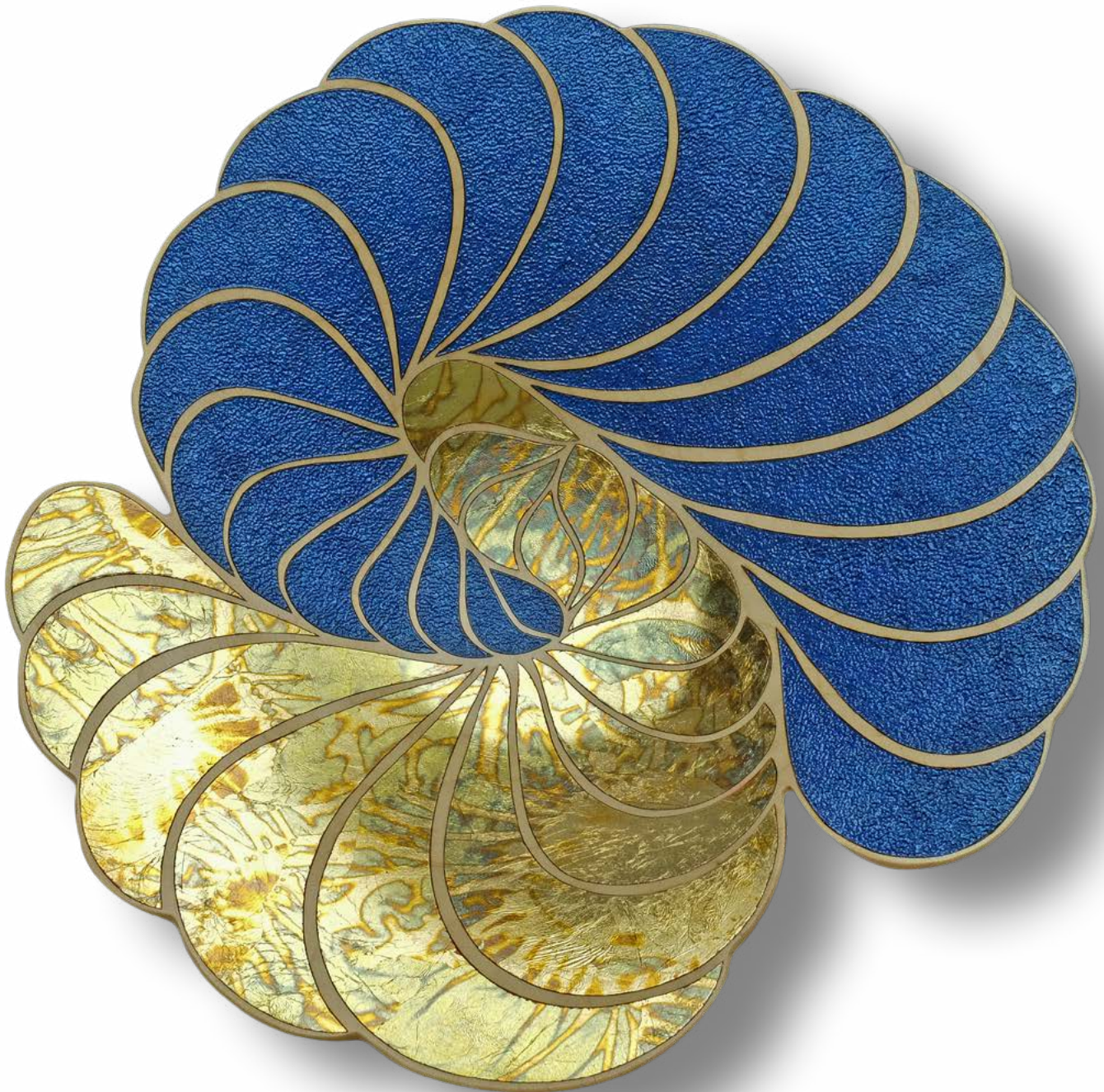


League of N.H. Craftsmen 
signature of excellence

CRAFT STORIES

A STUDY GUIDE FOR EDUCATORS AND MAKERS



FROM THE EXECUTIVE DIRECTOR

The League of NH Craftsmen is a non-profit organization that has been in existence for over 90 years. **Our mission is to advance, cultivate and champion excellence in fine craft.** From the organization's start during the days of the depression until today, assisting local makers so they may advance their skill and sell their work has been the League's focus.

Through these interviews, we hope to show a bit of the behind the scenes of the creative process, celebrate both contemporary and traditional methods of craft production, and clearly demonstrate why the making of objects by hand truly matters. We hope these artists' stories will inspire people who just might be a part of our next generation of craftsmen.



