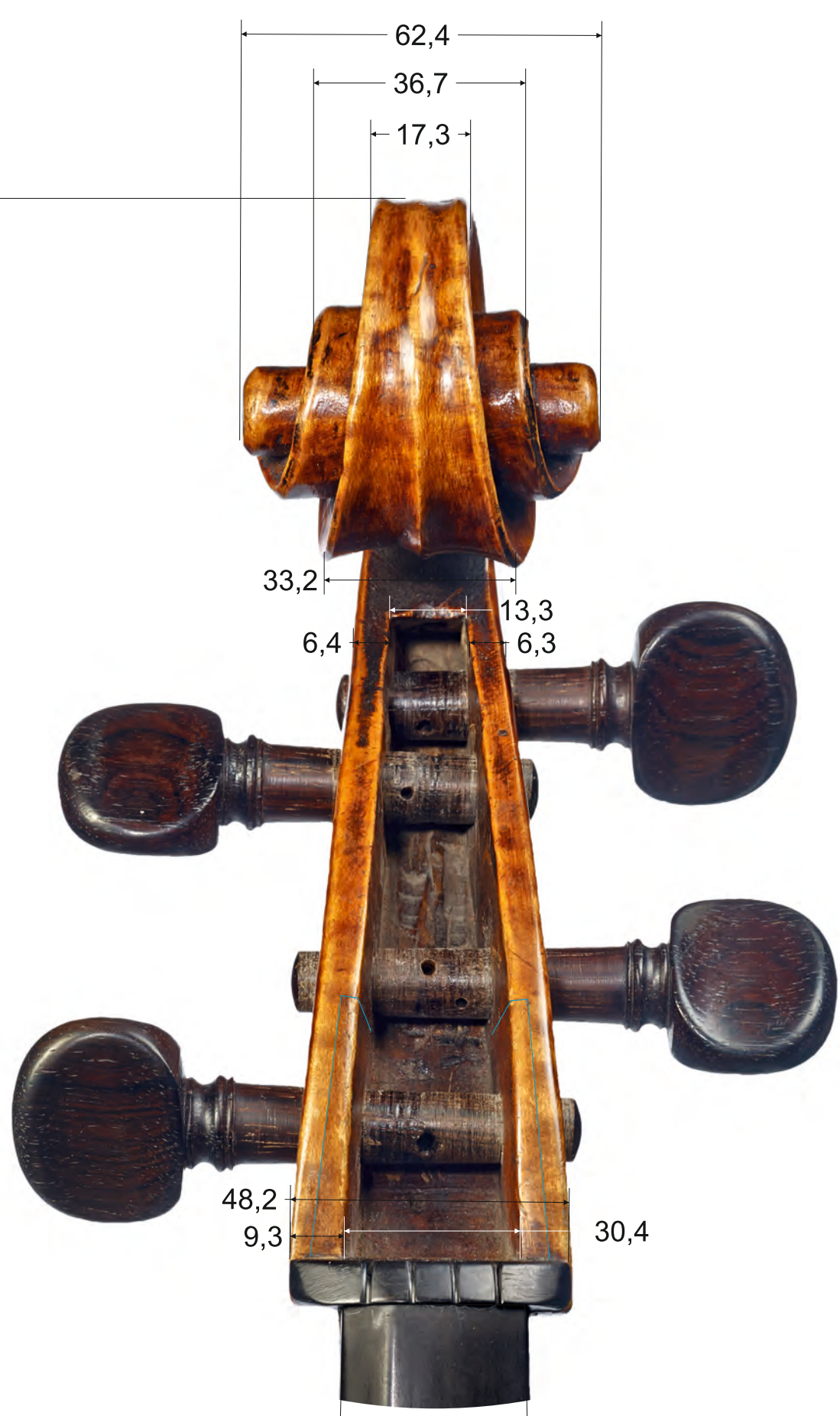


1235.7

785.2

B



Notes:

- The letters T and B on the drawing indicate the Treble and Bass sides of the instrument.
- All photographs were adapted to fit the actual dimension of the object, except the photo of the label which is not real size.
- The side view corresponds with the centreline of the instrument.
- The distance between the purfling and the edge is irregular, varying from ca. 4,6 mm to 5,6 mm.
- The thickness of the purfling varies between 0,4 mm to 0,5 mm.
- Rib outlines are not represented. The distance of the edge overhang is irregular (Soundboard: 2,15 mm to 5,68 mm; Back 2,51 mm to 5,19 mm).
- The average of 40 measurements of the edge overhang is 3,44 mm (Soundboard) and 3,96 mm (Back).
- The thickness of the edge varies between 4,6 mm and 5,6 mm.
- Page 1: The blue lines represent wood joints.
- All information about the inner construction (including the drawing of the corner block) is taken from photographs of the open instrument made during a restoration in 1904. Positions are approximate.
- The dotted blue lines represent the position of the lining strips and the bass bar.
- The dotted green lines and all green areas represent later additions such as reinforcements, soundpost patch and a big patch on the back, waved lines show textile reinforcements.
- Page 2: red lines represent the arching; positions are indicated according on a scale.
- All thicknesses were measured using MAG-ic Probe Magnetic Thickness Caliper at 52% relative humidity and 22°C.
- All measurements under 150 mm were measured with Wiha Caliper DigiMax.
- All measurements in millimeters.
- Scale 1:1



Violoncelle / Cello

Matteo Goffriller (attr.)
Venise / Venice ca. 1710
Inv. Nr. E.966.6.1

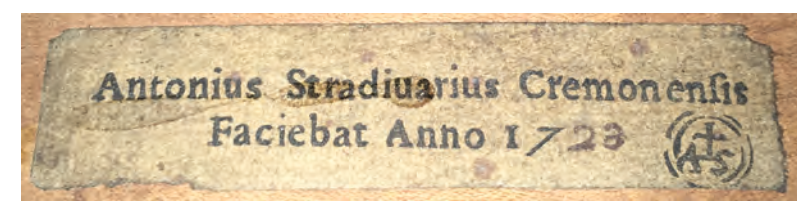
Page 1/2

Photographs by Claude Germain (scroll) and Sebastian Kirsch
Drawn by Sebastian Kirsch, Paris 2020

Inspired by technical drawings of Jonathan Santa Maria Bouquet



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T

T

B

788.5



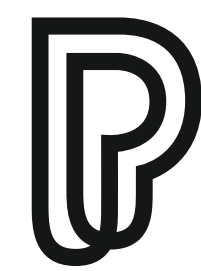
Violoncelle / Cello

Matteo Goffriller (attr.)
Venise / Venice ca. 1710
Inv. Nr. E.966.6.1

Page 2/2

Photographs by Claude Germain (scroll) and Sebastian Kirsch
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