this time with his red Hot Rod and the inscription Deuce Mania.





Gene Vincent & His Blue Caps, Cliff Gallup far right with his Gretsch Duo-Jet, at Owen Bradley Studio, Nashville, 1956. Photo by Michael Ochs Archives via Getty.

DUO JET MODEL 6128

The Gretsch company was founded in Brooklyn, New York in 1883 by a 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 that 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-hollow body electric guitars. They embraced colour schemes and eye-catching ornamentation not found on Gibsons, Fenders or Rickenbackers. In an attempt to compete with the Fender Telecaster and Gibson's newly launched Les Paul Model, Gretsch entered the world of solid body electrics in 1953 with the release of the Duo Jet

6128. Though the outline shared a lot with the single cutaway body of the Les Paul, the Duo Jet utilised some unique attributes. Gretsch literature described the guitar as the "Gretsch Electromatic Solid Body Guitar" but it was in fact constructed with a chambered body of mahogany with a laminated top in black Nitron. This semi-solid body reduced weight and with the twin DeArmond Dynasonic and then later Filter-Tron pickups, the 6128 had the feel and tonal quality that set it distinctively apart from other solid-body electrics. The Nitron top in gloss black finish accented with white binding, silver pickguard and nickel-plated hardware gave the instrument the look of a guitar turned out in black tie. The list of devotees to the Gretsch 6128 is long and well-peppered with guitarists like Rock-a-Billy virtuoso Cliff Gallup, and later the likes of George Harrison, David Gilmour, and Pete Townshend, to name a few.



Jeff Beck on stage in 1998. Photo by Dalle/Retna Pictures via Avalon.



Crazy Legs, 1993 (a copy of the CD is included with this lot).

~44

FRED GRETSCH MANUFACTURING COMPANY,
BROOKLYN, NEW YORK, 1955
A SEMI SOLID-BODY ELECTRIC GUITAR, DUO-JET 6128

The logo *GRETSCH* inlaid at the headstock, labelled internally *THE FRED GRETSCH / MFG. CO. / 60 BROADWAY BROOKLYN 11, N. Y. / Model 6128 / Serial No. 13939 / MUSICAL INSTRUMENT MAKERS / Since 1883*, fitted with a Bigsby tailpiece with swivel-arm tremolo, together with a set of D'Addario guitar strings, wiring harness, pickup surround, a hard-shell case of the period, and a CD copy of *Crazy Legs*, 1993
Length of body 17 $\frac{1}{2}$ in. (45.5 cm.)

£8,000-12,000
US\$11,000-15,000
€9,600-14,000

Since seeing them perform as a child in the film *The Girl Can't Help It*, Jeff Beck had been a huge fan of Gene Vincent & His Blue Caps, in particular the lead guitarist, Cliff Gallup. From the mid-1980s he went on somewhat of a quest to emulate Gallup's playing, studying his technique and licks, and tracking down the perfect guitar with which to pay tribute to his hero. This Gretsch Duo-Jet, dating to 1955, its Bigsby fitted with a 'swivel-arm' tremolo system was acquired, likely in Memphis, in around 1984 – and a photo-shoot from that year shows its distinct outline and white pickguard.

In an interview in 1985 with *Guitar World*, Beck told Gene Santoro – *I've got a nice guitar that somebody found for me in Memphis, a '55 [Gretsch] Duo-Jet, which I've been falling in love with. It's the same guitar that Cliff Gallup used to use; that stuff still sends me up the wall every time I hear it.*

After the 1989 Guitar Shop Tour finished, Beck found himself with some downtime and decided to focus his next recording on a tribute to Gallup – using this guitar for the majority of the album, recorded with the Big Town Playboys. Beck told journalist Douglas Noble in 1993 that *'For [the album] 'Crazy Legs' I used a Gretsch Duo Jet – I knew Cliff [Gallup] used one 'cause there's quite a good picture on the sleeve of the album 'Blue Jean Bop'. At the time it was a mystery guitar because you couldn't see the headstock so there were all these rumours flying around about what it could be. Once we'd established it was a Duo Jet we made inroads into getting one. I bought a totally wrong one – a '63, which is now sitting upstairs in my attic. Someone said the one to get was the '56 Duo Jet so I asked for one with a fixed arm Bigsby, only to be told that they don't exist. I kept looking and now I've got two – one with a swivel arm Bigsby, which I used on the album, and one with an original fixed arm factory fitted Bigsby, which I got after the album.'* [For a fuller description of the recounting of this interview, please see footnote to lot 50.]

This guitar was also used to record some twangy parts in 'High Heel Sneakers' on the *Frankie's House* soundtrack (1992), co-written with Jed Leiber, as well as for a recording of his father Jerry Leiber's hit song, most famously recorded by Elvis Presley, 'Hound Dog' from the *Honeymoon In Vegas* soundtrack (1992) for which the duo were nominated for a Grammy.





Jeff Beck with this guitar in his home studio, 2010. Courtesy of Mercury Studios Ltd.

45

**FRED GRETSCH ENTERPRISES, JAPAN,
1990**

AN ACOUSTIC GUITAR, RANCHER 6022 MODEL

Bearing the logo *GRETSCH* at the headstock, labelled internally
*Fred GRETSCH Enterprises / Model No. 6022 / Serial No. 903022-
247 / Musical Instrument Makers Since 1883*, together with a
Gretsch hard-shell case, original belt-buckle leather strap and case
key

Length of body is 20 $\frac{1}{8}$ in. (50.7 cm.)

£3,000-5,000

US\$3,800-6,300

€3,600-6,000

In the short film 'At Home with Jeff Beck and his guitars', produced by Viv Johns and Lykke Strunk and included as a bonus feature on the 2011 live concert DVD Rock 'n' Roll Party - Honouring Les Paul, Beck explains that the inspiration for him acquiring this flat-top orange-red acoustic with distinctive triangular soundhole was Blue Caps rhythm guitarist Paul Peek. Elaborating on this in his 2016 book *BECK01* Beck wrote: 'In *The Girl Can't Help It*, Paul Peek played a Gretsch Rancher. It looks like it has a bullet hole in it, but the hole was actually caused by a cherry bomb that one of the Blue Caps put inside. I got a Gretsch Rancher especially for Adrian Utley - the guitarist in the Playboys - because I wanted to get as close in sound to the Blue Caps as possible. It was a bit of a dog to play, but Adrian managed really well.' The guitar was used to record rhythm parts for Beck's 1993 rockabilly album *Crazy Legs*, created in homage to one of his heroes, Cliff Gallup of Gene Vincent and His Blue Caps.

In the 2018 documentary *Jeff Beck: Still on the Run*, Beck can be seen jamming at home with Darrel Higham, the latter playing this Rancher.



I was interested in the electric guitar even before I knew the difference between electric and acoustic. The electric guitar seemed to be a totally fascinating plank of wood with knobs and switches on it. I just had to have one.

Jeff Beck



46
FRED GRETSCH MANUFACTURING COMPANY, BROOKLYN, NEW YORK, CIRCA 1963

A SEMI SOLID-BODY ELECTRIC GUITAR, JET FIREBIRD 6131
The logo *GRETSCH* inlaid at the headstock, the bridge plate stamped *U.S. PAT. 2892371*, fitted with a Burns tremolo tailpiece stamped *BURNS / U.S. PAT. 67970*, together with an original Gretsch hard-shell case and Gretsch tremolo bar
Length of body 17 $\frac{3}{4}$ in. (45 cm.)
£6,000-9,000 US\$7,600-11,000
€7,200-11,000

Together with the following lot and other vintage Gretsch guitars in his collection, the Jet Firebird 6131 is an example of one of the few instances when Jeff Beck was motivated to find and purchase vintage instruments for a specific purpose. This Gretsch was almost certainly acquired by Jeff Beck in the mid-1980s, when he was looking to faithfully reproduce the sound of one of his heroes Cliff Gallup. In an interview with Douglas Noble, originally published in *The Guitar Magazine*, June 1993, Beck stated that 'For 'Crazy Legs' I used a Gretsch Duo Jet - I knew Cliff [Gallup] used one 'cause there's quite a good picture on the sleeve of the album 'Blue Jean Bop'. At the time it was a mystery guitar because you couldn't see the headstock so there were all these rumours flying around about what it could be. Once we'd established it was a Duo Jet we made inroads into getting one. I bought a totally wrong one - a '63, which is now sitting upstairs in my attic.'

47
FRED GRETSCH MANUFACTURING COMPANY, BOONEVILLE, ARKANSAS, CIRCA 1972

A SEMI SOLID-BODY ELECTRIC GUITAR, ROC JET 6130
The logo *GRETSCH* inlaid at the headstock, *MADE IN / U.S.A. / 3 2230* on the reverse, the bridge plate stamped *U.S. PAT. 2892371*, fitted with a Gretsch tailpiece, together with an earlier Gretsch tweed hard-shell case
Length of body 17 $\frac{3}{4}$ in. (44.7 cm.)
£3,000-5,000 US\$3,800-6,300
€3,600-6,000

Together with the preceding lot and other vintage Gretsch guitars in his collection, the Roc Jet 6130 is an example of one of the few instances when Jeff Beck was motivated to find and purchase vintage instruments for a specific purpose. This Gretsch was almost certainly acquired by Jeff Beck in the mid-1980s, when he was looking to faithfully reproduce the sound of one of his heroes Cliff Gallup. In an interview with Douglas Noble, originally published in *The Guitar Magazine*, June 1993, Beck stated that 'For 'Crazy Legs' I used a Gretsch Duo Jet - I knew Cliff [Gallup] used one 'cause there's quite a good picture on the sleeve of the album 'Blue Jean Bop'. At the time it was a mystery guitar because you couldn't see the headstock so there were all these rumours flying around about what it could be. Once we'd established it was a Duo Jet we made inroads into getting one. I bought a totally wrong one - a '63, which is now sitting upstairs in my attic.'



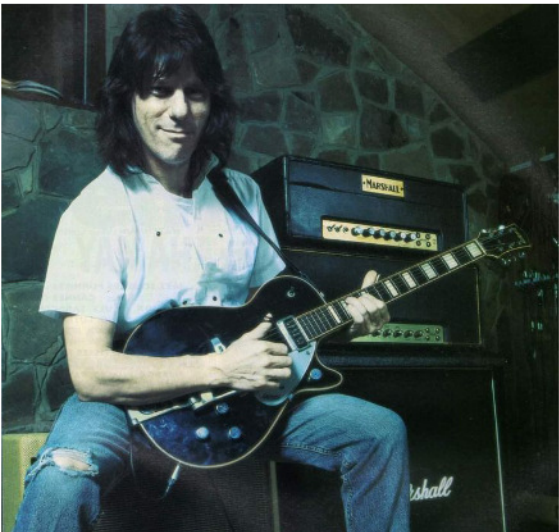


48
FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, 1953
A GUITAR AMPLIFIER, CHAMPION "600", 5C1
The nameplate *FENDER / FULLERTON, CALIFORNIA* applied to the front panel, *Fender / "600" Amp / FENDER ELECTRIC / INSTRUMENT CO. / FULLERTON, CALIFORNIA* marked on the rear control panel, the tube chart marked "*Champion 600" AMPLIFIER / CD* and inscribed with serial number *5601*
9¾ in. (27.2 cm.) high; 12 in. (30.5 cm.) wide; 8½ in. (21 cm.) deep
£1,500-2,500 US\$1,900-3,200
€1,800-3,000

This Fender Deluxe amplifier was almost certainly acquired by Jeff Beck in America in the mid-1970s. Following the outstanding success of *Blow By Blow*, Beck was compelled by the new tax regime which had been imposed by Harold Wilson's government - whereby income was taxed at 85% - to become a US resident between 1976 and 1978. It is likely that whilst there he purchased several Fender tweed amps, which could be bought relatively affordably from music and pawnshops in California. Steve Prior, Beck's guitar technician between 1999 and 2014, confirmed that this amp was predominantly kept in his home studio and was not taken out on tour. It is possible that this specific model was used to record the orchestral pieces for his 2010 album *Emotion & Commotion*,

49
FENDER MUSICAL INSTRUMENTS CORPORATION,
BREA, CALIFORNIA, CIRCA 1990
A GUITAR AMPLIFIER, BASSMAN, 5F6-A, 1959 REISSUE
The nameplate *Fender Bassman* to the front panel, labelled *1* and a plate reading *MODEL / 59 BASSMAN* and *A PRODUCT OF FENDER MUSICAL INSTRUMENTS CORP. / BREA, CA. 92621 / MADE IN U.S.A.* to the reverse, stamped *AA01050* to the rear control panel, the tube chart marked "*Bassman" Amplifier / Model 5F6-A* and with production stamp *AG*
22⅝ in. (57.5 cm.) high; 23½ in. (59.7 cm.) wide; 10⅝ in. (27 cm.) deep
£1,500-2,500 US\$1,900-3,200
€1,800-3,000

This Fender Bassman was a gift to Jeff Beck from Fender. Steve Prior, Jeff's guitar technician between 1999-2014, recalls Jeff telling him that he had specially requested this amplifier from Fender via former manager Ralph Baker, having seen and heard it in action with Buddy Guy after they had performed together along side blues legends B.B. King, Albert Collins and Eric Clapton at the Apollo Hall of Fame Concert, held at the Apollo Theater in New York on 15 June 1993. Fender had lent it to Guy for the show, and for other shows previously, and Jeff, having hugely admired Guy and his playing for years (the two had first performed together during Jeff's time in The Yardbirds), was particularly keen to acquire this specific amp.



Jeff Beck with lot 50, seated on a Fender Bassman amp, circa 1993. Photo via Pinterest.





~50

FRED GRETSCH MANUFACTURING COMPANY,
BROOKLYN, NEW YORK, CIRCA 1956

A SEMI SOLID-BODY ELECTRIC GUITAR, DUO-JET 6128

The logo *GRETSCH* inlaid at the headstock and applied to the pickguard, labelled internally *THE FRED GRETSCH MFG. CO. / 60 BROADWAY BROOKLYN 11, N. Y. / Model 6128 / Serial No. 17942 / MUSICAL INSTRUMENT MAKERS / Since 1883*, fitted with a Bigsby tailpiece with fixed arm tremolo, together with a Gretsch tweed hard-shell case of the period and a photographic print after Dean Freeman, depicting Jeff Beck and the Big Town Playboys, 1993, later re-print
Length of body 17% in. (45.3 cm.)

£8,000-12,000

US\$11,000-15,000
€9,600-14,000

Since seeing them perform as a child in the film *The Girl Can't Help It*, Jeff Beck had been a huge fan of Gene Vincent & His Blue Caps, in particular the lead guitarist, Cliff Gallup. From the mid-1980s he went on somewhat of a quest to emulate Gallup's playing, studying his technique and licks, and tracking down the perfect guitar with which to pay tribute to his hero.

After the 1989 Guitar Shop Tour finished, Beck found himself with some downtime and decided to focus his next recording on a tribute to Gallup – using this guitar for the majority of the album, recorded with the Big Town Playboys. Beck told journalist Douglas Noble, that *'For [the album] 'Crazy Legs' I used a Gretsch Duo Jet - I knew Cliff [Gallup] used one 'cause there's quite a good picture on the sleeve of the album 'Blue Jean Bop'. At the time it was a mystery guitar because you couldn't see the headstock so there were all these rumours flying around about what it could be. Once we'd established it was a Duo Jet we made inroads into getting one. I bought a totally wrong one - a '63, which is now sitting upstairs in my attic. Someone said the one to get was the '56 Duo Jet so I asked for one with a fixed arm Bigsby, only to be told that they don't exist. I kept looking and now I've got two - one with a swivel arm Bigsby, which I used on the album, and one with an original fixed arm factory fitted Bigsby, which I got after the album. When I got the fixed arm guitar - by golly! - it was a lot closer to the Gallup sound. I don't know whether it's the resonance through the Bigsby arm or what, but it seemed far closer. Before we recorded the album I put a new set of strings on thinking that was a good idea but I was getting a lot of string whistle. If I rolled off the top to get rid of it then I lost the tone so I sent my roadie out to get some flatwound strings and he thought I had gone mad! So I got a flatwound third, fourth, fifth and sixth and instantly that was the sound with no whistle. I don't know the gauge but they're thick! I used a Fender Bassman reissue - a nice mellow low end and a piercing top end - why they call it a Bassman when it's got such a top end I just don't know! I borrowed it from the Fender Sound House.'*



Opposite: Jeff Beck performs on stage with the Imelda May Band at Indigo2, the O2 Arena, London, 21 September 2009. Photo by Christie Goodwin/Redferns via Getty.



Jeff Beck and the Big Town Playboys, 1993. Photo by Dean Freeman (a later re-print copy of this photograph is included with the lot).

It was Peter Richardson who had first mentioned the Playboys to Beck, and urged him to see them for himself. Mike Sanchez, the Playboys' led vocalist and pianist remembered that 'Jeff came to see us on a few dates in London, and invited us to his house to jam. That early rock 'n' roll - Gene Vincent, Eddie Cochran, the Johnny Burnette Trio - was the first kind of music I really fell in love with, so it was well familiar.' The Playboys were then invited by Richardson to perform on *The Pope Must Die*, so Beck and the guys met up again. 'We've played together many times at parties and rehearsals, messing around with covers and original songs,' says Sanchez. 'Then we came up with the idea of the Cliff Gallup/Gene Vincent tribute.' Beck recalled the event to Noble: 'I saw the Big Town Playboys on the recommendation of a friend and I fell in love with their music. They were really rockin' and they weren't even all that loud - they could get the audience excited without having to use blasting volume. You could hear everything clearly and there was more energy per square inch than any other band. They did have that kind of '50s Blue Caps aura about them even though they weren't playing Gene Vincent material. I just wanted to muscle in and try to help them in some way. So, I had a play with them but it wasn't too successful - I was just blowing too much and playing way too busy. I thought about what sort of music we could play in which I could still do my thing - you know, three solos per song! - but still have cred with them. The Gene Vincent material seemed the perfect solution.'

Having the right guitar was not enough for Beck, he wanted to have the rest of the package too (to Noble): 'I had the right sort of guitar for when we started the 'Crazy Legs' album - a Gretsch Duo Jet - so I

thought if I'd gone this far I may as well try to pick in the same way as Gallup. I remembered reading this interview with Cliff Gallup in a magazine years and years ago [Guitar Player, December '83] where he talks about his playing technique but I couldn't remember where it was. I had a stack of magazines but I just couldn't find it! In the end I had to get in photocopied and faxed from the States. It was a bit smudgy and right where he was talking about picking the page was blurred! So I still couldn't use it!

'Then something amazing happened - an American journalist [Chris Gill] who had some of Cliff's picks gave them to me along with a little letter. He used metal fingerpicks on his middle and ring fingers, but to fit them in an envelope to post them Cliff had flattened them out! He also used a huge, triangular plectrum with his thumb and first finger. Now, I tried that but it was hopeless - I couldn't do it at all! I found myself using the pick only and the other two fingers were just hanging around doing nothing. My normal style is using thumb and first two fingers, so I put fingerpicks on my fingers and a thumbpick on my thumb.' We were roaring away for the first four days of recording and got four or five keepers then it slowed down. We had to fix the rhythm guitar a few times to get the right feel - the guitarist in the Blue Caps wasn't actually playing chords to be heard but for the "chunkiness" to fit with the drums. We did everything live - everyone playing together - and there was a bit of a problem with leakage, so we just had to make sure we got a good take. If there was a problem it was usually with the arrangement rather than the feel. It would take us about three takes to get a track - if you listen to the Vincent master tapes they would



Jeff Beck and Sir Tom Jones performing at Jools Holland's 10th Annual New Year's Eve Hootenanny, filmed at the Television Centre, London, aired 31 December 2002 © Andre Csillag.

sometimes do 14 takes to get a song so I didn't feel so bad. But then again, we were copying rather than making a new song so it was a lot easier.

'The guitar parts were all difficult to get right. Some of the harder sounding things like the triplet runs were not hard at all but it's what you do after the runs that counts. I put myself in Cliff's shoes for a month and I've got to take my hat off to him - if he came out with those solos off the top of his head then the guy was more of a monster than I ever believed. Having said that, I've tried to copy myself sometimes and it's not easy to copy something spontaneous

I did see Gene Vincent but I was heartbroken when he appeared onstage without the Blue Caps. I was a naive, trusting kid of 12 or so and he was playing with these guys who looked like they had just walked in from a bar. They were pretty good though, but when Vincent appeared it was amazing. He was so menacing that you forgave him that he didn't have his own band. One always naively assumed that it was Vincent's choice not to have his band but he probably didn't have a say in it. Then, tragically, I watched the demise of Vincent - he got overweight, lost his hair, drank too much... Typical Rock 'n' Roll!

I'm not pretending that we've done a better job than the original - in fact, I hope people go back and check out the original. This album is my first impression of what rock should sound like - I always mentioned this in earlier interviews but no one seemed to know what I was talking about.

'The original still has this incredible aura about it and we've missed that but we have been able to improve on the quality of the sound, not that that makes it necessarily better. We've got the right atmosphere and the grooves are right. There weren't any electronics to rely on - it's just four guys playing behind Mike Sanchez, the singer. I was the only electric instrument which struck me as quite frightening at first - the bass player was playing double bass. We used some old recording equipment as well - a Fairchild limiter and a battleship grey Pultec with black Bakelite knobs perched up on the desk. I don't know the technical details about how they work, but we used them to try to recreate the warmth of those early records - nowadays everything sounds very brittle, hissy and bright.

'If people are disappointed with the album 'cause I didn't do my own thing then they're missing the point. I wanted to show people what Cliff was doing and I wanted to be Cliff when we were doing it. The solos are so beautifully formed with a beginning, middle and end that they're like small miracles.'

This guitar would remain a favourite for the rest of his career. When asked to induct Gene Vincent into the Rock & Roll Hall of Fame in 1998, Beck played Vincent's hit 'Be-Bop-A-Lula' on this guitar, with Jonny Lang on acoustic guitar and vocals. It would take centre stage again when paying tribute to another of his heroes - Les Paul - putting on a concert on what would have been Les' 95th birthday, with Imelda May and her band at the Iridium Club in New York, on 9 June 2010, later released on DVD and CD as 'Rock 'n' Roll Party (Honoring Les Paul).



Jeff Beck at The Beacon Theater, New York, 28 March 2011 © Jim Belmont.

THE VALCO DUAL-TONE

The first electric instruments manufactured by the California firm, the National String Instrument Corporation, were released in 1935 and sold under their brand name Supro. Within a year National had relocated to Chicago, Illinois and under the three new principles, Victor Smith, Al Frost and Louis Dopyera began production there. Smith, Frost and Dopyera appropriated the first letters of each of their given names, V, A, L, and rechristened National as VALCO (as in the VAL Company). A significant producer of electric instruments and amplifiers VALCO produced products for a myriad of other brands and retailers including Gretsch, Oahu, Silvertone and Airline. Their own line of electric guitars and amplifiers retained the Supro name.

Launched in 1954, the white plastic covered body Dual Tone was a mainstay of the product line. Priced at \$135 in their 1956 catalogue the guitar was an exceptional value for a two pickup electric guitar at the time. The guitar would find a strong market among musicians on a budget looking for an electric guitar and Valco produced electrics were used by many early electric blues players like J.B. Hutto. Link Wray, Frank Zappa and David Bowie were all later devotees of the Dual Tone.

With little sustain and a unique low and mid-range quality, described by guitarist and journalist Brad Tolinski as “honk”, these guitars became the foundation for a new generation of 21st-century guitarists like Jack White and Dan Auerbach.

~51

VALCO, CHICAGO, ILLINOIS, CIRCA 1956

A SOLID-BODY ELECTRIC GUITAR, SUPRO DUAL TONE

Bearing the logo *SUPRO / PAT. PEND.* on a label to the headstock, the serial number *X 62626* stamped on a plate and engraved to the reverse *one / 1150060*, the pickguard with logo *Dual / Tone*, together with a hard-shell case and Ernie Ball strap
Length of body 16¾ in. (43 cm.)

£2,000-3,000

US\$2,600-3,800

€2,500-3,600

Believed to have been acquired by Jeff Beck in the late 80s or early 90s, this Supro Dual Tone was particularly favoured by Beck for slide use. Jeff is seen noodling and picking out notes on the Dual Tone over the 1961 Ray Charles' song 'Hard Times (No One Knows Better Than I)', in the 2003 PBS documentary feature *Martin Scorsese Presents The Blues: Red, White & Blues*, as he and Tom Jones prepare to record the blues classic at Abbey Road Studios on 12 Mar 2002. Directed by Mike Figgis, *Red White & Blues* was the sixth of seven feature-length films executive produced by Martin Scorsese that capture the essence of the blues while exploring how the art form deeply influenced music the world over.

When Jeff embarked on a short US tour of his Rock 'N' Roll Party with Imelda May from 24 March to 9 April 2011 in support of the release of his *Rock 'N Roll Party, Honoring Les Paul* live concert album and DVD, he played slide on the Dual Tone for Howlin' Wolf's 'Poor Boy'. Detailing Jeff's equipment on the tour for *Vintage Guitar*, Jeff's then guitar technician Steve Prior told Dan Forte 'We're using a white Supro Dual Tone for one song, 'Poor Boy'... It's a wooden-body, and it's got four controls just under the second scratchplate - Volume and Tone for each pickup. The switch is just two-way, so it's either pickup, no middle position.'





52
VALCO, CHICAGO, ILLINOIS, CIRCA 1964
A CONSOLE-LAP STEEL, AIRLINE ROCKET
The brand logo *Airline* at the headstock, *G 35914* on the reverse, the model logo *Rocket* to the bridge cover, the fingerboard fret inscribed in Roman numerals, together with an original hard-shell case, adjustable legs and a handwritten note *JEFF / GOOD LUCK / ON THE ROAD / FROM / STIRLING*
Length of body 14¼ in. (36.2 cm.)
£1,000-1,500 US\$1,300-1,900
€1,200-1,800

This guitar was a gift to Jeff Beck from British racing driver Sir Stirling Moss.

53
GOURLY-MAGNATONE, HOLLYWOOD, CALIFORNIA, CIRCA 1950
AN ELECTRIC LAP STEEL GUITAR, LEI LANI
Of purple pearloid finish, bearing the logo *MFG. BY GOURLEY / LEI LANI / 5481 SANTA MONICA, HOLLYWOOD, CAL.* at the headstock
Overall length 28¾ in. (73 cm.)
£500-800 US\$640-1,000
€600-960

This vintage lap steel was likely kept for use in Jeff Beck's home studio. Longtime road manager Al Dutton recalls it but not from where or when it had been acquired. Beck was always keen to experiment with new sounds and techniques, as noted by unofficial biographer Annette Carson, who reported that in around 1984 'Beck was experimenting with a vintage pedal steel guitar ("it looks like you're ironing when you sit down to play it!"), and he even considered a spoof country and western song.'





A selection of Jeff Beck's guitars at home, including this Fender lap steel, filmed for Robert Knight's *Rock Prophecies*, 2009.

54

FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, CIRCA 1963

AN ELECTRIC CONSOLE-LAP STEEL, DELUXE 8 STRINGMASTER

Of walnut finish, *Fender* / *PAT.* 2,838 974 stamped to the tuner assembly, *Fender* logo nameplate applied to the body, stamped 2778 at the bridge assembly, together with a case and adjustable legs
Overall length 30¾ in. (78.1 cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,600

This 1960s Fender lap steel was gifted to Jeff Beck by pickup wiz Seymour W. Duncan in the early 2000s. According to Seymour, the pickups on the guitar are the prototypes for a set of pickups he developed for Johnny Farina of Santo & Johnny, the duo behind the chart-topping 1959 instrumental melody 'Sleepwalk', which became Duncan's 'Antiquity for Stringmaster' pickups. Duncan told us that the pickups can be blended by a blend control knob under the bridge

control. Interviewed by *Rolling Stone*'s David Fricke in 2010, Beck revealed that playing Santo & Jonny's 'Sleepwalk' in his early days had been instrumental in discovering a vocal quality to his playing: *Very early on, I used to play a thing called "Sleepwalk". It was a great thing to have, after all of the rockabilly stuff we played in these village halls – to have a bunch of girls stare at you while you're playing it, and then clap. Because they never clapped... But they used to stand and sway when I played "Sleepwalk." I was only 15 or 16. But I thought, "This is cool." And I'd get favourable comments from people afterward. They didn't remember "Be Bop a Lula" or "Hound Dog," but they remembered that. I lodged that in my memory – you can reach people with the right notes, in the right way.* Beck would later record a cover of 'Sleepwalk' for the soundtrack to the 1985 film *Porky's Revenge*, where he replicated the sound of the lap steel on a regular electric guitar. The lap steel can be seen in Jeff's home studio in the 2009 documentary *Rock Prophecies* about rock photographer Robert M. Knight.





