

Orfeo

Nº 5

MAGAZINE



**José Luis
Romanillos**

**Luthier
Teacher
Researcher
Collector**

**Discover
The Great Mosque
of Córdoba**

**Nº 5 - Spring 2015
English Edition**



Orfeo magazine #1, Winter 2013

This inaugural edition is centred on two families from Barcelona: the Fustero family, manufacturers of machine heads, and the Simplicio family, luthiers, and their connection with the "Modernista" movement.



Orfeo magazine #2, Autumn 2013

This second edition of Orfeo is entirely dedicated to Daniel Friederich, France living legend of lutherie. And for the French-speakers among you, there is also a downloadable supplement.



Orfeo magazine #3, Spring 2014

- The legacy of Contreras
- Western redcedar
- Marcelino López Nieto.



Orfeo magazine #4, Autumn 2014

- Hauser, Blöschinger, Ober
- Baroque Bavaria
- The Mittenwald Museum

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From the Editor

orfeo

MAGAZINE

José Luis Romanillos is a man who wears many hats: luthier, lecturer, historian and teacher.

He rose to fame after having created the guitar played for many years by Julian Bream.

He has published several important books on the history of the Spanish guitar and vihuela de mano. He has run training courses on guitar making in several countries, attended by luthiers from around the world. He has also given lectures on the organology of the instrument.

His guitars' rosettes, inspired by the arches of the Great Mosque of Córdoba, invite us on a journey to Spain, to be awed by this masterpiece of Islamic art.

By dedicating this edition of Orfeo to José Luis Romanillos, we hope to pay tribute not only to a great luthier, but also to the man who has undoubtedly done more than anyone else to further the knowledge and history of the Spanish guitar.

Enjoy.

Alberto Martinez



José Luis Romanillos: Champion of the Spanish Guitar

José Luis Romanillos
has been living in
Guijosa, near the town
of Sigüenza, in Spain,
since 1995, entrusting
his British workshop to
his son, Liam, who is
now the custodian of
the famous signature.



"From time to
time I still send
Liam a few
soundboards
already prepared,
complete with
rosette and
bracing."

Romanillos
with his first
guitar.



Nostalgia for his homeland led him to build a guitar so that he could learn to play flamenco

It was in 1945, at the age of 13, that José Luis Romanillos started work as an apprentice cabinet-maker for the Madrid furniture maker, Caballero. In 1956, he headed to England and three years later married his life partner, Marian Harris, with whom he had three sons: José Luis, Ignacio and Liam.

In 1961, nostalgia for his homeland led him to build a guitar so that he could learn to play flamenco. After months of work each evening on the kitchen table, with only a book entitled *Make your own Spanish Guitar* to guide him, he completed his first ever guitar and named it after his mother: Toribia.

"The emotional impact that I felt on hearing that sound made me think that a miracle had taken place in the small kitchen... the outcome of that

first guitar, and the questions it raised, was the beginning that marked a new direction in my life." Over the next few years, Romanillos continued to make guitars – still in the kitchen – and sell them locally, but one day in 1970, one of his customers introduced him to Julian Bream who, being interested in his work, suggested that he come and set up his workshop in the converted stable on his property in Semley. (Ed. – *Where David Rubio, who had recently moved to Oxford, used to work*). This is where he produced his first guitars as a professional luthier and Bream started using his instruments to play.

In 1973, he made the famous guitar that Julian Bream was to use in his concerts and recordings for a long time, and the name Romanillos gained international renown.

© Victor Vidal



"A good guitar is empirical; it is borne of the experience that the luthier accumulates throughout his or her career."



© Victor Vidal (3)



"For me guitar making is a wonderful way of cajoling sound out of the wood by using my own hands."

I've used several "plantillas":
1936 Hauser, several Torres models,
as well as a 1913 Manuel Ramírez

Orfeo – How many guitars have you made?

J. L. R. – I'm not sure, about 350. I didn't number them, initially. Later, yes, but I always named each one.

Orfeo – Which templates do you use?

J. L. R. – My guitars have been modelled on several *plantillas*: that of the 1936 Hauser that Julian Bream owned, several Torres models, as well as a 1913 Manuel Ramírez that Segovia used to play (*Ed. – made by Santos Hernández*).

Orfeo – And which kinds of bracing do you use?

J. L. R. – In the 1970s, my bracing was inspired by the 1936 Hauser guitar. Later, I made gradual changes, as I was aiming for more bass.

Orfeo – And were you moving more and more in the Torres direction?

J. L. R. – When I started making guitars, I didn't even know Torres. The first time that I ever laid eyes on a Torres guitar was in 1973, when Bream told me that there was a Torres for sale in Ivor Mairants' shop in London. I came across more of them as time went by, perhaps as many as 60 or 70.

Over the years, my guitar making developed, but ultimately I came back to the very roots of the genre, the fundamentals, the best that were ever made: Antonio de Torres. Some very worthwhile developments may have been made after Torres, but the sound of a Torres is extraordinary; it's the absolute essence of the Spanish guitar. Some excellent guitars have come out of France, as well as Germany and Italy, but the Torres guitar expresses the social and cultural context of Spain



One of the lutes made in 1975 by Romanillos.



The woodwork is superbly refined.

Any creation bears within it the value of the person who crafted it. That unique mentality is reflected in its construction

at that time. Moreover, a German, Italian or French guitar-maker just doesn't work in the same way as a Spanish guitar-maker; it's impossible. Any creation bears within it the value of the person who crafted it. That unique mentality is reflected in its construction.

The guitar developed in accordance with the repertoire and shifted – with Hauser and Segovia – towards a more balanced instrument, more like a piano, colder, drier. To me, there is something about the Spanish guitar – I really don't know how the heck to describe it – connected to the country's climate, its history, to its emotions: a vast acoustic spectrum, with very low lows and very high highs.

Orfeo – What kinds of wood do you use?

J. L. R. – My soundboards are of spruce and practically all of them come from a large batch that I bought in Switzerland a long while back. Ideally the wood for the soundboard should be split



A copy of a vihuela made by Sanguino in 1768, now in its finishing stages in his Guijosa workshop.

The "Cariñosa"
was created in
Guijosa.
The top was
given quite a
dark varnish
and the back
is made of
four pieces
of Brazilian
rosewood.





Guijosa, the village where José Luis and Marian Romanillos live, is just a few kilometres from Sigüenza, where the guitar museum is located.

Instead of using the red cedar to make Spanish guitars, leave it for making roofing shingles and garden sheds!

rather than cut, and have nice parallel veins. I'm not too particular about the separation between veins; in old guitars the veins on the soundboards are spaced quite far apart. In addition, I like the wood for my tops to be quite light, with a lot of flexibility.

"I believe that the choice of spruce is the key factor in producing Spanish guitars; I know exactly what can be done with western red cedar: instead of using it to make Spanish guitars, leave it for making roofing shingles and garden sheds!" For the back and sides, I use cypress and several different rosewoods. But I am not so fussy about the body; for me, it's the soundboard that is absolutely crucial.

Orfeo – In your workshop I saw some soundboards of spruce with bear claws; what advantages are there to those kinds of soundboards?

J. L. R. – I really like them. I think that this type of

cell structure in spruce offers greater strength, more flexibility, lighter weight and, therefore, much faster transmission of sound. The other advantage to using indented spruce is that I can reduce the thickness of the soundboard.

Orfeo – I have noticed some very personal details in your guitars...

J. L. R. – Yes, I carve the nuts into an angular shape so as to better affix them and avoid any sound loss. The saddles are adjustable, and longer than usual, so that the guitarist can set the strings to the preferred height. What's more, the design in my rosettes takes its inspiration from the Great Mosque of Córdoba, but you will never find two the same; there are always differences.

Another important detail: the guitars that I produce are always entirely my own work, with no input from anyone else.

"I have always enjoyed carving woods and for me guitar making is a wonderful way of cajoling

© Clémentine Jouffroy

A few soundboards of outstanding spruce, ready and waiting in the studio.





"Marian",
whose
soundboard
has been left
unvarnished.
Back and
sides of
cypress.





