

UNIVERSITY *of* NEW HAMPSHIRE

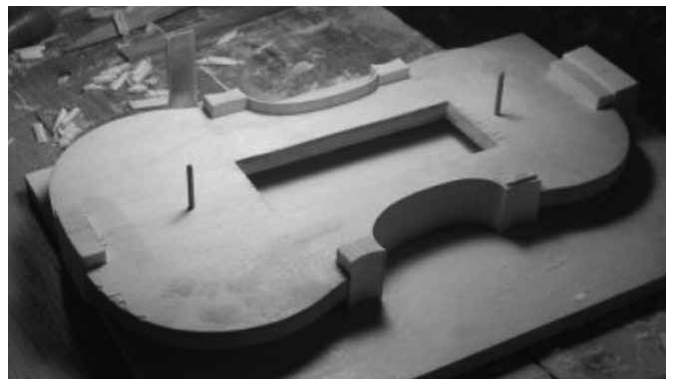


Violin Craftsmanship Institute

Summer 2012—Weeklong Workshops

With These Masters:

Horst Kloss
Paul Wiessmeyer
Francis Morris
Lynn Hannings
George Rubino



UNIVERSITY of NEW HAMPSHIRE

Summer
2012

PROFESSIONAL DEVELOPMENT AND TRAINING

VIOLIN CRAFTSMANSHIP INSTITUTE

Bow Rehairing

June 24-29

Distinguished Craftsperson: Hannings

Bow Repair I

July 2-July 6

Distinguished Craftsperson: Hannings

Bow Repair II

July 9-13

Distinguished Craftsperson: Rubino

Bow Making Techniques

Offered twice:

July 16-20 and July 23-27

Distinguished Craftsperson: Hannings

Basic Violin Set-up, Maintenance, and Repair I

June 25-June 29

Distinguished Craftsperson: Morris

Basic Violin & Stringed Instrument Repair II

July 2-6

Distinguished Craftsperson: Wiessmeyer

Intermediate Violin Repair & Sound Adjustments

July 9-13

Distinguished Craftsperson: Wiessmeyer

Advanced Violin Repair & Acoustics

July 16-20

Distinguished Craftsperson: Wiessmeyer

Violin Building Workshop

Offered 4 times:

June 25-June 29 July 2-6

July 9-13 July 16-20

Geigenbaumaster: Kloss

Horst L. Kloss, Mittenwald-trained Master Violin Maker, has worked with fine stringed instruments and bows for over four decades. The Kloss Shop specializes in the repair, restoration, appraisal, and sale of historic instruments and bows. Mr. Kloss offers acoustic adjustment tailored to the individual musician's requirements and the application of museum conservation standards. He provides musicians with custom instrument set-up designed to prevent overuse syndrome while maintaining maximal adjustment of tonal color, clarity, and projection. He has cared for collections of note, including the Boston Museum of Fine Art's historic stringed instruments; and he is one of fewer than 100 makers whose training and skills qualified him for full membership status in the American Federation of Violin and Bow Makers. More recently, Mr. Kloss was among a handful of Federation members selected for an intensive training session devoted to museum varnish restoration and conservation techniques. He earned his Journeyman's diploma in 1964 and his Master's degree in 1972 at the Bavarian State School of Violin Making in Southern Germany under the tutelage of Joseph Kantuscher. He moved to the United States in 1964 and worked for Carl Becker at Lewis & Sons.

Paul Wiessmeyer graduated from the world-renowned violinmaking school in Mittenwald, Germany, in 1981. Subsequently he worked at the shops of Hans Weisshaar and Robert Cauer in Los Angeles before opening his own shop in LA in 1986. Since 1991 he has owned and operated Paul Wiessmeyer Violins in Boston, Massachusetts, a full-service shop specializing in repair, service, sound adjustments, and sales of violins, violas, and cello. He has won several gold medals for his instruments at the *H. Wienawski* competition and the violin making competition of the Violin Society of America. His clients include symphony players, professional musicians, conservatory students, and schools. He is a member of the American Federation of Violin & Bowmakers and the Violin Society of America.

