

Cello

bows



*All bows in this catalogue have a name – it is as it is – and a short description.
Every player will certainly have his own opinion about the characteristics of a bow.
But nevertheless, after numerous discussions with all those who tried these bows, a
common denominator came up, represented in these descriptions.*

1-1-2021

All prices incl. 21 % BTW (VAT)

Cello bows with a fixed frog

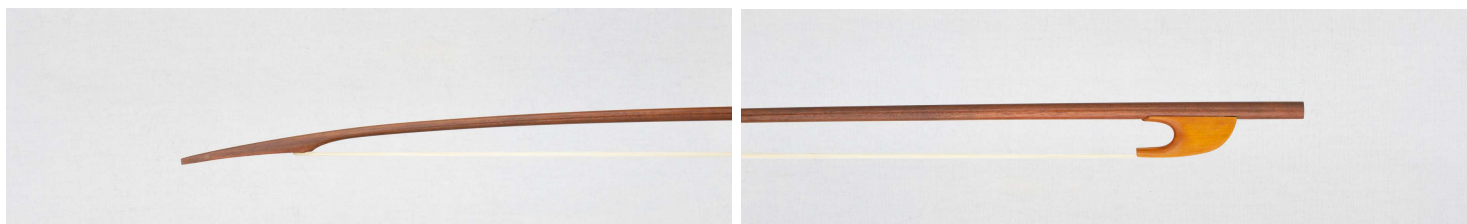
17th century illustrations show a diversity of bow models for violoncello. Some original sticks have been preserved, of which you never will know what instrument they were intended for. All these bows have a fixed frog.

The cello is initially a large instrument: the Basse de Violon. It is most likely that it mainly played an accompanying bass line. The earlier bow models in this catalogue easily make a good bass line, later on a more solo approach is possible. Bows with a fixed frog generally produce a more resonant sound and an easy response.

1. Consortbow

Round, masseranduba stick, boxwood fixed frog. 70mm. ca 60 gr.

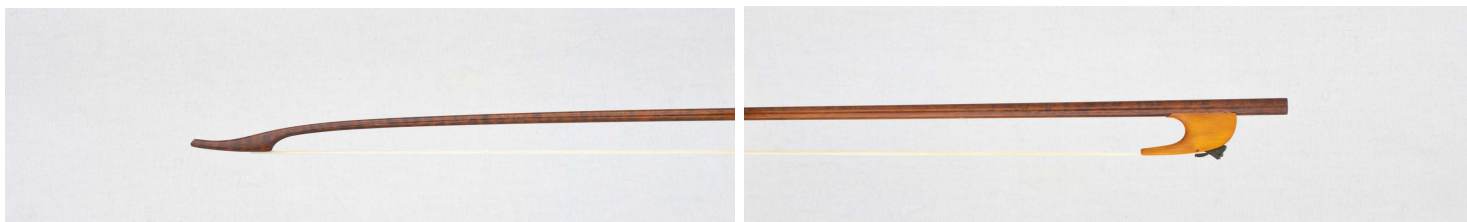
17th century bow for the Basse de Violon. An easy response and it blends well.



2. Arched bow 1

Octagonal / round snakewood stick, boxwood fixed frog. 690 mm. ca 60 gr.

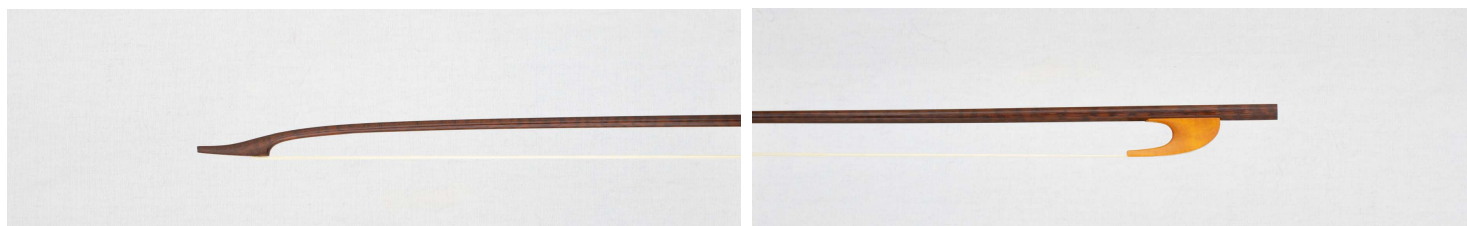
17th century bow for the Basse de violon. Rather highly curved stick, straight forward bowing and a firm bass. Due to the snakewood, more sound depth than the consort bow.