Jimi Hendrix performs for Dutch television show *Hoepia* in 1967. Photo by A. Vente.

When interviewed by Brad Tolinski for *Classic Rock* magazine in 1999, Jeff Beck mentioned that he had been inspired by Jimi Hendrix to ‘try to play left-handed, just to see if there was any oil in that well – but there wasn’t.’ Being left-handed, Hendrix would play a standard Strat flipped over and restrung, although he was reportedly equally proficient with both right and left-handed guitars, whether restrung or not. Beck would sometimes jam with Hendrix in the late 60s, most famously over five nights at the Scene Club in New York in June 1968. ‘Sometimes he didn’t have his guitar, so he would turn one of my spare guitars upside down and played that way,’ Jeff told *Guitar World* in 2010. Evidently, this appears to be the guitar on which Jeff focused his left-handed efforts, presumably an attempt to replicate the Hendrix sound by replicating the Hendrix technique in reverse – a lefty Strat flipped for a right-handed player and restrung in reverse order. Music historian Chris Gill explains: ‘This reverses the tension of the strings, making the high E and B strings much easier to bend and the low E and A strings more percussive and brilliant. Some consider this an essential element of Jimi Hendrix’s distinctive Strat tones.’

According to former Fender Custom Shop Founder Master Builder J.W. Black’s annotation on the accompanying export invoice, the guitar was put together to Beck’s specification with a ‘Vintage Body converted to am standard [American Standard] Bridge’ and a ‘Vintage neck for set up.’ Black additionally notes that the guitar was ‘tuned to E Flat’ with string gauges ‘11, 13, 17, 28, 36, 48’. The left-handed Strat was shipped to Jeff on 21 December 1995, as per the accompanying fax from Black to Beck’s then manager Ralph Baker: *The L/H Body is on its way – I left the set-up neck on the guitar so it can be easily evaluated prior to neck changes... I hope this resolves things or creates new ideas.* Although the guitar was originally shipped with one of Jeff’s signature spec Custom Shop necks, it appears that Jeff was satisfied with the original set-up neck, which remains on the guitar. The substantial playing wear suggests that Jeff dedicated a significant amount of time and effort to mastering this left-handed Strat, before ultimately abandoning the attempt, presumably due to the awkward positioning of the controls, tremolo and output jack for use by a right-handed player. However, it is reasonable to assume that Jeff took from this experiment a recognition of the potential value in reversing the headstock and string tension, as he would revisit this idea many years later when he began to add Hendrix’s ‘Little Wing’ to his live set, utilising a reverse headstock on a regular Strat body.

55

FENDER MUSICAL INSTRUMENTS
CORPORATION, CORONA, CALIFORNIA,
1995

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP LEFT-HANDED STRATOCASTER

Bearing the logo *Fender / SERIAL NUMBER CA 12204* and *STRATOCASTER / MADE IN U.S.A* on the headstock, *Custom Shop / USA* with Fender logo on the reverse, the neckplate stamped *Custom Shop / USA* with Fender logo, together with a soft case, a facsimile copy of the original export invoice addressed to *Deuce Music*, dated 21 December 1995, with annotation by former Founding Master Builder J.W. Black, and a fax from Black to Ralph Baker, similarly dated, regarding the set-up of the guitar
Length of body 15¾ in. (40 cm.)

£4,000-6,000 US\$5,100-7,600
€4,800-7,200



56-57 NO LOT

THE PARSONS/WHITE PULL-STRING AND THE FENDER TELECASTER B-BENDER

In 1968 Bakersfield band-mates and session players Clarence White and Gene Parsons were in search of how to produce the plaintive tones of the pedal steel guitar on a Fender Telecaster. Though both accomplished musicians, playing pedal steel was not in their lexicon. Multi-instrumentalist Parsons was also a talented machinist and, with guitar virtuoso White, set about designing a mechanism that could be retrofitted onto White's 1954 Telecaster. What transpired was a system of spring loaded levers fitted into the body of the guitar which were activated at the upper strap button. When the player flexed the guitar downward putting pressure at the strap button, a shoe at the B string behind the bridge was activated, pulling the string. It would allow White to bend the B string up a full step to reach a C#.

With the tragic passing of Clarence White in 1973, Parsons continued to make improvements to the design, renaming it the Parson/White StringBender. After personally manufacturing and installing hundreds of the units, in 1989 he teamed with Californian musician Meridian Green with the aim of increasing production. In 1995 Parsons and

Green partnered with the Fender Custom Shop to produce a limited-edition Clarence White signature Telecaster. Within a year Fender released the American Standard B-Bender Telecaster to its product line.

Whilst the late Clarence White is considered the master of the Telecaster B-Bender, there is a long list of the artists who have employed the B-Bender, most notably Nashville's Marty Stuart, who possesses White's original StringBender. Artists outside the realm of country-rock who have incorporated the device to great success are Jimmy Page, Pete Townshend, and Albert Lee.

It is possible that the new release of the B-Bender by Fender in 1995 prompted Jeff Beck to commission J.W. Black of the Fender Custom Shop to make him two, one that year and one the following year - the second, with its Stratocaster neck, embodying a prototype (see the following lot). Whilst Beck undoubtedly will have played and tried the guitars in his home studio, they were not taken on the road and were not used on any of his released recordings.



58

58 FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 1995

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP TELECASTER 'B-BENDER' FOR JEFF BECK, BY J.W. BLACK

The body fitted with a string bender, bearing the logo *Fender / "TELECASTER"* at the headstock and *JB 17 / JW Black* with Fender logo on the reverse, the neckplate stamped *Custom Shop / USA* with Fender logo, the bridge plate stamped *FENDER / PAT. PEND.*, the end of the neck inscribed *JW Black / 11.95 / Jeff Beck B Bender Tele* and stamped *Custom Shop / FENDER U.S.A.*, the neck pocket inscribed *For Jeff Beck 11.95 / JW Black* and stamped *Custom Shop / USA* with Fender logo, together with a later hard-shell Fender case and Ernie Ball strap
Length of body 15⁷/₈ in (40.3 cm.)

£5,000-8,000 US\$6,400-10,000
€6,000-9,600



59

59 FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 1996

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP TELECASTER 'B-BENDER' WITH STRATOCASTER NECK FOR JEFF BECK, BY J.W. BLACK

The body fitted with a string bender and DiMarzio double blade pickup at the bridge, bearing the logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock, *JB23 / JW Black* with Fender logo on the reverse, the neck plate stamped *Custom Shop / USA* with Fender logo, the bridge stamped *FENDER / PAT.PEND.*, the end of the neck inscribed *Jeff Beck / 8.96 / JW Black / 840 - 910* and stamped *Custom Shop / FENDER U.S.A.*, the neck pocket inscribed *JW Black / 8.96 / J.Beck PROTO* and stamped *Custom Shop / FENDER U.S.A.*, the reverse of the body inscribed *U.S. PAT. 3,512,443*, together with original tweed hard-shell case
Length of body 15⁷/₈ in. (40.3 cm.)

£5,000-8,000 US\$6,400-10,000
€6,100-9,600



60
FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 1995 & 1996
A COMPOSITE SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP AMERICAN CLASSIC STRATOCASTER BODY AND PROTOTYPE NECK FOR JEFF BECK, BY J.W. BLACK
The logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock and *JB 18 / JW Black* with Fender logo and PROTO on the reverse, the neckplate stamped *CN401987 / Custom Shop / USA* with Fender logo, together with a Fender hard-shell case and tremolo bar
Length of body 15¾ in. (40 cm.)
£8,000-12,000 US\$11,000-15,000 €9,600-14,000

This Stratocaster neck was originally built by former Fender Custom Shop Founding Master Builder J.W. Black in 1996 as part of a prototype “Double Whammy” Strat with a 'double point' tremolo, where the tremolo arm could be slotted in on either side of the bridge. Evidently, the Double Whammy was not a successful experiment as the guitar had been smashed by 1999, leaving the body broken, the neck detached and a loose prototype bridge - effectively two halves of a left-handed and a right-handed bridge soldered together. The neck was undamaged and put to use on another guitar - a stock white Strat body. Whilst Beck preferred to play plain maple-headed guitars live, the playing wear to the pickguard of this curly maple-headed guitar testifies that it saw extensive home use.



61
FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 1996
A STRATOCASTER BODY, CUSTOM SHOP FOR JEFF BECK, BY J.W. BLACK, KNOWN AS THE 'DOUBLE-WHAMMY' PROTOTYPE
Stamped *J.BECK / PROTO* in the broken pickup cavity, inscribed *Jeff Beck Double / Whammy* on the tremolo route, the pickguard scratched *JW Black / Jeff Beck / 9.97* and inscribed *PROTO'S / 401/401/402* in pencil on the underside shielding, together with prototype 'double whammy' lef-hand right-hand bridge
Length 15½ in. (39.4 cm.)
£1,000-1,500 US\$1,300-1,900 €1,200-1,800

This Stratocaster body was originally built by former Fender Custom Shop Founding Master Builder J.W. Black in 1996 as part of a prototype “Double Whammy” Strat with a double point tremolo, where the arm could be slotted in on either side of the bridge. Evidently, the Double Whammy was not a successful experiment as the guitar had been smashed by 1999, leaving the body broken, the neck detached and a loose prototype bridge - effectively two halves of a left-handed and a right-handed bridge soldered together. As part of the Jeff Beck tribute issue of *Guitarist* magazine in March 2023, guitarist Jennifer Batten shared the following memory of touring with Jeff in 1998, which could indicate the possible fate of the Double Whammy guitar:

We were playing a double bill in Rio with Wayne Shorter. We were in the middle of the glorious ‘Where Were You’ duet - just the two of us. I was triggering Tony Hymas-esque synth pads when Jeff broke a string. His tech always had an eye on him and immediately brought him a new guitar while I sustained a chord. He started to carry on with the song when the new guitar went belly up with a horrendous jack buzz. He got so upset with the failure because he was so deeply emotionally invested in the tune, that he took off the faulty guitar and smashed it into the stage. There were seconds there where my life flashed before my eyes as I once again sustained the harmony wondering what came next, until he stormed off the stage in defeat. I’d heard about this behaviour from his early years but had never been a part of it. Soon it was obvious it was over and I put down my guitar and headed backstage to find him extremely upset. It’s that kind of vested emotion and sensitivity that made him the best vessel for music possible. I do know how lucky I was to have been a part of his life and music.



62

FENDER ELECTRIC INSTRUMENT COMPANY,
FULLERTON, CALIFORNIA, 1993 AND 1994

A SOLID-BODY STRATOCASTER BODY AND NECK, CUSTOM SHOP FOR
JEFF BECK, BY J.W. BLACK

The body stamped in the neck pocket MSTH and inscribed in pencil *JW Black / 12 93 / For / Jeff Beck*, mounted with a Roland Synth GK-2A midi guitar synth pickup, the neck with logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock, JB13 / *CUSTOM.BUILT / JW Black / FENDER U.S.A.* to the reverse, the end of the neck inscribed *Jeff Beck / 5.94 / JW Black* and with two Custom Shop stamps, and further indistinctly stamped to the foot of the neck, together with a Roland Vintage Guitar System VG-8 synthesizer with serial number ZH3 1557 and VG8S-1 Expansion Kit

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

Width of synthesizer 19 $\frac{3}{4}$ in. (50 cm.)

£3,000-5,000

(3)

US\$3,800-6,300

€3,600-6,000

The composite elements of this Stratocaster were all put together by Former Fender Custom Shop Founding Master Builder J.W. Black for Jeff Beck, albeit at different times. The cream-coloured guitar body, with three gold Lace Sensor pickups, was originally supplied by Black in December 1993 with a rosewood neck, the headstock bearing Black's 'serial number' JB12 and noted as having a 'new Roller but' - evidently the Wilkinson nut. This neck is now located on Beck's Fiesta Red Strat body (see the following lot). Less than six months later, the present figured maple neck, bearing Black's 'serial number' JB13, was supplied to Beck in May 1994 as a neck only, with a soft 'V' shape and 'Vintage frets / gears.' Dating to the mid-1990s, the Roland GK-2A midi guitar synth pickup was likely added to the guitar body at around the same time, although it is not known for what or when it might have been used to write, record or perform.



Jeff Beck with this guitar in 1999. Photo by Corlouer/Dalle via Avalon.

63

FENDER MUSICAL INSTRUMENTS CORPORATION,
CORONA, CALIFORNIA, 1993 AND 1998

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP STRATOCASTER FOR
JEFF BECK, BY J.W. BLACK

In the custom colour Fiesta Red, bearing the logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock, *JB 12* and *CUSTOM.BUILT / JW Black / FENDER U.S.A.* on the reverse, together with a Fender hard-shell case, tremolo bar and case keys

Length of body 15 $\frac{3}{4}$ in. (40 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

This custom J.W. Black neck JB12 was originally delivered to Jeff Beck in 1993 with a cream body (see the previous lot). J.W. Black sent the Fiesta Red guitar body with a set of Dimarzio hum-cancelling pickups in May 1998 as a body only. Andy Roberts, Beck's then guitar tech, told journalist Douglas Noble in 1993 that they often experimented with different necks - 'He'll change necks from one guitar to another to see if it performs any better - he usually does it to put on a thicker neck.' The Fiesta Red Strat was likely used as a touring spare in 1998. Shared to *The Jeff Beck Bulletin*, a fan report of Jeff's concert at the Free Jazz Festival at Metropolitan, Rio De Janeiro in Brazil suggests that this red Strat may have been brought out as a third spare to allow Jeff to finish the show, after technical problems led to him smashing the first spare into the stage floor in frustration. The fan reports that Jeff played 'Slingshot' on a red and white Stratocaster to finish the show. The following year, Jeff was photographed with the Fiesta Red Stratocaster (at that point with a maple neck) in Paris in February 1999 by Marc Villalonga for a feature in French *Guitar Part* magazine.



My Strat is another arm, it's part of me. It doesn't feel like a guitar at all. It's an implement which is my voice. A Les Paul feels like a guitar and I play differently on that and I sound too much like someone else. With the Strat, instantly it becomes mine so that's why I've welded myself to that. Or it's welded itself to me, one or the other.

Jeff Beck, 2009

~64

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 1990 AND 1993

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP STRATOCASTER FOR JEFF BECK, BY J.W. BLACK, KNOWN AS 'ANOUSHKA'

Bearing the logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock, *04 / CUSTOM-BUILT / JW Black / FENDER U.S.A.* on the reverse, the neckplate stamped *Custom Shop / USA* with Fender logo; together with a further Custom Shop Stratocaster neck, *JB 11 / CUSTOM.BUILT / JW Black / FENDER U.S.A.* to the reverse of the headstock, the end of the neck inscribed *Jeff Beck / 12-93 / JW Black* with two Custom Shop stamps, a further Custom Shop Stratocaster body by Todd Krause, the neckplate stamped *10296 / Fender / Custom Shop* with Fender logo, the neck pocket inscribed *J.O. and TIM MYER / 8-15-2014 / Build & set up*, with 'Cam Girl' sticker to tremolo cover, original Fender hard-shell case, black strap and two tremolo bars

Length of main guitar body 15¾ in. (40 cm.)

Length of additional neck 26 in. (66 cm.)

Length of additional body 15¾ in. (40 cm.)

(3)

£20,000-30,000

US\$26,000-38,000

€25,000-36,000





Jeff Beck and his no. 1 Strat, 'Anoushka', at rehearsals for the Rainforest Benefit, Carnegie Hall, New York, April 2002. Photo by Kevin Kane via Getty.

This Custom Shop white Stratocaster, built by former Fender Custom Shop Founder Master Builder J.W. Black, was Jeff Beck's principle performance and recording instrument from 1999 to 2014. Comprising a prototype neck made by Black in 1990 and delivered as a neck only, and a body made by Black in 1993, which was originally supplied with a maple neck (included in this lot), this guitar was favoured as Beck's 'main' guitar for longer than any other in his career.

The neck, number four out of four prototypes made by J.W. Black for Beck, perhaps in an attempt to pin down the neck size and shape he preferred for the Signature series, was initially put onto another guitar which had been delivered at around the same time – a Surf Green instrument which would become known as 'Little Richard' thanks to his signature on the curved contour of the bass side. This neck on the green body was Beck's main guitar for performances and recordings for most of the nineties, preceding the creation of this white Strat – and so this particular prototype neck (numbered 04) was in almost constant use by Beck for 24 years.

'Little Richard' was played hard and suffered badly during Beck's co-headlining tour with Carlos Santana in 1995 – when a fateful accident led to the body being split and the neck sustaining a superficial crack running down its back from the throat for a couple of inches. The neck crack was stabilised and the guitar hastily glued together and it is likely that around the point the body was being restored that a new set of pickups were delivered for the guitar (as well as at least one other – the

Surf Green spare – see lot 41). These were a set of stacked single coils developed by John Suhr, who was the original pickup designer for the Fender Custom Shop. The reverse of the pickguard shielding of this set of pickups – still in existence in Beck's collection – is inscribed 'Jeff Beck / Rebuilt new electronics / 20.9.95 / J. Black / John Suhr / #04' – the last number denoting the serial number to the back of 'Little Richard's' (and the present guitar's) neck. That particular set of pickups became Beck's favourite for their unique sonic properties.

John Suhr, who was the original pickup designer for the Fender Custom Shop, clarified the creation history of Beck's favourite pickups: '*It was a dare from J Black who was re- working Beck's 3 main guitars and was having some feedback issues with them. So J asks if I could make something and I said I would give it a go! They are stacks and are very tall (under the pickguard), definitely flat pole pieces flush with the cover or close to that. 100% handmade pickups, bobbins and all and the used stock covers. They are dark sounding and warm which really worked for the gain and brilliance of the amps he was using making a brittle overdrive sound fat and smooth. Bill Turner then came on board and Bill Lawrence shortly after was doing some more work for Fender. Then I left. After the Fender Noiseless series was created Beck wanted something more like the prototype sets I built for him and Bill Turner used the existing new noiseless bobbins to come come up with something hotter as a Jeff model pickup, at that point I had one foot out the door. I had assumed Beck had switched to those but later found out that Beck was still using two of the original sets for*





Jeff Beck, at the El Rey Theater, Los Angeles, April 2009. Photo courtesy of Peter Mackay.



Jeff Beck and Rod Stewart, at the El Rey Theater, Los Angeles, April 2009. Photo courtesy of Peter Mackay.

special occasions loaded into a pickguards he used for special shows and recording. I might make some pickups like the original Beck sets but the guitar would need deeper cavities if I were to do it exactly the same, so it wouldn't be easy to market. These pickups have a unique character and even though stratty they are pretty far away from an authentic single coil tone.'

Steve Prior, Jeff's guitar technician between 1999 and 2014, revealed in an interview discussing Beck's gear in around 2003: *'The main, white one is a basswood-body made by J.W. Black, with a J.W. Black neck, and John Suhr pickups, which there are really only two sets of in existence – that main guitar and then the Surf Green spare. Obviously, Fender would like to get those back so they could try to replicate those pickups, but that'll never happen, because you'd never get the guitar out of Jeff's hands long enough.'*

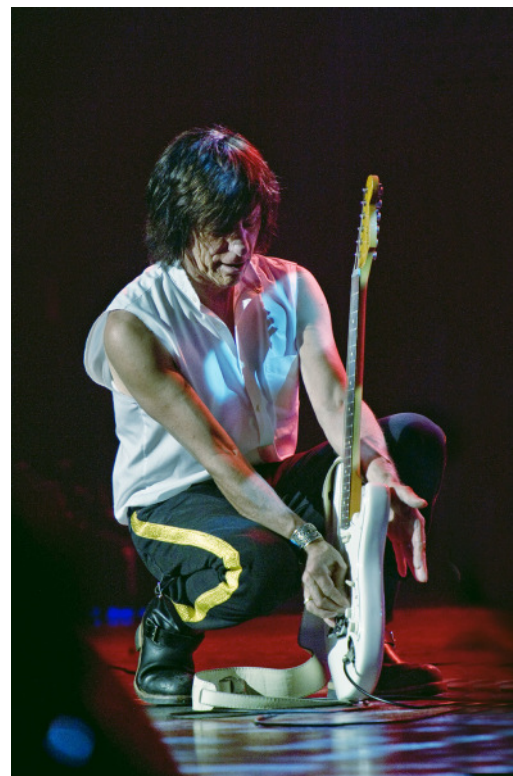
With the new John Suhr pickups in 'Little Richard' Beck went on to record the first of what became known as his 'techno trilogy' – *Who Else!* – in 1998/9. By this point the cracks to 'Little Richard's body had become unstable enough that Beck decided to retire it for good and move the neck and electronics to a different guitar – an Olympic White basswood Strat body already in his possession – and from this point onwards Beck ceased to play green guitars live on stage. The new main Strat was first seen live on Beck's American tour in 1999, with guitarist Jennifer Batten playing alongside him. A detailed analysis of Beck's touring gear in a Japanese magazine produced during Beck's tour of Japan later that year explained the changes and background of his 'new' number 1 guitar, including an interesting modification. Dan Dearnley, Jeff's guitar technician at the time, clarified to us that he cut off the corner of the neck heel – exposing the wood and requiring the drilling of a new screw hole to affix the neck to the body – in order to both allow Jeff to play higher up the neck more comfortably and to prevent irritation to the palm of his hand caused by the nickel plating of the metal plate. This was a modification that would be copied for his main spare white Strat (see lot 68) and all subsequent Custom Shop guitars made for him by Master Builder Todd Krause. In his 2016 book *BECK01*, Jeff touched upon the modification: *'I had an allergy to nickel, which was causing a rash on my palm. The corner of the neck plate was digging in and I couldn't play high up, so I shaved it off and moved the screw. Just removing that corner meant I could play much higher up The only problem is that the screw placement isn't quite as effective as it would have been, but nothing's gone wrong yet. In fact, this set-up is better than the CBS Strats they produced in the Seventies, which had only three screws. You can actually move their necks from side to side.'*

The guitar was used for the second and third albums of the 'techno trilogy' – *You Had It Coming* (2000) and *Jeff* (2003) – and was played at all live performances to promote these albums, including three dates at the Royal Festival Hall in September 2002. Discussing the making of *You Had It Coming* and how many guitars he used to record the album, Beck clarified – *'Usually just the one. The only other one, to deviate a bit, would be a Telecaster, because that's got a distinctly different sound, and a totally different feel to play it. As different as, say, a Gretsch, or something like that. It's got the same neck feel, but everything else is different - the way it plays, it just makes you play different. I used that on the beginning of "Rosebud", that was all, though, really. Everything else is done on the Strat. I've only got the Gibsons that I had on "Truth" and all that - but I would have liked to have spent some money on guitars when they were humanly reachable. I wanted a Gibson L5 - I just rented one [an ES175], and it sounded fantastic, but I didn't want to buy it! The only thing that stops me going for one is, they scream and whistle on stage - but they sound so great. Feels like a big old suitcase, though, after a Strat - which almost becomes like a part of your body. It's a tool.'*

On one notable occasion the guitar would adopt its name 'Anoushka' – in much the same way as those of 'Tina' and 'Little Richard' – thanks to the guitar acquiring a signature from a fellow musician whom he hugely



Photo courtesy of Peter Mackay



Jeff Beck performing at Louisville Palace Theatre, Louisville, Kentucky, 26 April 2011 © Carl Dunn.

admired. Alongside a star-studded line-up, Beck was billed to play at Sting and Trudie Styler's Rainforest Benefit concert at Carnegie Hall on 13 April 2002. Another due to perform was the sitarist Anoushka Shankar, daughter of sitar virtuoso Ravi Shankar, whom Beck had met in the 1960s during his time in The Yardbirds and had always respected. Speaking at the time Beck said of Anoushka Shankar: *'She's divine. She's rock and roll, innit? She laughs and jokes. She's more of a good-time player than 'Oh, I'm tradition. You're no good and I'm fabulous.' I said to her, 'Just please sign this.' And she signed my guitar. She couldn't believe I asked her. So now that Strat is Anoushka.'* The signature, running diagonally below the bridge, was sadly not carved into the body of the guitar in the same way as Tina Turner or Little Richard's had been forever imprinted, and eventually her signature would rub off, but the name stuck.

In an interview with Barry Cleveland for Guitar Player in September 2003, discussing his latest album, Jeff, Beck clarified – 'I think the guitar I played [on 'Bulgaria'] was 'Anoushka'. I have a new Strat that I keep in Eb tuning that was signed by Anoushka Shankar, which is why I call it that. I have another Strat in concert pitch that's called THX. Anoushka has fat strings - a .052 on the bottom, and an .011 or .012 on the top.'

The present pickups in this guitar – a set designed by John Suhr's successor at the Fender Custom Shop, Bill Turner – were eventually substituted by Prior for the John Suhr prototypes in around 2005, so that an identical back-up set without the depth of the stacks created by Suhr could be in the main Strat and two back-ups, which were later bodies made by Todd Krause, and avoid any major change in tone on the rare occasions that Beck needed to use one of the spares on stage.



Jeff Beck performing live at the Royal Albert Hall, London, 14 May 2014 © Alamy.



Jeff Beck greets B.B. King at the Red, White and Blue performance at the White House, Washington, D.C., 21 February 2012 © Alamy.

Later, in an interview for *The Tone Quest Report* in 2010, John Suhr detailed the evolution of both sets of pickups: *'It really came about while J Black was working on and rebuilding Jeff's guitars. According to J Black, Jeff was complaining about microphonics and noise from his current pickups – the Lace pickups. I and I were friends from New York (he actually talked me in to coming to Fender) and were both Senior Master Builders. Since I was doing pickup R&D at the time along with my building responsibilities, I asked if I could whip something up. So I did and Jeff liked them, I did a few more versions which he liked, and from what I hear Jeff is rougher on his guitars than I could of ever imagined. I heard some of them fell apart from bouncing guitars around and he wound up with just one or two sets left. I have since figured out how to make them 'Jeff proof.' The production issue was that they don't fit in a standard cavity, so they would not be good for production. I actually made those pickups before Bill Turner came to work at Fender. I talked Bill into coming on board and had known him for many years from EMG.. Bill then took my design after I left Fender and modified his new version of noiseless pickups to be more like my prototypes for the Jeff Beck model guitar. Bill was bound by some tooling and construction differences, so it was not possible to make them identical and universally fit it the production guitars. Mine were stacks, basically, but there are construction methods that let them breathe and have more output than traditional stacks. I should be offering something similar this year since I have received so many requests.'*

The guitar served Beck well for multiple landmark performances including his residency at the legendary Soho jazz club Ronnie Scott's in 2007 and his (second) induction into the Rock & Roll Hall of Fame in 2009 – which saw him take to the stage with childhood friend and fellow former Yardbird Jimmy Page, playing his Fender 12-string, for an epic rendition of 'Beck's Bolero' segueing into Led Zeppelin's 'Immigrant Song'. In February 2009, as part of a tour of Japan that both artists were undertaking at the same time, Beck came together with his predecessor in The Yardbirds, Eric Clapton, for a sell-out co-headline show. In October 2009 Beck gave a dazzling performance with this Strat at the 25th Anniversary Rock & Roll Hall of Fame Concert at Madison Square Garden, performing 'Superstition' with Stevie Wonder, his friend of 40 years, a song they had created together. The reunion with Clapton prompted a follow-up a year later in February 2010, the last time that Anoushka was seen on stage with her by now increasingly yellowed body.

