

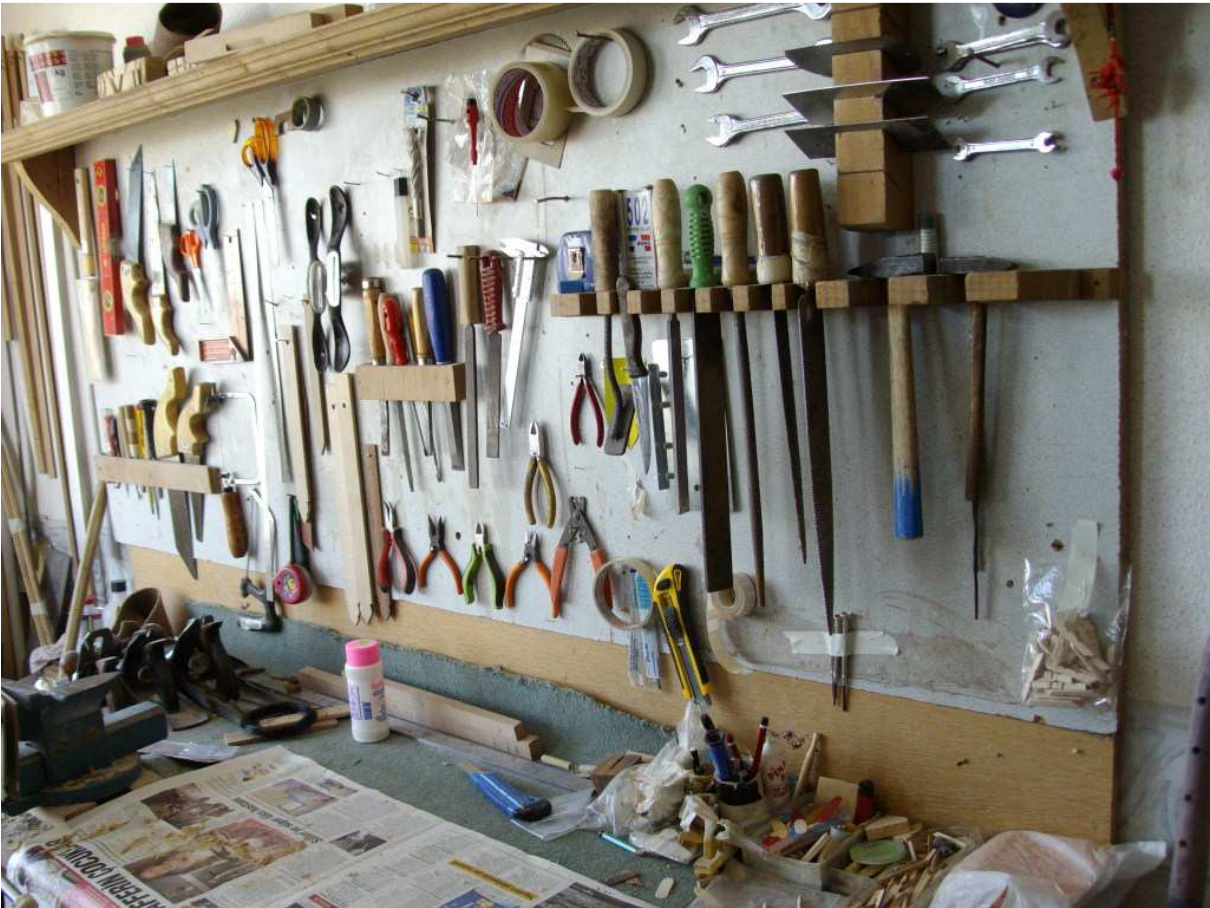
# SAZ / BAGLAMA LUTE CONSTRUCTION



Version	Date	On line	Updates	
V0.0	March. 2011	yes	Creation	P. d Herouville
V1.0	July 2013	yes	Additional pixes	P. d Herouville



## TOOLING



Whole tool set. Lutemaker Mehmet YURTLU, Unlu Is Merkezi, Unkapani, Istanbul.