3. Archedbow 2

Octagonal / round, snakewood stick, boxwood fixed frog. 690 mm. ca 60 gr.

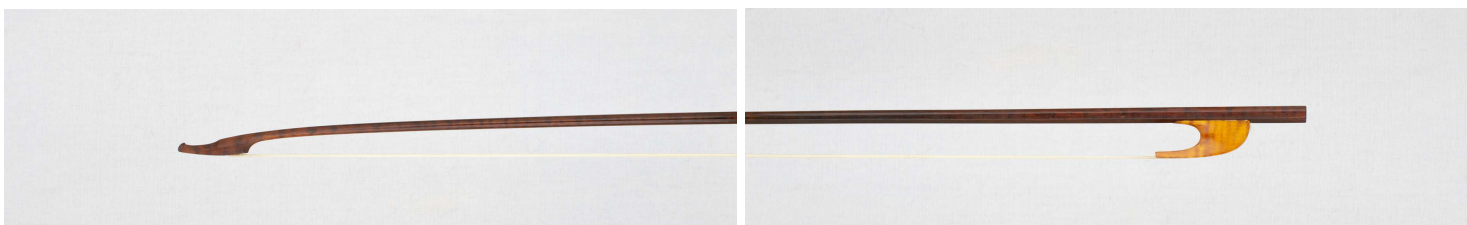
17th century bow for the Basse de violon, with more colouring and liveliness than nr. 2, also due to the somewhat higher frog.



4. Arched Bow 3

Octagonal / round snakewood stick, boxwood fixed frog. 700 mm. ca 60 gr.

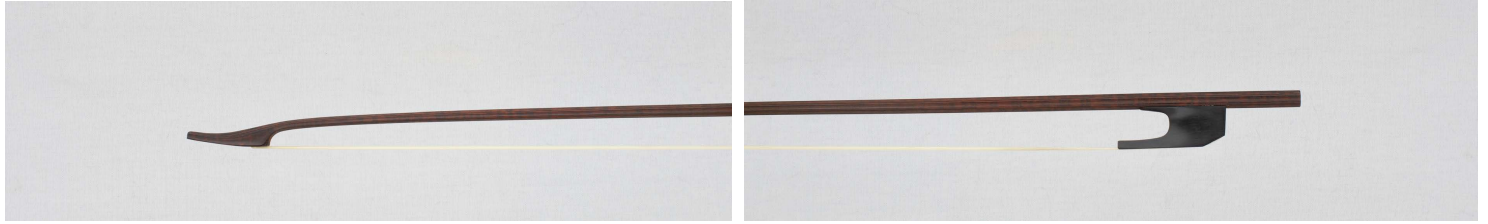
17th century bow for cello. This bow enables for a more solo approach.



5. Wouter 'fluted'

Fluted snakewood stick, ebony fixed frog. 690 mm. ca 64 gr.

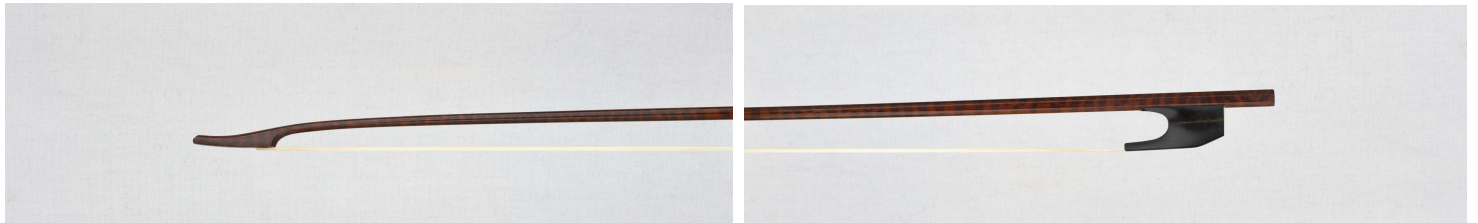
Early baroque bow, after an original, ca 1700. This bow is fluted all over its length. The bow makes a beautiful sound and requires an elegant approach, particular due to the fairly high frog.



