

Die Enkelgeneration von Mathias Kloz

Around 1750, when Mathias Kloz's grandchildren started to work independently, Kloz was already a well-established name in the violin-making business. Mathias Kloz and his sons only occasionally pasted labels with their names inside the instruments they made. For them, labels stating whether an instrument was a Stainer or Amati model were more important. Nevertheless, it was generally well-known that the best violins from Mittenwald were made by members of the Kloz family. The name, therefore, more or less became a trade mark in its own right. The Kloz grandchildren and other members of the family in the same generation, on the other hand, pasted labels with their names in virtually all the violins they made and Stainer and Amati labels became the exception.

The description 'lute maker' continued to be used in Mittenwald, also in this generation. In his Chronicle of the 'Markt' Mittenwald of 1880, Joseph Baader wrote that Joseph Dionys (1784–1863) and Mathias Petrus (1788–1847) – Joseph Thomas Kloz's sons, both of whom died unmarried – were the 'last offspring' of the Kloz line of lute makers.

In 1803, house numbers were introduced in Mittenwald using the 'Rustikal Nr.' (rustic numbering) system. A second system followed in 1815, described as 'Haus Nr. Alt' (old house no.) in the land registry drafted by Richard Pesl in 2004. A new numbering system was implemented in 1865 that is referred to here as 'Haus Nr. Neu' (new house no.). It was not until 1938 that street names with the respective house numbers became customary. As a consequence, a variety of different house numbers are to be found in church registers and family records in Mittenwald, depending on the date of the entry.

Georg Carl Kloz (*ca. 1723 – 1797) was probably born in Rovereto in the province of Trentino in northern Italy, from where his mother, Rosina Mayr, came. Georg's father, Sebastian Kloz, married Rosina on 15 May 1724 in Mittenwald. Georg's date of birth derives from the Mittenwald death register which records that he died aged 74.

Georg completed an apprenticeship under his father that probably lasted from 1736 until around 1741.

Georg married Anna Egenrieder on 8 February 1751 in Mittenwald. Of their six children, only one daughter, Anna Franziska (* 5 October 1759) survived until adulthood. In 1790 she married the violin maker Johann Georg Karner (10 February 1759–1802), who is thought to have been one of Georg Kloz's pupils.

Georg Kloz used three different labels:



Label no. 1

Georg Kloz in Mittenwald Ao 1748

Only one example of this label is known. The edges were trimmed at a later date. The date, 1748, may have been added later, too.



Label no. 2

Handwritten:

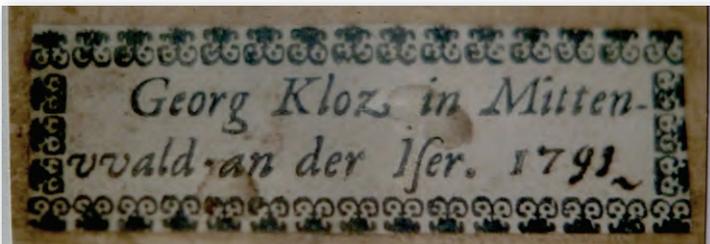
Georg Kloz in Mittenwald Ao 1753

He used this type of label from 1751 until 1754.



Printed label (typeface: Antiqua).

Georg Kloz in Mittenwald an der Iser. 1754



Label no. 3

Georg Kloz in Mittenwald an der Iser. 1793

Kloz used this type of label, without any changes, until the end of this life.

In addition to the pasted labels, Georg Kloz always wrote his name on the inside of the instrument, directly on the wood, below the upper block.



Inscription: Viola 1774

Early violins by Georg Kloz are slightly narrower than those made by his father, Sebastian, from the same period. The fluting in the arching on his instruments is less pronounced, resulting in a clearly flatter belly. The C-bout is more rounded.

As the purfling is slightly closer to the edge, the finish of the edges is stylistically elegant and more delicately executed than that of his father.



Sebastian Kloz, c. 1750

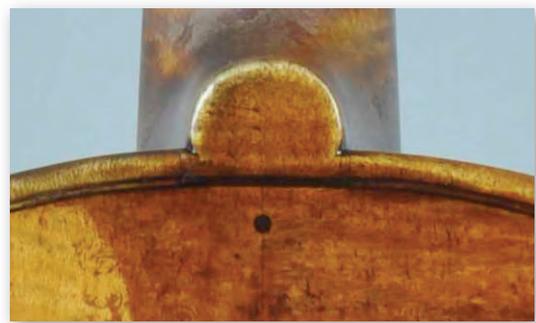


Georg Kloz, 1753

The wooden pins on the back plate, in exactly the same place as in his father's instruments, are much smaller than those used by Sebastian. Georg worked with such thin wooden pins on all his violins and violas up until 1763. Instruments made by him after 1764 no longer have any wooden pins.



Sebastian Kloz, Wooden pin



Georg Kloz, Wooden pin

The lining and blocks are made of spruce and very carefully worked. The scrolls from his early period have a high brow and are rounded – as opposed to his father’s oval scrolls. Georg already displayed a maturity and independence as a violin maker at an early age.