Miriam Carter
Executive Director

ACKNOWLEDGMENTS

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HOW TO USE THIS GUIDE

This guide is designed to accompany the League of NH Craftsmen's **Craft Stories** series. Its primary audience is High School educators, discussion group leaders, or anyone interested in engaging with the videos on a deeper level. A range of interdisciplinary and multimedia questions are provided so that individuals can curate a customized curriculum suited to their own learning objectives.

Interdisciplinary Connections

Art	History
Art History	Math
Biology	Natural History
Chemistry	Performance Studies
Dance	Science
Geology	Theater
Earth Science	

Theoretical and Practical Craft Vocabulary

Aesthetic: the design principles that define the qualities or style of the artist's work

Design: A plan for how an object will be created

Functional: Something that has a purpose or use, also known as utilitarian

Materiality: the physical properties and qualities of the material used in an object

The Arts and Crafts Movement: Began in England in the early 1800s as a revolt to mass produced, low quality consumption. For more information visit: [Arts and Crafts Movement in America](#)

Sample Questions

to Assist in Planning Cross-Curricular Connections

History

People have been making vessels, tools, adornments, instruments, clothing, etc. for all of history. Using a time period that is currently being studied in your program, ask students to compare the work that is produced by one or more of the makers in this series with the work that would have been made in that time period and geographic location.

- How would the work have been the same? How might it be different (decoration or lack of decoration, materials based on availability, etc)
- Who would have made the items in that time and place? Would they have been made by a person in the home for their own use, or by a skilled craftsman?
- Are the same tools being used today? How might the tools have changed over time?

Art History

After choosing a particular craft represented in this series, compare the work of that craftsman to the work you have been studying (particular location and time period).

- Are the shapes of the finished work the same or different?
How are both form and function particular to the time periods?
- How might the training of the artists differ between the present day and your historical time period? Think of the mentoring aspects mentioned in the videos. How is that the same or different from the apprenticeships of the past?

Mathematics

Select any of the craftsman videos in the series and investigate:

- What types of math are used by this craftsman?
(geometry, measurement, patterning, etc)
- What math operations does this craftsman use?
(Multiplication, division, etc)

Science

Select any of the craftsmen videos in the series and investigate:

- What areas of science are included in this person's craft?
(For example, the chemistry of mixing and firing glazes for ceramics, the melting of glass or heat treating of metal.)
- Before these materials (wood, wool, metal, glass, paper, ink, etc.) are modified to make this work, where do they originate?

Theater

- Do you see artists depicted in any theatrical works? Are there any stereotypes associated with those who work with their hands?
- Writing and staging plays is referred to as "stagecraft." How do the performance arts and visual arts influence one another? What connections can you make between those two areas?

Dance

- Specifically in the video interview with glass artists Robert and Caitlin Burch, Robert Burch refers to blowing glass as a "dance." What parallels can you draw between that manipulation of a material and the manipulation of your body?

Connections to other Cultures

People across the world utilize craft to create functional pieces as well as items to beautify themselves and their homes.

Select any one of our craftsmen videos and compare and contrast their craft to the work of a person from another cultural background.

Examples 1-2:

The baskets created by Sharon Dugan were influenced by Shaker tradition and the forms of Grecian vessels. Do the baskets from the culture you are investigating have similar or different forms? What materials are the baskets made from? How is that related to their geographic location? What adornments are present? How does that reflect their cultural views of beauty?

If you were to compare Sharon's baskets to the baskets made by the indigenous people of this part of North America, what might be the similarities and differences? Would more of the materials be the same? How do they pass on their craft? Would they employ the same types of tools she uses? How would the finished products differ?

Example 3:

The knives made by Caleb White for hunting utilize treatments and finishes that would be very different from early tools, but many of the functional elements might be the same. Describe how his work and the current work of people in another culture might be the same or different. Describe how his work and the work of indigenous people across North America would share some of the same functional outcomes, but with some different approaches to the craft.

Before You Watch

Discussion and Considerations

There are so many definitions of craft. Here are a few:

Craft takes the elements and principles of art and design and often combines them with a function.

"Whenever a skilled person makes something with their hands, that's craft," according to Glenn Adamson, a scholar and the former director of the Museum of Arts and Design in New York.

Craft is "a humanist approach to work that prioritizes human engagement over machine control," from an academic paper called *Configurations of Craft: Alternative Models for Organizing Work* published by the Academy of Management Annals.

What is craft to you? What is craftsmanship?

Take a look at the chair that you are currently sitting in. Do you know who made it? Do you know where it was made or what it was made out of? During the colonial times in New Hampshire, you most likely knew who made your chair. You or someone in your home might have made your clothes. A local potter would have made the plates you eat off of. What has changed about the things we use and wear today?

What are the differences between bespoke (made for a particular customer or user) production and mass production?

The League of NH Craftsmen has members whose work is made with excellent craftsmanship and contains something that we call "Spirit of the Maker." As you watch the videos, think about how you would describe each craftsmen's "Spirit" or signature style.