Carving tool. Very useful to polish inner soundbox. Lutemaker Mehmet YURTLU, Unlu Is Merkezi, Unkapani, Istanbul.





Box made of bended ribs (olive tree). The body is reinforced with a separate inner neck wood. The technics is reminiscent of the traditional turkish technology for Ud lute soundbox. Botom area will be adjusted during the outlet adjustment by maker. Lute dealer Ilyas TEKIN, Galata, Istanbul.



YURTLU bends ribs by clamping them on such pattern / heater.  
Lutemaker Mehmet YURTLU, Unlu Is Merkezi, Unkapani, Istanbul.



Rib joints are sealed together with wood gel. The porosity is smoothed then by hand polishing.



## THE RIB-MADE BOX VARIANT: BENDING / FINISHING THE RIBS

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Box made of bended ribs. Left : the interior strengthener is visible. Lute Maker Kemal EROGLU, Ankara ( photo SEHAYAT mag.)



Glued rib boxes ( photo BORAN MUZIK web blog)



Polishing the rib made box. Lute Maker Kemal EROGLU, Ankara ( photo SEHAYAT mag.)

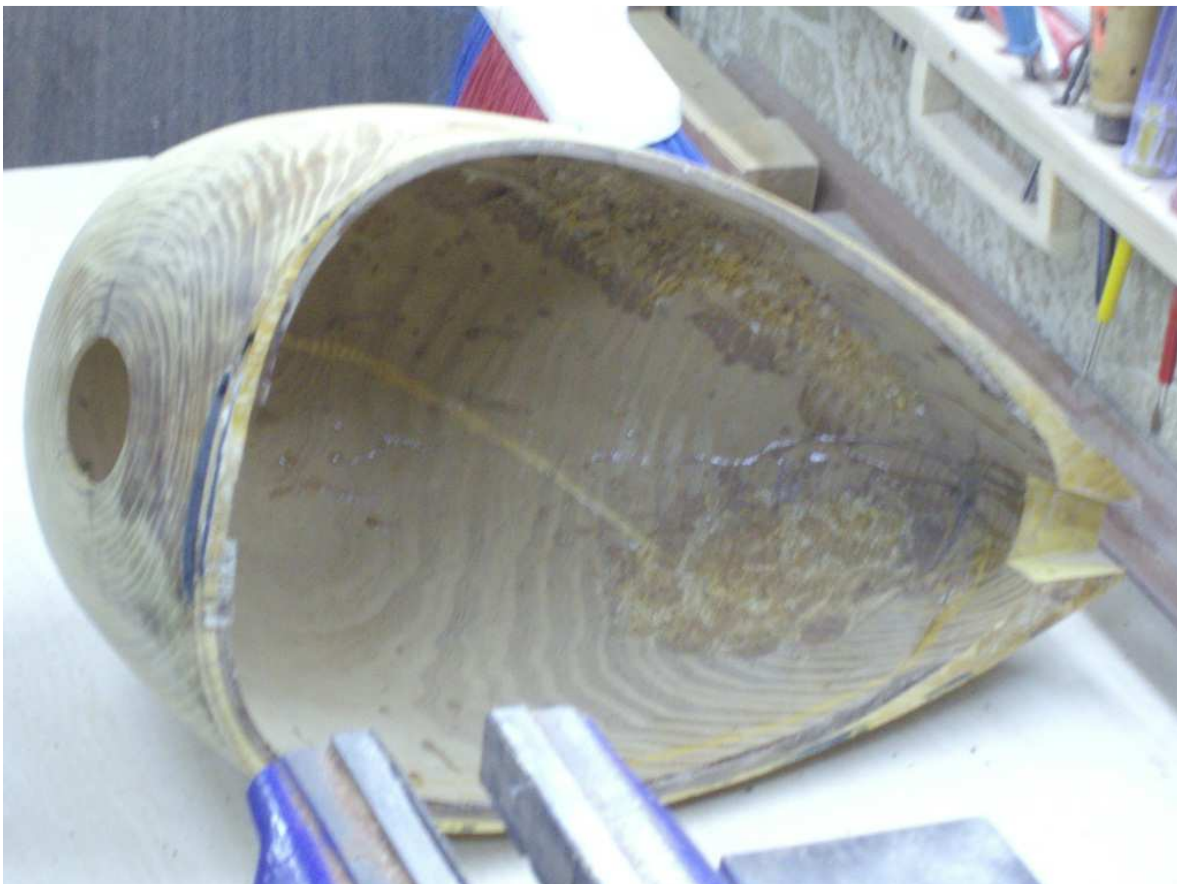


## THE PLAIN CARVED BOX VARIANT: CARVING THE BOX



Carving a box out of plain wood. ( photo BORAN MUZIK web blog)

## THE PLAIN CARVED BOX VARIANT: CARVING THE BOX



Carving a box out of plain wood. This technology is very traditional. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