Violin, Sebastian Kloz, 1753



Violin, Georg Kloz, 1752



Violin, Georg Kloz, 1753



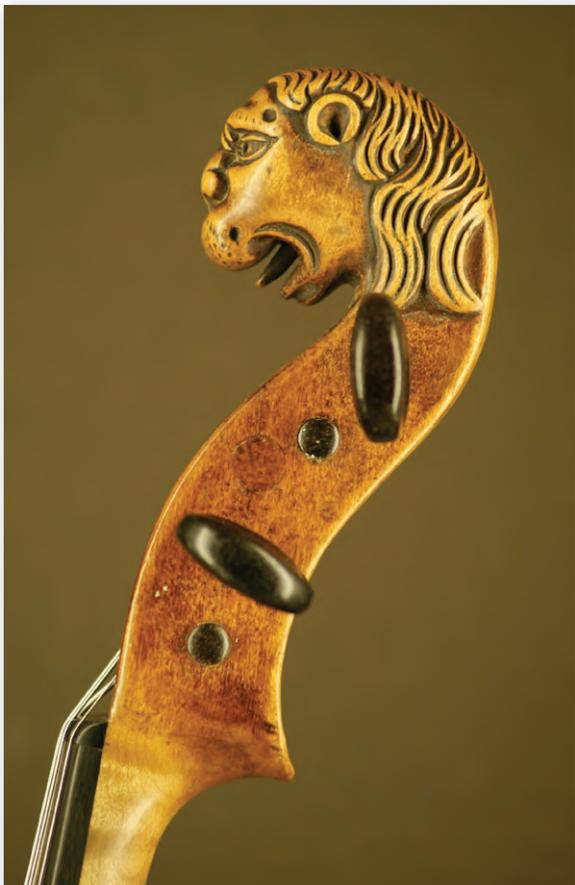
Violin, Georg Kloz, 1772

He always added three notches as a form of decoration to the inside of the peg box.

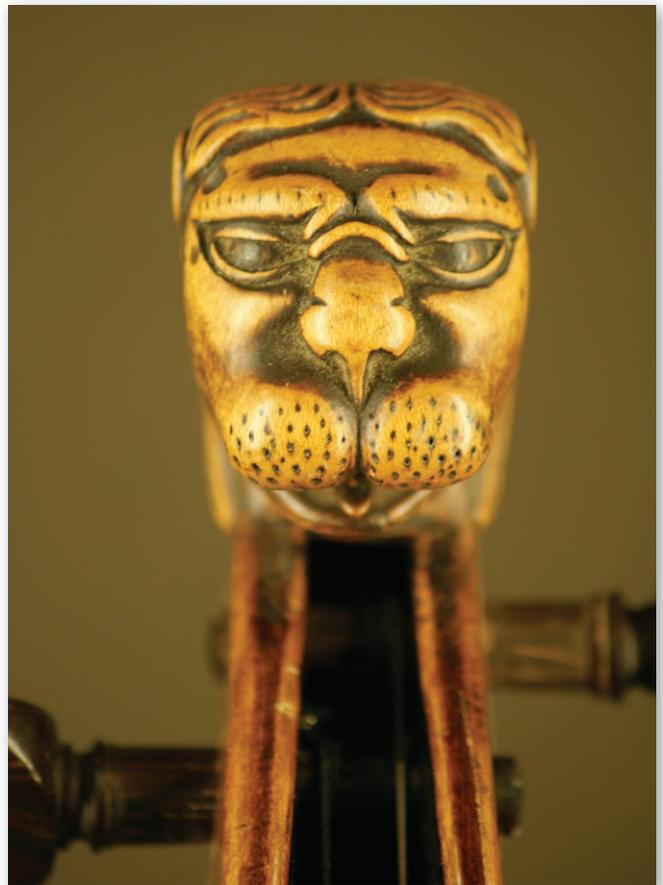


Violin, Georg Kloz, 1772

To date, five instruments by him with a lion's head are known: three violins and two violas, dating from between 1772 and 1778.



Viola, Georg Kloz, lion's head, 1774





Sebastian Kloz, f-holes, c. 1750



Georg Kloz, f-holes, 1753

Between 1763 and 1771 he also made violins with a body length of between 36.1 cm and 36.3 cm that, as a result, look flatter.

In addition, three viola models with body lengths of 38.9 cm, 39.9 cm and 41.7 cm are known.



Viola, Georg Kloz, 1764 (39.9 cm)