Spirit of the Maker

The League of New Hampshire Craftsmen consider three primary areas of expertise for State Jury status. As well as technical proficiency and aesthetics, the jurors evaluate “***Spirit of the Maker.***”

Spirit of the Maker is what makes each craftsperson’s work truly their own.

Spirit of the Maker goes beyond technique and shows attention to detail in every aspect of the work.

Spirit of the Maker is the catalyst that brings technical proficiency and aesthetics to life.

Spirit of the Maker is respect; respect for materials and tools; respect for those who have helped nurture and inspire you and for those who you will help nurture and inspire in the future.

Spirit of the Maker is part dedication, part humanity, part personal vision and all important.

Spirit of the Maker is the heartfelt need to simply make good art.
Your creations must come from the heart if you want them to work.



After You Watch

General Discussion Questions

- What would happen if people lost interest in making objects by hand?
- How did the craftsmen in these videos learn to master their craft? Are there similarities or differences in how people learn other careers?
- The craftsmen in these videos have a deep understanding of the materials that they work with. This knowledge comes from years of working and experimenting with their materials. In the field of craft, this is referred to as Material Intelligence. What are some examples of material intelligence that each craftsman needs to know when making their work?
- Is it important to keep craft alive in this digital age?
- Art or Craft? What are the similarities and differences between Craft and Art?
- There are many differences between buying something online and receiving it on your doorstep the next day or buying something from a local craftsman. What are those differences?
- Sustainability is often achieved in local craft production and sales. How can sustainability occur when a craftsman uses local resources and sells in local markets? Is buying local craft considered commonplace in our society today or not?
- Did anything surprise you about a particular maker's process?

BASKETRY

Sharon Dugan : basketmaker

Sharon is an internationally recognized basket artist creating fine ash splint baskets from the trees of New England. Her Shaker and contemporary works have garnered many awards including a Handweavers Guild of America Award, a 1st & 2nd in competition in Poland, and her work is included in the Smithsonian Museum of American Craft, Renwick Gallery. Working in her studio in the scenic hills of the lakes region of New Hampshire gives Sharon a sense of peace and wellbeing that comes from practicing an ancient art. Numbered and entered into a permanent registry in her studio since 1984, Sharon's graceful, elegant baskets are, indeed, heirloom treasures.



Basketry Vocabulary

Ash Splint: Strips of ash wood that is used to weave baskets

Bullnose: a technique that creates a rounded edge

Cornucopia: an ornamental container shaped like a goat's horn

Draw Knife: a traditional woodworking hand tool used to shape wood by removing shavings

Shaker Baskets: The Shakers who once lived in NH, were known for their utilitarian baskets. <https://www.shakermuseum.us/collection/durable-beauty-baskets-shaker-museum-mount-lebanon/introduction/>

Craft Stories Study Guide

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Questions to consider after watching Sharon Dugan's video:

1. How would you describe Sharon's Spirit of the Maker?
2. Why does Sharon keep such impeccable records of her basket "recipes" and sales?
3. What is the process that Sharon goes through before she can weave a basket?
Does that make the work more meaningful?

Additional Resources

recommended by Sharon Dugan

A Measure of the Earth, the Cole-Ware Collection of American Baskets.

Renwick Gallery of the Smithsonian American Art Museum. Washington, DC 2013. ISBN 978-1-4696-1528-8. ***A Measure of the Earth*** provides an unparalleled window into an overlooked corner of recent American history: the traditional basketry revival of the past fifty years.

Kline, Jonathan. ***Black Ash Baskets: Tips, Tools, and Techniques for Learning the Craft.*** Mechanicsburg, PA (Stackpole Books, 2011)

McGuire, John. E. *Basketry: the Shaker Tradition: History, Techniques, Projects.* Ashville, NC (Lark Books, 1990)

Rosbach, Ed. ***Baskets as Textile Art***, NY (Van Nostrand Reinhold Co, 1973)

500 Baskets—A Celebration of the Basketmaker's Art (Lark Books, 2006)

Sharon Dugan



Sharon Dugan



Sharon Dugan



Sharon Dugan



CERAMICS

Richard Roth : potter

Richard (Rick) is a self-taught artist who recently found the medium of clay. Rick's love for the outdoors is clearly displayed in his work. His eye for details and ability to capture the personalities of his subjects is clearly shown in his little caterpillars, chipmunks, turtles, and birds sitting on the side of a bowl or vase. Details including mushrooms and lichens on his bark-textured mugs brings his pieces to life. Rick works out of his studio in Templeton, MA where he teaches pottery classes and observes wildlife.



