

15 EXCEPTIONAL CONTEMPORARY MICRO-PHOTO LENS VIOLONCELLO BOWS - CREATED BY 15 CONTEMPORARY BOW MAKERS ON THE OCCASION OF THE PUBLICATION

THE GREAT CONTEMPORARY BOWMAKERS FROM THE 21TH CENTURY – VOLUME ONE

Bows by Morgan ANDERSEN, Alexandre AUMONT, Sylvain BIGOT, Christophe COLLINET, Franck DAGUIN, Arthur DUBROCA, Pierre-Yves FUCHS, Josef P. GABRIEL, Eric GRANDCHAMP, Klaus GRÜNKE, Tibor KOVÁCS, Yannick LE CANU, Tino Joh. LUCKE, Johannes MIETHING, Mitsuaki SASANO

After some years of Music Fair abstinence, I decided in 2004 to visit the Musicoira Music Fair in Paris again, after an invitation by Gilles Nehr, when I discovered his spectacular „tête-bêche“ bow in the internet. I spontaneously called him in Lisbon, where he was living then. He was going to exhibit at the Musicoira 2004 with his cousins, Jean-Pascal and Pierre Nehr at a „family-booth“. I only knew the name of Jean-Pascal Nehr, and was happy to meet the Nehr family.

There I also met for the first time some of the other contemporary bowmakers I have heard about,

but actually never saw any work from. The first booth I visited, was the booth of Yannick Le Canu, Sylvain Bigot and Christophe Collinet. There were plenty of nice bows to see! Standing in front of some bows, displayed on a wall, I soon noticed someone standing next to me, also looking at the same bows. I looked to my side and saw a Japanese gentleman, dressed in uniform black, sneakers and a multiple bow case in the hand. He did not look like someone from the violin trade, neither a typical Asian visitor of music fairs like the Musicoira, nor a musician. His way of looking at the exhibited bows though showed a very trained and professional eye. As polite as I am, I said

„Hello, do you speak English?“ and got as an answer back a very brief „Yes“. As curious as I am, I was wondering what he did, so I asked him what he did. He said to my surprise that he was a bowmaker. I never have even heard from a Japanese or other oriental bowmaker! Actually, not even to this day. He opened the bow case and I saw a stunning quarter of bows with a style of chamfers I have never seen before. He told me by the way that he just was awarded the title „un des Meilleurs Ouvriers de France“ with that quarter of bows and a frog-copy of Jean-Dominique Adam. I just met Mitsuaki Sasano.

Having obviously a mutual theme of interest, we got stuck in a non-stopping conversation about bows and bowmakers, as one could expect. We visited together the booth of the family Nehr, Jean-Pascal who taught the art of bowmaking to his brother Pierre and cousin Gilles, who just came back to Europe. Pierre, an accomplished and today, also an established maker showed his early bows, which were already promising. Jean-Pascal showed a beautiful quarter, modelled after Tourte. The Swiss bowmaker Pierre-Yves Fuchs came by with news from the 2004 London Competition where he, as expected, was again a prize winner, another one of his numerous awards

and medals. For Tino Lucke from Berlin, whom I met several months ago, who just received the Gold Medal in London, it was his first Gold Medal ever, beating tough competitors.

Noticeable was that most people were mainly looking at the head and frogs, discussing about the proportions, style and craftsmanship. For me as a cellist, still the part of the bow, responsible for the playing qualities, was the most important. But that part was seldom looked at, except for the beauty of the wood. Another thing I could find very often in contemporary bows was, the combination of aesthetics inspired by

Persois, Tourte and Pajot models with a 20th century style cambers (understandably to meet today's overall players' demand), but stylistically sometimes not very matching in my opinion. This theme was discussed with Mitsu for quite some time, and my conclusion was, that by showing only the heads and frogs in all reference books, this was not going to put more attention on the camber and head-stick-frog connection. There I came up with the idea about publishing a book to document the incredible high standard of today's bow making, but at the same time the entire bow, showing the bow in its utmost glory (including the stick and it's camber).

