

# LAKEWOOD GUITARS 2024



Edition Series 2024  
Standard models  
Customshop

*Lakewood*<sup>®</sup>  
Klangkultur made in Germany ●●●

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J-35 Edition 2024

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# CUSTOMSHOP



## THE CUSTOMSHOP



Your dream should become reality.  
A little courage is required and then your ideas and wishes can be placed in the experienced hands  
of the luthiers at Lakewood.  
Every year, a large number of unique pieces leave our workshop, built entirely according to the special ideas of those  
who want to fulfill the dream of their personal guitar.  
A special guitar is created from the woods and fiction becomes reality. This is the Lakewood Customshop.







## New in the Lakewood Customshop

The Lakewood Customshop is an institution that has grown over many years and has a total of over 500 different options that can be combined in different ways for 5 body shapes and 4 guitar types. This means that hundreds of thousands of variations are conceivable! Here are the latest options:

### New timbers for back & sides



### The bevel (also called armrest)



With the introduction of the Edition Series 2024, we are offering the *bevel*, which is sometimes also called armrest. This visually appealing feature between the top and the side significantly increases playing comfort for the right arm.

The M-24 Edition 2024 and the D-32 Edition 2024 are now fitted with this armrest by default. It is also available for all Customshop creations in the M, D and A shapes.

### L.R. Baggs HiFi pickup System

With the new Lakewood A-15 Edition 2024 we add the L.R. Baggs HiFi pickup to our product line. Instead of the familiar bridge pickup (*under-saddle transducer*), this system works with sensors that are attached to the inside of the guitar top underneath the bridge.

As a result, this system behaves very acoustically, even without a microphone. It is perfect for home, small and medium sized applications.



### New fingerboard inlays



It is worth mentioning that the Concordia fingerboard inlay at the 12<sup>th</sup> fret is made of Tinted Timber, a material we use for guitars made exclusively from European woods and materials.

## Sound hole rosette with wooden core and purfling of Tinted Timber

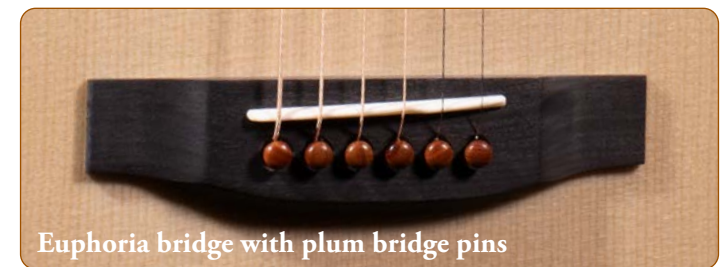


For guitars that are only made from European materials, we also offer the material *Tinted Timber* for our sound-hole ornaments with or without a wooden core.

This “mother-of-pearl substitute” can be used in many different ways and does not require the use of real mother-of-pearl.

### Euphoria - funny name, interesting alternative

Staying with the same topic: Euphoria is also a material developed as a substitute - in this case for ebony. It is lime wood that has been hardened and stained through a chemical-physical process. In this way, a wood that is normally unsuitable for this application is made usable. At first glance, it is almost indistinguishable from ebony. In the new European Wood series, this type of wood takes on a new role that makes sense!



## Lakewood gallery wood = Customshop to the power of 2!

We saved one sensational innovation for last: The Lakewood Gallery Wood!

First of all, we always select the best wood from our stock of tonewoods for you in the Customshop! But when we look through our stock, we always come across particularly spectacular, unique or rare woods. We are now giving these woods a stage in our Online wood gallery. This is to fulfill the wish of many of our customers to be able to actually choose the wood themselves. It is now even possible to select a very specific set of woods Online, e.g. for the back and sides of your Customshop guitar, and make a binding reservation. After the reservation, the guitar can be configured and ordered as desired. In this well-organized form this is unique in the industry.



exemplary representation

Masking with body shape



There are various ways to have a good look at the wood, to mask it with the guitar shape you have in mind or to mark your favorites. The reservation itself is carried out with a small PayPal payment, which is a fixed declaration of intent for you as a customer and a flat fee for us.



## How do I order a Customshop guitar?

After having played around on your guitar for a while now in the Guitar Designer, you are probably ready to order this instrument. What an exciting moment because your virtual guitar should soon become a reality. Rest assured, you are in best hands with us!

**The ordering process is very simple:** There is a button below the window showing the 3D guitar titled “place order request”.



With this button you start the order request wizard, which guides you step by step through the process. During the process, an order code is generated clearly identifying your request. This ensures that everything is assigned correctly and that no information is lost. We therefore recommend that you use this order request procedure.

### Steps in the ordering process

The order request wizard goes through the following steps with you:

- 1. Additional notes on the guitar:**  
Here you have the opportunity to provide additional information such as “Please set the string action as low / high as possible” or similar requirements.
- 2. Music store selection**  
Since all Lakewood guitars are sold through retailers, you can now select the dealer to whom you want to send the order request. You are free to choose; of course it is best to choose a retailer from whom you like to buy or whom you trust or where you simply feel comfortable. You can also send the dealer a message at this point.
- 3. Personal details**  
Now you can enter your name and email address. Your name will appear later on the guitar’s Customshop certificate. The email address is temporarily stored.
- 4. Checking your entries and submitting the order request**  
After checking your entries, you can send your order request to the selected music store. Done!

### What’s next?

After your dealer has received the request, he will get back to you with an offer. Now you can place a binding order for your guitar (depending on the business practice of the music store, the order can be confirmed by email, by phone or in person). Generally, a down payment is customary. Thereafter the music store will use the generated order code to order your guitar from us.

Before we start building your guitar, we will contact you directly to discuss individual requests such as fretboard inlays or the like. We will also provide you with an Internet link which will connect you to your Customshop Monitor. There you will see all information regarding the

upcoming construction of your guitar. It is only once you have given us your personal approval that we will actually begin to manufacture your instrument.

What remains now are agonizingly long days and weeks of waiting - just try to enjoy it! Play some more on your old guitar, you’ll soon have no more time for it!

