

John Pringle

STRINGED INSTRUMENT MAKER

**HISTORICAL & MODERN
STRINGED INSTRUMENTS**





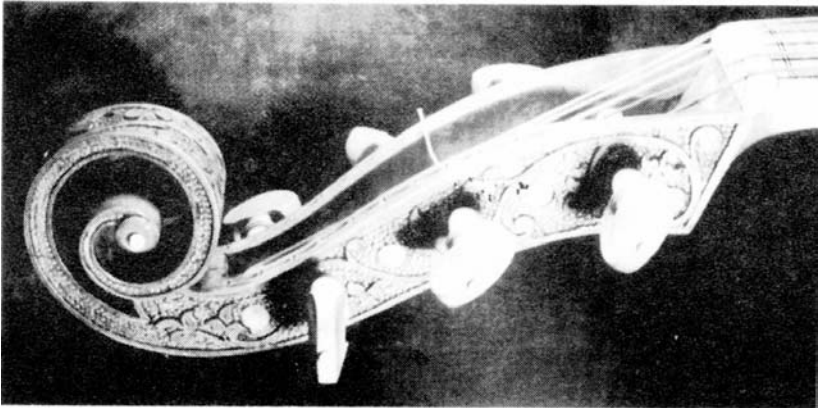
In 1975 I enrolled in the three-year course in early fretted instrument technology at the London College of Furniture. I had previously taken three years of part-time violin making classes there while pursuing a successful career as a book designer with a large London publishing house. I like to think of my design training, and my schooldays in an 18th century Palladian palace and among the "dreaming spires" of Oxford, as a kind of preparation for my new occupation of instrument building. Both books and instruments have a functional purpose. but also a form that is both essential to and an enhancement of that purpose. I try to create in m,, instruments first and foremost a tool which will perform to the most exacting requirements of the musician, but which will also please the eye as well as the ear.

A handwritten signature in black ink, written in a cursive style. The signature reads 'John Dring' and is underlined with a single horizontal stroke.

Front Cover : Consort after John Rose.

CONTENTS

English Consort Viols.....	2
Student Viols	3
Seven-string Viols	5
Italian Viols.....	6
Violone	6
Baryton.....	6
Lira da Braccio & Lirone.....	8
Medieval Instruments	8
Violins, Violas & Cello.....	9
Decoration.....	10
Cases. Rows & Terms	12



After Henry Jaye

ENGLISH CONSORT VIOLS

The range of instruments offered here reflects my close affinity with a peculiarly rich aspect of my English heritage. The viols made in 16th and 17th century England were highly prized throughout Europe. I have examined many surviving examples and collected a vast amount of data, both technical and aesthetic, from which my own instruments derive more or less directly.

TREBLES

After JOHN ROSE, London c.1580 SL 36.5cm

A fine consort leader with a full, sweet tone and even response from top to bottom.

After JOHN HOSKIN, 1609 SL 40.0cm

Copy of a larger original formerly in my possession. Perfect for lower pitch work, especially with all-gut bass strings.

TENORS

After JOHN ROSE, London c.1580 SL 55.5cm

A well proportioned tenor excellent for consort or lyra way.

After HENRY JAYE, London c.1625 SL 45.5cm

Two instruments of this size by Jaye survive, so it must have had a function in English music making of the period. Tuned in A or C this is either a high pitch tenor or an alto.

SMALL BASSES

After JOHN ROSE, London 1598 SL 62.0cm

The catalog of the Ashmolean Museum, where the original instrument is preserved, describes it as a lyra viol. and it is certainly a good size for playing the lyra way.

After HENRY JAYE, London 1624 SL 68.5cm

The original, now in Paris, was converted to a seven-string, but it works much better with its original six!

After BARAK NORMAN, London 1696 SL 69.0cm

Norman made many instruments like this one, and so have I. It is my most popular all purpose bass.

MID-SIZE BASSES

After JOHN ROSE, London c.1580 SL 70.0cm
Only the body of this one survives, and as it is just a bit bigger than the Norman I give it a slightly longer string length.

After WILLIAM ADDISON, London 1670 SL 70.0cm
This is fine solo bass with plenty of sound. I make it like the original, with a carved belly.