Francis Morris is a 1974 graduate of the world-renowned violinmaking school in Mittenwald, Germany. Subsequently he worked with Fritz Baumgartner in Basel, Switzerland, and at the shops of Hans Weisshaar and Robert Cauer in Los Angeles. Since opening his own shop in the Berkshires in 1984, he has provided his customers with high quality instrument restoration, fine sound adjustments, and the sale and service of instruments and bows. He won an award for tone at the prestigious Violin Society of America's 2002 competition. He is a member of the American Federation of Violin and Bow Makers and the Violin Society of America. He currently lives and has a shop in Great Barrington, Massachusetts, in the Berkshires, near the Tanglewood Summer Music Festival.

Lynn Armour Hannings, has been teaching at the Violin Craftsmanship Institute since 1986. She is a former teaching assistant of William Salchow. She received her degree of Journeyman from the American Federation of Violin and Bow Makers in 1984 and was elected to membership in 1985. In 1989 Ms. Hannings was granted both a Fulbright Scholarship and the Annette Kadé Fellowship for the Advanced Study of the French School of Bowmaking in Paris, France, with Bernard Millant, the world renowned authority of French Bow Making. In 2011 she received a Special Recognition Award for her bowmaking efforts from the International Society of Bssists. She is a member of the Entente Internationale des Maitres Luthiers et Archetiers d'Art. As a conservatory trained musician and performer who has studied musicians' injuries, she has worked individu-

ally with musicians, for over 30 years, to meet their unique playing requirements. Ms. Hannings sells bows to professionals in the U.S. and internationally. In addition to bowmaking, she has extensive experience in the area of bow repair and restoration.

George Rubino started making bows in 1974 and has been in the forefront of American bowmaking for many years. His interest in the French tradition and quest for knowledge has helped him to make bows that are aesthetically fine and enable the musician to produce everything the music asks. Mr. Rubino studied bowmaking with William Salchow and had been his teaching assistant at the UNH Violin Craftsmanship Institute for many years, and appointed as a bowmaking instructor for the Institute in 1988. He has given lectures and conducted workshops on bowmaking and bow playability in North America, Europe, and Australia. Additional information about him and examples of his work can be found at his website.

General Information

Who Should Attend

Beginning to advanced bow makers, professional stringed instrument musicians, music educators, violin makers, and instrument repair persons at all levels of experience. Note: Participants who are serious about violin building and repair will, over time, make a considerable personal investment in tools. Workshops are open to individuals 18 years and older.

Institute Location

We are sure that you will enjoy the rural setting where the annual summer institute is held. The University is located on 156 wooded acres in Durham, New Hampshire; only a 90-minute drive from Boston, Massachusetts; 10 miles from the Atlantic Ocean; and 40 miles from the foothills of the White Mountains National Forest. The historic seacoast town of Portsmouth is 10 miles east of Durham. Limousine service and bus service are available from either Boston's Logan International Airport or from Manchester (NH) Airport to Durham, NH.

Room and Board at the University of New Hampshire

While attending the Violin Craftsmanship Institute, you may live in a University residence hall or apartment. The cost of room is not included in the tuition. Housing and dining information and a fee schedule will be sent after your acceptance into the program. Please follow the procedures and deadlines outlined in that information.

How to Register

Complete the enclosed application form and send it, along with a \$100 deposit for each week you want to attend, to the UNH Violin Craftsmanship Institute, 11 Garrison Avenue, Durham, NH 03824. You may also register on the Web at www.learn.unh.edu/violin (using a credit card or e-check for the deposit). You may also phone in your registration to (603) 862-7380 or fax it to (603) 862-7381. Since there is a rolling admissions process and a limited number of spaces available for each program, you are urged to make an early application. The granting or denial of any application for admission to the Institute is within the sole discretion of the University of New Hampshire.

Deposit

Applicants must include a **\$100 deposit per week** of instruction with their application form. For example, if you sign up for two weeks, the deposit is \$200; three weeks, \$300; etc. **The deposit is non-refundable** (see "Refund Policy").

Tuition

The tuition for each of the workshops is stated in the individual program descriptions. Lodging and meals are additional.

U.S. Currency

All deposits, tuition, registration fee, and payments to housing, if any, are payable **only** in U.S. currency, by credit card or by checks in U.S. funds.