For his guitar heads, Romanillos blends precious woods with exquisite marquetry work.

The soundboard of “Medio siglo” is made of four pieces of spruce and the back comprises four pieces of Brazilian rosewood. “I like its timbre so much that I’m afraid it’ll change if I varnish it.”



Preparation
of all the
components
that make up
the arches in
the rosette.



© Clémentine Jouffroy

The design in my rosettes takes its inspiration from the Great Mosque of Córdoba, but there are always differences

sound out of the wood by using my own hands and dreaming that the next guitar will turn out to be the perfect guitar."

Orfeo – Have you ever encountered the problem of "wolf notes"?

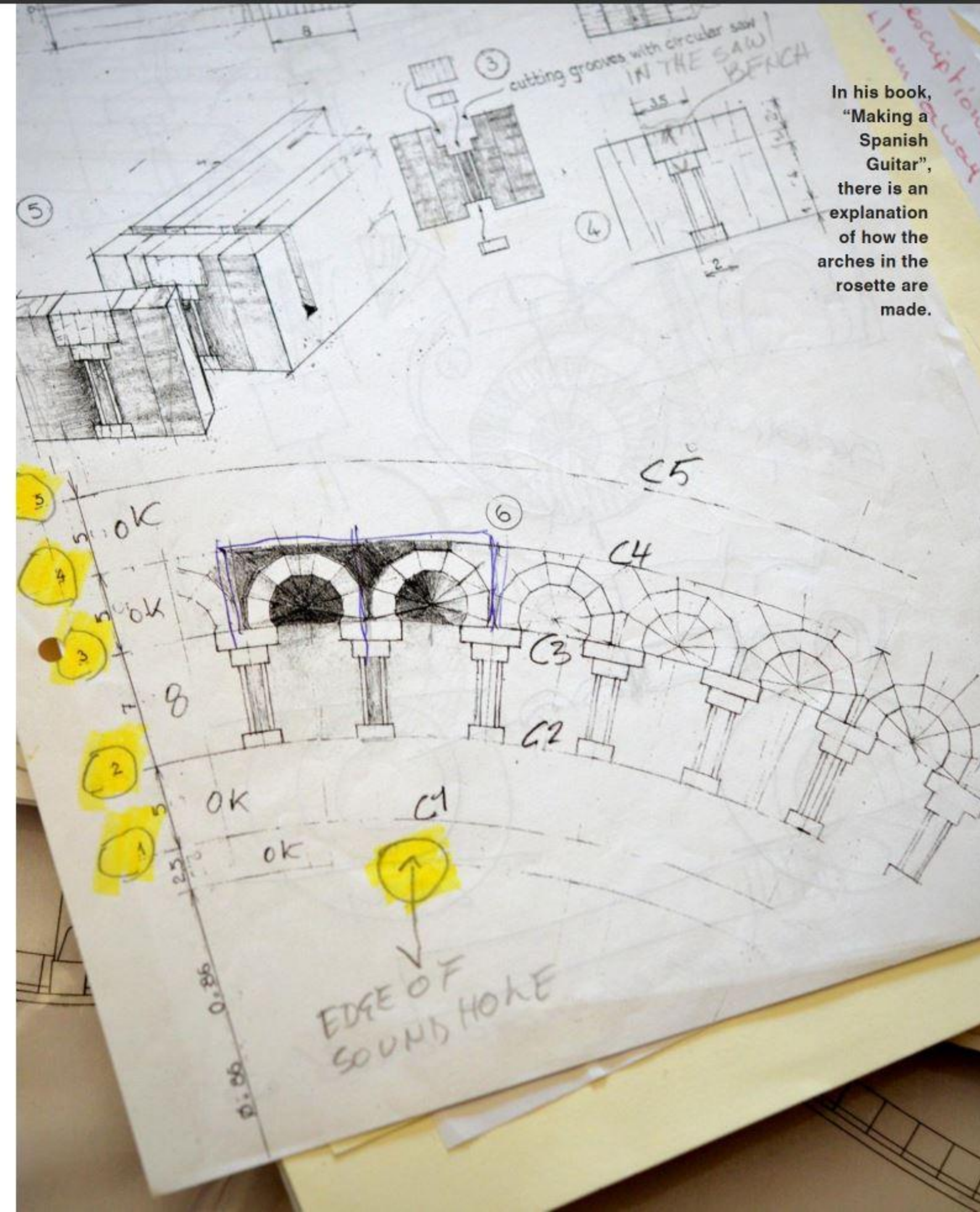
J. L. R. – There is often one note that uses up energy more quickly than the others and this is a problem. Even though you might always use the same techniques as you work, the wood is always different and so the result is slightly unpredictable. Each note moves the air in the guitar's body and resonates with all of the strings. It is difficult to keep everything under control. When you encounter such a problem, you try to solve it by adding wood or removing wood, but sometimes you can fix the problem in one place only to have it reappear in another. It really is complicated! A good guitar is empirical; it is borne of the experience

that the luthier accumulates throughout his or her career, but not everything can be controlled. A guitar-maker has power over many things, but not all; there is no way to completely control the acoustic response of the wood, nor its mechanical behaviour.

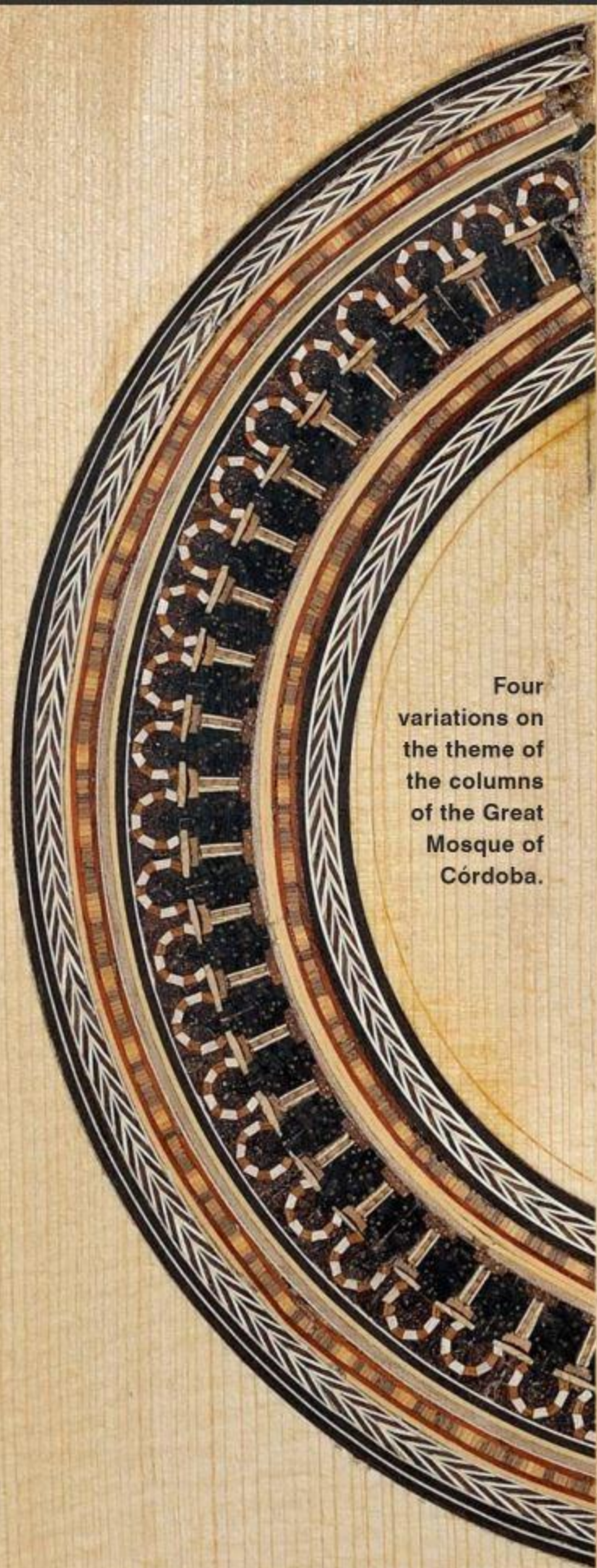
Each guitar has its own sound, just like every human has his or her own vocal cords, a unique voice and a unique timbre. It is impossible to make two guitars with identical voices and science is of no use to us in this regard: it offers no guidance on how to make a guitar that will sound better than any other, nor does it help identify the quality of a sound.

