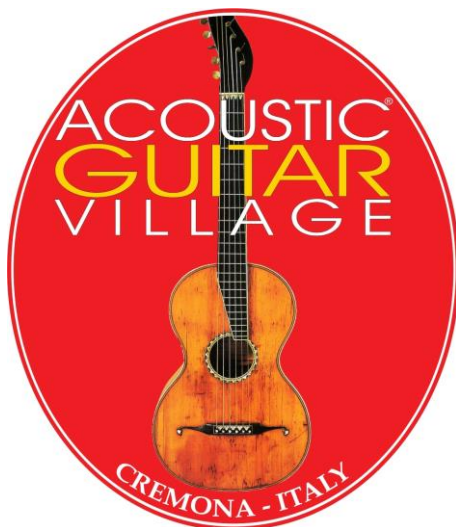


As part of the Event



CremonaFiere, in collaboration with the
Cultural Association Armadillo Club,
organizes a

Masterclass of lutherie for acoustic guitar

29th, 30th September – 1st October, 2017

Teachers:

JASON KOSTAL (USA)

RICHARD HOOVER (USA)

STEVE KLEIN (USA)

(v.2)

The places are limited

Application Deadline: 14th September 2017

CREMONAFIERE

P.zza Zelioli Lanzini, 1 26100 Cremona

Tel.0372.598011 | info@cremonamondomusica.it

TERMS AND CONDITIONS

Participants:

Guitar makers, Guitar players (amateur and professional), guitar fans

Working methods:

Collective theoretical lectures

Teachers

JASON KOSTAL

A Modern Approach to traditional building methods (How we have changed and adapted to build modern luthier made instruments)

Jason Kostal was introduced to the world of guitar building by Kent Everett of Everett Guitars while he was finishing his MBA at Emory University. He has been building guitars since, learning and working with several luthiers, gaining experience culminating in a two and a half year apprenticeship with the renowned Master Luthier Ervin Somogyi, from whom he was able to learn the most current techniques for building, voicing and refining the instrument while taking it to new levels in artistic expression, continually refining his design process and improving upon the capabilities of his guitars to meet the demanding needs of the musicians.

He is now working independently in the Phoenix area, building a small number of custom instruments each year.

His guitars are the culmination of 30 years of playing experience as a performing fingerstyle guitarist coupled with a desire to make the best possible guitar for discerning musicians that value craftsmanship, attention to detail, and unparalleled sound in a custom built package.

RICHARD HOOVER

The art of the contemporary acoustic guitar making of excellence

Luthier Richard Hoover began learning his craft in the 1960s, and became well known in his home town of Santa Cruz, California, after having run his own guitar repair and manufacturing shop for several years. In the early 70s there was little information on building steel-string guitars available, and builders like Hoover, Bob Taylor, Jean Larrivée and Michael Gurian started collaborating, sharing ideas, tools, and techniques as they discovered them. Hoover also learned from reading an "armload of books on how to make violins" and learned techniques on wood finishes from a Swedish finish carpenter. He is reputed to have "trained some of the most accomplished contemporary luthiers in his workshop".

In 1976 Hoover was approached by investors Bruce Ross and William Davis, who wanted to start their own acoustic guitar company. Hoover had made his own guitar and he was invited to be part of the team and "Santa Cruz Guitar Company" was founded. Years later, Hoover became the only owner.

During their entire history the company has paid high attention to detail, and kept their size limited to be able to make each instrument sound its best. They have worked diligently on developing new designs and understanding of materials to allow for a greater variation in tone, because where traditional guitars were required to produce a certain amount of

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volume in order to compete with other instruments, smaller bodied guitars can now be amplified with a microphone if necessary.

Among the great guitar players with a custom made Santa Cruz guitar are Eric Clapton, Doc Watson, Tony Rice, Warren Haynes, Elvis Costello and many others.

STEVE KLEIN

50 years of non traditional guitar design

Steve Klein has been called the most innovative guitar designer of the last two hundred years. His work has formed an entirely new grammar for the acoustic steel-string guitar. From his earliest artistic inclinations to his interactions with world-renowned musicians, he has always impressed for his rare ability to create designs with original vision that simultaneously respect and advance the traditions of lutherie.