## The Lakewood Help Center



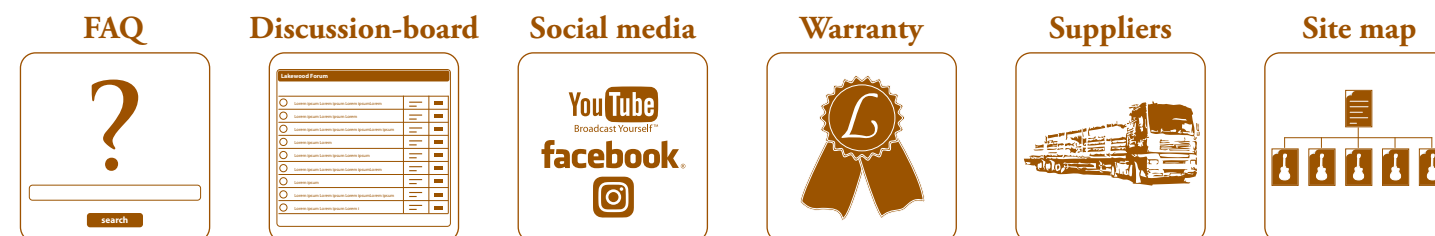
Life is beautiful, especially if you share it with a Lakewood guitar.

Nevertheless, there will be moments when you might want to contact us or need important information.

You may also not be playing Lakewood guitar (yet) and simply searching for useful information or guitars in general. For this reason, we have set up a help center on our website **www.lakewood-guitars.com** the heart of which is the FAQ (*Frequently Asked Questions*) section.

FAQ is divided into different subject areas addressing most concerns with extensive and up-to-date questions and answers. With a full-text search you can do research quickly and easily.

In the FAQ you will find information on cleaning and maintaining your guitar, on the subject of humidity or various specific tips for the correct set-up of your valuable instruments. Establish the year of your guitar or find out about the pickup systems used by Lakewood. The variety of topics in the FAQ will surprise you!



The help center provides information on the Lakewood warranty, about our suppliers and is an interface to social networks. Why not visit the Lakewood discussion forum? You will find a wealth of knowledge there and can participate in numerous exciting (guitar) topics within the Lakewood Community. We heartily invite you!



You can find the help center at: [www.lakewood-guitars.com/help](http://www.lakewood-guitars.com/help)



# A journey through the Lakewood workshop

## Pearl inlays - A day with Lena & Lea

*Kay, our fictional workshop visitor, visits our new workshop and takes part in a tour of the production area to see how we build our guitars.*

*Here is a report from the area where we make our pearl inlays, the realm of Lena & Lea.*

I come in late. Last night was intense and sleep still hangs in the corners of my eyes. After two cups of coffee and a breath of fresh air while watching the sunrise in front of the Lakewood workshop, the day is ready for me.

Today I'm with Lena and Lea and very close to the inlays that decorate the guitars. This is definitely not the place for rough hands. I experience the dedication and precision with which the smallest ornaments are made. It is now eight o'clock in the morning. Not my strongest time of day, quite the opposite of the two who are showing me what they can do today. Lena and Lea have been here

for an hour and have already prepared a lot of things for me.



Pearl pieces and purfling strips of the soundhole inlay

In front of me are headstock veneers, fingerboards and guitar bridges, sharing space with tops, mother-of-pearl inlays and a variety of woods.

Lena laughs in my face and calls to me: "We just threw everything in front of you. Pick something and we'll tell you how we do it".

I pick up a spruce top with a beautiful adornment around the sound hole.

Now show me how you do it, I say to Lea.

I've never thought about how a sound hole ornament gets into a guitar top before, but I'm totally surprised how complex it is and how meticulously Lea goes about it step by step. This is how she shows and explains it to me:



Milling the channel for the wooden core of the soundhole inlay

### Step 1:

The center of the soundhole decoration is created. "Look, we prepared these squares" and shows me a piece of rosewood. "I will mill a ring out of this piece."

### Step 2:

Lea inserts a spruce top into the Super Highspeed CNC machine. I have to mention this, of course. We are working with very fine cutters and speeds in the tens of thousands of revolutions per minute. The machine now mills out a 1.5 mm deep area in the center of the future sound hole decoration, and then the beautiful rosewood ring is inserted there.

Hours later, as I watch what I will soon report on, the guitar top is ready for further work.

### Step 3:

Now the guitar top goes back to the machine and very fine grooves are milled on the inside and outside diameter of the rosewood ring. Lea then presses the decorative inlays of various woods and many small pieces of mother-of-pearl into these cutouts. It looks difficult, and Lea confirms that she has to work very precisely, but also very quickly. If I'm slower, she says, the glue will be dry before I can put everything in.

Okay, so far the top is done, Lea is happy with it.

As I said at the beginning, the whole thing is really complex. Would any of you have known that?

Meanwhile I've got inlay fever. Hey Lena, I want to see how you get those mother of pearl letters into the headstock!

Uhh, I'll take a look at the letters first. How do you do that, I want to know?

Lena grins and asks me if I've ever heard of alphabet soup. Hmm, that was a long time ago. I seem to remember my parents trying to teach me to read with the help of a clear soup in which letters formed from noodle dough floated. Am I remembering this wrong? I'm rambling again, sorry.

Lena shows me a small mother-of-pearl plate glued to a piece of wood and explains: "When I put this in the machine, a vacuum sucks the plate in and holds it in place. Now I select the program that allows me to mill many 'L's for the Lakewood lettering." Cool thing, and the plate is then placed in a cooking pot. What comes



Lena doing the purfling



Milling the pearl inlays



Dream team Lea (left) & Lena (right)



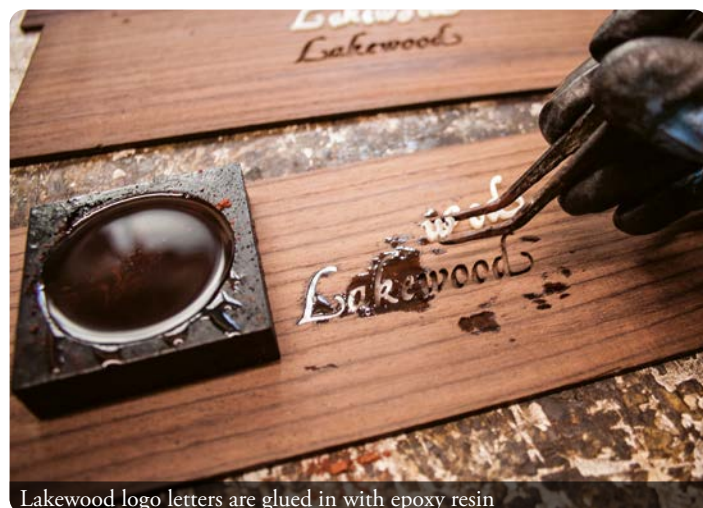


out is alphabet soup. Now I can't make a real word out of so many 'L's, but you know what I mean. The other letters are added and eventually the Lakewood lettering is complete.