Vocabulary

Bisque: clay that has been fired once to harden the clay while still maintaining the ability to absorb glaze

Ceramics: the result from the transformation of clay using heat

Clay: a material mined from the earth, often from decomposed granite

Firing: the process of heating up clay

Glaze: a combination of silica, fluxes and aluminum oxide (ingredients in glass and clay)

Kiln: the equipment used to fire ceramic work

Pottery Wheel: a machine with a spinning disk on which wet clay is formed utilizing centrifugal force to make symmetrical objects or pottery

Craft Stories Study Guide

League of NH Craftsmen

Questions to consider after watching Richard Roth's video:

1. How would you describe Rick's Spirit of the Maker?
2. Where does Richard's inspiration come from?
3. Why does Richard not just study the specimens he sculpts, but also their movement?
4. How would you describe Richard's learning style?

Additional Resources

recommended by Richard Roth

www.accessceramics.org

www.ceramicartsnetwork.org

500 Cups: Ceramic Explorations of Utility & Grace (A Lark Ceramics Book)



Richard Roth



Richard Roth





Richard Roth

FIBER

Kate Kilgus : weaver

Kate is a handweaver from Harrisville, New Hampshire and works on a manually operated floor loom. She weaves textiles for the home that can be used and enjoyed every day, wearables designed with fine yarns, and accessories crafted from her wool fabrics. Kate believes that the kitchen towel is the most important yet undervalued textile in the home. When looking for inspiration, Kate pulls out her favorite works of children's literature and pours over the illustrations of Beatrix Potter, Robert McCloskey, and Dr. Seuss. Kate is also a vegetable gardener, open-water swimmer, and weaving instructor.



Weaving Vocabulary

Loom: the equipment used for weaving

Shuttle: a device used to carry the crosswise threads (weft) through the lengthwise threads (warp)

Textile Fiber: either natural or manufactured, that forms the basic element of fabrics and other textile structures. Examples include wool, cotton, and polyester.

Warp threads: lengthwise threads on the fabric loom

Weaving: the action of interlacing threads

Weft threads: crosswise threads on a loom going over and under the warp.

Craft Stories Study Guide

League of NH Craftsmen

Questions to consider after watching Kate Kilgus' video:

1. How would you describe Kate's Spirit of the Maker?
2. What are things that influence Kate's colors and patterns in her weavings?
3. Were you surprised by the amount of planning involved in Kate's work?
4. Would using a towel that was handmade make you feel differently than using a mass produced towel?

Additional Resources

recommended by Kate Kilgus

For people interested in learning more about weaving on floor looms, I always suggest that people find ***Learning to Weave*** by Deborah Chandler (Interweave Press, rev. ed. 2009).

For people interested in rigid heddle weaving, I suggest the book ***Hands on Rigid Heddle Weaving*** by Betty Linn Davenport, (Interweave Press, 1987).

There are some really good YouTube videos out there on weaving basics. For rigid heddle weaving, I think that [Simple warping for a rigid heddle loom](#) by Ashford Wheels and Looms is a good starting point.

[Jane Stafford Textiles](#) (based in Canada) has started to produce online weaving courses.

Handwoven magazine, published now by Longthread Media, has a print/electronic subscription available. <https://handwovenmagazine.com/>









Kate Kilgus

GLASS

Caitlin Burch : glassblower / lampworker

Caitlin Burch grew up with glass; she is a second-generation glassblower and self-taught lampworker—glass and a handmade lifestyle have been ever-present. Her glass studio is nestled in the Green Mountains of Putney, Vermont, where she lives with her family. Juried into the League of NH Craftsmen in 2004 for her torchwork glass and silver jewelry, Caitlin has become known for her colorful and wearable collection of earrings, pendants, and necklaces, as well as one-of-a-kind pieces. “My initial inspiration for working with glass is its inherent grace and beauty. The ability to capture and transfer the fluidity of molten glass into a finished form is amazing. Glass is both subtle and bold... rhythmic and fluid. It is my meditation. As a glassblower, my father has always talked about dancing with the glass and living with it. It is a part of me now... a part of everything I do. I love it!”

Robert Burch : glassblower

Robert has been working in blown glass since 1971. While maintaining a broad production line he is increasing his focus on one-of-a-kind and commission work. His glasswork consists of vases, perfume bottles, paperweights, and sculptural pieces, with his current specialty being works that incorporate veiled silver glass with delicate bubble patterns. Since 1977 Robert’s works have been shown in numerous shows across the country. Says Robert, “Most of my inspiration comes from my natural surroundings and is further enhanced by the beauty and sensuality of the glass in its molten state. I am fortunate to have found work that I love and that allows me to be creative.”