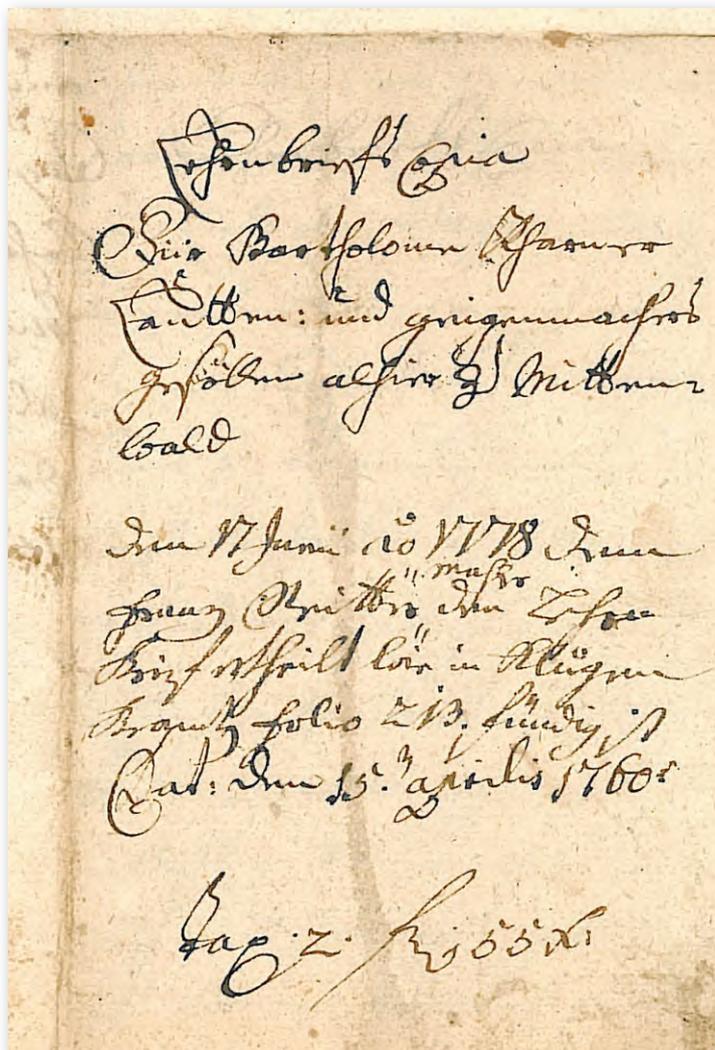
Violin, Georg Kloz, 1765 (36.3 cm)

The varnish he used for his instruments is a light to mid brown colour applied over a very clear, durable undercoat. This undercoat is not as sensitive to damp as that of instruments by other violin makers of the time. The last known violin made by Georg Kloz is dated 1793.

From 1760, Georg Kloz lived at Stainergasse 33 where he remained for the rest of his life (see also tax books).

Two certificates of apprenticeship written by Georg Kloz have survived.

Bartholomäus Karner (1739 – 1813) from Mittenwald was given his certificate of apprenticeship following the completion of his four-year training on 15 April 1760.



„Lehrbriefs Copia
für Bartholome Kharner,
Lautten: und geigenmachers
gesellen alhier zu Mitten=
wald“

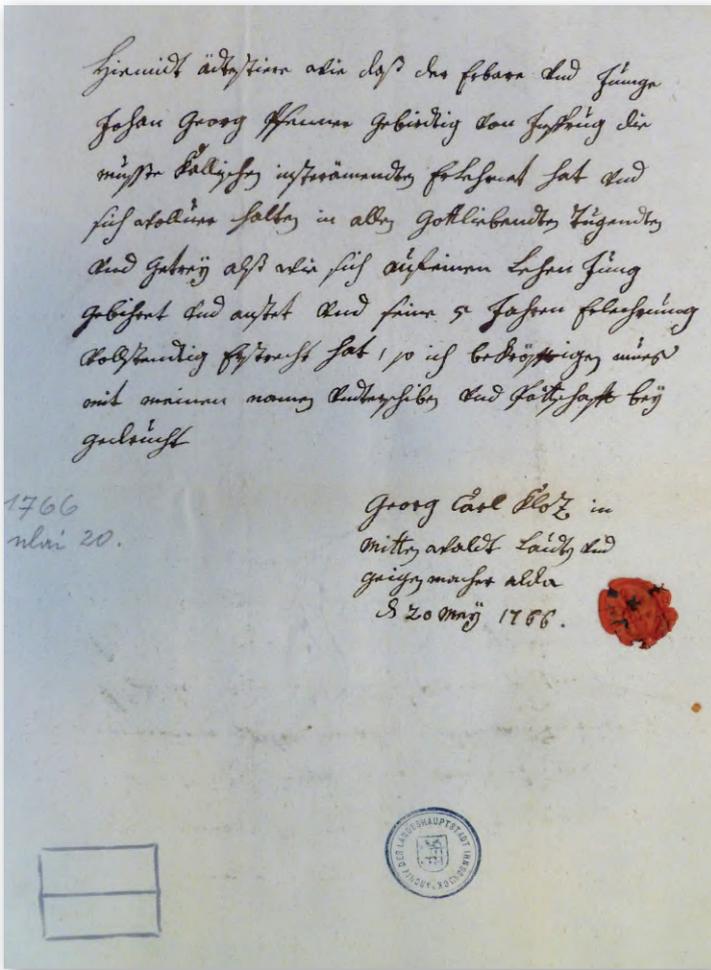
„den 17. Juni 1778 denn
Franz Reitter mahler den Lehrn
Brief ertheilt wie in klugen
Beamten folio 213 fündig ist
Dat: den 15. aprilis 1760

Tax 2 fl 55 X”

Detail from the certificate of apprenticeship

Johann Georg Psenner (1747 – 1797) from Innsbruck was given his certificate of apprenticeship from Georg Kloz following the completion of his five-year training on 20 May 1766.