In a second step, Lena shows me how the cavities for all these letters are milled into the headstock veneer. This is done so precisely that the letters would hold almost without glue.

I fiddle around with the headstock veneer myself and am relieved that Lena quickly plays firefighter and gets the letters out. The letters of the Lakewood logo are now inserted into the prepared cavities using epoxy resin dyed with the wood dust from the headstock. Then everything is left to cure for a few hours. The whole process may look simple, but it is not. It takes a lot of experience to make such an inlay and insert it correctly.

What do we have now: the sound hole and the Lakewood logo are already done. Now it's time for the fingerboard inlays. Many guitars come standard with beautiful mother-of-pearl fretboard inlays, which also make it easier to navigate the fretboard. Lena is in the workshop and I am grabbed by Lea who shows me a whole bunch of different fretboard inlays. It often happens, she tells me, that we make very special inlays just once for Customshop guitars. There have been the craziest things, from custom lettering to a wolf howling at the moon.



Lakewood logo letters are glued in with epoxy resin

But now I want to find out and I turn to Moritz Sattler. He's a real Lakewood "veteran" and has been with the company since the early days. Moritz is the one who creates the CNC programs that Lena and Lea can use to work in the inlay area. A lettering for a fingerboard is created very routinely; however, there are also particularly complex inlays that are made up of many parts and different materials. The path from the drawing to the finished inlay is an artistic task and requires skill and taste. Moritz shows me a selection of his work. In these inlay works, the cavities and the mother-of-pearl or wooden



Moritz Sattler - Lakewood inlay expert

parts to be inlaid are milled in recurring sequences, which are then inserted piece by piece. New cavities are then routed and further pieces are added - until at the end of



Mother of pearl pieces next to the milled cavities

this work, the many small pieces of the puzzle form an overall picture.

I am very impressed and understand more and more the commitment with which Lakewood works. Nothing is unimportant. Everything is relevant and things are always connected.

Another example of the breadth of work in Lena and Lea's department is the production of the bridges. The strings are attached to the bridge, which run over a bone bridge insert towards the soundhole, neck and



Lea with an ebony bridge blank on the table router

head. The sound of the strings is transmitted through the bridge to the body of the guitar.

Lea shows me the different stages of making guitar bridges. A raw block of ebony is turned into a fine "hand flatterer", sometimes even finished with special bindings or purflings. This detail is typical of Lakewood and I have never seen it on any other guitar.

And now, before I look forward to a pizza with my new colleagues after a long day, Lena takes me aside again. Hey, now I'll show you how to make a bound headstock.

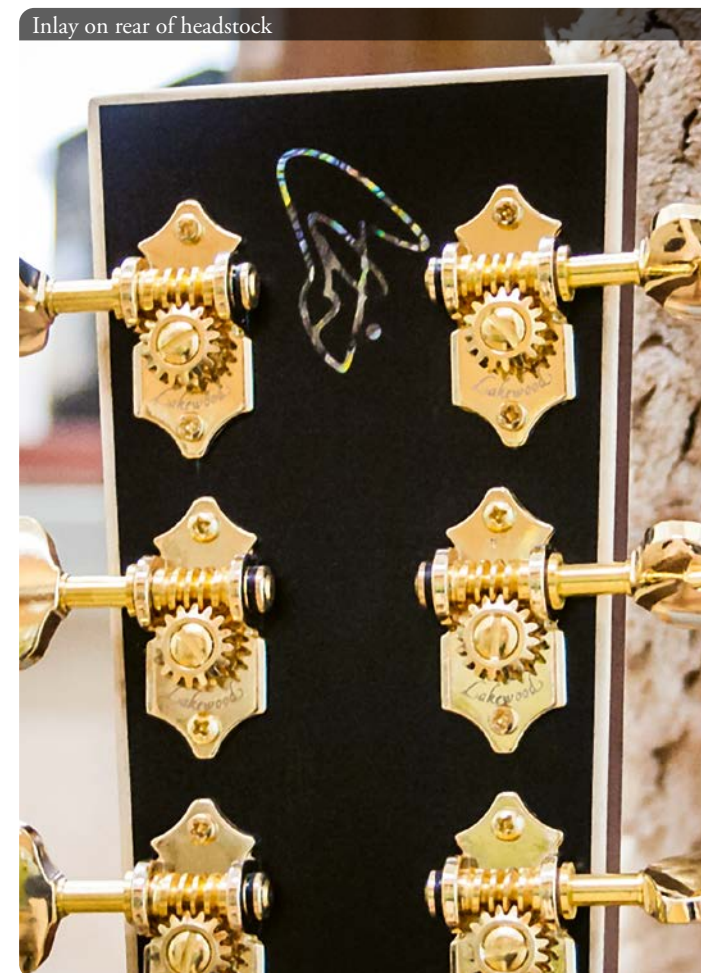


Bridges with different bindings

OK, that doesn't sound too exciting at first, but then I see what she means. Wow, that's crazy!

Lena has a long piece of wood that she is using to make headstocks for the front and back of the head. I can already see the Lakewood logo on the front. Now I can see the fine grooves milled into the headstock veneers. The edges that elegantly frame the head are glued into these grooves. "Say, won't that move when you glue the headstock to the neck?" Nope, laughs Lena, do you see these openings? They allow the headstock to be glued to the headstock in exactly the right place. Hakan will show you when you watch him making the necks.

Well, that's it for today. Pizza and a cold drink are waiting for me.



