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UNIVERSAL  
DICTIONARY  
OF  
VIOLIN AND BOW MAKERS

BY  
*WILLIAM HENLEY*

VOLUME V

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## ACKNOWLEDGEMENTS

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*Managing Editor*  
CYRIL WOODCOCK

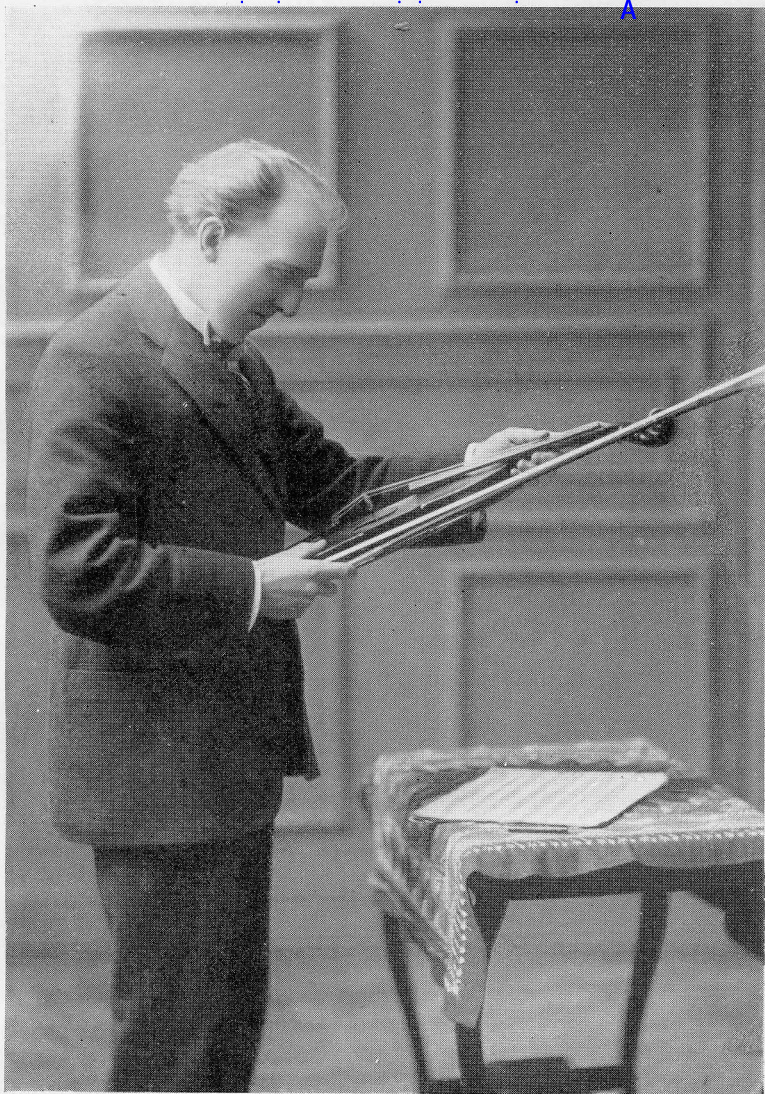
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*Professor* WILLIAM HENLEY

VOLUME V

This, the fifth and final volume of the UNIVERSAL DICTIONARY OF VIOLIN AND BOW MAKERS by William Henley, begins at SAUNIER, EDMOND, and ends at ZYTOMIERZKI, CASIMIR.

**SAUNIER, EDMOND.**

Born at Mirecourt, 1730. Worked with Lambert at Nancy. Lived at Bordeaux, 1753-1766. Finally settled at Paris. Had an atelier in the rue Tiquetonne, 1768-1774; and in the rue des Prouvaires, 1775-1783. Trained in a good nursery, and built a good number of violins in the historic Mirecourt style, flat and broad modelling with yellow or red varnish. Tonal quality (flourishing with a vigorous and healthy growth when budding into life) is now transplanted to maturer soil. £25 (1932). Distinguished himself in the production of mandolines, guitars and theorbos. Made a speciality of mandoline-altos.

*Saunier*  
*à Bordeaux. 1754*

*Saunier, Luthier, demeure présentement rue  
des Prouvaires entre la rue des  
Deux-Ecus et celle Saint-Honoré  
à Paris. 1775*

More frequently branded "Saunier" or "Saunier A Paris" on the inner side of back.

**SAUSAGEOT.**

Worked at Paris, 1720. Small model violins of good workmanship.

**SAVAGE, ANTON.**

Born 1896 at Ashley (Pa., U.S.A.) Used best American woods and an oil varnish of finest ingredients, red to yellow shades. Specialised in obtaining best tonal quality and did much research work on high models with great success.

**SAVAGE, ELLIOT J.**

Born 1890. Meriden (Conn., U.S.A.) Developed own model and a good oil varnish, red brown and reddish brown in shade.

**SAVAGE, GEORGE.**

Worked at Leicester (England). Specimen, much resembling an ordinary trade violin, realised 26/- at a Sheffield sale, 1926. £10, 1960.

**SAVAGE, STEPHEN.**

Born at Thames (New Zealand), 1874. Resident (as a Government official) at Rarotonga, 1925. Made first violin in 9th year. Subsequently found the art to be particularly fascinating and determined to put his whole soul into producing something worthy of future appreciation. Achieved some remarkable results in silvery tonal quality. Early instruments made of New Zealand woods. First instrument made in Rarotonga bears the date 1916, and is composed of European woods. Chiefly Stradivarian and Guarnerian modelling. Dark orange to red shades of varnish, usually the fine preparation of V. C. Squier (Battle Creek). Found the climate ideal for violin making.

*Stephen Savage*  
*Violin Maker*  
*Rarotonga, Cook Islands, New Zealand.*  
*No. .... Anno 1924.*

*S. Savage*

**SAVANI, GIUSEPPE.**

Amateur at Carpi (Italy), 1809. Style and workmanship well away from the ordinary. Well made double basses having the requisite qualifications for admittance to the best symphony orchestra. £95 (1960).

**SAVART, FELIX.**

Born at Mézieres, 1791. First practised medicine. Subsequently devoted himself to general philosophical pursuits. Became famous for acoustical research. Member of the French Academy of Sciences. Died 1841. Author of a "Memoire on the Construction of Stringed Instruments" (Paris, 1818). Indubitably the greatest scientific work extant on the theoretical principles governing violin construction. Throws much lucid light on the complicated relation between a vibrating body which is the sound source, and other bodies brought into connection with it, by reason of which the original sound is intensified in power and modified in quality. Also gives full description of his much discussed "trapezoid-violin", formulated to demonstrate that firstly, a plain surface vibrates much more readily than one arched or curved, secondly, there are points on the surface of the ordinary form violin where the vibrations are reduced to a minimum or entirely cease; thirdly, the