6. Wouter 'round'

Octagonal/round snakewood stick, ebony fixed frog 690mm. ca 70 gr.

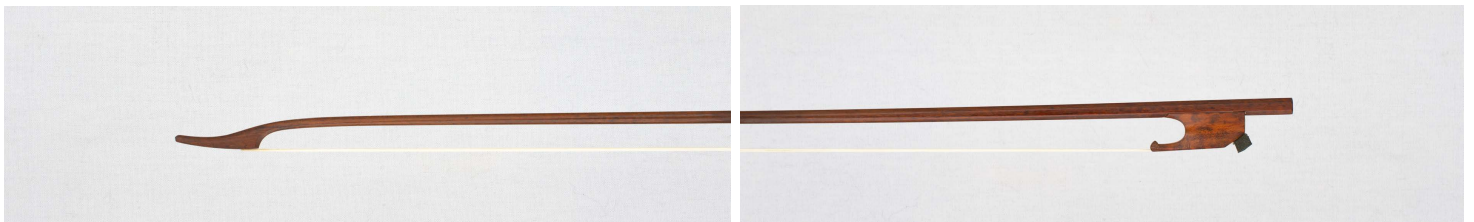
Early baroque bow, inspired by the same original as nr 5, but now with a round stick. It makes the bow more robust.



7. Baroque /Rococo bow

Octagonal/roundsnakewood stick, snakewood fixed frog 690mm. ca 70gr.

Late baroque bow, somewhat inspired by Leopold Mozart. This bow represents the end of the era of the fixed frog. Slightly S-shaped curvature. The bow can make a remarkable large and nuanced sound.



Cello bow with a screw mechanism

It took about half a century before the screw mechanism was accepted as a normal feature for a bow.

Following the bow-pictures in Leopold Mozart's 'Gruendlichen Violinschule Schule' (1756), fixed frog bows were still in favour by that time.

I believe that these bows, with only a slight inward or an 'S'-curve, don't need a precise regulation. A fixed frog will do the job.

A deeper inward curve makes a screw mechanism necessary for precise regulation. The screw adds stiffness and weight to the bow, which influences the sonority and even the speaking. It also makes the sound more focused, more direct and it is possible to apply more force while playing. It is, however, a really practical feature.

It is interesting that the transitional models often show a pronounced S-curve, which makes the bow both firm and generous.

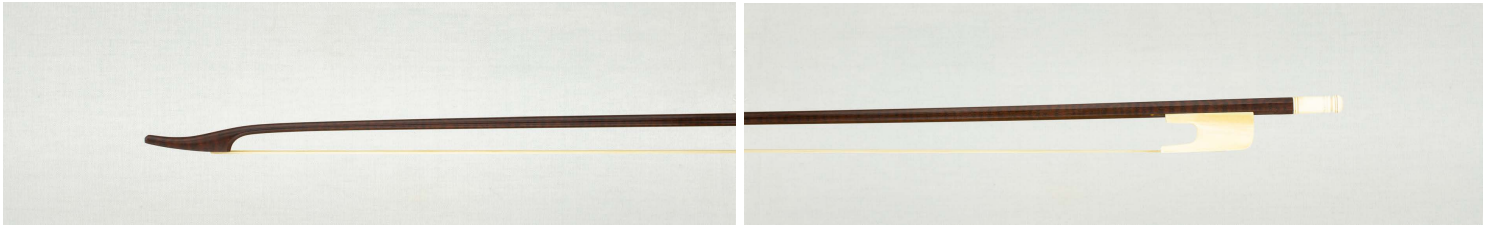
A bit of an S-curve near the tip, can still be seen in classical and early romantic bows.