Inlay on rear of headstock



# EDITION 2024



A-14 Bass Edition 2024  
Mahogany



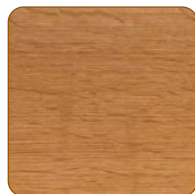
A-15 Edition 2024  
Pommele mahogany  
colored



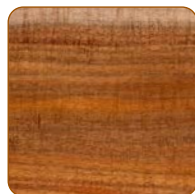
D-32 Edition 2024  
Indian Rosewood



M-24 Edition 2024  
Claro walnut



J-35 Edition 2024  
French oak



M-55 Edition 2024  
Blackwood



Link to  
Edition Series

## THE EDITION SERIES

In the Edition Series, we present instruments with very special features each year. These guitars are limited and only available for that one year. Once again there are outstanding works of art to marvel at. A small acoustic bass that can hold its own with the really big ones, exclusive tonewoods and the most ergonomic beveled armrest available for acoustic guitars. The works of art of the Edition series invite you to linger, to make music and to marvel.



## A-14 Bass Edition 2024

**Guitar type:** Acoustic Bass  
**Body shape:** Auditorium  
**Top:** AAA European spruce  
**Back & Sides:** Mahogany (Style 14)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Fingerboard inlays:** Bass key  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 12th fret  
**Scale length:** 630 mm (24.8 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh GB350 chrome (bass tuners)  
**Tuner buttons:** Chrome  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** Pyramid Roundwound Nickel on Nylon core .061 - .118  
**Lakewood Gigbag**



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## A-15 Edition 2024

**Guitar type:** 6-string  
**Body shape:** Auditorium  
**Top:** AAAA Cedar  
**Back & Sides:** Pommele Mahogany (Style 15)  
**Neck:** Cedro  
**Soundhole rosette:** Wood core slim with Mother of Pearl purfling  
**Headstock veneer:** Cocobolo for front and rear  
**Fingerboard:** Cocobolo  
**Neck width at nut:** 45 mm (1.77 inch))  
**Neck profile:** V-shape  
**Body-neck-joint:** at 13th fret  
**Scale length:** 630 mm (24.8 inch)  
**Bridge:** Cocobolo  
**Pickup system:** L.R. Baggs HiFi  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Cocobolo  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Colors & dyes body:** Wine, translucent  
**+ Special top color:** Honey-dyed top  
**Colors & dyes on neck:** Wine, translucent  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



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## M-24 Edition 2024

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA Adirondack Spruce  
**Back & Sides:** Claro walnut (Style 24)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Soundhole rosette:** Curve rosette with wood and abalone  
**Headstock veneer:** Matching wood of back & sides (Claro walnut)  
**Body bindings:** Koa with beveled armrest  
**Headstock bindings:** Koa  
**Fingerboard bindings:** Koa  
**Bridge bindings:** Koa  
**Fingerboard:** Ebony  
**Neck width at nut:** 45 mm (1.77 inch)  
**Bridge pins:** Koa with abalone dot  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Koa  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## D-32 Edition 2024

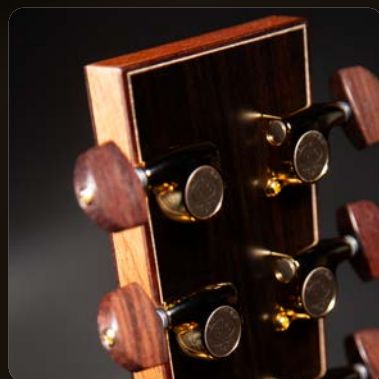
**Guitar type:** 6-string  
**Body shape:** Dreadnought  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AAA (Style 32)  
**Neck:** Cedro  
**Headstock veneer:** Ziricote  
**Body bindings:** Muninga with beveled armrest  
**Headstock bindings:** Muninga  
**Fingerboard bindings:** Muninga  
**Fingerboard:** Ziricote  
**Heel cap:** Ziricote  
**Neck width at nut:** 44 mm (1.73 inch)  
**Neck thickness:** 20mm to 22mm (0.79 to 0.87 inch)  
**Body-neck-joint:** at 13th fret  
**Scale length:** 650 mm (25.6 inch)  
**Bridge:** Ziricote  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Ziricote  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**





## J-35 Edition 2024

**Guitar type:** 6-string  
**Body shape:** Jumbo  
**Top:** AAA European bear claw spruce  
**Back & Sides:** Oak (Style 35)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Soundhole rosette:** Wood core with Mother of Pearl purfling  
**Headstock veneer:** Ebony for front and rear  
**Body bindings:** Indian rosewood  
**Headstock bindings:** Indian rosewood  
**Fingerboard inlay on 12th fret:** Oak leaf, Mother of Pearl  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