## THE PLAIN CARVED BOX VARIANT: CARVING THE BOX



Carving a box out of plain wood. This technology is very traditional. Here the body and the neck are one and same part, same as the kurdish technics of Tanbur lute making (Gahvoreh, Kermnshah, Sanandaj). Lutemaker Mehmet YURLU, Unlu Is Merkezi, Unkapani, Istanbul.



Carving a box out of plain wood. Lutemaker Mehmet YURLU, Unlu Is Merkezi, Unkapani, Istanbul.



## STRENGTHENING THE SOUNDBOX (PLAIN WOOD VARIANT)



Boxes are reinforced with various permanent bridges fore / after neck assembly. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul

## STRENGTHENING THE SOUNDBOX (PLAIN WOOD VARIANT)



Strengthening a wood box of a Saz /Baglama. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul

## CUTTING THE NECK



Cutting the neck out of pine wood. Lutemaker Mehmet Ali CETINKAYA, Ankara ( photo web x)



COUPLING NECK AND BOX HEAD



### ASSEMBLYING THE NECK (PLAIN WOOD VARIANT)



Plain wood box assembly of the neck a Saz /Baglama. Here the soundbox body has been drilled the proper window for the microphone equalizer panel. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul

### ASSEMBLYING THE NECK (RIB MADE BOX)



Rib-made box assembly of the neck a Saz /Baglama. Unlike plain wooden box, the dovetail is cut out of a glued cone, and strengthened. Workshop Orient Musikhaus, Berlin



## ASSEMBLYING THE NECK (PLAIN WOOD)



Boxes are reinforced with various temporary bridges fore / after neck assembly. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul

## ASSEMBLYING THE NECK (PLAIN WOOD)



Adjusting plain wood box on the neck. Lutemaker TURKAY (press)



