

MUSICAL MASTERWORKS

JOHN MONTELEONE'S GUITARS
AND OTHER INSTRUMENTS

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LIM
LONG ISLAND MUSEUM

MUSICAL MASTERWORKS: JOHN MONTELEONE'S GUITARS AND OTHER INSTRUMENTS

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THANK YOU TO OUR GENEROUS LENDERS.

ACKNOWLEDGMENTS

Mark Knopfler tells the story of the very first time that he held a Monteleone *Radio City* guitar, handed to him by Rudy Pensa, of the legendary Rudy's Music Shop in Manhattan, and he "handed it straight back to him, declaring myself unworthy of such a fabulous instrument." Stories of John Monteleone's prolific and exceptional talent are frequently shared across the community of guitar aficionados. It is rare when such skill is also combined with humility and generosity, but this describes John perfectly. The Long Island Museum began planning this exhibition with John in July of 2022 and throughout the process he gave us constant access, encouragement, and a connection to his wide network. This project is a testament to John's incredible vision, skill, and the community he has built extending outwards across the globe from his workshop in Islip. We are extremely grateful to him for unlocking and opening up that world to us and allowing us to share it with our visitors.

We would also like to take this opportunity to thank the Robert David Lion Gardiner Foundation, its Executive Director Kathryn Curran, and the entire RDLGF Board for recognizing and generously supporting this fascinating and important chapter in our regional music history. The Museum is also indebted to D'Addario & Company, its Chairman and Director of Innovation, Jim D'Addario, and Andy Pitcher, Director of Fretted Artist Marketing, for their crucial partnership and generous assistance. We also want to convey our appreciation to our other supporters of this exhibition: the Queensboro UNICO Foundation in honor of Greg Mottola; The Carol and Arnold Wolowitz Foundation; New York Community Bank Foundation; Robert W. Baird Incorporated Foundation; and the New York State Council on the Arts.

Exhibitions like this are only possible through lenders who share their unique treasures, and the Museum was fortunate to work with a terrific and passionate group of Monteleone collectors and musicians from across the nation, from Ohio to Florida. Special thanks go to The Archtop Foundation; Jim D'Addario; Rod Franklin; the Haddad Family; Kevin McEvoy; Rudy's Music; Robert Stagno and the family of Dale Rabiner; Thomas Van Hoose, Ph.D.; Albert Vontz; and one important private collector who was the lender of 5 special instruments to the exhibition. The Metropolitan Museum of Art's Department of Musical Instruments and its Frederick P. Rose Curator in Charge, Jayson Dobney, deserve special recognition and appreciation for the vital loan of their *Four Seasons* guitars, which boldly greet visitors upon entrance into *Musical Masterworks*. Thank you also to Wendy Midgett, the graphic designer for the exhibition and catalogue, for her creative vision and execution. Finally, to the entire Long Island Museum staff involved in every aspect of the design, fundraising for, loan coordination, planning, production, and programming of this exhibition, thank you so much for all the extra hours and hard work that you poured into this project. This team includes my fellow Co-Executive Director, Sarah Abruzzi, and all of our talented and selfless colleagues here at LIM: Lynn Adler, Louise Anderson, Emma Backfish, Bill Bernard, Beth Chiarelli, Kristin Cuomo, Laurie Curiale, Alexandria D'Auria, Joseph Esser, Anna Gass, Joseph Governale, Danny Hernandez, Molly McGirr, Julie McLocklin, Emily Meyer, Regina Miano, Victor Morreale, Samantha O'Rourke, Karen Paquette, Kristina Robles, Kevin Rolson, Karen Romanelli, Nina Sangimino, Andrea Squeri, Lisa Unander, and Megan Witalis.

Joshua Ruff
Co-Executive Director



Mark Knopfler with a Monteleone archtop guitar, c. 20

Photograph by Vincent Ricardel (b. 19

Courtesy of Rudy Pensa. Checklist:

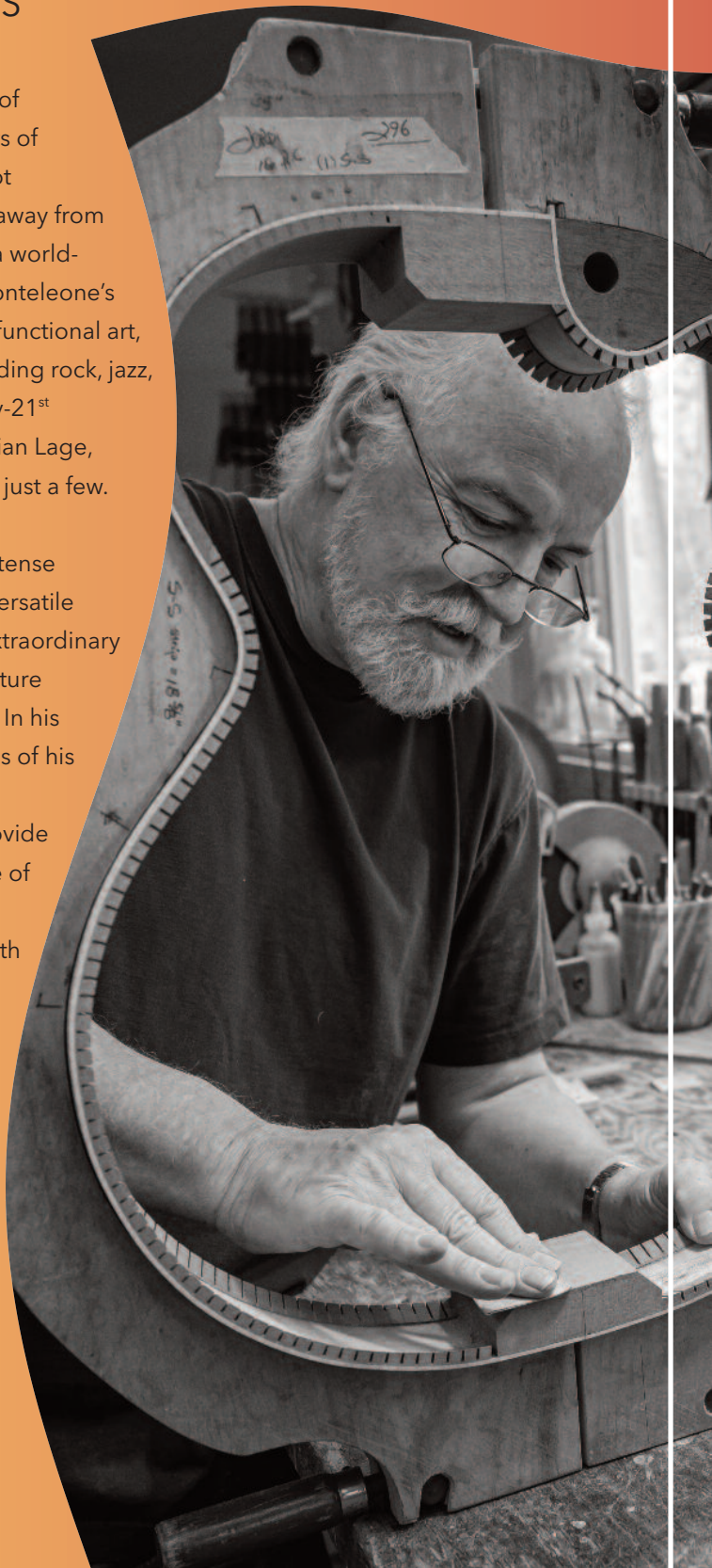
MUSICAL MASTERWORKS

JOHN MONTELEONE'S GUITARS AND OTHER INSTRUMENTS

Musical Masterworks tells the story of one of America's most talented and famed makers of archtop guitars. From his 2,400-square-foot workshop in Islip, New York—just 15 miles away from this museum—John Monteleone has built a world-renowned following as a skilled luthier. Monteleone's guitars are one-of-a-kind masterpieces of functional art, and instruments made for some of the leading rock, jazz, and folk guitarists of the late-20th and early-21st centuries: Mark Knopfler, Eric Clapton, Julian Lage, Anthony Wilson, and Ben Harper, to name just a few.

