

Itzel Ávila



www.itzelavila.com

Itzel Ávila is a Mexican-Canadian violin maker established in Toronto, a participating member of the Oberlin Violin Makers Workshop (VSA), and the President of the Makers' Forum since October 2020.

Itzel discovered the art of violin making as a teenager. She graduated with honours in violin performance from the UNAM (Mexico), and holds a Master's degree in the same discipline from the University of Montreal. As a Violin Maker, Itzel further perfected her skills in Cremona, Italy, and San Francisco, United States, under the supervision of Francis Kuttner, as well as in Montreal, under the supervision of Michèle Ashley. She has worked at the workshops Wilder & Davis in Montreal (restoration and bows), and The Sound Post, Toronto, before establishing her own workshop in 2009.

Very active in the international violin making scene, her instruments participate regularly in exhibitions in Italy, Netherlands, Germany, Canada and the United States. Thanks to her integral formation as an interpreter and violin maker, her instruments are characterized by an ergonomic and comfortable playability, reliable responsiveness, and a clean and clear sound. She is also a photographer and mother of two kids.

Jesse Berndt

In addition to crafting new completely handmade bows, Bowmaker Jesse Berndt executes careful bow restorations including splines, grafts, custom eyelets, and frog and button copies for preservation of historic pieces. Jesse rehairs hundreds of bows yearly and is currently working in Minneapolis, Minnesota, USA.

After completing a music degree, Jesse started violin work in 2000 with a retired violin maker. In 2004 he attended the New Hampshire summer courses in bowmaking and has specialized in bow making and repair work since that time.

Jesse worked independently in Cleveland from 2008-2011. In 2011 he traveled with Luthiers sans Frontiers for volunteer bow repair work in Jamaica. Jesse has traveled to Taiwan for contract work in historic bow restoration regularly from 2015 - 2018.

Jesse consults regularly with other bowmakers and experts in the field, and has participated in the summer workshops in bowmaking at Oberlin College in Ohio from 2010 to 2019.

Jesse Berndt is an elected member of the American Federation of Violin and Bow makers (AFVBM).

Peter Bingen

Peter Bingen started as a professional woodworker and cabinetmaker with a passion for the violin. He apprenticed at The Violin Shop of Santa Fe (New Mexico) before enrolling in the North Bennet Street School in 2003. He has worked for violinmaker David Gusset and violinmaker and restorer Andrew Carruthers. He is now making instruments from his home-based workshop, and employed as Head Luthier at The Paul A. Schmitt Violin Shop in Minneapolis, Minnesota USA. Awards include Certificate of Merit for Violin Tone (VSA 2006), and First Prize for Workmanship and Playability (Art of Sound Competition 2012).

Minneapolis, Minnesota

www.bingenviolin.com

762-213-9343

Ian Christian

Ian hails from the Canadian coastal city of Halifax. A graduate of McGill university's orchestral training program he has been pursuing dual careers as a luthier and performing bassist. His work to date as a luthier is primarily in repair and restoration but the featured instrument marks his first venture into the field of new making.

Stylistically Ian hopes to balance personal flair with his reverence for the golden era Italian masters. Practically, he is interested in the use of modern techniques and materials. This bass sports a removable neck with carbon fibre insert and a compressed pine fingerboard made by Blackwood Tek.

Primarily a self-taught luthier, Ian hopes to attend workshops in the future to advance his abilities and to continue making for all string family instruments.

Contact

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Tom Croen

Tom Croen is a full time violin and viola maker in Eugene, Oregon. He chose violin making as a perfect merging of his two life-long passions, woodworking and music. With the good fortune of a well-timed suggestion, he enrolled in the Violin Making School of America in 1977. For over 40 years now, he has stayed creatively engaged. Tom also finds instrument repair, with it's wide variety of instruments and interesting problems, a rich environment to grow and find creative solutions.