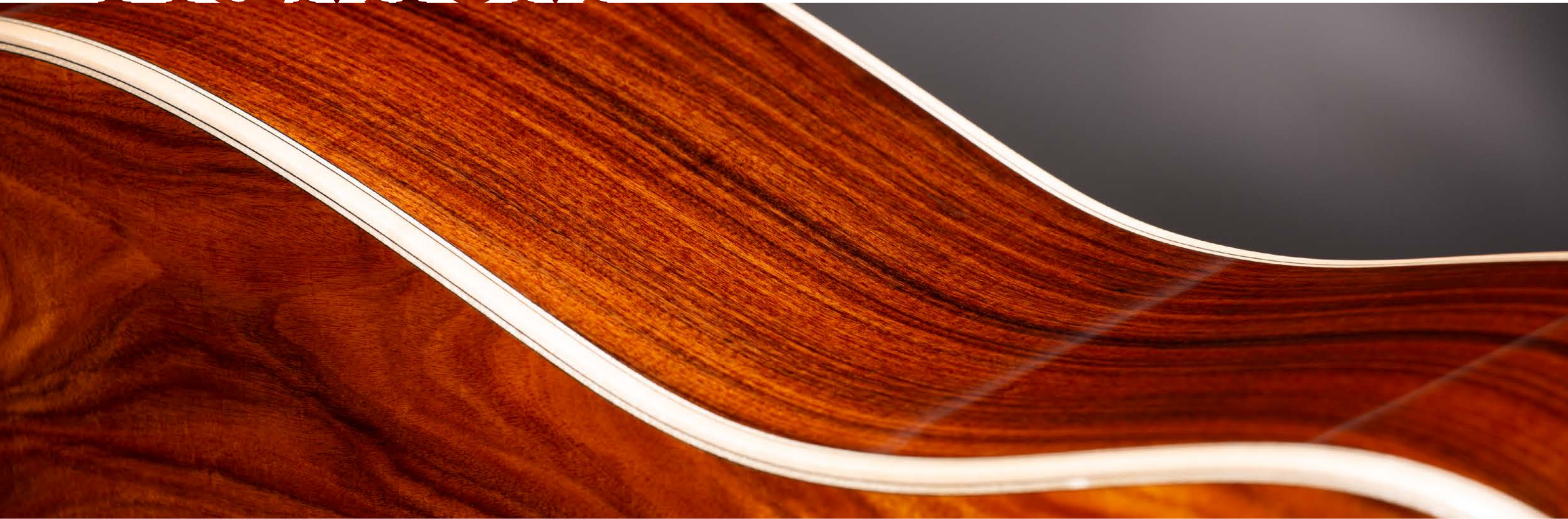
## M-55 Edition 2024

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAAA European bear claw spruce  
**Back & Sides:** Blackwood (Style 55)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Soundhole rosette:** Premium Design with two woods and abalone purfling  
**Headstock veneer:** Ebony with bindings on front and rear  
**Body bindings:** Snakewood  
**Headstock bindings:** Snakewood  
**Body purfling:** Abalone purfling on soundboard on cutaway-guitars  
**Headstock purfling:** Abalone purfling  
**Fingerboard inlays:** Edge inlays, Mother of Pearl 1-17th fret  
**Neck width at nut:** 45 mm (1.77 inch)  
**Neck profile:** V-shape  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Snakewood  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**





# PREMIUM



Pommele mahogany  
Style 15



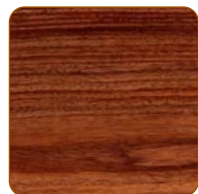
Cypress  
Style 36



Bocote  
Style 42



Honduras rosewood  
Style 43



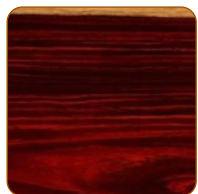
Grenadillo  
Style 44



Macassar ebony  
Style 48



Myrtle  
Style 52



Cocobolo  
Style 53



Link to  
Premium Series

## THE PREMIUM SERIES

Premium Series guitars combine our knowledge of craftsmanship and tonewoods.

We focus on pure and perfect tone.

We do without cutaway and pickups so that nothing disturbs and you can understand how the combination of materials can sound at its best.

With these guitars, we create a reference and the conditions for great musical moments.



## C-15 Premium

**Guitar type:** 6-string  
**Body shape:** Concert  
**Top:** AAAA Adirondack Spruce  
**Back & Sides:** Pommele Mahogany (Style 15)  
**Neck:** Cedro  
**Soundhole rosette:** Premium Design with two woods and abalone purfling  
**Headstock veneer:** Pommele mahogany for front and rear  
**Body bindings:** Mahogany  
**Fingerboard:** Ebony  
**Headstock inlays:** White MOP Lakewood logo  
**Heel cap:** Pommele Mahogany  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 12th fret  
**Scale length:** 630 mm (24.8 inch)  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
 with headstock veneer high-gloss polished  
**End pin:** No endpin  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Lakewood Gigbag**



## A-36 Premium

**Guitar type:** 6-string  
**Body shape:** Auditorium  
**Top:** AAAA European spruce  
**Back & Sides:** Cypress (Style 36)  
**Neck:** Cedro  
**Soundhole rosette:** Premium Design with two woods and abalone purfling  
**Headstock veneer:** Cypress with bindings on front and rear  
**Body bindings:** Plum  
**Headstock bindings:** Plum  
**Fingerboard:** Ebony  
**Headstock inlays:** Lakewood logo of plum  
**Heel cap:** Plum  
**Neck width at nut:** 46 mm (1.81 inch)  
**Body-neck-joint:** at 12th fret  
**Scale length:** 650 mm (25.6 inch)  
**Bridge:** Ebony  
**Bridge pins:** Plum with dot  
**Tuners:** Lakewood ProTune III gold  
**Tuner buttons:** Plum  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Headstock veneer high-gloss polished**  
**End pin:** No endpin  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**





## M-42 Premium

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAAA Cedar  
**Back & Sides:** Bocote (Style 42)  
**Soundhole rosette:** Premium Design with two woods and abalone purfling  
**Headstock veneer:** Ziricote with binding and abalone purfling on front and rear  
**Body bindings:** Snakewood (Link between top and back binding on body-neck-joint)  
**Headstock bindings:** Snakewood  
**Fingerboard bindings:** Snakewood  
**Bridge bindings:** Snakewood  
**Body purfling:** Abalone purfling on soundboard  
**Headstock purfling:** Abalone purfling  
**Fingerboard purfling:** Abalone purfling  
**Bridge purflings:** Abalone purfling  
**Fingerboard:** Ziricote  
**Heel cap:** Ziricote  
**Neck width at nut:** 45 mm (1.77 inch)  
**Bridge:** Ziricote  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Snakewood  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Headstock veneer high-gloss polished**  
**End pin:** No endpin  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## D-43 Premium