Renowned for his perfectionism and his intense concern for materials, and for facilitating versatile performance, Monteleone has made an extraordinary lifetime journey as a craftsman of his signature guitars, mandolins, and other instruments. In his hands and in his mind there are no features of his instruments that are extraneous or entirely decorative. All elements—whether they provide a refinement in acoustics or imbue a sense of style and inspiration to the performer—are deployed to create musical instruments with exceptional sound that are also great looking. Blues and jazz guitarists, along with their lucky listeners, are taken to an elevated experience when listening to music from a Monteleone creation. Now, LIM visitors can enjoy seeing this largest-ever exhibition of John Monteleone's musical art assembled and displayed at a single venue.

MonTELEONE



MONTELEONE MODEL MILESTONES

A SELECTIVE LIST

The following is an abbreviated listing—not the totality—of distinct Monteleone guitar projects, meant to express the range of innovation and creative expression carried forward by the luthier over 46 years of archtop guitar construction.

Eclipse: Prototype completed in 1978. The first Monteleone archtop guitar. "I have tried to build some of the finer attributes of the flat top guitar into this instrument, and the result is a warm sound with great sustain and tonal blend."

Grand Artist: Prototype completed in 1994. Made as a companion to the Grand Artist mandolin, mandolas, and mandocellos. "The body scroll is hollow almost to the tip. This feature adds a certain extra tonal depth to the already rich resonance of the design."

Hexaphone: Prototype completed in 1977; second example made in 1998. Novelist Jonathan Kellerman, owner of a Hexaphone: "One time a luthier with 10 years under his belt played my Hexaphone. His eyes filled with tears, and he muttered, 'I'm going to have to change the way I build guitars.'"

Hot Club Model A: Prototype completed in 1985. An archtop guitar. Features similar cutaway shape to the Selmer-Maccaferri guitar that Django Reinhardt played.

Hot Club Model F: Prototype completed in 1987. A flat top guitar. "A comfortable guitar to play, the Hot Club flat top is very sensitive to both finger and flatpicking styles."

MonteQuisto: Completed in 1996. Project was begun for collector Craig Snyder by Jimmy D'Aquisto. After D'Aquisto's death, Monteleone faithfully used selected materials from the D'Aquisto workshop to complete the guitar: "Out of respect for Jimmy, I felt it was a good idea to stay as close to the original design as possible."

Radio City: Prototype completed in 1992. "Inspired by the great stage and lighting of the world-renowned Radio City Music Hall. Whenever I visit this cathedral of entertainment I can't help but feel the power of its musical past, present, and future. I have borrowed some of the ornamental lines and influences that can be found there."

The Radio Flyer: Prototype completed in 1993. "The Radio Flyer is a tribute to the radio, its place in history, and its far reaching influences on the guitar."

Radio Wave: Prototype completed in 2004. Design influence is the famous Japanese woodblock print *Under the Wave off Kanagawa*, c. 1830-32, by Katsushika Hokusai (1760-1849).

The Rocket-Convertible: Prototype completed in 1995. Born out of an effort to improve performance and sound quality from an archtop guitar. A double wall construction that permitted a sound hole to be cut into the side of the guitar; sliding panels can then be used by the musician for different tonal effects.

Scarface: Prototype completed in 2021. A project that started with a piece of wood with a tremendous knot, this project is about "embracing the imperfections in the wood."

Super Chief: Prototype completed in 2011. The initial effort in a limited edition of Monteleone guitars, *The Train Series*.



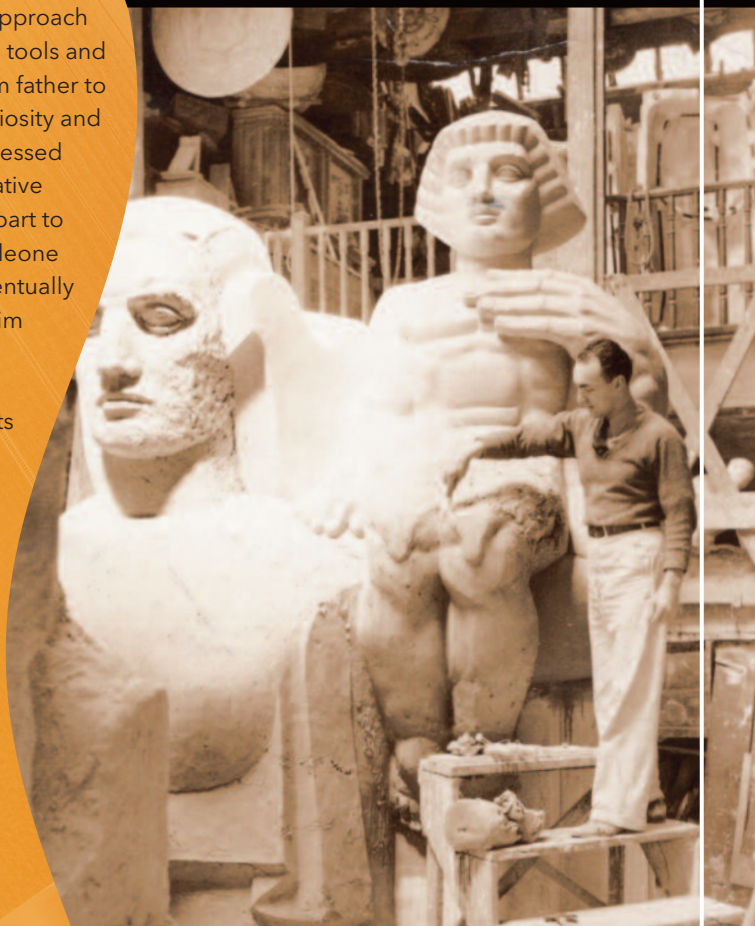
ROOTS

JOHN MONTELEONE'S FAMILY & BACKGROUND

John was born in Manhattan in 1947. The Monteleone family originally came from Palermo, Sicily. John's grandfather Salvatore was a talented pastry chef who had bakeries in both Manhattan and Brooklyn, and John's father, Mario (1911-1995), was initially a skilled artist and sculptor who had trained at the Art Students League and the Beaux-Arts Institute of Design of New York. Mario brought the family eastward to the Long Island suburbs. The Monteleones joined the many thousands of Italian immigrant families who came to Long Island in the postwar period, following the well-trodden path that had initially been charted in the late-19th and early 20th centuries to communities like Glen Cove, Port Washington, Kings Park, and elsewhere.

The Monteleone family settled in Islip and Mario worked as an industrial patternmaker, frequently on projects for Nassau County's burgeoning aviation industry. A meticulous approach to woodworking and an intuitive understanding of the tools and materials essential to his trade were passed along from father to son. Equally important, John Monteleone's fervent curiosity and restless work ethic have been evident and can be witnessed throughout his life and career, starting with an imaginative childhood exercise at age 10, when he took a piano apart to discern its inner workings. John's mother, Olga Monteleone (1916-2009), raised him and his three siblings and eventually ran a small gift shop; he credits her for imparting on him social skills and sensitivity with people.

John graduated from Tarkio College, a small liberal arts school in Missouri, with an applied music degree in 1970. He started to build a career working with mandolins, initially repairing and restoring vintage fretted acoustic instruments of Mandolin Brothers in Staten Island. From his early Long Island bedroom workshop, he established a workshop in Bay Shore in 1976, south of Montauk Highway, at Degnon Boulevard, and continued working on instrument repairs. He gradually began to experiment with his own designs. He went on to open his current workshop in Islip in 1990.



