

**Violin**

**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 , represent ed in these descriptions.*

## **Violin bows with a fixed frog**

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

Bows with a fixed frog generally produce a more resonant sound and an easy response.

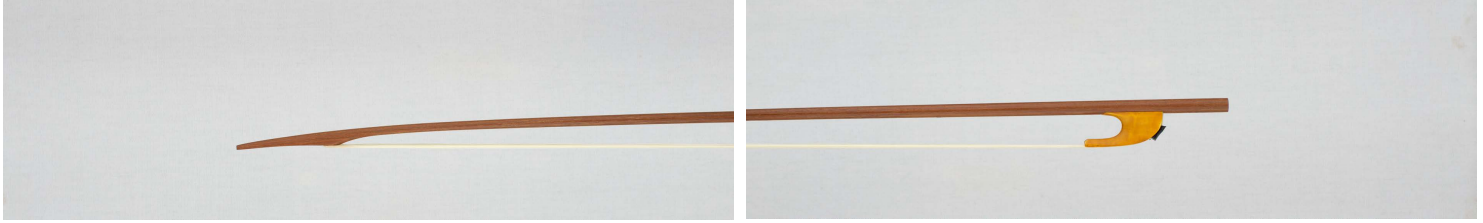
Following the bow-pictures in Leopold Mozart's 'Gruendlichen Violinschule Schule' (1756)), fixed frog bows were still in favour by that time.

These bows, with only a slight- or an 'S'-curve, didn't need a precise regulation. A fixed frog does the job.

## 1. 'Monteverdi'

roundbeefwoodstick, boxwood fixed frog. 620/645mm. 32 - 37 gr.

Many 17th cent pictures show this long downpointing nose. 'Monteverdi' is a simple bow, the wood is not really exquisite. It is, however, an efficient bow: diminutions come out fluently in one breath. These bows can be pretty similar from a technical point of view; in the hand each one feels different. Also height of curve and frog can make a difference.



## Arched, 'tadpole' bows

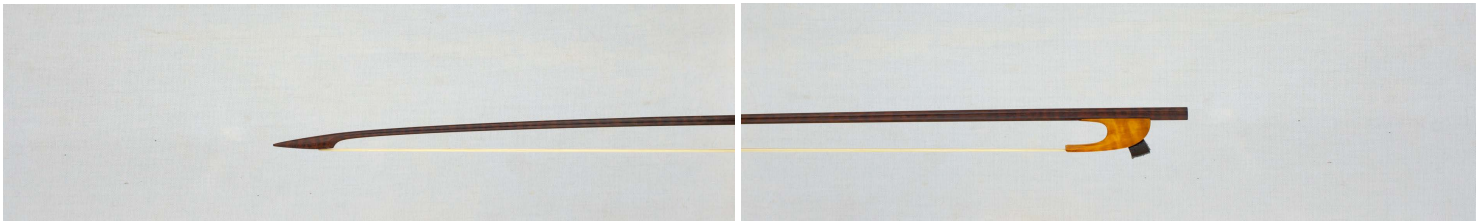
round snakewood stick, boxwood/plumwood fixed frog.

Many 17th cent. pictures show bows with a broad head, like a tadpole. They are outward curved and they appear in different lengths. Some originals still exist. This idea of a broad head can still be seen in French transitional bows. These bows make a prompt 'b' like attack. The height of the curve -and the frog- influences the response and resonance.

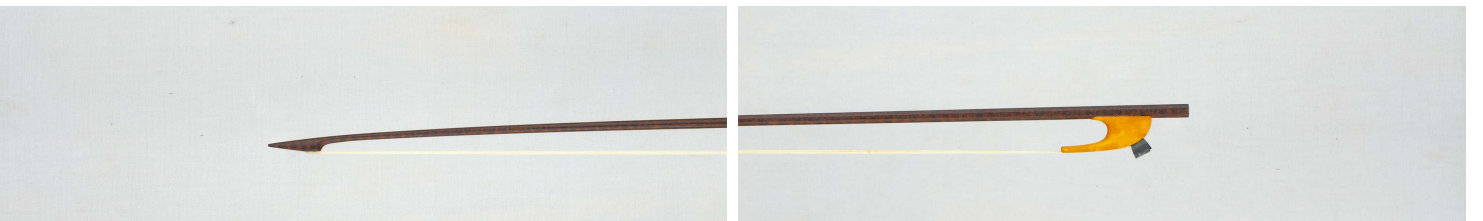
Shorter ones are almost percussive, longer ones can really sing.

This model existed far into the 18th Cent: Tartini played a very long one. It is said that he used two bows: a long one for the slow cantabile pieces and a shorter one for quick notes.