Original bows and pictures show a wide variety of models; I made a more or less at random choice.

8 . 'Bach'

Round, slightly concave stick, mammoth frog and button. 745 mm. ca 75gr.

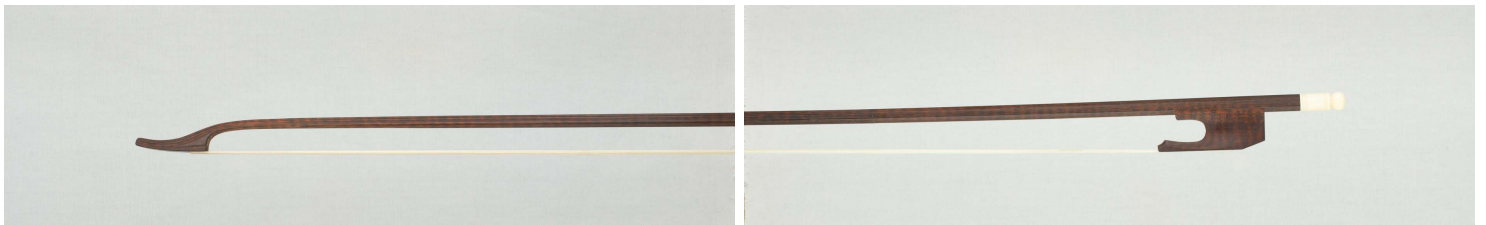
Elegant bow with a beautiful sound quality. Efficient: a small movement is sufficient. Little difference between up and down stroke.



9. High baroque bow

Fluted snakewood stick, somewhat concave. Snakewood frog, mammoth button.
750mm. ca 76.5 gr

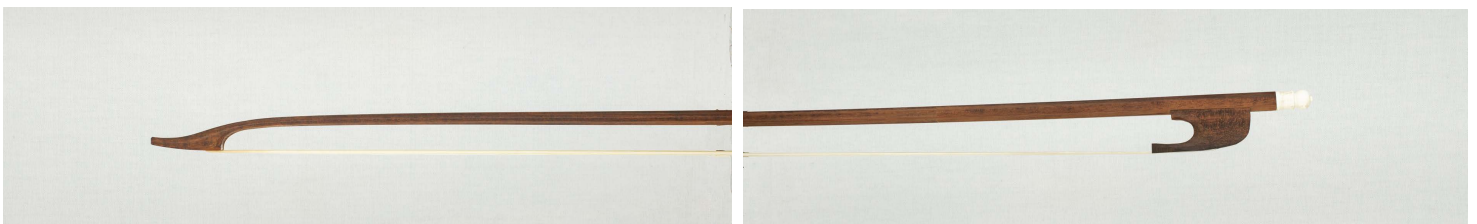
Robust bow with a firm, warm sound.



10. 'Boccherini' bow

Fluted, slightly S-curved snakewood stick, snakewood frog, mammoth button.
725 mm. ca 78 gr.

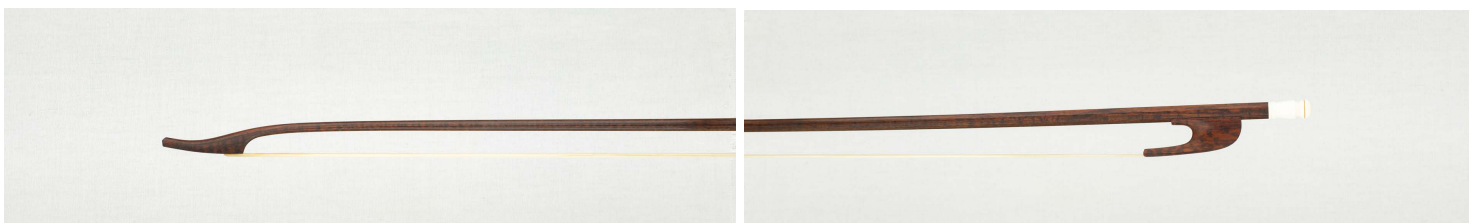
Somewhat inspired by the well known image of Boccherini.
A clear sound and a quick response, good for fast notes



11. 'Leopold'

Round, S-curved snakewoodstick, snakewood frog, mammoth button.
725 mm. ca 70-75 gr.