(Top to bottom):

John Monteleone (b. 1947). Dreadnought Guitar, 1965. Mahogany.

Mario Monteleone working at his uncle, John DeCesare's Studio, New York, c. 1938.

THE GUITAR'S EVOLUTIONARY PATH

Guitars traveled to North America through various means from the 16th through the 19th centuries, and their design was gradually transformed to resemble the six-string fretted instrument we know today. Other stringed instruments, including violins and banjos, also came to the United States and impacted ideas in the development of the guitar. By the beginning of the 20th century, both immigrant and native-born luthiers were dramatically experimenting with the shape, feel, and sound of the acoustic guitar. However, guitars were not yet as popular as banjos and mandolins, and it would be decades before they became the preeminent American instrument.

Orville Gibson (1856-1918), born in Chateaugay, New York, and later working in Kalamazoo, Michigan, created carved and arched tops for his mandolins and guitars that emerged from his study of violin construction. The success of his efforts to increase the volume and playability of his instruments led to the launch of the Gibson Mandolin-Guitar Manufacturing Company in 1902. The firm's hiring of luthier Lloyd Loar (1886-1943), an ingenious sound engineer and instrument maker, was the next pivotal moment in the history of acoustic music, leading to the development of archtop mandolins (Gibson F-5) and guitars (Gibson L-5). In the meantime, the Martin Company, which moved from Lower Manhattan to Eastern Pennsylvania in 1839, was the other major name in American guitar construction and sales. Martin guitars developed an important system of X-bracing on their soundboards, and by 1922 made steel strings standard on their guitars.

There were a number of significant luthiers in New York who took the archtop guitar to new heights. John D'Angelico (1905-1964), who opened his workshop at 40 Kenmare Street, in Manhattan, in 1932, developed four models: Style A, Style B, the Excel, and the New Yorker. With a small and careful production run, D'Angelico was able to carefully customize guitars to his buyer's needs. He made 1,164 guitars in his lifetime. His apprentice, Jimmy D'Aquisto (1935-1995), picked up the mantle and continued several of his mentor's designs before gradually establishing his own prominent reputation. D'Aquisto set up shop at several locations on Long Island, including Huntington, Farmingdale, and Greenport, and he connected with and befriended another young talented luthier, named John Monteleone.

James D'Aquisto working at his studio, c. 1985. Photograph courtesy of Rudy Pensa.



THE GRAND ARTIST SERIES

In the year after opening his workshop in Bay Shore, Monteleone introduced the Grand Artist mandolin in 1977. For several years previous to this, he had been creating replicas of the Lloyd Loar (1886-1943) designed F-5 mandolin originally made by Gibson, when he began to consider possible ideas that could improve the instrument's sound, performance, and aesthetics. The new concept would introduce an appealing new mandolin (and eventually a new mandola and mandocello) to a new generation of musicians, both with a distinctive look and an outstandingly smooth acoustic. Grand Artist instruments sound warm and bright, and offer a performance advancement in volume, balance, and power.

This concept of design was later extended to the archtop guitar. As Monteleone notes, the guitar "shares its compound neck joining construction with the likeness to its mandolin cousin. This guitar also borrows some of the construction principals that first appeared on the Rocket Convertible design, whereupon the development of side-sound was born. The diagonal elliptical sound hole on the front of the guitar is rotated to permit a greater area of precious soundboard to be extended to the bass end of the bridge. The lower end of the sound hole is closer to the treble end of the bridge. This, and the particular placement of the tone bars in relationship with the bridge together, allows the basses and trebles to speak more efficiently and clearly. The end result is a lively and sensitive guitar that is a greater pleasure for the player to experience."



Grand Artist mandolin, 1984, serial # 103. Photograph by Rod Franklin.
Collection of Tom Van Hoose.

THE HOT CLUB SERIES

To this very day, recordings of Django Reinhardt (1910–1953) still astonish listeners with lightning fast and inimitable guitar performance. Reinhardt founded the jazz group Le Quintette du Hot Club de France in Paris, in 1934, and played an Orchestre model Selmer-Maccaferri flat top acoustic guitar, designed by luthier Mario Maccaferri (1900–1993). Maccaferri had a two-year partnership with the French saxophone company Selmer, and his special Jazz model achieved tremendous acclaim through the skilled hands of Reinhardt. A beautiful and well-rounded tone and great volume added to this guitar's luster and fame. Maccaferri eventually emigrated to the United States, at the beginning of World War II.

John Monteleone initially met Maccaferri, who was by then living and working in the Bronx, in 1981. The elder luthier shared drawings with John and they then created several guitars together. Fascinated both by the music of Reinhardt and the design features of the Selmer-Maccaferri guitars, Monteleone eventually began to consider its potential as a point of departure that "could be wonderfully sensitive to a variety of guitar playing styles. It was important to make this guitar easy to swing with, to play the blues, use a slide, put it into tunings and to be a versatile instrument. When I completed my first prototype Hot Club I brought it to Mario for his approval. He loved the dynamic punchy tonal range of this guitar and the agile quickness of its response."



Hot Club Model F, 1988, serial #124. Photograph by Rod Franklin.
Collection of Craig Snyder.

DESIGNED BY RAIL

THE TRAIN SERIES

The years between World War I and the end of World War II were the zenith of passenger train service. This was an era of comforting amenities, outstanding station architecture, and extraordinary design, all inspiring legions of train aficionados for decades to come. John Monteleone's Train Series, a limited edition of thematically inspired instruments, originated in the luthier's interest in this world and its distinctive visual language. These features are a point of departure, not an exaggerated effort that lets "the design get out of hand."

The headstock of the Orange Blossom Special carries the signature colors—yellow, orange, and green—of the namesake overnight locomotive that ran from New York to Miami. It was the train that inspired the rousing bluegrass standard of the same title, written in 1938 by Ervin Thomas Rouse. Super Chief's headstock shares the color scheme of the diesel-electric locomotive of that name which chugged between Chicago and Los Angeles of the late 1930s—red, yellow, and silver—operated by the Atchison, Topeka, and Santa Fe Railway. Similarly, the Flying Scotsman bears the apple green of the line run by the London North Eastern Railway and the top of the headstock features an aerodynamic ornament which looks like a train headlight. The repetitive window-like fret inlays and the arched design pattern in the headstock of Grand Central echo the distinctive architecture of Grand Central Terminal in New York, along with the circular clock-like motif at the top of the guitar.

"I came to realize that many of us guitar players share this childhood activity," states Monteleone, alluding to model railroading, "and there are many train enthusiasts out there who collect and have a passion for the subject." Also, he points out, "trains were a main method of transportation for musicians, entertainers, and bands. Many songs have been composed about the subject of trains—inspiring musicians to sing songs about them and the places that either took them somewhere or took their 'baby' away."

Orange Blossom Special archtop guitar, 2018, serial #294.
Photograph by Rod Franklin. Collection of Dan Stanton.