CONSORT BASSES

After JOHN ROSE, London c.1580 SL 74.0cm
This is the model for both the treble and tenor above. The simple but elegant original has clearly been very much played upon - always a good testimony to its worth as an instrument.

After HENRY JAYE, London 1619 SL 76.0cm
Jaye actually worked in a part of London called Southwark, and so did I. I also owned the stunning original for a time, so I feel intimately connected to this one. It is not an instrument for the faint-hearted or the small-fingered!

STUDENT VIOLS

These instruments are built on the same models as my full price consort viols, so they look like real viols even though they are very plain. The sound is very good, and above all they are set up correctly so they are easy to play. They are great beginner's instruments, and at the very attractive price you can even have that missing size you thought you could not afford to own. Materials will vary according to what I have in stock at any time. No special extras on these please.

TREBLE VIOL	John Rose model	SL 36.0cm
TENOR VIOL	John Rose model	SL 55.5cm
BASS VIOL	Barak Norman model	SL 69.0cm



Seven-string bass viol after Edward Lewis

SEVEN STRING & FRENCH VIOLS

Few basses were built in England after the French style with the added low A string, but there are numerous examples of English instruments converted by the addition of a new neck, fingerboard and tailpiece. Most of the original seven-stringers are French or German. Stradivari left drawings for a viol *ala francese* but no such instrument survives. It should also be remembered that there were French six-string basses too.

SIX-STRING BASS

After GUILLAUME BARBEY, Paris c.1690 SL 71.5cm

A very elegant fine example of the early French school.

SMALL SOLO SEVEN-STRING BASS

After F. RUGGIERI, Cremona 1697 SL 69.0cm

Italian viols from this time are very rare, but this one is a beauty. It is the smallest seven-string I know, but works.

MID-SIZE SEVEN-STRING BASSES

After EDWARD LEWIS, London c.1680 SL 71.5cm

I know of three almost identical basses by Lewis that survive with French necks, apparently all by different hands, so they must have had the qualities the French players wanted.

After PIERRE COLICHON, Paris 1691 SL 72.0cm

A slightly more robust instrument than the Lewis, and French to its very linings.

CONTINUO SEVEN-STRING BASS

After NICOLAS BERTRAND, Paris 1720 SL 74.0cm

With the French habit of placing the bridge low on the body, even some of the smaller-bodied basses clearly were played with what seem to us very long string-lengths. This one is just all around big, a real continuo workhorse.

ITALIAN VIOLS

From the end of the great Italian viol making period come these two very different, but in their own way uniquely interesting examples.

TREBLE VIOL

After GIOAN MARIA, Venice c.1580 SL 36.0cm

A simple but elegant example of a rare size for Italian viols.

BASS VIOL

After G.P.MAGGINI, Brescia c.1610 SL 76.0cm

Maggini, like his teacher Gasparo da Saló combined violin and viol making, but he made nothing finer than this bass.

VIOLONE

After G.P.MAGGINI, Brescia c.1610 SL 100.0cm

I have been making this as a 16' instrument in D, but with a shorter string length it would make a wonderful G bass too.

After THOMAS EDLINGER, Augsburg 1686 SL 100.0cm

I offer this as a six-string D bass or a five-stringer in F.

After ERNST BUSCH, Nuremberg c.1650 SL 87.5cm

This is a wonderful looking and great sounding G violone.

BARYTON

After MAGNUS FELDLER, Vienna 1647 SL 70.0cm

An instrument for the musician who wants to unearth the repertoire that must have existed before Haydn.

After J.J.STADLMANN, Vienna c.1760 SL 70.0cm

This is not a copy of one instrument but an amalgam of what seemed the best features from several.



Baryton after Stadlmann: Violone after Busch

LIRA DA BRACCIO & LIRONE

I am proud to say that I had a hand in the restoration of the lirone to its rightful place on the continuo platform in much early music, and I have been working to have the lira taken equally seriously.

LIRA DA BRACCIO

Four models available. from violin to very large viola size. after originals by Gioan Maria, F. Linarolo and Gasparo da Saló. All have five strings on the fingerboard and two drones.

LIRONE

After W.TIEFFENBRUCKER, Venice c.1560 SL 60.0cm
Festooned bode shape and eleven strings with optional two or four drones.

After ANONYMOUS. Italian raid 16th century SL 55.0cm
Viol shaped body and parchment rose in belly. Nine or eleven strings, without drones.