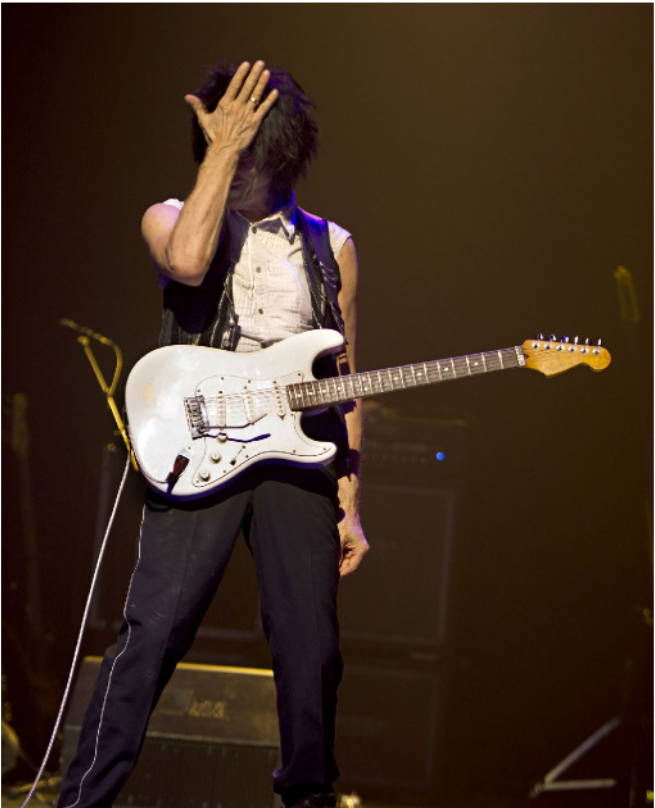
Following the series of four shows Jeff did with Eric at the O2 in London in February 2010, the yellowing body was refinished in bright white, giving the guitar a new lease of life on stage for the next four years – albeit with her scars and knocks still showing through. Speaking to *The Tone Quest Report* in 2010, Prior clarified the changes: *'As you noticed, the #1 guitar does take a bit of a beating on tour. It needed work and had turned the dreaded yellow, so I had it re-sprayed Olympic White after the Clapton shows earlier this year by Charlie Chandler, with only three days to do it! Being basswood, the body is very soft, and I've had to plug and re-drill the holes for the neck plate, springclaw, strap buttons and so on several times whilst on tour. Occasionally, he'll look across at me at a show when he's taking bows and as long as I'm looking at him he'll give me a wink and throw the guitar to me. On a couple of occasions he's been unaware of the fact that the guitar cable is still plugged in or snagged and it has taken a nose dive into the stage long before it got to me! So I got the guitar refinished, filled a crack in the back of the neck with Super Glue and essentially put it back in shape to go back out on tour.'*

With her refreshed look, Anoushka was put to work on Beck's next solo studio album *Emotion & Commotion*. Speaking to Art Thompson for *Guitar Player* in 2010, Beck clarified that he *'went through about five different guitars, and they all got put back on the rack. We did one song with a Gretsch and some with Guild even, but they just didn't sound like me. I picked the Strat back up and, boom, there I am again. So why go against it?'*

On 27 February 2012, Beck was invited to perform a very special concert with a host of other legends including B.B. King, Buddy Guy and Mick Jagger, for President Barack Obama at The White House, billed as *Performance at the White House; Red, White and Blues*. Anoushka, with her cracked neck visible in the accompanying photograph of Jeff embracing his friend B.B. King, served Beck well for renditions of 'Commit a Crime', 'Let Me Love You' and 'Five Long Years'.

Anoushka was toured hard for the next two years until the summer of 2014, when, following an incident at a show in the South of France where she was dropped, and fearful of losing her to the same fate as 'Little Richard', Beck decided to retire his faithful and battered workhorse. Tim Myer, Beck's guitar technician at the time, recalled receiving a call from Jeff just before he was due to embark on a series of American shows and his tour of the US with ZZ Top in August 2014, during which Jeff informed him that he was due to fly over for rehearsals, that he was 'bringing a neck', and that it was up to Tim to put together the rest. Tim quickly called Todd Krause at the Fender Custom Shop, who told him they'd just completed a large run of Custom Shop bodies for their biggest customer in Japan and might have one or two left over which were to Jeff's specifications. The neck in question was a reverse-headstock neck which had been made by J.W. Black for Jeff back in 1995 with serial number JB16 to the back of the headstock – originally intended to be put onto a custom left-handed Strat (see lot 55) – which he wanted to try out. When the two basswood Strat bodies arrived from Krause at the rehearsal space, Myer found that the earlier neck heel didn't fit into the much shallower neck pocket which by then was the custom profile of the Strats made by Krause for Beck. Myer therefore set to painstakingly carving out the neck pocket by hand so that eventually the neck fit perfectly. A set of Bill Turner's pickups were installed in the guitar – almost certainly those taken from the main spare at the time – and following a few minor adjustments to the action, once the guitar was in Jeff's hands, it rarely left his possession for the next two years. In his 2016 book *BECK01*, Jeff explained the change: *'It's great when guitars become worn in. It's a big step taking on a new one! I have to just close my eyes and get into it. I threw one guitar up in the air and it landed on the bolt. Now there's a crack in the back of the headstock and it looks like the truss rod is trying to break out. The truss rod channel does encourage the neck to split at that point, but it wouldn't have happened if I hadn't dropped the guitar. My guitars take plenty of pounding – I used to chuck them all over the place. The left-handed neck is the only one that I have found to replace the split one.'*

At the same time that the new no. 1 was created, Myer carried out the same adjustments to the second body sent over by Krause, and Beck's faithful '04' neck from Anoushka, as well as her pickups, were fitted onto the new guitar body (included in this lot). The new guitar became the main spare (adorned with Cam Girl tremolo cover – see the footnote to lot 68 for further details) for the rest of the tour, although, as Myer explained, once Jeff became accustomed to playing the new no. 1, with its reverse-headstock and different string tension, he was loathe to go back to the standard headstock. Following the end of the 2014 tour the 'new' Anoushka guitar was kept at home, until Beck decided to take it to rehearsals and on tour in 2022, during which it was used sparingly in Drop D tuning for one song – 'Dirty Mind'.



Jeff Beck on stage, shortly before the 'Anoushka' body was retired, 17 May 2014 © Ross Halfin.





65

MANNY'S MUSIC, NEW YORK, NEW YORK, CIRCA 1994

A RED LEATHER GUITAR GIG BAG, PERSONALLY OWNED AND USED BY JEFF BECK

Stamped with the logo *Reunion / Blues and Manny's / 48TH STREET / NEW YORK CITY*, with two laminated luggage tags for *Deuce Music Touring*, together with a black Fender Custom Shop strap and Music Nomad string cutter

Overall length 42 in. (106.5 cm.)

£300-500

US\$380-630

€370-600

Jeff Beck received this leather gig bag as a gift for his 50th birthday from keyboard player Jed Leiber (son of hit songwriter Jerry Leiber), with whom Jeff collaborated on the instrumental soundtrack for the 1992 British-Australian TV miniseries *Frankie's House*. The duo won the 1993 BAFTA Award for Original Television Music for their efforts. Jed threw a big 50th birthday bash for Jeff at the Hollywood Athletic Club in 1994. *'That was really a great night,'* Jed told Dick Wyzanski of *The Jeff Beck Bulletin*. *'I wanted to celebrate the success of our first collaboration together, and I wanted to do something special for Jeff on his birthday... The party was a lot of fun.'* The gig bag was evidently well used and well travelled – Jeff used it to carry his favourite Strat of the moment when travelling to one-off gigs and events. Interviewing Jeff for Mojo in 2009, Peter Makowski noted *'Beck's guitar is always at hand. Even as we leave for a photo shoot, his PA packs it away in a red soft-top case and takes it to a local park.'*



Opposite: Jeff Beck at the Race, Rock n' Rally Gala, Los Angeles, California, 24 Oct 2013. Photo by Startraks via Shutterstock.



66
MUSITRONICS CORPORATION, ROSEMOUNT, NEW JERSEY, CIRCA 1975

A MUSICAL INSTRUMENT EFFECT PEDAL, A MU-TRON OCTAVE DIVIDER

The label on the face *MU-TRON octave / divider* and *MUSITRONICS CORPORATION / SER NO. 4884*
8 $\frac{5}{8}$ in. (21.9 cm.) length; 5 in. (12.8 cm.) width
£500-800

This vintage Mu-Tron Octave Divider is a particularly sought-after effect. Celebrated as historically important amongst pedal aficionados, the Mu-Tron Octave Divider is a great sounding pedal, which also encompasses innovative design, with one switch essentially controlling a ring modulator already built into it. Musitronics was created as the result of a short-lived project which saw company founder Mike Beigel commissioned to design a synthesizer system for Guild, and the

subsequent redeployment of resources once the contract was annulled. The resulting collaboration between Beigel and an engineer from Guild was the founding of their company – Musitronics, collectively known as Mu-Tron, who released this pedal in the mid-1970s. The present example was acquired by Jeff Beck in America, with an additional back-up being purchased by Steve Prior, Beck’s guitar tech from 1999-2014, from Vintage Guitar Gear. According to Prior, Larry Graham Jr., the bass player from Sly and The Family Stone would buy them anywhere he could find them not only because they were so sought-after but also because he didn’t want anyone sounding like him. Larry Graham’s favourite example was nicknamed ‘Bigfoot’, because he claimed it made his bass tone sound like a heavy-footed “someone with a size 29 shoe”. The pedal was toured extensively by Jeff Beck, appearing as part of his stage set-up for gigs in 2010, 2011, 2012, 2014 and 2015.

THE KLON CENTAUR

Developed by Bill Finnegan and Fred Fenning with his students at MIT between 1990 and 1994, the Klon has become one of the most expensive and highly-prized pedals, lauded by guitarists the world over, even being dubbed ‘the ‘59 Les Paul of pedals’. With each pedal taking Finnegan one day to build on a folding card table, including covering all the electronics with black gloopy epoxy resin in order to conceal the circuitry and prevent clones/copies, the legend of their production has only sought to increase their value. When Finnegan designed the original Klon, which came in gold and later in silver, his objective was to create a boost pedal with grit which sounded more open than a tube screamer. Although the Klon was primarily a boost pedal, thanks to the low-gain germanium diodes used by Finnegan in the pedal’s design it provided a unique mid-range push and a specific style of grit and special tone. The Klon pedal’s lack of an inherent tone made it an instant hit with players searching for that tube amp response from their drive pedals. Finnegan finally gave up building Klon Centaurs in 2009, having made 8,000 in total.

According to Steve Prior, Beck’s guitar tech from 1999-2014, once Jeff Beck discovered their unique properties, he purchased as many Klon Centaurs as he could get his hands on. Whilst Jeff Beck owned up to six Klons at one point – including a very early example with a low serial number which had been given to him by Aerosmith and Hollywood Vampires guitarist Joe Perry (in return for a pedal which had been ‘lifted’ decades ago from Jeff by one of Aerosmith’s roadies) – the present example was Beck’s main Klon for the longest period of time. It was utilised both on its own and moved to small and large pedalboards, depending on Beck’s needs and preferences on tour – and was used pretty solidly from the late noughties until Jeff Beck’s 2018 tour, when it was taken as a ‘spare’ for the duration of the tour but not used, having been replaced on Beck’s main pedalboard by the more affordable J. Rockett Archer pedal.



67
KLON SIBERIA, BOSTON, MASSACHUSETTS, CIRCA 2001

A KLON CENTAUR PROFESSIONAL OVERDRIVE PEDAL, GOLD 'NON-HORSIE'

Inscribed in pen to the front 'JB DEUCE MUSIC' and 'JB' to either side, the underside with Klon Siberia label and inscribed #3100, also inscribed 3100 internally to the circuit board
1 $\frac{3}{4}$ in. (4.5 cm.) high; 6 $\frac{1}{2}$ in. (16.7 cm.) wide; 5 in. (12.6 cm.) deep
£2,000-3,000

US\$2,600-3,800
€2,500-3,600



68

FENDER MUSICAL INSTRUMENTS CORPORATION,
CORONA, CALIFORNIA, 1996

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP STRATOCASTER FOR
JEFF BECK, BY J.W. BLACK

Bearing the logo *Fender STRATOCASTER / WITH SYNCHRONIZED
TREMOLO* and *ORIGINAL / Contour / Body* at the headstock and *JB20 / JW
Black* with Fender logo on the reverse, the neckplate stamped *Custom Shop
/ USA* with Fender logo, together with a Fender hard-shell case, small cut off
heel corner and Grand Prix spring cover
Length of body 15¾ in. (40 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

This curly maple-headed white Stratocaster was made by Former Fender Custom Shop Founding Master Builder J.W. Black in 1996, although curiously it was not entered into his log until February 1999. It was likely initially intended to be a surf green guitar like his main Strat at the time - dubbed 'Little Richard' - as traces of that colour remain within the neck pocket and to the contoured neck heel beneath the current white finish. The larger pickup cavity also suggests that it had been designed with the intention of fitting the higher 'stacked' John Suhr pickups which Jeff Beck favoured, and which were in both 'Little Richard' and the Surf Green 'spare' (see lot 42).

From not long after its delivery, coinciding with the retirement of 'Little Richard' and its replacement with the white Strat which would become known as 'Anoushka', this guitar became the main spare. Like the main white Strat, its neck heel was cut off at one corner just after Jeff Beck's tour of Japan in 1999 - a modification which both allowed him to play higher up the neck and helped to prevent irritation to the palm of his hand from the nickel-coated backplate. As the main spare it included a tremolo cover adorned with a sticker for Giovannoni Cams featuring a pin-up girl seated astride a camshaft, and became known as 'Cam Girl' - a moniker that Steve Prior, Beck's guitar tech 1999-2014 told us, was always used to denote the main spare, with the tremolo cover moving from guitar to guitar depending on Beck's preference.

The guitar bears extensive playing wear and was evidently put straight to use on the 1999 Japan tour. A fan review sent to The Jeff Beck Bulletin from Japan reported that at the show at Kenmin Hall, Kanagawa, on 25 May "His main guitar is a white strat. When he played THX 138, he used another white strat, because of dropped-D tuning. Today he used another white strat as a spare, when a string snapped in the middle of playing BLUE WIND. WHERE WERE YOU was perfect."

Prior's tour carnets and inventories imply that this guitar remained the main spare until around 2003, when the baton (and tremolo cover) passed to another white Strat with the serial number '020', made by Fender Custom Shop Master Builder Todd Krause. From 2007 the guitar was kept for a time at Beck's London home for use when he was in town, although photographs taken in 2022 of his Sussex home in show it very much in use amongst a gallery of others in his home studio.





69

JIM MARSHALL PRODUCTIONS LIMITED,
BLETCHLEY, ENGLAND, 1997 AND 1998

THREE AMPLIFIER HEADS IN CUSTOM RACK, JCM 2000 DSL50

Each with the logo *Marshall* applied to the grille cover and *JCM 2000 / DUAL SUPER LEAD / Jim Marshall, DSL 50* applied to the front control panel, each cabinet covered in black tolex, the first labelled *MAIN AMP to control panel, with serial number 97367329* to the rear chassis panel, the second labelled *SPARE AMP* to control panel, with serial number *M-1998-23-0582-A* to the rear chassis panel, the third labelled *SPARE and AMP FOR 2x12 WEDGES ONLY* on the front control panel, with serial number *M-1998-23-0582-A* to the rear chassis panel, the three amplifiers additionally labelled *AMP #1, AMP #2 and AMP #3* respectively to the rear, configured as a rack system in custom flight case and labelled *5, 6 and 7* respectively to the upper right corner of each rack, the case stencilled *G1* and inscribed *G1 - JB AMP RACK* to yellow Deuce Coupe *Deuce Music* label, with various shipping and airline stickers, together with two Mike Hill B.I.S boxes, each inscribed in black ink *JB*, and a Snarling Dogs Super Bawl Whine-O Plus wah pedal on custom board with high gain switch

The amp case: 40 in. (101.6 cm.) high; 32 1/8 in. (81.5 cm.) wide; 27 1/8 in. (70 cm.) deep overall

The B.I.S boxes: 4 3/4 in. (12 cm.) long; 4 in. (10 cm.) wide

The wah board: 12 in. (30.7 cm.) long; 11 1/8 in. (30.2 cm.) wide (4)

£2,000-3,000 US\$2,600-3,800
€2,400-3,600

This custom amp rack – designed by Pete Cornish and adapted for Jeff Beck’s use by Steve Prior, his guitar tech between 1999–2014, was a mainstay of Beck’s touring rig for most of the early 2000s, until around 2006. The rack, which Prior told us had been previously owned by Whitesnake and Kula Shaker, was fitted with three JCM 2000 DSL50 amplifier heads – a main to the top, spare in the middle and ‘slave’ to the bottom, feeding Beck’s on stage Marshall custom wedges (see lot 74). The top main amp is notable not only for being his favourite, but also because it is itself a rarity – a prototype which, according to Prior, was sent by Marshall to Beck, along with around ten other famous guitarists, and is reportedly the only one of those ten that didn’t fail in one way or another. Something in the circuitry created a sound that he loved and which was unlike any other DSL50. Describing the DSL50 model as “a well-balanced head-amp” with “a tolerance for noises”, Beck was particularly drawn to the variation its two channels allowed, with one catering to vintage distortion and the other classic tone. In 1999, when Beck took the rack on tour to promote *Who Else!*, he noted how ‘*It sounds like you’re playing at a million watts...with a nice agreeable amount of distortion that can be continuously varied. I love it.*’

The rack was used alongside two Mike Hill B.I.S boxes, to remove the ground lift, and a Snarling Dogs Super Bawl Whine-O Plus Wah pedal, which also sported custom features. It was specially mounted

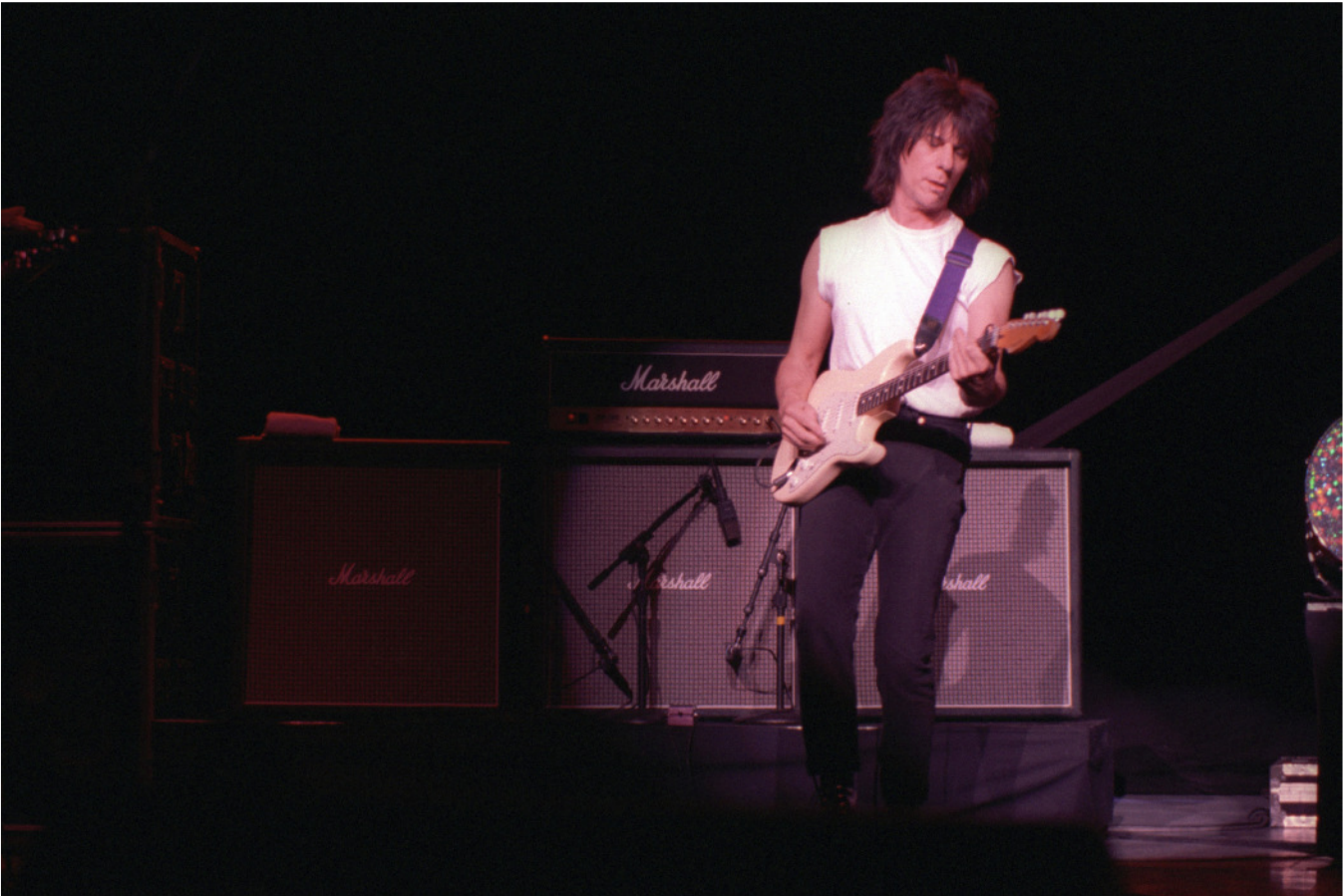


on a custom board with a high gain switch, allowing Beck to adjust the amount of guitar signal entering the active circuit and utilise its preset features. As with the DSL50s, Jeff had high praise for the pedal stating, ‘*That’s a radical pedal. I mean it’s one or two steps further than any wah pedal ever known. It’s got an active circuit, as opposed to just a battery-powered toggle pot. So it kicks in a lot more dB and a lot more sweep and a lot more depth variable in the wah-wah itself. You can preset it so it won’t take your head off, which is good. I’ve seen guys play it in a bar where it’s time to leave the building.*’

Whilst in the rack configuration, the main amp would power straight to two or four 4x12 cabinets on either side of it (see the following lot). When removed, it was used for recordings, notably the early noughties ‘techno trio’ of *Who Else* (1999), *You Had It Coming* (2000) and *Jeff* (2003), alongside many other recordings and sessions with other artists. In an interview in 2001 Beck told Paul Guy, when discussing the recording process for *You Had It Coming*: ‘*We were fooling around a lot with EQ on the amp, on those JCM2000s it’s just great. We used that one amp and never moved a mike for the whole session. Just used the pickup settings on the guitar, and then in the mixing we just used some serious EQ.*’ Similarly, speaking to Adam St. James in 2003 following the release of *Jeff* he stated: ‘*I’ve just got one head. One JCM 2000 (DSL50) head. As long as I spend time dialling in sound through the side fills on the stage, and give the front of the house guy plenty of time to dial out the nasty fizz, it’s been fine. Although I am going to change up and go back to all four cabinets and two tops [after the B.B. King tour], ‘cause that’s not for B.B. They went berserk on me ‘cause it was too loud on stage at one point. And I just went, ‘OK, if I turn it down, I don’t get the fatness and the importance of the sound. It just disappears into a country sound’ which is fine if you’re playing country. But if you want powerful attack to replace a 20-piece band, you need to be louder. Have the capacity to be loud.*’



Opposite: Jeff Beck performing at the HM Tower of London Festival of Music, 10 July 2006. Photo by UPI Photo/Rune Hellestad via Alamy.



Jeff Beck performing at the Universal Amphitheater, Los Angeles, California, 17 April 1999. Photo by Jim Steinfeldt/Michael Ochs Archives via Getty.

These 4x12 1960BX speaker cabinets were a staple Jeff Beck's live rig for around a decade spanning the 2000s. Photos and tour manifests from the time show that these three cabs were toured as a trio as well as with a fourth example, borrowed from Marshall. Steve Prior, Beck's guitar tech between 1999-2014, told us that the decision at each gig of how many to use on stage would depend on the size of the venue. These three cabs were seen as early as 1999 in a side-by-side configuration at the Universal Amphitheatre, Los Angeles, California, on 17 April. Notable stage performance usage includes Beck's co-headlining show

with Eric Clapton at the Saitama Super Arena in Japan on 22 February 2009, as well their follow-up gig at the O2 Arena in London on 13 February 2010. The performance formed part of both artists' solo tours of Japan and comprised a solo set from each before concluding with the two former Yardbirds sharing a stage, a pair of these 1960BX speaker cabinets visible behind Jeff. After 2010 they were rarely taken out on tour, with Beck and his team preferring to use 'loaners' from Marshall in each country they visited.



70

JIM MARSHALL PRODUCTIONS LIMITED,
BLETCHLEY, ENGLAND, 1998

THREE 4 X 12 SPEAKER CABINETS, 1960BX

Each with logo *Marshall* applied to the grille cover, black tolex covering to the cabinet, and plate applied to the back panel marked *Model 1960BX LEAD 4x12" / 100 W.R.M.S. 16 ohms / MADE & DISTRIBUTED BY / JIM MARSH PRODUCTS LTD / BLETCHLEY ENGLAND*, the first labelled 1 to the top and CAB# 1 with serial number label *M-1998-26-0843-Z* applied to the back panel, the second labelled 3 to the top and CAB# 2 with serial number label *M-1998-20-0016-Z* applied to the back panel, and the third labelled 2 to the top and CAB# 3 with serial number label *M-1998-25-0950-Z* applied to the back panel, together with three Packhorse flight cases, variously stencilled *G6* and *G9* and labelled *Jeff Beck*, *Deuce Music*, and *U.S. 2022*, with various shipping and airline stickers

Each cabinet: 29¼ in. (74.5 cm.) high; 30 in. (76 cm.) wide; 14 in. (35.5 cm.) deep

Each case: 38 in. (96.5 cm.) high; 33 in. (84 cm.) wide; 17½ in. (44.5 cm.) deep

(6)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800



Jeff Beck at day six of New Orleans Jazz & Heritage Festival, New Orleans, Louisiana, 1 May 2010. Photo by Clayton Call/Redferns via Getty.



Jeff Beck performing the National Anthem, Comerica Park, Detroit, Michigan, 20 June 2010. Photo by Mark Cunningham/MLB Photos via Getty.

71

JIM MARSHALL PRODUCTIONS LIMITED,
BLETCHLEY, ENGLAND, 1997 AND 1998
TWO AMPLIFIER HEADS, JCM 2000 DUAL SUPER LEAD, DSL 100
PROTOTYPE AND DSL 50

Each with the logo *Marshall* applied to the grille cover and *JCM 2000 / DUAL SUPERLEAD* applied to the front control panel, each cabinet covered in black tolex, the DSL 100 labelled *MA / #10 / DSL / 100* to the top, with serial number label *M-1998-34-0969-A* applied to the rear chassis panel, and marked as a prototype with four spot stickers to both front and rear panels, the DSL 50 additionally marked *Jim Marshall* and *DSL 50* to the front control panel, labelled *MA / #11 / DSL 50* to the top, with serial number label *979327414* applied to the rear chassis, together with one custom Matt Snowball Music flight case for the DSL 100, labelled *DEUCE MUSIC LTD MARSHALL 100 W AMP #2, MA #10, JB SR / #3, Jeff Beck / Ric/LHR, and U.S.* 2022, with various shipping and airline stickers

Each amplifier: 11 $\frac{5}{8}$ in. (29.5 cm.) high; 29 $\frac{1}{8}$ in. (74 cm.) wide; 8 $\frac{1}{4}$ in. (21 cm.) deep

The case: 15 $\frac{1}{8}$ in. (40.5 cm.) high; 32 $\frac{1}{8}$ in. (83 cm.) wide; 11 $\frac{1}{8}$ in. (30 cm.) deep

(3)

£1,200-1,800

US\$1,600-2,300

€1,500-2,200

These two Marshall JCM 2000 amplifier heads were each used by Jeff Beck for live performances during the 2000s. The DSL100W head, like the upper DSL50W head in the custom rack (see lot 69), is a prototype model sent by Marshall to Jeff Beck – the prototype status denoted by the peach-coloured dot stickers to the fascia. The amp saw extensive use in 2010, including the New Orleans Jazz & Heritage Festival on 1 May, Eric Clapton's Crossroads Guitar Festival in Illinois on 26 June, Tollwood Festival in Germany on 17 July with Joe Bonamassa, and Molde International Jazz Festival in Norway on 22 July. The peach stickers are instantly recognisable in photos taken during Jeff's rendition of the U.S. National Anthem before the Detroit Tigers vs. Arizona baseball game at Comerica Park in Detroit on 20 June.





Jeff Beck and Eric Clapton perform on stage at the O2 Arena, London, 13 February 2010. Photo by Marc Broussely/Redferns via Getty.