Orfeo – Ultimately, what determines the success of a guitar: the wood or the luthier?

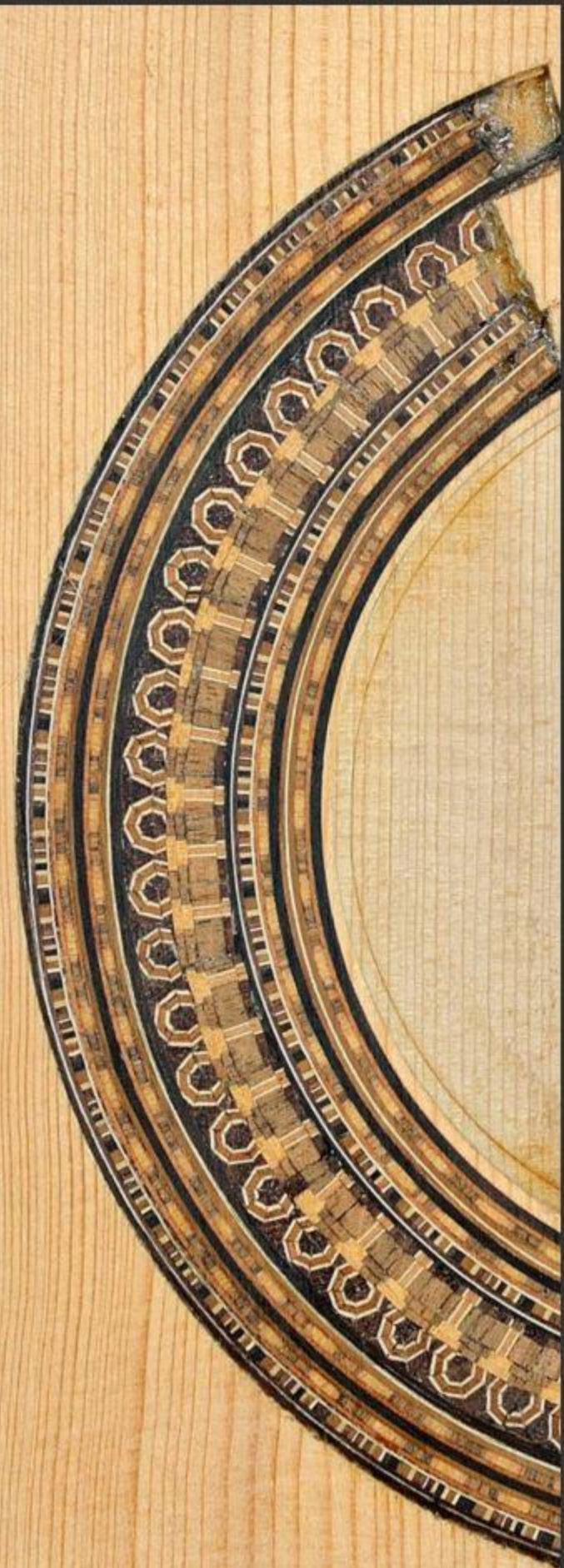
J. L. R. – I can tell you in all honesty: the wood, and especially the wood used for the soundboard.



In his book, "Making a Spanish Guitar", there is an explanation of how the arches in the rosette are made.

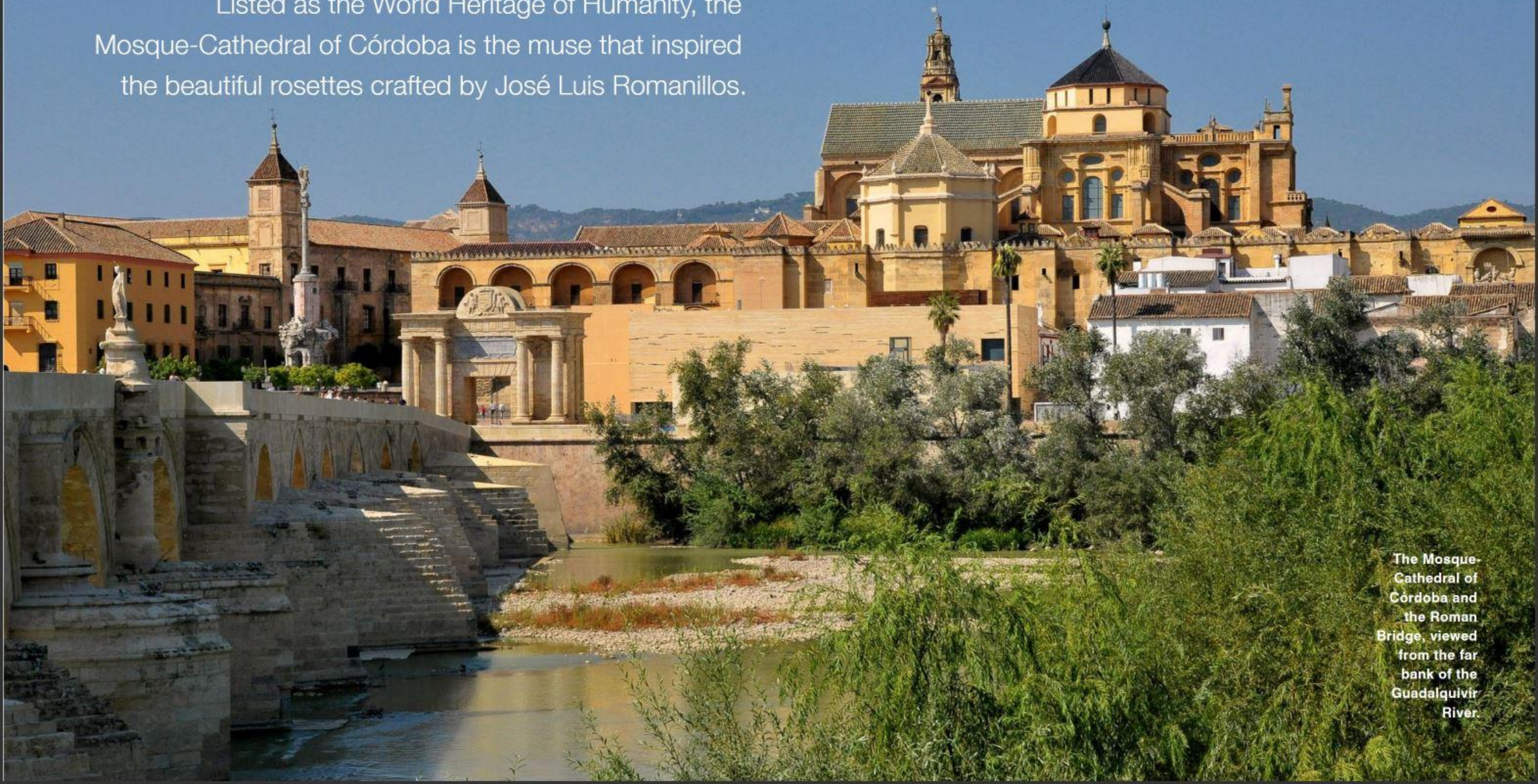


Four
variations on
the theme of
the columns
of the Great
Mosque of
Córdoba.



Córdoba, the inspiration

Listed as the World Heritage of Humanity, the Mosque-Cathedral of Córdoba is the muse that inspired the beautiful rosettes crafted by José Luis Romanillos.



The Mosque-Cathedral of Córdoba and the Roman Bridge, viewed from the far bank of the Guadalquivir River.



The two-tone
brick and
stone arches
are doubled
at the top.

A motif
representing
the two-
coloured
arches adorns
the façade.