Final Payment Deadlines

Full payment is due April 16, 2012, for:

Violin Building (week a)
Bow Rehairing
Basic Violin Set-up, Maintenance, and Repair I

Full payment is due May 7, 2012, for:

Violin Building (weeks b-d)
Bow Making Techniques
Bow Repair I
Bow Repair II
Basic Violin & Stringed Instrument Repair II
Intermediate Violin Repair & Sound Adjustments
Advanced Violin Repair & Acoustics

Failure to receive full payment by the due date may mean a loss of your place in the program and forfeiture of all fees and deposits paid. This policy has been adopted in fairness to students on waiting lists. All participants must be pre-registered and pre-paid in full, before attending the first day of class. Walk-ins are NOT ACCEPTED.

Refund Policy

The \$100 per week tuition deposit is **nonrefundable**, unless you are not accepted into the program. If you are not accepted, then all fees will be refunded. Tuition refunds, less the \$100 per week deposit, will be given if written cancellation is received by the final payment deadline for your workshop. **No tuition refunds will be made after the final payment date.** This refund policy does not apply to housing costs. Please check with the University Conference Office at (603) 862-1900 for their housing refund policies.

Responsibility Clause

The Violin Craftsmanship Institute is located in the State of New Hampshire and is subject to New Hampshire law. The terms and conditions of the Program shall be enforced in accordance with the laws of the State of New Hampshire, and all Agreements relating to the Program are deemed to have been made in the State of New Hampshire. In the event of litigation regarding the terms and conditions of the Program, the parties expressly submit to the jurisdiction of the federal and state courts located in New Hampshire. All attendees must adhere to UNH rules, Violin Craftsmanship Institute rules, and University Conference Office policies.

For More Information

- Call (603) 862-1739
- Write to: Violin Institute, UNH Professional Development and Training, 11 Garrison Avenue, Durham, New Hampshire 03824
- Fax us at (603) 862-7381
- Visit our website at www.learn.unh.edu/violin
- Email us at professional.development@unh.edu

For More Information about Housing on Campus

- Call (603) 862-1900 or Fax (603) 862-0245
- Write to: University Conference Office, Stillings Hall, 20 Ballard Street, Durham, NH 03824
- Email: conferences@unh.edu
- Visit website at www.conferences.unh.edu

Please note: Audio and/or Video Recordings of Institute classes are not permitted.

BOW REHAIRING

June 25-29

Monday through Friday
8-11:30 a.m. and 1-4 p.m.

Tuition: \$850 **CRN:** 100

3.2 CEUs

Distinguished Craftsperson:

Hannings

Assistant: Kempskie

What You'll Learn:

The most common repair needed by string players is the rehairing of the bow. This workshop will consist of a week of intense study on bow rehairing. Ample time will be allotted for hands-on experience and practice. The workshop focuses on the rehairing process. Only student bows in good repair should be brought to this workshop. This workshop is recommended for all students interested in the study of bowmaking.

Materials and Tools Needed

You will need a number of **student-level** bows. Many student-level bows in need of rehairing would be very useful. A complete list of tools, materials, and suppliers will be sent to you upon acceptance.

BOW REPAIR I

July 2-6

Monday through Friday
8-11:30 am. and 1-4 p.m.

Tuition: \$850 **CRN:** 101

3.2 CEUs per week

Take Bow Repair I and II for a special price:

7/2-7/13 \$1550 **CRN:** 103

Distinguished Craftsperson:

Hannings

Assistant: Kempskie

What You'll Learn

Rather than replacing a bow that needs repair, repair it! This workshop will cover routine bow repairs that will keep bows in good working order. Often bows that come in for rehairing also need some repair work. Instruction will include: screw and eyelet repairs; tip replacement; windings; leather grips; cambering and straightening; as well as replacing pearl slides and dots. How these repairs affect the playability of the bow will be emphasized. This workshop, in addition to Bow Rehairing, will best prepare students for commonly needed repairs.

Materials and Tools Needed

You will need a number of **student-level** bows. Many student-level bows in need of repair would be very useful (any condition). A complete list of tools, materials, and suppliers will be sent to you upon acceptance.

BOW REPAIR II

July 9-13

Monday through Friday
8-11:30 a.m. and 1-4 p.m.

