

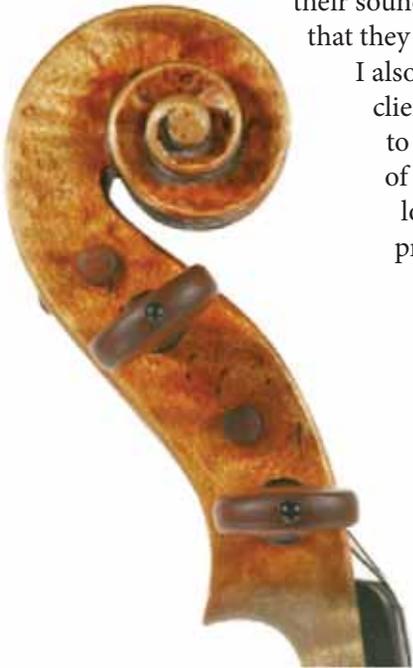
## HISTORY

My formal training began when I apprenticed to a French violin maker in the 1970's and was followed by seven years of apprenticeship with various violin makers in France. Aside from the instruments of the violin family, I have built many instruments of its historical family to better understand the evolution in the production of sound to its culmination in the instruments of Stradivari and Guarneri del Gesu.

After this intensive period, and after having graduated from the Violin Making School of America I set up shop in Salt Lake City, Utah in 1986. My shop remained in Salt Lake City for the following 19 years after which I relocated to the Ozark Mountains just outside of Fayetteville, Arkansas.

At this point I have been making instruments for over 36 years and I am proud of the reputation I have built over this time. I am especially proud of the fact that many of today's most well known musicians have acquired multiple instruments of mine over the years; affirming the fact that not only do my instruments retain their sound quality but that they improve with time.

I also feel that any of my clients would be happy to attest to the quality of follow through and long term care that I provide to my clients and instruments.



## VARNISH

I make my varnish from Venetian Turpentine reduced to a solid consistency and then re-liquefied using various oils. Assorted resins are then added to achieve the luster that is necessary to give the patina of age to my instruments. I apply a very thin layer of this varnish, working this layer to achieve the desired result. This is the only full brushed on layer as the rest of the varnish is applied with a 1mm. brush which allows me to highlight the character of the underlying wood rather than cover it. The majority of my instruments are finished to give the soft, warm, look and feel of an instrument that is 100 years old but in museum quality condition.

## WOOD SELECTION

I personally select the wood that I use in my instruments on frequent trips to the violin wood centers located in Italy, France, and Germany. Contrary to the trend to use American or Canadian Maple and maples of other sources, I use only Bosnian Maple, this in spite of the difficulties in recent years of acquiring wood of known origin. Bosnian Maple has long been considered to be the finest maple for instruments of the violin family and is the wood used by the majority of the great 18th century Italian makers.

The spruce that I use for the tops of my instruments is from the Alps and for the most part is split unless I am sure of the grain line extending throughout the entirety of the top. Any wood that I use has been cured for a minimum of 15 years, with the majority aging much longer.



## BORMAN OWNERS OF NOTE

Kyung Wha Chung Soloist

Victor Danchenko “Your instrument was different than other new instruments that I’ve seen and felt; more like an old master instrument. It’s hard to believe both visually and tonally that this is a new instrument.”

Pamela Frank “This generation’s del Gesu! With admiration and thanks.”

Jose Luis Garcia “My new violin is doing great! It’s so easy to go back and forth between it and my Strad.”

Nicholas Kendall “I just got back from a tour of Israel, everyone coming backstage after the concerts thought that I was playing a Guarneri del Gesu!”

Dennis Kim Concertmaster, Seoul Symphony

Jaime Laredo “With all my admiration for your truly marvelous work and many thanks for my beautiful fiddle.”

Cho-Liang Lin “I’m delighted with the fine violin you made for me. The tonal qualities are outstanding and continue to develop beautifully.”

Sharon Robinson “3 of your instruments graced the stage at our benefit concert at the 92nd Street Y ...Jaime’s viola, his violin, and my cello!”

Joseph Silverstein Soloist

Pinchas Zukerman Soloist



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