When Mitsu told me that he lived nine years in Germany, where he started bow making, and sometimes visited his friend Josef Gabriel. I was struck by surprise to hear that name. Already at the end of the 1980s, I saw a beautiful cello bow stamped by a bowmaker Gabriel from whom I have never heard of. I still remember that cello bow, an elegant Lamy style bow, exquisitely made and great to play! I told Mitsu to send my regards and compliments. When Mitsu told Gabriel at his next visit in Erlangen about my intention to make a book displaying the entire bow, it seemed that Gabriel told Mitsu to pass me on the following message; namely to give up this idea, as it was

absolutely not going to work. Gabriel was sort of right, as soon as the problem of the needed 90-degree angle view on every cm of the bow came up. Everybody can notice that, for a close examination, the bow is moved from tip to frog right under the eye to obtain the needed 90 degree angle. The rules of optics prevent unfortunately the possibility of making, even from a far distance, a 90 degree photo of the entire bow, as the two outer ends of the bow will always have a non-90 degree view. Believe me, many, many tests has been done; analogue large format - via digitally stitched photos with manually pushing forwardly the bow in intervals of 10 cms – to high resolution medium format

digital backs at distances up to 15 meters! Every attempt failed, until a friend who is a photo engineer, Markus M. Molthoff, told me about a project he did with Professor J. Poncar, who scanned the entire relief walls from the temple complex Angkor Wat in Cambodia with a custom made analogue Seitz Roundshot Panorama camera from Switzerland in slit scan technology. Markus and I then, made a trip to Switzerland. Several months later, a digital version was made based on my design. After many months experimenting with lighting, the „Project Big Bow Book“ was launched.

Convincing bowmakers to participate was sometimes not easy, as many did not believe in the possibility or the necessity of such a project. At the Musicoira Music Fair in Paris 2006, I presented the prototype of the book. At this fair, it was a double premiere: the first time that the fair took place in the „Carrousel du Louvre“ and the first time ever I participated at a fair as an exhibitor. Eighteen great bowmakers from several continents exhibiting on this 18 meter long booth made it a historical event. Six months later, in the same year of 2006, a similar presentation was done at the Mondomusica in Cremona. Five years of hard work followed; scanning,

shipping, scanning, shipping etc. etc., days and days of assisting and helping unraveling the hundreds of files, each with confusing names like „Bigot-violin-SE-2011-okt-2006_0329_014939.bmp“, „Dubroca-violin-ivory classique-dunkel.pdf“ or „LeCanu-violin-GT-2007B2007_0312_113355.tif“.

Finally it was with great special thanks to the challenged and helpful Marco Lietz, whose' experience and competence made this project visually possible in printed matter. Printed with greatest care and every book being stitched and bound by hand, both in Germany, the utmost effort possible was made to document the passion, both of

this project and the bowmakers, undiluted and unbiased. The ultimate goal was to present this to the distinguished bow- and book enthusiasts, without losing any of the initial megalomania and idealistic pureness.

Although the journey, once upon a time, started naively to accomplish this book (only the first volume even after seven years) was exiting, it did cause a certain amount of stress. At the same time it brought me many new experiences and friends. But above all, the feeling of arriving at the longed-for destination is incomparable! Arriving at the destination is what always counted for me, and not – as buddists quite often seemingly favour – the journey itself.

Today, 2011 and after 7 years the „Big Bow Book“ is printed and bound. The initial sceptic and doubter Josef Gabriel became in the meantime a dear and close friend. Volume One is ready to be presented to an interested audience, maybe eventually owned by the few privileged connoisseurs and admirers of the Contemporary Art of Bowmaking, who can sincerely appreciate it. The book shows of each maker 19 examples, from earlier to the present making period. Those who understand the intentions and ambitions of this project will discover a world of creativity in this publication, combined with the display of the highest craftsmanship in bowmaking

ever reached. Only through the collective effort, passion and enthusiasm of 15 talented bowmakers, their work and my humble self, it was possible to present in Volume One (of two intended volumes) 285 beautiful bows in the best manner and quality, in a way, before for many not imaginable: my unnegotiable desired 90 degree view of the full-size bow in print!

As an „amuse geule“, this little, but long book revealing the Micro-photo lens Violoncello bows from the first fifteen published bowmakers, is presented to the interested bow and book enthusiast. It shows 15 Violoncello bows, each created and mounted at my request

for this project with a Micro-photo lens, as a homage to the picture bows of the great Jean-Baptiste Vuillaume. But this time it is not Vuillaume, Stradivarius or the Octobass to be discovered in the tiny lens, but the beloved Shar-Pei dog, Darling II, the publisher's mascot (Darling I was the name giver of the publishing house since 2002). This little dog was six months old at the time of the launch of this project in Paris 2004. Since the beginning of this project, he witnessed so many bowmakers making an exceptional Micro-photo lens cello bows inspired by his portrait.

