

June 2023



DIPPER RESTORATIONS & MUSEUM SERVICES

HISTORIC MUSICAL INSTRUMENT SPECIALIST

CURRENT BOW MODELS



Violin Bow: Classical, A. Dipper, Paganini Model

A catalogue of Baroque and Classical bow models made by Andrew Dipper that are currently for sale. These bow are carefully fashioned after historic examples and extensive research into the makers and models of the period.

If you have any particular requirements or a special request, please feel free to contact us and every effort will be made to assist you.

612.375.0708 | dipperrestorations.com | andrew@dipperrestorations.com

DIPPER RESTORATIONS • MINNEAPOLIS



Andrew Dipper in his workshop in Minneapolis. He is involved in the first stages of the process of bow making. After sawing the blanks for the sticks out of logs, the next stage is to shape the rough stick to an intermediate form. This rough stick is then left to season for up to a year before being checked for warping and faults. The next stage, including the bending of the wood and cambering of the bow stick, is done slowly and very carefully by hand using heat and moisture from a small gas burner.

DIPPER RESTORATIONS • MINNEAPOLIS

About Andrew Dipper



Andrew Dipper is a skilled restorer, historian, writer and sculptor. After studying sculpture and violinmaking in London and Cremona, he founded Dipper Restorations in Oxford, England in 1980. He relocated to Minneapolis, Minnesota in 1990 where he joined Claire Givens Violins, Inc. as Vice President.

Examples of his restoration and conservation work can be found in many of the world's foremost public and private musical instrument collections, including: the Metropolitan Museum in New York; the Federal Musical Instrument Museum of Berlin; the National Music Museum, Vermillion, South Dakota; and the Boston Museum of Fine Arts.

Mr. Dipper is a sought-after lecturer and has taught violinmaking and restoration in Cremona and London. He has also published important texts on various aspects of stringed instruments which include a translation of the violinmaking notes of Count Cozio de Salabue, the first collector of instruments, by Stradivari and Guarneri and the patron of J. B. Guadagnini; a book on the theory of violin geometry and f-shaped sound-hole construction; and three articles in *The Violin Society of America Journal* on the works of the Italian makers, their varnishes and working methods. In addition, in 1978 he co-translated and edited the translation of *The "Secrets" of Stradivari* by S. Sacconi from Italian to English. He is currently working on a translation of *La Chelonomie, ou, Le Parfait Luthier*, compiled by the Abbé Sibire from the workshop notes of Francois Lupot, and other translations of important technical works on the violin.



Baroque viola bow, A. Dipper, Silver frog with amber inlay.

CURRENT BAROQUE BOWS MADE BY ANDREW DIPPER

The bows in the following section are modeled after historical bows dating from the Baroque Period (1600-1750). They are arranged in this catalog by instrument availability as follows:

Violin

Violin & Viola

Violin, Viola & Cello

Viola

Cello

Viola da Gamba

BAROQUE BOWS • VIOLIN

Violin Bow: Ashmolean, No. 27, before 1700

Early Baroque bows did not have a mechanical adjuster. The tools required for this kind of mechanism were difficult to make and used mostly in the production of scientific instruments and firearms. The solution to the problem of adjusting the hair without a mechanism led to the clip-in frog and outward cambered bows of this era. In this bow modeled after a bow in the Ashmolean Museum, both ends of the bow hair are mortised into the ends of the stick and tension is gained by using the natural spring of the stick of the bow, using the frog as a wedging mechanism that is held in place by a special seat in the bow shaft. This has two disadvantages that must be accommodated by the player. Firstly, the frog is not firmly connected to the stick, and secondly, there is a small amount of hair tension adjustment, this being limited by the height of the frog or the addition of paper packing strips in the hair channel of the frog. The hair ribbon is much thinner than a modern bow and the number of hairs are fewer, which gives the capacity of fabulous clarity of silvery tone in the higher registers and a wonderful dynamic range that can be ethereal in quality.