Tom's interest in instrument acoustics has led to a detailed understanding of the interplay between set-up and the sound of an instrument; especially the bridge and the sound post. He has had several articles published on acoustics along with other articles pertaining to the craft of violin making and repair.

Tom has enjoyed being involved in the broader instrument community and contributing where he can. Through the Oberlin Workshops, and serving on various boards, he has formed friendships that have led to many working trips and conferences across the world, keeping him engaged and happy to be a violin maker.

A few highlights from Tom's career:

- Three gold medals in VSA competition - Hors Concours
- Workmanship judge in VSA competitions 1992, 2008
- Veteran of many Oberlin Makers Workshops - on staff the first year
- Workmanship judge in International Society of Bassist, Makers Competition 2011, 2015
- Served on the boards of the VSA and American Federation of Violin and Bow Makers
- Alumnus of Violin Making School of America, Salt Lake City
- Published and/or presented:

“The Sound of Science” by Thomas Croen, *The Strad*, February 2020, p 76,77.

“A Fresh Look at Fingerboards” by Thomas Croen and Erik Petersen, 2010, *The VSA Scroll* Vol. 1, No.1 p 13-19.

“A Simple Sound Post Cutting Jig”, by William Atwood and Thomas Croen, *CASJ* Vol. 4, No. 2 (Series II) p. 61-63, 2000.

“Report on a Bass Bar Study”, by Thomas Croen and William Atwood, *Journal of the Violin Society of America* Vol. XV, No. 2, p 65-92, 1996.

Wood Oxidation: An Examination of Ozone, Ammonia and Ultraviolet Light on Wood Color. Violin Making School of America, 1987.

Jedidjah de Vries

I see myself as a tool maker. My goal is to combine physics, history, and craft into the best possible tool I can for the musician and for the music. That's why I particularly enjoy collaborating closely with musicians to fine-tune their instruments.

I have been playing the violin since I was a young child. And while I enjoy playing, it was always the violin's sound that really attracted me to the instrument. I was captivated by the seemingly magical relationship between the music in my ears and the beautiful object in my hand. That magic is the result of the violin's ingenious design, its rich history, and the fine materials and craftsmanship that go into its creation.

I am a graduate of the North Bennet St. School's Violin Making and Repair program, where I studied under master luthier Roman Barnas. I have also had the opportunity to attend the renowned Hans Nebel's set-up and repair workshop, and have participated in the Oberlin Acoustics Workshop. I spent a number of years working at the Metzler Violin Shop in Los Angeles. I now live and work in Barcelona, where I primarily focus on making new instruments.

Website: j-dv.com

Facebook: facebook.com/deVriesViolins

Instagram: instagram.com/deVriesViolins

Ulrike Dederer

“Tradition is retention of the fire, not worship of the ashes.”- Gustav Mahler

Ulrike Dederer is an award-winning luthier based in Zürich/Switzerland. This year she is a jury member at the international violin making competition “XVI. Concorso Triennale degli strumenti ad arco «Antonio Stradivari»” in Cremona.

She began her violin making training at the international violin making school in Cremona/Italy under Vincenzo Bissolotti in 1989, receiving her diploma in 1993. She worked as a maker and restorer for over 12 years before opening her own workshop in 2005. Her work is focused on making violins, violas and cellos in modern and baroque set-up.

Her making follows the tradition of Cremonese violin making. In 2012 she won gold medal for her viola at the competition “XIII. Concorso Triennale degli strumenti ad arco «Antonio Stradivari»” in Cremona - for the first time in the competition’s history the judges awarded a gold medal to a female maker. She has been invited to serve as judge at the Henrik Wieniawski Violin Making Competition in 2016, at the VSA Competition in the categories viola, cello and quartet in 2018 and at the XVI. Concorso Triennale «Antonio Stradivari» in 2021. Regularly she participates and contributes in exhibitions, workshops and conferences in the US, Switzerland, France and Italy.

Her clients include the violinist Patricia Kopatchinskaja, the Trio Oreade, the Walter Fischli Foundation.

