

**FX TOURTE HONG KONG Ltd. presents the**



# Autumn 2023 Catalog



**Viewings in:**

**Taipei:**

**October 3<sup>rd</sup> to 4<sup>th</sup>**

**Busan:**

**October 5<sup>th</sup> to 6<sup>th</sup>**

**Seoul:**

**October 7<sup>th</sup> to 10<sup>th</sup>**

**Shanghai:**

**October 11<sup>th</sup> to 14<sup>th</sup>**

**Beijing:**

**October 15<sup>th</sup> to 16<sup>th</sup>**

**[www.fxtourte.hk](http://www.fxtourte.hk) - [info@fxtourte.hk](mailto:info@fxtourte.hk)**

# Nicolas Léonard TOURTE (1746 - 1807)



Violin bow, ebony and silver mounted. Made around 1790 - 1795. Copy frog and button. 59 g.

The eldest son of the carpenter, violinmaker and bowmaker Nicolas Pierre TOURTE, Léonard initially trained with his father. When his father passed away (he was then aged 18), he took over the workshop and trained his younger brother François Xavier. His encounter with the violinist Wilhelm Cramer around 1769 led him to adopt this bow model which proved very successful. Léonard's contacts with aristocracy made his business very difficult during the French Revolution, his production slowed down until the end of his life, when his trace was lost. The beautifully crafted bows Nicolas Léonard made around 1790 contributed to the reputation of the family name. They rival in quality those of his prestigious brother François Xavier TOURTE, and can prove difficult to differentiate.

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



Violin bow, ebony and silver mounted. Made around 1840. Illustrated in Paul Childs' "PERSOIT" book, n° 33. 62 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.

# Nicolas MAIRE (1800 - 1878)



Violin bow, ebony and silver mounted. Stamped "N.MAIRE". Made around 1850. Very good condition, 61 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.

# Pierre SIMON (1808 - 1881)



Violin bow, ebony and silver mounted. Stamped "SIMON PARIS". Made around 1860. 53 g. with its original wrapping.

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.

# Pierre SIMON (1808 - 1881)



Violin bow, ebony and silver mounted. Stamped "GAND & BERNARDEL". Made around 1870. 60 g. with its original wrapping.



Violin bow, ebony and silver mounted. Stamped "GAND & BERNARDEL Fres". Made around 1875. 59 g.

# Dominique PECCATTE (1810 - 1874)



Violin bow, ebony and silver mounted. Stamped "PECCATTE". Made around 1850. 59 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.

# Dominique PECCATTE (1810 - 1874)



Violin bow, ebony and silver mounted. Made around 1845. Sold with additional copy frog and button. 59 g.



Cello bow, ebony and gold mounted. Self rehairing, made around 1840. 82 g.

# François PECCATTE (1821 - 1855)



Violin bow, ebony and silver mounted. Stamped "PECCATTE". Made around 1845. 61 g.

The younger brother of Dominique PECCATTE, François learned the trade locally in Mirecourt before joining his older brother in Paris. His style was inspired by Dominique's. He went back to Mirecourt and settled there around 1843, employing many workers. Dominique joined him in 1847, they then worked together. François moved to Paris in 1852, where he worked for VUILLAUME between 1852-53.

# Joseph HENRY (1823 - 1870)



Violin bow, tortoiseshell and silver mounted with decorative flower-basket pattern. Made around 1855. 60 g.

Trained as a bowmaker in his native town, Joseph left quite early to Paris, where, from the age of fourteen, he worked for CHANOT. Later, he was hired by Dominique PECCATTE until the latter went back to Mirecourt in 1848; Joseph associated then with Pierre SIMON for a short time before setting up by himself in 1851. From then on, he probably did some subcontracting for VUILLAUME and GAND Frères. Joseph HENRY was a specially talented bowmaker. His work makes him stand among the best of French bowmakers.

# Claude THOMASSIN (1865 - 1942)



Violin bow, ebony and silver mounted. Stamped “C. THOMASSIN à PARIS”. Made around 1910. 57 g. with its original wrapping.

The son of a saddler, Claude Auguste probably learned bowmaking with Charles Nicolas BAZIN, but we can trace back his first works to GAND & BERNARDEL Frères around 1885. He rubbed shoulders with bowmakers from the VOIRIN School, whose style would deeply influence him. In 1901, during the take over by CARESSA & FRANÇAIS, Claude set up independently in Paris, but carried on working for his former employers. He produced work of great quality, rivalling with his best contemporaries.

# Claude THOMASSIN (1865 - 1942)



Violin bow, ebony and nickel-silver mounted. Made around 1900. 59 g. with its original wrapping.



Cello bow, ebony and silver mounted. Stamped "C. THOMASSIN à PARIS". Made around 1920. 80 g.

# Eugène SARTORY (1871 - 1946)



Violin bow, ebony and silver mounted. Original wrapping, head plate, screw and exelet. Made around 1930 - 1935. Stamped "E. SARTORY à PARIS". 62 g.

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.

# Eugène SARTORY (1871 - 1946)



Violin bow, gold and ebony mounted. Stamped "E. SARTORY A PARIS".  
Mint condition, EXPO 1910. 61 g.



Cello bow, ebony and silver mounted. Stamped "E. SARTORY A PARIS".  
Made around 1895. 81 g.

# Émile Auguste OUCHARD (1900 - 1969)



Violin bow, ebony and nickel-silver mounted. Made around 1925. 62 g.

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 traveled 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.

# OUCHARD Family



Violin bow by Bernard OUCHARD, Émile Auguste's son. Ebony and silver mounted. Stamped "OUCHARD." twice. 62 g.



Violin bow by Jean Claude OUCHARD, Émile Auguste's grandson. Ebony and silver mounted, never played. Stamped "J. CL. OUCHARD". 60 g.

## Viewings in:

Taipei - October 3<sup>rd</sup> to 4<sup>th</sup>

Caesar Metro Taipei

167, Bangka Blvd. Wanhua District, Taipei, Taiwan

### Busan

October 5<sup>th</sup> - 15:00 to 19:00

October 6<sup>th</sup> - 09:00 to 12:00

Asti Hotel Busan Station

7-8, Jungang-daero 214beon-gil, Dong-gu, Dong-Gu, Busan, Korea

Seoul - October 7<sup>th</sup> to 10<sup>th</sup>

11:00 to 18:00

STRAD

DS Hall, Nambusunhwan-ro-325-gil, Seocho-gu, Seoul, Korea

Shanghai - October 11<sup>th</sup> to 14<sup>th</sup>

Music China - Shanghai New International Expo Center

No.2345 Longyang Road, Pudong New District, Shanghai, China

Beijing - October 15<sup>th</sup> to 16<sup>th</sup>

New World Beijing Hotel

No.8 Qinian Street, Dongcheng, 100062 Beijing, China

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