ANDREW DIPPER



BIOGRAPHY

Andrew Dipper, [redacted] holds a degree in Fine Art Sculpture from the Central School of Art and Design, London. He first studied instrument making with his family and worked in the workshop of Tony Bingham in London (1966-1975). In these early years he collaborated with his brother, Colin who is a maker of free-reed instruments.

In 1975 he went to Cremona to study violin making. Here he came under the artistic influence of his friend the Italian violin maker Francesco Bisolotti and became a member of the Association of Cremonese professional luthiers A.C.L.A.P. (Associazione Cremonese Liuteria Artistica Professionale). He studied musical paleography for one year under Professor Monterosso at the University of Pavia's Scuola di Paleografia Musicale in Cremona, Italy, and then taught musical instrument restoration for the region of Lombardy and violin making at the International School of Violin Making in Cremona. From 1975-78 he and the publisher Cristina Rivaroli translated from Italian and edited S.Sacconi's book *The "Secrets" of Stradivari.*

Andrew moved to England and opened a workshop at Taynton, Qxfordshire in 1980 and continued specializing in the restoration of historic musical instruments for private clients. He also retained his workshop at Via Carnevale Piccio 8, Cremona, until 1983. In 1986 he worked with his colleague David Woodrow to translate and publish selected notes of the great 18th century Italian violin collector Count Cozio di Salabue. Other publications in which he has taken part include re-publication of 18th century works on varnishing and gilding, the first edition of the English catalog of the Ala Ponzone, collection of Stradivari relics in Cremona, Italy. His articles have appeared in *The Journal of the Violin Society of America*, the Italian journal *Liuteria Musica e Cultura*, and *The Strad* Magazine. He is now publishing his translation of the violin making notes of Nicholas Lupot, re-publishing his book about the geometry and placement of violin sound holes and working on his latest book concerning the design methods of the Cremonese violin. Recent restorations at his workshop in Minneapolis include a bass lute by W. Tieffenbrucker, 1601, (now in the private collection of Alan Rubin in France), a six-string violette by Grancino, 1701, (now in the collection of the Metropolitan Museum of Art, New York), a cello by A. F. Mayr, 1737, A five string piccolo cello by the Kolmern family, Ca. 1730., a bass viol by Richard Meares and a cello by Barak Norman in the Hill House musical instrument collection of Yale University, a viol by Richard Meares in Cambridge university, and a viola da gamba by John Rose, now at the National Music Museum. Other restorations include instruments by Naderman, Cousenau, Louvet, Stradivari, Ceruti, Maggini, Busch, Eberle and Tielka.

As well as his work as a luthier, bow maker, and teacher, Andrew is consultant conservator for the Yale Collection of Musical Instruments. And a consultant Conservator and honorary board member of the National Music Museum. Examples of his restoration work can be found in the musical instrument sections of museums and major collections world-wide. Andrew is a current member of the Entente Internationale des Luthiers et Archetiers & The American Federation of Violin and Bow Makers. He is also a member of The Violin Society of America and The American Musical Instrument Society.

EDUCATION

Violinmaking Studies influenced by F. Bissolotti and G.B. Morassi	Cremona, Italy	1975-78
School of Musical Paleography, University of Pavia	Cremona, Italy	1975-76
Central School of Art and Design	London, England	1960-70
B.A. in Fine Arts, Sculpture, **First Class Honors** *Phoebe Llewellyn Scholarship in Fine Arts, 1970* *Thames and Hudson Award, 1970*		
Ealing School of Art, pre-diploma course in Fine Arts	London, England	1965-67
Began musical instrument making in family workshop	Harrow, England	1965-67

PROFESSIONAL EXPERIENCE

ANDREW DIPPER RESTORATIONS — 1989-present

Minneapolis, MN

Founder and manager of historic instrument restoration and museum services workshop

CLAIRE GIVENS VIOLINS, INC. — 1989-present

Minneapolis, MN

Vice President and co-manager of fine stringed instrument sales and repair shop

ANDREW DIPPER RESTORATIONS

Taynton, Oxfordshire, England — 1980-88

Founder and manager of a private workshop for restoration and conservation of applied arts and musical instruments

Cremona, Italy — 1975-82

Workshop for restoration of antique musical instruments, Via Carnevale Piccio 8. Cremona

Buckinghamshire, England — 1975-76

Founder and manager of workshop for restoration of antique musical instruments.