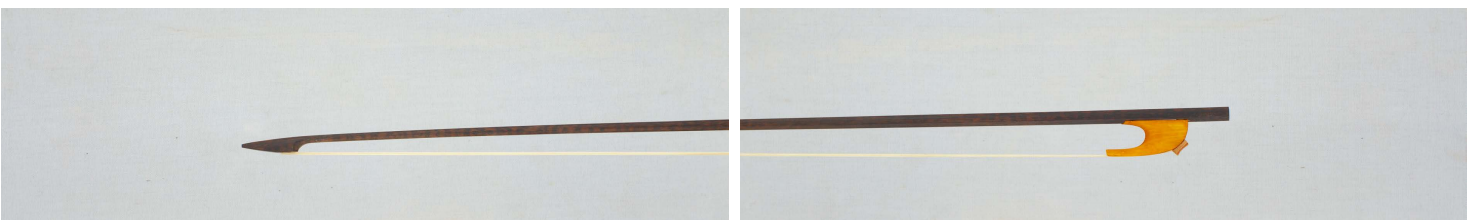
### 2. Tadpolebow 560 mm. ca 30 gr.



### 3. Tadpole bow 590 mm. ca 35 gr.



### 4. Tadpole bow 610 mm. ca 37 gr.

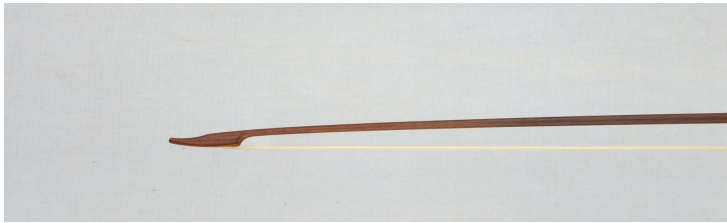




**5. Tadpole bow 660 mm. ca 42 gr.**



**6. Tadpole bow 700 mm. ca 43 gr.**



**7. Tadpole bow 'Tartini' 720 mm. ca 47 gr.**



**8. 'Biber'**

**Ebonystick and ebony fixed frog. 666 mm. ca 45 gr.**

Original bow in Nuernberg, made by Caspar Stadler 1716 (?) Very flexible bow, with a warm sound. Speaks good on thick gut strings.



**9. 'Oxford'**

**Snakewood stick, snakewood fixed frog. 690 mm. ca 48-52 gr.**

Original bow in the Ashmolean, Oxford: nr 19. Elegant bow with a sublime sound.



## **Violin bows 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.

These bows, with only a slight inward or an 'S'-curve, don't need a precise regulation. A fixed frog does 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.

The development of the bow from baroque to classical times, show an evermore expressive and individual sound

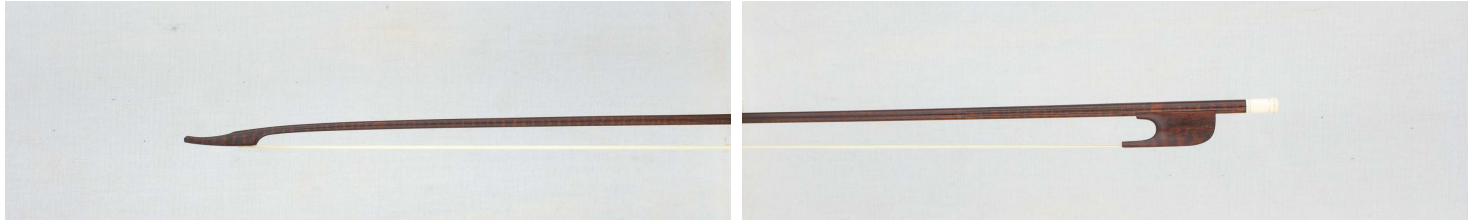
Original bows and pictures show a wide variety of models; I made a more or less at random choice.

.

### 10. 'Mezzo'

round snakewood stick, snakewood frog, mammoth button. 702 mm. ca 49 - 51 gr.