MEDIEVAL & RENAISSANCE INSTRUMENTS

I make reconstructions of fiddles, vielles and rebecs based on various examples from paintings and sculptures. and in one case from actual remains found on the wreck of the *Mary Rose* which sank in 1545. These are real musical instruments and not curios. Any serious project undertaken.

VIOLINS, VIOLAS & CELLOS

I offer a wide range of RENAISSANCE and BAROQUE instruments which provide perfect tools for performing 16th and 17th century music, and which are not widely available from other makers, as well as some exceptional CLASSICAL models.

VIOLINS

After ANDREA AMATI, Cremona 1564	Body 34.5cm
After A.& H. AMATI, Cremona 1623	Body 35.0cm
After NICOLO AMATI, Cremona 1649	Body 35.0cm
After JAKOB STAINER, Absam 1679	Body 35.2cm
After A. STRADIVARI, Cremona 1716	Body 35.6cm

VIOLAS

After ANDREA AMATI, Cremona 1574	Body 47.0cm
After GASPARO DA SALO, Brescia c.1580	Body 44.5cm
After ANDREA GUARNERI, Cremona 1676	Body 42.0cm
After D.A.STADLMANN, Vienna 1725	Body 41.5cm
After A.STRADIVARI, Cremona 1734	Body 44.5cm

CELLOS

After ANONYMOUS, Italian r.1650	Body 80.0cm
This is a great continuo instrument.	
After A.STRADIVARI, Cremona 1720	Body 75.5cm
After BENJAMIN BANKS, Salisbury 1776	Body 74.0cm
After JAKO B STAINER, Absam c.1670	Body 59.0cm
This is a lovely five-string piccolo.	

MODERN INSTRUMENTS

There is no question that for the modern performer the models of Stradivari have qualities that set them above the rest, so I offer the following instruments in modern set-up:

VIOLIN, Le Messie 1716	Body 35.6cm
VIOLA, The Gibson 1734	Body 41.0cm
CELLO, 1720	Body 75.5cm

DECORATION

While I do not always follow precisely the decoration of an original instrument, I do prefer to use only motifs that "belong" - no heads of Queen Elizabeth or customers! I have a range of male and female heads from the various schools, and lion heads, as well as decorated scrolls of various designs. I have done monograms in purfling on the back, in the style of Barak Norman.

All violin family instruments have single purfling on back and belly, normal scroll, and either maple fingerboard and tailpiece with a single line of purfling or plain ebony veneer included in the basic price. All viols. except student models, have double purfling on the belly, plain back, plain open scroll and fingerboards as for violins.

Other options include:

Double purfling on violins, or on viol backs.

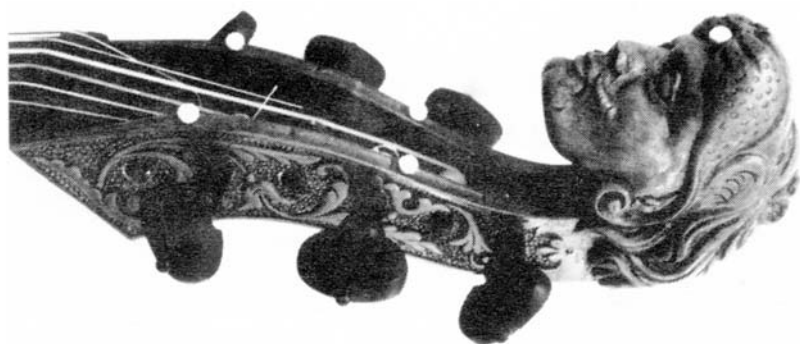
Carved head, with or without decorated back and sides of pegbox.

Purfling motif or ornamental rose on belly below end of fingerboard.