Acoustical Builder
Battersea, London, England — 1974

Design and construction of Quadraphonic Sound Studio for rock group "The Who"

Studio Assistant, Technical Assistant and Designer
for the Sculptor, Barry Flanagan — 1972

TONY BINGHAM, ANTIQUE MUSICAL INSTRUMENTS — 1966-1975

London, England

Musical Instrument Restorer

TEACHING APPOINTMENTS

Full-time appointments:

Violin making & restoration	International School of Violin Making Cremona, Italy	1976-77
Restoration of Antique Instruments for the region of Lombardy Professional Course	International School of Violin Making Cremona, Italy	1973-75
Lecturer in Basic Design	Central School of Art and Design Industrial Design Dept. London, England	1973-75

Occasional Appointments:

Lecturer in Sculpture and Anthropology	Winchester College of Art Maidstone College of Art The Royal College of Art Edinburgh College of Art	
The History of the Violin	University of Minnesota	1994

In addition, various workshops and lectures on instrument design, construction, and preservation in England and the U.S. Continuing research on construction of varnishes and early instruments.

EXHIBITIONS (MUSICAL INSTRUMENTS)

Boston Early Music Exhibition — 2013-20199

Mondomusica
New York — 2014

Trienniale
Cremona, Italy — 1976

EXHIBITIONS (SCULPTURE)

"*The Individual and the Organisation*": Artist Placement Group 1966-79 Raven Row Gallery, 56 Artillery Lane, London E1 7LS	2012
The New Profession, Garage Gallery, London	1975
"Space' Workshop Gallery, Covent Garden, London	1974
"The O-H-O Project" Gallery House, London	1973-74
"Inn-70" at the Hayward Gallery, London	1973
The English Avant-Garde Exhibition, New York	1972
City of London Exhibition of Sculpture, Prizewinner	1971

PUBLICATIONS

"STRAD MAGAZINE", Vol 131, No.1566, October 2020, *Unlocking the mysteries of Stradivari's arching.*

"STRINGS MAGAZINE", No. 283, November 2018, *WWI & the Violin Trade, (How World War I changed everything —including the violin business).*

"Librem Segreti de Buttegha", (A book of workshop secrets). The violin and its fabrication in Italy, circa 1725-1790. Dipper Press, Minneapolis, 2018.

"STRAD MAGAZINE", December 2017, "*Part 1, "The Final Years" an exploration of the turbulent social and political times in Cremona from 1702 to Antonio Stradivari's death in 1737."* & January 18, 2018. *Part 2 "The Death of Antonio Stradivari".*

"STRINGS MAGAZINE", January 3, 2017, *Rostropovich's 'Duport' Strad, "The Beneficiary of New Ideas, Clients, and Materials"*

"STRINGS MAGAZINE", October 7, 2016, "*A Look at Parisian Violin Makers' Approach to Varnish"*

THE METROPOLITAN MUSEUM, New York City, *'Taking a Closer Look at the Amati "King" Cello*', blog, https://www.metmuseum.org/blogs/of-note/2015/amati-cello-details

"STRAD MAGAZINE", 27 April 2015, "*Tracing the development of violin f-hole design through peeling an orange."*

"STRAD MAGAZINE", June 2012. *"My Favorite Instrument". a fractional-sized violin labelled Jacob Stainer, 1661. from the Yale University, Hill House Musical Instrument Collection.*

"STRINGS MAGAZINE", *"Tales of the Reconstructions."* Biographical article in November 2011

PUBLICATIONS (CONT.)

The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows, Co-published by IPCI-Canada and Archetype Publications, May 2011, contributor

"*Da Bologna a Stradivari, The European journeys of Giuseppe Fiorini*, Edizioni Novecento, 2011. (Co Translator and contributor)

"STRAD MAGAZINE." *'King Henry IV' Brothers Amati violin*. October 2010

"*The King Cello and the Painted Decoration on the Amati Instruments Made for the Court of Charles IX of France, 1560-1574*" Violin Society of American Journal 2006, Vol. XII, No.2

"STRAD MAGAZINE", *"History Man"*, Biographical article in February 2002

"*...e Furono Liutai in Cremona",* Ente Triennale Internazionale, Consorzio Liutai e Archettai. Article. The Instruments of the Amati Family, Cremona, Archivio di Stato, 2000

The use of mineral ground coatings for violin varnish", Violin Society of American Journal 1993, Vol. XIII, No.2

"Issues of Restoration, Conservation and Repair", Violin Society of American Journal 1991, Vol. XII, No.2

"*The Geometric Construction of the violin forms of Antonio Stradivari*", Violin Society of American Journal 1988, Vol. X, No.2

"*A Cosmological View*", Journal of Art Education #5 1985

Co-translation of *Count Cozio de Salabue: Notes on Violin Making and Adjustment*, Taynton Press, 1985

"A Strad Is Born", The Woodworker Magazine, January 1983

Publisher and compiler, *"Useful Arts" (historical pamphlet series on varnishing, gilding and dyeing)*, 3 vols., 1982

Co-translation of F. Sacconi's book *"The Secrets of Stradivari*", Libreria del Convegno, Cremona, 1978

"*Structure in Events*" Gallery House Press, 1974

"*Towards an Understanding of Within*", Studio International, 1972