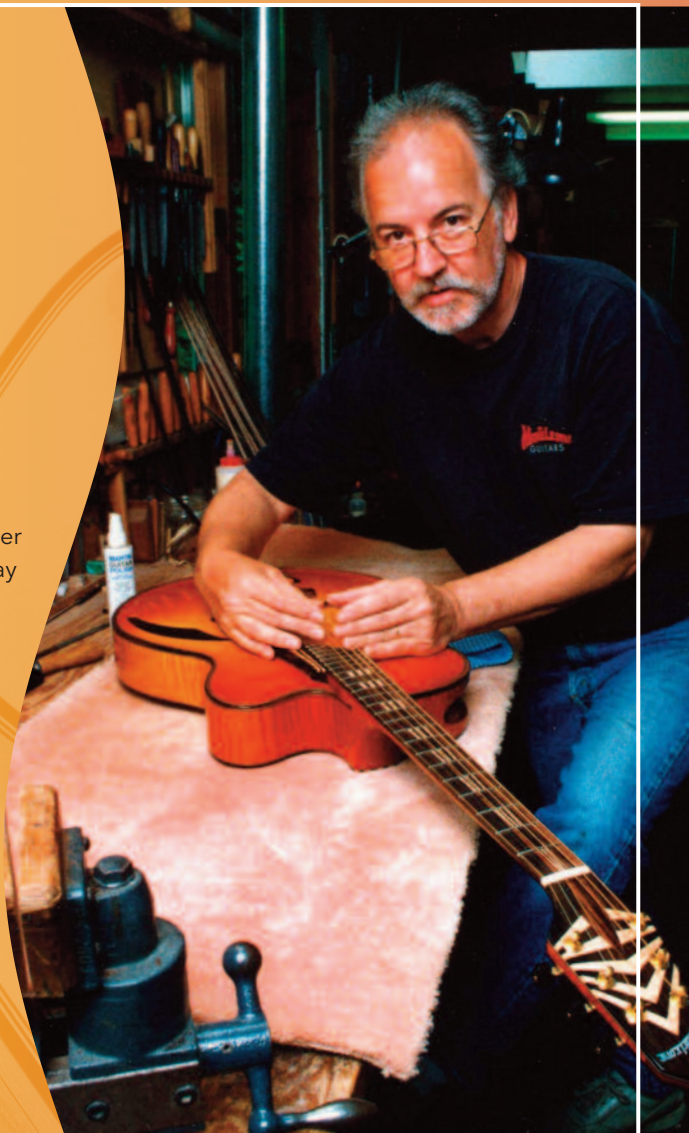


THE WORKSHOP

A visit to John Monteleone's workshop is a journey to a higher level of craftsmanship, with tools, machinery, and a wide array of materials integral to the making of guitars all in their specific place. A long workbench table surface, bearing the marks of hundreds of scratches and gouges from past projects, is just below a carefully lined assemblage of hand tools. Stocks of wood, from planed boards to roughed-out guitar body shapes, are in separate storage areas. Maple, spruce, mahogany, and ebony all have their place, with specific regional variants of each specimen. Mother of pearl, abalone, and other special materials are stowed away in marked cabinetry compartments throughout the shop. Each component activity in the work of a guitar's creation—from steam-bending the sides, to gluing the body together, to varnishing, polishing, finishing, and working on inlays—have their own special processes and locations within the shop.

The recognition of his artistry has been immortalized in song, by Mark Knopfler's beautiful *Monteleone* (2009). Knopfler met Monteleone through their mutual friend, Rudy Pensa. After visiting the luthier and commissioning him to create the guitar *Isabella* (named after his daughter, the actress Issy [Isabella] Knopfler), he eventually put these lyrics to paper:

*The chisels are calling
It's time to make sawdust
Steely reminders of things left to do
Monteleone
A mandolin's waiting for you
My fingerplane's working
Gentle persuasion
I bend to the wood and i coax it to sing
Monteleone
Your new one and only will ring
Monteleone
Your new one and only will ring
The rain on the window
The snow on the gravel
The seasons go by to the songs in the wood*



(Top to bottom):
John Monteleone at work on the Sun King archtop guitar, 2000.
Workshop tools and a Radio City guitar tailpiece.

THE FOUR SEASONS

John Monteleone's workshop is near the picturesque Seatuck National Wildlife Refuge. As he states, "I have watched the seasons pass by my workbench window with a front row seat. Season to season, year in and year out here on Long Island we are fortunate enough to experience each quadrant of the year equally and to the fullest." By 2002, he had made nearly 200 guitars in 24 years when he embarked on a quartet of archtop guitars known collectively as *The Four Seasons*. Each is unique in individual design but they are inseparable as a group in totality.

One winter's day, the luthier admired a set of Tyrolean maple and spruce wood that he had acquired from the workshop estate of James D'Aquisto. "In the light it had a sugar-like crystalline reflection that reminded me of the virgin snow on a rolling hillside, not unlike that of the rolling contours of the archtop guitar itself." Thus the process began, with *Winter*, with its light-as-snow maple and spruce body. The seasonal references continued internally, on walls visible through the side sound holes. For these, the luthier sketched a cold, quiet scene, a lone skater slicing across an icy pond. The precious materials used to embellish the guitar carry frosty references further to the fretboard, with small diamonds on its side and mother-of-pearl with sterling silver inlays on its top.

Each of *The Four Seasons* guitars are embedded with special motif illustrations and rare materials. *Summer* has a sailing scene that could be drawn from the Great South Bay, a lighthouse on the horizon, and the sun setting amid rubies and diamonds. According to Monteleone, the scroll body of this guitar "is finished in a warm yellow to red-shaded burst, suggesting the long sultry evenings of summers here." *Autumn* characteristically has an internal figure gathering leaves, with diamonds and a pair of jagged, elliptical sound holes resembling leaves. *Spring* is a blue guitar, reminiscent of clear skies and new possibilities. This instrument is highlighted by turquoise and mother-of-pearl inlays with bursting seasonal flowers. Together, these four guitars, in appearance and performance, shimmer and resonate from natural inspiration.



Musical Masterworks Exhibition Checklist

1. John Monteleone (b. 1947)

Winter Archtop Guitar (serial #200), 2002

Tyrolean maple, Tyrolean spruce, curly red maple, Massacar ebony, sterling silver, mother-of-pearl, diamond, nickel plating, natural blonde nitro-cellulose lacquer finish

The Metropolitan Museum of Art, New York, NY

Purchase, Abraham J. & Phyllis Katz Foundation Gift, in memory of Michael Allan Katz, 2017

2. John Monteleone (b. 1947)

Spring Archtop Guitar (serial #201), 2006

Red-tiger maple, Tyrolean spruce, Macassar ebony, curly red maple, mother-of-pearl, red abalone shell, turquoise, diamond, gold plating, blue nitro-cellulose lacquer finish

The Metropolitan Museum of Art, New York, NY

Purchase, Abraham J. & Phyllis Katz Foundation Gift, in memory of Michael Allan Katz, 2017

3. John Monteleone (b. 1947)

Summer Archtop Guitar (serial #202), 2004

Big-leaf maple, Tyrolean spruce, African red padauk, Macassar ebony, red coral stones, mother-of-pearl, ruby, diamond, gold plating, red nitro-cellulose lacquer finish

The Metropolitan Museum of Art, New York, NY

Purchase, Abraham J. & Phyllis Katz Foundation Gift, in memory of Michael Allan Katz, 2017

4. John Monteleone (b. 1947)

Autumn Archtop Guitar (serial #203), 2005

Big-leaf maple, Tyrolean spruce, koa, Macassar ebony, curly red maple, stainless steel, spiny oyster coral stone, mother-of-pearl, diamond, gold plating, golden-brown nitro-cellulose lacquer finish

The Metropolitan Museum of Art, New York, NY

Purchase, Abraham J. & Phyllis Katz Foundation Gift, in memory of Michael Allan Katz, 2017

5. Interior photograph of *Spring*

Photographic reproduction

The Metropolitan Museum of Art, New York, NY

6. Vincent Ricardel (b. 1963)

Interior photographs of *Summer*, *Autumn*, and *Winter*

Photographic reproduction courtesy of Rudy Pensa

7.-9. Young John Monteleone at family house in Islip, c. 1952

Alfred Monteleone (John Monteleone's uncle) at work on a plaster casting for an aircraft wing assembly in Mario Monteleone's shop, AERO PATTERN, c. 1960

Monteleone Studio in Islip, c. 1958

The Monteleones ran a small shop at 521 Main Street, in Islip, for a number of years. Among other products, Mario Monteleone made lamp bases, several of which can be seen in the shop window.

