



PRICELIST 2017

Lutes

6-course lutes in A.....	from €3150
6-course lutes in G or F.....	from €3270
7 & 8-course lutes in G or F.....	from €3850
9 & 10-course lutes.....	from €4370
11-course lutes.....	from €4575
13-course lutes.....	from €4660

Vihuelas & Guitars

Flat-back Vihuela	€3180
“Cocobolo” or “ebony” Vihuela.....	€3300
4-course “Renaissance” guitar.....	from €2850
Baroque guitar.....	From €3450(depending on ornamentation)

Continuo instruments

Long neck archlute.....	from €5975
Theorbo.....	from €7550

Prices do not include cases. These can chosen from the following companies and will be charged at the actual price at the moment of ordering :

Manzano instrument cases (affordable and quite solid)

Kingham instrument cases (more expensive but they offer the best quality)

Pierre Rousseau cases (very light aluminium cases. Handy for traveling theorbo and archlute players)

As an small business in Germany I am exempt of charging VAT.



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ALFONSO MARIN • LUTEMAKER



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I play lutes; I build lutes. These two separate disciplines can be considered parts of a single craft, insights and understanding of each aspect inspiring the other.

This combination is not only inspirational, but produces practical results. In my approach to instrument building, a lute begins as an idea of a particular sound that is formed by the type of instrument, the intended repertoire, my empirical experience and personal taste. I search for that special sound quality in the choice of wood and in the wood's resonance as I carve, cut and shape it. As no two pieces of soundboard wood will sound the same, it is often necessary to remove it one or more times in order to tweak its thicknesses at certain parts and adjust the bracing. This labor-intensive process is the only way to avoid leaving to chance the essential characteristic of an instrument: its sound.

As an active professional player, I am very much aware of practical details. As an example, you will find that my tuning pegs turn as smoothly as mechanical tuners on a classical guitar. The correct height of the strings is also essential to the ease of playing and to avoiding string buzzing.

You will not find dozens of models in my catalogue. Although I consider it essential for a maker of historical instruments to study and understand as many original instruments as possible, I believe that narrowing the scope to a few representative examples helps me understand those particular instruments much better. The result is increased control over their sound. I am always willing to accommodate an order of a particular instrument outside my catalogue if I consider it interesting enough and trust my ability to make it sound to the highest possible level.

Aesthetics are also quite important. Everybody takes pleasure in owning an object of beauty that has been manufactured with the highest attention to every detail, from the selection of the timber until the last finishing touches. For that reason I take great care to create instruments with "personality" and character. I choose the woods I use with the right balance between beauty and resonance. I try to be as historical as possible in the choice of timbers. There are beautiful woods that are not suitable for instrument making and are not found in historical instruments and therefore you will not find them on mine.

I use no synthetic modern varnishes or glues of any kind and only traditional animal hide glue and historical linseed oil varnish are used throughout. Most of my work is made with hand tools and I keep machine use to a minimum and only in the early stages of construction.

I try to keep close contact with my customers before, during and after the instrument is delivered. The process starts by listening to the player requirements and trying to understand what he/she expects. Once I have a clear idea we start making decisions together; model, woods, ornaments, etc. Once the building process starts I will send picture updates of the whole process. This way the customer gets immersed in the process and can start enjoying the instrument from the very beginning. Every instrument comes with a accessory pack and a personalized information booklet.

I do not make the so-called student instruments since I take no pleasure in making compromises. I believe that my current prices are quite affordable and I will offer, under certain circumstances, special payment arrangements.

I only ask for a deposit when the customer requires special out of the ordinary requirements that will make the instrument difficult to sell if he/she rejects it.

If, in spite of all my effort, a customer is not entirely satisfied with his/her instrument I will try to solve any problem or I refund the total amount paid.