Tuition: \$850 **CRN:** 102

3.2 CEUs per week

Take Bow Repair I and II for a special price:

7/2-7/13 \$1550 **CRN:** 103

Distinguished Craftsperson: Rubino

Assistant: Curry

What You'll Learn

(Note: You DO NOT need to take Bow Repair I to take this workshop.) This workshop covers some common bow repairs and is highly recommended for the individual who repairs bows, makes bows, or is interested in learning bow repair. This workshop is for all levels of experience, whether you're already repairing bows, making bows or just starting out. A broken stick or damaged frog can be repaired restoring the bow so it can be played again. Mr. Rubino will discuss and demonstrate; then you will practice the repair or technique under his supervision.

Several repairs and techniques including: broken stick repairs; damaged frogs; broken bow heads; frog eyelet bushing; stick bushing; bow repair tool making; bow repair tool sharpening; and more. Bow repair, and bow repair tool making techniques using a band saw, bench grinder, drill press, metal lathe, and other small power tools will be presented. Students should bring bows in need of repair to work on under Mr. Rubino's guidance. If you do not have any bows of your own there will be bows available for you to work on. Advanced students may work on an independent study project after consulting with Mr. Rubino.

Materials and Tools Needed

You will need bows in need of repair (any condition). A complete list of tools, materials, and suppliers will be sent to you upon acceptance.

**Take both
Bow Repair I and II
for a discounted price.**

BOW MAKING TECHNIQUES

With a Focus on Historical Preservation

Offered twice:

July 16-20 and July 23-27

Monday through Friday

8-11:30 a.m. and 1-4 p.m.

3.2 CEUs per week

Tuition:

7/16-20 \$850 **CRN:** 104

7/23-27 \$850 **CRN:** 105

Take both weeks for a special price:

7/16-7/27 \$1550 **CRN:** 106

Distinguished Craftsperson:

Hannings

Assistant: Kempskie

There will be two weeks of bow making in which all students will be working on an independent study basis. You can choose to attend one to two weeks of this workshop. By working on a one-on-one basis with each student, the instructor hopes to maximize the students' time and talents. Students of all skill levels are welcome.

What You'll Learn

Whether restoring a bow or making a new one, it is essential that one learn the time-honored techniques used for centuries in France to create beautiful works of art. Lynn Hannings brings to this workshop her understanding and respect of this fine tradition of handwork. She will demonstrate and teach techniques that are both practical and fundamental. Each year this hands-on workshop focuses on the French bowmakers who created bows renowned for their playability as well as artistic beauty.

Materials and Tools Needed

A complete list of tools, materials, and suppliers will be sent to you upon acceptance.

Note: Because of the recent CITES Appendix II endangered species listing on pernambuco, raw wood cannot be transported internationally without proper CITES documentation. Further information will be provided with your registration confirmation. Alternative woods will be available for purchase at a moderate price.

**Take both weeks of
Bowmaking Techniques
for a discounted price.**

BASIC VIOLIN SET-UP, MAINTENANCE & REPAIR I

June 25-June 29

Monday through Friday
8-11:30 a.m. and 1-4 p.m.

3.2 CEUs per week

Tuition: \$850 **CRN:** 107

Take both the Basic Repair I and II for a special price:

6/25-7/6 \$1550 **CRN:** 109

Distinguished Craftsperson: Morris
Assistant: Daddona

What You'll Learn

This hands-on introductory workshop addresses the basics of 4/4 violin set-up. It is highly recommended for music teachers, musicians, shop owners, and others interested in string instrument repair. You do not need to have previous experience working on violins. You will learn some of the basic bench skills required for repair and maintenance of a full-size violin. Topics will include; proper use of bench grinders and band-saws; sharpening knives, plane blades and chisels; gluing seams; cleaning and polishing; fitting pegs; setting and making sound-posts; making bridges and adjusting string heights. The workshop includes discussion on string selection and sound-post adjustments.

Materials and Tools Needed

One or two brand new never before set-up full size violins with ebony fingerboards. **(Inexpensive violins costing less than \$100 are appropriate.)** Other items needed include pegs, bridges, sound post material, strings. A complete list of suggested tools and materials will be sent to you upon acceptance.

BASIC VIOLIN & STRINGED INSTRUMENT REPAIR II

July 2-6

Monday through Friday
8-11:30 a.m. and 1-4 p.m.