10. John Monteleone (center), with brothers Roy (left) and Alan (right) at the family house in Islip, c. 1952

All photographic reproductions courtesy of John Monteleone

11.-12. John Monteleone's father Mario Monteleone (far left, top row) at Art Student's League, New York, c. 1933

De Cesare Art Studio, New York, c. 1930

Photographic reproductions courtesy of John Monteleone

John De Cesare (1890-1972) was an architectural and ornamental sculptor with a successful firm in New York. Born in Palermo, he was also the uncle of John Monteleone's father, Mario. De Cesare trained at Cooper Union and at the Beaux-Arts Institute of Design. He created bas relief sculptures for some of Manhattan's most iconic Art Deco buildings in the 1920s and 30s: the New York Telephone Company Building (now the Verizon Building); the Empire State Building; and the Irving Trust Company Building. De Cesare was also fascinated by music and in his retirement sketched imaginative artistic representations of music tonality for an unpublished manuscript, "The Visual Space in Music." As with Mario Monteleone, De Cesare's life's work provided inspiration and an important backdrop for John Monteleone's developing artistry.

13. Monteleone Family Bakery, Brooklyn, c. 1940

Photographic reproduction

NYC Municipal Archives/NYC Department of Records

John Monteleone's paternal grandfather, Salvatore Monteleone (1875-1946), emigrated to the United States from Palermo, Sicily, in 1901. He opened a pastry shop with his brother Francesco in Manhattan. The Monteleones eventually started this second shop at 221 Columbia Street, Brooklyn, seen in this 1940 New York City tax record photograph.

14. John Monteleone (b. 1947)

Flat Top Guitar (serial #2), 1971

Alpine red spruce, East Indian rosewood, ebony, abalone, bone

Loaned by John Monteleone

In the early 1970s, Monteleone was still primarily working on mandolins but was increasingly interested in experimenting with guitar-making. This is the second guitar he ever made, a dreadnought, and it bears the influence of the acoustic Martin D-45, the same instrument used by Gene Autry and Neil Young.

15. John Monteleone playing guitar, c. 1972

Photographic reproduction courtesy of John Monteleone

16. John D'Angelico in his workshop on the Lower East Side, Manhattan, November, 1942

Photographic reproduction courtesy of John Monteleone

17. John Monteleone (b. 1947)

Eclipse Archtop Guitar (serial #315), 2023

Italian spruce, Oregon big leaf maple, ebony fretboard and fittings, mother-of-pearl, Armstrong pickup

Loaned by John Monteleone

18. John Monteleone (b. 1947)

Eclipse Archtop Guitar, 40th Anniversary Natural Blonde (serial #287), 2016

Italian red spruce, domestic red maple, ebony fretboard and fittings mother-of-pearl

Loaned by John Monteleone

19. John Monteleone (b. 1947)

Gotham City Archtop Guitar (serial #181), 1999

Spruce top, maple back, sides and neck, ebony fretboard and fittings

Loaned by Thomas Van Hoose, Ph.D

20. Mario Monteleone (1912-1995)

The Evangelists, c. 1932

Carved American black walnut

21. Mario Monteleone (1912-1995)

Harlequins, c. 1950

Plaster

All objects courtesy of John Monteleone

This carving in American walnut was done by John Monteleone's father, Mario Monteleone, when he was a sculpture student in New York at the Beaux-Arts Institute of Design in the early 1930s. He also trained at The Art Students League of New York. The evangelists represented here include Matthew (the man), Mark (the lion), Luke (the calf), and John (the eagle). Though unfinished, the work is a terrific example of the sophisticated woodworking skills that the artist had.

22. John D'Angelico (1905-1964)

Style B Archtop Guitar (serial #1416), 1939

Sitka spruce top, birds-eye sugar maple back, red maple sides and neck, African ebony fretboard, bridge and pickguard, mother-of-pearl

Loaned by John Monteleone

23. Gibson Mandolin-Guitar Manufacturing Co., Ltd., Kalamazoo, MI

Gibson L-1 Archtop Guitar (serial #33030), 1917

Spruce top, Mexican mahogany neck, maple back and sides

Loaned by John Monteleone

24. Hooks Bros. Photography Company, Memphis, TN

Blues legend Robert Johnson (1911-1938) holding a Gibson L-1, 1935

Courtesy of Delta Haze Corporation

The highly-influential blues master Robert Johnson (1911-1938), a Mississippi Delta guitarist who died much too young, had a profound impact on the direction of 20th and 21st century music. Bands and artists as diverse as Eric Clapton, Led Zeppelin, and the Rolling Stones all credited his innovation. In this famous photograph, one of only several confirmed images of the artist, Johnson holds his L-1 Gibson guitar.

25. Gibson Mandolin-Guitar Manufacturing Co., Ltd., Kalamazoo, MI

Gibson L-10 Archtop Guitar (Serial #87398), 1928

Red spruce, American red maple, ebony, mother-of-pearl

Loaned by John Monteleone

26. John D'Angelico (1905-1964)

New Yorker Archtop Guitar (serial #2091), 1959

Tyrolean red spruce, Italian red maple, ebony, mother-of-pearl

Loaned by John Monteleone

27. John Monteleone (b. 1947)

Eclipse Archtop Guitar, original prototype model, (serial #107), 1978

Alpine spruce, red Italian maple back, sides and neck, ebony, mother-of-pearl, bone

Loaned by John Monteleone

This prototype Eclipse was the very first archtop guitar that John Monteleone ever made, at his workshop at 41 Degnon Boulevard, in Bay Shore. The instrument has a 17"-body with a sunburst color scheme.

28. Eric Clapton with an *Eclipse* Archtop Guitar and John Monteleone, 2016

29. John Monteleone (b. 1947)

Monteleone New Yorker Archtop Guitar (serial #275), 2014

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl

Loaned by the Haddad Family

30. John Monteleone (b. 1947)

Eclipse Archtop Guitar (serial #116), 1988

Alpine spruce, red Italian maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl, bone, D'Armond pickup

Loaned by Jim D'Addario

In 1988, John Monteleone made this Eclipse guitar for James "Jim" D'Addario in exchange for the printing of his first and second catalogs. In 2016, the instrument was refinished to Piano Black. As Monteleone says, "I had wanted to create a special type of catalog with which I could add or delete the individual sheets for each of the model mandolins and guitars that I was making at the time. The idea was to use a folder into which I could place these sheets and this would give me the flexibility for creating not only standard model instruments but I could also add special design along the way and over time."

31. James "Jimmy" D'Aquisto (1935-1995)

D'Aquisto New Yorker Archtop Guitar (serial # 1195), 1987

Alpine spruce top, maple back and sides, red maple neck, Gaboon ebony fretboard and fittings, mother-of-pearl, nitro cellulose lacquer finish

Loaned by the Haddad Family

32. D'Addario & Company Inc.

Two sets of contemporary D'Addario Phosphor Bronze guitar strings, 2024; two sets of D'Addario guitar strings in original packaging, c. 1978

Plastic, paper, metal

Loaned by Jim D'Addario

33. D'Addario & Company Inc.

Two sets of Monteleone mandolin strings, c. 1990

Plastic, paper, metal

Loaned by John Monteleone

Headquartered in Farmingdale, Long Island, D'Addario is the world's largest manufacturer of musical instrument accessories. The D'Addario family has roots in string-making that go back to the 1680s in Salle, in the Abruzzo region of Italy. In 1974, James D'Addario took that family history and founded the company as we know it today, quickly proving to be the principle voice in string development with the introduction of Phosphor Bronze guitar strings. When John Monteleone needed catalogues printed, luthier James D'Aquisto recommended contacting James D'Addario - known for his strings and in-house package printing abilities. This started a lifelong friendship and collaboration that resulted in the 1988 Eclipse guitar and Monteleone line of strings - several examples of which are seen here. All Monteleone instruments come with D'Addario strings.