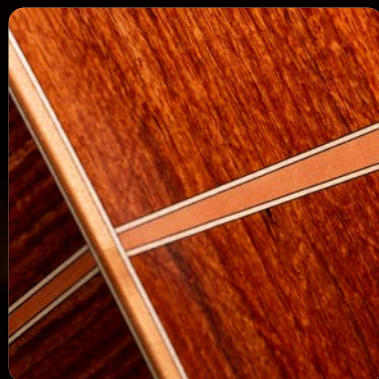
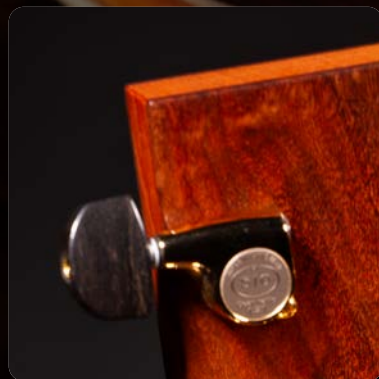
**Guitar type:** 6-string  
**Body shape:** Dreadnought  
**Top:** AAAA European bear claw spruce  
**Back & Sides:** Honduras rosewood (Style 43)  
**Soundhole rosette:** Premium Design with two woods and abalone purfling  
**Headstock veneer:** Honduras rosewood  
**Body bindings:** Maple  
**Fingerboard:** Ebony  
**Heel cap:** Honduras rosewood  
**Neck width at nut:** 44 mm (1.73 inch)  
**Bridge:** Ebony  
**Bridge pins:** Bone with abalone dot  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Galalith  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Headstock veneer high-gloss polished**  
**End pin:** No endpin  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**





## D-44 Premium

**Guitar type:** 6-string  
**Body shape:** Dreadnought  
**Top:** AAAA European spruce  
**Back & Sides:** Grenadillo (Style 44)  
**Soundhole rosette:** Premium Design with two woods and abalone purfling  
**Headstock veneer:** Grenadillo for front and rear  
**Body bindings:** Pear  
**Fingerboard:** Ebony  
**Headstock inlays:** White MOP Lakewood logo  
**Heel cap:** Grenadillo  
**Neck width at nut:** 44 mm (1.73 inch)  
**Neck thickness:** 20mm to 22mm (0.79 to 0.87 inch)  
**Bridge:** Ebony  
**Bridge pins:** Ebony with pearl dot  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Headstock veneer:** high-gloss polished  
**End pin:** No endpin  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## M-48 Premium

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAAA Adirondack Spruce  
**Top and back braces from adirondack spruce**  
**Back & Sides:** Macassar ebony (Style 48)  
**Soundhole rosette:** Premium Design with two woods and abalone purfling  
**Headstock veneer:** Macassar ebony with binding and purfling on front and rear  
**Body bindings:** Koa  
**Headstock bindings:** Koa  
**Fingerboard bindings:** Koa  
**Bridge bindings:** Koa  
**Fingerboard:** Ebony  
**Heel cap:** Macassar ebony  
**Neck width at nut:** 45 mm (1.77 inch)  
**Bridge:** Ebony  
**Bridge pins:** Koa with abalone dot  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Koa  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Headstock veneer:** high-gloss polished  
**End pin:** No endpin  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**





## A-52 Premium

**Guitar type:** 6-string  
**Body shape:** Auditorium  
**Top:** AAAA Sitka spruce  
**Back & Sides:** Myrtle (Style 52)  
**Soundhole rosette:** Premium Design with two woods and abalone purfling  
**Headstock veneer:** Ebony on front and back  
**Body bindings:** Mahogany  
**Fingerboard:** Ebony  
**Heel cap:** Ebony  
**Neck width at nut:** 46 mm (1.81 inch)  
**Body-neck-joint:** at 13th fret  
**Scale length:** 650 mm (25.6 inch)  
**Bridge:** Ebony  
**Bridge pins:** Ebony with pearl dot  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Headstock veneer high-gloss polished**  
**End pin:** No endpin  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## M-53 Premium

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAAA European bear claw spruce  
**Back & Sides:** Cocobolo (Style 53)  
**Soundhole rosette:** Premium Design with two woods and abalone purfling  
**Headstock veneer:** Cocobolo with binding on front and rear  
**Body bindings:** Maple  
**Headstock bindings:** Maple  
**Fingerboard:** Cocobolo  
**Heel cap:** Cocobolo  
**Neck width at nut:** 45 mm (1.77 inch)  
**Bridge:** Cocobolo  
**Bridge pins:** Cocobolo with abalone dot  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Cocobolo  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Headstock veneer high-gloss polished**  
**End pin:** No endpin  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**

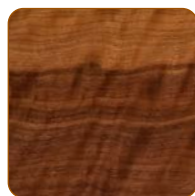




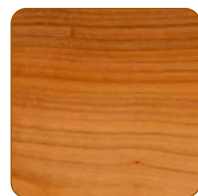
# EUROPEAN WOOD



French oak  
Style 35



Black walnut  
Style 25



Cherry  
Style 38



Elm  
Style 30



Link to  
European Wood Series

## THE EUROPEAN WOOD SERIES

“Why wander in the distance when the good is so near?”

In keeping with Goethe’s words, we create tonal works of art from wood sourced in Europe.

We turn hardwood, softwood as well as timbers from fruit trees from Germany and neighboring countries into tonewoods.

Oak from the Champagne region, maple from the Alps or cherry from southern Germany are examples of the best way to express our responsibility for the sustainable management of valuable woods.

These are good ways into the future of guitar making.



## A-35 European Wood

**Guitar type:** 6-string  
**Body shape:** Auditorium  
**Top:** AAA European spruce  
**Back & Sides:** Oak (Style 35)  
**Neck:** Alder  
**Soundhole rosette:** Wood core with Tinted Timber purfling  
**Headstock veneer:** Euphoria  
**Body bindings:** Maple  
**Fingerboard:** Euphoria  
**Headstock inlays:** Lakewood logo of maple  
**Fingerboard inlays:** Concordia at 12th fret  
**Heel cap:** Euphoria  
**Neck width at nut:** 46 mm (1.81 inch)  
**Bridge:** Euphoria  
**Bridge pins:** Walnut without dot  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Lakewood ProTune II nickel  
**Tuner buttons:** Walnut  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**End pin:** Lakewood end pin + 2. strap button in normal position  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## M-25 CP European Wood