...uall
...vino de p
...mo co t r
...do pñ a dñ
...de albul
...fueron los rees
...de coruua t caso
...cā donā m fya de
...gomez fernāde
...señor de sñro fy
...mya t este dafcoā
...fue padre de do
...na juana mā oca
...del dñg dñ erryñ
...fijo del rey dñ erryñ
...q el primero t est
...dñg esta sepulta
...do e una tūba dor
...da deha xo de la

Close-up of
the old arches,
painted red
and white.

Ever since 1236
– year of the
re-conquest of
Córdoba – the
mosque once
again became
a Christian
church.



Under Al-Hakam II, Córdoba became a city of culture and tolerance

Located in the historical heart of the city, the Great Mosque of Córdoba is one of the most stunning examples of Islamic art in Spain. The nine centuries of construction, enlargements and alterations attest to the full development of the Omeya style in Spain, as well as Gothic, Renaissance and Baroque styles in the Christian part of the complex.

It was the Muslim emir Abd-Al-Rahman I who initiated construction in 785, upon the remains of a Visigoth church. What remains of this early phase of its history is the magnificent hall with its 110 marble and granite columns, decorated with Roman and Visigoth capitals, topped with double arches in brick and stone, which were an unprecedented architectural novelty. Another unusual feature of the Great Mosque of Córdoba is its orientation toward Damascus instead of Mecca.

Enlargements

In 833, Abd-Al-Rahman II extended the mosque, adding eight new rows of columns, recovered from the Roman Theatre of Mérida (Spain).

In 929, Abd-Al-Rahman III made Córdoba the largest capital and most important Islamic realm in the West. The only expansion under his rule was the new minaret and an extension of the *Patio de los naranjos* (orange grove courtyard).

In 961, Al-Hakam II added the greatest architectural jewels still visible to this day at the Mosque:

the *Mihrab* focal point of prayer and the dome of the *Kiba* with its interlaced arches, immense works of art. The *Mihrab*, designed for the first time as an octagonal space, is decorated with mosaics of breath-taking beauty made by Byzantine master craftsmen sent by the Emperor of Constantinople.

During the caliphate of Al-Hakam II, Córdoba became Europe's second most influential city from a cultural and political point of view. It was also Al-Hakam II who founded the famous library, symbol of a pluralist, tolerant and universalist culture, with over 400,000 volumes on every possible subject of knowledge.

The final alteration is attributed to Al-Mansour who, in 987, expanded the mosque even further, adding yet another eight rows of columns to the interior, and thus creating a most extraordinary forest of pillars.

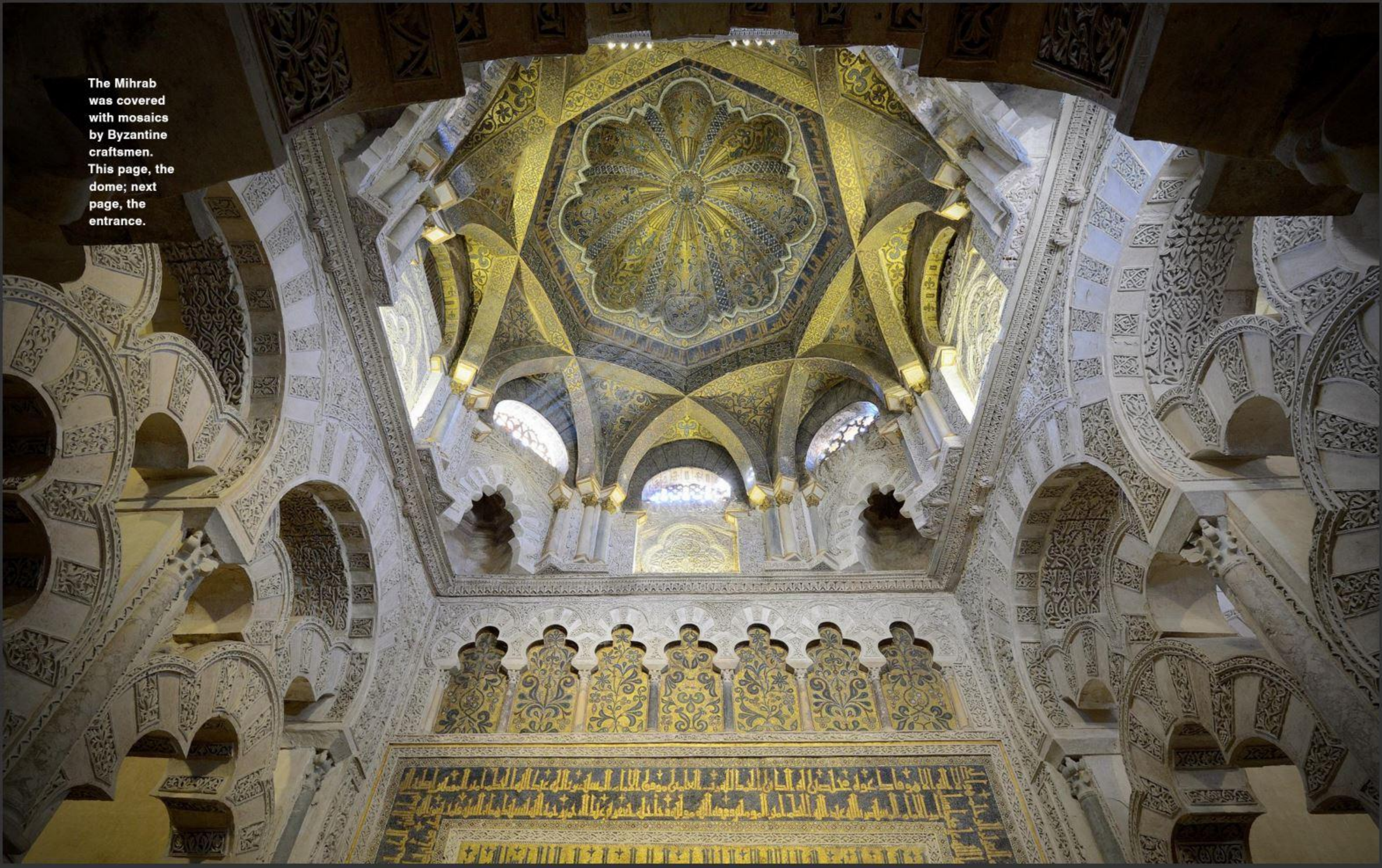
Construction of the Cathedral

In 1236, the year in which the Christians re-conquered Córdoba, the mosque became a Christian church again and in 1523 construction of a cathedral within the mosque itself commenced. The work was to take 234 years, firstly in the gothic style, followed by Renaissance and finally Baroque.

The Mosque-Cathedral of Córdoba has been listed as World Heritage of Humanity since 1984 (UNESCO).