3.2 CEUs per week

Tuition: \$850 **CRN:** 108

Take both the Basic Repair I and II for a special price:

6/25-7/6 \$1550 **CRN:** 109

Distinguished Craftsperson:

Wiessmeyer
Assistant: Kellogg

What You'll Learn

This hands-on workshop is recommended for individuals who took Basic Violin Repair I and for those with some previous repair experience. It will reinforce and continue Basic Repair I lessons and also cover: finger board

dressings and upper nut finishing, set-up and adjustment of cello and viola, fractional size instruments, and five strings violins, planing a fingerboard, adjusting a nut and saddle, set-up of all bowed string instrument except bass, tool sharpening, and sound adjustments. You'll receive one-on-one guidance.

Materials and Tools Needed

One or two of the following instruments (with ebony finger boards): 4/4 violins, fractional size violin, viola (any size), cello (full or 3/4 size), five-string violin (preferably never before set-up). Two sets of fittings per instrument. A complete list of suggested tools and materials will be sent to you upon acceptance.

**Take both
Basic Violin Repair I and II
for a discounted price.**

INTERMEDIATE VIOLIN REPAIR & SOUND ADJUSTMENTS

July 9-13

Monday through Friday
8-11:30 a.m. and 1-4 p.m.

3.2 CEUs

Tuition: \$850 **CRN:** 110

Distinguished Craftsperson:

Wiessmeyer
Assistant: Kellogg

What You'll Learn

This hands-on workshop is for individuals with some past experience with violin repair as well as students who took Basic Repair I and II. You will gain experience in the most common types of repairs including: gluing of new cracks in instruments, cleating, taking off and re-gluing the top, neck projections, replacing fingerboards, bushing pegs, neck resetting, simple edge replacement, and basic retouching principles. Custom sound adjustments for musicians as well as cello wolf adjustments will be discussed. Each student's repair project will be discussed as a class theme and you will receive personalized instructions at the bench to guide you through your project.

Materials and Tools Needed

Two or three stringed instruments needing any of aforementioned repairs. Please do not bring violins with integral bass bars or integral neck or upper block. You should have a good collection of cutting tools and already be proficient in tool sharpening. Some brushes and clamps will also be required. A complete list of suggested tools and materials will be sent to you upon acceptance.

ADVANCED VIOLIN REPAIR & ACOUSTICS

July 16-20

Monday through Friday
8-11:30 a.m. and 1-4 p.m.

3.2 CEUs

Tuition: \$850 **CRN:** 111

Distinguished Craftsperson:

Wiessmeyer
Assistant: Kellogg

What You'll Learn

This hands-on workshop is for individuals with substantial repair experience and students who took Basic and Intermediate Repair. Projects started in Intermediate Repair can be continued and/or a new repair can be started. Each individual's repair project will be discussed as a class theme, and you will receive personalized instructions at the bench to guide you through your project. Topics covered in Intermediate Repair will be reviewed as well as: gluing and retouching old cracks, upper/lower block replacement, bass bar replacement, neck resets, plate and bass bar thicknesses, replacing edges and corners, reshaping necks, neck grafts, gluing and pinning broken cello necks, and acoustics.

Materials and Tools Needed

Two or three instruments, or parts thereof, needing any of the above mentioned repairs. You should have a comprehensive collection of tools, including clamps, brushes and cutting tools. A complete list of suggested tools and materials will be sent to you upon acceptance. **Important Note:** This workshop is not designed for work on fine Old Italian violins!

VIOLIN BUILDING

June 25-July 20

4 Weeklong Sessions—

Take One or More Weeks

(New Students at the Beginning Stage must register for at least two weeks)

Monday through Friday

8 a.m.-Noon and 1-3:30 p.m.

3.2 CEUs per week

one week **\$850** CRN: 112

two weeks **\$1550** CRN: 113

three weeks **\$2250** CRN: 114

four weeks **\$3000** CRN: 115

Geigenbaumaster: Kloss

Assistant: Owen

You will work in groups according to your level. Your instructor, Geigenbaumeister Horst Kloss, recommends that you work on two instruments simultaneously—one under his direct guidance, and the second during your free time. You may enroll in any number of weeks of Violin Building, unless you are a new student at the beginning stage of building your violin, and then you must enroll for at least two weeks.