72

JIM MARSHALL PRODUCTIONS LIMITED,
BLETCHLEY, ENGLAND, 1980

TWO AMPLIFIER HEADS, JMP 1959 MKII SUPER LEAD 2-CHANNEL 100W

Each covered with black tolex, one with logo applied to the front panel, the letters reconfigured to read *arshole*, *JMP* and serial number *01472M* applied to the front control panel, labelled *JB 1* and *#2 / SPARE* to the rear chassis panel, and inscribed *Jeff B. Amp 1.* to the base, the other lacking Marshall logo, with *JMP* and serial number *01469M* applied to the front control panel, labelled *JB 2 and AMP1* to the rear chassis panel, and inscribed *JB 2* to the base, together with an MXR patch cable and a custom Matt Snowball Music flight case for JB1 labelled *Deuce Music, JB SR / #2, Jeff Beck / Ric/LHR, U.S. 2022* and *MA / #9*, with various shipping and airline stickers

Each amplifier: 11% in. (29.3 cm.) high; 29 in. (73.7 cm.) wide; in. 8¼ (21 cm.) deep

The case: 15% in. (40.5 cm.) high; 32% in. (83.5 cm.) wide; 12% in. (30.8 cm.) deep

(3)

£1,500-2,500

US\$1,900-3,200

€1,800-3,000

Celebrated for their rich tone and powerful overdrive, it is no a surprise that Jeff Beck chose to tour his Marshall JMP MKIII Superlead 100-watt amplifiers around the world. Dating to 1980, these amps were likely in use from the early 80s – amongst a number of other Marshall amp heads – although sadly tour carnets and manifests from pre-2000 do not survive to corroborate this. Speaking to Steve Rosen in 1989 following the release of his album *Guitar Shop*, Beck clarified the amps and effects he had used to record: *For starters, there aren't any pedals*

other than a Rat (distortion) pedal. There's a Fender Twin and Fender Princeton on 90% of the album. And I did use an (Alesis) Midiverb. I do use studio outboard gear, but I wouldn't use any pedals. I used a (Yamaha) Rev 7 just to give it some wash behind the guitar. We went through a few gizmos, but we ended up axing it. It was just nonsense. I did use the Marshall for the blues; I couldn't see playing a hundred-mile-an-hour heavy thing without that combination of a big stack of Marshalls. It wouldn't have worked out on a Fender Twin. I think the Marshall was a 100, but the tops are so beat up and they don't have any badges (insignias) on them. They could have been 200's, but my feelings are they were 100's. I have about twelve tops and I can't really tell them apart; if they sound cool, I don't care.

The amp labelled 'JB 2', with serial number 01469M and lacking a Marshall logo, was taken on the 2010 Emotion & Commotion Tour, including a notable co-headlining show, pictured here, with Eric Clapton at the O2 Arena on 13 February 2010. The amp was also toured in 2011 and 2012, including for Beck's tribute to his childhood hero Les Paul on what would have been Les' 95th birthday, billed as *Rock 'n' Roll Party in honour of Les Paul*. The amp labelled 'JB 1', with serial number 01472M and sporting the Marshall logo adapted to spell 'arshole', was taken on Jeff Beck's last tour in 2022 with Johnny Depp, and photos of Beck's stage rig reveal this amp and another from the following lot placed behind a pair of Marshall combo amps (see lot 117) facing backwards, exposing the tubes and valves to the audience.





Jeff Beck on stage at the O2 Arena, London, 13 February 2010 (showing an amp in this lot behind the speaker cabinet).
Photo by Marc Broussely/Redferns via Getty.



73

JIM MARSHALL PRODUCTIONS LIMITED,
BLETCHLEY, ENGLAND, 1983 AND 1984

TWO AMPLIFIER HEADS, JCM 800 1959 MKII SUPERLEAD 100W

Each covered with black tolex, one with the logo *Marshall* applied to the grille cover, *JCM 800 / LEAD SERIES* and *Jim Marshall* applied to the front control panel, labelled *MA #8* to the top, marked *MARSHALL SUPER LEAD 100 W*, labelled *JB4*, stamped with serial number *21118R*, with further label inscribed with serial number *2770* and inscribed *JB* to the rear chassis panel, the other lacking logo, *JCM 800 / LEAD SERIES* and *Jim Marshall* applied to the front control panel, labelled *MA #2* to the top, marked *MK II SUPERLEAD 100 W*, labelled *JB 3*, stamped with serial number *S10399* and *AMP2* to the rear chassis panel, together with MXR patch cables and one custom Matt Snowball Music flight case labelled *MA / #8, JB SR / #1, Deuce Music, Jeff Beck / Ric / LHR*, and *U.S. 2022*, with various shipping and airline stickers

Each amplifier: 11 $\frac{5}{8}$ in. (29.5 cm.) high; 28 $\frac{3}{4}$ in. 8 $\frac{7}{8}$ (73 cm.) wide; 8 $\frac{1}{4}$ in. (21 cm.) deep

The case: 15 $\frac{5}{8}$ in. (40.5 cm.) high; 32 $\frac{7}{8}$ in. (83.5 cm.) wide; 12 $\frac{1}{8}$ in. (30.8 cm.) deep

(3)

£1,500-2,500

US\$1,900-3,200

€1,800-3,000

The JMP 1959 MKII Superlead, despite sharing similarities with the JMP MKIII Superlead, is known for its slightly less aggressive, warmer and more vintage-style classic rock tone. The amp labelled 'JB 3', with serial number S10399 and with a Marshall logo, was taken on the 2010 Emotion & Commotion Tour, including a notable co-headlining show with Eric Clapton at the O2 Arena on 13 February 2010. The amp was also toured in 2011 and 2012, including for Beck's tribute to his childhood hero Les Paul on what would have been Les' 95th birthday, billed as *Rock 'n' Roll Party in honour of Les Paul*. The amp labelled 'JB 4', with serial number 21118R and lacking a Marshall logo, was taken on Jeff Beck's last tour in 2022 with Johnny Depp, and photos of Beck's stage rig reveal this amp and another from the previous lot placed behind a pair of Marshall combo amps (see lot 117) facing backwards, exposing the tubes and valves to the audience.



Jeff Beck and Tyler Bryant on stage, 2011. Photo courtesy of Peter Mackay.

74
JIM MARSHALL PRODUCTIONS LIMITED,
BLETCHLEY, ENGLAND, CIRCA 1998
FOUR WEDGE PA FLOOR MONITORS, CUSTOM MADE FOR JEFF BECK
Each with the logo *Marshall* applied to the grille cover, each cabinet covered
in black tolex, three variously labelled *GOOD. / 3050(?)* and *JEFF BECK /*
GUITAR WEDGE / STAGE RIGHT, OPEN, and *(I)*, together with two flight
cases, stencilled *G7* and *G8*, each with yellow Deuce Coupe *Deuce Music*
labels, and various shipping and airline stickers
Each monitor: 19 in. (48.3 cm.) high; 29 5⁄8 in. (76 cm.) wide; 18 in. (45.7 cm.)
deep
The cases: 39 3⁄8 in. (100 cm.) high; 30 5⁄8 in. (78.5 cm.) wide; 24 in. (61 cm.) deep
(6)
£1,000-1,500 US\$1,300-1,900
€1,200-1,800

These four custom made and apparently unique Marshall 2x12 wedge
PA floor monitors with Celestion greenbacks were produced specially
for Jeff Beck in around 1998. They were used by Beck on stage until
circa 2011, including a performance alongside young blues virtuoso
Tyler Bryant (pictured). Whilst their configuration on stage would have
varied according to the venue size – two would be used for smaller
venues and all four for larger shows – Steve Prior, Jeff Beck’s guitar
tech between 1999-2014 stated that they were often used alongside
a pair of reissue Marshall JTM 45s. The wedges were probably made
with the intention of better controlling the level of volume on stage
– a consideration particularly important since Jeff had suffered from
tinnitus for many years.





Jeff Beck in his home studio, 2010. Courtesy of Mercury Studios Ltd.

MARIO MACCAFERRI

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



Jeff Beck and Jimmy Page perform onstage at the 24th Annual Rock and Roll Hall of Fame Induction Ceremony at Public Hall, Cleveland, Ohio, 4 April 2009. Photo by Stephen Lovekin via Getty.

75

MARIO MACCAFERRI, NEW YORK, CIRCA 1960

A PLASTIC HOLLOW-BODY ACOUSTIC GUITAR, GA-40 DELUXE

Bearing the logo *Maccaferri* at the headstock, the tailpiece marked *MACCAFERRI*, together with an original rope strap and an Ovation hard-shell case

Length of body 17¼ in. (44 cm.)

£2,000-3,000

US\$2,600-3,800

€2,500-3,600

This plastic guitar was one of Jeff Beck's most prized possessions. The same type of guitar played by one of his all-time heroes, Django Reinhardt, it was a gift from his childhood friend and fellow former Yardbirds guitarist, Jimmy Page. Speaking to Tony Bacon, Beck recounted that in the late 1990s *'He [Jimmy Page] in turn gave me a Maccaferri for a birthday present. A plastic Maccaferri. And I went oh, nice one, Jim. It had a thing with it that said: "To keep your guitar in tip top condition use a damp cloth." I thought, Oh dear. It was from about 1937 [actually probably '50s]. But I've never stopped playing it!*

It's the most incredible, great sounding guitar, and I didn't like it at first. A kind of cheapo Django thing, but great. So he's kind of justified having my Tele for so many years...The Tele is definitely his forever, much as though I know John [Owen] would love to have it back.' The guitar can be seen in Jeff's home studio in the short film 'At Home with Jeff Beck and his guitars', produced by Viv Johnsand Lykke Strunk and included as a bonus feature on the 2011 live concert DVD Rock 'n' Roll Party - Honouring Les Paul, during which Jeff tells the audience *'This here is one of my prized possessions... It's just a fantastic little thing that I have, and it's lightweight and you can pick it up and put it down when you're sitting there watching TV or just noodling around, and it's just a sweet little thing. And it erm, enables you to sort of...it's a nice thing to have lurking around...and use it as an exercise machine. And it's got a little bit of a Django sound to it.'* The guitar was one of the many in Jeff's home - there was more than one in almost every room - but it was the one which he reportedly picked up and played more than any other when relaxing and 'noodling around'.



76

GIBSON GUITAR CORPORATION, NASHVILLE,
TENNESSEE, 1991

A HOLLOW BODY ELECTRIC GUITAR, ES175 DN

The logo *Gibson* and 'crown' inlaid at the headstock, 92761457 / *MADE IN / U.S.A.* on the reverse, labelled internally *Gibson USA / 92761457 / Serial No. / ES-175 / Model* together with a hard-shell case, guitar slide, two black Ernie Ball straps and six packets of Ernie Ball strings
Length of body 20¼ in. (51.4 cm.)

£4,000-6,000

US\$5,100-7,600

€4,800-7,200



Opposite: Jeff Beck performing at the Fillmore, San Francisco, California, 9 April 2011 © Alamy.

This ES-175 was a gift from Gibson *circa* 2000, after Jeff Beck had borrowed the guitar for a recording session. *‘The ES-175 is a standard reissue, in blond,’* explained Gibson’s Pat Foley to *Vintage Guitar* magazine’s Dan Forte in 2011. *‘Jeff was doing a Scotty Moore tribute and wanted to use kind of a rockabilly guitar. We loaned him a 295 and a 175, and he took to the 175.’* Jeff had been collaborating with the Pretenders’ Chrissie Hynde on two tracks for the 2001 compilation album *Good Rockin’ Tonight: The Legacy Of Sun Records*, which saw a number of present day rock ‘n’ roll icons record with original Sun Records artists. With Sun producer Sam Phillips behind the console, Beck and Hynde recorded the popular rockabilly song ‘Mystery Train, originally written and recorded by Herman "Little Junior" Parker in 1953 and covered by Elvis Presley, and Carl Perkin’s 1956 song ‘Dixie Fried’. Only their version of ‘Mystery Train’ made it onto the compilation. The guitar makes an appearance in the short film ‘At Home with Jeff Beck and his guitars’, filmed at Jeff’s home studio and produced by Viv Johns and Lykke Strunk for inclusion as a bonus feature on the 2011 live concert DVD *Rock ‘n’ Roll Party - Honouring Les Paul*. Jeff recalls acquiring the guitar around the time of the Sun Records sessions, exclaiming *‘God I got so lucky, I rented this guitar to do some stuff... and he just ended up giving it to me, so I guess thank you very much for that. I was trying to get the same sound that was on the Elvis record with Scotty Moore, who had a completely mind-blowing and groundbreaking, history-making sound.’*

Jeff is seen strumming and fingerpicking on the ES-175 in chopped scenes throughout the 2003 PBS documentary feature *Martin Scorsese Presents The Blues: Red, White & Blues*, quickly working out the chords on the guitar over the tracks ‘Am I Wrong’ by Keb Mo, ‘A Fool For You’ by Ray Charles, ‘Smokestack Lightnin’ and ‘Sitting On Top

Of The World’ by Howlin’ Wolf, as he and Tom Jones prepared to record a handful of blues classics at Abbey Road Studios between 11-13 Mar 2002. It’s probable that Jeff used the ES-175 for parts of the final recording at Abbey Road, when he contributed to six tracks, however he was also seen using his white Strat, vintage Telecaster and Supro Dual Tone during the sessions. The ES-175 was carried on tour in 2010 just in case it might be required for guest appearances with any blues and rock and roll greats. *‘We’ve got a big body Gibson ES-175,’* guitar tech Steve Prior told *Guitar.com* that year, *"cause [Jeff] thought that might be something he might be playing, ‘cause he guests with B.B.[King] from time to time. And they’re all on big Hofners.’*

Over two nights on 8-9 June 2010, Jeff teamed up with Imelda May and her band for a pair of shows at the Iridium Jazz Club in New York to celebrate Les Paul at the same venue that he used to perform his weekly shows. Jeff’s ‘Rock ‘N’ Roll Party Honouring Les Paul’ would not only feature a handful of songs from the Les Paul catalogue, but also several of Jeff’s favourite early rock and roll numbers by Elvis Presley, Gene Vincent and Bill Haley and the Comets, as well as classic instrumentals such as ‘Sleepwalk’ and ‘Apache’, in order to demonstrate how Les Paul’s music and vision had helped to shape rock and roll. The ES-175 was essential for the early rock and roll sound: *‘I had to [play the ES-175];* Jeff told Chris Gill in 2011. *‘The only way you can get Scotty Moore’s tone is with a big hollowbody guitar.’* Jeff played the ES-175 for Elvis Presley’s ‘Baby Let’s Play House’ and Julie London’s ‘Cry Me A River’. Naturally, the ES-175 went along for the ride when Jeff embarked on a short US tour of his Rock ‘N’ Roll Party with Imelda May from 24 March to 9 April 2011 in support of the release of the live concert album and DVD *Rock ‘N Roll Party, Honoring Les Paul*, both of which featured a jolly photograph of Jeff playing this guitar on the cover.





Jeff Beck discussing Emotion & Commotion, 2010. Courtesy of Warner Music Group.

77

THE GUILD MUSIC CORPORATION,
WESTERLY, RHODE ISLAND, 2001

AN ELECTRIC ARCHTOP GUITAR, X500 MODEL

The logo *GUILD* inlaid at the headstock, *X500* to the truss rod cover, labelled internally *Guild / MODEL Eldred X - 500 / SERIAL C W Fleming Custom / MADE IN U.S.A. / 4/5/01 / GUILD MUSIC, WESTERLY, RI 02891*, fitted with a Guild-Bigsby tailpiece, together with an original hard-shell case and vintage style Fender leather strap

Length of body 20 $\frac{5}{8}$ in. (52.4 cm.)

£4,000-6,000

US\$5,100-7,600

€4,900-7,200

LITERATURE:

Jeff Beck, *BECK01*, Milan, 2016, pp. 34-5 (ill.)

This Eldred X-500 was custom built by former Fender Custom Shop Senior Master Builder C. W. Fleming with Seymour Duncan Antiquity P-90 Dog Ear pickups and a Guild-branded Bigsby vibrato, with custom decorative pinstriping on the figured curly maple back. According to music historian Chris Gill, who worked with Jeff Beck on the guitar captions included in his 2016 book *BECK01*, this Guild was one of Jeff's favourite guitars as it reminded him of the hollow-body archtops played by rockabilly guitarists like Scotty Moore that he admired as a young child. Jeff used the Guild during recording sessions for his 2010 studio album *Emotion & Commotion*, although it is not known whether the guitar made it on to a recording. When asked by *Guitar Player's* Art Thompson whether he used anything other than a Strat on the album, Jeff divulged: *'I went through about five different guitars, and they all got put back on the rack. We did one song with a Gretsch and some with Guild even, but they just didn't sound like me. I picked the Strat back up and, boom, there I am again.'* The X-500 is seen behind Jeff in the *Jeff Beck Discusses...* interview series produced by WMG to promote the release of *Emotion & Commotion* in 2010. According to surviving tour carnets, the Guild was carried on tour in 2011 and 2012, probably as a dressing room or hotel guitar.

78

SEYMOUR DUNCAN, SANTA BARBARA,
CALIFORNIA, 2001

A SOLID-BODY ELECTRIC GUITAR

The telecaster outlined-body of black finish with checkerboard and hot rod flame motif, including a devil holding two dice inscribed *J. and B.*, fitted with a stud tailpiece and tune-o-matic style bridge and three single coil pickups, bearing the logo *Duncan SEYMOURIZED* on the headstock, together with a Fender hard-shell case, case keys and a note dated 2001 and inscribed *Hi Jeff - Merry Xmas - / Your Pal / Seymour*

Length of body 15 $\frac{3}{4}$ in. (40 cm.)

£5,000-8,000

US\$6,400-10,000

€6,000-9,600

Jeff Beck received this guitar as a Christmas gift from Seymour Duncan in December 2001. Duncan recalls that the hot rod flame design was painted by Los Angeles automobile painter Martin Ceci.





Jeff Beck playing a similar electric sitar at the Greek Theater, Los Angeles, California, 8 September 1980. Photo by David Tan/Shinko Music via Getty.

79

JERRY JONES GUITARS, AFTER VINCENT BELL,
NASHVILLE TENNESSEE, CIRCA 2000
A HOLLOW-BODY ELECTRIC SITAR, REISSUE

In a red 'crackle' finish, bearing the logo *ELECTRIC / Sitar / JERRY JONES GUITARS* at the headstock, *No. 3012* at the base of the bridge
Length of body 18¼ in. (46 cm.)
£3,000-5,000 US\$3,800-6,300
€3,700-6,000

As a teenager discovering and experimenting with the myriad sounds he could draw out of the guitar, alongside his childhood friend Jimmy Page, Jeff Beck was exposed to the music of Indian sitar players such as Ravi Shankar, whose recordings featured in his friend's extensive and eclectic record collection.

In one of the earliest demonstrations of the unorthodox, ground-breaking and constantly evolving style that would be the hallmark of his long career, Jeff Beck is acknowledged as being the first guitarist to employ the psychedelic sound of the sitar (albeit using his Fender Telecaster - a guitar later given to Jimmy Page when Beck left The Yardbirds) in rock music, heard on his unforgettable and instantly recognisable riff on The Yardbirds' 'Heart Full Of Soul'. Recorded on 20 April 1965, the track was released in the UK on 4 June 1965, several months before The Beatles' 'Norwegian Wood', the first rock song to incorporate an actual sitar part, played by George Harrison. The Yardbirds' manager Giorgio Gomelsky had hired a sitar and tabla player for the recording session at Advision Studios in London, but reportedly the sitarist had difficulty aligning their playing and style to the song's 4/4 tempo. Beck quickly realised he could achieve the sound himself, bending the strings of his guitar and using effects - his Sola Sound Tone Bender and a prototype fuzz box (designed by Roger Mayer) borrowed from his friend Jimmy Page, who happened to be recording at the time in the next door studio. As well as showcasing the first sound of a 'sitar' on a rock song in 'Heart Full Of Soul', Beck is believed to be the first to have used fuzz on the record, a month before The Rolling Stones recorded their track '(I Can't Get No) Satisfaction', featuring Keith Richards' fuzz-laden guitar tone. Incidentally, Jimmy Page would go on to purchase the very same sitar brought to the Advision session by the Indian musician, which was later used in his own recordings.



Beck later experimented with an electric sitar during sessions with The Jeff Beck Group (II) in January 1972, which can be heard on the track 'I Can't Give Back The Love I Feel For You'. The sitar in question was a Danelectro/Coral model, very similar in design to the present reissue model, and possibly the same as that played at the Greek Theatre in Los Angeles, on 8 September 1980, as part of the U.S. leg of his There and Back Tour, photographed by David Tan with his '54 Sunburst Strat (lot 13) slung behind his back.



A selection of Jeff Beck's guitars at home, including this Danelectro Baritone, filmed for Robert Knight's *Rock Prophecies*, 2009.

80

DANELECTRO, PROBABLY KOREA, CIRCA 1990-
2000
A SEMI SOLID-BODY ELECTRIC BARITONE GUITAR

Bearing the logo *DANELECTRO* at the headstock, the chambered composite body fitted with two single-coil pickups
Length of back 17¾ in. (45.2 cm.)
£1,000-1,500 US\$1,300-1,900
€1,300-1,800

According to Jeff's then guitar technician Steve Prior, this guitar was acquired from Charlie Chandler's Guitar Experience in Hampton Wick, England, in the early 2000s, for use on a recording session with Jools Holland and Tom Jones. When discussing the release of his ninth studio album *Jeff* with Barry Cleveland for *Guitar Player* in 2003, Jeff revealed that 'Take a Ride (On My Bottleneck Slide)', which featured as one of two bonus tracks on the Japanese edition of the album, 'was played on a weird old Danelectro baritone.' As of 2009, the Danelectro was kept at Jeff's home studio for occasional use, as seen in the 2009 documentary *Rock Prophecies* about rock photographer Robert M. Knight.





Jeff Beck with the guitar, backstage at Colston Hall, Bristol, 26 June 2004. Photo courtesy of The Jeff Beck Bulletin.

81
FENDER MUSICAL INSTRUMENTS CORPORATION,
CORONA, CALIFORNIA, 2001
A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP STRATOCASTER FOR
JEFF BECK, BY TODD KRAUSE

Of camouflage finish, bearing the logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock, *064 / Todd Krause* with Fender logo on the reverse, the neckplate stamped *Custom Shop / USA* with Fender logo, together with a hard-shell case, case keys and tremolo bar
Length of back 15¾ in. (40 cm.)
£10,000-15,000 US\$13,000-19,000
€12,000-18,000

Inspired by a favourite pair of camouflage combat trousers that Jeff had recently acquired from a friend in the military, Jeff’s wife Sandra commissioned Fender to build a custom Stratocaster with the same camouflage finish as a surprise for his 60th birthday. The multi-scale camouflage pattern on the trousers, as worn by Jeff for his performance at Eric Clapton’s Crossroads Guitar Festival in early June 2004, appears to resemble the pixelated Woodland MARPAT design introduced by the U.S. Marine Corps from late 2002. Sandra sent a photograph of the fabric to Jamie Crompton, then Artist Relations Director for Fender Europe, who in turn commissioned Martin Sims of Sims Custom Shop to create a custom wrap from the digital photograph, which was applied to a white Custom Shop Strat put together by Fender Custom Shop Master Builder Todd Krause to Jeff’s signature specification.

The custom camouflage Strat was presented to Jeff backstage before his 60th birthday show at the Royal Albert Hall, London, on 24 June 2004, with love from everyone at Fender. Delighted with the birthday surprise, Jeff showed off his new Strat to a handful of backstage guests after his performance at Colston Hall, Bristol, on 26 June 2004. As reported to *The Jeff Beck Bulletin* by a lifelong fan, Jeff detailed how the camouflage design came about, before adding *‘Fender has been very good to me!’* The guitar was thereafter kept at Jeff’s East Sussex estate for home use.



Jeff Beck’s guitars for the 2022 tour, shot backstage. Photo courtesy of Jeff Beck crew.

82
FENDER MUSICAL INSTRUMENTS
CORPORATION, CORONA, CALIFORNIA,
CIRCA 2001
A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP
STRATOCASTER FOR JEFF BECK, BY TODD KRAUSE

Bearing the logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock, *073 / Todd Krause* with Fender logo on the reverse, the neckplate stamped *Custom Shop / USA* with Fender logo, together with an original Fender tweed hard-shell case, star strap, manufacturer’s literature, hang tags and tremolo bar
Length of body 15¾ in. (40 cm.)
£15,000-25,000 US\$19,000-32,000
€18,000-30,000

One of three guitars commissioned by Jeff’s then guitar technician Steve Prior *circa* 2002, the 073 was delivered to the show Greek Theater in Los Angeles on 2 August 2003. The guitar became known as “Salmonella” due to its distinctive greenish-white hue. According to Prior, this guitar was a touring spare that would often be tuned down to a low B or C# for songs such as ‘Roy’s Toy’ and ‘Loose Cannon’, from around 2003-2005. “Salmonella” became the main touring spare from 2018-2022 and can be seen in backstage photographs in the guitar rack ready for potential use. Jeff used the guitar for one week of tour rehearsals at The Cold Stores prior to the 2022 tour.





Jeff Beck on the tour bus, circa 2010, prior to the pickups being changed. Photo courtesy of Peter Mackay.



Jeff Beck performs as part of the 2011 New Orleans Jazz & Heritage Festival, Fair Grounds Race Course. Photo by Tim Mosenfelder/Corbis via Getty.

83

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, CIRCA 2001 AND 2009

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP STRATOCASTER FOR JEFF BECK, BY TODD KRAUSE

Bearing the logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock, *063 / Todd Krause* with Fender logo on the reverse, the neck pocket inscribed *TODD / KRAUSE / BASSWOOD / JB CUSTOM / #1 PROTOTYPE / 11/09 / STEVE PRIOR / DEC 2010 / BUENOS AIRES*, the neckplate stamped *Custom Shop / USA* with Fender logo, the body stamped *TK* in the neck pickup rout, together with a Fender hard-shell case, tremolo bar and original pickguard
Length of body 15¾ in. (40 cm.) (2)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

JEFF BECK'S E FLAT SPARE STRATOCASTER

Custom built by Todd Krause for Jeff Beck in 2001, the neck TK 063 was originally delivered with an alder body and, according to then guitar technician Steve Prior, was located in storage from 2001-2002. According to surviving tour carnets, that guitar was carried on tour as the D# spare in 2003. When Jeff was back on the road in 2010 in support of his tenth studio album *Emotion & Commotion*, Jeff used that guitar – with this neck TK 063 – as his dressing room guitar. Photographs by Peter Mackay show him relaxing on the tour bus, with the guitar never far from his hands. Around this time, Jeff requested that the bodies of his spare and E flat guitars be upgraded to match the lighter weight of his #1 Strat, which was a basswood prototype made by J.W. Black in 2003. *I had Todd Krause at the Custom Shop make up three new basswood bodies in Olympic White without the top coat that causes them to turn yellow, because Jeff absolutely hates that*, Jeff's then guitar tech Steve Prior told *The ToneQuest Report* in 2010, *'and I swapped over the bodies on the main spare and E flat guitars, which both have Todd Krause necks'*. This 2009 body is one of those three Olympic White basswood bodies made up by Todd Krause in 2009. This guitar was neither the main spare, nor the main E flat guitar, so the body would not be switched and the guitar assembled as per its current form until later in 2010.

Steve had inscribed the details on the reverse of the original pickguard to record that he made this swap – fitting neck TK 063 to the third 2009 basswood body – towards the end of the tour on 20 November 2010. By this time, Steve had swapped the pickups in Jeff's E flat Strat from Lindy Fralin noiseless blade pickups to Alnico N3's. *'All of Jeff's Signature Strats are slightly modified from the ones you'd find in a guitar shop,'* Steve Prior explained to *Vintage Guitar* in 2012. *'I'm now using Fender Custom Shop Alnico N3 pickups made by Michael Frank-Braun in all the [back-up] Strats. They're much more true to the Strat-like tone, in that they're Alnico II, III, and V – that's neck, middle, bridge – although they're Noiseless, which we obviously rely very heavily upon. [Jeff] hates that 50- to 60-hertz buzz with single-coils. They're probably a bit brighter, because the Surf gets a quite dark midrange sound. He quite likes that brilliance and shimmer he gets from the N3s.'* Finally, we know that Steve replaced the *'old Fender noiseless'* pickups and pickguard on this guitar with a new pickguard fitted with Alnico N3 pickups on 12 April 2011, bringing this Strat in line with Jeff's E flat Strat and making this the E flat spare, for performances of *Dirty Mind* and Jimi Hendrix' *Little Wing*, which would be added to Beck's set for the first time that April. This guitar was seen on stage only a couple of weeks later, when Jeff used it for a performance of *Little Wing*, with drummer Narada Michael Walden on vocals, on day one of the New Orleans Jazz & Heritage Festival at Fair Grounds Race Course in New Orleans on 29 April 2011. *'I've never loved Hendrix more than I do now...'* Jeff told *Rolling Stone* in 2016. *'Ever since I learned the chords to "Little Wing," nobody can shut me up.'*





Jeff Beck and Chrissie Hynde performing at the Classic Rock Roll of Honour Awards at The Roundhouse, 9 November 2011. Photo by Kevin Nixon/Classic Rock Magazine/Future Publishing via Getty.