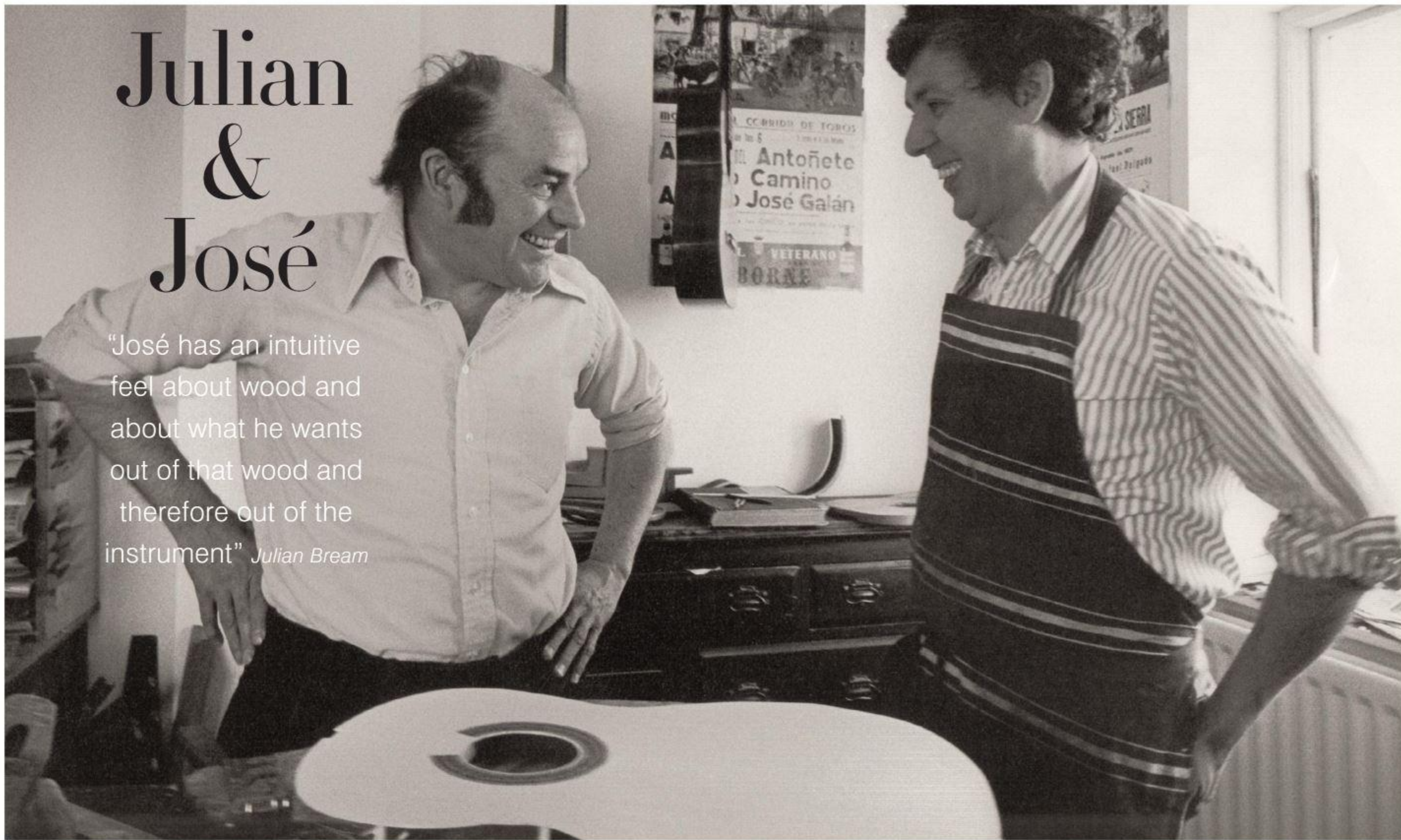
The Mihrab
was covered
with mosaics
by Byzantine
craftsmen.
This page, the
dome; next
page, the
entrance.





Julian & José

"José has an intuitive feel about wood and about what he wants out of that wood and therefore out of the instrument" *Julian Bream*



José Luis Romanillos, Julian Bream, and Robert Bouchet.



© Marian Romanillos

Below: the label of Bream's famous 1973 Romanillos guitar.



The albums recorded with John Williams were an outstanding success.

Near Oxford, in 1968, José Luis and Julian were neighbours without realising it

When the Romanillos family returned to England in 1968 after spending two or three years in Spain, they settled in a village near Salisbury without realising that they were but 20 kilometres away from where Julian Bream lived.

Towards the end of that year, Marian managed to get an article about José Luis' guitar making published in the local newspaper. This article brought in a few customers, including a local musician who purchased one of his guitars and later introduced José Luis to Julian Bream.

Bream, who lived on a farm property, which included a cow stall converted into a workshop, suggested that he come and work on the premises, taking up the place left by David Rubio, and sharing the workshop with Michael Johnson, who made harpsichords, and Anton Smith, a lute-maker.

Articles published in the local press, 1968.



1 Romanillos, a native of Spain, specializes in hand-made classical guitars. Fine response and tone is coupled with a gleaming, stageworthy appearance. But with six-nylon-string tension on the 4"-thick spruce top, those 188 wooden component parts you see in our inside story pic need masterly selection, placing and glueing; nails are strictly taboo! Prices start around £79. To order from Frederick James, 4 Wellesley House, Churchway, London, N.W.1, tel: EUS 3962.

2 Hawaiian guitar is really an electric sounding board (i.e. non-acoustic) and you play it flat on your lap! Strings aren't stopped by pressing them down to frets as on other guitars; instead a metal bar, held in the left hand, glides along them to create that liquid electric sound. Costs 42 gns, from Selmer, 114 Charing Cross Road, London.

Six nylon-reinforced speakers give full-throttle voice to any of five pre-set, push-button tones—not to mention tremelo (a kind of warble) and reverberation. You'll be pleased to know that you and three friends can blow your musical tops through it at once; costs 354 gns, from Baldwin-Burns Limited, 20-21 St. Giles High Street, London, W.C.2.

4 The Hamilton quick-release Capo Tasto is a sneaky but very effective way of changing key without wasting a finger; you simply clamp it across the strings. Frowned on by purists, the loved of folksters, we think the Capo makes a guitarist's life that bit easier; costs 22/-, from the Musiccentre, 56 Rathbone Place, London, W.1.

5 Zemaitis perpetuates his Lithuanian family's luthier tradition. He'll make you a guitar in any style, to your own de-

pearl inlay plus German silver trim. It cost £139, but prices start at £129, from Zemaitis, 19 Laitwood Road, London, S.W.12, tel: 675 1342.

6 All-silicon solid-state (transistorized), the Mercury 5-amp sports two jackplug input sockets. A low-powered practice—or jazz—model, cost is moderate, too: 25 gns, from Selmer.

7 Baldwin's Bison guitar—you can see the point—takes today's sock-it-to-me sound by the proverbial horns. Its three pick-ups—18 tiny mikes, or three for each string—give thunderous bass to glass shattering treble at the flip of a switch. Steer clear of imitations... the Bison costs 141 gns, from Baldwin-Burns.

8 Laminated spruce arched top gives the Barney Kessel jazz guitar a semi-acoustic sound. Maple neck makes playing action lightning fast. Twin

MR. JOSE LUIS ROMANILLOS is a Spaniard and quite appropriately makes cabinet-maker by trade and St. James.

Eight years ago Mr. Romanillos decided that he wanted to learn to play the guitar. As he couldn't afford to buy an instrument he bought a book on how to make one.

His efforts proved so successful that he gave up the idea of wanting to buy a guitar and continued making them. He has now made 15 altogether—two of which have been used in London concerts—but he still can't play them!

Having proved so successful in making Spanish guitars Mr. Romanillos would now like to progress to fashioning lutes.

Picture shows Mr. J. L. Romanillos in his workshop with some of the guitars he has made in his spare-time.

...the news summed up for all a... guitarist's essential para... guitar's subscription costs 24/-, from

Baroque
guitar built
for Julian
Bream.



“I want you to do a very difficult thing.
I want you to take the back off
carefully and make accurate drawings
of the whole inside design so that
we can try to copy it”

Julian Bream describes how this arrangement came about the book “A Life on the Road”, written by Tony Palmer:

“So I said to Romanillos, look here, why don't you repair my Hauser? But before you repair it, I want you to do a very difficult thing. I want you to take the back off carefully and make accurate drawings of the whole inside design so that we can try to copy it. ...I'll tell you what I'll do, I said to him, after giving the matter some thought; I'll commission six guitars from you, if you'll make copies of that old Hauser. I asked him how much he was earning as a builder carpenter, which I think in those days was £15 a week. And so I said to him, well, I'll just keep you going while you're making these guitars, because they can't possibly be all bad; we'll sell a few off at a reasonable commercial price, and you can have a profit. And if one of those instruments is really

good, I'll buy it from you at a fair price.

So he said he'd talk it over his wife, and next day he rang me back and he said they'd both agreed to the idea and he'd like to start in a month's time. And so he did.”

For a few years, starting in 1970, Romanillos created his guitars in the converted stable on Julian Bream's property and they developed a strong friendship. The eighth guitar to be produced in that workshop was the famous 1973 Romanillos that would accompany Bream for several years and with which the guitarist recorded the following albums:

- 1974 - Together Again, RCA ARL 10456.
- 1974 - Julian Bream, RCA ARL10711.
- 1980 - Music of Spain, Vol. 4, RCA RCD14549.
- 1981 - Dedication, RCA ARC 14379.
- 1982 - Music of Spain, Vol. 5, RCA RCD14378.