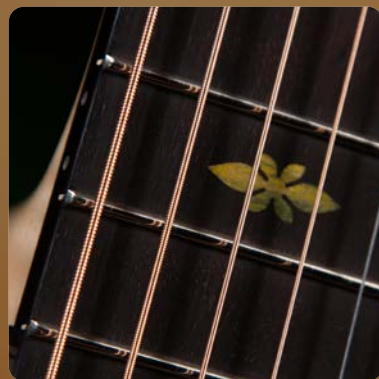
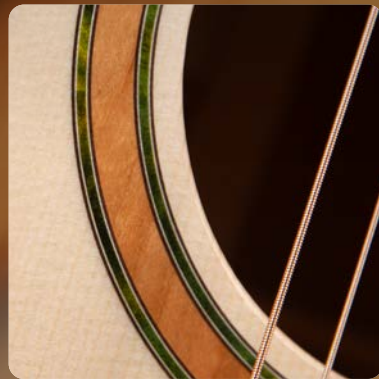
**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Black Walnut (Style 25)  
**Neck:** Alder  
**Cutaway:** soft (round)  
**Soundhole rosette:** Wood core with Tinted Timber purfling  
**Headstock veneer:** Plum  
**Body bindings:** Oak, smoked  
**Headstock bindings:** Oak, smoked  
**Fingerboard bindings:** Oak, smoked  
**Fingerboard:** Plum  
**Headstock inlays:** Lakewood logo of maple  
**Fingerboard inlays:** Concordia at 12th fret  
**Heel cap:** Plum  
**Neck width at nut:** 45 mm (1.77 inch)  
**Bridge:** Plum  
**Bridge pins:** Plum without dot  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Lakewood ProTune II gold  
**Tuner buttons:** Walnut  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**End pin:** End pin + 2. strap button in normal position  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**





## M-38 European Wood

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Cherry (Style 38)  
**Neck:** Flamed maple  
**Soundhole rosette:** Wood core with Tinted Timber purfling  
**Headstock veneer:** Euphoria  
**Body bindings:** Eucalyptus, smoked  
**Fingerboard:** Euphoria  
**Headstock inlays:** Lakewood logo of maple  
**Fingerboard inlays:** Concordia at 12th fret  
**Heel cap:** Euphoria  
**Neck width at nut:** 45 mm (1.77 inch)  
**Body-neck-joint:** at 13th fret  
**Scale length:** 630 mm (24.8 inch)  
**Bridge:** Euphoria  
**Bridge pins:** Walnut without dot  
**Tuners:** Lakewood ProTune II gold  
**Tuner buttons:** Walnut  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**End pin:** End pin + 2. strap button in normal position  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## D-30 European Wood

**Guitar type:** 6-string  
**Body shape:** Dreadnought  
**Top:** AAA European spruce  
**Back & Sides:** Elm (Style 30)  
**Neck:** Maple  
**Soundhole rosette:** Wood core with Tinted Timber purfling  
**Headstock veneer:** Euphoria  
**Body bindings:** Oak, smoked  
**Fingerboard:** Euphoria  
**Headstock inlays:** Lakewood logo of maple  
**Fingerboard inlays:** Concordia at 12th fret  
**Heel cap:** Euphoria  
**Neck width at nut:** 44 mm (1.73 inch)  
**Bridge:** Euphoria  
**Bridge pins:** Walnut without dot  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Lakewood ProTune II gold  
**Tuner buttons:** Walnut  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**End pin:** End pin + 2. strap button in normal position  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**





# A journey through the Lakewood workshop

## Wood selection and how it all begins

*Kay, our fictional workshop visitor, visits our new workshop and takes part in a tour of the production area to see how we build our guitars.*

*Here is a report from the wood selection area and how it all begins with Henrik Kaiser.*

No, not pith dumplings, these are pith rays - or even better, medullary rays! Henrik shows me what he means with a piece of spruce that will one day become a guitar top. It's these fine structures that run at right angles to the annual rings and give the wood a peculiarly beautiful sheen.

These rays provide the wood with water and nutrients. The secret, however, is that as much of it as possible should be in the forest floor when the tree is harvested. Then the time is right, the moon is in

the right phase, and the tree can be felled. That's when 160 to 200 years of history come crashing to the ground, Henrik smiles, and it's only now that I really realize how much time you have to think in.

A spruce tree like this, growing in the Alps at an altitude of about 1600 meters, has outlasted history and was already there when Napoleon was still commanding his armies in the East. Everything that has happened since then has been taken in stride by this tree, which has only tried to withstand the wind and weather and grow tall and strong.

As I accompany Henrik through his work area, I am first of all enveloped by the ever-present aroma of the woods that have found their way to the Lakewood workshop

from many of the continents of the world. I learn that many woods contain aromatic ingredients. They give the instrument its special scent and when I put my nose in the sound hole of one of these pieces of art, I can experience it.



Woodkeeper Henrik Kaiser

But back to work. At Lakewood, Henrik is responsible for maintaining the wood stock and selecting tops, backs and sides. Every week he gets a list of the next guitars to be built, and he uses the model names and the information in the Lakewood Customshop database to figure out what woods he needs. It all looks pretty complicated to me at first, but Henrik laughs, waves it off and knows from experience that he will always find the right woods for each guitar. More than 20 years of experience and his qualification as a master luthier give him a tangible sense of security.

First things first: Henrik takes the right pieces from the large stock of good tonewood to eventually make a Lakewood guitar arise from them a few weeks later. I am quite surprised, but also curious, why tops and backs almost always consist of two pieces. Does economy play a role here?

I learn that symmetry corresponds to our visual habits. The structures and colors are the same on both sides of



Joining the tops in the glueing jig

the guitar, creating a harmonious image. But that's not all, because as a luthier you can control the sound of an instrument much more reliably if you find the same structural conditions on both sides of a back or a top. And last but not least, the trees that are suitable for use as tonewood are usually not of such a diameter that they can be used to make one-piece top or back. So that's what they call "bookmatched".

In the meantime, I discovered a really thick slice of tree in the workshop. I was told that it was a piece of a spruce trunk. Such tree slices are cut and then split into four parts with a wedge. The quality of the growth can be seen from the split and then slice after slice is cut from the resulting "cake pieces". Two slices cut one after the other form a spruce top when folded against each other like the pages of a book.

Did I think about something like this when I was playing my guitars? Absolutely not, but when I am allowed to be so close to the creation of a guitar, I absorb all the



Set of wood for a 32 style model (spruce / rosewood)

information like a sponge and begin to understand that something extraordinary is happening here.

So what do we have now: two halves of the top, two halves of the back and the sides, which are always made from the same wood as the back of the guitar. Why is that? Before I have time to think about it, Henrik notices my frown and refers to aesthetics and visual habits.