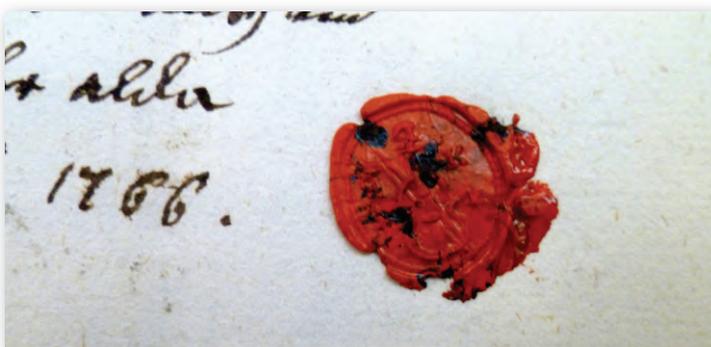
It is assumed that apprentices did not have to pass an examination of any kind, as is the case today. After completing an apprenticeship they were allowed to call themselves 'journeymen'.



Detail from the certificate of apprenticeship

„Hirmit ädtestiere wir daß der Erbare und Junge Johan Georg Psenner gebirdtig von Insprug die mussi kallischen insterämendten Erlehnmet hat und sich wollver halten in allen gottliebendten Tugendten und getrey alß wie sich aufeinen Lehrn Jung gebihret und anstet und seine 5 Jahren Erlehnung vollstenndtig Erstrecht hat, so ich bekräftigen mues mit meinen namen Undterschiben und Pättschafft bey gedruht

Georg Carl Kloz
Mittenwaldt Laudten und
Geigenmacher alda
d 20. May 1766“



Georg Kloz's seal with a violin and bow

Mathias Hornsteiner, known as Hofschmied (1741 – 1808), was in all probability also a pupil of Georg Kloz. A violin and a viola by him, both with calligraphic labels and both dated 1779, are very similar to Georg Kloz's instruments in their style and execution. In addition, Mathias Hornsteiner added exactly the same three notches as an ornamental element to the inside of the peg box as Georg Kloz had done, as already mentioned.

His son-in-law, Johann Georg Karner, most probably trained under Georg Kloz, too.

Ägidius Sebastian Kloz (1733 – 1805) was the second son of Sebastian Kloz and Rosina (née Mayr), who also became a violin maker. The apprenticeship he completed as his father's lasted from around 1746 until 1751. He married Maria-Anna Gerbl from Murnau on 25 October 1756. The couple lived at Im Gries 16. Of their children, both Joseph Anton (* 22 January 1761) and Sebastian (* 30 October 1762) also became violin makers.

The earliest known violin with one of his labels dates from 1764. The bodies of the violins he made vary in length between 35 cm and 35.5 cm, have a pronouncedly flat purfling and softly rounded edges. The points of the inlay extend right into the short corners. Through the wide waist and the shortened upper bout, his style of instrument appears bulkier. The arching of the front and back plates is slightly more bulbous than that of his brother Georg's instruments.



Violin, Ägidius Kloz, 1781



Violin, Ägidius Kloz, 1781

The f holes have larger rounded ends and, in earlier models, are positioned parallel to the body. It was only later that the f holes were placed at a greater angle on the arched front plate. During his last work phase – from 1795 onwards – he placed the right-hand f hole at an even greater angle, slightly further down than the left-hand f hole.



Violin, Ägidius Kloz, 1785



Violin, Ägidius Kloz, 1797

In keeping with the tradition established by his father, the inside of the instruments is also well executed. The greatest differences between Ägidius' instruments and those made by other members of the family are to be found in the top lengths; known top lengths vary between 18.5 cm and 19.7 cm. The scrolls were the part of his instruments that varied the least during his lifetime. The mouth ends below the coil, unlike that of his father's instruments which extends into the coil itself. From the back, the pegbox has a slim appearance, its width being the same for much of its length. At the end of the pegbox on the inside, the edge is 2 mm wide with a notch in the middle.

The varnish is a light brown on a clear undercoat.



Violin, 1781



Violin, 1785



Kerbe am Wirbelkasten

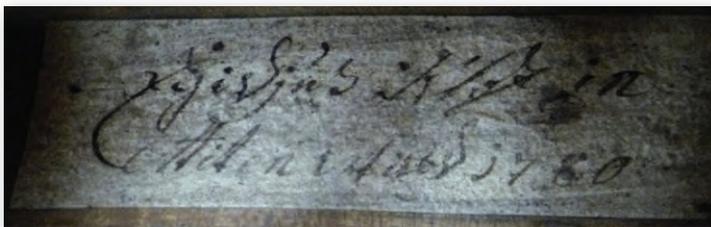


Violin, 1797

Ägidius Kloz used two types of printed label, altering the first in 1786. The first type of label was used at least eight times with slight variations to the border.



A hand-written label can be found in a cello from 1780 in the Geigenbaumuseum Mittenwald dating from this same year, from when printed labels are also known.



„Ägidius Kloz in Mittenwald 1780“



Second printed label type used from 1786 onwards.

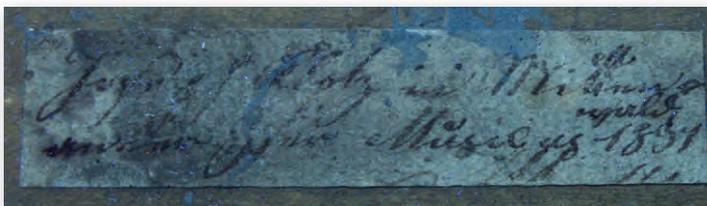
Four $\frac{1}{2}$ violins and two $\frac{3}{4}$ violins made by Ägidius between 1785 and 1803 are known. The work of his son, Sebastian II, can be clearly seen in violins bearing labels from 1800 onwards.