Awards:

- 1st prize and gold medal for viola at the XIII. Concorso Triennale degli strumenti ad arco «Antonio Stradivari» in Cremona 2012
- awardee at the violin sound competition «Jakob Stainer» in Hinterzarten 2012
- 3rd prize and bronze medal at the 12th Henryk Wieniawski Violin Making Competition in Poznan 2011
- finalist at the Concours Etienne Vatelot in Paris 2011
- finalist at the International Violin Making Competition in Prague achieving first place for tone quality 1993
- 21st Century Violin Search, Indianapolis 2018: finalist among the Top 13.

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Eric Gagne

Awards:

- 2 Certificates of merit at the International Violin and Bowmaking Competition for a violin bow and for a cello bow, VSA, 2018.
- 2 Certificates of merit at the International Violin and Bowmaking Competition for a viola bow and for a cello bow, VSA, 2016.
- 2 Certificates of merit at the International Violin and Bowmaking Competition for a violin bow and a cello bow, VSA, 2014.
- «Certificat de Finaliste» for a cello bow at the International Competition of Cello and Bowmaking, VioloncellenSeine, Paris 2012.

As a lover of music, an admirer of fine materials, and as one who has always been fascinated by those with manual expertise, Eric Gagne naturally embraced the metier of bowmaker. He first worked for several years for Blaise Emmelin in France, and after in Brussels at "Maison Bernard" for Pierre Guillaume. For 8 years, Eric Gagne shared a workshop with Isabelle Wilboux in Montréal. He now have his workshop in Sherbrooke, where he makes his bows. He also collaborates with Wilder and Davis workshop, for whom he restores bows everywhere in Canada.

Eric Gagne is a member of the prestigious American Federation of Violin and Bow Makers and the "Entente internationale des luthiers et archetier". He is also a founding member of the Maker's Forum, an organization dedicated to the promotion of canadian contemporary violin and bow makers.

The joy of playing, the exploration of sound, artistic creation: these are among the many leitmotifs that now guide his work.

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ERIC GAGNE, *Archetier*

www.archet-ericgagne-bow.com

ericgagne.archet@gmail.com

Mira Gruszow & Gideon Baumblatt

After their studies in Cremona and Mittenwald, Mira Gruszow and Gideon Baumblatt worked for different workshops in Germany, London, and Canada. Today they devote themselves entirely to new making in their two ateliers in Berlin and Werder. Their instruments have been recognized with many international awards.

For a while we made instruments next to each other, learned from one another's experiences and soon realized how complementary our skills were. We started developing a way of working together on each instrument that leaves our workshop. Every instrument is planned by two minds and crafted by four hands.

The infinite complexity of the sound and the possibilities to sculpt it by changing any given detail in the construction process is a great source of motivation. We always aim as high as we possibly can, as we have learned that the best musicians often are the best partners to work with. To us the finished instrument represents a starting point that we enjoy developing together with its player.

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www.gruszow-baumblatt.com

Instagram : [gruszow.baumblatt](https://www.instagram.com/gruszow.baumblatt)

Dr. Curt R. Harig, Ed.D.

Dr. Harig grew up in Alto, MI to a large family where Bluegrass and Gospel music were very important. He learned the guitar, mandolin, fiddle, and double-bass at an early age. After High School, he enlisted in the U.S. Army and spent the next 25 years serving on active duty. He retired from the U.S. Army in 2007 as a Special Forces Chief Warrant Officer and currently serves as a professor with the Joint Special Operations University (JSOU) based in Tampa, FL.