34. John Monteleone (b. 1947)

Grand Artist Mandolin (serial #182), 1999

Spruce top, maple back, sides and neck, ebony, mother-of-pearl

Courtesy of Randall and Patricia Roberts, Galesburg, Illinois

Monteleone's *Grand Artist* mandolin was the culmination of many years of the luthier's recreations of Lloyd Loar F-5's. After producing nearly thirty of these instruments, Monteleone made modifications and designed his own instrument, one that offered its own signature look and improved its playability for the musician: *The abbreviated ebony pickguard no longer obscured the treble sound hole, the arched fretboard was a more natural fit to the fingers, the elongated hollow scroll offered a more resonant quality and both the cast tailpiece and the ebony tailpiece permitted improved bridge performance.*

35. John Monteleone (b. 1947)

Grand Artist Triport Deluxe Archtop Guitar (serial #185), 1999

Spruce top, maple back, sides and neck, ebony, mother-of-pearl, red coral stone, brass castings

Loaned by the Haddad Family

36. John Monteleone (b. 1947)

Radio City Deluxe Archtop Guitar (serial #159), 1995

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl with abalone brass castings

Loaned by the Haddad Family

The special references to Radio City Music Hall in this instrument can be seen in the headstock outline and the inlays, which take their cue from the famed venue. "Whenever I visit this cathedral of entertainment," Monteleone says, "I can't help but feel the power of its musical past, present, and future." A dimple-like imperfection on the back of this instrument reminded Monteleone of Marilyn Monroe's famous beauty mark. A red lipstick kiss appears next to the luthier's signature inside the guitar.

37. Vincent Ricardel (b. 1963)

John Monteleone playing a *Grand Artist* mandolin, 2009

Photographic reproduction courtesy of Rudy Pensa

38. John Monteleone (b. 1947)

Radio Flyer Mandolin (serial #205), 2010

Spruce top, maple back, sides and neck, ebony fretboard and fittings

Loaned by John Monteleone

39. John Monteleone (b. 1947)

Radio City Mandolin (serial #201), 2005

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl with abalone, brass castings

Loaned by Albert Vontz

40. John Monteleone (b. 1947)

Mezzanine Archtop Guitar (serial #268), 2014

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl with abalone, brass castings

Loaned by Rudy's Music

41. John Monteleone (b. 1947)

The Grand Central Archtop Guitar (serial #291), 2018

Spruce top, maple back, sides and neck, ebony fretboard and fittings, bone, mother-of-pearl, blue recon stone, blue diamonds, brass castings

Loaned by Robert Stagno and the family of Dale Rabiner

42. John Monteleone (b. 1947)

Super Chief Archtop Guitar (serial #260), 2011

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl, recon stone inlays, brass castings

Loaned by Albert Vontz

An aerodynamic shape and special design features that reference major locomotives typify John Monteleone's Train series. *Super Chief* is an homage to the Atchison, Topeka and Santa Fe Super Chief. Its saturated colors come directly from famed diesel passenger train's color scheme.

43. John Monteleone (b. 1947)

The Flying Scotsman Archtop Guitar (serial #261), 2013

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl, recon stone, brass castings

Loaned by The Archtop Foundation

44. John Monteleone (b. 1947)

Orange Blossom Special Archtop Guitar (serial #294), 2018

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl, recon stone, brass castings

Loaned from a Private Collection

45. John Monteleone (b. 1947)

Midnight Special Archtop Guitar (serial #320), 2022

Italian spruce top, Italian red maple back and sides, domestic red maple, mother-of-pearl, Macassar ebony fretboard and fittings

Loaned by John Monteleone

The Monteleone *Midnight Special* is a 12-string 18" archtop guitar, the last and final example of guitars that were made for the limited edition of Monteleone's train guitars. It is tuned a whole step lower than standard tuning.

46. Mario Maccaferri (1900-1993)

Selmer (Selmer-Maccaferri), Selmer Jazz Model Bent-Top Guitar (serial #504), 1940

Spruce top, rosewood veneer back and sides, European walnut neck, ebony fretboard and fittings

Loaned by John Monteleone

Monteleone purchased this Selmer-Maccaferri guitar from one of his clients. It is serial #504, the next successive instrument after the guitar that belonged to Django Reinhardt, #503, which is at the Cité de la Musique, in Paris. The spruce top is fine-grained French Alpine.

47. John Monteleone (b. 1947)

Django Bent-Top Guitar (serial #222), 2005

Spruce top, laminated rosewood back and sides, mahogany neck, ebony, bone

Loaned by John Monteleone

48. John Monteleone (b. 1947)

Hot Club Special Archtop Guitar, Experimental (serial #313), 1991/2002

Red cedar top, back and sides, maple neck, ebony fretboard and fittings, bone

Loaned by John Monteleone

49. John Monteleone (b. 1947)

Hot Club Deluxe Flattop Guitar (serial #321), 2023

Spruce top, maple back, sides and neck, ebony fretboard and fitting, recon stone and mother-of-pearl, bone

Loaned by Thomas Van Hoose, Ph.D

50. John Monteleone (b. 1947)

Monte-Quisto Archtop Guitar (serial #163), Tribute to James D'Aquisto, 1997

Spruce top, maple back, sides and neck, ebony fretboard and fittings

Loaned from a Private Collection

The musician, teacher, and composer Craig Snyder contacted John Monteleone not long after James D'Aquisto's death, in the hope that Monteleone might recreate a D'Aquisto Solo model archtop. Monteleone eventually warmed to the idea of building "this one special guitar as a tribute to my old friend using only materials from his workshop that were most likely intended to be used for assembling this uncompleted guitar." The resulting work was an amalgam creation of something new: "I thought it would be best to give it my own voice and make a more realistic marriage of our two uniquely different building styles in order to give this guitar a special quality of having a touch of both of us."

51. John Monteleone (b. 1947)

Rocket Convertible Archtop Guitar (serial #165), 1997

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl, reconstone

Loaned by the Haddad Family

With the controllable side sound ports opened, the player is thus able to hear more closely what their audience is hearing, moment to moment. The "rocket" part of the equation was the elliptical-shaped sound hole that made it possible to adjust the layout of the tone bars. And so, this guitar was also a departure from the f-hole design that typified most archtop guitars by this time.

52. John Monteleone (b. 1947)

Quattroport Archtop Guitar (serial #193), 1993

Alaskan Sitka spruce top, domestic maple back, sides and neck, Maccassar ebony fretboard and external parts

Loaned by Thomas Van Hoose, Ph.D

This unique guitar features four sound holes. It was built in 1998 for the writer Robert J. Waller, author of *The Bridges of Madison County*. According to Monteleone, "the experiment was to see how much of the sound aperture could be possible to build into the guitar body and how it would affect the tonal response. This sensitive guitar is openly sweet and rich with colorful overtones. It is a joy to play."

53. John Monteleone (b. 1947)

Teardrop Archtop Guitar (serial #235), 2008

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl, brass castings

Loaned from a Private Collection

This is the largest guitar in the exhibition, a special creation that has its signature curved protrusion extending downward from the treble side of the guitar. John D'Angelico was hired to make the first teardrop in the summer of 1957, and James D'Aquisto built his own version of one in the 1990s. Monteleone pays tribute to those earlier creations here but also puts his entirely new spin on an old iconic favorite, placing a scroll at the top of the body, giving a balanced sense of proportion. The tear motif is also carried by white and gold mother-of-pearl inlays at the headstock, the pickguard, and the tailpiece.