“To José
with much
admiration
for his fine
guitars”

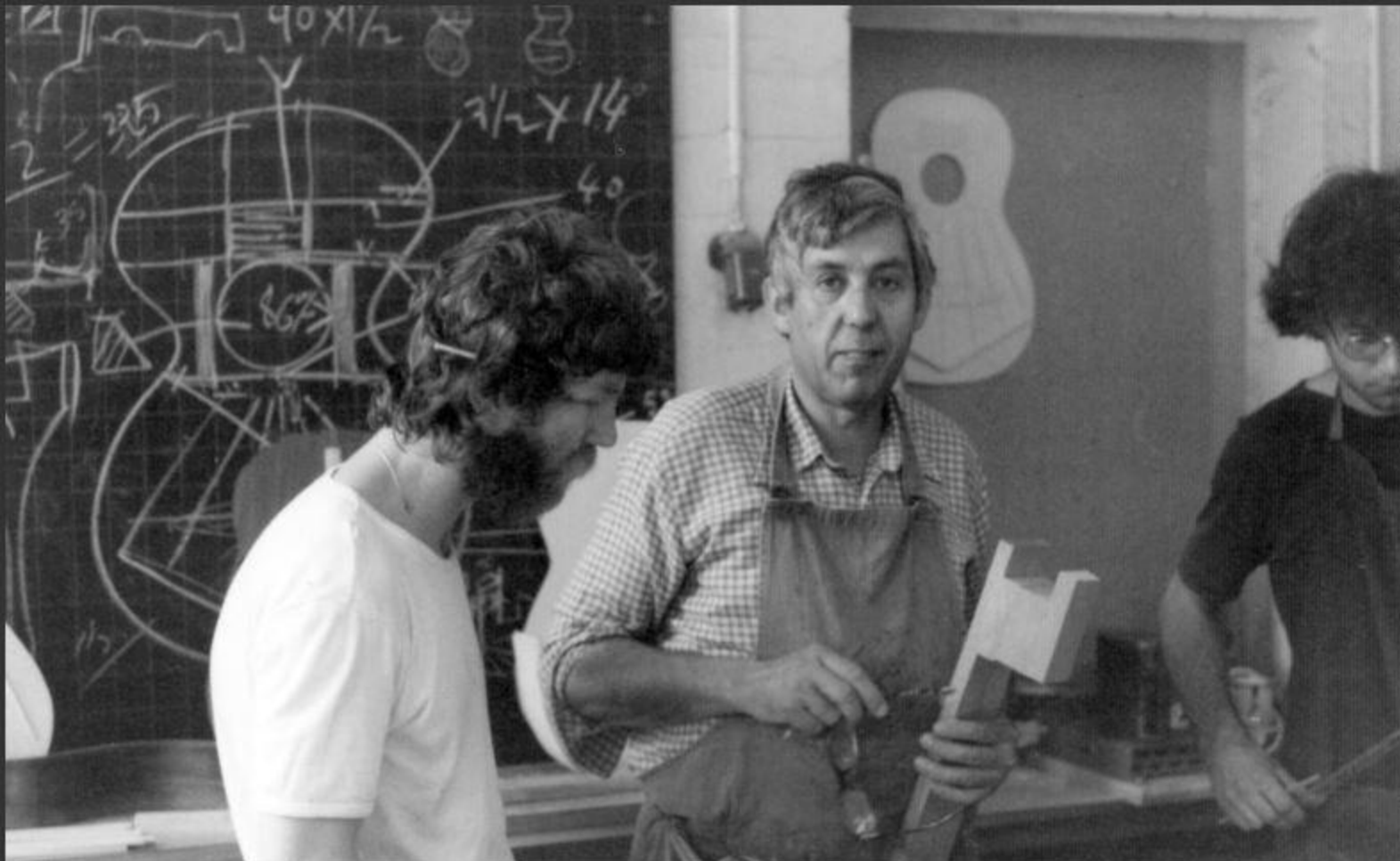


Unforgettable guitar making courses

From 1984 to 2012, Romanillos ran guitar making courses of great renown. Many of today's great luthiers were participants in the courses.

Córdoba 1989, from left to right, standing: Tobias Braun, Gerhard Oldiges, Marian Romanillos-Harris, John van Gool, Hartmut Hegewald, Edmund Blöchinger, Mark Peirelinck, Gustaaf den Aantrekker. Sitting: Moritz Sattler, José Luis Romanillos, Jürgen Winter, Els Jageneau, Heidi Pulfer et Michel Brück.





In these workshops every single aspect of guitar construction was covered.

José Luis with two of his sons, Liam and Ignacio. Liam, who trained as a luthier under his father, has taken over the workshop in England and helped with the courses.



© Caroline Jones

I don't keep any secrets. I lay bare everything that I know. It is impossible to copy in lutherie: even when I make two guitars simultaneously, they don't end up having the same sound

Surprisingly, there is no school of lutherie in Spain to rival that of Cremona in Italy, Mirecourt in France or Mittenwald in Germany. But José Luis Romanillos, with his love of the Spanish guitar and his generosity, has stepped up to fill this void by running two-week lutherie courses in which the idea is to build a guitar! Every aspect of construction is covered: selection of the wood, bracing, gluing, making the rosettes, binding and varnishing, with a more in-depth module focused on the soundboard.

"We would always start with the soundboard, which is where I would supervise the work most closely. As for the rest, I would give everyone more of a free rein. I have never wanted anyone to feel pressured into working within a rigid framework."

Those taking part in a workshop had to supply their own tools and wood. José Luis and Marian Romanillos would be there to welcome them with the workbenches, the "soleras" and templates, already pre-

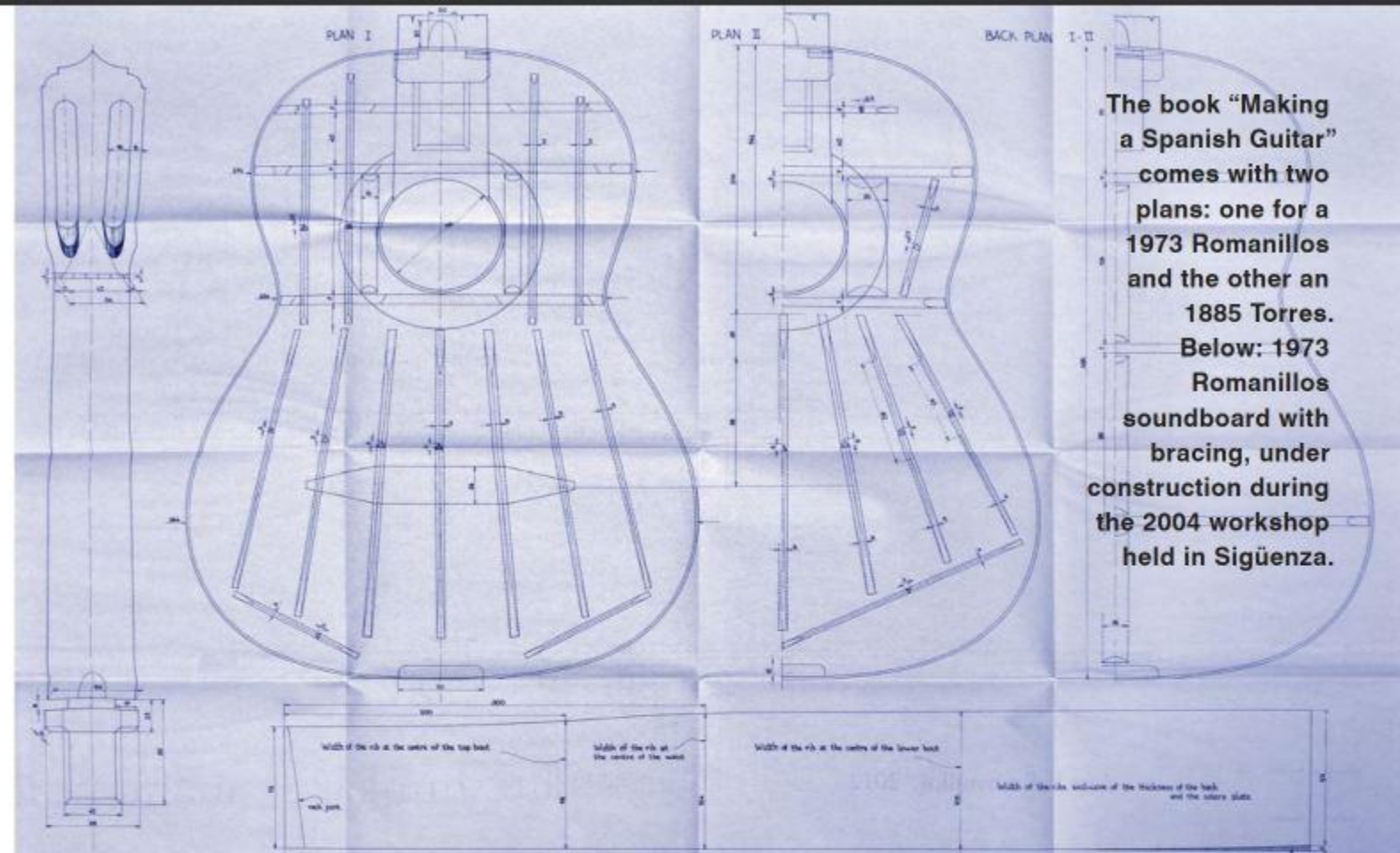
pared for each participant (about twenty each year). They would also provide the rest of the equipment, but practically all of the work was performed with the use of hand tools.