Glass Vocabulary

Annealer: allows the glass to cool slowly in a kiln, in order to remove internal stresses and toughen it

Glass Blowing: the practice of shaping glass that has been softened by heat and blowing air into it through a tube

Hot Shop: A glass blowers workroom

Lamp Work: a type of glasswork in which a torch or lamp is used to melt the glass

Molten Glass: When glass is heated and transformed to a thick liquid

Striking Glass: The process of reheating glass after it has cooled, in order to develop color or an opacifying agent that appears only within a limited range of temperatures. From the Corning Museum of Glass

Torch: Used to heat glass through Oxygen and fuel gasses being mixed at the torch tip

Craft Stories Study Guide

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Questions to consider after watching Caitlin and Robert Burch's videos:

1. How would you describe Caitlin's Spirit of the Maker and Robert's Spirit of the Maker?
2. How can using uncommon materials add to a unique style, such as Robert's special silver glass formula?
3. What does it mean that glass blowing is a "magical dance"?
4. How is gravity considered a tool for glass workers?
5. What are the differences between glass blowing and lampwork?

Additional Resources

recommended by Caitlin Burch

Dunham, Bandu. *Contemporary Lampworking A practical Guide to Shaping Glass in the Flame Vol 1 and 2* (Salusa Glassworks, 2003)

Also visit: Corning Museum of Glass

<https://home.cmog.org/>



Caitlin Burch



Caitlin Burch



Caitlin Burch



Caitlin Burch



Robert Burch



Robert Burch



Robert Burch



Robert Burch

METALWORK

Caleb White : knife maker

Fueled by movies and fantasy novels, Caleb White has had a passion for blades, swords, knives, and armor from a young age. He spent countless hours creating various things as a child. That passion developed into a desire to learn the true craft of bladesmithing and knife making as an adult. Caleb's philosophy—*Knives are the single most useful tool in the history of mankind, whether an ornate art piece or a basic hunting tool, knives are one of the most usable forms of art in all creation.*



Knife Making Vocabulary

Bevel: Smooth angles on materials

Bladesmithing: the art of making knives, swords, daggers and other blades using a forge, hammer, anvil, and other smithing tools

Forge: A workplace used for heating metals

Grind: to wear down, polish, or sharpen by friction

Hardening: Heat treatments and sometimes rapid cooling to make the metal stronger

Quench: the rapid cooling of a metal to adjust the mechanical properties of its original state.

Sheath: A cover for a blade or knife

Steel: an alloy made up of iron, carbon and other elements

Craft Stories Study Guide

League of NH Craftsmen

Questions to consider after watching Caleb White's video:

1. How would you describe Caleb's Spirit of the Maker?
2. Is Caleb passionate about what he does? What indicates that he is or isn't?
3. What does Caleb say about the function and the form of a knife?

Knife Making Resources

recommended by Caleb White

I always guide people to a book by Robert Loveless and Richard W. Barney, ***How to Make Knives***. It is the foundation treatise by the man who revolutionized the modern knife making movement. (This book is out of print, but may be found through used booksellers.)

Also, magazines like ***Knife Magazine*** are great resources for knowledge. But, above all, seeking hands-on instruction in a working knife shop will provide an education far more profound than any book or publication can. New England School of Metalwork in Auburn, Maine teaches great classes.



Caleb White



Caleb White



Caleb White



Caleb White

PHOTOGRAPHY + PRINTMAKING

Lawrence Elbroch : photographer

Born in New York City, Lawrence lived in several states and the United Kingdom before settling down in New England. He is a self-taught photographer, who has traveled extensively. His award-winning work expresses a sense of the intrinsic beauty of each place. He hopes to guide his customers as co-travelers, so together they can experience the serenity and spirit of people who are more mindful and closer to the earth.

Victoria Elbroch : printmaker

Born in Cheshire, England, Victoria lived in India and Pakistan, but received her education in English boarding schools. She held her first one-woman show in the UK, in 1972. Victoria studied etching in Florida and Oklahoma. She has won numerous awards for her prints and, in 2019, she was awarded a NH Charitable Foundation Advancement Grant. Believing that trees and forests worldwide are in a relentless confrontation with a warming planet, the grant allowed her to make an immersive trip to the UK to study and draw these majestic survivors in the landscape. Victoria is slowly making etchings from her drawings.



Printmaking Vocabulary

Caricatured Lines: a distorted representation that exaggerates some characteristics and oversimplifies others

Etching: a printmaking process in which marks are incised using acid into a metal plate in order to hold the ink

Printmaking: making images by printing them from specially prepared plates or block

Printing Press: a device for applying pressure to an inked surface to transfer the ink onto paper

Photography Vocabulary

Digital Darkroom: the hardware and software used in digital photography darkroom equivalents, such as adjusting contrast, enlarging, cropping, etc.

Traditional Film Camera: A device using film to capture light. The film is then enlarged and processed into photographs in a darkroom

Digital Camera: produces digital images that can be transferred to a computer for processing and then printing

Wet Darkroom: a completely dark room to allow the processing of the light-sensitive photographic materials using chemicals

Craft Stories Study Guide

League of NH Craftsmen

Questions to consider after watching Lawrence and Victoria Elbroch's video:

1. How would you describe Lawrence's Spirit of the Maker?
2. How would you describe Victoria's Spirit of the Maker?
3. Although Lawrence and Victoria make their own artwork, how do they influence each other?
4. How has their artwork changed throughout the years?