84
JIM MARSHALL PRODUCTIONS LIMITED,
BLETCHLEY, ENGLAND, 2005
TWO AMPLIFIER HEADS, JTM45 MKII AND JTM45/100 40TH
ANNIVERSARY LIMITED EDITION

Each with the nameplate *Marshall* applied to the front panel and *MK / II* and *JTM / 45* applied to the front control panel, the cabinets with black tolex covering, the MK II labelled *MA / #15* to the top and *#2 JTM45/100* to the rear chassis panel, the 45/100 labelled *MA #12* to the top, a *MADE IN ENGLAND / JTM45/100* plate applied to the upper back panel, *#1 JTM45/100* and serial number label *M-2005-44-0806-A* to the rear chassis panel, additionally marked *40 / 40th Anniversary of the 100W stack and stamped 95* from a limited edition of 250, together with a custom Matt Snowball Music flight case labelled *MA / #12* (for the JTM 45/100), *JB SR / SPARE, Deuce Music, Jeff Beck / Ric/LHR* and *U.S. 2022*, with various shipping and airline stickers

The JTM MK II: 9¾ in. (27.2 cm.) high; 29¼ in. (74.2 cm.) wide; 8½ in. (21 cm.) deep

The JTM 45/100: 11 in. (28 cm.) high; 29½ in. (74 cm.) wide; 8¼ in. (21 cm.) deep

The case: 15½ in. (40.5 cm.) high; 32⅞ in. (83.5 cm.) wide; 12 in. (30.5 cm.) deep

(3)

£4,000-6,000

US\$5,100-7,600

€4,800-7,200





85
MARSHALL AMPLIFICATION PRODUCTIONS LIMITED, BLETCHLEY, ENGLAND, 2004
A GUITAR AMPLIFIER, 1974X COMBO
The logo *Marshall* applied to the front panel, labelled *MA / # / 18* to the top, a *MADE IN ENGLAND / 1974X* plate applied to the upper back panel, *MODEL: 1974X, MADE IN ENGLAND BY / MARSHALL AMPLIFICATION PLC. / BLETCHLEY, MILTON KEYNES, ENGLAND.* and serial number label *M-2004-27-0749-A* applied to the rear chassis panel
24 in. (61 cm.) high; 8 $\frac{7}{8}$ in. (22.6 cm.) wide; 20 in. (50.8 cm.) deep
£1,500-2,500 US\$1,900-3,200
€1,800-3,000

Steve Prior, Jeff Beck’s guitar tech from 1999-2014, acquired this amplifier from Marshall in 2010 whilst Jeff Beck was recording his solo studio album *Emotion & Commotion*. Prior told us that ‘*Stephen Lipson's* (the producer's) *one of these and his Tweed Pro Junior amp were in his studio and [were] used extensively for the Emotion and Commotion sessions. I then got one of these 1974x and a Fender Pro Junior for Jeff so we could continue working in other rooms (i.e. Trevor Horn's room) with continuity. So, both JB's and Lipson's amps were used.*



Jeff Beck at home, the oud resting on a sofa, filmed for Robert Knight’s *Rock Prophecies*, 2009.

86
CANKAYA, MÜZIKEVI, TURKEY, CIRCA 2000
A SIX COURSE DOUBLE STRUNG OUD
The twenty-three staved body of mahogany, the soundboard of spruce with three sound-holes and pierced rosettes, internally labelled *CANKAYA, MÜZIKEVI / SANDI / Elyapimi / Müzik Aletleri / Tarih : 21-04 / Enstruman 2000 / No: 5456*
Length of body 18 $\frac{7}{8}$ in. (47.8 cm.)
£1,000-1,500 US\$1,300-1,900
€1,200-1,800

This oud was gifted to Jeff by his wife Sandra, after he had expressed a desire to learn how to play the instrument. The oud can be seen on the sofa in Jeff’s home studio in the 2009 documentary *Rock Prophecies* about rock photographer Robert M. Knight.





87
THE HARMONY COMPANY, PROBABLY
KOREA, CIRCA 1976

AN ACOUSTIC GUITAR, SOVEREIGN, H6562

The body of laminated spruce and mahogany with black finish and later decorations applied throughout including *Jeff and Sandra* inscribed on the reverse of the neck, the logo *Sovereign* applied at the headstock, labelled internally *Model No. H6562 / THE Harmony / COMPANY / EST. 1892 / A Quality Instrument / Handcrafted*, together with a soft case
Length of body 19 $\frac{5}{8}$ in. (49.9 cm.)

£1,000-1,500
US\$1,300-1,900
€1,200-1,800

Decorated with concentric doodles and Day of the Dead motifs in gold and silver inks by Spencer McMillan (b. 1992), this guitar was presented to Jeff and Sandra Beck as a wedding gift in 2005.



88

88
GRETSCH GUITARS, YAKO, CHINA, 2006
A SOLID-BODY ELECTRIC GUITAR, ELECTROMATIC

Bearing the logo *GRETSCH* and *ELECTROMATIC* at the headstock, *CYG06010175 / MADE IN CHINA* on the reverse, the body with black finish, the later artwork and text *BLACK PEARL* applied to the top, together with a soft case
Length of body 17 $\frac{3}{4}$ in. (45.5 cm.)

£3,000-5,000
US\$3,800-6,300
€3,700-6,000



89

89
BABICZ, INDONESIA, CIRCA 2006
A HOLLOW-BODY ELECTRIC GUITAR, OCTANE, 818

Bearing the logo *Babicz* at the headstock, *Handcrafted in Indonesia* on the reverse, *OCTANE* inscribed to the truss rod cover, the neckplate stamped *BABICZ / PAT PEND*, labelled internally *Babicz / Model Name Octane 818 / Model number OT-818BK-062H / serial number 625303 / BABICZ*, fitted with Seymour Duncan pickups, together with an original Babicz case
Length of back 18 $\frac{3}{8}$ in. (46.8 cm.)

£1,000-1,500
US\$1,300-1,900
€1,300-1,800

This guitar was presented to Jeff Beck by Babicz Guitars at one of his US shows circa 2006.



90

90
ELECTRIC SOUND RESEARCH GROUP,
FERNANDES, JAPAN, CIRCA EARLY 2000S
A TRAVEL ELECTRIC GUITAR WITH BUILT IN AMPLIFICATION AND
SPEAKER, ZO-3

In 'Candy Apple' red, bearing the logo *FERNANDES / ELECTRIC SOUND
RESEARCH GROUP* at the headstock, together with a soft case
Length of body 13 in. (33 cm.)

£300-500 US\$380-630
€370-600



91

91
YAMAHA CORPORATION, HAMAMATSU, JAPAN,
2001
AN ACOUSTIC-ELECTRIC GUITAR, COMPASS SERIES, CPX-15S

The cutaway 'Jumbo' body with blue finish mounted with 'onboard'
amplification, the logo *YAMAHA* at the headstock, *COMPASS* to the truss rod
cover, labelled internally *YAMAHA / COMPASS / SERIES / Hand Crafted In /
Hamamatsu Japan / CPX - 15S Yamaha Corporation XY442J*, together with a
hard-shell case, case keys, jack cord and two Allen wrench keys
Length of body 20¹/₁₆ in. (51 cm.)

£1,500-2,500 US\$1,900-3,200
€1,800-3,000

This acoustic guitar was gifted to Jeff Beck by Yamaha. According
to guitar technician Steve Prior, Jeff played the acoustic during tour
rehearsals *circa* 2001. The guitar can be seen in Jeff's home studio in
the short film 'At Home with Jeff Beck and his guitars', produced by Viv
Johns and Lykke Strunk and included as a bonus feature on the 2011
live concert DVD *Rock 'n' Roll Party - Honouring Les Paul*.

92
FRED GRETSCH MANUFACTURING
COMPANY, CORONA, CALIFORNIA, 2007
A SEMI SOLID-BODY ELECTRIC GUITAR, DUO-JET RELIC
The logo *GRETSCH* inlaid at the headstock, *GRETSCH / Custom
Shop / U.S.A. / Stephen Stern* with a Gretsch 125th year anniversary
plate on the reverse, labelled internally *THE FRED GRETSCH /
CUSTOM SHOP / Model No. G6128TDS / Serial No. UC07100307
/ MUSICAL INSTRUMENT MAKERS SINCE 1883*, fitted with a
Bigsby tailpiece, together with an original Gretsch tweed hard-shell
case, case key, truss rod adjustment key, black Ernie Ball strap,
warranty and manufacturer's literature
Length of body 17¹/₁₆ in. (45.5 cm.)
£6,000-9,000 US\$7,600-11,000
€7,300-11,000

This Duo-Jet Relic was acquired directly from Gibson in
2007 as a spare for Jeff Beck's 1956 Gretsch Duo-Jet (lot 50).
This relic-ed model was released in a limited edition of 75 to
celebrate the 125th anniversary of Gretsch.





Jeff Beck with the Kay lap steel. Photo courtesy of Kevin Bright.

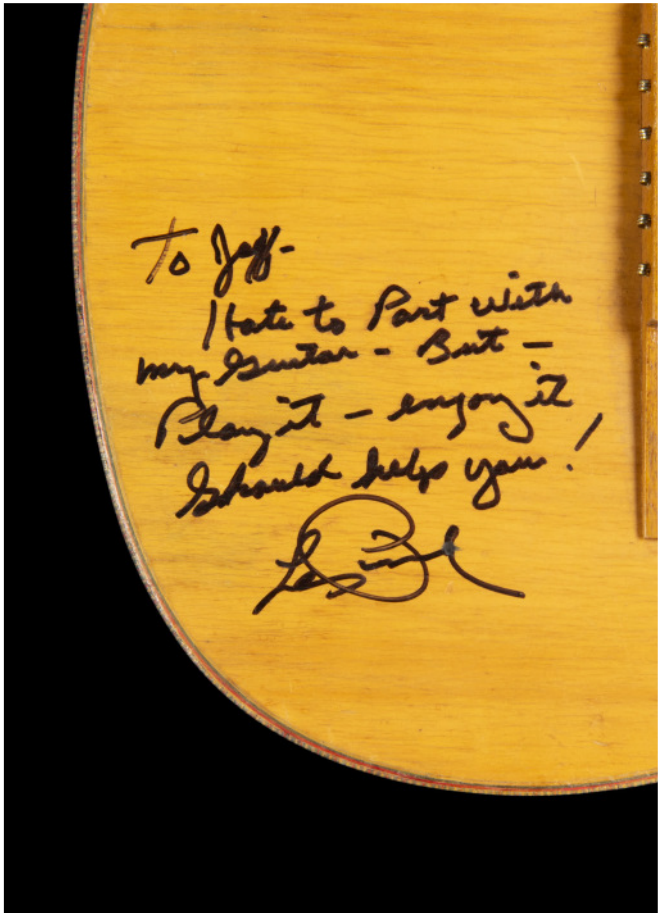
93
KAY MUSICAL INSTRUMENT COMPANY,
CHICAGO, ILLINOIS, CIRCA 1950
AN ELECTRIC LAP STEEL GUITAR, OLD KRAFTSMAN
Bearing the logo *OLD / KRAFTSMAN* to the headstock, with black
Hawaiian scene and hibiscus flower transfer decoration, together
with a soft case
Overall length 32½ in. (81.5 cm.)
£500-800 US\$640-1,000
€610-960

This lap steel guitar was a gift from Kevin Bright, best known
as executive producer and director of the US sitcom *Friends*.





Jeff Beck and Les Paul at his 90th birthday party, 2005.
Photo courtesy of the Estate of Jeff Beck.



94

CARLOS, BRAZIL, CIRCA 1960S

AN ACOUSTIC GUITAR, 7/8 SIZE, MODEL 101

Inscribed to the top *To Jeff - / I hate to Part with / my guitar - But - / Play it - enjoy it / Should help you ! / Les Paul*, internally inscribed *Carlos / MADE IN BRAZIL / MODEL NO. 101*, together with a hard-shell case, open Ernie Ball guitar string packet, a scan of a photograph of young Les Paul and a copy of the Boston Soundcheck magazine Vol 21. March/April 1998
Length of body 17⁷/₈ in. (45.4 cm.)

£1,000-1,500

US\$1,300-1,900
€1,300-1,800

Please see [christies.com](https://www.christies.com) for further information on this lot.



95

PHILIPPE DUBREUILLE AND RICHARD GORBUTT,
ENGLAND, 2006

A NOVELTY GUITAR AMPLIFIER

The speaker grille representing a hot rod radiator, the grille cover with *EI Becko* applied to the front, the reverse with a brass plate engraved *GIVEN TO / JEFF BECK / BY / CHRISSIE HYNDE / APRIL 2006*, the rear chassis panel labelled *ROADHOUSE / Philippe / Dubreuille / MADE IN ENGLAND* and with an internal brass plate engraved *CONCEIVED BY PHILIPPE DUBREUILLE / DESIGNED AND BUILT BY RICHARD GORBUTT*

18½ in. (47 cm.) high; 19½ in. (49.5 cm.) wide; 12¾ in. (31.5 cm.) deep

£1,500-2,500

US\$1,900-3,200

€1,900-3,000



Opposite: Jeff Beck and Chrissie Hynde attend the PETA Humanitarian Awards hosted by Pamela Anderson, Stella McCartney Shop, London, 28 June 2006. Photo by Dave M. Benett via Getty.



96

GIBSON GUITAR CORPORATION, NASHVILLE, TENNESSEE, 2008

A SOLID-BODY ELECTRIC GUITAR, JEFF BECK OXBLOOD LES PAUL, ARTIST'S PROTOTYPE #1

The logo *Gibson* inlaid at the headstock, stamped 27048 and inscribed *JEFF BECK PROTO #1* on the reverse, together with a Gibson hard-shell case

Length of body 17³/₈ in. (44 cm.)

£20,000-30,000

US\$26,000-38,000

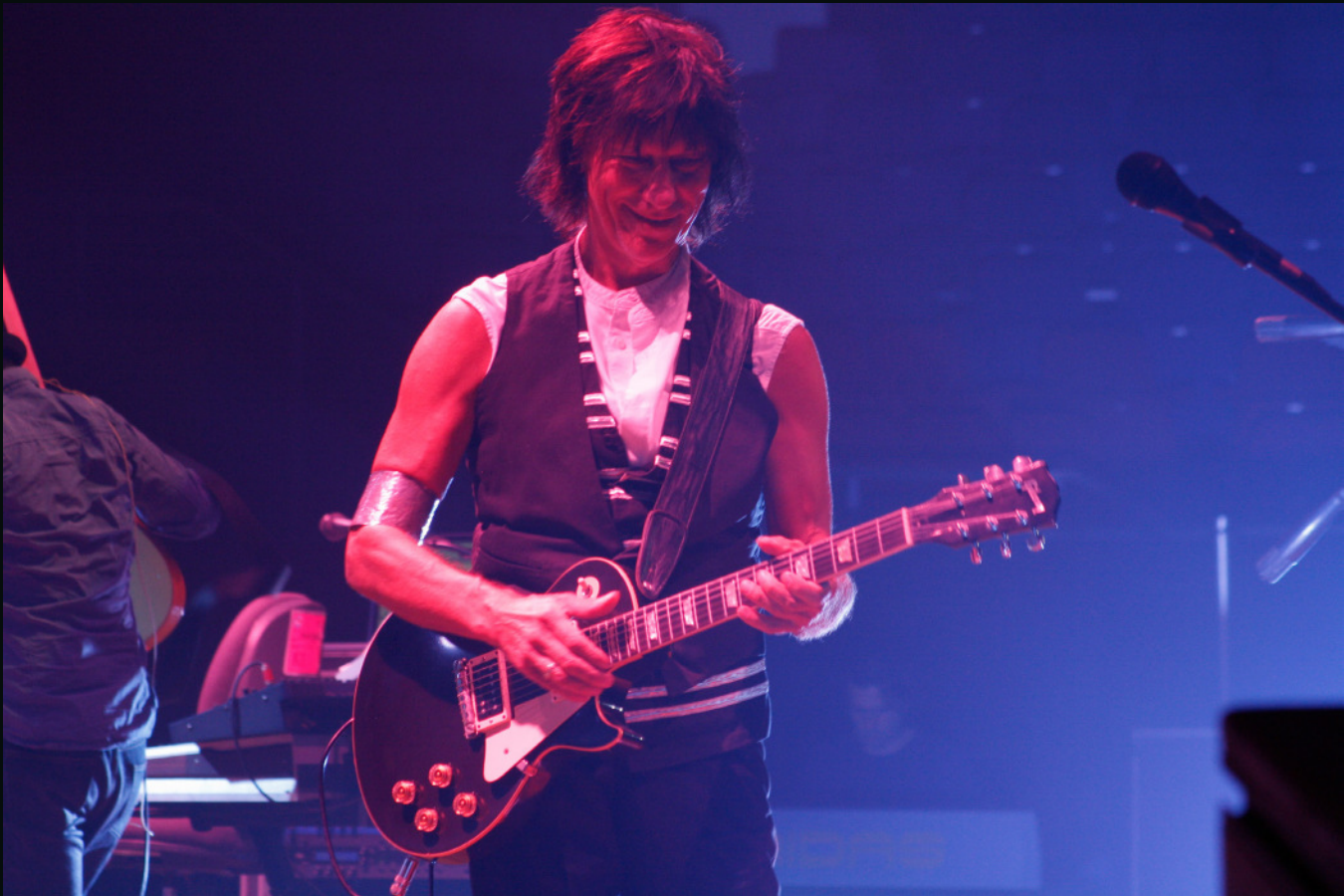
€24,000-36,000

While many of Gibson's signature models are designed to be evergreen, the Custom Shop also produce "Inspired By" models, designed as short-run editions of one-off instruments that generally sell out so quickly that they do not even make it onto the regular price list. Jeff Beck's 1954 'Oxblood' Les Paul presented a perfect opportunity for a successful 'Inspired By' edition. Although better known as a Fender player, some of his most celebrated work was accomplished on the Les Paul. 'We get asked about the Oxblood guitar all the time,' Gibson Entertainment Relations representative Pat Foley told Tony Bacon for *The Les Paul Guitar Book* in 2009. 'People want it, but we've never been able to do an official model. Now, under the umbrella of the Inspired By programme, we were able to approach Jeff about acknowledging and paying tribute to his use of a Les Paul. The beauty of the Inspired By series is that for guys who for one reason or another don't want to commit to a long-term arrangement, they really respond to the idea of a limited-edition model.'

Gibson's next step is to closely examine the original, usually travelling to the guitar itself to capture each microscopic detail. Particular is taken when analysing and measuring the neck to ensure the replica comes as close as possible to the look and feel of the original. 'Now, we've got it down to a science,' said Foley, 'and we'll get very accurate measurements. Overall, the things that you're trying to reproduce are the look and feel and sounds of the guitar. So that means documenting it with photographs to get the wear marks, the cigarette burns, that kind of thing. We have to get neck dimensions. We weigh the guitar. Sometimes pickups have been changed or rewound, so we measure the output levels of the guitar. We try to note any idiosyncrasies. It's great for us when the guitar does have minor modifications, because these are the things that make it really distinctive.'



Opposite: Jeff Beck with the Oxblood prototype, performing at The Wellmont Theater, Montclair, New Jersey, 15 June 2010 © Jim Belmont.



Jeff Beck playing the Oxblood prototype, 2011. Photo courtesy of Peter Mackay.

Gibson worked with Jeff to ensure the greatest level of accuracy when representing this historic instrument. As meticulously as Jeff played the Oxblood, Gibson used advanced techniques to painstakingly photograph, measure and weigh the original guitar to mirror its every feature including its signature Oxblood finish, custom neck profile and Burstbucker humbucking pickups. Once the prototype is approved, the Custom Shop goes into production on the model. 'In the case of Jeff Beck and the Oxblood guitar, we took them to our London office,' Foley explained. 'He went through and gave each one a little strum. And we usually take more than is needed; in the case of Jeff it was 55 or 56 guitars. We know in advance that they're all right, but just in case he feels something's a bit funny, we'll pull that one aside, and we'll end up with 50 that he'll sign. The artist almost always keeps number one, the first of the run, as his own personal guitar, and in most cases he would also keep the prototype. We would have a production prototype that we keep to base them all on, and then when we're done with that the prototype generally goes to the artist's collection.'

The Oxblood edition was praised as one of the most precise replicas ever produced by Gibson when it was released. Just over 50 of the first that were released were carefully aged and personally signed by Jeff. The next 100 sported the Gibson Custom's V.O.S finish, leaving a total of only around 150 of these iconic instruments in existence.

Jeff retained both the artist's prototype and the first of the run as his own personal guitars. Jeff often used the prototype Oxblood Les Paul for performances of the jazz standard and Les Paul classic 'How High The Moon' throughout his 2010 tour in support of his tenth studio album *Emotion & Commotion*.



97

GIBSON GUITAR CORPORATION,
NASHVILLE, TENNESSEE, 2010

A SOLID-BODY ELECTRIC GUITAR, JEFF BECK OXBLOOD LES PAUL

The logo *Gibson* inlaid and *Les Paul / MODEL* silk-screened at the headstock, 4 0022 on the reverse, together with a Gibson hard-shell case, case key and Gibson business card
Length of body 17³/₈ in. (44 cm.)

£15,000-25,000

US\$19,000-32,000

€19,000-30,000





~98

GIBSON INCORPORATED, KALAMAZOO,
MICHIGAN, CIRCA 1965-66

A SEMI HOLLOW-BODY ELECTRIC GUITAR, ES 335TN

The logo *Gibson* and 'crown' inlaid at the headstock, 330920 on
the reverse, together with a contemporary hard-shell case and
embroidered strap

Length of body 18 $\frac{3}{4}$ in. (46.5 cm)

£10,000-15,000

US\$13,000-19,000

€13,000-18,000





Jeff Beck hosts Rock 'n' Roll Fantasy Camp, Las Vegas, Nevada, 20 April 2013.
Photo by Denise Truscello/WireImage via Getty.

99

JEFF BECK'S SMALL PERFORMANCE PEDALBOARD

The Voodoo Lab Pedal Power 2 Plus board mounted with a Bill Finnegan Klon Centaur Professional Overdrive pedal marked with serial number #3817 and JB(2) on the reverse, two Mike Hill Services B.I.S. boxes, a Way Huge Electronics Aqua-Puss Analogue Delay pedal, a Hughes & Kettner Tube Rotosphere MK II and a Charlie Stringer Snarling Dog Whine-O-Wah, together with a Pedaltrain flight case marked JB-ONSTAGE PEDALS B'D and JEFF BECK #13

The pedalboard: 24 in. (60.8 cm.) long; 12¾ in. (32 cm.) wide

The case: 7¾ in. (18.8 cm.) high; 25½ in. (64.8 cm.) wide; 17½ in. (44.5 cm.) deep

£3,000-5,000

US\$3,800-6,300

€3,600-6,000

This reduced size pedalboard, the configuration of which presently includes a 'Leslie effect' Rotosphere, a Klon Centaur overdrive pedal, an Aqua-Puss slap echo and a Snarling Dog Wah pedal, was created with the intention of being easily portable and was often carried by Jeff Beck when guesting on live performances and studio sessions, as well as for one-off gigs. Known for getting most of his otherworldly tones from his hands, in many instances Beck used a fairly sparse pedal setup. The present combination of pedals on this smaller board was used - with some minor variation - for celebrated performances at his induction (for the second time) into the Rock & Roll Hall of Fame in 2009, which not only saw Beck take to the stage with his childhood friend Jimmy Page for an unforgettable rendition of 'Beck's Bolero' segueing into Led Zeppelin's 'Immigrant Song', but also featured a stellar line-up of guitar gods jamming together for an extended version of 'Train Kept a 'Rollin', including Beck, Page, former bandmate Ronnie Wood, Joe Perry, Red Hot Chilli Peppers bassist Flea, and Metallica's Kirk Hammett, James Hetfield and Robert Trujillo, also on bass. The board was also used in much the same configuration for Beck's 2013 tour with Brian Wilson, as well as for a session at the Rock 'n' Roll Fantasy Camp, hosted by Beck in Las Vegas, on 20 April 2013.

For a further discussion of Jeff Beck's use of pedals, please see the footnote to lot 119.





*That old funny-shaped bit
of wood is still staring me
in the face every day saying
'come on, you haven't
started yet!' It's infinite.*

Jeff Beck

100

FENDER MUSICAL INSTRUMENTS
CORPORATION, CORONA, CALIFORNIA,
2009

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP
STRATOCASTER FOR JEFF BECK, BY TODD KRAUSE

Bearing the logo *Fender STRATOCASTER / WITH
SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at
the headstock, *Todd Krause* with Fender logo on the reverse, the
neckplate stamped *4243 / Fender / Custom Shop*, together with a
black Fender hardshell case, tremolo bar, manufacturer's literature,
two picks, two Allen wrench keys, and a copy of the Fender Custom
Shop order specification headed *JEFF BECK STRAT FOR JB*
Length of body 15¾ in. (40 cm.)

£10,000-15,000

US\$13,000-19,000
€13,000-18,000

LITERATURE:

Young Mates Music Player, August 2016, cover (ill.)

According to the Fender Custom Shop specification sheet,
this custom Jeff Beck Stratocaster was ordered for Jeff Beck
in 2009 with an alder body in Arctic White finish and an
aged single ply pickguard, presumably for a more vintage
look than Jeff's usual 3 ply pickguards. Jeff kept this Strat at
his East Sussex estate for home use and evidently played it
often, as the guitar shows significant playing wear. When not
on tour or working on hot rods, Jeff would practice for long
periods every day. *'I find it inexcusable not to get up and
play,'* he told Rolling Stone's David Fricke in 2010. *'I've got
a guitar on every sofa, leaning up against walls, telling me,
"Don't forget what's about to happen." That's the way it's
been for 35 years.'* Jeff was photographed with this guitar at
The Worx Studio in London by longtime collaborator Ross
Halfin for a cover feature in the August 2016 issue of Japan's
Young Mates Music Player magazine.

101 NO LOT





Jeff Beck holding the guitar in his dressing room alongside Marek Witkowski and his son Adam after a concert at the Congress Hall, Warsaw, 21 June 2011. Photo courtesy of Marek Witkowski.

102
WITKOWSKI CUSTOM GUITARS, POLAND,
2011
A THREE-QUARTER SIZE SOLID-BODY ELECTRIC GUITAR IN
THE MANNER OF A FENDER STRATOCASTER

The logo *WITKOWSKI* and *JEFF / 1944* inscribed at the headstock,
together with a soft case
Length of body 14 in. (35.5 cm.)

£1,000-1,500 US\$1,300-1,900
€1,300-1,800

After his performance at the at the Palace of Culture and Science in Warsaw, Poland, on 21 June 2011, as part of the Warsaw Summer Jazz Days festival, luthier Marek Witkowski presented Jeff Beck with this three-quarter size copy of his signature white Stratocaster as a gift for his 67th birthday. The headstock was marked *Jeff 1944* for Beck's year of birth. In video footage of the presentation of the guitar, Jeff notes that the guitar is three-quarter scale – *'Fantastic!'* – and remarks that he will enjoy it on the bus.



Peter Jurkovič and Stefan Milkov present Jeff Beck with a handmade guitar for his birthday © Ivan Prokop.

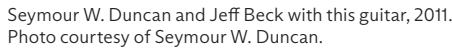
103
PETER JURKOVIC AND STEFAN MILKOV,
CZECH REPUBLIC, 2011
A SOLID-BODY ELECTRIC GUITAR IN THE MANNER OF A
FENDER STRATOCASTER

Bearing a lobster logo and *JURKOVIC MILKOV* at the headstock,
24.6.1944 on the reverse, laminated pickguard with *bas-relief*
foliate carving, together with a soft case
Length of body 15 1/2 in. (40.4 cm)

£1,000-1,500 US\$1,300-1,900
€1,300-1,800

After Jeff Beck's performance at the at the Tesla Arena in Prague on 23 June 2011, luthier Peter Jurkovic presented Jeff with this Stratocaster style guitar as a gift for his 67th birthday, which would fall the following day. The foliate motif on the pickguard was designed by sculptor Stefan Milkov to reflect Beck's monochrome style. Instead of a serial number, the headstock was marked with Beck's date of birth and a lobster symbol for his star sign Cancer.





A SOLID-BODY ELECTRIC GUITAR, MODEL 35

The telecaster body with Strat style contouring, stamped *Seymour Duncan / "THIRTY-FIVE" / MADE IN THE USA* on the headstock, the neckplate stamped *0100*, fitted with two humbucking pickups, tune-o-matic bridge and stud tailpiece, maple neck with pearl inlay at the 12th fret reading *1976 35 2011*, together with an original replacement control cover wiring harness, wrench guitar adjusters, case keys with an original Seymour Duncan tweed hard-shell case. Length of body 15 $\frac{5}{8}$ in. (40.2 cm.)