Wanting to re-connect to the music he and his wife were raised on, Curt once again started playing. He was inspired to learn violin-making, as his grandfather collected violins (54 at one point). With his wife's encouragement, he started his first instrument in September 2019. Self-taught and always trying to learn about this art, he has completed six instruments to date. Reading violin-making books and watching makers' videos, he has gained a great deal of skill and respect for the art of instrument making. He enjoys transforming the wood from mere pieces of spruce and maple into true art forms that speak to him while arching the belly and back plates, carving the scroll, and creating the ribs! Due to a recent move, he is currently without a shop. But a new home is on the horizon, along with a new shop! From there he hopes to continue refining his skills and create violins that will make music well into the future. He currently lives in Grand Rapids, MI and is married to the former Susan Walker from Dutton, MI. They have five children, six grand-dogs, and two grand-cats!

Dr. Harig can be reached at 521 Bayberry Pointe Dr. NW Apt F, Grand Rapids, MI 49534; curt.harig@gmail.com; or (813) 843-0292.

Adam Kology

Born in 1983, Adam Kology grew up in Rhode Island. After receiving a Bachelor of Fine Arts in sculpture, printmaking, and painting in 2007, he landed in Woodstock, New York. It was in Woodstock that he developed a love for folk music, woodworking, and the violin. A move to Boston in 2012 began his career as a luthier.

Today, Adam divides his time between working as Assistant Manager of the workshop at Carriage House Violins and constructing new instruments on classical models. He makes between two and four instruments a year and is a member of the VSA and the BVMA.

Gian Pangaro

Gian Pangaro is a luthier specializing in double bass, based in Somerville MA. Gian was born in Boston, where his luthier journey began by making his first guitar at age 13. He has been working on double basses since he began playing the bass at age 18.

Growing up in New England, Gian would spend hours driving to and hanging out in the shops of local luthiers like Lou DiLeone, picking up whatever advice they'd offer. This habit became an obsession for over 25 years, through a degree in sociology, a Masters in engineering, and a 20 year career as a product designer. During this time, he absorbed every book and website available to improve his craft.

Gian began repairing basses professionally in 2015 after moving to New York and being taken in by David and Judy Gage. There, he spent several years at a workbench 6 feet away from David, seeing a massive volume of incredible basses and bass injuries, and learning alongside 5 other great bass luthiers.

In 2018, Gian opened Studio Pangaro, a one-person shop serving the needs of bassists, cellists, and guitarists in the Boston area. In 2021, Gian completed his first double bass build, a personal model inspired by William and Joseph Tarr (with many other influences). This bass is currently in use in the Metropolitan Opera.

His work can be seen here:

www.studiopangaro.com/instruments

Outtakes of his repair work usually can be seen here:

<https://www.instagram.com/gianopango/>

George Quade

Born in Calgary, Alberta, Canada in the '80s I grew up watching my father Roy Quade take his early steps in his business of making bows. As a young child dad's woodshop was a source of endless fascination and I grew up familiar working with hand tools and playing amongst the sawdust and shavings. As I grew older the opportunities in the shop expanded and I found myself earning an "allowance" of a few dollars in return for preparing shipping tubes for bows or milling bits of ebony for the heads of bows. Eventually, as a teenager, I learned to re-hair bows. Working with wood took on less prominence as a young man and for a time my focus shifted to pursuits of outdoor activities including sailing and rock climbing. This passion for nature culminated in obtaining a bachelor of science degree in geology and for several years I worked as a geologist. Over this time Dad's career reached a pinnacle and he began to focus his energies on enjoying retirement. It was with some nostalgia for my childhood and for opportunities apparently missed that I watched him wind down his business and focus his attention elsewhere. Life, however, is not without its twists and turns and with the onset of a global pandemic dormant opportunities have been rediscovered. Dad has had his retirement plans upended and returned to making bows and I was not about to miss this chance to rediscover my love for woodworking and crafting with my hands. Over the past two summers I have spent my time learning to make bows under dad's tutelage and am very proud to have recently completed my fourth violin bow. The fifth is already under way!

Roy Quade

Roy Quade began making bows in 1987. In the following years he won 4 gold medals in VSA competitions and a silver medal in the 2004 London competition. He was awarded the VSA honor concours designation in 2004.

He retired in 2012 but after COVID took away all his retirement activities, he very happily started making bows again.