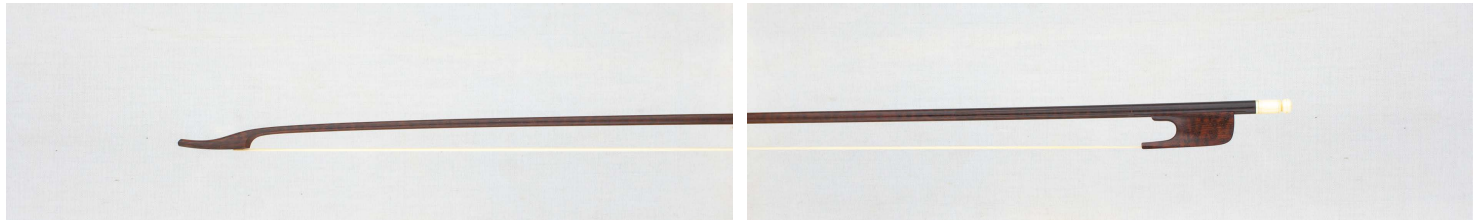
This bow is more or less in between 'Oxford' and 'Bach'.  
A bit of the elegance of nr 9 and the firmness of nr 11.



### 11. 'Bach'

round snakewood stick, snakewood frog, mammoth button. 705mm. ca 50-53gr.

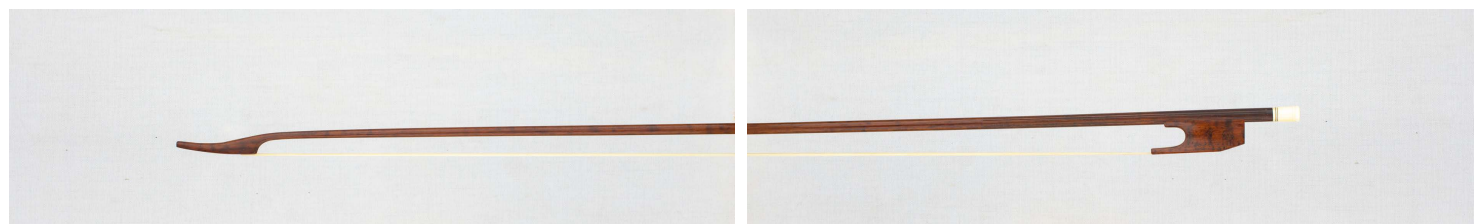
A firm bow with a warm sound.



### 12. Brussel

round snakewood stick, snakewood frog, mammoth button. 707mm. ca 50-53gr.

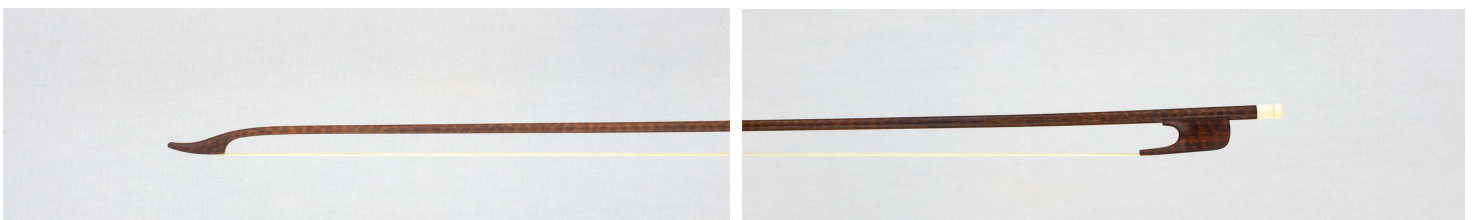
After an original in Brussels. Originally a fixed frog bow. I make it as a clear and fast bow, with a short attack. Can be played with pressure.



### 13. Late Baroque

round snakewood stick, snakewood frog, mammoth button. 690mm. ca 51 gr.

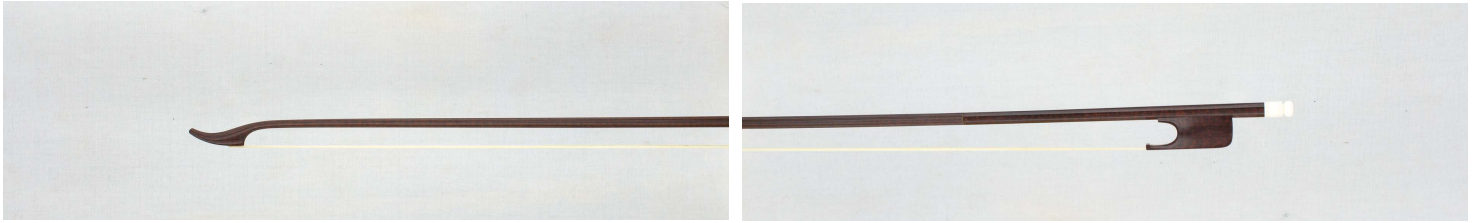
A bow with a slight inward curve, and a deep sound.  
It is presumably an historically correct bow.