TDV09 Violin Bow: Early Baroque, A. Dipper, Ashmolean No. 27

Violin Bow: \$2,200.00

BAROQUE BOWS • VIOLIN

Violin Bow: Roda Model

This rather rare bow originates from the time when the famous St Cecilia's Hall in Edinburgh, Scotland, hosted some of the great musicians of the 18th century, including Haydn, Giuseppe Puppo and the Rainagles. It is a close copy of the snakewood bow with walrus ivory frog and button illustrated in Joseph Roda's book on the violin bow on p. 49. In the book, this bow was designated as Scottish, circa 1800; however current research on transitional bows does not agree with this date of manufacture. A more plausible time of use would be circa 1780 which is suggested by the width of the hair ribbon and the frog and button design that follows the Pre-Revolutionary French models of Pierre Tourte. Interestingly, the fully round stick of the original follows the Italian tradition. Dipper's Roda models are made in snakewood with a snakewood frog and bone button and follow the general model of the original with some slight modifications to improve stability of the mounting of the frog.



DVB425 Violin Bow: Baroque, A. Dipper, Roda Model

Violin Bow: \$3,300.00

BAROQUE BOWS • VIOLIN & VIOLA

Corrette Model: Available for Violin & Viola

Michel Corrette (b. 1707, d.1795) was a French musician and author of many musical method books. Andrew Dipper's bows are of the type illustrated by Corrette in his violin tutor of 1782. This tutor depicts a bow with a "pike head" which allows for a hair ribbon barely wider than 7mm. This hair ribbon is also cambered by the shaping of the frog's hair channel, which gives the bow very different playing characteristics than the modern bow with its flat hair ribbon. The stick of the bow is regulated in diameter to enhance poetical expression within the music. The frogs on Dipper reproductions of these bows are usually made from amourette or snakewood or various other tropical hardwoods because of the necessity for strength and the fine and accurate shaping of their geometry. The button is made of bone. The violin bow is 68.0 cm with a weight of 54.0-56.0 gms.



DVB429 Violin Bow: Baroque, A. Dipper, Corrette Model

Violin Bow: \$2,900.00 **Viola Bow:** \$2,900.00

BAROQUE BOWS • VIOLIN & VIOLA



The frontispiece of Michel Corrette's "L'Ecole d'Orphee" (1738) which depicts him playing the bow that inspired this model. Note the bow hold and the unusual placement of the pinky finger.

This model is also available in a shorter length:

Violin Bow: Short Corrette Model: \$1,800.00

Viola Bow: Short Corrette Model: \$1,800.00

And as a Dipper Workshop model:*

Violin Bow: Dipper Workshop, Corrette Model: \$1,800.00

Viola Bow: Dipper Workshop, Corrette Model: \$1,800.00

**Workshop bows are made under the supervision of Andrew Dipper.*

BAROQUE BOWS • VIOLIN & VIOLA

Stradivarius Model: Available for Violin & Viola

Two examples of the bows from the Stradivari period (1680-1740) are known and they both have screw mechanisms for their adjustment, dating them after 1710. Andrew Dipper makes his Stradivari pattern bows according to the characteristics of the extant examples. The sticks are longer than usual for the period 1720-40 at 68 cm and the heads are higher. Stradivari bows are made from snakewood and are fine and agile in design and dimensions. They can be cannulated as in early examples or can have simple round sticks. They generally weigh between 54-56 grams. There is a reasonable possibility that the development of the violin bow away from the short and stiff Corelli bow took place in Cremona in the period 1720-30 and was engendered by the influence and performance requirements of the two violin virtuosi, Giuseppe Tartini & Gasparo Visconti of Cremona.



DVB422 Violin Bow: Baroque, A. Dipper, Stradivarius Model with pointille work

Violin Bow: \$3,800.00 **Viola Bow:** \$3,800.00

BAROQUE BOWS • VIOLIN & VIOLA

Pierre Tourte Model: Available for Violin & Viola

Nicolas Pierre Tourte (b.c.1700, d.1764), known as Pierre Tourte, the elder, was the father of the great Parisian bow maker Francois Tourte (1747-1835). Pierre Tourte's bow design with its higher "Swan Head" and longer stick proved to be the perfect tool to enable musicians to adapt and explore the musical inventions of Corelli and bring them to a wider audience. The development of the Swan Head bow was a leap of faith from the point of view of design engineering and it used the properties of durability and elasticity of the new range of woods that were being imported into France from the West Indies and South America during this time.