Whether they were beginners, amateurs or professionals, luthiers from the world over came to take part in these courses, beckoned by the reputation of José Luis Romanillos.

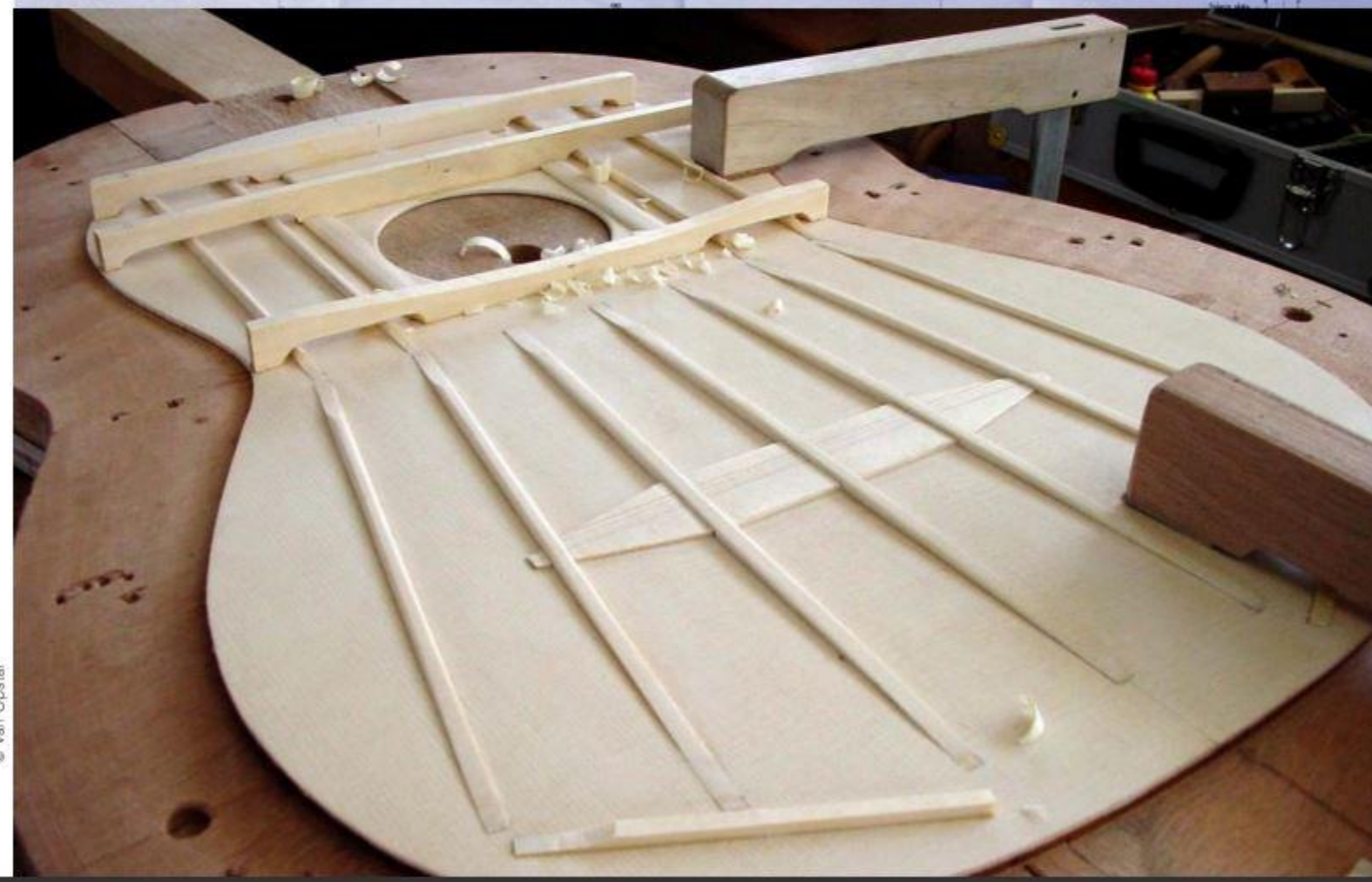
The first workshop was held in Zürich (Switzerland) in 1984, followed by courses in Córdoba (Spain) run from 1989 to 1997 and finally in Sigüenza (Spain) from 2001 to 2012, with the assistance of José Luis' son, Liam.

"It's amazing how much we did for the love of the Spanish guitar, Marian and I. But it was marvellous to see how much enjoyment people could get out of it. Some people wrote to me after having completed a course, telling me that they were the best two weeks of their lives."

© Van Opstall



The book "Making a Spanish Guitar" comes with two plans: one for a 1973 Romanillos and the other an 1885 Torres. Below: 1973 Romanillos soundboard with bracing, under construction during the 2004 workshop held in Sigüenza.



Marian Romanillos,
née Harris Winspear:
inseparable
companion and
partner to José Luis.



José Luis & Marian, 30 years of research

More than 1,500 Spanish luthiers are
referenced in their archives.

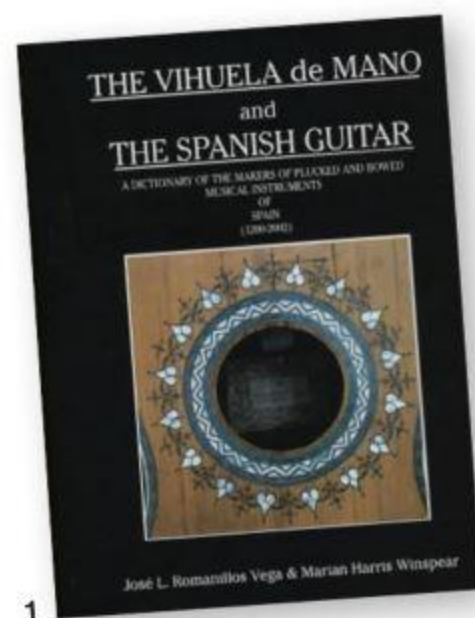
José Luis and Marian have spent more than 30 years researching documentation on Spanish guitars and luthiers. They have visited the families of luthiers, read thousands of pages of church records and tracked down all manner of information in libraries and national archives.

The documentation compiled by the Romanillos couple is unique in Spain and they are disappointed that the authorities have shown so little interest in establishing a museum devoted to the guitar. It was thanks to his contribution to the history of the guitar, and his work as a luthier, teacher and lectu-

rer that the University of Alicante awarded José Luis Romanillos an honorary doctorate in 2014.