What You'll Learn

New Students at the Beginning Stage of Building Their Violin

A limited number of new students who are at the beginning stage of building a violin are accepted into this workshop each year. However, in order to maximize learning, you must register for at least two weeks of Violin Building. You will focus on evaluating and studying the Classical Italian Violin Makers. With that knowledge you will design, draw and make templates for the body, F-hole and scroll outlines for your chosen instrument. (You are welcome to bring your own model of choice if you prefer.) This exercise will enable you to select the appropriate wood for your level and choose what is acoustically sound and historically correct. At this point the violin making begins with sharpening, planning linings and ribs, followed by making an inside mold, setting blocks, bending and fitting ribs and linings. You will then join top and back, cut the outline, and begin to create the arching with an appropriate chisel in the rough. In two weeks it is possible to complete two sets of rib structures with top and back. Success depends on the skill level with tools, woodworking skills, and dedication.

Returning and New Students at the Intermediate Stage

At this level you will learn about tap tones and graduating the plates and bass bar. You will develop a plan of action and continue working on your instrument arching with chisel; thumb plane and scraper, purfling work and graduation of thicknesses. Next is cutting F-holes, choosing a bass bar, planning, fitting and graduating the bass bar. The inside of your violin will be sealed and finally glued together. The number of tasks completed depends on your dedication, skill level and the number of weeks you are at the Institute.

Students at the Advanced Stage

Advanced students will learn about designing the appropriate scroll for your violin, carving your designed scroll, preparing a finger board, setting the pound post before you reset a neck, setting the neck at the proper angle to facilitate ease of playing, downward pressure of strings and bridge height, volume, tone color, and projection. At this time the instrument is cleaned and receives the final scraping.

How the Sessions Meet

You will meet Monday through Friday, from 8 a.m. to 3:30 p.m. each day, and work under the guidance of Horst Kloss. In the evening you will have an opportunity to work in the shop on your own. Be sure to indicate the number of weeks and dates of the weeks you wish to attend Violin Building. Space is limited, so early registration is advised.

Note: Because of the individualized nature of this workshop, each student will progress at his/her own pace. Generally it takes about 10 weeks to complete a violin.

Materials and Tools Needed

A list of required tools and materials will be sent to you upon acceptance. You will also be sent the instructor's contact information so you may contact him for advice in the purchase of the necessary tools and materials.

About the Institute Assistants

Kevin Curry operates a string repair facility for Music & Arts Centers specializing in repair and restoration of violin family bows.

Michael Daddona is employed in Francis Morris' workshop, where he continues training begun at UNH a few years ago. He has also had several apprenticeships with distinguished furniture craftsmen, gaining a solid foundation with which to approach the art of violin making.

Randy Kellogg has many years' experience repairing and restoring violins and currently works at Welker Guitar Company building hand-crafted archtop guitars. He has made his own planes and other tools such as scrapers, knives, and clamps.

Lisa Kempskie began studying bow making, repair and rehair with Lynn Hannings in 2003. Besides her work with bows, she freelances on viola and violin in the greater Boston area and maintains a private studio in her home.

Tom Owen retired early to learn violinmaking and is returning for his fourth year as assistant.

Print clearly and mail to:
Violin Craftsmanship Institute, UNH Professional Development & Training
11 Garrison Avenue, Durham, NH 03824

Or register on the web at: www.learn.unh.edu/violin
 Or phone your registration to: (603) 862-7380
 Or fax your registration to: (603) 862-7381

Please register me for:

Number Program	Dates	CRN	Tuition	Deposit	Amt. Encl.
<u>Program with Lynn Hannings</u>					
<input type="checkbox"/> #1 Bow Rehairing	6/25-6/29	100	\$850	\$100	_____
<input type="checkbox"/> #2 Bow Repair I*	7/2-7/6	101	\$850	\$100	_____

<u>Program with George Rubino</u>					
<input type="checkbox"/> #3 Bow Repair II*	7/9-7/13	102	\$850	\$100	_____
<input type="checkbox"/> #3a Bow Repair I & II (both weeks)	7/2-7/13	103	\$1550	\$200	_____

<u>Program with Lynn Hannings</u>					
<input type="checkbox"/> #4 Bow Making Techniques	Indicate the number of weeks and dates you prefer for Bow Making:				
Date Choices:					
a) 7/16-7/20 _____	1 week	104	\$850	\$100	_____
b) 7/23-7/27 _____	1 week	105	\$850	\$100	_____
c) 7/16-7/27 (both weeks) _____	2 weeks	106	\$1550	\$200	_____