## ASSEMBLING THE NECK (PLAIN WOOD VARIANT)



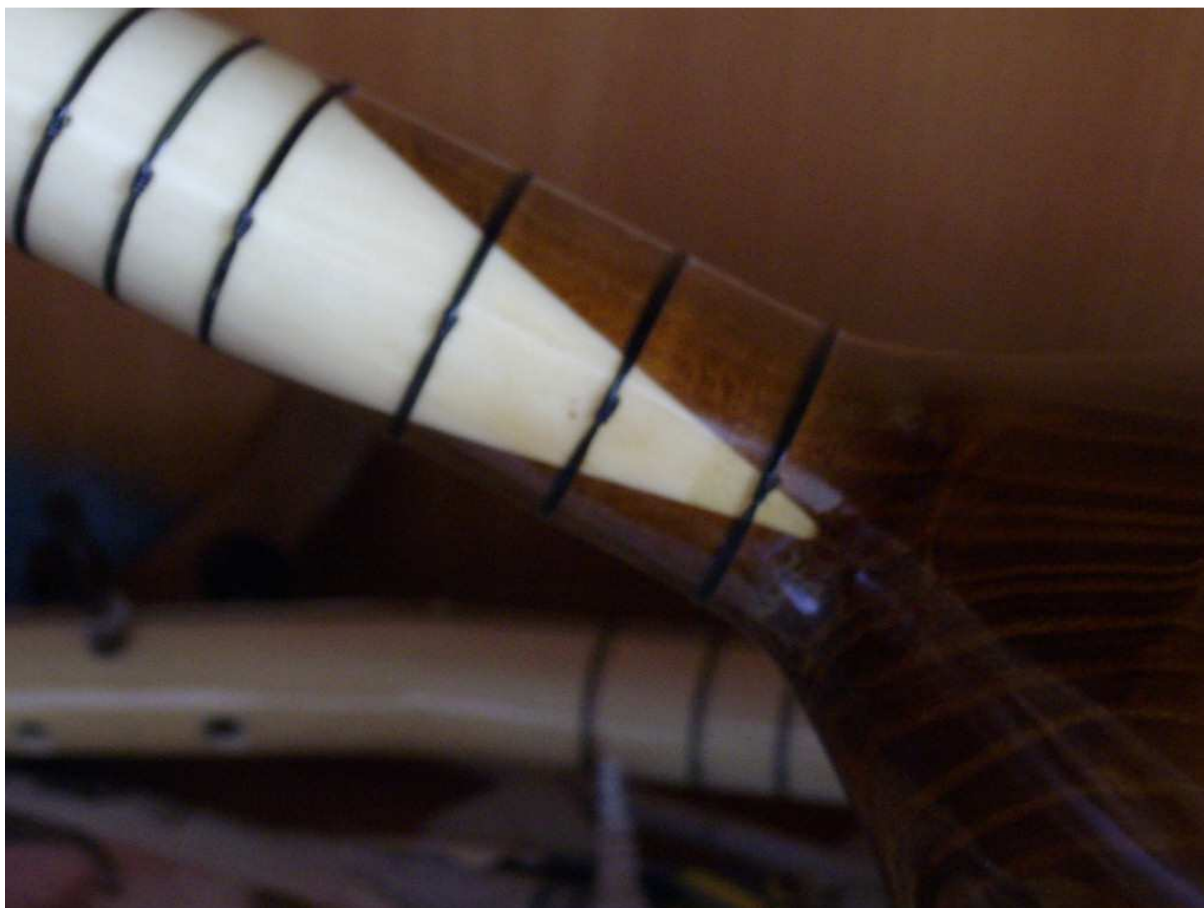
Plain wood box assembly of the neck of massive Saz /Baglama lutes. Raw rose wood layer is clamped and is glued on the whole neck (left). Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



## ASSEMBLYING THE NECK (DOVE TAIL VARIANT)



Dovetail assembly of the neck a Saz /Baglama, Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