J. W. Rule

J.W. Rule began his passion for instrument making as an organ builder with his father. This eventually led to his enrollment in the Violin Making School of America where he was the first to graduate having completed both the making and restoration programs offered at the school. He then went on to become the restorer, repairman, and shop foreman of the Little Rock Violin Shop where he continued to complete detailed, full-scale restorations and repairs. Dedicated to making instruments in the finest traditional manner and restoring with integrity, Rule has attended several of the highly renowned Oberlin restoration workshops as well as visiting and working with several shops around the country in an effort to gain as much knowledge and skill as possible. In July of 2020 Rule and his wife, together with their three children moved back to East Tennessee where he was raised and opened Knoxville Fine Violins. Together, Rule and his wife, Lauren, own and operate the shop. Rule continues to sharpen his skills repairing and restoring, sewing those skills into his making.

Andrew Ryan

Andrew Ryan is an VSA award winning maker living and working in Providence, Rhode Island. His work reflects his training as a violinist, researcher, restorer, maker and draws on the historical archive as well as current acoustic research to produce violins of the highest physical beauty and tone.

Stephen Salchow

There can be little doubt that growing up as the son of William Salchow, one of the greatest North American bowmakers of his time, would set Steve Salchow on his career path. At the tender young age of five or six, he would run around his father's shop, fascinated by all the tools and equipment, and was sure he would grow up to be an astronaut. In 1983 and 1984, he spent two summers working in the shop and learned how to do rehairs and basic repairs. He took these skills to college with him and soon realized he could make more spending money rehairing bows than washing dishes in the college cafeteria and that he enjoyed sitting at the workbench far more than in the library.

In 1995, following failed attempts at careers in playing the viola and teaching science in a public high school, he managed to sweet-talk his father into hiring him to work in the bow shop, where, in spite of himself, he learned bowmaking and advanced restoration techniques. In 2013, he fled New York City for the Deep South (Philadelphia) and now works for Frederick W. Oster Fine Violins. In his spare time, he plays the viola in some of Philadelphia's premier community orchestras, including the Lower Merion Symphony (LMS) and the Independence Sinfonia (ISIS), as well as copious chamber music. Over the years, he has made bows for some of the world's finest musicians, including Steven Tenenbom, Jamie Laredo, Kazuhide Isomura, members of the Philadelphia Orchestra, Cincinnati Symphony, London Philharmonic, and last, but not least, himself.

Since 2020, while continuing his affiliation with Fred Oster, he has been working at home, where he sees clients by appointment.

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William (Bill) Robert Scott

Scott completed making his first violin in 1977 by following directions in a book and later went on to work at Dahl Violin Shop in Minneapolis from 1977-83. In 1984, he joined Hans Weisshaar, Inc. in California for an apprenticeship. Scott opened his own workshop in the Twin Cities in 1986.

He consistently did well at the Violin Society of America's International violinmaking competitions. In 2006 Bill Scott earned Hors Concours status and an Alumni Achievement Award from his alma mater, St. Olaf College. The VSA awards include three gold medals, five silver medals and numerous Certificates of Merit in tone and workmanship dating back to 1982. Scott is invited regularly to participate in the Oberlin Violin-Making Workshop—called the “most exciting event in the violin-making world” (during which 55-60 violinmakers from around world gather to compare techniques and share ideas).

Mr. Scott's approach to violinmaking has been largely an intuitive journey. Initially self-taught, techniques and philosophy were largely established by trial and error, and of course the study of other maker's work. Working at Hans Weisshaar's shop in the mid-80s provided access to great instruments and an opportunity to examine and restore them. The Oberlin Workshops over that last two decades have dramatically influenced Scott's work.

Bill Scott currently serves as President of The Violin Society of America. In addition to this, he is on the board of Oberlin Violin Makers Foundation and Lutheran Health Care Bangladesh-USA. He also plays violin in the Civic Orchestra of Minneapolis (since 1975) and chamber music with family and friends when available. Recently “retired” from long distance running he now pursues biking, hiking, traveling and other diversions from his workshop and studio west of downtown Minneapolis, MN.