Fairly deep S-curved stick, somewhat modern oriented. A workhorse. Clear, focused sound.

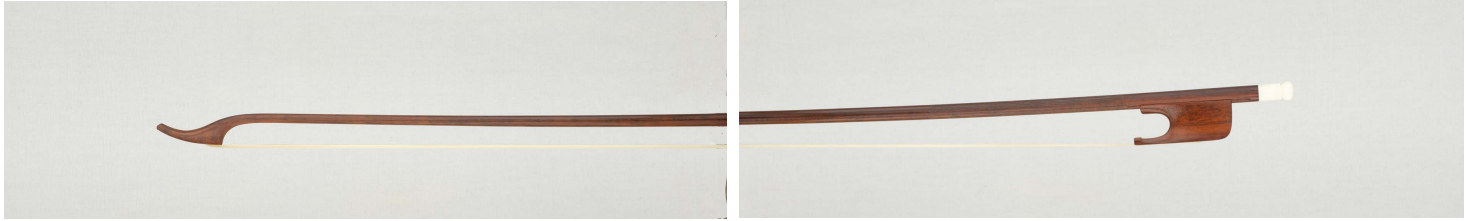


12. Jaap

€ 1500.00

Round, plain snakewood stick and frog, mammoth button. 725 mm. ca 70-75 gr

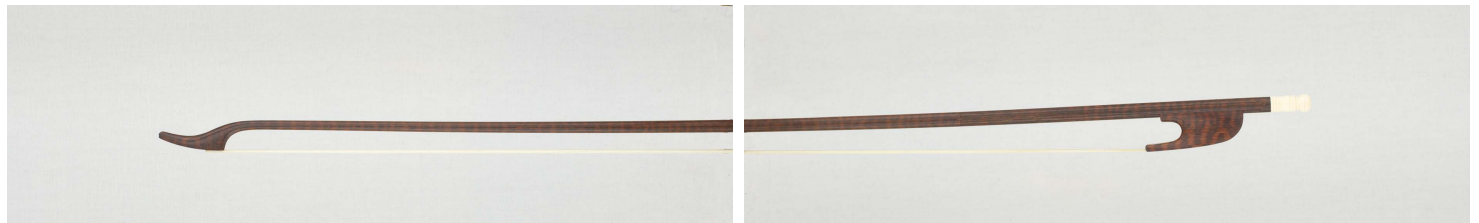
. Fairly deep curved stick, somewhat modern oriented. A workhorse. Powerful, focused sound.



13. Transition bow 1

Round, beautifully spotted snakewood stick and frog. 722 mm. ca 67 gr.

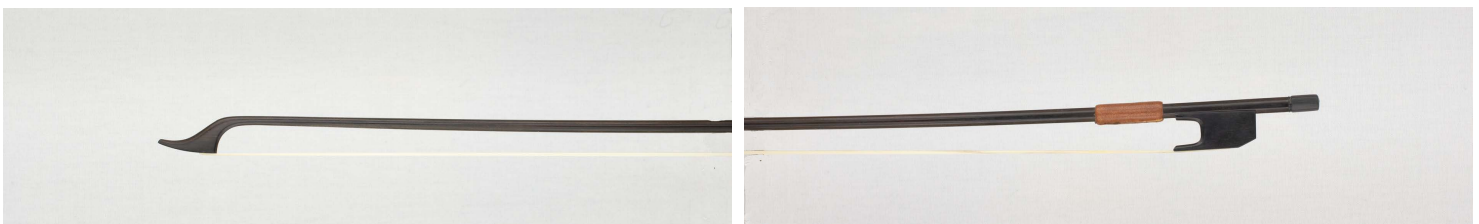
Elegant bow, bridges the old and the new.