DVAB184 Viola Bow: Baroque, A. Dipper, P. Tourte Model

Violin Bow: \$3,400.00 Viola Bow: \$3,400.00

BAROQUE BOWS • VIOLIN, VIOLA & CELLO

Rachet Mechanism Model: Available for Violin, Viola & Cello

This Baroque bow model represents the sequel to the “clip-in-frog” early bow (see the Ashmolean model for violin for an example, shown earlier in this brochure on page 6). The rachet with its hoop allows the tension of the bow hair to be finally adjusted as the weather becomes more humid, and also prevents the bow frog from coming out or being lost if the hair becomes too damp. This style of violin bow was used in the 18th century and it retained the length of the early Baroque bow of approximately 67 cm.



DCLB109 Cello Bow: Baroque, A. Dipper, Rachet Mechanism Model

Violin Bow: \$2,800.00 Viola Bow: \$2,800.00 Cello Bow: \$3,200.00

BAROQUE BOWS • VIOLA

Dodd Model: Late Baroque, Available for Viola

The Dodd family produced some of the finest English bows of the 18th and 19th centuries. The models tend to be influenced by the designs of other bow making schools, in particular the Mannheim school that is associated with the career of the violinist Wilhelm Cramer and other models being influenced by the Italo-French school of Viotti. The use of British colonial woods rather than South American woods in their construction is an interesting factor in their design which led to measurements that mostly exceed their French model counterparts. This more robust quality followed the requirement for more volume and dynamic power in the English orchestral style.



TDVAB01 Viola Bow: Late Baroque, A. Dipper, Dodd Model

Viola Bow: \$3,200.00

BAROQUE BOWS • CELLO

French Model, 1760's: Available for Cello

This bow is based on a very rare French cello bow from the 1760's. It is elegant, with a Swan head and finely sculpted frog with incurved sides. The frog has the typical French design that allows the hair in the open hair channel to be tied down, keeping the hair ribbon flat. The adjuster on the original was ivory and this has been replaced in the modern copy with black Buffalo horn or bone, which is a good substitute for ivory. The round stick, that is finely graduated in the French style, being slightly triangular in form behind the head. The stick is slightly in-curved, which makes it reminiscent of bows made later in the 18th century. These bows were made for playing virtuosic passages of the developing cello repertoire. The high swan head lends agility to the response of the stick and allows a full volume of sound to be produced, even on thicker strings. This bow design is halfway between the baroque bow and the modern bow designs of the 1830's, and is perfect for late 18th-century repertoire.



TDCLB04 Cello Bow: Baroque, A. Dipper, French Model, 1760s

Cello Bow: \$3,600.00

BAROQUE BOWS • CELLO

Italian model, 1700: Available for Cello

Italian cello bows of this period were designed for dynamics of sound production, while the low head and outward curved stick allowed for significant bow pressure on the strings. By the middle of the 1700's this bow model was rendered obsolete by changing musical styles and the acceptance of the smaller modern cello form made popular in the virtuosic style of Luigi Boccherini, one that needed a completely new model of bow with a higher head, incurved stick and different balance and camber.



DCLB099 Cello Bow: Baroque, A. Dipper, Italian Model 1700

Cello Bow: \$3,600.00

BAROQUE BOWS • VIOLA DA GAMBA

Viola da Gamba Bow, French Model c. 1730

The round stick of this viola da gamba bow is shaped from seasoned snakewood with a frog of African Blackwood and a bone button including a hand-made screw and eyelet. The model is based on a French bow from c.1730. It has a 4 cm longer bow shaft than an equivalent cello bow from the same period. Its length allows for showy virtuosic performances using the larger 7-string French bass viola da gamba of the period.