"Steve is one of those rare individuals who has gracefully bridged the gap between lutherie as an art and guitar building as a commercial enterprise!" - C.F. Martin IV

Calendar dates for the lessons and venue of the course

Friday 29th, Saturday 30th September - Sunday 1st October
from 10:00 am to 1:00 pm of every day

JASON KOSTAL

1st day: Overview of what we consider to be a traditional/ Martin style Steel string guitar

- X-Brace/ Top Braces
- Back Braces
- Top and Back construction techniques
- Dovetail joints
- Side thickness and bending
- Truss rods
- Frets
- Tuning machines
- Saddle and Nut construction
- Headstock angle
- Bridge construction and bridge pins
- String choices

2nd day: Modern Building techniques

- X-Brace/ Top Braces/ new bracing patterns and ideas
- Back Brace material and dimensions
- Top and back construction techniques
- Neck joints: Bolt on, Dovetail, Mortise and Tenon, Bourgeois style, Hybrid, Negative angle
- Side thickness/ bending/ laminating: Bending, Laminating, Materials, softeners
- Truss rods/ graphite rods
- Frets and fret material
- Tuning machines
- Saddle and nut construction: Width, material
- Headstock angle
- Bridge construction: Pinned, Pinless

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- String choices
- Adhesives: CA Glue, Poly glues, Hide Glue, Epoxy resin
- Cases: materials and considerations

3rd day:

- Why does it all matter/ Is one better than the other?
- Questions

Friday Sept 29th and Saturday Sept 30th
from 2:30pm to 5:30pm
RICHARD HOOVER

1st day

- The benefits of tap tuning/hand voicing, dovetail neck joints and a team concept when it comes to guitar building
- The importance of choosing tone wood with potential. How responsible wood practices via reclamation of old growth and sustainable yield programs is a way to obtain superior sounding woods

2nd day

- How to design a custom guitar to truly control playability and function
- How to develop the ability to accommodate the players aesthetic requirements while keeping to established design principals - How to keep complete control of the players preferences of the elements of sound and with no compromise to the universally prized sustain and a rich and rewarding complexity of overtones.

Sunday Oct 1st
from 2:30 pm to 5:30 pm
STEVE KLEIN

- The discussion will be open to everything, from guitar design techniques to Steve's unique approach to getting feedback and selling guitars to many popular musicians, from the "60s" to today
- **Together with Richard Hoover** they will tell their overlapping history of California guitar making

Venue: Masterclass Hall 1 located at CremonaFiere's offices

Admission

The Masterclass must be paid for and has a limited enrolment number

Admission to the Masterclass will take place, presenting simultaneously the **Application Form** with the payment for the participation fee by **Thursday 14th of September 2017**. Sending the application without the concomitant payment will not be considered valid.

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Participation Fee

Price per person: €. 180,00 (VAT included)

- The registration fee must be paid in full.
- The registration fee is not refundable in case of withdrawal or missed MasterClass.
- The registration fee includes free pass to Acoustic Guitar Village ticket.
- When reaching the minimum number of participants in the Masterclass, CremonaFiere will refund the amount paid to those who will not be admitted.

Application Procedure

The Application Form must be sent by the 14th of September 2017. In alternative, it must be sent by:

- fax 00 39 0372 598222
- mail: giampaolo.pasquali@cremonafiere.it

together with a copy of the participation fee payment, by electronic bank transfer in favour of CremonaFiere spa (description: making guitar masterclass) on the following bank account:

BANCA POPOLARE DI SONDRIO branch of Cremona Via Dante IBAN IT49S0569611400000003630X76 BIC POSOIT22
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Information

For any information regarding the contents of the masterclass, please contact:

Cultural Association "Armadillo Club"

Alessio Ambrosi

Email: info@armadilloclub.org

Tel: 0187 626993

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Application Form

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29th, 30th September – 1st October, 2017

Teachers:
JASON KOSTAL (USA)
RICHARD HOOVER (USA)
STEVE KLEIN (USA)
(v.2)

(Fill in Capital Letters)

The undersigned:

SURNAME: _____

FIRST NAME: _____

ADDRESS _____

POSTAL CODE _____ TOWN _____

PROVINCE _____ Landline/mobile: _____

E-MAIL _____

SOCIAL SECURITY NUMBER _____

DATE OF BIRTH _____ IN _____

Asks for admission to the Guitar Making Masterclass 2017 at CremonaFiere and claims to have read and accepted the Masterclass Rules

Date _____ Signature _____

Privacy

D.LGS. 196/2003-PROTECTION WITH RESPECT TO THE PROCESSING OF PERSONAL DATA, INFORMATION UNDER ARTICLE 13.

Personal data indicated in this registration form, collected in compliance with legal requirements for organizational purposes, will be treated in full compliance with the provisions of the decree, 196/2003. Any form of distribution of these data to third parties is excluded. Rights in relation to the processing of personal information are those mentioned under article 7 of Legislative Decree 196/2003.

I acknowledge the terms and conditions, and consent the handling of my personal data.

Date _____ Signature _____

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