

FX TOURTE HONG KONG Ltd. presents the



Autumn 2022 Catalog



Viewings in:

Seoul:

September 7th to 9th

Taipei:

September 13th to 15th

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Jacob EURY (1765 - 1848)



Violin bow, ebony and silver mounted. Made around 1825. Copy frog and button. 61.5 g.

Jacob was one of the first bowmakers in Mirecourt. After an 8-year stint in the army, he worked in Paris. He certainly frequented François TOURTE whose style was very similar and sometimes hard to differentiate. He established his own business in several different places in Paris. He retired to Versailles in 1826. His bows are very elegant and always made in the best pernambuco. They meet the highest requirements of the greatest contemporary soloists.

Jean Pierre Marie PERSOIT (c.1783 - c.1854)



Cello bow, ebony and silver mounted. Made around 1850. Copy frog and button. 81 g.

Very little is known on the early years and the apprenticeship of J. P. M. PERSOIT. He started with Jean-Baptiste VUILLAUME around 1825, where he trained Dominique PECCATTE. In 1838, he set up business in Paris, where he probably spent the last years of his life. His bows stand among the best and are comparable to those of F. X. TOURTE, his contemporary.

Dominique PECCATTE (1810 - 1874)



Violin bow, ebony and silver mounted. Made around 1845. Sold with additional copy frog and button.



Violin bow, ebony and silver mounted. Made around 1850. Copy frog and button. 60.5 g.

Dominique PECCATTE (1810 - 1874)



Violin bow, ebony and silver mounted. Made around 1865. 60.5 g.

The son of a wigmaker, Dominique PECCATTE started at VUILLAUME in 1826, where he was trained by PERSOIT. Around 1836, it seems Dominique had left the workshop to work for himself with François LUPOT, whose workshop he took over when the latter died in 1838. His younger brother François joined him around 1839, they worked together for two years. In 1847, Dominique went back to Mirecourt. After 1852, his production slowed down progressively and was very scarce when he died. Dominique PECCATTE's bows are exceptional and meet the requirements of the greatest soloists. Anyone who has ever had the opportunity to play a Dominique PECCATTE bow will keep a lasting impression for the rest of their career.

Nicolas MAIRE (1800 - 1878)



Violin bow, ebony and silver mounted. Made around 1835. Frog and button are not original to the bow. 62 g.

The son of a weaver, Nicolas Rémy MAIRE was probably trained by PAJEOT, whose style he adopted before opening his workshop around 1826. The serious economic crisis in France in the 1830s led him to bankruptcy, but he recovered and in the 1840s his production was flourishing. After the death of PAJEOT (1849), Nicolas, who had frequently traveled to Paris, settled there around 1857 and worked for GAND, VUILLAUME and CHANOT. At that time, his style was closer to D. PECCATTE's.

Étienne PAJEOT (1791 - 1849)



Violin bow, ebony and nickel-silver mounted. Made around 1835. Stamped "PAJEOT.". 59 g.

The son of Louis Simon PAJEOT, he learnt bowmaking with his father before the latter died in 1804. His stamped name appeared around 1815. Etienne never settled in Paris but was influential in training apprentices (among whom FONCLAUZE), taking part in exhibitions and selling his production. His collaboration with Nicolas MAIRE was so close that their styles are difficult to differentiate. Etienne was the most important bowmaker in Mirecourt in the first half of the 19th century. His bows, sometimes mounted with ivory are true works of art.

Grand ADAM (1823 - 1869)



Cello bow, octagonal, ebony and silver mounted. Made around 1860.
81 g.

The son of Jean-Dominique ADAM, Jean "GRAND ADAM" belongs to the fourth generation of this family of bowmakers. He started his apprenticeship with his father before leaving Mirecourt for Paris to work at Jean-Baptiste VUILLAUME's around 1842. His bows were inspired by the style of François Xavier TOURTE. Jean spent three years working independently in Paris before returning to Mirecourt in 1853. His bows are very sought after by musicians and collectors.

Pierre SIMON (1808 - 1881)



Cello bow, Vuillaume model, ebony and silver mounted. Made around 1860. Stamped "VUILLAUME à PARIS". 79 g.

The son of a bricklayer, Pierre SIMON learnt bowmaking in his native town before leaving to Paris in 1838 to join Dominique PECCATTE, with whom he worked for two years. He was hired by VUILLAUME in 1840 and set up his business in 1844. Around 1851 he associated briefly with Joseph HENRY. From 1852 until his death, he worked independently for VUILLAUME and GAND. He may have gone back to Mirecourt during that time. The quality of his work has made him one of the greatest masters of the 19th century. His bows are among the most admired for their aesthetics.

SIMON FR (1806 - 1864)



Violin bow, ebony and silver mounted. Made around 1850.

Bows signed "SIMON FR" were probably made by this bowmaker married to Madeleine FRÉBINET in 1829. His signed production started around 1840-1845; he made very interesting bows sometimes mistaken for those of François PECCATTE.

Nicolas MALINE (1822 - 1877)



Violin bow, ebony and silver mounted. Made around 1865. Copy button.

He was the son of the violinmaker Guillaume MALINE. Although it seems he never left Mirecourt, Nicolas probably worked for VUILLAUME around 1840 and adopted the "square head" PECCATTE style. In 1849, Nicolas became Knight of the Légion d'Honneur and sometimes signed his bows with the cross of his decoration, placed after his name. At the end of the 1850s, Nicolas most likely employed several workers. His son, Nicolas Auguste Eugène, joined them around 1870. The work of Nicolas MALINE has made his reputation as one of the greatest names of French bowmaking.