This guitar was gifted to Jeff Beck by Seymour Duncan in celebration of the 35th anniversary of the Seymour Duncan Custom Shop. The Seymour Duncan 35 was released in 2011 as an anniversary limited edition guitar inspired by the famous Tele-Gib he built for Jeff Beck in the early 70s, which matched a Fender Telecaster with hot-rodded Gibson-style humbuckers. This is the concept that would later serve as the basis of the Seymour Duncan JB Model and its frequent match, the Jazz Model. The Seymour Duncan 35 guitar served to launch the JB & Jazz “Concept” Humbuckers - a Custom Shop recreation of the original pickups Seymour wound for Jeff Beck’s original Tele-Gib well before there was a Seymour Duncan Company. According to Duncan, the pickups are exactly like the pickups in the original Tele-Gib, with a long-legged bottom plate, single-conductor wire, and Alnico-2 magnets in the neck pickup, and Alnico-5 in the bridge.

A SOLID-BODY ELECTRIC GUITAR, STRATOCASTER

An American Deluxe Stratocaster HSS model bearing the logo *Fender STRATOCASTER* on the headstock, *SERIAL / NUMBER US21210280 / MADE IN U.S.A.* on the reverse, the body with black and white Jayne Mansfield imagery to the back and top, with presentation fan inscription to the back, together with a Fender hard-shell case and loose tremolo cavity cover
Length of body 15¾ in. (40 cm.)

This guitar was evidently customised specifically for presentation to Jeff Beck by a fan who understood the profound impact that 50s bombshell Jayne Mansfield and her movies had on the young Beck. Jeff has often cited seeing the 1956 Mansfield vehicle *The Girl Can't Help It* in a dark cinema, aged twelve, as a defining moment in his life and career. *'The Girl Can't Help It was the life-changing film,'* Beck told Mojo in 2004, *'the consolidation of everything I wanted, Jayne Mansfield and everything. For nine-pence you could get your life sorted out! My dreams are real! There it is!'* The film's cameo performances by early rock and roll stars Little Richard, Eddie Cochran, and Gene Vincent and the Bluecaps lit the flame of rock and roll for the young Jeff, in the same way it did for John Lennon and Paul McCartney, sparking a lifelong obsession with the guitar. *'That movie completely did me in,'* Jeff told Brad Tolinski in 1999. *'It started me wanting my own guitar. I just remember being fascinated by the shape of the guitar and by the sounds that came out of it.'* Interviewed by guitar historian Tony Bacon in 2005, Beck reflected: *'we didn't understand what the guitars were... that film was the first real pictures I saw of those guitars, tantalizingly short, a few seconds... The most pivotal film in my career, and my life, really.'*





106

106
THE ORIOLO GUITAR COMPANY INCORPORATED, INDONESIA, 2010
A THREE-QUARTER SIZE SOLID-BODY ELECTRIC GUITAR, FELIX VIBROTAIL FE-01

Bearing the logo *Oriolo* at the headstock, the logo *Oriolo / FE-01 0039* to the neckplate, with 'Felix The Cat' visuals and *FELIX The / CAT* lettering to the body, together with soft case and tremolo bar

Length of body 15 in. (38 cm.)

£300-500 US\$390-630
€370-600



107

107
EPIPHONE, CHINA, CIRCA 1996
A SOLID-BODY ELECTRIC GUITAR, LES PAUL PEE WEE

Epiphone / Les Paul / PEE WEE at the headstock, *X960020934* on the reverse, *GIBSON* to the truss rod cover, together with a soft case

Length of body 11½ in. (29 cm.)

£300-500 US\$390-630
€370-600



108

108
MAHALO, CHINA, EARLY 2000S
A UKELELE IN THE FORM OF A 'FLYING V'

Bearing the logo *MAHALO* at the headstock, *MADE IN CHINA* on the reverse, labelled internally *MAHALO / No. UFV1/BK / Made in China* and further label *EQUIPPED WITH / NUBONE / FOR ENHANCED HARMONIC SUSTAIN / GRAPH TECH GUITAR LASS / THE GUITAR INDUSTRY'S NUT & SADDLE EXPERTS*, together with Mahalo soft case

Overall length 25.5 in. (64.8 cm.)

£100-200 US\$130-250
€130-240



109

109
STENTOR MUSIC COMPANY LIMITED, CHINA, CIRCA 2000

A VIOLIN, STUDENT II

Marked with an S to the tailpiece, labelled internally *The Stentor Student II / STENTOR MUSIC CO. LTD.*, together with straps and bow, the bow labelled *MADE IN KOREA*

Length of body 14 in. (35.6 cm.)

£200-300 US\$260-380
€250-360

Not long after the seeds of his fascination with the electric guitar were first sewn upon hearing Les Paul's 1951 hit 'How High The Moon' on the home radio as a child, Jeff discovered the violin. *'I broke into my uncle's cabinet and found six violins,'* Jeff told Charles Shaar Murray for *Mojo* in 2004. *'Talk about rock'n'roll excess! I'd never even seen or touched a violin, and then to find six in cases! He caught me and said, "If you want to play I'll teach you, but otherwise leave it alone." It was so diabolical for him to listen to me scraping that he recommended I try the cello instead. Both were no go because I couldn't do anything. Couldn't play a chord, couldn't hit the thing or make the sound I wanted, so I wound up lifting the lid of my mum's piano and twanging the strings of that. I was eight, nine, tried piano lessons. Total waste of time.'* Evidently, Jeff returned to the instrument again in later life and would occasionally play this violin at home.



110

PEAVEY, CHINA, CIRCA 2013

A HOLLOW-BODY ELECTRIC GUITAR, ROCKINGHAM

The bound body with pearl inlay and finish of a purple colour, labelled internally *PEAVEY / PR / S/N BNHH 0113 / ROCKINGHAM*, fitted with a Bigsby tailpiece, together with an original hard-shell case, jack cord, case keys and two Allen wrench keys
Length of body 21¼ in. (52.7 cm.)

£1,000-1,500	US\$1,300-1,900
	€1,300-1,800

This Peavey Rockingham guitar was a gift from rockabilly guitarist Darrel Higham, who performed with Jeff Beck as part of Imelda May's band for the *Rock 'n' Roll Party - Honouring Les Paul* tribute concert at the Iridium Jazz Club in New York on 9 June 2010 and the subsequent Rock 'N' Roll Party Tour with Imelda May from 24 March to 9 April 2011.



Jeff Beck and Darrel Higham performing at the Beacon Theater, New York, 28 March 2011 © Jim Belmont.

111

PEAVEY, KOREA, 1990

A HOLLOW-BODY ELECTRIC GUITAR, ROCKINGHAM

The bound body with pearl inlay and natural finish, *PR* inlaid at the headstock, the logo *PEAVEY* applied to the truss rod cover, labelled internally *PEAVEY / PR / S/N N04090079 / ROCKINGHAM*, fitted with a Bigsby tailpiece, together with a tremolo bar
Length of body 21¼ in. (52.7 cm.)

£1,000-1,500	US\$1,300-1,900
	€1,300-1,800

This Peavey Rockingham guitar was a gift from rockabilly guitarist Darrel Higham, who performed with Jeff Beck as part of Imelda May's band for the *Rock 'n' Roll Party - Honouring Les Paul* tribute concert at the Iridium Jazz Club in New York on 9 June 2010 and the subsequent Rock 'N' Roll Party Tour with Imelda May from 24 March to 9 April 2011.





Pete Townshend and Jeff Beck rehearsing *Quadrophenia* and *Love Reign O'er Me* at the Queen Elizabeth Hall, London, June 2012.

112

FENDER MUSICAL INSTRUMENTS CORPORATION, CORONA, CALIFORNIA, 2011

A CUSTOM SHOP STRATOCASTER NECK FOR JEFF BECK, BY TODD KRAUSE

The logo *Fender STRATOCASTER / WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at the headstock, *Todd Krause* with Fender logo and inscribed in black ink *E FLAT SPARE / QUADRAPHENIA* [sic] to the reverse by Jeff Beck, the end of the neck inscribed *11 - 11 / JB PROTO#1 'R1' / FATNECK-11"R* and signed *Todd Krause*
26 in. (66 cm.) long

£1,000-1,500

US\$1,300-1,900

€1,300-1,800

On Jeff Beck's request, guitar technician Steve Prior sent one of Beck's Peavey Rockingham hollow-body electric guitars to Fender Custom Shop Master Builder Todd Krause in 2011 as an example of a fatter neck with an 11 inch fingerboard radius in order to inform a fat neck prototype. The resulting *FATNECK* prototype was delivered to Beck in late 2011. It is believed that Beck paired the prototype neck with the body of his E Flat white Strat spare (see lot 83) and used the guitar for a performance of The Who's 1973 single 'Love, Reign o'er Me' with Pete Townshend and the BBC Concert Orchestra at London's Queen Elizabeth Hall on 11 June 2012, as the finale of the BBC's *London on Film* event, hosted by Mark Kermode and broadcast on BBC Radio 3. The orchestral arrangement of 'Love, Reign 'er Me', from The Who's 1973 rock opera *Quadrophenia*, was scored by Townshend's wife Rachel Fuller. After the show, Beck marked the neck as *E FLAT SPARE / QUADRAPHENIA* [sic] for future use. The neck was then carried on tour as a spare neck for Beck's E Flat spare in 2015 and 2016.



Jeff Beck performing in Atlantic City, NJ, 30 August 2014, part of the Bryant, Beards & Beck Tour © Jim Belmont.



Jeff Beck, Rosie Bones, Carmen Vandenburg and Jonathan Joseph performing at Madison Square Garden, New York, 20 July 2016 © Drew Stawin.



Jeff Beck and Billy Gibbons, 2015. Photo courtesy of Apollonmusic.

113
BOHEMIAN GUITARS, ATLANTA, GEORGIA,
CIRCA 2015
A NOVELTY ELECTRIC GUITAR

Bearing the logo *BOHEMIAN / GUITARS* at the headstock, the body utilising a faux motor oil can marked *BOHEMIAN / MOTOR OIL, Formulated for Speed!* and *PRODUCING PREMIUM MOTOR OILS / SINCE 2012*, fitted with two double-coil pickups, tune-o-matic style bridge and stud tailpiece, together with original box and note inscribed '...JB... *PLAY them blues amigo / LET'S GAS 'EM UP / AND DO THIS AGAIN / QUICK! / XO BFG*' and *FINE / SHOP-SHIRT / WHILE / WRENCHING*

Length of body 11¼ in. (28.2 cm.)
£1,000-1,500 US\$1,300-1,900
€1,200-1,800

Jeff Beck and his quiver of fine six-string “things” stand as a testament to Jeff’s passion for all things guitar. The Jeff Beck mods on his Fender Stratocaster took the instrument into ultimate utility far beyond the inventor’s imagination. Jeff’s legacy lives powerfully strident though each and everything true with a mark of his soulful technique and wizardry.

Billy F Gibbons

This 'cigar box' guitar was a gift to Jeff Beck from his old friend, ZZ Top's Billy F Gibbons, in 2015. Jeff's very first gutiar as a child was a cigar box guitar he built himself - and Gibbons is also a longtime proponent of these home-made style instruments. Beck and Gibbons shared a love of Hot Rods and have long admired each other's work and music, collaborating on multiple occasions. They played 'Foxy Lady' and ZZ Top's 'Rough Boy' (reportedly Beck's favourite ZZ Top song) together at Jeff's second induction into the Rock and Roll Hall of Fame in Cleveland in 2009. In 2010 Beck had joined ZZ Top on stage in Lucca, Italy, for an extended version of 'La Grange'. In 2014 a joint Jeff Beck and ZZ Top Tour - billed as 'Bryant, Beards & Beck', the first name being that of their opening act, young blues virtuoso Tyler Bryant - but unfortunately most of the tour had to be postponed because ZZ's bassist Dusty Hill sustained an injury and was unable to play. The tour was reinstated in 2015 - and it was likely at the end of this stint that Gibbons and Beck reportedly visited the Bohemian Oil Can Guitar factory together.

This guitar was employed on Beck's next studio album *Loud Hailer*, released in 2016. Interviewing Beck for *Rolling Stone* on 11 July 2016, David Fricke asked: '*On the new album, in the song “O.I.L. (Can't Get Enough of That Sticky),” you actually play a solo on an oil can. Please explain.*' To which Beck replied, '*It's a guitar made out of an oil can, a metal old-style gallon can. It was standing in a dressing room when I came back from a gig. There was nothing there except a sofa, the drinks cabinet, some refreshments and right slap in the middle of the floor was this oil can with a neck on it. I went, “Oh, my God, that's gotta be Billy Gibbons [of ZZ Top].” And sure enough, the note said, “Enjoy. Love, BFG.” I thought, “Is this playable?” I plugged it in, and it played like a charm.’ The neck is braced so that when you tighten the strings, it doesn’t flex forward. It plays great. I tuned it to a regular chord, and played a regular slide on it. The song was about Texas oil – we were having a little dig there [laughs].*

Beck took the guitar on the subsequent Loud Hailer Tour, which included a sold-out show billed as '50 Years of Jeff Beck at the Hollywood Bowl', on 10 August 2016, during which Gibbons joined Beck on stage for a rendition of 'Rough Boy'.





Jeff Beck on stage with Billy Gibbons, 2022, the pedalboard visible in the foreground © J.A. Reynolds III.

114

JEFF BECK'S SESSION AND STUDIO PEDALBOARD

The painted wooden board mounted with a Mike Hill Services Earth Loop Ground Hum Eliminator B.I.S box, MKR M238 iso-brick power supply, Dunlop EP103 Echoplex Delay Pedal, J Rockett Audio Designs Archer, Dunlop MC404 CAE Custom Audio Electronics and Crybaby Wah and MXR M236 Super Badass Variac Fuzz, in a Pedaltrain flight case marked *JB PB KIT UK, JEFF BECK / FREIGHT MINDS / #2 of 14 and U.S.2022*, together with two Neutrik cables fitted with silent plugs, a Cordial guitar cable, a Mogami cable and bottle of Johnson's baby powder from Japan

The pedalboard: 13³/₈ in. (34 cm.) long; 14¹/₂ in. (36.8 cm.) wide

The case: 7 $\frac{3}{4}$ (19.7 cm.) high; 25 $\frac{1}{2}$ in. (64.8 cm.) wide; 14 $\frac{3}{4}$ in. (37.5 cm.) deep

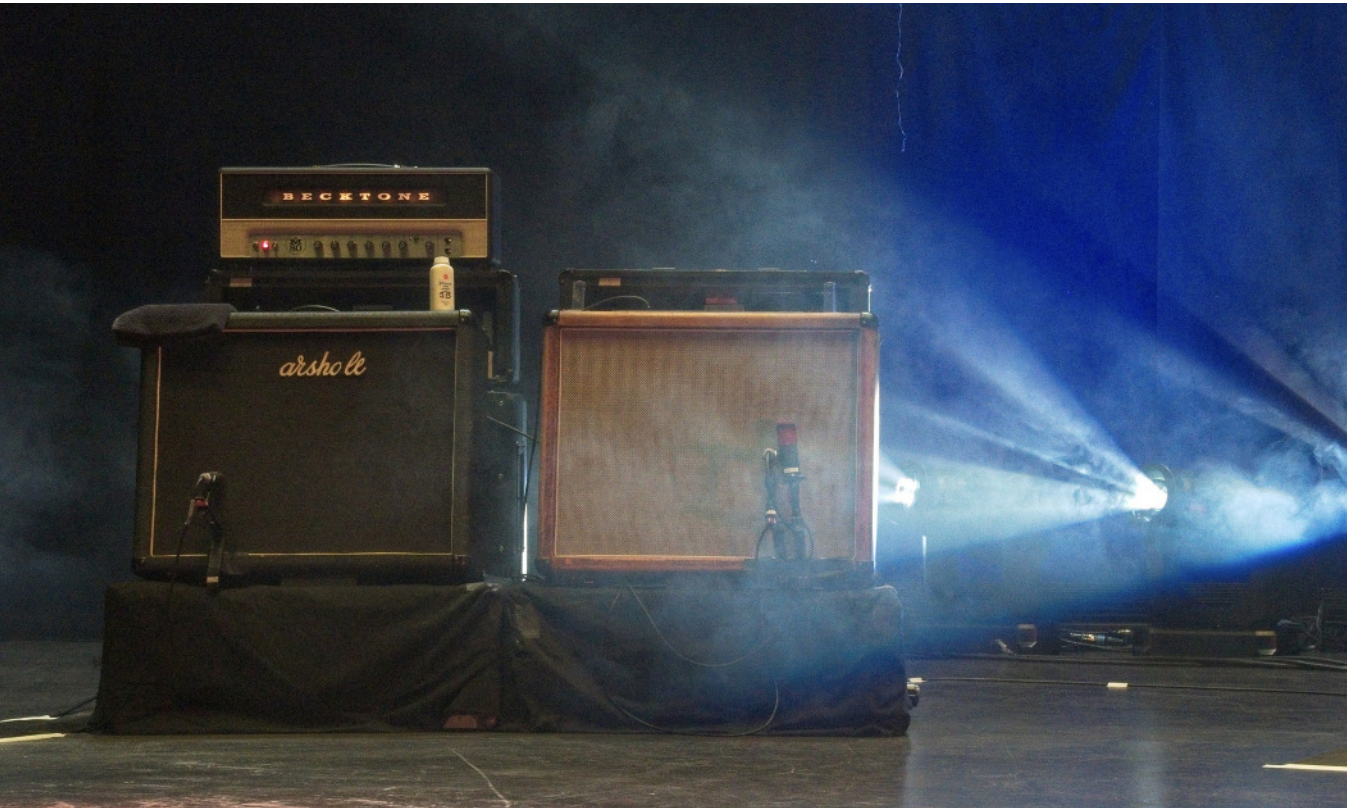
£2,000-3,000

US\$2,600-3,800

€2,500-3,600

This small effects board was custom-built for Jeff Beck by Jeremy Nielsen, his guitar technician for the 2015-2016 ZZ Top and Loud Hailer tours, specifically to be brought on when Jeff returned to the stage for an encore with his co-headliners, or when guesting at the gigs of others, such as Rod Stewart at the Hollywood Bowl, Los Angeles, 27 September 2019.





Jeff Beck's stage rig including the Marshall combo amps, a Becktone amp head, and two Marshall amp heads reversed (one from each of lots 72 and 73), on stage at the Royal Albert Hall, London, 2022 © Jim Belmont.



Jeff Beck performing in Whitney Hall, Kentucky Center for the Performing Arts, 12 May 2015 © Drew Stawin.



115 MAGNATONE, SAINT LOUIS, MISSOURI, 2016 AND 2018

TWO MAGNATONE 45 WATT AMPLIFIER HEADS, ONE SUPER 59 MKII, ONE SUPER 59 M80

Each with custom-made label *BECKTONE* applied to the cabinet face, one with four input jacks marked *SUPER FIFTY-NINE MK II* and *VIBRATO PAT. / 2,988,706* to the front control panel and stamped with serial number on a plate *JB002* to the rear panel, the other with two input jacks marked *SUPER FIFTY-NINE* and *M/80* to the front control panel and with serial number label marked *0001802* on the rear chassis panel, each together with a St. Louis flight case, with various stencils, shipping and airline stickers, including a Magnatone label and *JB SR*, one case additionally marked *B/U*
Each amp: 9 1/4 in. (23 cm.) high; 26 1/8 in. (66.3 cm.) wide; 8 1/8 in. (21 cm.) deep
Each case: 18 in. (45.5 cm.) high; 29 1/2 in. (75 cm.) wide; 12 in. (30.5 cm.) deep (4)
£2,000-3,000 US\$2,600-3,800
€2,400-3,600

These two amplifiers, 'modified' from stock Magnatones with a very special custom addition to the front fascia, are two of a number that have formed part of Jeff Beck's stage rig since 2015. Ted Kornblum, Magnatone CEO, confirmed to us that the idea of creating a bespoke Magnatone amp for Jeff to play through on stage was first mooted in 2014 - most likely influenced by his planned (and subsequently

postponed) tour with ZZ Top that year. A lifelong Marshall man, Beck would need persuading that the Magnatone was for him and so rather than go to the lengths of creating a whole new amp for him, they loaned him two stock amps, with a special addition - bespoke labels reading *BECKTONE* which could be stuck over the illuminated Magnatone logo to the front. In 2015, once the tour had been rescheduled, Billy Gibbons presented the new labels (and borrowed amps) to Jeff, much to his amusement. The two '*BECKTONE*' amps were then used extensively on stage throughout that tour. The following year Magnatone created two amps specially for Jeff, as opposed to standard production models, and gave them the serial numbers *JB001* and *JB002* - perhaps in the hope that they could woo him away from the Marshalls for good. When *JB001* developed a fault on that tour, *JB002* continued to be used throughout. Magnatone both loaned and gave Jeff a number of amps over the following years, including the other amp in this lot, the *M80*, and it is extremely difficult to tell them apart on stage. John 'Skully' McIntosh, Jeff Beck's guitar technician for the 2018/19 tour and the final 2022 tour, confirmed to us that a 'Becktone' amp was always placed on the stage, with the intention of being lit up, as well as acting as an emergency spare if all other back-ups failed, however, the amps were rarely played through after 2019.



Jeff Beck in celebration of new book BECK01 at Mel’s Drive, West Hollywood, 8 August 2016. Photo by Tasia Wells/WireImage via Getty.

0116

BECK01

JEFF BECK

BECK, Jeff (1944-2023). *BECK01: Hot Rods and Rock & Roll*. Guildford: Genesis Publications, 2016.

Limited edition, number 362 of 2000 copies signed by Jeff Beck.
Quarto (280 x 320 mm). Introduction by John McLaughlin. Quarter-bound by hand in Italian leather and aluminium, with silver page edging and hand tooling, stamped metal front cover reproducing a Californian number plate from the year Beck was born, housed in a buckram archival case featuring a foil-blocked illustration inspired by Von Dutch's legendary pinstriping designs, with dustbag.

£500-800
US\$640-1,000
€600-960

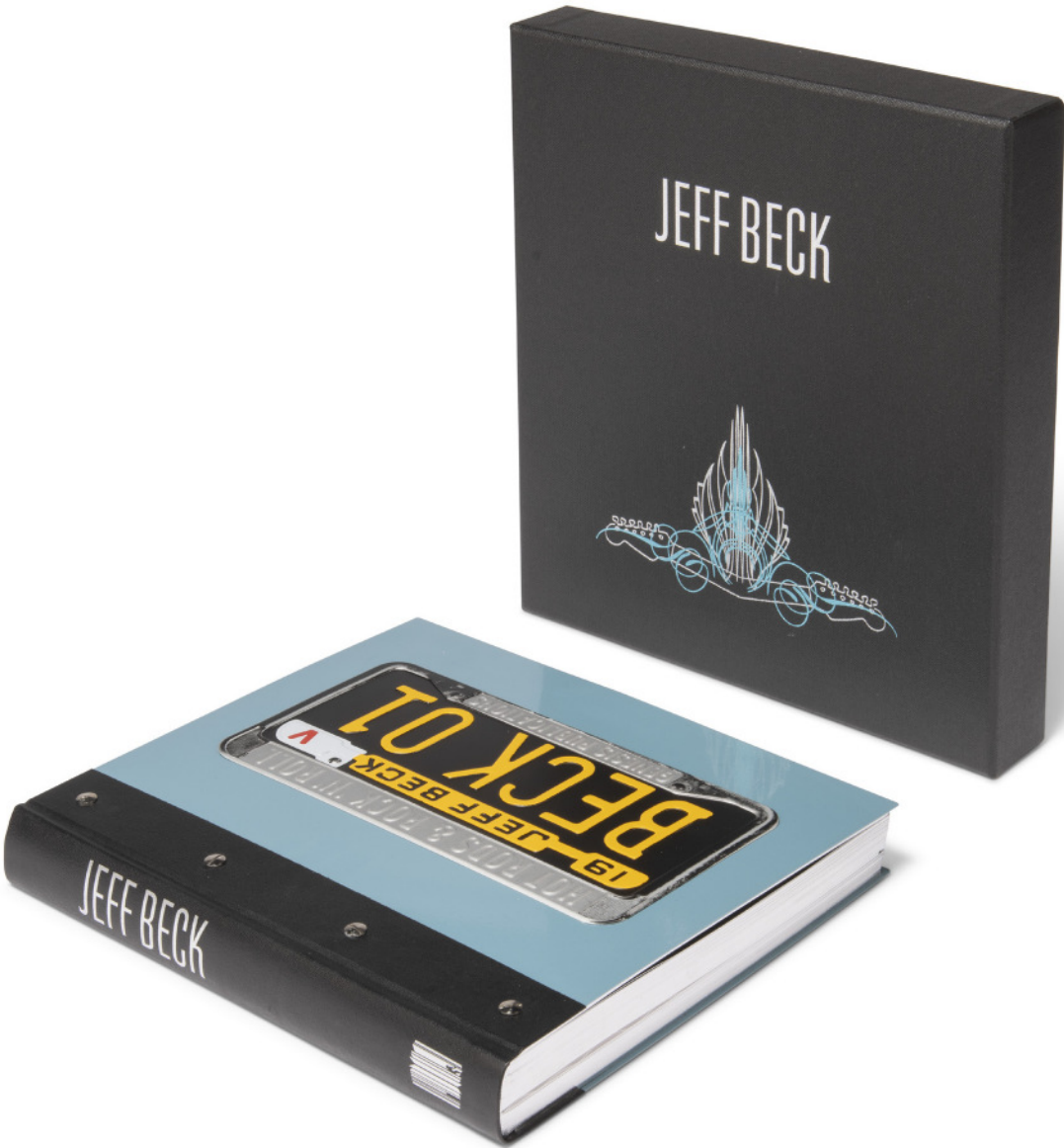
Published in a signed, limited edition by Genesis Publications in 2016, *BECK01* told the story behind the music and bound together Jeff Beck's twin inspirations – hot rodding and rock'n'roll – in the official signed limited edition book of his career. Beck opened his archives to include

family photos alongside personal letters from friends and heroes including Charles Mingus, B.B. King and Les Paul. *'I had no idea that this many photos existed until we found them during the making of my book,'* said Beck. In addition to Jeff's personal snapshots, the book is illustrated throughout with photographs by Ross Halfin, Robert Knight, Baron Wolman, Bob Gruen, Michael Putland, Barrie Wentzell, Gered Mankowitz, Neil Zlozower, and Michael Zagaris. Interviewed by Total Guitar in 2016, Jeff explained how the book came about: *'Genesis Publications had already done Jimmy Page [2010's Jimmy Page On Jimmy Page], 'so I supposed I was in their sights. I didn't want to do it at all and they said, "But you can choose what photos go in there." So I agreed a bit reluctantly... Hopefully somebody will get some enjoyment out of it, there are some rare pictures in there.'*

In his foreword to the book, John McLaughlin wrote that *'Jeff is quite simply a "born" guitarist. Not only does he have the mysterious talent that is innate, he has not stopped evolving over the years. He has forged a unique and wonderful style of playing that is instantly recognizable. He has the most fluid style of playing I've ever heard.'*

When asked to write the introduction to this book about Jeff, I thought to myself who better? So I wrote, “Jeff Beck is my all time favourite electric guitarist”... What do I say after that?

John McLaughlin





Jeff Beck, Johnny Depp and Rhonda Smith, on stage during the 2022 tour © J.A. Reynolds III.



117

JIM MARSHALL PRODUCTIONS LIMITED, BLETCHLEY, ENGLAND, 1978 AND 1979

TWO GUITAR AMPLIFIERS, JMP 50 WATT COMBOS

One amp without tolex covering, both marked *Master Model 50w / Mk 2. Lead. / MADE IN ENGLAND / BY JIM MARSHALL PRODUCTS LTD.* on the rear chassis panel, each additionally stamped here with serial numbers *00452K* (without tolex) and *01093L* (with tolex), the latter additionally with tape label *J.D.* to the top and *PETE / WARD* faintly stencilled to one side, each with a Packhorse flight case, both labelled *TRIBUTE* and *U.S. 2022*, the one without tolex covering additionally labelled *#1, JEFF BECK / #8 OF, JEFF BECK* and *RIC/LAX* the other *#2* and *JEFF BECK / #7 OF*, together with a modified Marshall logo now reading 'arshole' (not illustrated)
The amps: 22 $\frac{1}{2}$ in. (58.2 cm.) high; 29 in. (73.3 cm.) wide; 9 in. (22.8 cm.) deep
The cases: 32 $\frac{3}{4}$ in. (83.2 cm.) high; 33 in. (83.8 cm.) wide; 13 in. (33 cm.) deep (4)
£3,000-5,000 US\$3,800-6,300 €3,600-6,000

These two late 1970s Marshall combo amps were Jeff Beck's main performance and recording amps from 2018 to 2022. Both were acquired in 2018 - the 'stripped' combo, lacking its tolex covering, was purchased for Jeff in April by Shon Hartman, his longtime production manager and friend. Reportedly, Jeff loved the amp and used it for recording some unreleased tracks with Ben Findlay at his home

studio in Sussex, as well as a rockabilly collaboration 'Welcome to Bushwackers', with the Hollywood Vampires, which was released on their second album *Rise* in 2019. This combo amp was also used to record some of Jeff Beck's final studio album with Johnny Depp, *18*. The amp was serviced by Simon Law, Pete Townshend's tech, who, on request from Beck's crew, acquired another combo amp - covered in black tolex and bearing a modified logo spelling 'arshole' instead of Marshall - which he delivered to Beck's Live at Chelsea show at the Royal Hospital on 15 June. The crew presented the amp as a gift to Beck for his 74th birthday, with Law receiving payment shortly thereafter. The 'arshole' amp started out as a backup amp for Jeff in 2018 and 2019, with Johnny Depp playing through it as his main amp for the six shows he joined Jeff for in 2019 - including Crossroads in September, where video footage of their version of 'Isolation' shows Jeff playing through the stripped combo amp and Johnny playing through the black one. After this tour, the 'arshole' became part of Jeff's main guitar rig, along with the stripped combo, two Marshall 100-watt heads facing backwards (or 50s depending on room size), and two Marshall 1960B cabinets, which were loaners. Jeff occasionally plugged one of the Magnatone 'Becktone' heads into one of the 1960B cabinets when he felt he needed a different tone.