54. John Monteleone (b. 1947)

Radio Volante Archtop Guitar (serial #251), 2010

Italian spruce top, back, sides, and neck, inlays of mother-of-pearl with green and red reconstones, external parts of Macassar ebony

Courtesy of Rudy's Music

The inspiration for Monteleone's design on this instrument came from his family heritage and his many visits to Italy. The basic foundation for this guitar was based upon the *Radio Flyer* guitar.

55. John Monteleone (b. 1947)

Rocket Convertible Blue Archtop Guitar, Prototype (serial #166), 1995

Spruce top, maple back, sides and neck, ebony fretboard and fittings, brass castings

Loaned by the Archtop Foundation

Monteleone's *Rocket Convertible* emerged from a commission by the entrepreneur Scott Chinery (1960-2000). Chinery was one of the world's foremost collectors of classic guitars in the 1990s when he dreamt up the "Blue Guitar Project," in tribute to a blue archtop guitar that had been created for him by James D'Aquisto, who passed away in 1995. Chinery hired 21 luthiers - including Monteleone - to create 18 inch archtop guitars in the same tone of blue that D'Aquisto had used in his *Blue Centura Deluxe*, as a tribute to the recently deceased master. Although he'd initially intended to build a *Radio City* for this special project, Monteleone eventually developed a guitar "convertible," with two ebony-bound soundholes in the side facing the player, and sliding doors to allow the player to control how the sound is channeled.

56. John Monteleone (b. 1947)

Electric Flyer Archtop Guitar (serial #300), 2019

Maple top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl, Seth

Lover pickup

Loaned by John Monteleone

57. John Monteleone (b. 1947)

Radio Wave Archtop Guitar (serial #216), 2004

Spruce top, maple back, sides and neck, ebony fretboard and fittings, recon stone, mother-of-pearl, brass castings

Loaned from a Private Collection

58. John Monteleone (b. 1947)

Blue Heaven Archtop Guitar (serial #307), 2021

Spruce top, maple back, sides and neck, ebony fretboard and fittings, recon stone, mother-of-pearl, and brass castings

Loaned by Thomas Van Hoose, Ph.D

59. John Monteleone (b. 1947)

Monteray Archtop Guitar (serial #299), 2018

Spruce top, yellow birch back and sides, maple neck, tiger myrtle binding, ebony fretboard and fittings, brass castings

Loaned by John Monteleone

60. John Monteleone (b. 1947)

Il Bambino Octave Mandolin (serial #266), 2011

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl

Loaned by Christina Monteleone

Il Bambino, Italian for "little child," or "baby," are a smaller-sized set of instruments designed by Monteleone that have a lighter, sweeter sound than their full-scale archetypes.

61. John Monteleone (b. 1947)

Il Bambino Mini Archtop Guitar (serial #225), 2006

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl
Courtesy of Rudy's Music

62. John Monteleone (b. 1947)

Red Treehouse Violin (serial #1), 1987

Spruce top, maple back, sides and neck, ebony fingerboard, boxwood fittings
Loaned by John Monteleone

As a child in Islip, John Monteleone built a tree house in a large old maple tree in the acres of woodland across the street from his family home. It was, as he remembers it, "the best and biggest tree there and it overlooked the entire neighborhood." One day in 1980, while driving past the old family home, he saw the formerly majestic maple "dead on the ground...sliced into a mountain of carelessly cut round barrels and left there to be carted away." He gathered up the wood, initially thinking it would be fuel for his stove. But the maple had a marvelous grain and soon he decided to split it into instrument billets "large enough for mandolins maybe." Later on, after doing research on violins and appreciating the lovely resonance of the wood when tapped upon, he "decided that there was no better way to dedicate a wood to a memory than to make this first violin from this special wood that sings once more. Hearing it played brings back fond memories of sitting in my tree house with a pocket full of Oreos and contemplating nature, whistling a tune."

63. John Monteleone (b. 1947)

Long Island Tenor Ukulele (serial #3), 2017

Spruce top, Brazilian Rosewood back and sides, mahogany neck, ebony fretboard
Loaned by John Monteleone

64. John Monteleone (b. 1947)

Scarface Archtop Guitar (serial #308), 2021

Spruce top, maple back, sides and neck, ebony fretboard and fittings, mother-of-pearl, abalone, brace castings
Loaned by John Monteleone

The furniture maker George Nakashima (1905-1990) famously incorporated burls, knots, and uneven grains, into his work, leaning in to the inclusion of these flaws. In the same spirit, this *Scarface* guitar was a project that Monteleone started intentionally in the "embrace of imperfection." The spruce top of the guitar has a knot and the maple back has prominent dark scarring that hasn't been buffed away, as might be a customer's usual preference. Rather, the beauty of nature's signature is being celebrated here.

65. John Monteleone (b. 1947)

Monteray Archtop Guitar (serial #299), 2018

Spruce top, yellow birch back and sides, maple neck, tiger myrtle binding, ebony fretboard and fittings, brass castings
Loaned by John Monteleone

66. John Monteleone (b. 1947)

Metropolitan Archtop Guitar (serial #292), 2023

Spruce top, maple back, sides and neck, ebony fretboard and fittings
Loaned by Rudy's Music

67. John Monteleone (b. 1947)

Mandola (serial #159)

Italian red spruce top, Italian Alpine back, neck and sides, Macassar ebony

Loaned by Rudy's Music

Actress Elizabeth Taylor commissioned this Venetian red mandola for her son, Christopher Wilding. Wilding later had his mother pose with the instrument when she was sitting for a jewelry catalog cover photo.

68. John Monteleone (b. 1947)

Grand Artist Mandolin (serial #164)

Italian spruce top, Italian red maple back, sides and neck, mother-of-pearl, ebony fretboards, hand-polished in clear nitro-cellulose lacquer finish

Loaned by Rudy's Music

69. John Monteleone (b. 1947)

Grand Artist Mandola (serial #40)

Italian spruce top, Italian red maple back, sides, and neck, mother-of-pearl, ebony fretboards, hand-polished in clear nitro-cellulose lacquer finish

Loaned by Rudy's Music

70. John Monteleone (b. 1947)

Grand Artist Mandocello (serial #211)

Italian spruce top, Italian red maple back, sides and neck, mother-of-pearl, ebony fretboards, hand-polished in clear nitrocellulose lacquer finish

Loaned by Rudy's Music

71. John Monteleone (b. 1947)

Grand Artist Archtop Guitar (serial #147)

Italian spruce top, Italian red maple back, sides and neck, mother-of-pearl, ebony fretboards, hand-polished in clear nitro-cellulose lacquer finish

Loaned by Rudy's Music

72. Vincent Ricardel (b. 1963)

John Monteleone sanding the carved scroll of a *Grand Artist* guitar, c. 2009

Photographic reproduction courtesy of Rudy Pensa

73. Vincent Ricardel (b. 1963)

Anthony Wilson playing a Monteleone guitar, c. 2009

Photographic reproduction courtesy of Rudy Pensa

74. Rod Franklin (b. 1952)

Grand Artist Deluxe Archtop Guitar, 2006

Photographic reproduction courtesy of the photographer

75. Kevin McEvoy (b. 1980)

Untitled, Portrait of John Monteleone, 2024

Oil on linen canvas

Courtesy of the Artist

Artist Kevin McEvoy, a fellow resident of Islip, painted John Monteleone over a series of sittings in the spring of 2024. The high impasto conveys both the quality of light and the complicated textures of Monteleone's workshop, as the luthier concentrates on creating a new archtop guitar body next to his window facing north. A classically-trained realist painter, McEvoy studied at the Charles Cecil Studios in Florence, Italy, among other locations, and currently operates his own atelier.