#### 14. Lucy

fluted snakewood stick, snakewood frog, mammoth button. 705 mm. 53 - 54 gr

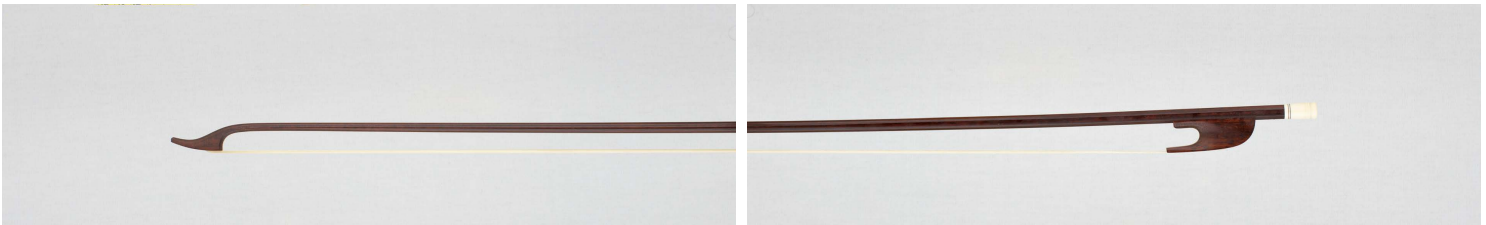
Transitional bow in the French tradition; lively and resonant. Versatile sound character.



#### 15. Trans.

round snakewoodstick, snakewoodfrog, mammoth button. 716 mm. ca 53-55gr.

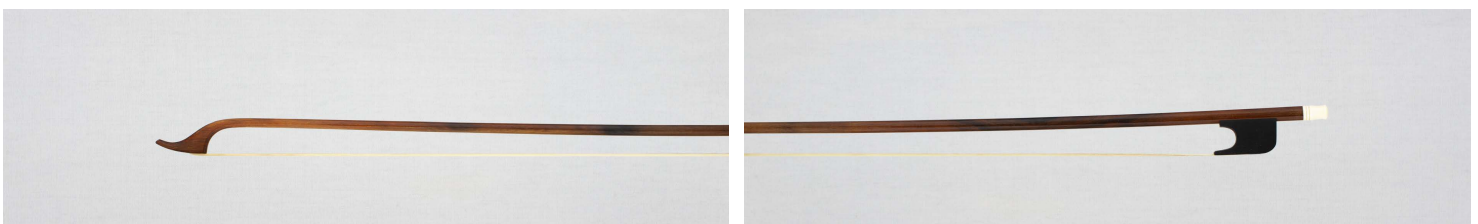
Transitional bow, with kind of a 'modern' feel and a 'baroque' sound character.



#### 16. Early classical

round ironwood stick, ebony frog, mammoth button. 730 mm. ca 51 gr.

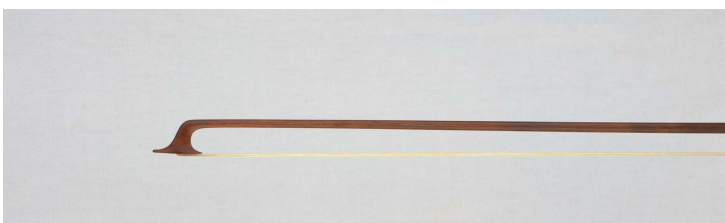
Based on original bows. Very lively. Interesting from an historical point of view.



#### 17. 'Paganini'

round, plain snakewood stick, ebony frog, mammoth button. 714 mm. 55 gr. 714mm. 55gr.

Interesting bow, but extremely difficult to make.  
Some catchwords: resonant, transparent, flying spiccato and rather loud...