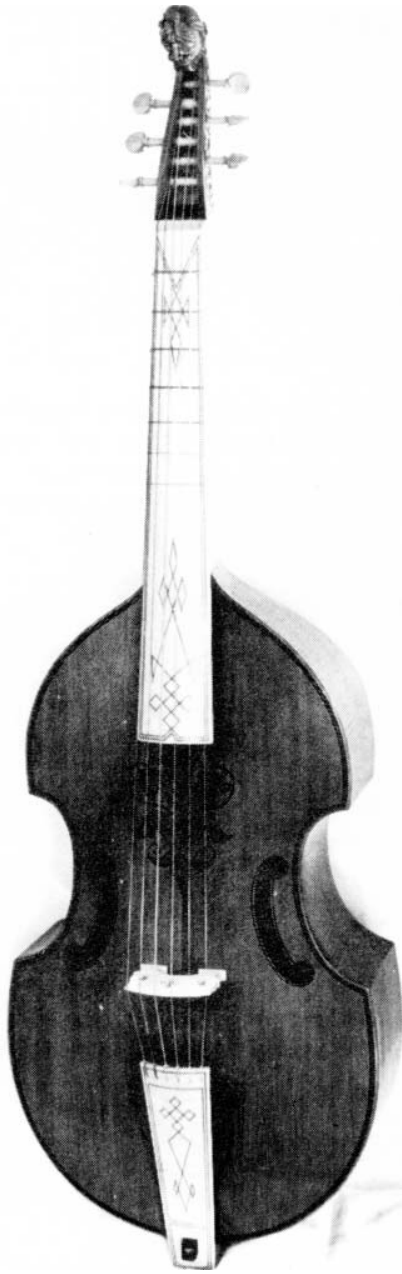
Purfling or painted designs on ribs.

Additional purfling lines or geometric patterns on fingerboard and tailpiece.

Purfling around soundholes.



After William Addison



Great bass viol after Henry Jaye.

CASES

Custom fitted cases of various kinds can be supplied for your instrument and will be charged for at the price ruling at the time of delivery.

BOWS

Bows of any quality can be supplied with your instrument, but I advise against this, and suggest instead waiting to match a bow to your instrument, and your arm, after you have it. I can offer recommendations for sources.

TERMS

I ask for one quarter of the base price with your order, the balance due on delivery, or before delivery for overseas orders. Payment in US dollars or pounds sterling. All delivery and insurance costs to be paid by the customer.

In the event of cancellation of an order I reserve the right to retain a part of the deposit proportionate to the work already undertaken, with a minimum of \$200.



Above : after John Rose.

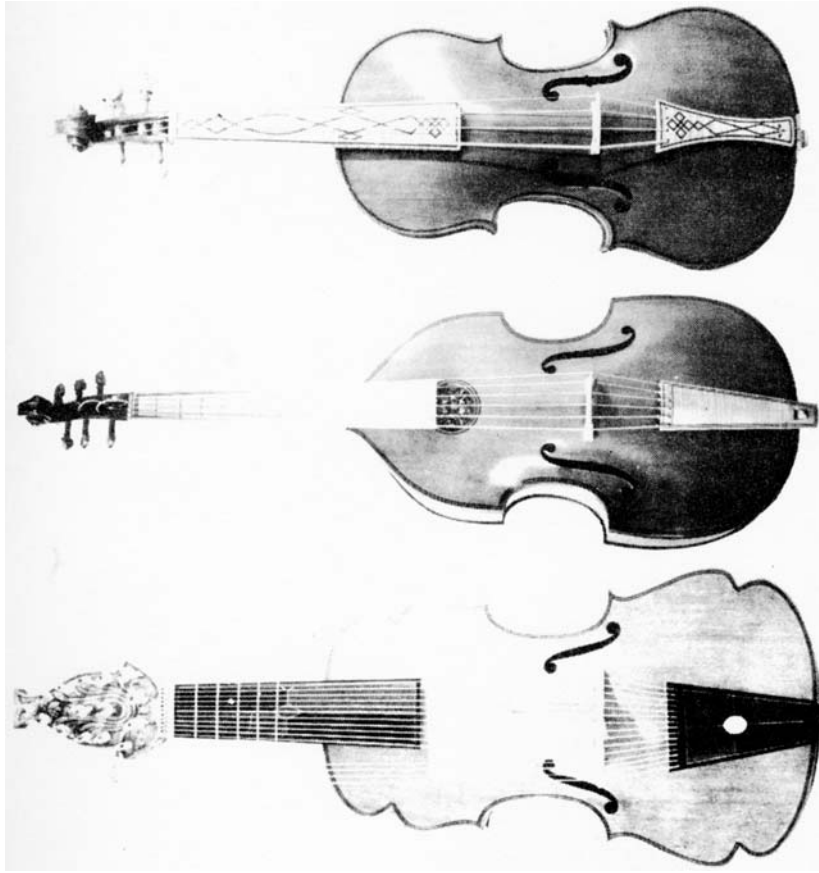
Opposite : lirone after Tiffenbrucker: bass viol after Maggini: violin after Andrea Amati.