76. Vincent Ricardel (b. 1963)

Mark Knopfler playing a Monteleone *Radio City*, 2009

Photographic reproduction courtesy of Rudy Pensa

The winner of multiple Grammy awards and holder of a spot in the Rock and Roll Hall of Fame along with his band, Dire Straits, Mark Knopfler first encountered a Monteleone *Radio City* guitar at Rudy Pensa's music store in Manhattan. Holding the unique creation in his hands was a bit overwhelming: "I handed it straight back to (Pensa), declaring myself unworthy of such a fabulous instrument." Later, Knopfler would commission Monteleone to make the guitar *Isabella*, named after his eldest daughter.

77. Vincent Ricardel (b. 1963)

Radio City Music Hall exterior, 2009

Courtesy of Rudy Pensa

78. Rod Franklin (b. 1952)

Grammy Award-winning singer-songwriter Ben Harper playing a special lap-steel slide

Monteleone *Radio City* archtop guitar, 2020

79. Vincent Ricardel (b. 1963)

Mark Knopfler, with a Monteleone archtop guitar, c. 2009

Photographic reproduction courtesy of Rudy Pensa

80. Rod Franklin (b. 1952)

Ben Harper playing Monteleone *Radio City Special* guitar steel slide, 2019

Photographic reproduction courtesy of the photographer

81. Vincent Ricardel (b. 1963)

Kevin Bacon playing Monteleone *Radio Flyer* Archtop Guitar (#168), c. 2009

Photographic reproduction courtesy of Rudy Pensa

82. Colorized photograph of Django Reinhardt, c. 1950

Paris Match

Photographic reproduction

83. Rod Franklin (b. 1952)

Guitarist Woody Mann with his Monteleone guitar, 2019
Photographic reproduction courtesy of the photographer

Guitarist Woody Mann (1952-2022) shown holding the second of *Hot Club* model flattop guitars made for him. This was the very same figured mahogany and spruce *Hot Club* guitar that Mann was seen playing in the documentary film about Monteleone that he was a producer for, *The Chisels Are Calling* (2021). Mann was an internationally-acclaimed blues and jazz guitarist.

84. Vincent Ricardel (b. 1963)

Guitarist and music teacher Craig Snyder playing a Monteleone guitar, 2009
Photographic reproduction courtesy of Rudy Pensa

85. Rod Franklin (b. 1952)

Fingerstyle guitarist Howard Emerson with a Monteleone guitar, 2019
Photographic reproduction courtesy of the photographer

86. Vincent Ricardel (b. 1963)

John Pizzarelli playing *Radio Wave*, 2009. Photo by Vincent Ricardel.
Photographic reproduction courtesy of Rudy Pensa

87. Katsushika Hokusai (1760-1849)

Under the Wave off Kanagawa, c. 1830-1832
Photographic reproduction courtesy of the Metropolitan Museum of Art, NY

Radio Wave takes its design inspiration from the Japanese woodblock print *Under the Wave Off Kanagawa or The Great Wave* (c. 1830-32), by Katsushika Hokusai. The original work expresses the great monumental power of the sea in a wave that - by perspective - appears to dwarf even Mount Fuji. As Monteleone states, "I have always been fascinated by any artist who can successfully capture a mesmerizing wave on canvas." Using his *Radio City* design as a starting point, Monteleone references the Hokusai work but does not impose a literalist recreation. "I prefer to leave the translation to the imagination, and hopefully, let the instrument explain itself."

88. John Monteleone (b. 1947)

Testa Rossa Archtop Guitar (serial #240), 2011
Spruce top, maple back, sides and neck, ebony fretboard and fittings
Loaned by Thomas Van Hoose, Ph.D

89. John Monteleone (b. 1947)

Sun King Archtop Guitar (serial #195), 2000
Spruce top, maple back, and sides and neck, ebony fretboard and fittings, mother-of-pearl
Loaned from a Private Collection

Experimenting with the effects of juxtaposing two strikingly different materials - ebony and curly maple - Monteleone arrived at a pleasing "pattern that was like a fan." As he continued alternating these woods together in the heel cap and headstock designs, he found the arrangement compelling and also that it "reminded me of something that I couldn't quite put my finger on. But the energy of it kept bringing me back to an image of the Sun King of Egypt...as the design rapidly unfolded I could sense a connection from that world of design and architecture to our modern world of Art Deco."

90. John Monteleone (b. 1947)

Radio Volante Archtop Guitar (serial #251), 2010

Italian spruce top, back, sides, and neck, inlays of mother-of-pearl with green and red recon stones, external parts of Macassar ebony

Courtesy of Rudy's Music

The inspiration for Monteleone's design on this instrument came from his family heritage and his many visits to Italy. The basic foundation for this guitar was based upon the *Radio Flyer* guitar.

91. John Monteleone (b. 1947)

Triple-O Deluxe Flat Top Guitar (serial #137), 1993

Spruce top, Brazilian rosewood back and sides, mahogany neck, ebony fretboard and fittings, mother-of-pearl, abalone

Loaned by Albert Vontz

92. Rod Franklin (b. 1952)

John Monteleone's Workshop, Islip, New York

Photographic reproductions courtesy of the photographer

93. Rod Franklin (b. 1952)

John Monteleone's Workshop, Islip, New York

Photographic reproductions courtesy of the photographer

94. Guitar and Mandolin Components From

John Monteleone's Workshop, Islip, New York

Rough-carved mandolin bodies, sound hole templates, steam-bent side, Violin neck, ebony fretboard, rough-carved mandolin body, brace, Neck blank, ebony fretboard, steam-bent side

Loaned by John Monteleone

95. Rod Franklin (b. 1952)

A Private Collection of John Monteleone Guitars, 2019

Photographic reproduction courtesy of the photographer

96. Rod Franklin (b. 1952)

Interior of Monteleone's Spirit of St. Louis, 2019

Photographic reproduction courtesy of the photographer

97. Rod Franklin (b. 1952)

Interior showing the inside of a Monteleone side sound port, 2019

Photographic reproduction courtesy of the photographer



(Top) Title wall area of exhibition, with *Four Seasons* archtop guitars at right. Loaned by the Metropolitan Museum of Art. Photograph by Joseph Peragallo. Checklist: 1-4.

(Bottom) *Grand Artist* series of instruments, left to right: archtop guitar (serial #147), Mandola (#40), Mandolin (#164), Mandocello (#211). Loaned by Rudy's Music. Photograph by Joseph Peragallo. Checklist: 68-71.



(Top): Archtop guitars in case, left to right: D'Angelico *Style B* (serial #1416), D'Angelico *New Yorker* (#2091), D'Aquisto *New Yorker* (#1195), Monteleone *New Yorker* (#275). Loaned by John Monteleone and the Haddad Family. Photograph by Joseph Peragallo. Checklist: 22, 26, 29, 31.

(Bottom): Case of mandolin and guitar components from John Monteleone's workshop. Loaned by John Monteleone. Photograph by Joseph Peragallo. Checklist: 94.



(Top): Closeup of case of *Four Seasons* archtop guitars: *Winter* (serial #200) and *Spring* (#201). Loaned by the Metropolitan Museum of Art. Photograph by Joseph Peragallo. Checklist 1-4.

(Bottom): Archtop guitars, left to right, *Sun King* (serial #195), *Electric Flyer* (serial # 300), *Blue Heaven* (serial # 302), *Monte-Quisto* (serial # 163). Loaned by a Private Collection, John Monteleone, and Thomas Van Hoose, Ph.D. Photograph by Joseph Peragallo. Checklist: 50, 56, 58, 89.



Kevin McEvoy (b. 1980), Untitled, Portrait of John Monteleone, 2024. Oil on linen canvas. Courtesy of the Artist. Checklist: 75



Case with D'Addario and Company strings and Eclipse archtop guitar (serial # 116). Loaned by Jim D'Addario and John Monteleone. Photograph by Joseph Peragallo. Checklist: 30, 32-33.

Monteleone