14. Transition bow 2

Round, ironwood stick. Ebony frog, mammoth button. 722 mm. ca 70 gr.

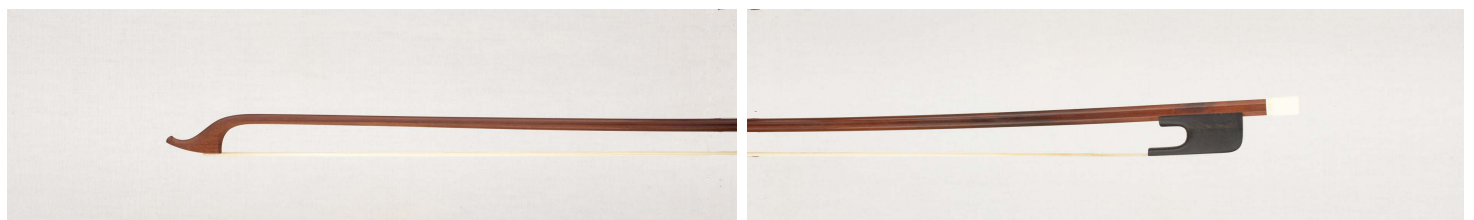
Inspired by an original bow from the Boomkamp collection. Relatively light, but bright and direct.



15. Early classical bow

Round, plain snakewood stick, ebony frog and mammoth button. 716 mm. ca 72 gr.

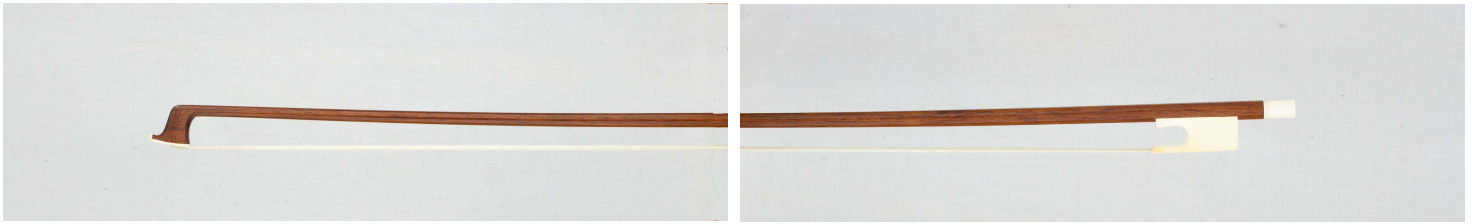
Early classical model, bridging the gap between transitional bows and the classical models.



16. 'Tourte'

Round, plain snakewood stick, ebony frog and button. 726mm. ca 82.5 gr.

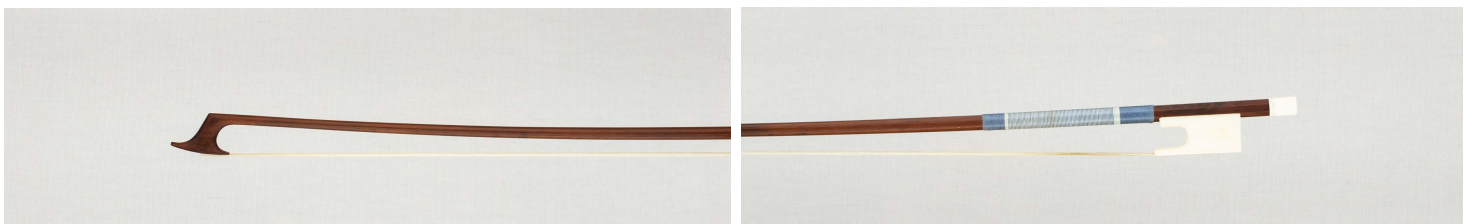
Inspired by an early Tourte-school stick. Very broad, distinguished sound.



17. 'Hatchet head' bow

Round, plain snakewood stick, mammoth frog and button. 720 mm. ca 80 gr.