DCLB113 Viola da Gamba Bow: Baroque, A. Dipper, French Model, c. 1730

Viola da Gamba Bow: \$3,400.00

CURRENT CLASSICAL BOWS

BY ANDREW DIPPER

The following bows represent a shift from the Baroque period to the Classical period (1750 to 1820). They are organized once again by instrument and model:

Violin

Viola

Cello



CLASSICAL BOWS • VIOLIN

FX Tourte, Cramer Model: Available for Violin

The Cramer model bow supplanted the Italian model of Tartini, whose design was typified by a rather fragile swan head with a long tip. In contrast, the Cramer model has a head whose design incorporates a thin palette of wood that extends the back of the tip plate towards the bow frog, giving the design its distinctive 'battle axe' profile. This detail lends strength to the back of the head behind the hair mortise and players have noted that this feature aids immediacy of the response to the bow in spiccato strokes. The Cramer bow was designed for volume dynamics and percussive attack techniques of large ensembles, techniques that might have compromised the somewhat weaker and elevated heads of the previous Tartini models. It was promoted and in fashion between 1760 and 1785, notably in Mannheim where Wilhelm Cramer spent the early portion of his career, and in London where Cramer emigrated in 1772.



DVB431 Violin Bow: Classical, A. Dipper, FX Tourte, Cramer Model

Violin Bow: \$3,200.00

CLASSICAL BOWS • VIOLIN

About FX Tourte (1747 – 1835)

Francois-Xavier Tourte, or Tourte le jeune (the younger) was a French bow maker who made significant contributions to the development of the bow of stringed instruments, and is considered to be the most important figure in the development of the modern bow. Because of this, he has often been called the “Stradivari of the bow”. He was the first to curve the wood of the stick by heating it and bending it to the desired shape, instead of cutting it to the desired bend. He is also credited with the development of the screw mechanism that allowed the frog to slide on the stick and regulate the tension of the bow hair, and with the ferrule that fixed the width of the hair at the frog. This mechanism is found on nearly all modern bows.



Wilhelm Cramer (2 June 1746– 5 October 1799) was a famous London violinist and musical conductor of German origin. He was part of a large family who were connected with music during both the 18th and 19th centuries.

CLASSICAL BOWS • VIOLIN



DVB340: Violin Bow, Paganini Model

Paganini Model: Available for Violin

This classical violin bow copied after an extant example celebrates the early career of Niccolò Paganini and was made as a special project. The stick is of dark brown snakewood. The frog is also snakewood, inlaid with French silver escutcheons on either side, picturing The Papal Order of The Golden Spur, award to Mozart in 1770 and Niccolò Paganini in 1827. The paired escutcheons are detailed with snakewood fill and gold mounts, inset with two 2.1 mm rose cut diamonds on the vase that supports the Papal Order. The octagonal divided button is in French silver and snakewood with a mother-of-pearl octagonal eye. The very high swan head of this model is unusual and can be seen in historical images of Paganini performing onstage. The tip plate is in black buffalo horn. The lapping is black leather.

Two bows in this model are currently available with a Fleur-de-Lys inlay on the frog in lieu of the crest of the Papal Order. See front cover.

Violin Bow: \$5,800.00

CLASSICAL BOWS • VIOLIN

About the Papal Order of the Golden Spur

The Papal Order of the Golden Spur is considered the earliest papal chivalric institution, awarded for exemplary contribution to the glory of the Roman Catholic church, sometimes through art and music. It was given to Mozart in 1770, who wore the badge in a portrait painted that year. Previously unknown outside of Italy, Niccolò Paganini received the papal order in 1827, after which his fame spread widely throughout Europe.



Mozart in a 1777 copy of the original portrait, which was lost. He wears the shield of the papal order.



Etching of Niccolò Paganini holding the bow that inspired this model.

"The Paganini model bow performs special effects with what I find to be a unique ease. Staccatos and ricochets are able to be controlled both at slower and faster speeds, the former quite unusual and useful. Such elegant bows to look at also, with beautiful sculpting. The head on this model bow is quite captivating."

