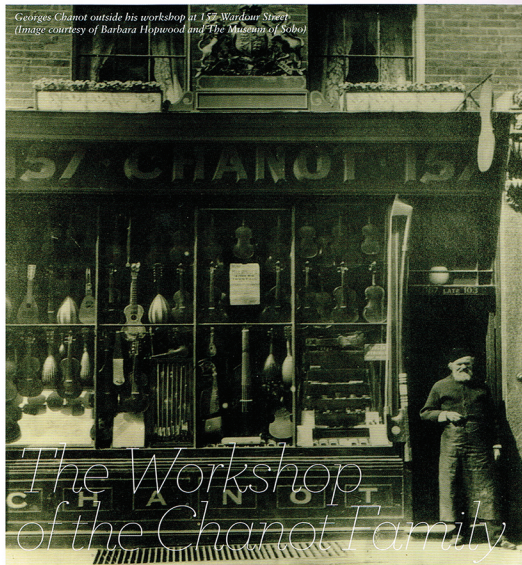


# The Bate Collection

Georges Chanot outside his workshop at 157 Wardour Street  
(Image courtesy of Barbara Hopwood and The Museum of Sobo)



In December of last year, The Bate Collection secured an important and historic collection of 764 workshop items which represent the activities of many generations of the Chanot family of violin-makers.

Along with the Hill family, the Chanots could be regarded as the most important dynasty in the history of British violin-making. From the 1700s onwards generations of gifted Chanots worked in Mirecourt and Paris while several of their descendants carried the family's superb skills to England.

In the fullness of time, some items will be used to recreate a typical 18th-century violin-maker's workshop, to illustrate how violins were made during this period. The entire collection will provide a fund of knowledge to student and/or professional violin-makers interested in the methods used by the Chanot family.

Identifying and cataloguing has started and to date over 250 items are included in the online Chanot checklists. Curiously the identification

has not been as simple as one might have expected. Woodworking tools – planes, saws, gouges, chisels, measuring gauges and clamps – are much the same, whatever they are being used for. However, violin-making

does have a selection of its own bespoke tools, such as peg-hole reamers and peg cutters, soundpost inserters and setters. There are also a number of tools that as yet defy identification (pictured above) – if you know what they are, we would love to hear from you.



## The Chanot Family

The Chanot family of French and English violin-makers trace their origins to Joseph Chanot, the first member of the family to add violin-maker to his list of professions – he already considered himself a successful wine-maker and farmer. Joseph ran a small shop in Mirecourt, France, and the first violins that feature his label were produced in the 1790s. Generations of gifted Chanots had worked in Mirecourt and Paris, with Georges Chanot II being the most notable. In the mid 1800s, his sons Adolphe and Georges III – the 4th generation of the Chanot family – moved to London to work with John Turner. By 1860 Georges had opened his own workshop in Wardour Street, London.

The illustrious Georges Chanot III's tools, patterns and expert knowledge were in turn passed down to the next generation of British Chanots: Georges Adolphe (Manchester) and London's Joseph Anthony, William Arthur and John Alfred. William kept shop in Wardour Street, eventually moving to Herne Hill. His son John Chanot set up in nearby Dulwich – the last of a 200-year line of continuous family violin-making.

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