The two sons, **Joseph Anton (1761 – 1842)** und **Sebastian II. (1762 – 1825)** obviously continued to work for many years in their father's workshop after their apprenticeships.

Violins made by **Joseph Anton Klotz** between 1795 and 1831 exist with hand-written labels. He is the first member of the Kloz family to write his name with a 't' – **Klotz**. He also called himself 'Joseph Klotz junior' to differentiate himself from his uncle 'Joseph Kloz' who used hand-written labels in his late period with the addition of the word '**Senior**'.



Joseph Klotz junior in Mittenwald an der Iser An 1802 No 208



Joseph Klotz in Mittenwald an der Iser Musicus 1831

He is recorded as having lived in 'House No. 208' – from a preliminary numbering system that was not actually ever implemented. It was not until 1803 that house numbers were introduced. His house was then given the 'Rustic No.' 213.

His instruments are carefully worked but lack the individuality of his father's instruments. The varnish has an intense dark-brown colour.

From 1813 onwards he also worked for the merchant Johann Bader. Many entries can be found under 'Gidisepel' – a name given locally to the house where Joseph lived:

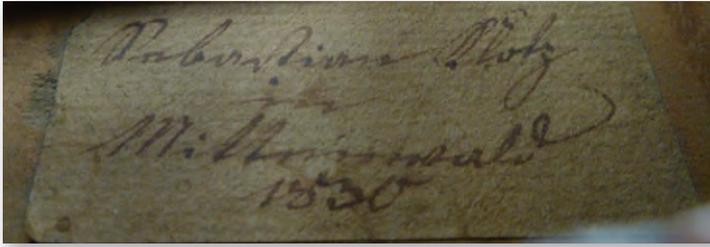
6 Geigen v. Saug-juanzel	-	7.30
6 weiße Geigen v. gidisepel	-	10.48
6 Geigen v. gidisepel pub	"	7.12
2 Daz. lakirte felle für Lozi Carl	"	10.-
2		0.-

Auflistung „6 weiße Geigen von gidisepel 10.48 fl“
14.Dez.1818 Bader Buch I

1824 Joseph Klotz p.d. Jahre	Transport	39.54
Zahlung		59.20
12 Maj 1824		18
12 Maj 1824		3.20

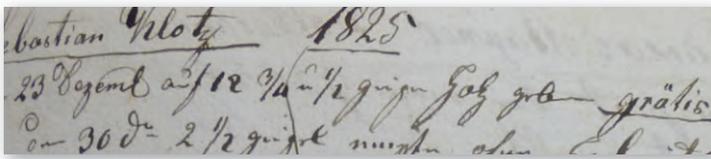
Auflistung „Joseph Klotz gidisepel“
1824 Bader Buch I

Two violins by Joseph Anton Klotz's son, **Sebastian III. Klotz (1792 – after 1842)**, both with labels, have survived.



Sebastian Klotz
Mittenwald
1830

Both violins are simple routine work, similar to those of his father. He also worked for the merchant Johann Bader, as one entry shows.



„auf 12 $\frac{3}{4}$ u $\frac{1}{2}$ geigen Holz geben gratis“
23. Dez. 1825 Bader Buch I

As he remained a bachelor he was entitled to live in his parents' house at Stainergasse 33 that his younger brother, Andreas, later inherited.

Sebastian II. Kloz, Ägidius' second son, remained in the father's workshop and inherited the property Im Gries 16.

A second label, pasted below the upper block, is to be found inside the viola (GBM no. 243) in addition to the original label 'Ägidius Kloz 1801'.



Sebastian Kloz, in
Mittenwald, An 1801

This label is identical to the late ones used by his grandfather, Sebastian; only the edge has been trimmed.

This small viola with a body length of 37.3 cm shows clear stylistic differences to the instruments made by his father, Ägidius', in the edging and the scroll.

As a result, all instruments with his father Ägidius' label, made after 1800, are to be attributed to him.



Violin, Ägidius Kloz, 1797



Viola, Sebastian Kloz II., 1801



Violin, Sebastian Kloz II., 1802



Violin, Ägidius Kloz, 1797

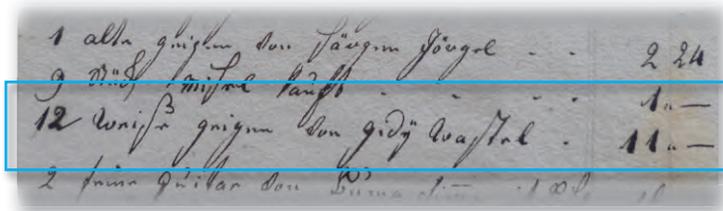


Viola, Sebastian Kloz II., 1802

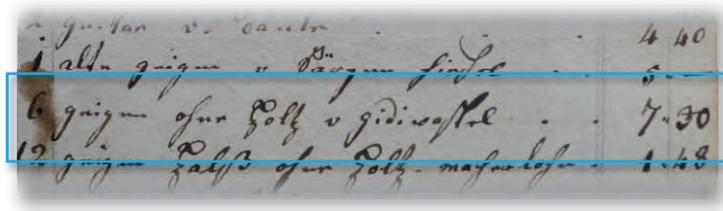


1/2 Violin, Sebastian Kloz II., 1803

Sebastian II also worked later for the instrument manufacturer and merchant Bader. The name of his house in Mittenwald was ‘Gidiwastel’; ‘Gidi’ is derived from Ägidius and ‘wastl’ from Sebastian (lit: the little [Se]Basti[an] – ‘b’ sometimes being pronounced more like a ‘w’ in Bavarian). The entries in the purchase ledger are under this house name.