-John Thomson, concertmaster of the Nelson Symphony Orchestra, New Zealand

CLASSICAL BOWS • VIOLIN

Tartini Model: Available for Violin

The famous violinist Giuseppe Tartini (1692-1770) achieved world-wide renown for the great variety of his musical expression and the complex figuration of his compositions. His association with the Cremonese violinist and friend of Antonio Stradivari, Gasparo Visconti in 1716 resulted in new compositions and ideas for the development of the violin bow. During his residence in Padua, with the help of the Paduan violin maker Antonio Bagatella, the bows he requested took on a new form totally different from the out curved and shorter Corelli period bows. These Tartini-designed bows were constructed of Pernambuco, bloodwood, or similar South American woods, with a fully round stick and high swan head. The ivory or ebony bow frogs were simple, without decoration, and designed with an open hair channel. The adjusting buttons were likewise a simple cylindrical or octagonal form.



These bows measured surprisingly long for the period, between 72-74 centimeters and they had a low but modern camber to the stick. The bow grips in silk were also quite long, which attests to the hand-hold being rather high up the stick in the Italian manner. Their weight of 52-54 grams was the norm for the early 1700's. Tartini was renowned for his treatise on bowing, *L'Art del Arco*, his development of the use of harmonics and the so called third sound, apparent between finely realized musical tones, caused a revolution in violin playing.

CLASSICAL BOWS • VIOLIN



DVB430 Violin Bow: Classical, A. Dipper, Tartini Model

Violin Bow: \$2,200.00

“It really does feel unlike anything I remember playing - it appears to have what I would call both transitional and earlier characteristics... It feels quite substantial, giving a solid reserve of tone that is also rather lovely in quality - yet has a real and unexpected nimbleness and a suppleness that I associate with lighter and shorter models. Its beautiful ability to lift weight from the strings without actually leaving the string throughout its entire length is extremely suggestive and inspires the player to make beautiful shapes in phrasing. It works beautifully for the ingenious variation styles in *L'Arte del Arco*. This bow is just plain fun to use for the Tartini repertoire.”

- John Thomson, *concertmaster of the Nelson Symphony Orchestra, New Zealand*

CLASSICAL BOWS • VIOLA

English Model: Available for Viola

Larger sized violas were popular in England in the late 18th century, especially in the concert series of London and the provincial centers such as Bath, Brighton, Leeds and Dublin. The English bow was often designed after the equivalent French models. The bow, of which this is a copy, has an unusual dolphin style head and was made in Pernambuco. It has a slight hatchet head form to the head that lends strength to the back of the mortice. This combined with the usual T-slot hair mortice and tip plate gives adequate strength and width to the head. The design of this bow has a certain poetic expression to its details, and though it lacks the fine elegance of the French designs of the late 18th century, it certainly is capable of drawing out power and tonal nuance from the lower pitched strings of the viola.



DVAB185 Viola Bow: Classical, A. Dipper, English Model

Viola Bow: \$3,200.00

CLASSICAL BOWS • CELLO

Tourte Model: Available for Cello

Based on an original Classical cello bow, this is a superbly elegant and agile cello bow model, perhaps intended for the volume and tone production of the new theatre of the French Opera. The original was mounted with an ivory frog and button, replaced in the copy with African blackwood, desert ironwood or snakewood, with bone of Asian buffalo horn button. The design is so strikingly modern and experimental for the period that one is reminded of the design initiatives, made in both naval architecture and the novel designs of cornerless violins by François Chanot.

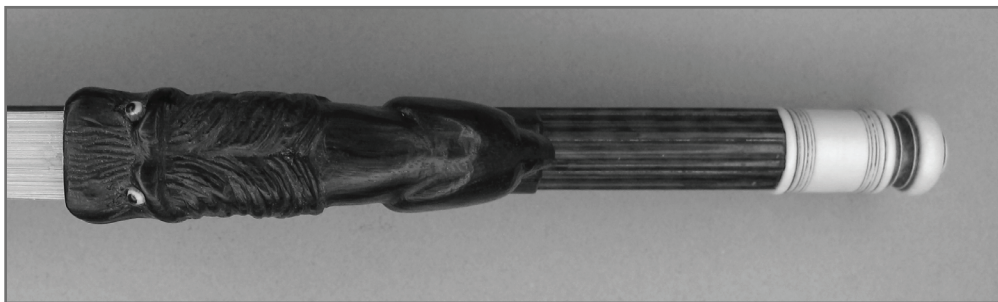


DCLB103 Cello Bow: Classical, A. Dipper, Tourte Model

Cello Bow: \$3,600.00



Baroque violin bow, A. Dipper, 2009: This Snakewood bow with its frog in the shape of a crouching lion was copied after bow #3389 from the Witten-Rawlins collection of the National Music Museum, Vermillion, SD