"I had to earn my living by making guitars and not by researching. The work on Torres got under way once I had made enough to keep the wolf from the family's door: I would sell a few guitars and then head off with Marian seeking documentation in Seville or wherever.

Nobody had ever done what we did, and nobody will ever do it again. It was fate that the task would fall to us. We have learned a lot, travelled a lot and enjoyed it immensely."



1



2



3

Those who take the plunge into making a guitar following this book: the experience will be unforgettable

We have selected three of Romanillos' publications that we think make excellent reading:

1/ The Vihuela de Mano and The Spanish Guitar written by José Luis and Marian; a dictionary of Spanish luthiers (from 1200 to 2002). Over 1,500 references relating to luthiers and the construction details of vihuelas, tools, woods and prices over the centuries. Published in 2002, this book is only available in English.

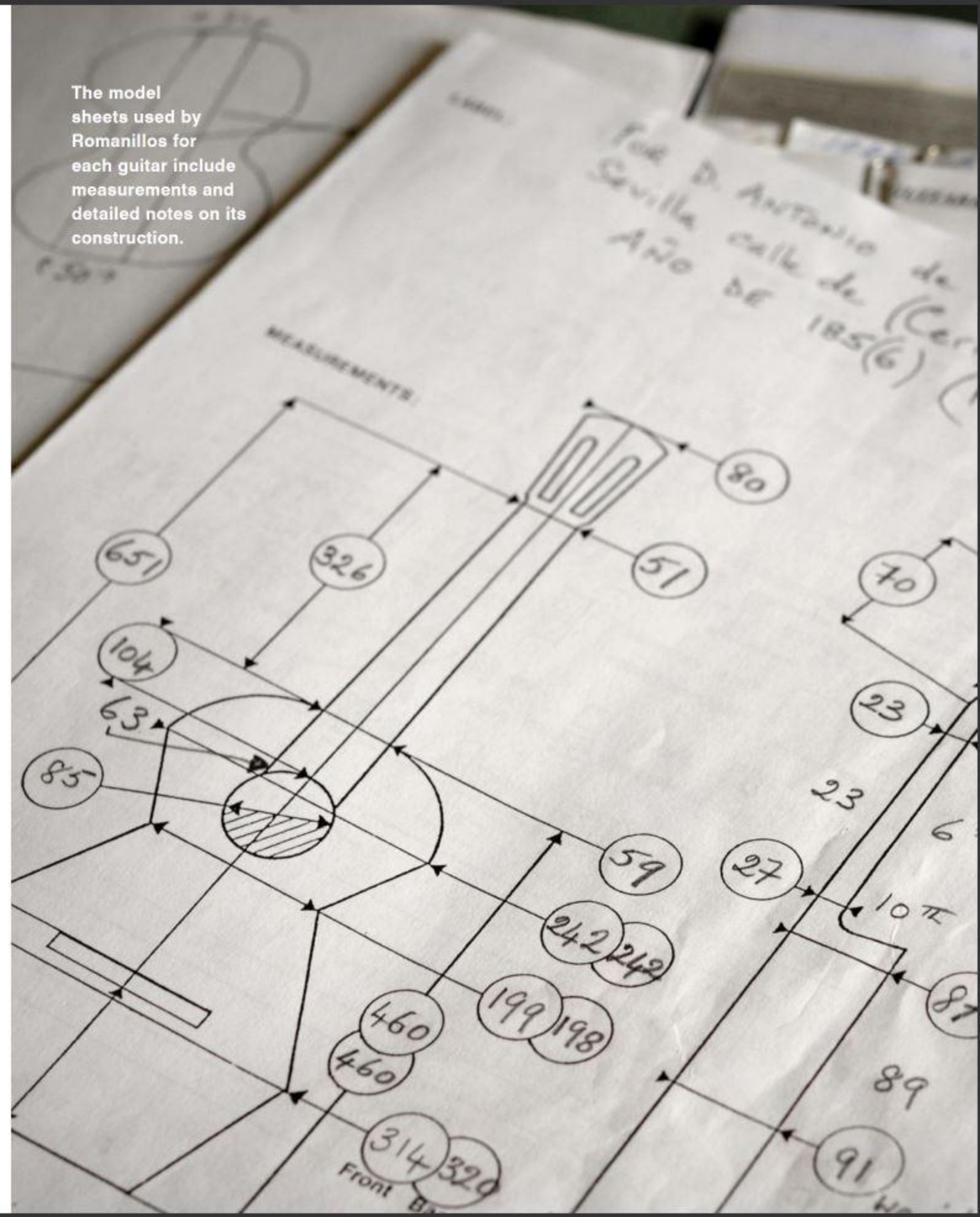
2/ Making a Spanish Guitar: José Luis Romanillos explains in detail the construction of a guitar based on his own experience and without the use of sophisticated equipment. The book contains many photographs and comes with two actual-

size plans: the guitar crafted for Julian Bream in 1973 and a Torres guitar from 1885. This book was published in 2013 and is only available in English.

"One thing is guaranteed for those who take the plunge into making a guitar following this book: the experience will be unforgettable."

3/ Antonio de Torres, guitar maker, his life and work: the first book dedicated to the work of Torres and indisputably a key opus on the history of the guitar. The first edition in English came out in 1987 and it was later published in Spanish, German, Japanese and Italian. An indispensable book for any luthier, collector or aficionado.

The model sheets used by Romanillos for each guitar include measurements and detailed notes on its construction.





José Luis and Marian at the entrance
to the Casa del Doncel.

In his unfailing
commitment to
the Spanish guitar,
Romanillos managed
to convince
Guadalajara's
officials and the
University of Alcalá
to create a small
museum devoted to
the guitar and
its history



Today, part of
the Romanillos
collection as
well as the
reconstruction
of the Santos
Hernández
workshop are
on display at the
"Casa del Doncel",
a magnificent
fifteenth-century
gothic building
located in the
mediaeval quarter
of Sigüenza, some
130 km from
Madrid.
(Ed.: Visits are
currently by
appointment only).

The Guitar Museum in the Casa del Doncel

Many of the tools and documents that belonged to Santos are now in the museum's archives.



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The workshop of Santos Hernández

In one of the museum's rooms, there is a reconstruction of Santos Hernández's workshop, complete with his workbench, his tools, his *plantillas* templates and *soleras* that he used when building his guitars.

Among the photographs adorning the workshop, many famous faces from the world of guitar can be seen: Andrés Segovia, Ramón Montoya and Regino Sáinz de la Maza, the guitarist who played the *Concierto de Aranjuez* by Joaquín Rodrigo at the premier, using the *La Rubia* guitar created by

Santos. Over and above the reconstruction of his studio, there are also sizeable archives relating to the *Madrialeño* guitar-maker's work.

"We have always fought, along with Marian, for the preservation of Spanish heritage. To me, Santos was the second Torres and I think that the true Spanish guitar ends with him. Afterwards, Segovia came along with the Ramírez guitars and their soundboards made of cedar, and that's a different kettle of fish; a different sound, a different way of playing."



Reconstruction of Santos Hernández's workshop.



"Plantillas"
templates,
photos and
clamps, laid
out exactly
as they were
in the Madrid
workshop.





Vihuela de mano. José Pagés, Cádiz 1818.

The Romanillos collection

José Luis and Marian Romanillos have purchased, restored and conserved instruments that embody stages in the history of the guitar. Part of their collection of vihuelas and guitars is on display in the other rooms of the Casa del Doncel. Five centuries of guitar history are represented in those display cases, accompanied by explanatory labels telling of the instruments' origins and developments.



René Lacote, Paris 1829.



Guitar attributed
to Panormo,
London c. 1840



Fötisch Frères,
Switzerland
c. 1890.



Wolf & Co.
Klingenthal,
Germany
c. 1900.



Joseph Martínez, Málaga 1804.



Francisco Sanguino, Sevilla, 1768.





Antonio de Torres, Sevilla 1865.





Unknown, Germany c. 1900.



Unknown, Germany c. 1889.



Vicente Arias,
Ciudad Real
1894.

Paris, June 2015

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