Additional Resources

recommended by Lawrence and Victoria

Green Printmaking:

Zea Mays Printmaking. Their website is <https://www.zeamaysprintmaking.com>. The site offers resources, tutorials, workshops, & internships; a comprehensive printmaking world.

Photography:

Each camera manufacturer has their own website that offers tutorials on how to use their cameras or how to shoot_____. (fill-in the blank)

I use the Olympus website: <https://learnandsupport.getolympus.com> or their YouTube channel.

I use DP Review to research equipment: <https://www.dpreview.com>.

For workshops: Maine Media: <https://www.mainemedia.edu> or Santa Fe Workshops: <https://santafeworkshops.com>.

I would recommend they check out Sean Kernan's website: <https://www.seankernan.com>; especially his book:

Looking into the Light: The Creativity Book.

I would also recommend Adobe's website which offers many tutorials; but you will need to sign up with them. A photographer needs to understand the software they use.



Lawrence Elbroch





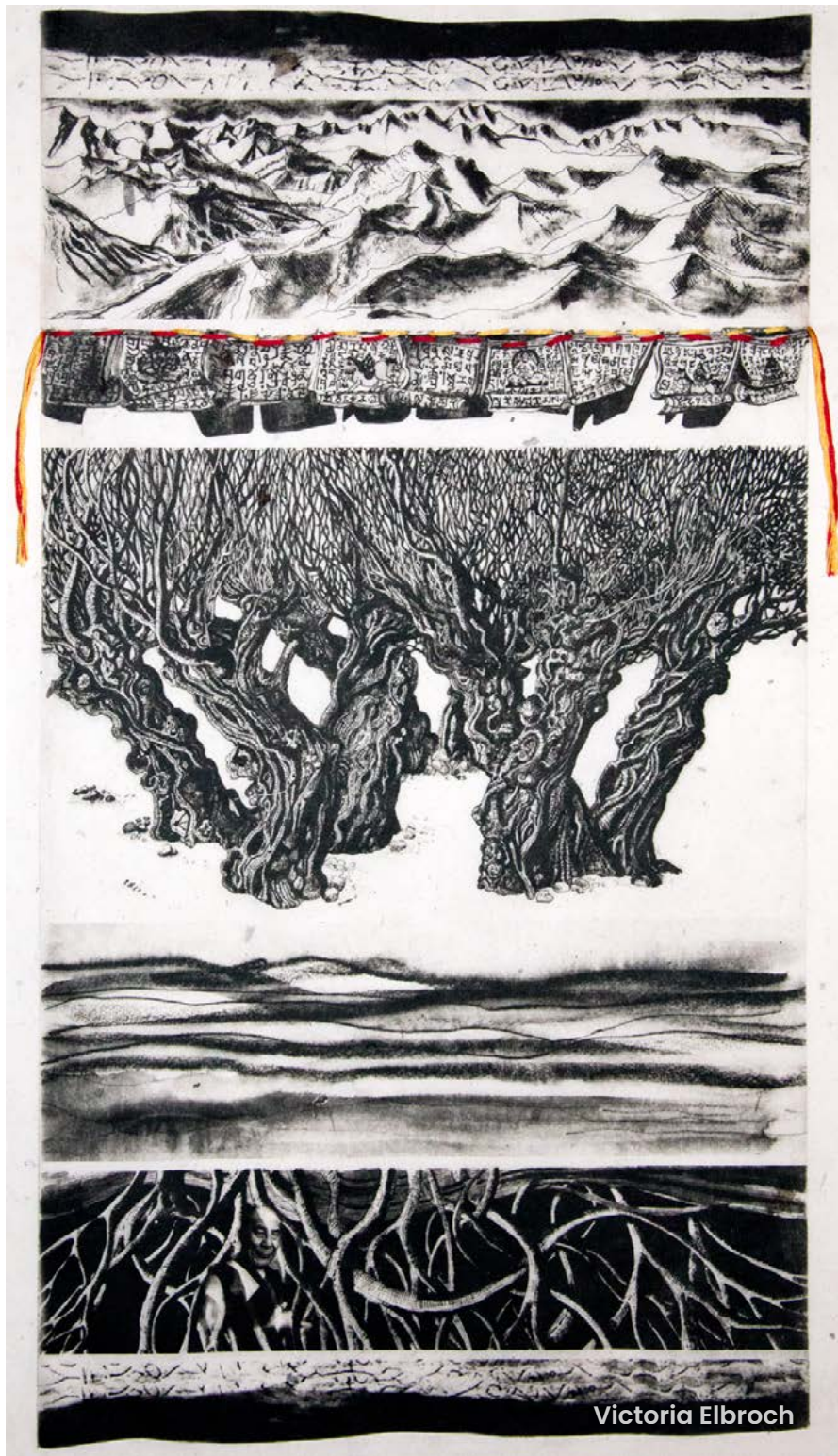
Lawrence and Victoria Elbroch



Lawrence and Victoria Elbroch



Victoria Elbroch





Victoria Elbroch

WOOD TURNING

Donna Zils Banfield : wood artist

Donna Zils Banfield has been creating works of art in wood since she received her first lathe as a Christmas gift from her husband in 2001. Donna's skills on the lathe were primarily self-taught, but also under the watchful eye of gifted mentors. Her carving techniques and designs evolved after studying under several internationally recognized fine art and craft masters. She has work in the Peabody Essex Museum in Salem, MA, and in private collections throughout the US, as well as England, Ireland, India and southeast Asia. Working in her studio in Derry, NH, the wood comes primarily from trees that have succumbed to disease, storm damage or urban development. She takes what would be the end of one life, and gives it a new one, a life less ordinary.



Wood Turning Vocabulary

Air Brushing: using compressed air to atomize paint in a fine spray

Carving: to cut with precision to make a surface design, change a form, or create negative spaces

Lathe: A machine in which wood is held and rotated to be shaped by a tool

Piercing: to make a hole through a material

Pyrography: producing designs on wood by burning with hot instruments

Wood Turning: The process of fashioning wood pieces or blocks on a lathe

Craft Stories Study Guide

League of NH Craftsmen

Questions to consider after watching Donna Zils Banfield's video:

1. How would you describe Donna's Spirit of the Maker?
2. Why is the Wood Turning Community in NH important to Donna?
3. What does Donna mean when she talks about a buyer of her work "*owning a piece of her soul*"?

Additional Resources

recommended by Donna Banfield

American Association of Woodturners

www.woodturner.org

There is a wealth of information available free, but if a student or adult wishes to dive deeper, they can get 3 months for free, and then a student membership (ages 10-25) for \$34 annually to access Woodturning Fundamentals. These are a combination of videos and written content designed for those who are looking for good basic instructional material, including nearly 300 videos that have been pre-screened for safety and content. They include how-to-projects and everything connected to expanding interests as the Woodturner develops skill sets.