Top view of the crouching lion frog

USEFUL INFORMATION

Shipping

- We are pleased to ship instruments and bows for trial purposes. We pay the shipping charges to you and you are responsible for the return charges. Return shipping must be by the same class of service (e.g. ground or air).
- Please purchase return insurance coverage of \$1000 if the value of the return shipment is equal to or greater than this amount. If the value of the return shipment is less than \$1000, please purchase insurance coverage equal to the values being shipped.

Trial Period

- For players seriously considering an instrument or bow we offer a trial period of up to one week. The trial period allows players to experience an instrument or bow in their own studio or ensemble or in a large-hall setting.

Financing

- Dipper Restorations at Claire Givens Violins accepts Visa, MasterCard, American Express and Discover for accessories, instruments, and repairs. We are also able to offer 0% financing for a year through Synchrony Bank. In an effort to give you maximum flexibility, we can hold your new instrument for a down payment of 20%.

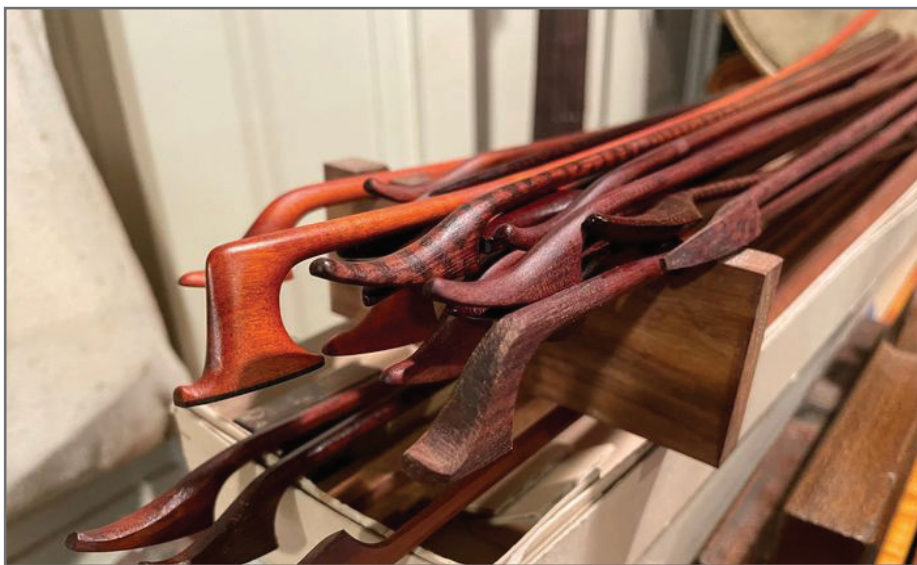
Trade Policy

- Givens Violins offers, to the original purchaser, a 100% trade-in on instruments and bows purchased from us. The traded item can be used to acquire another instrument or bow of equal or greater value. The item purchased must be of the same type as the traded item (a bow for a bow, a violin for a violin, etc.). Only one trade is allowed per item purchased.
- The trade-in credit is calculated using the original invoice price of the traded item, taking into account its current condition. If there is significant damage, there also may be a deduction for any resultant depreciation to value.

FOR MORE INFORMATION

The bows in this catalog represent models currently on the market. If you have a special request or have further inquiries, please do not hesitate to contact Andrew Dipper for more information:

andrew@dipperrestorations.com
612.375.0708



"Playing my A. Dipper Baroque bow in concert was like sleeping on satin sheets." - Karin Hallberg, Ph.D.

DIPPER RESTORATIONS AT GIVENS VIOLINS

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