Vladimiros Sorokin-Andreou

With its exceptional aesthetic and outstanding acoustic properties, this violin bow sets a confident standard in bow making of our day. It is crafted by Vladimiros Sorokin-Andreou, a bow maker based in Larnaca, Cyprus, who specializes in sophisticated restorations and crafting highly distinctive creations under the pseudonym “Monomax.” A pupil of Arthur Bultitude, a highly qualified bow maker, who worked at W.E.Hill & Son, and considered one of the finest violin bow makers in Europe. The bows, crafted by this bow maker, have been sold worldwide at numerous auction houses, including Bromptons, Skinner and Sothebys. His brand mark “Vladimiros Monomax a Scala” confirms the authenticity of the stick, and the Monomax crown signet ornaments the frog in the style of Pajot. The finely crafted pernambuco is highly elastic and solid, giving this dynamic bow playing characteristics that are French in nature. Its bright, warm sound is rich in character and ideally suited for demanding musical interpretations. Meticulously executed and intricate artisanry can be seen in the beautifully styled head, as well as the mother-of-pearl at the stick and the silver mountings of the frog.

CONTACT INFORMATION

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Matthew Tucker

Matthew was born in Oxford, England and came to Australia at the age of nine. He studied filmmaking and worked for many years as a screen editor, before going on to manage a film studio. He has been making, repairing and restoring double basses in his Sydney workshop since 2006, and has been doing so full-time since 2016. He has made six double basses, two of which have won international awards for tone.

Matthew uses unconventional Australian and imported woods, as well as imported spruce, and his instruments contain several innovations such as the responsive back-bracing system, continuous internal linings, externally adjustable sound post, removable neck and two-piece neck/scroll blocks.

He is largely self-taught, but has been a regular attendee at the Oberlin bass workshop and ISB conferences and has developed his own systematic repair and restoration approach that tries always to respect the natural movement of the wood. He appreciates the tradition aesthetic but admires risk-taking and innovation by other modern makers.

Matthew is currently working on a commission using Tasmanian blackwood, walnut and Carpathian spruce.

His instruments can be viewed here:

<https://www.bresquebasses.com.au/6055664-handmade-basses-by-matthew-tucker>

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Chris Ulbricht

Chris Ulbricht is based in Indianapolis, IN where he owns and operates Indianapolis Violins (2003-present) with his wife Laura Barcelo. Chris began his training at the Violin Making School of America in Salt Lake City, and has continued his violin making education as a regular participant at the Oberlin Violin Maker's workshop. Chris is a maker of violins, violas, cellos and has been exploring guitar construction this year.

Chris divides his days between shop-work, and new-making. In his spare time Chris enjoys playing music with friends, and travelling with Laura (when that was a thing). Chris also serves on the VSA Board of Directors (2018-present) as the Chair of the New Instrument Exhibit, and on the programming committee where he works with his colleagues to make each convention as interesting and fun as the last.

Katrien Vandermeersch

I am more than 30 years active in the building string instruments business.

I successfully completed my training as a violinmaker in Puurs, Belgium at Cmb “Centrum voor Muziekinstrumenten Bouw”. Additionally I earned my Master’s Degree in Music with specialization in Musical Instruments / violinmaking at the School of the Arts in Ghent, Belgium.

I’ve mostly worked alone in my workshop. But the last years I’ve opened my workshop for student luthiers. We can still learn from one another.

Located in the small Belgian town Turnhout I am strategically located near Brussels(1h20”), The Netherlands (1h30” Amsterdam) and Germany (2h Köln).

I am a specialist in building baroque instruments like the basse de violon (build in-the-air), the violoncello, the violoncello piccolo, the tenor viola, the viola and of course the violin. My instruments are personal redesigned models based upon 17th Century models, Italian but also inspired by the Flemish School.