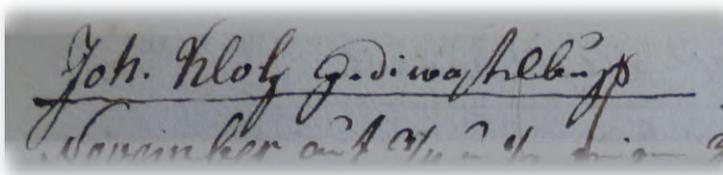


„12 white violins from Gidiwastel | 11 fl.“
15 November 1813, Bader sales register I

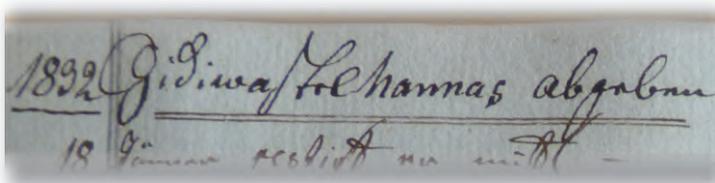


„6 violins without wood f. Gidiwastel | 7.30 fl“
18 November 1814, Bader sales register I

Of Sebastian II Klotz’s son, **Johannes Klotz (1797 – 1834)** we only know from entries in one of the merchant Johann Bader’s purchase ledgers that he made a lot of small violins, just like his father. He was known by the name ‘Gidiwastelbub’ [the ‘Gidiwastel’ lad] or ‘Gidiwastelhannes’ [Johannes from ‘Gidiwastel’]. Johannes Klotz remained unmarried and lived in his parents’ house Im Gries 16.



„Joh. Klotz Gidiwastelbub“
November 1825, Bader book I



„Gidiwastelhannes“
January 1832, Bader book II

Joseph Thomas Kloz (1743 – 1829) was the third son of Sebastian and Rosina, who also became a violin maker. His apprenticeship under his father lasted from around 1756 until 1761. He married Anna Kriner (1748–1788) on 11 January 1773 in Mittenwald. The couple lived at Im Gries 28.

Instruments made by him that still exist today date from 1773 onwards and can be divided into three work periods corresponding with the three different types of label used.



1772 – 1784



1794 – 1795



1812 - 1817



In addition, one inscription in a cello has survived:

Joseph Kloz
in Mittenwald
an der Isar
1778

Joseph Kloz was the only violin maker in Mittenwald who wrote the number '8' upright on his labels. The others in Mittenwald wrote the number on its side, as was common practice at that time in Mittenwald and elsewhere. Joseph Kloz's work is always perfectly crafted and very elegant. Compared to the work of his brother, Georg, the wood inlay is slightly wider. This heightens the sculptural quality of the edging. The most obvious difference, compared to his brother, can be seen in the f holes with very round upward and downward swirls and much larger holes at the ends that are round rather than oval.



Violin, Joseph Kloz, 1782



Violin, Joseph Kloz, 1794



Cello, Joseph Kloz, 1812

In addition to the violin models made during his second work period with slightly more pronounced squared ends at the top of the f hole and a very flat arch, there are also violins with the more common round f holes.



Violin, Joseph Kloz, 1782



Violin, Georg Kloz, 1772



Violin, Ägidius Kloz, 1783

The waists of his violins are much rounder than those of his brother's instruments.

The scrolls made during his early period are round; slightly later they are more oval.