Donna Zils Banfield



Donna Zils Banfield

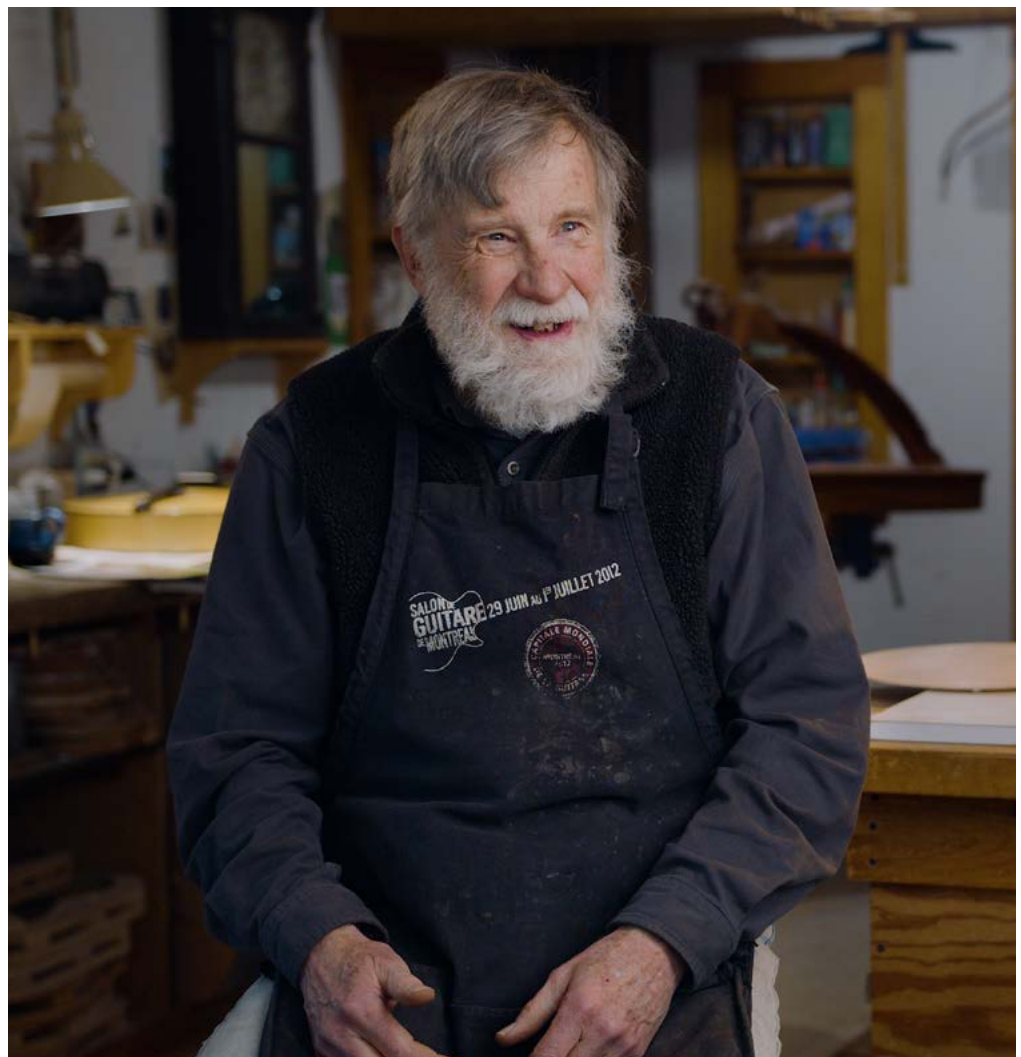


Donna Zils Banfield

WOOD

Alan Carruth : luthier

Alan built his first stringed instrument, a mountain dulcimer, almost 50 years ago while in the Navy. Later he studied guitar making with Thomas Knatt, violin making and acoustics with Carleen Hutchins, took a class in lute design and construction with Joel VanLennep, and learned to make a wide variety of stringed instruments, drawing on various sources. He moved to Newport, NH in 2002 and joined the League a few years later. Currently he builds instruments primarily to order, teaches ongoing classes in lutherie and is pursuing a program in instrument acoustics to try to understand these things.



Luthier Vocabulary

Acoustics: The properties of sound

Dulcimer: A stringed folk instrument with 3 or 4 strings and no frets

Frequency: is the number of times per second that a sound pressure wave repeats itself, also known as pitch

Lute: A plucked string instrument with a neck and has a deep round back enclosing a hollow cavity, usually with a sound hole

Luthier: A maker of stringed instruments

Vibrations: vibrations in the air cause your eardrums to vibrate creating sound waves

Craft Stories Study Guide

League of NH Craftsmen

Questions to consider after watching Alan Carruth's video:

1. How would you describe Alan's Spirit of the Maker?
2. How does Alan know if a new instrument that he's made sounds good to other musicians?
3. How do the properties of the wood affect the sound of the instrument?
4. Why do you think that Alan says that he hopes that he doesn't learn everything about one subject?

Additional Resources

recommended by Alan Carruth

Guitar Making; Tradition and Technology by Cumpiano and Natelson, was an early book that set out good, and fairly complete, information on how to build traditional guitars. So far as I know it's still available.

A more recent (and expensive) work is ***Contemporary Acoustic Guitar*** in two volumes, by Gore and Gilet. Volume 1, 'Design' goes into the physics of the guitar in some depth, and lays out the author's rationale behind his interpretation of the 'contemporary' instrument. Volume 2, 'Build', gives much practical guidance, including some more 'modern' methods of work.