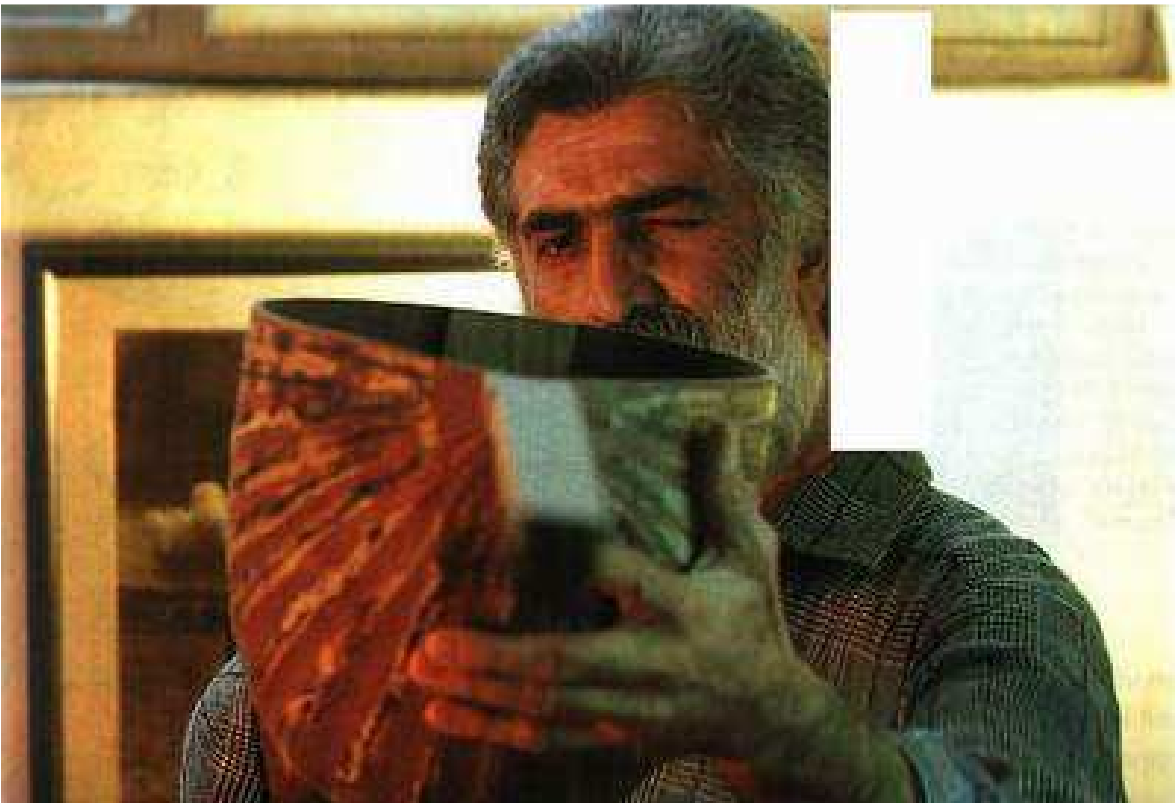
Dovetail assembly of the neck a Saz Cura /Baglama, Lutemaker Mehmet YURTLU, Unlu Is Merkezi, Unkapani, Istanbul.

## ADJUSTING THE SOUNDBOARD ON BOX



Soundboxes are carved out of thin wooden boards (ex: pine tree).  
Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul

## ADJUSTING THE SOUNDBOARD ON BOX



Adjusting the soundboard on soundbox. Lute Maker Kemal EROGLU, Ankara (SEHAYAT mag.)



## ADJUSTING THE SOUNDBOARD ON BOX



Soundboxes are carved out of thin wooden boards (ex: pine tree).

## ADJUSTING THE SOUNDBOARD ON BOX



Soundboard is clamped and glued onto the soundbox.

## ADJUSTING THE SOUNDBOARD ON BOX



Adjusting the soundboard on soundbox. Left bottom: the rose is delicately carved out of wood as well. Lute Maker Kemal EROGLU, Ankara ( photo SEHAYAT mag.)

## ADJUSTING THE NECK ON SOUNDBOX



Adjusting the neck onto soundbox.



## ADJUSTING THE SOUNDBOARD ON BOX



Finishing and decorating the neck and soundboard. Before varnishing.( BORAN MUZIK web blog.)



Finishing and decorating the neck and soundboard. After varnishing. Lutemaker Mehmet YURTLU, Unlu Is Merkezi, Unkapani, Istanbul.





Electric Saz soundboard is cleared for microphone. Side clearances are proper for analog microphone tuner. Low outlet is for the microphone itself. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



Electric Saz soundboard is cleared for microphone. Side clearances are proper for analog microphone tuner. Low outlet is for the microphone itself. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



## WOOD DECORATING / VARNISHING THE SOUNDBOX



Soundbox finishing a Saz /Cura, typical pattern from Istambul.



Soundbox finishing a Saz /Baglama, Left : lutemaker Parviz, Sanandaj. Right : typical pattern from Istambul.



## FINISHING THE NECK



Maker covers neck with a white wood. Various ribs are “clamping” here the dovetail for the future peg head. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



Drilling peg holes in the neck. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



## FINISHING THE NECK



Drilling peg holes in the neck. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



Peg head under finishing. Most of them are glued on the original main neck. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



## FINISHING THE NECK



Maker covers neck with a white wood. Various ribs are “clamping” here the dovetail for the future peh head. Lutemaker Inan KARAKIS, Tunel, Beyoglu, Istanbul



Tiny string bridges. Lutemaker Mehmet YURTLU, Unlu Is Merkezi, Unkapani, Istanbul.



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