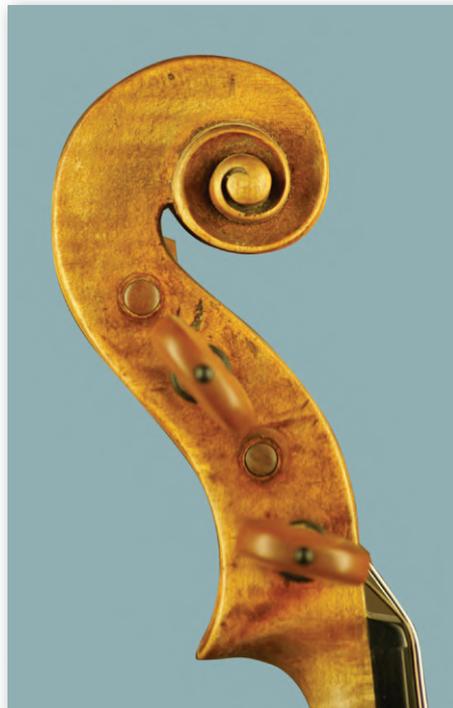
Viola, 1775



Cello, 1778



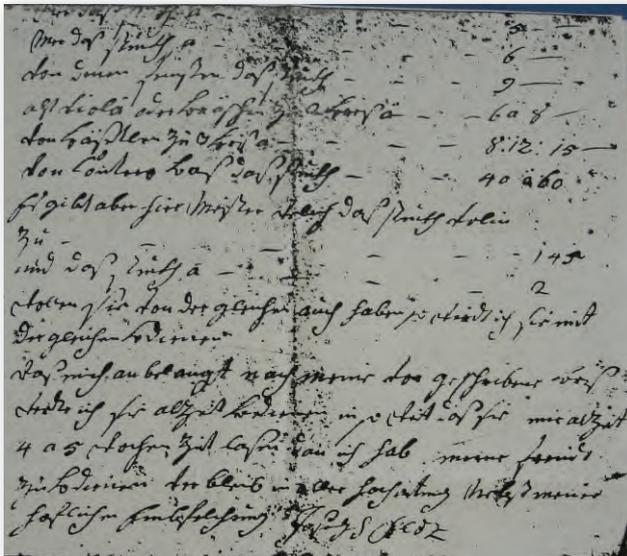
Violin, 1782



Violin, 1794

The varnish on his instruments is a light brown and corresponds with the fashion in Mittenwald at the time. The varnish on several of his flatter instruments, however, has a brighter yellow-orange colouring. His violas are always relatively small.

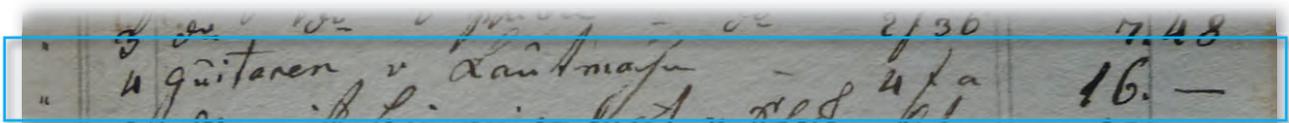
A list with prices still exists of the different instruments Joseph Kloz made, written in his own hand. The document is undated; it was probably written around 1800. What is interesting is that he offered violins, violas and celli of different qualities for sale at different prices and expressly pointed out that violins could also be bought from him in Mittenwald at 1 fl. 45 and 2 fl.



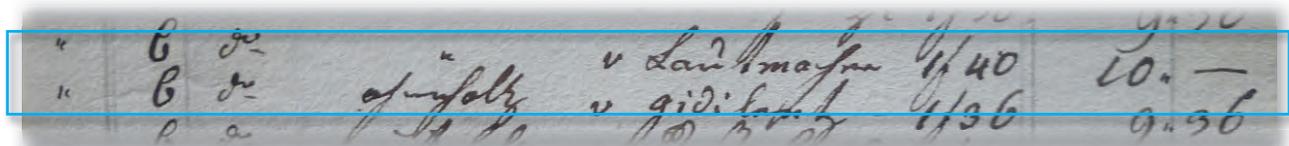
Offering by Joseph Kloz, c. 1800

das stück a -----5
 mer das stückh a -----6
 von denen besten das stückh -----9
 alt viola oder Bräschen zu 2 Preis a -----6 a 8
 von Bäsleten (Cello) zu 3 Preis a -----8: 12: 15
 von Contera Baß das stückh ----- 40 a 60
 Es gibt aber hier Meister welche das stückh violin (?)
 zu 1.45
 und das stückh a 2
 Wollen Sie von der gleichen auch haben so werde (?) ich sie
 mit
 der gleichen bedienen
 Das mich anbelangt nach meiner vor geschriebenen Weis
 werde ich Sie alzeit bedienen in so weit daß sie mir alzeit
 4 a 5 wochen zeit lassen dan ich hab meine Freund
 zu bedienen verbleib in aller Hochachtung --- meiner
 höflichen Empfehlung
 Joseph Kloz

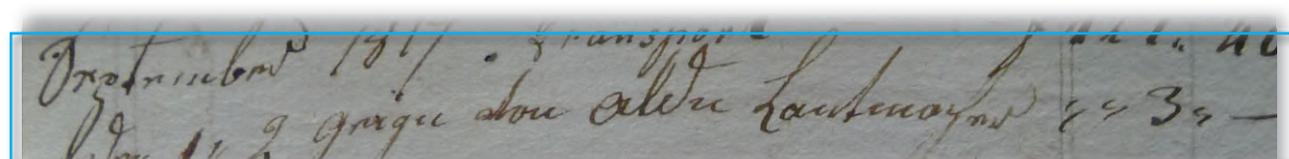
A number of different entries relating to Joseph Kloz can be found in the purchase ledger of the instrument manufacturer and merchant Bader where he is referred to by as the 'lute maker' or 'old lute maker'.