The Guild of American Luthiers has been publishing articles in their 'American Lutherie' magazines for decades. Most of these are voluntary submissions by makers, covering almost every aspect of string instrument making, with a focus on guitars, but plenty of other information as well.

For those who want a more basic introduction to the science behind instrument sound than Gore and Gilet offer, ***Acoustics for Violin and Guitar Makers*** 4th edition, by Erik Jansson, is available as a free download from:

<http://www.speech.kth.se/music/acvguit4/>

You'll need to get part1.pdf through part9.pdf.

There is a local luthier's group; a sub-group of the Guild of NH Woodworkers, which meets every other month on a Sunday. We get together at a member's shop for a presentation on some aspect of the craft, and informal give and take. Everybody with an interest in the wide field of lutherie is welcome.



Alan Carruth





Alan Carruth



Alan Carruth

ONLINE CRAFT RESOURCES

The Language of Craft

<https://cerfplus.org/get-connected/research/the-language-of-craft/>

The State of American Craft Has Never Been Stronger by Glenn Adamson,
article in Smithsonian Magazine, 2021

<https://www.smithsonianmag.com/arts-culture/state-american-craft-never-been-stronger-180976483/>

“Materiality and Meaning,” Warren Seeling

<https://www.youtube.com/watch?v=dq8LK83Shbk>

“Material Engagements: Craft and Feminist Futures,” by Melissa Potter, 2019

<https://bombmagazine.org/articles/material-engagements-craft-and-feminist-futures/>

Material Intelligence, Free online publication

<https://www.materialintelligencemag.org/>

A History of American Studio Craft

<http://www.americanstudiocrafthistory.org/index.php>

What Craft is Missing: Conversation to Continue

<https://brooklynrail.org/2014/04/criticspage/what-craft-is-missing-conversation-to-continue>

American Craft Council

<https://www.craftcouncil.org/>

Museum of Arts and Design

<https://madmuseum.org/>

PUBLISHED CRAFT RESOURCES

Adamson, Glenn. ***The Craft Reader*** (Berg 2010)

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