My main projects are the construction of the “basse de violon” (after G. Bourbon), the construction of a baroque 5 string cello or a tenor viola (after Brothers Amati). Recently I also made a violoncello jazz 5 strings.

As a luthier, I use my 30 years of craftsmanship in favor of the musician. Therefore, I first listen, watch, and learn from the artist. From there I create an instrument which allows the musician to express themselves as they truly are. It’s a perfect marriage between luthier and musician. Both parties contribute their own unique skillset to create a very personal instrument.

Most important festivals attended in the past years (before the covid-19 pandemic): Boston Early Music Festival, US/ Utrecht Festival Oude Muziek, NI/ New Directions Cello Festival Köln, D/ Berkeley Early Music Festival, US/ Cello Festival Rüttesheim, D/ A.O.

Katrien Vandermeersch

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Matthew R. Wehling

Matthew R. Wehling studied bowmaking in France for five years, first with Benoit Rolland and then with Georges Tepho. Both of these master makers studied under Bernard Ouchard at the Mirecourt Bowmaking School in the 1970s. Upon returning to the US, Matt ran the gamut of competitions, winning five Gold Medals from the VSA (which gave him the fancy-pants title “hors concours”) and First and Second places for cello and violin bows, respectively, in the 2011 Etienne Vatelot City of Paris competition. Matt has been a competition judge for the VSA, has lectured at VSA conventions, and contributed to the VSA Journal as well as to *Strings* and *The Strad* magazines.

Following advice given to him by Charles Espey, Matt studied the work of Vignerons Pere to develop his own model with lively yet stable playability and rich tone. He also makes a few bows every year emulating the style and playability of the early work of FX Tourte, such as the bow pictured here. At his studio in Northfield, MN, Matt mainly concentrates on working one-on-one with musicians to specifically craft a bow to enhance their playing style and repertoire, and the tone of their instrument.

Matt continues to visit France often to collaborate with colleagues, study bows, eat, and visit his ex-in-laws. For fun he enjoys playing and collecting (too many) mandolins and parenting, parenting, parenting.

More of Matt’s work can be seen at his website, www.finebows.com, and he welcomes contact by phone at 507-581-3192 or by email at Wehling@bitstream.net.

Thank you for your interest.

Bow #314.

Jacek Wesolowski

Born in Gdansk, Poland. First violin playing lesson at the age of five and then in a local music school. Early interest in woodwork at his grandad's carpenter workbench led to an interest in making of model aircraft and later to musical instruments.

He learnt basics of the craft in High Music School in Poznan, Poland, where he started violin making from 1993 and then continued studying it and related acoustics on the academic level at the Academy of Music in Poznan, Poland which he graduated with an MA degree.

In 2000 he moved to Great Britain to study Making of Early Stringed Instruments of violin and viol family at the West Dean College which he finished in 2003 with a post-graduate diploma and a distinction accredited by the University of Sussex.

In 2003 he was offered a position of a violin restorer in the renowned London based firm J&A Beare.

In 2008 he moved with a family back to his hometown in Poland, where he opened a private studios devoted exclusively to modern and historical violin, viola, cello and viol da gamba making and restoration. His workshop space he shares with other people of related crafts. His work has been exhibited and sold to musicians in major towns: London, New York, Paris, Oslo, Stockholm, Koln, Poznan, Warsaw.

A member of Galpin Society, Viol da Gamba Society of Great Britain, British Violin Making Association, The Violin Society of America, for whom he wrote articles.

Christo Wood

[Christo Wood](#) allies strong scientific, technical and philosophical perspectives to the art of violin restoration and making. Christo holds a Vassar degree in biology (see [butterflies](#)). He metamorphosed to violin making as a graduate of the North Bennet Street School. Since 2005 he has honed his experience in restoration and violin making in private practice, and as a luthier with the studios of Tarisio Auctions, and Reuning & Son Violins. Christo maintains a private studio for restoration, research, and building instruments on commission.