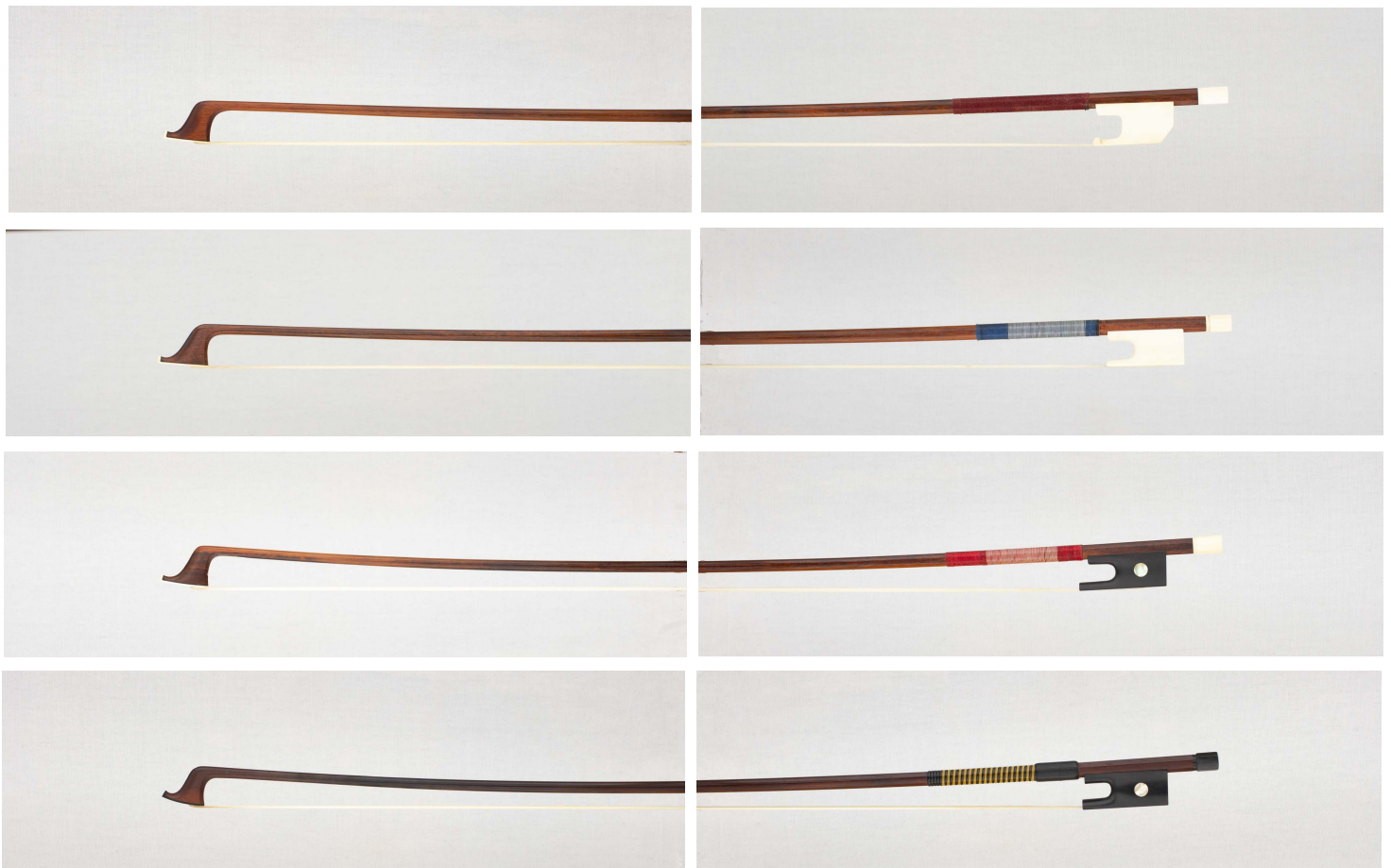
The 'hatchet' head often appears in the somewhat earlier classical period. A sturdy bow with sufficient flexibility to be called classic.



18. Classical / Early romantic bows various models.

Roundsticks, plain, or slightly spotted snakewood, mammoth / ebony frog and button. mm. ca 65-80 gr.

Various models are possible, with regard to sound, expression, modernity, etc.



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