So now, grateful that – although it took quite long – this mammoth project succeeded and I am

convinced that „THE GREAT CONTEMPORARY BOWMAKERS FROM THE 21TH CENTURY – VOLUME ONE“ was worth waiting for, as it will be the same for the Volume Two, where bows from the established makers like Stéphane Thomachot, Charles Espey, Noel Burke, Edwin Clement, Robert Morrow, Ole Kanestrom, the Nehr & Grunberger family etc. etc. will be presented, but also the rising stars of tomorrow's generation of great bowmakers!

Andy Lim, Cologne, 2011



Morgan ANDERSEN, 2011
A Micro-photo lens Violoncello Bow
Gold-mounted ebony frog inlaid with pearl eyes
Ebony button with two gold bands.



Alexandre AUMONT, 2009
A Micro-photo lens Cello Bow
White Gold-mounted ebony frog
Ebony button with two white gold bands
Shagreen leather lapping



Sylvain BIGOT, 2011 – homage to Steampank Tourte
A Micro-photo lens Violoncello Bow
Gold-mounted ebony frog with pearl watch
Ebony button with two gold bands and steel screws



Christophe COLLINET, 2008
A Micro-photo lens Violoncello Bow
Gold-mounted ebony frog with double gold rings,
inlaid with pearl eyes
Ebony button with two gold bands



Franck DAGUIN, 2010
A Micro-photo lens Violoncello Bow
Gold-mounted frog with gold inlays
Ebony button with one gold band and endplate



Arthur DUBROCA, 2011
A Micro-photo lens Violoncello Bow
Gold-mounted acrylic glass frog
Acrylic glass button with two gold bands
Shagreen leather lapping



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Editor's Note

This publication is presented on the occasion of the grand publication „The Great Contemporary Bow Makers of the XXI Century - Vol. One“

All bows are new, mostly just finished at the time of photography. Therefore they don't have their final appearance concerning the wood colour; they will likely be darker and deeper in colour later.

THE GREAT CONTEMPORARY BOWMAKERS FROM THE 21ST CENTURY – VOLUME ONE



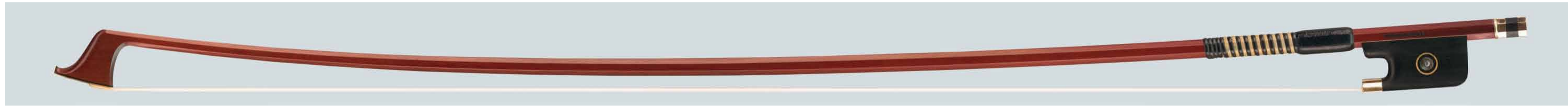
Pierre-Yves FUCHS, 2008
A Micro-photo lens Violoncello Bow
Gold-mounted ebony frog,
inlaid with gold rings enclosing pearl eyes
Ebony button with two gold bands



Josef P. GABRIEL, 2011
A Micro-photo lens Violoncello Bow,
Gold-mounted ebony frog,
inlaid with ivory rings enclosing pearl stars
Ebony button with two gold bands



Eric GRANDCHAMP, 2011
A Micro-photo lens Violoncello Bow
Gold-mounted ebony frog inlaid with gold rings
Ebony button with one gold band



Klaus GRÖNER, 2008
A Micro-photo lens Violoncello Bow
Gold-mounted ebony frog,
inlaid with gold rings enclosing pearl eyes
Ebony button with two gold bands



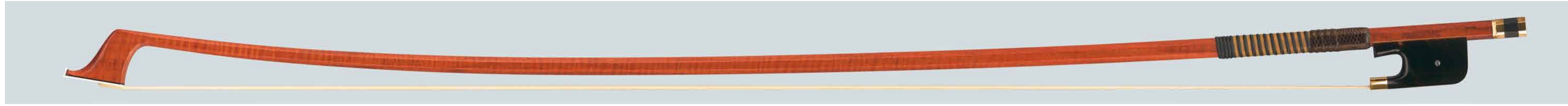
Tibor KOVÁCS, 2010
A Micro-photo lens Violoncello Bow No. XX
Gold-mounted ebony frog
Ebony button with two gold bands



Yannick LE CANTU, 2009
A Micro-photo lens Violoncello Bow
Gold-mounted ebony frog
Ebony button with one gold band



Joh. Timo LUCKE, 2006
A Micro-photo lens Violoncello Bow
Gold-mounted ebony frog inlaid with pearl eyes
Ebony button with two gold bands



Johannes MIETZING, 2011
A Micro-photo lens Violoncello Bow
Gold and Torosischell mounted frog
Ebony button with two gold bands



Mitsuaki SASANO, 2006
A Micro-photo lens Violoncello Bow
Gold-mounted ebony frog inlaid with ivory eyes
Ebony button with two gold bands

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Darling II, 2006