Jeff Beck on stage at the Celebrity Theatre, Phoenix, Arizona, 24 September 2019 © Drew Stawin.

118

FENDER MUSICAL INSTRUMENTS
CORPORATION, CORONA, CALIFORNIA,
2017 AND 2019
A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP REVERSE-
HEADSTOCK STRATOCASTER FOR JEFF BECK, BY TODD
KRAUSE

Bearing the logo *Fender STRATOCASTER / WITH
SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour / Body* at
the headstock, *Todd Krause* with Fender logo on the reverse, the
neckplate stamped *10742 / Fender / Custom Shop*, together with
a Fender hard-shell case, tremolo bar, strap, spring cover and two
Allen wrench keys
Length of body 15¾ in. (40 cm.)

£10,000-15,000 US\$13,000-19,000
€13,000-18,000

Jeff Beck used this guitar as his #1 Strat throughout his 2019 tour, until the final show of the tour at the Hollywood Bowl, when he switched to lot 20. Music historian Chris Gill, who worked with Jeff on the guitar captions for *BECK01*, explains the reverse headstock: 'The most notable feature of this guitar is a neck built for a left-handed Strat, which places the arrangement of the tuners in reverse order. This also reverses the tension of the strings, making the high E and B strings much easier to bend and the low E and A strings more percussive and brilliant. Some consider this an essential element of Jimi Hendrix's distinctive Strat tones, as Hendrix played left-handed and strung a right-handed Strat in reverse order and flipped the guitar over.' The guitar was then tuned a half step down for use as Jeff's #2 Strat on his 2022 tour for performances of Hendrix/ 'Little Wing' and 'Space For The Papa', the latter performed on UK dates only. Questioned by *Guitar World's* Brad Tolinski on why he added Hendrix' 'Little Wing' to his set after all these years, Jeff replied: *'I still marvel at his contribution. After withstanding the shock of him blowing us all away in 1967, he actually forced me to change my style. I couldn't do some of those more outlandish things I was mentioning before because people would think I was stealing from him... I've come to really appreciate how advanced he was. The way he was able to cram so much innovation into three or four years is quite remarkable.'*







Jeff Beck and Johnny Depp on stage, 2022 tour © J.A. Reynolds III.

119

JEFF BECK'S STAGE PERFORMANCE PEDALBOARD

COMPRISING THE ARRANGEMENT USED ON HIS LAST TOUR IN 2022

Mounted with: an Oberheim Electronics Maestro Ring Modulator; a JHS VCR Ryan Adams Signature PaxAm Modulation pedal; an Empress Effects Tremolo 2; a Boss OC-3 Super Octave pedal; two The GigRig Loopy-2 pedals; a Radial Engineering Shotgun Guitar Splitter & Buffer pedal; a Neo Instruments Ventilator II rotary cabinet simulator; an MXR M1117R Flanger; a Dunlop EP103 Echoplex Delay Pedal; a J Rockett Audio Designs Archer overdrive pedal; an MXR M236 Super Badass Variac Fuzz pedal; together with an MZR M222 talk box, a Thon flight case and a black cardboard covering for stage use
The board: 12½ in. (31.8 cm.) high; 48 in. (122 cm.) wide
The cardboard covering: 74½ in. (189.2 cm.) wide; 10¼ in. (26.5 cm.) deep
The flight case: 10 in. (25.5 cm.) high; 50¾ in. (129 cm.) wide; 18⅞ in. (48 cm.) deep
(129 cm.)
The talk box: 6¼ in (15.8 cm.) long; 4¾ in. (10.7 cm.) wide (2)
£3,000-5,000 US\$3,800-6,300 €3,600-6,000

Described as 'crazier than the effects' by Jon Bon Jovi's studio engineer during sessions for the *Blaze of Glory* soundtrack, with his inimitable technique and total mastery of his instrument, Jeff Beck did not generally rely overly on pedals in his live performances, astounding his audiences with the sounds he could tease out of the simplest of rigs. From a young age, Beck had been fascinated by the 'tricks' employed by his hero Les Paul, and experimented endlessly with the various sounds which could be drawn from the electric guitar, both with and

without the addition of sound effects. Beck was an early adopter of many of the new inventions being devised in the mid-1960s, along with his childhood friend Jimmy Page and was feted as among the first to experiment with fuzz and feedback. From the moment 'Heart Full of Soul' hit the radio waves - the unforgettable sound of a 'sitar' achieved with a Sola Sound Tone Bender and prototype fuzz box (designed by Roger Mayer) borrowed from Page, who happened to be recording at the time in the next door studio - the range of sounds and tones that could be achieved with his guitar seemed endless.

The present arrangement of pedals on this board is exactly as it was on Jeff Beck's last tour in 2022. Whilst this particular selection and their combination together is a relatively recent development, the board itself had been in use for several years, and in the early 2000s was controlled behind the amps or backstage by Beck's guitar tech at the time, Steve Prior. Whilst Beck often only had a small selection of pedals on stage which he controlled - often just a Wah pedal (a Snarling Dog) with a channel selector and an overdrive pedal (such as the Klon Centaur) - from the mid-2000s the larger board began to appear on the stage, controlled by Beck himself. When asked by a fan after a show in 2006 what had prompted the change, Jeff replied that he was *trying to recreate more of the effects from the records*.

Most notably, perhaps, the board includes a pedal which has been in Beck's collection for almost half a century. The Maestro Ring Modulator, made for a short period between 1971-75, came into Jeff's possession in the mid-70s around the time he was touring with

keyboard legend Jan Hammer. Whilst Hammer does not recall actually giving Jeff the device, he told us that he *'may have turned him on to it with a prototype I got from Tom Oberheim.'* John Dodds, Jeff's guitar tech from the Jan Hammer tour until 1980, remembers using the Ring Modulator for the 1976 tour - and indeed it can be seen perched atop an amp behind Jeff during his performances at the Day on the Green in Oakland, California on 5 and 6 June 1976 (with Dodds hiding behind Fernando Saunders' bass cab). After that tour it took something of a back seat in live performances - returning primarily to studio use.

Used on several recordings throughout his career, the ring modulator was evidently an effect to which Beck kept returning. Speaking to Matt Blackett for *Guitar Player*, December 2000, following the release of *You Had It Coming*, Beck revealed that for the track 'Roy's Toy' he used a ring modulator in the solo: *The ring modulator is one of my all-time favourite nasty sounds. We used an old Maestro complete with all the cobwebs in it. I spent time tuning it. I knew what key I was in, and if you tune it properly, and stay within certain parameters of the key, it'll go with you.* Similarly, discussing his latest album *Jeff* with Barry Cleveland in September 2003, he described one of the tracks, 'Trouble Man', which *'started out as a barbaric jam. I've got this Maestro ring mod going - one of the '60s ones with a slide on either side that you use to tune in while you're playing. It ripped.'*

Underlining the perception that generally Jeff Beck did not use a huge number of different pedals and effects to achieve his inimitable sounds, in June 2010 Beck told Art Thompson of *Guitar Player* that he *'found that my best friend is the straight-ahead amplifier with very little effect pedal...except for a couple of places where I used a ring modulator - like for two bars on the Joss Stone track 'There's No Other Me'. You know, Jimi Hendrix didn't use too much of that either. He used one effects pedal and a Crybaby wah-wah, and he just cranked the hell out of his amplifiers.'*

Dodds recounted to us that during his time in the late 1970s, the pedals which Jeff mainly used for live performances were a *'Colorsound overdrive, a Tychobrahe ParaFlanger, a Crybaby Wah and a D'Armond swell. There was also a Colorsound Octivider, which was at some point replaced with a small yellow Boss (Roland) Overdrive. He did have the Echoplex for many years, but it was replaced later by a Roland RE101 tape delay.'* To avoid ending up in a tangled mess between sets and venues, Dodds built Beck's first pedalboard - *'Just a piece of plywood, with various templates that the pedals slotted into, and [I] built a kind of harness with the cables.'* Whilst these pedals no longer survive in Beck's collection, the selection on the present pedalboard reveals both an affection for the sounds that vintage pedals could produce and a continued openness to trying out the latest technology, allowing him to continually push the sonic boundaries of what was possible in his performances.





Jeff Beck, The Capitol Theater, 7 October 2022 © Jim Belmont.

120

FENDER MUSICAL INSTRUMENTS
CORPORATION, CORONA, CALIFORNIA,
2017 AND 2019

A SOLID-BODY ELECTRIC GUITAR, CUSTOM SHOP
STRATOCASTER FOR JEFF BECK, BY TODD KRAUSE

With reverse headstock, bearing the logo *Fender STRATOCASTER*
/ *WITH SYNCHRONIZED TREMOLO* and *ORIGINAL / Contour*
/ *Body* at the headstock, *Todd Krause* with Fender logo on the
reverse, the neckplate stamped *10687 Fender / Custom Shop*,
together with an additional Custom Shop reverse-headstock
neck with tape inscribed *GOOD ONE / 12-21*, the end of the neck
inscribed *01-17* and signed *Todd Krause*, hard-shell case and
tremolo bar

Length of body 15¾ in. (40 cm.)
Additional neck 25⅞ in. (65.7 cm.) long (2)

£15,000-25,000 US\$20,000-32,000
€19,000-30,000





Jeff Beck on stage in Tampa, Florida, 26 August 2018 © Drew Stawin.



Jeff Beck reunites with Rod Stewart at The Hollywood Bowl, Los Angeles, California, 27 September 2019 © Jim Belmont.



Previously assembled with the loose neck included in this lot, Jeff Beck used this guitar as his #1 Strat throughout his 2018 Stars Align Tour with Paul Rodgers and Ann Wilson. The neck was switched to the current configuration in 2019 for use as Jeff's #1 Strat at the final show of his 2019 tour at the Hollywood Bowl, Los Angeles, on 27 September 2019, where he reunited on stage with old Jeff Beck Group bandmate Rod Stewart. Music historian Chris Gill, who worked with Jeff on the guitar captions for *BECK01*, explains the reverse headstock: 'The most notable feature of this guitar is a neck built for a left-handed Strat, which places the arrangement of the tuners in reverse order. This also reverses the tension of the strings, making the high E and B strings much easier to bend and the low E and A strings more percussive and brilliant. Some consider this an essential element of Jimi Hendrix's distinctive Strat tones, as Hendrix played left-handed and strung a right-handed Strat in reverse order and flipped the guitar over.' The guitar was then tuned a half step down for use as Jeff's #2 Strat on his 2022 tour, for occasional performances of 'Loose Cannon'.

(additional neck included with this lot)



This Telecaster backstage, Sheffield, 29 May 2022 tour (also showing lots 8, 118 and 120). Photo courtesy of John 'Skully' McIntosh.

121
FENDER MUSICAL INSTRUMENTS CORPORATION,
CORONA, CALIFORNIA, 2017

A SOLID-BODY ELECTRIC GUITAR, AMERICAN VINTAGE SERIES, '52
TELECASTER

Bearing the logo *Fender* / "*TELECASTER*" at the headstock, the bridge stamped *FENDER / PAT.PEND. / V1204782*, with an original Fender hard-shell tweed case, white and black leather strap, bridge cover, jack cord, certificate of authenticity and hang tags
Length of body 15⁷/₈ in. (40.3 cm.)

£3,000-5,000 US\$3,800-6,300
€3,600-6,000

This Telecaster was used during Jeff Beck's 2022 tour, for UK shows only, where it was likely intended to be the back-up for Jeff's celebrated 'Tele-Gib' (see lot 8). Jeff had initially wanted to take out the prized Seymour Duncan creation with a specific song in mind - Lonnie Mack's 'Wham' - however after rehearsals he decided that the guitar should return to the safety of home, and it went back after the first show in Cardiff. The Telecaster, shown in the accompanying photo of Beck's backstage guitar rack alongside the Tele-Gib, was instead used to play 'Wham' - a song that John 'Skully' McIntosh, Beck's guitar tech at the time, recalls was only part of the set for the dates when Beck was not accompanied by his close friend and collaborator Johnny Depp.

122
GIBSON GUITAR CORPORATION,
NASHVILLE, TENNESSEE, 2020

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

The logo *Gibson* inlaid and *Les Paul / MODEL* silkscreened at the headstock, 9 0874 on the reverse, the selector switch cavity cover engraved with *Gibson / custom / EST. 1894 / MADE IN U.S.A.* together with an original hard-shell case, case keys, warranty, hang tags, spare selector switch cavity cover and selector toggle switch cap
Length of body 17³/₈ in. (44 cm.)

£5,000-8,000 US\$6,400-10,000
€6,000-9,600





123
MICK JOHNSON GUITARS, BERKSHIRE,
UK, 2021

AN ACOUSTIC GUITAR IN THE STYLE OF BUDDY HOLLY'S
GIBSON J-45

Bearing the logo *Johnson* and *BE BOP A LULA* at the headstock, inscribed internally *M Johnson 2021*, the body covered in a polychrome tooled leather case inscribed *BUDDY / HOLLY* to the front and *BLUE / DAYS / BLACK / NIGHTS, BE BOP A LULA* and *TEXAS* to the sides, together with a contemporary Hiscox hard-shell case, Buddy Holly leather strap inscribed *1936 BUDDY 1959* and manufacturer's literature
Length of body 20½ in. (52 cm.)

£4,000-6,000 US\$5,100-7,600
€4,900-7,200

As well as it being a rarity to have an acoustic guitar from Jeff Beck's collection, this specific Gibson J-45 model is a rarity in its own right. The guitar was gifted to Jeff directly from The Buddy Holly Educational Foundation in April 2022, shortly after he had been appointed as one of their official ambassadors. Over the years, the Foundation has selected an impressive array of musical legends, from Eric Clapton to Paul McCartney for this position, whose own musical journeys Buddy Holly inspired. Each ambassador, including Jeff, has been gifted a replica of Buddy's Gibson J-45 in recognition of their role in honouring Buddy Holly's enduring influence on the music industry through their own careers. Jeff himself noted, "Where would we all be without Buddy Holly?"

It was this enduring influence that had partially inspired Jeff to pursue guitar, and in particular the Fender Stratocaster guitar. Jeff first began gaining respect from his school peers when they heard him play *That'll Be The Day*. Jeff had the opportunity to hear this same song live during a Buddy Holly & The Crickets concert at Croydon's Davis Theatre on the 12th March 1958, which Buddy played with a Sunburst Fender Stratocaster. It has been documented that Jeff did not sleep at all the night before the concert due to the sheer excitement of seeing him in person, stating "When I saw him live, it was the best thing [I'd] ever seen...I never heard another Strat tone like it". Thus it is not surprising that Jeff also retrospectively stated "When I saw Buddy Holly, I wanted a Strat."

Despite this specific Fender Stratocaster being out of Jeff's reach, both financially and geographically (with Fenders only selling then in the US) at the time, it encouraged Jeff to ask his neighbour to build him a £5 'copy'. Given the budget, it is no surprise that the resulting instrument was not exactly perfect. However, it nevertheless meant that Jeff could learn about bending a flat note to a pitch, something that would prove a mainstay technique for Jeff in his future career.

Jeff's own career began with him playing Buddy Holly covers whilst performing in his very first band, The Rumbles in 1963. Similarly, Jeff and Jimmy Page had originally bonded after Jimmy played Buddy Holly's music to him during their first meeting. When the Foundation presented this J-45 to Jeff, he took the opportunity to reminisce by fittingly playing the very Buddy Holly songs that he had seen him play in 1963.

The name of this J-45 guitar, 'Be Bop A Lula', was inscribed on its accompanying polychrome tooled leather case after the song of the same name *Be-Bop-a-Lula*. Although this song was originally by Gene Vincent and His Blue Caps, it greatly inspired both Buddy and Jeff, and was covered by both. Jeff himself stated, "The first thing that changed me was hearing Eddie Cochran and Gene Vincent and Buddy Holly, those guys. I never even was considering being a musician. I just had the balls to pick up a guitar and try and play".



Jeff Beck playing this guitar at home, April 2022. Photo courtesy of Peter Bradley Jnr.





124

DUESENBERG, HANOVER, GERMANY, 2019

A SEMI SOLID-BODY ELECTRIC GUITAR, ARTIST SERIES JOHNNY DEPP SIGNATURE, CUSTOM BUILT FOR JEFF BECK

The chambered alder body with black finish, the top mounted with an aluminium cover plate engraved with graphics of Johnny Depp's tattoos including the inscription *Silence / Exile / Cunning*, feather-engraved metal truss rod cover and synthetic fingerboard inlay, a plate engraved *190342* on the reverse of the headstock above a skull, the reverse of the body with skeleton tattoo design and Johnny Depp facsimile signature, together with an original hard-shell case, case keys, tremolo bar, manufacturer's literature, Allen wrench keys and gift box

Length of body 16 $\frac{1}{8}$ in. (41 cm.)

£4,000-6,000

US\$5,100-7,600

€4,900-7,200



Jeff Beck, Johnny Depp, Rhonda Smith, Anika Nilles, Vanessa Freeburn-Smith and Robert Stevenson at the Royal Albert Hall, London, May 2022 © Jim Belmont.

Commissioned by Johnny Depp in May 2019, this special one-off Duesenberg Johnny Depp Signature guitar was custom built for Jeff Beck as a gift from Depp for his 75th birthday in June 2019. The two were introduced by mutual friend Joe Perry in 2016 and became fast friends and collaborators, culminating in the 2022 release and subsequent tour of their album *18*. The Johnny Depp Signature model had been unveiled at NAMM 2014 as a limited edition of 52 guitars played and personally signed by Depp. The guitar was designed to reflect Depp's style and tell his story through his tattoos, each one symbolising a significant event in his life. Another special feature was the model's custom tapped JD-63 pickup, designed as a classic open sounding P90 single coil with a switch that introduced an additional 1963 turns of pickup wire to the coil (for Depp's year of birth) to create

a warmer and crunchier tone. Naturally, Depp kept #1 of the edition of 52 as his personal guitar, which was the only one of the original edition to feature a Duesenberg tremolo. After Jeff played Johnny's #1 and loved it, Depp reached out to Nathan Fawley of Duesenberg USA with the special request to duplicate his #1 Signature guitar as a custom piece for Jeff Beck. Fortunately, Duesenberg had retained a spare body and top from the original 2014 production run of 52 plus three spares to allow for damages during production. The guitar was then assembled to Depp's specification at Duesenberg's factory in Hanover, Germany, and delivered to Johnny for presentation to Jeff in June 2019. As a duplicate of Depp's own #1, custom built for Jeff Beck outside of the original edition of 52, the guitar is one of only two Johnny Depp Signature models with the Duesenberg Tremolo.



125

OBERHEIM ELECTRONICS, SANTA MONICA,
CALIFORNIA, CIRCA 1971-75

A MAESTRO RING MODULATOR RM-1A GUITAR EFFECTS PEDAL

Marked *MODEL RM-1A* to the reverse

2 $\frac{3}{8}$ in. (6 cm.) high; 11 $\frac{1}{8}$ in. (28.2 cm.) wide; 8 $\frac{3}{8}$ in. (22 cm.) deep

£500-800

US\$640-1,000

€610-960

This Maestro Ring Modulator was gifted to Jeff Beck by his close friend and collaborator, Johnny Depp. For a brief history of Beck's use of the Ring Modulator, see the footnote to lot 119.



126
DEAN ZELINSKY, TAGLIARE, CHICAGO,
ILLINOIS, 2022

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

Bearing the Dean Zelinsky logo and engraved *TAGLIARE /
PRIVATE / LABEL* at the headstock, *2022 JB 007* on the reverse,
the Dean Zelinsky logo engraved on the neckplate, the back of the
neck with bass relief pattern carving engraved *Jeff Beck*, the body
with relief carving to replicate reptile skin pattern, together with an
original Dean Zelinsky tweed hard-shell case, tremolo bar and two
Allen wrench keys

Length of body 14¾ in. (40 cm.)

£2,000-3,000

US\$2,600-3,800

€2,500-3,600

This guitar was a gift to Jeff Beck from Johnny Depp in 2022.



Jeff Beck and Johnny Depp, 2022. Photo courtesy of Jeff Beck/Johnny Depp crew.





127
A TOURING FLIGHT CASE
AMERICAN, CIRCA 1970S/1980S

Of steel and plywood construction in a brown painted finish, with internal foam lining, stamped *J.H. / SESSIONS / & Son / BRISTOL / CONN.* to steel latches, the pink *Deuce Music* label inscribed with case number *K6*, stage position *S.L.*, and *KEYBOARDS / PEDALS*, additionally labelled *VARIOUS PEDALS, STRINGS, SLIDES ETC.*, with various shipping and airline stickers
15 in. (38.1 cm.) high; 31 in. (78.7 cm.) wide; 7 $\frac{1}{2}$ in. (19.4 cm.) deep
£300-500

US\$380-630
€370-600

128

A TOURING FLIGHT CASE

AMERICAN, 20TH CENTURY

Of steel and plywood construction on castors, stamped *J.H. / SESSIONS / & SON / BRISTOL CONN.* to steel latches, stencilled *G2*, with yellow Deuce Coupe *Deuce Music* label inscribed *G2 - JB TRUNK*, additionally labelled *JB SR, JEFF BECK / #6 of, TRIBUTE, JEFF BECK / Ric / HR*, and *U.S. 2022*, with various shipping and airline stickers

24¼ in. (61.6 cm.) high; 46¼ in. (117.5 cm) wide; 19⅞ (50.5 cm.) deep

£500-800

US\$640-1,000

€610-960

Although likely in use from the 1990s, surviving tour carnets indicate that this flight case was used to transport Jeff Beck's primary stage guitars for every tour from 2003 through to his final U.S. tour in 2022. The case can be clearly seen in use in the 'Behind The Scenes' video filmed at the Iridium Jazz Club, New York, included as a bonus feature on the 2010 live concert DVD *Jeff Beck – Rock 'N' Roll Party Honouring Les Paul*.



129

A CUSTOM TOURING FLIGHT CASE

BY THE PACKHORSE CASE COMPANY LIMITED, PETERBOROUGH, 20TH CENTURY

Of steel and plywood construction on castors, with metal nameplate marked *CUSTOM BUILT BY / The / PACKHORSE / Case Co Ltd*, stencilled *K2* and labelled *Deuce Music, Jeff Beck / Ric / LHR, JB SR, HK Rotosphere / H80 Ft. 50. / Marsh... / STRI... / Roland Cure*, and *U.S. 2022*, with various shipping and airline stickers

23⅞ in. (60.6 cm.) high; 47½ in. (120.7 cm.) wide; 27½ in. (69.9 cm) deep

£400-600

US\$510-760

€490-720

This flight case variously was used to transport amplifiers, effects and spare guitars on tour from the 2000s until Jeff Beck's final US tour in 2022. Numerous photographs show the flight case in use during a tour rehearsal in February 2010.

*Being a musician means
everything to me.*

Jeff Beck





Jeff Beck was a lovely man with a wicked sense of humour who played some of the best guitar music ever to come out of Great Britain. He was a superb technician and could strip down his guitar and put it back together again in time for the show. His unique style of playing was something that no one could match, and I will always remember the great times we had together.

Sir Paul McCartney

The six stringed Warrior is no longer here for us to admire the spell he could weave around our mortal emotions. Jeff could channel music from the ethereal. His technique unique. His imaginations apparently limitless. Jeff I will miss you along with your millions of fans.

Jimmy Page

Jeff was completely and utterly unique. And I was absolutely in awe of him. He was doing things which I kind of dreamed of doing. He brought an amazing voice to rock music which will never, ever be emulated or equalled. He was wild, he was unquantifiable and extraordinarily difficult to understand, but one of the greatest guitar geniuses the world has ever seen and will ever see.

Sir Brian May

Jeff Beck was a miracle. I see him as the chosen one. His touch on the instrument created profoundly beautiful soundscapes that held the heart of the listener in its intoxicating heaven. No other guitar player has evolved so dramatically past their prime as he did, and at 78 years of age he played as if he was still in his prime. It's impossible to quantify his hallucinogenic wizardry.

Steve Vai

I feel like one of my band of brothers has left this world. I want to thank him for all our early days together in Jeff Beck Group, conquering America.

Ronnie Wood

Jeff was on another planet. He took me and Ronnie Wood to the USA in the late sixties and we haven't looked back since. He was one of the few guitarists that when playing live would actually listen to me sing, and respond. Thank you for everything.

Sir Rod Stewart

'Where Were You' by Jeff Beck is a haunting compotision, beautifully played. Go the whammy bar! I've never tried it – I know my limitations. But is was really inspirational, reaffirming how expressive a Strat can be in the right hands. Thank you, Jeff.

Hank Marvin

I am devastated to hear the news of the death of my friend and hero, whose music has thrilled and inspired me and countless others for so many years.

David Gilmour

*The guitar hero's guitar hero has gone off to join all the best players.
You were a true and loyal friend. I'll love you always.*

Chrissie Hynde

Half a century after we first met, Jeff Beck is still the greatest guitarist, period – the greatest of all time.

Alice Cooper

The greatest that ever touched an electric guitar.

Joe Bonamassa

Watching Jeff play live was always thrilling. He never stopped striving to outdo himself and show us a new way to approach the instrument. People say it was all in his hands, but I think it was all in his heart.

Joe Satriani

Christie's would like to convey our respect and gratitude to those we have quoted throughout this catalogue



PROPERTY FROM THE FOLLY WILDLIFE RESCUE TRUST

130
FENDER MUSICAL INSTRUMENTS CORPORATION,
CORONA, CALIFORNIA, 2023
A SOLID-BODY ELECTRIC GUITAR, JEFF BECK SIGNATURE MODEL
STRATOCASTER

Bearing the logo *Fender STRATOCASTER / MADE IN U.S.A.* and *Jeff Beck* facsimile signature at the headstock, *SERIAL / NUMBER US23013639* to the reverse, the neckplate stamped *Fender / U.S.A.*, signed on the body and pickguard by all performers at the tribute concert *A Tribute To Jeff Beck At The Royal Albert Hall*, London, 22-23 May 2023, including Eric Clapton, Ronnie Wood, Sir Rod Stewart, Johnny Depp, Kirk Hammett, Billy Gibbons, Joss Stone, Susan Tedeschi, Derek Trucks, Olivia Safe, Gary Clarke Jr, John McLaughlin, Imelda May, Chris Stainton, Nathan East, Rhonda Smith, Anika Nilles, Sonny Emory, Robert Randolph and Doyle Bramhall II, together with original Fender hard-shell tweed case, Fender certificate of authenticity, hang tags, Fender strap, jack cord, tremolo bar, three official lanyards and two guitar picks
Length of body 15¾ in. (40 cm.)
£4,000-6,000
US\$5,100-7,600
€4,900-7,200

On 22 and 23 May 2023, a star-studded line-up of Jeff Beck's friends and fellow musicians gathered to pay tribute to the late, great guitar virtuoso with two nights of sold-out shows at the Royal Albert Hall. Hosted together by Sandra Beck and Eric Clapton, the performers included Johnny Depp, Imelda May, Joss Stone, Olivia Safe, John McLaughlin, Billy Gibbons, Kirk Hammett, Ronnie Wood, Sir Rod Stewart, Susan Tedeschi, Derek Trucks, Gary Clark Jnr., Doyle Bramhall II and Rhonda Smith, Robert Stevenson and Anika Nilles from the Jeff Beck Band. Performing a string of tracks representing the vast breadth and range of Jeff Beck's almost 60-year career, both musicians and fans celebrated the life of a truly extraordinary artist, each show culminating in the full cast of musicians assembling on stage for an eight-minute jam of 'Going Down'. To commemorate the event, Fender donated six Jeff Beck Signature Stratocasters to be signed by the participating artists and auctioned for future charitable causes in honour of Jeff. One of these multi-signed guitars was sold to benefit Crossroads Centre Antigua in December 2023. The funds raised through the sale of this guitar will benefit Folly Wildlife Rescue in Tunbridge Wells, a charity proudly supported by Jeff Beck during his lifetime alongside his wife Sandra and close friend Johnny Depp, who continue to act as patrons.