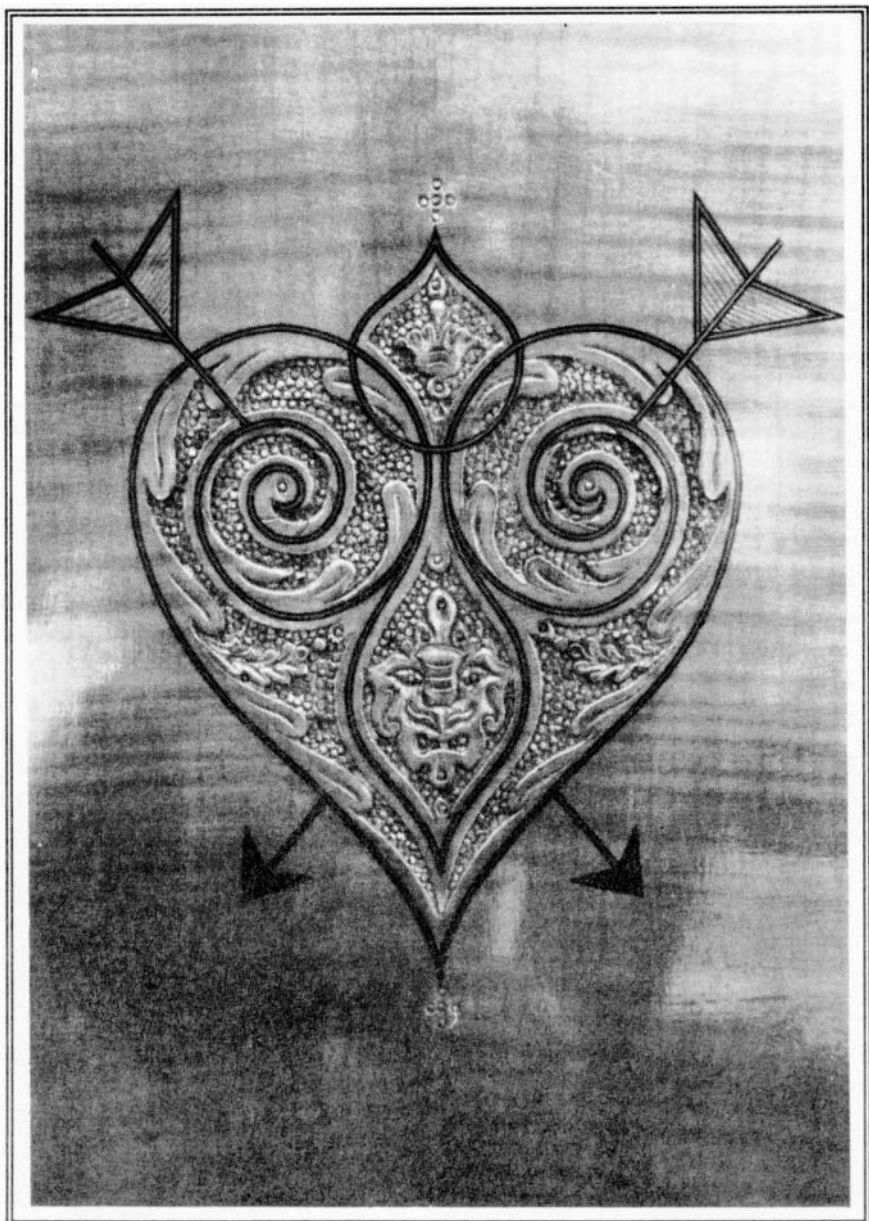
HISTORICAL STRINGED INSTRUMENTS

by

John Pringle

*From the LIRA and LIRONE to
the VIOLA DA GAMBÀ and
VIOLONE, and of course, the
VIOLIN family, fine reproductions
of superb Italian Baroque originals
Restorations of old instruments to
Baroque specifications a speciality*





2218 Mount Willing Road
Efland, NC 27243
(919) 563-4118