Viola bow, Vuillaume model, ebony and silver mounted. Made around 1855.

Charles-Nicolas BAZIN (1847 - 1915)



Violin bow, ebony and silver mounted. Made around 1890. Stamped "P. HEL à LILLE".



Cello bow, ebony and silver mounted. Made around 1890. Stamped "C. BAZIN". 79 g.

Charles Nicolas Bazin, the son of François-Xavier Bazin and the father of Louis, all of them famous bowmakers, was a striking figure among the bowmaking scene in Mirecourt at the end of the 19th century. Politically committed, he fought for the trade of bowmaker to be recognised as an "Art Craft". Charles Nicolas Bazin was not only an excellent bowmaker, but he was also a respected businessman.

His workshop was made up of as many as twenty bowmakers producing around 3000 sticks per year.

Joseph Arthur VIGNERON (1851 - 1905)



Violin bow, ebony and silver mounted. Made around 1895. Stamped "A. VIGNERON à PARIS". 58.5 g with original wrapping.

The son of a baker, Joseph Arthur learnt bowmaking with his adoptive father Claude Charles Nicolas HUSSON, until the latter died in 1872. He subsequently went to work with Charles Nicolas BAZIN, and then Jean Joseph MARTIN until 1880, joined GAND & BERNARDEL Frères in Paris before starting his business in Paris in 1888. Around the end of the 19th century, his son André assisted him and took over the workshop after his death. His bows are highly valued.

Eugène SARTORY (1871 - 1946)



Violin bow, ebony and silver mounted. Original head-plate. Made around 1935. Stamped “E. SARTORY à PARIS”.

The son of bowmaker Joseph Eustache SARTORY (whose work remains unknown), he was trained initially by his father. Eugène moved to Paris to work briefly with Charles PECCATTE, then VIGNERON Père before setting up by himself, only aged 18. SARTORY was the bowmaker of the greatest soloists and crowned heads of his time. He is known to have made many dedicated and commissioned bows, in luxury materials such as tortoise shell, ivory, mother of pearl and gold. SARTORY's production was of very high standard and even quality. All of his bows are appreciated for their playability, accounting for their unanimous success.

Louis Henri GILLET (1891 - 1970)



Violin bow, ebony and silver mounted. Made around 1945. Stamped "DUPUY à PARIS".

The son of a violinmaker, Louis Henri was trained in Mirecourt before working at THIBOUVILLE around 1906-1911. After the First World War, he joined LABERTE's where he stayed until 1924, the year he moved to Nancy. In 1934, SARTORY offered to collaborate with him: the style of Louis Henri became very similar to SARTORY's especially in the making of the frog. The playability of GILLET's bows is particularly appreciated by musicians today.



Violin bow, ebony and silver mounted. Made around 1935. Stamped "J. LAVEST".

Emile Auguste OUCHARD (1900 - 1969)



Violin bow, ivory and silver mounted. Made around 1930. Stamped "EMILE OUCHARD".



Violin bow, ebony and silver mounted. Made around 1955. Stamped “EMILE A. OUCHARD”.

The son of Emile François OUCHARD, Emile Auguste learned the trade by his father's side in CUNYOT HURY's workshop. In 1923, when his father set up his own business, Emile Auguste assisted him, starting a fruitful collaboration. He took over his father's firm in 1937, settled in Paris in 1940 and in New York in 1946. He worked in several places in the United States, also was employed there by a few companies. In 1951, he travelled to Brazil to make his own selection of pernambuco wood. In 1960, he moved back to the south of France where he worked by himself. The quality of his production declined at the end of his life because of health issues. Emile Auguste OUCHARD had an exceptional hand, his bows are very much sought after nowadays by musicians who appreciate their playability but also by collectors who value the perfect balance of E. A. OUCHARD's work.

Louis MORIZOT (1903 - 1988)



Violin bow, ebony and silver mounted. Made around 1925. Stamped "V^{tor} FETIQUE à PARIS". 63 g.

The son of a metalworker, Louis Joseph learned his trade early with Eugène CUNYOT, then in Charles Nicolas BAZIN's workshop, where he stayed until 1918. He started his own business in Mirecourt in 1919, then worked as subcontractor for SARTORY. Louis Joseph was progressively joined by his five sons and founded with them "Louis MORIZOT and sons" around 1933. In 1937, his sons left the paternal workshop to start together their own association "MORIZOT Brothers". Louis MORIZOT was a talented bowmaker, whose bows play extremely well.

Louis BAZIN (1881 - 1953)



Cello bow, ebony and nickel-silver mounted. Made around 1930. Stamped "LOUIS BAZIN".



Violin bow, ebony and silver mounted. Made around 1925. Stamped "N. LEMAIRE à PARIS"

Louis BAZIN (1881 - 1953)



Violin bow, ebony and nickel-silver mounted. Made around 1935.
Stamped "... à PARIS"

The son of Charles Nicolas BAZIN, who introduced him to bowmaking, he took over the family business in 1907 beside his father and several workers. After WW1 and the temporary interruption of all activity, work resumed with a brand new team, including his son Charles Alfred from 1922. Charles Louis worked until his death in 1953. The quality of Louis BAZIN's bows is so that his name has become a reference among French bows of the first half of the 20th century.

Viewings in:

Seoul - September 7th to 9th

Novotel Ambassador Seoul Gangnam

130 Bongeunsa-ro, Gangnam-gu, Seoul, Korea

Taipei - September 13th to 15th

Caesar Metro Taipei

167, Bangka Blvd. Wanhua District, Taipei, Taiwan

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