<u>Program with Francis Morris or Paul Wiessmeyer</u>					
<input type="checkbox"/> #5 Basic Violin Set-up, Maintenance & Repair I	6/25-6/29	107	\$850	\$100	_____
<input type="checkbox"/> #6 Basic Violin & Stringed Instrument Repair II	7/2-7/6	108	\$850	\$100	_____
<input type="checkbox"/> #6a Violin Repair I & II (both weeks)	6/25-7/6	109	\$1550	\$200	_____
<input type="checkbox"/> #7 Intermediate Violin Repair	7/9-7/13	110	\$850	\$100	_____
<input type="checkbox"/> #8 Advanced Violin Repair	7/16-7/20	111	\$850	\$100	_____

<u>Program with Horst Kloss</u>					
<input type="checkbox"/> #9 Violin Building	(Choose one or more weeks. Minimum of 2 weeks recommended.)				
Indicate the number of weeks and dates you prefer for Violin Building:					
Date Choices:					
a) 6/25-6/29 _____	1 week	112	\$850	\$100	_____
b) 7/2-7/6 _____	2 weeks	113	\$1550	\$200	_____
c) 7/9-7/13 _____	3 weeks	114	\$2250	\$300	_____
d) 7/16-7/20 _____	4 weeks	115	\$3000	\$400	_____

Payment Information

(Please include the nonrefundable deposit for each workshop and/or week)

- Check or money order for \$_____ payable to University of New Hampshire (U.S. currency).
 Please charge my credit card VISA MasterCard Debit Card
 for each workshop and/or week of instruction.

Card number _____ Exp Date _____
 Name on Card _____
 Cardholder Signature: _____

**DEPOSITS ARE NONREFUNDABLE IF YOU
 ARE ACCEPTED INTO THE PROGRAM(S)**

**Full payment for programs 1, 5, 9a is due by April 16, 2012
 Full payment for programs 2, 3, 4a-c, 6, 7, 8, 9b-d, is due by May 7, 2012**



UNIVERSITY of NEW HAMPSHIRE

Violin Craftsmanship Institute

Professional Development & Training
11 Garrison Avenue
Durham, New Hampshire 03824
U.S.A.

Please route this brochure to your colleagues:

REGISTER ON THE WEB! www.learn.unh.edu/violin

Free Workshop on Tool Sharpening

This year there will be a free, pre-institute session on tool sharpening techniques. The 3-hour session will be offered to students registered in the violin repair and violin building workshops. The workshop will be offered two times from **6-9 p.m. on Sunday, June 24**, and on **Sunday, July 1**, in Putnam Hall, Room 5, on the University campus. The workshop will include lecture, demonstrations and hands-on practice with knives, scrapers, planes, chisels and gouges. Topics covered include: shop safety; grinding, honing, and evaluating the sharpness of your tools. Francis Morris will teach the session on June 24. Randy Kellogg will teach the session on July 1st. No pre-registration is required for this workshop.

Hear what Past Participants have had to say...

"The Violin Craftsmanship Institute is a great option for receiving the highest level of instruction in violin-making available anywhere. Horst Kloss is acknowledged as one of the best stringed instrument restorers in the world. His skill as a teacher and dedication to his students has been an invaluable resource to me."

Russell Hopper

"While it goes without saying that Paul Wiessmeyer is a master luthier (every piece of wood he touches is transformed perfectly), he also is a gifted teacher. He presents his lesson plans clearly and generously devotes equal time to each of his students."

Joe Fili

"I enrolled in the Violin Craftsmanship Institute in 2009 with Lynn Hannings as the instructor hoping to learn the basics of bow rehairing and came away from the course with more than I expected. Not only did I learn bow rehairing by Lynn's clear demonstrations and then repeating each step on my own bows, but I gained new knowledge into the history of bows and the woods and materials used in bow making. And I met some wonderful fellow students as well. I'm signing up for next year's bow repair class with Lynn to reinforce and add to what I've learned in the first course."

Linden Frederick

"It was a great experience in all respects. There were participants from every background and part of the country, each with a different reason to be there. The instructor somehow made it all work by setting the highest possible standards for precision while taking a flexible and supportive approach to helping participants go as far as they could in achieving that standard. It opened up a world of understanding that I probably could not have gained any other way."

Bill Duncan

For a short video about the Institute, go to:

www.learn.unh.edu/violin/Violinvideo.html