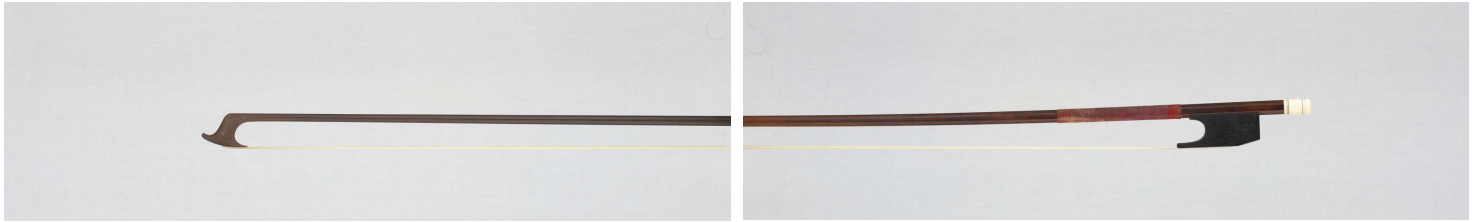
picture under construction



### **18. Hatchethead bow 'Mozart'**

**round, dark-ironwood stick, ebony frog, mammoth button. 726mm. 52-53gr.**

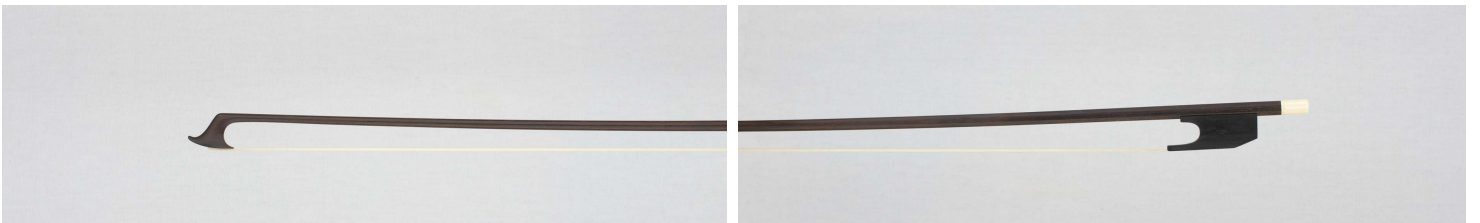
This bow is based on the same original as nr 19. It has an S-shaped curve, which gives it a beautiful cantabile.



### **19. Hatchethead bow**

**round, dark-ironwood stick, ebony frog, mammoth button. 726 mm. 52 - 55 gr.**

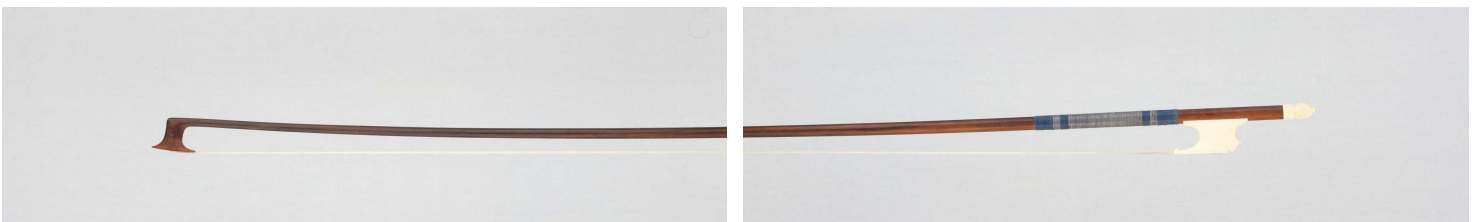
This bow is based on the same original as nr 18. It has a 'modernish' curve. It makes the bow focussed and clear. It invites to make long bow strokes.



### **20. Kinga**

**round plain-snakewood / satiné stick, mammoth frog and button. 726mm. 52.5- 54 gr.**

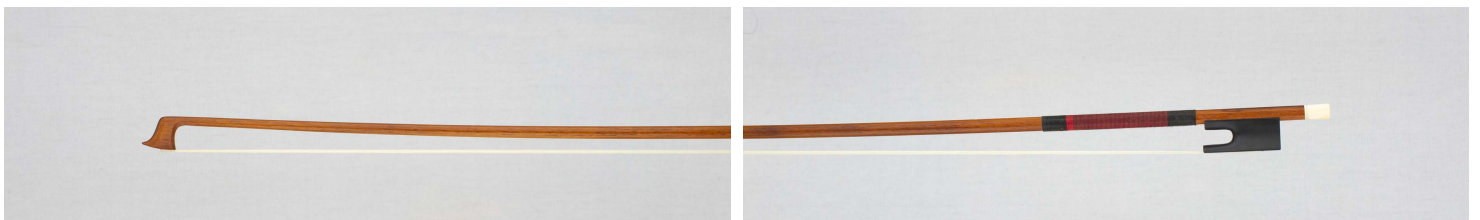
Classical bow, based on an English original; made with a baroque sound ideal in mind.



### **21. 'Tourte'**

**round, plain-snakewood stick, ebony frog, mammoth button. 750mm. ca 56 gr.**

Classical bow, based on an early Tourte bow. Made with a 'Revolutionary' sound character in mind.



## Contact

Gerhard Landwehr, *luthier*



De Haukes 14  
1778 KD Westerland / Wieringen



0031 227 608743  
0031 6 2504542



[gjk.landwehr@gmail.com](mailto:gjk.landwehr@gmail.com)  
[www.gerhardlandwehr.de](http://www.gerhardlandwehr.de)

## notes