Jeff Beck's friends and collaborators on stage during the Jeff Beck Tribute Concert at the Royal Albert Hall, 23 May 2023. Photos by Raph_PH via Flickr.

Susan Tedeschi

Joss Stone

Billy Gibbons

Eric Clapton

John McLaughlin

Gary Clark

Imelda May

Robert Randolph

Rod Stewart

Olivia Safe

Anika Nilles

Johnny Depp

Rhonda Smith

Ronnie Wood

Sonny Emory

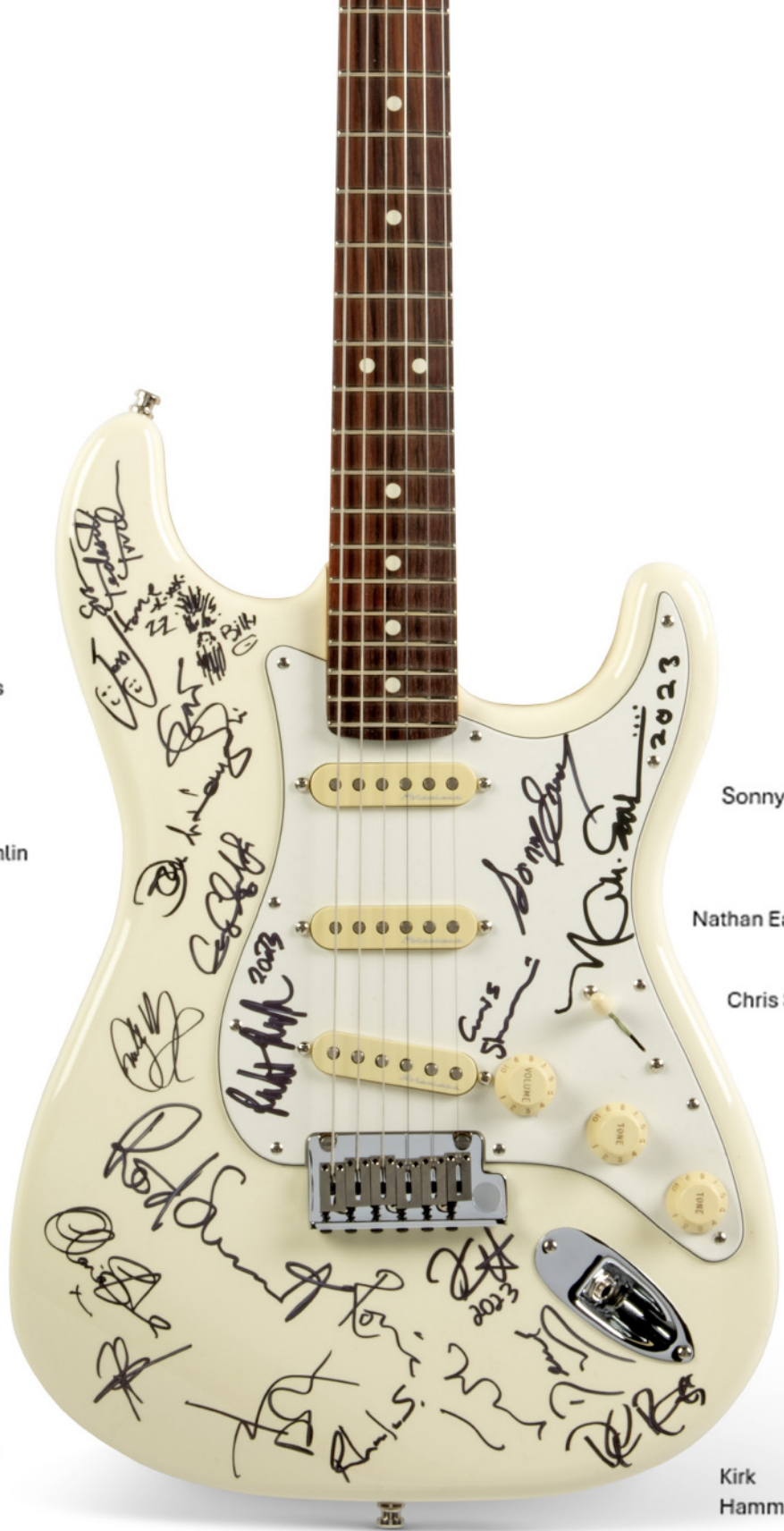
Nathan East

Chris Stainton

Doyle Bramhall II

Derek Trucks

Kirk
Hammett



END OF SALE



INDEX

B

Babicz, 89
Bohemian, 113

C

Cankaya, 86
Carlos, 94
Cases, 127, 128, 129
Chapman, 29

D

Danelectro, 80
Duesenberg, 124

E

Epiphone, 107

F

Fender, 1, 8, 9, 12, 13, 14, 30, 31, 36, 39, 40, 41, 42, 43, 54, 55, 58, 59, 60, 61, 62, 63, 64, 68, 81, 82, 83, 100, 112, 118, 120, 121, 130
Fender Amps, 10, 11, 34, 35, 48, 49
Fernandes, 90

G

Genesis Publications, 116
Gibson, 3, 5, 7, 76, 96, 97, 98, 122
Gourly-Magnatone, 53
Greco, 18, 19
Gretsch, 44, 45, 46, 47, 50, 88, 92
Guild, 77

H

Harmony, 87

I

Ibanez, 20, 21, 22, 23, 24, 25, 26, 27, 28

J

Jackson, 32, 33
Jerry Jones, 79

K

Kay, 93
Klon, 67

L

Linn, 38

M

Magnatone, 115
Mahalo, 108
Manny's Music, 65
Mario Maccaferri, 75
Marshall, 2, 15, 69, 70, 71, 72, 73, 74, 84, 85, 117
Mick Johnson, 123
Mu-Tron, 66

O

Oberheim Electronics, 125

P

Peavey, 110, 111
Pedalboard, 114
Pedalboards, 99, 119
Peter Jurkovic And Stefan Milkov, 103
Philippe Dubreuille And Richard Gorbutt, 95

R

Roland, 16, 17

S

Seymour Duncan, 78, 104
Squier, 37
Stentor, 109

U

Univox, 6

V

Valco, 51, 52

W

Witkowski, 102

Y

Yamaha, 91

Z

Zelinsky, 126

BIBLIOGRAPHY

Books | Bacon, T., *The Les Paul Guitar Book*, Milwaukee, 2009 | Ball, E., *Ball's Manual of Gretsch Guitars: 1950s*, Atglen, PA, 2014 | Beck, J., *BECK01: Hot Rods and Rock & Roll*, Guildford, 2016 | Carson, A., *Jeff Beck: Crazy Fingers*, San Francisco, 2001 | Hjort, C. & Hinman, D., *Jeff's Book: A Chronology of Jeff Beck's Career 1965-80 from the Yardbirds to Jazz-Rock*, Tokyo 2000 | Lawrence, R., *The Early Years of the Les Paul Legacy 1915-1963*, Milwaukee, 2008 | Power, M., *Hot Wired Guitar: The Life of Jeff Beck*, London, 2014 | Rosen, S., *The Beck Book (The First Documentary In Print)*, Tokyo, 1978 | Smith, R. R., *Fender. The Sound Heard 'Round The World*, Milwaukee, 1995 | Teagle, J., & Sprung, J., *Fender Amps. The First Fifty Years*, Milwaukee, 1995 | Tobler, J. & Grundy, S., *The Guitar Greats : From the BBC Radio 1 Series*, 1983 | Tolinski, B., & di Perna, A., *Play It Loud: An Epic History of the Style, Sound, and Revolution of the Electric Guitar*, New York, 2016 | Wheeler, T., *American Guitars: An Illustrated History*, New York, 1990 | Wheeler, T., *The Soul of Tone: Celebrating 60 Years of the Fender Amps*, Milwaukee, 2007 | Wheeler, T., *The Stratocaster Chronicles: Celebrating 50 Years of the Fender Strat.*, Milwaukee, 2004 | *Magazines and Journals* | Boltwood, D., "I Don't Suppose I'll Get Married - All I Want Is My Music", Says Jeff Beck', *Record Mirror*, 26 August 1967 | Brakes, R., Gore, J., & Resnicoff, M., 'Stevie Ray Vaughan and Jeff Beck Talk Shop in This Classic GP Interview', *Guitar Player*, 20 September 2022 | Burluck, D., "THAT PICKUP, *Guitarist*, March 2023 | Charlesworth, C., 'Jeff Beck: Live Wired Beck', *Melody Maker*, 11 September 1976 | Dickson, J., 'Heart Full of Soul', *Guitarist*, March 2023 | Di Perna, A., 'Farewell to the Guv'nor Jeff Beck 1944-2023', *Guitar World*, April 2023 | Drozdowski, T., 'Jeff Beck & Stevie Ray Vaughan: Guitar Slingers Shoot It Out', *Rolling Stone*, 30 November 1989 | Eden, 'Jeff Beck: Alone in The Yardbirds', *KRLA Beat*, 17 December 1966 | Eldridge, R., 'The Sounds Talk-In: Jeff Beck', *Sounds*, 1 May 1971 | Fletcher, T., 'Jeff Beck on Keith Moon', *iJamming.net*, 1996 | Forte, D., 'Jeff Beck: He Can't Help It... He Just Keeps Getting Better', *Vintage Guitar*, July 2011 | Fricke, D., 'Clapton and Beck: The Long and Winding Road', *Rolling Stone*, 4 March 2010 | Fricke, D., 'Jeff Beck Talks Seeing Jimi Hendrix, Topical New LP', *Rolling Stone*, 11 July 2016 | Fricke, D., 'Jeff Beck Tribute: "That Was the Quest"', *Tidal*, 17 January 2023 | Gill, C., 'Jeff Beck - The Lost Interview: "There Are Many Guitarists Who Can Play Like a Typewriter. Technically They're Great, But That's Not My Style"', *Guitar World*, 7 April 2023 | Goldman, V., 'Jeff Beck: Exclusive! Jeff Sez Nothin!', *Sounds*, 17 July 1976 | Gold, J., "One of the Greatest Times of My Life": Steve Lukather Recalls Six Magical Weeks in the Studio With Jeff Beck', *Guitar Player*, 29 March 2023, published in Molenda, M. ed., *Guitar Player Presents Clapton, Beck, Page*, Milwaukee, 2010 | Grow, K., 'Jeff Beck on Going Note-for-Note With ZZ Top and a 'Naughty' Brian Wilson Track', *Rolling Stone*, 15 August 2014 | Grow, K., 'Jeff Beck Talks Eric Clapton Rivalry and What Motown Taught Him', *Rolling Stone*, 16 May 2018 | Guy, P., 'Jeff Beck - Who Else? (Interview)', *Fuzz*, March & April 1999 | Guy, P., 'Jeff Beck - You Had It Coming (Interview)', *Fuzz*, March 2001 | Henderson, P., "It's Been a Rough Road, I Never Got to the Point Ever Where I Thought I'd Actually Achieved Anything": An Epic Jeff Beck Interview', *Classic Rock*, 26 March 2024 | Hopkins, C., *Stevie Ray Vaughan: Day by Day, Night After Night - His Final Years, 1983-1990*, Backbeat Books, Milwaukee, 2011 | Hunter-Tilney, L., 'A Very English Axeman', *Financial Times*, 26 March 2010 | Kent, N., 'Jeff Beck: Beck Looks Back (Part 1)' and 'Jeff Beck: Beck Looks Back (Part 2)', *New Musical Express*, 28 October 1972 and 4 November 1972 | Makowski, P., 'Jeff Beck: My Stories of Jimi Hendrix, Jimmy Page, Stevie Ray Vaughan and More', *Classic Rock*, 16 June 2021 | McCormick, N., 'Jeff Beck Interview: No Regrets from Reluctant Guitar God', *The Telegraph*, 31 March 2010 | Mead, D., 'There's No Other Me', *Guitarist*, March 2023 | Murray, C. S., 'Jeff Beck: Music And Cars And Sex...', *New Musical Express*, 9 November 1974 | Murray, C. S., 'Jeff Beck The Dare-Devil', *New Musical Express*, 26 May 1973 | Murray, C. S., 'The Jeff Beck Interview', *MOJO*, April 1999 | Noble, D. J., 'Jeff Beck Interview', *The Guitar Magazine*, Vol. 5 No. 4, June 1993 | Obrecht, J., 'There's This Monster Battleship You're Building, and Somebody Is Messing Around With the Rudder, Keel and Deck, and You Just Want to Put the Guns On It!', *Guitar Player*, November 1985, published in Molenda, M. ed., *Guitar Player Presents Clapton, Beck, Page*, Milwaukee, 2010 | Parker, M., 'Jon Bon Jovi: "I Was in the Room with Jeff Beck When He Took a Guitar Out of a Cardboard Box, with a Rented Amplifier and No Pedals and Created That Sound"', *Guitar World*, 4 May 2023 | Rohter, L., 'A Guitar Hero Won't Play the Game', *The New York Times*, 12 February 2010 | Rosen, S., 'Jeff Beck 'Emotion Rules Everything I Do'', *Guitar Player*, December 1973, published in Molenda, M. ed., *Guitar Player Presents Clapton, Beck, Page*, Milwaukee, 2010 | Rosen, S., 'Jeff Beck...In Retrospect', *Los Angeles Free Press*, December 1973 | Santoro, G., 'Jeff Beck Discusses Gear, Technique and Hendrix (Interview)', *Guitar World*, 1985 | Shaar Murray, C., 'Beck Is Back', *Rolling Stone*, 1 April 1993 | Shaar Murray, C., 'Jeff Beck: Just Say NO!', *Q*, October 1989 | Shaar Murray, C., 'Jeff Beck's Search for Himself', *Rock Around The World*, November 1976 | Sinclair, D., 'Beck Is Back', *Rolling Stone*, 1 April 1993 | Sinclair, D., 'Jeff Beck: Ambitious in His Artistry', *The Times*, 22 March 1986 | Stewart, T., 'Beck on Trial', *New Musical Express*, 3 April 1972 | Stewart, R., *Rod: The Autobiography*, Cornerstone, London, 2013 | Schruers, F., 'Jeff Beck & Jan Hammer: More Lively Than Wired', *Circus*, 9 June 1977 | Uncredited writer, 'BEAT EXCLUSIVE: Beck Exits 'Birds', *KRLA Beat*, 14 January 1967 | Kozlowski, J., 'Jeff Beck's Search for Himself', *Rock Around The World*, Issue No. 6, November 1976 | Uncredited writer, 'Several Columns by Jeff Beck', *Beat Instrumental*, c. 1965 | Uncredited writer, 'Wired Up With Jeff Beck', *Beat Instrumental*, August 1976 | Uncredited writer, 'We Had a Nice Feel Between Us, Wood States, Adding, "There Was Never Any Competition. I Used to Respect His Playing, and I Still Do."', *Guitar Player*, 1975, published in Molenda, M. ed., *Guitar Player Presents Clapton, Beck, Page*, Milwaukee, 2010 | **Websites** | Aledort, A., 'Jeff Beck Interview', *andyaledort.com*, March 2010 | Carter, N., 'A Review From The Milwaukee Journal Sentinel: Guitar-god Beck Still in Game', *Milwaukee Journal Sentinel* via www.yellowdenuce.com, 2 April 1999 | Hernandez, G. J., 'Jeff Beck on Gibsons, Blow by Blow and Growing Up in 1960s London', *gibson.com*, 28 January 2009 | Hochman, S., 'Q&A with Legendary Guitarist Jeff Beck', www.FENDER.COM | Light, A., 'Jeff Beck', *MSN.com*, April 2010 | Uncut, 'An Audience With... Jeff Beck', *uncut.co.uk*, 20 March 2013 | West, D., 'Jeff Beck: "I was pretty down at the time, I'd lost my girl, Hendrix had come and smeared everybody across the floor... I'd fallen out with the Yardbirds"', www.musicradar.com, 12 January 2023 | Uncredited, 'Jeff Beck Interview from Guitar Center', www.poyneconomyline.com, 10 July 2010 | Uncredited, 'Interview with Steve Prior - Jeff Beck's Guitar Tech', *Guitar.com*, 1 January 2010 www.youtube.com/@JeffBeck | **Multimedia** | 'Jeff Beck at Home with his Guitars: Bonus Feature', *Jeff Beck Rock'n Roll Party: Honouring Les Paul*, 2010, © Courtesy of Mercury Studios Ltd. [DVD] | *Jeff Beck - Band / Drummers (Interview)*, © 2010 WMG, YouTube, www.youtube.com/@JeffBeck [Video] | *Jeff Beck - Emotion And Commotion (Interview)*, © 2010 WMG, YouTube, www.youtube.com/@JeffBeck [Video] | *Jeff Beck - Jeff Beck Discusses Imelda May*, © 2010 WMG, YouTube, www.youtube.com/@JeffBeck [Video] | *Jeff Beck - The New Album (Interview)*, © 2010 WMG, YouTube, www.youtube.com/@JeffBeck [Video] | *Jeff Beck Discusses (series)*, © 2010 WMG, YouTube, www.youtube.com/@JeffBeck [Video] | 'Later... with Jools Holland', UK, BBC, 1999 [Radio Show] | *Sounds of the 70s with Bob Harris*, UK, BBC2, 26 Jun 2022 [Radio Show] | *Interviews* | A Jeff Beck Interview (Courtesy of amazon.com and Jerry McCulley) | *The Muse of Mischief and Murder. Jeff Beck Interview by Jerry McCulley* |

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.

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(g).

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 them.
- 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.

[com/christies-live-terms](http://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 their sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way they 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 their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they 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:

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

5 • BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their 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 their 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 their 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 other 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 their 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 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. For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie’s LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer’s premium** (exclusive of any applicable VAT). Christie’s will collect the Indian Equalisation Levy Tax from you, where 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 Δ 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 GBP or more if located in the United Kingdom at the time of sale. The total royalty for any **lot** cannot be more than 12,500 GBP. We may out the amount owed as follows:
Royalty for the portion of the hammer price (in Pounds Sterling)
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 GBP.

E • WARRANTIES

1 • SELLER’S WARRANTIES

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

If 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:

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the ‘**Heading**’). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’. For example, use of the term ‘ATTRIBUTED TO...’ in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty**, you must:
 - give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, 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.
- 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:
 - This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2h(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- 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

- Your **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding 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:
 - 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;
 - 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;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect that the 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 crime, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
 - 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.

F • PAYMENT

1 • HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer’s premium**; and
 - any amounts due under section D3 above; and
 - 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**’).
- 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.
- 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:
 - 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 LOYD 3000 0200 1727 10.
 - 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.
 - Cash**. We accept cash subject to a maximum of £5,000 per buyer per year at our Cashiers’ Department only (subject to conditions).
 - Banker’s draft**. You must make these payable to Christie’s and there may be conditions.
 - Cheque**. You must make cheques payable to Christie’s. Cheques must be from accounts in pounds sterling (**GBP**) from a United Kingdom bank.
 - Cryptocurrency**. With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol Δ 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.
- 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.
- 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:

- When you collect the

- (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 Gc and Gd.

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 α 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 19ct 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.CHIRSTIES.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: <ul style="list-style-type: none">• 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 .

- 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.
- No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- 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.
- 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.
- 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.
- 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.
- 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.

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.

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.

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2024)

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 and Explanation of Cataloguing Practice 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.

Δ Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

Δ◊ 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.

α **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.

†, Θ, *, Ω, α, ‡ See VAT Symbols and Explanation in the Conditions of Sale for further information.

■ See Storage and Collection Page.

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.

IMPORTANT NOTICES

CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ 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 Δ 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 they have a financial interest in relation to the **lot**.

Δ◊ 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 Δ◊ next to the **lot** number. Where the third party is the successful bidder on the **lot**, they 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 they are advising of their 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 they have 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“**Attributed to**...”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“**Studio of** ...”/“**Workshop of** ...”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under their supervision.

“**Circle of** ...”: in Christie’s **qualified** opinion a work of the period of the artist and showing their influence.

“**Follower of** ...”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“**Manner of** ...”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“**After** ...”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

“**Signed** ...”/“**Dated** ...”/ “**Inscribed** ...”: in Christie’s **qualified** opinion the work has been signed/dated/inscribed by the artist.

“**With signature** ...”/“**With date** ...”/“**With inscription** ...”: in Christie’s **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

As a leader in the art market,

Christie’s is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie’s will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.



Please scan for more information about our sustainability goals and projects.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



SCIENCE
BASED
TARGETS

DRIVING AMBITIOUS CORPORATE CLIMATE ACTION

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

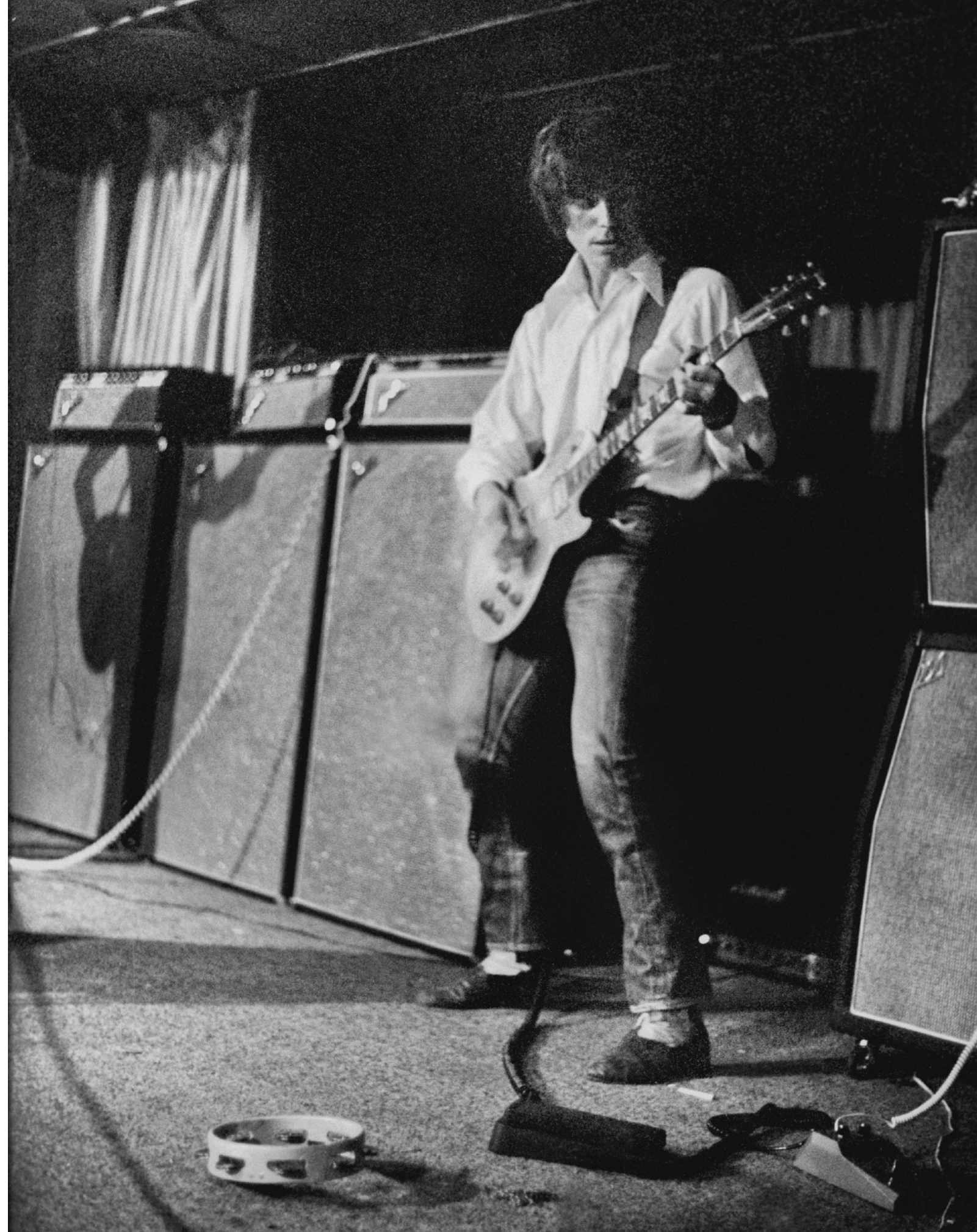
Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

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

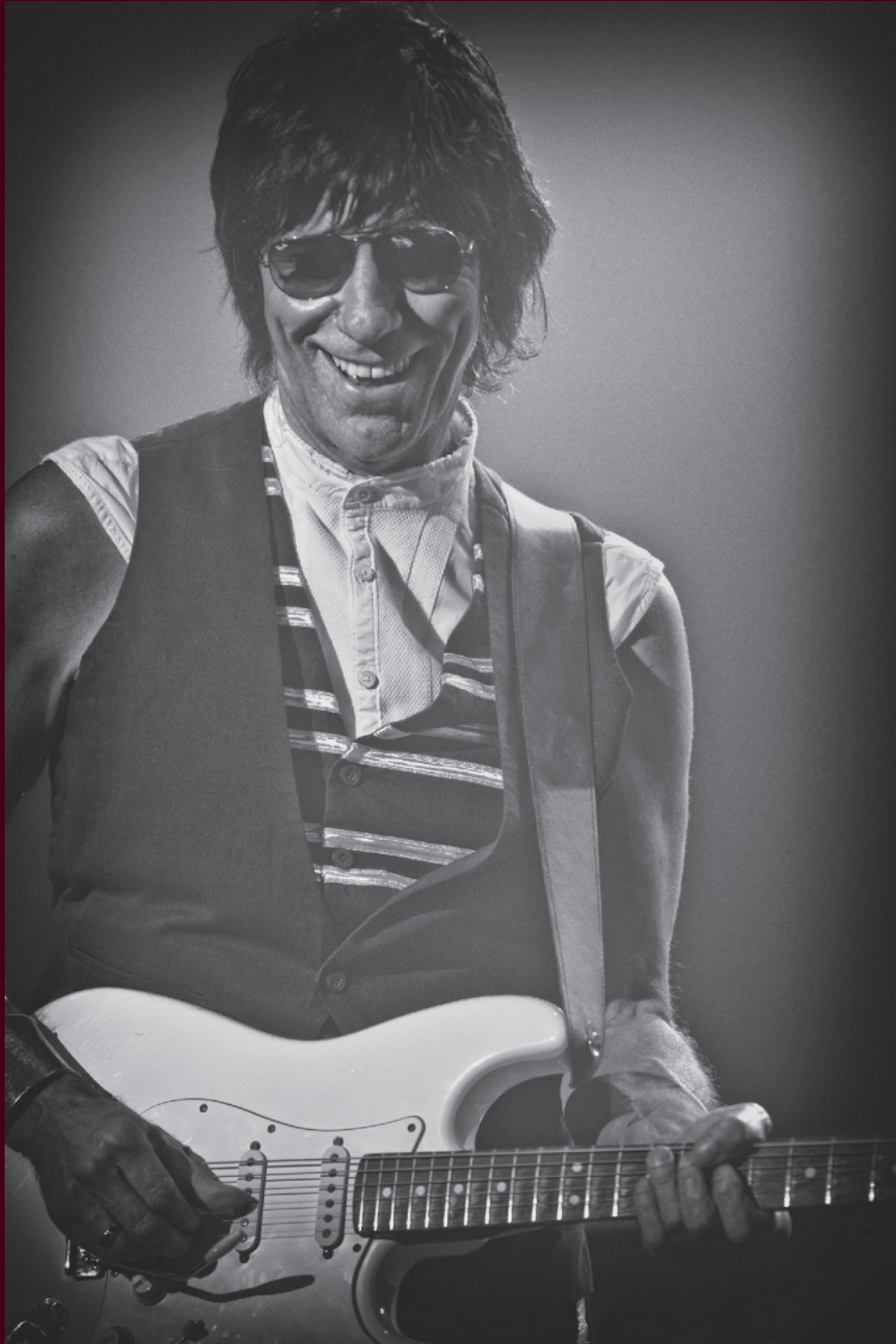
Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S





CHRISTIE'S



8 KING STREET ST. JAMES'S LONDON SW1Y 6QT