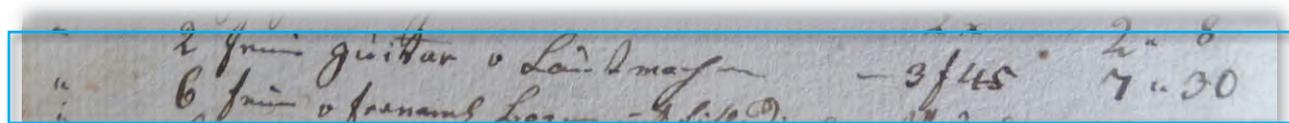
4 May 1817 | 4 guitars from lute maker | 4fl | 16



8 May 1817 | 6 white violins from lute maker | 1.40 fl | 10



1 September 1817 | 2 violins from old lute maker | 3



5 September 1817 | 2 fine guitars from lute maker | 3 fl 45 | 7.30

1825 Joseph Klotz an Rest

14 Aug	1 weißer geiziger nussl.	1 fl 40	62.16
"	" " " gold gelb	-	1.-
18 "	1 1/2 Pfund	-	19
19 "	2 weißer geiziger nussl.	3.20	-
"	" " " gold gelb	-	1.12
"	" " " 1 nussl. Holz	-	2.36
21 "	1 geiziger nussl.	1.40	-
"	" " " gold	-	1.-
25 "	1 geiziger nussl.	1.40	-
"	" " " gold	-	1.-
"	2 f 12 geiziger Holz gelb	-	16 3.12
"	" " 12 geiziger Holz gelb	-	16 2.-
28 "	1 geiziger nussl.	1.40	-
"	" " " gold gelb	-	1.48
31 "	2 1/2 Pfund	-	1.36
"	3 Scherben aus gold	-	1.-
"	2 Weizen geiziger nussl.	3 20	-
6 Sept	1 nussl. Holz	-	2.36
"	" " 2 1/2 Pfund	-	1.36
8 "	1 geiziger nussl.	1.40	-
"	" " " gold gelb	-	1.48
9 "	1 geiziger nussl.	1.40	-
"	" " " gold	-	1.36
16 "	1 1/2 Pfund	-	18
20 "	2 1/2 "	-	26
"	1 geiziger	1.40	-
		18720	8328

65 78 87

1825 „Joseph Klotz an Rest“

This billing lists the sale of violin and guitar wood to Joseph Klotz, as well as the purchase of grain, wheat and lard. Klotz also supplied white violins and ‘12 finished necks 10 kreuzer i.e. 2 fl.’



Label in guitar by Joseph Klotz 1817

„Joseph Klotz senior in Mittenwald 1817 Nr. 243“ (Stadtmuseum München)

Joseph Baader, the author of the Mittenwald chronicle of 1880, wrote about him as follows: “He worked on three days of the week at the most; the rest of the time he spent hunting and fishing” (cf. p. 198). As a teenager, Joseph Baader had known Klotz personally; his statement can, therefore, be considered authentic and is based on his own personal experience.

His sons, **Joseph Dionys**, born **9 October 1784** and **Mathias Petrus**, born **22 February 1788**, both became violin makers. No instruments with their labels are known. However, in the Bader ledgers, entries record that they supplied Bader with violins.

Wir kennen keine Instrumente mit ihren Zetteln. Aber in den Bader-Büchern sind Geigenlieferungen von ihnen an den Verlag eingetragen.

1817		Transport		453	3
19 Sept	2	Geigen mit beschriftet Franz v. Laiffen		16	—
"	4	Geigen v. Plozer	2/48	11	72
"	3	weiße Geigen v. Lautenmacherhiesel 1/15		3	45
"	2	" " " "		3	—

19 September 1817 | 3 white violins from Lautenmacherhiesel (lute maker) | 1.15 fl | 3.45

1825	Mathias Klotz Lautenmacherhiesel				
	Albrecht Klotz v. Klotzig				1.52

1825 | Mathias Klotz Lautenmacherhiesel (lute maker)

Bader Buch I

The two brothers retained the right of abode in their parents' house at Im Gries 28. Joseph Dionys Klotz, commonly known as 'Lautenmachersepel', died on 24 June 1863. Mathias Petrus Klotz, commonly known as 'Lautenmacherhiesel', died on 28 December 1847.

In his chronicle of Mittenwald, Joseph Baader wrote that with these two, who both remained unmarried, the last "offspring of the Klotz line of lute makers' (cf. p. 203) came to an end as neither had any children.

Michael Kloz (1740 – 1814) was the son of Johann Carolus Kloz and Margaretha (née Knilling), who married on 30 May 1735. He learned the craft of violin making under his father, probably between 1753 and 1757. He married Regina Schandl on 16 May 1774 and acquired his parents' house at what is today Fritz-Pröll-Platz 16. The marriage remained childless.

He was the least conspicuous violin maker in this generation of the Kloz family. However, instruments with his labels dating from 1775 onwards are known. There are far fewer of his instruments still in existence than is the case of Mathias Kloz's other grandchildren.

Only one type of label is known from him that he pasted right up against the joint on the back plate.



Violin 1782

His work is reminiscent of the instruments made by his father. However, Michael placed the f holes at a straighter angle on the arched plate.



The colour of the varnish used on his violins varies from light to dark brown and corresponds with that typically used in Mittenwald at the time. The length of the body of several of his violins is 36.2 cm.

One model of viola made by Mathias Kloz, slightly extended to 42 cm, was used by Johann Carol Kloz. Michael probably based his work on this large viola made by his father. Several violas without labels exist that match this model exactly and it is certainly conceivable that these were made by Michael Kloz.

In 1802 Michael Kloz sold his house at Fritz-Pröll-Platz 16 and bought Untermarkt 12.