So the look is really important, but what about the sound?

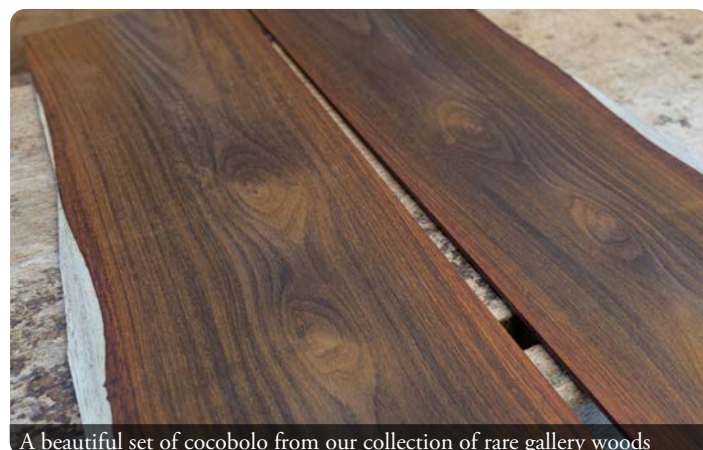
Henrik shows me a guitar made entirely from cheap DIY store wood. Martin Seeliger, he recalls, once had the idea and went to the nearest DIY store to see what he could build an instrument out of. The neck is made of spruce; the top, back and sides are made of Douglas fir and for the headstock, fingerboard, bridge and purfling he had to use a Bangkirai decking board.

Basically, this is an insult to those who are convinced that a guitar can only be built from good tonewood. I am learning that conception and precise execution are very important. Clever and precise construction can turn inferior materials into a playable instrument. However, if you lack knowledge and skill, the end result will not be a good musical instrument or just one that works by chance. The true qualities of an instrument can only be



Special gallery timbers are waiting to be used





A beautiful set of cocobolo from our collection of rare gallery woods achieved by using high quality tonewoods, which, unlike “DIY store wood”, have excellent tonal characteristics and develop a full and sustaining sound.

Henrik shows me a variety of woods that have found their way to Lakewood from different continents. Each type of wood has its own tonal characteristics and visual appeal. I am completely blown away by the variety of great woods. With a good concept and precise production, you can achieve the actual sound and character of the guitar with these tonewoods. There are woods that sound softer. Others are harder and sharper, and when someone selects the wood for a dream guitar together with Henrik, he learns the characteristics of each individual species. Okay, I’m learning and I have to come back to the guitar with the DIY store woods. The construction is, so to speak, above the wood when it comes to creating the sound - but it does matter, because with its specific properties, it adds the real spice to the guitar sound along with its individual characteristics.

I have an acute information overload. I take a break with coffee and a beautiful guitar in the Lakewood showroom before Henrik picks me up and shows me how he joins and glues tops and backs.



Of course, machines and jigs help, but in the end it all comes down to experience and skill. When it comes to joining on the jointer and gluing tops and backs in the jigs, you can do everything right and a lot wrong. Nothing for me to answer the question of a vacation job from the outset. After the glue has dried for a while, the wood is sanded to a certain thickness. This is done very precisely with a so-called wide belt sander. The word says it all. A camera at the outlet of the machine provides Henrik with the images he needs to monitor the work.



A funny solution, I think, and when I ask him about it, he mentions that there are “home-made” solutions in many places in the company. These are things that make working life easier. By the way, my question if there are



any machines for making guitars is answered with a clear “no”. According to Henrik, a lot of things have to be invented or learned from colleagues.

We are still at the big sanding machine. Before I forget, I learn that the backs are sanded to 2.4mm and the sides to 2.2mm. The thickness has to do with the type of wood and the weight, and I have a definite feeling that this is all correct. This all looks good, but what about the tops of the guitars?

This is where it gets a little more complicated. To summarize, we had the choice of wood; then the top was

joined and then glued. Henrik is now sanding the top to a thickness of 3.8 mm. Sounds pretty thin, but I already know that this top will never stay that thick in his life. So what happens next?



But first I have a question: Henrik, what criteria do you use to select the tops? Of course I notice the differences in color between spruce and cedar, but to me the spruce tops all look pretty much the same and the cedar tops are no different. So what is the reason for choosing this top over that one? I’m already looking forward to sending him off the rails, but far from it, because here comes the reason:

“We buy a lot of spruce and cedar tops every year, and we set high standards for their selection. Each top is inspected and we decide with the supplier whether the wood meets our quality criteria. The yield can vary widely. It can happen that only a fraction of 2000 tops is good enough for us. That’s why we always have more tops in stock than we need in the short term.

The cedar tops come from western North America, and we select the right pieces for us from European middlemen. Spruce is a bit different as there are different species and regions of origin. Sitka spruce grows in the northwestern USA. We have a long-time supplier who is trusted not only by us, but also by the best American guitar manufacturers. The wood is expensive and the quality is exceptional. The same goes for Adirondack spruce. This wood comes from the border region between Canada and the northeastern USA. Again, we buy from a sawmill that we have trusted for many years. However, when I think of European spruce, which is often the ‘holy grail’ for U.S. manufacturers, the distances are short and allow us to inspect each top directly at the sawmill in Austria or Switzerland before purchasing.

Now I’ve rambled on quite a bit. What did you want to know? How do I choose a top? Well, it starts with a big pile of tops and because of our good pre-selection, every top is basically suitable for a guitar. I have a wide variety of guitars on my list and my job is to select the tops that I think will work for the specific models. It’s all about strength, color and structure. The tops I select are electronically measured for flexibility after they are joined and sanded to a thickness of 3.8 mm. This allows us to make a clear statement about which guitar top should have a certain thickness for which guitar model. This helps us a lot with quality assurance and gives me a good feeling about the choice I have made.”

Henrik’s work on this series of guitars does not end there. After the wood has been selected, joined and sanded, measured and evaluated, all the parts have to be milled to a specific size. This is done in a CNC machining center, a closed machine that does its milling work with the help of a computer.

So now, in the idyll of manual work that I had dreamed of at the beginning, a computer-controlled milling machine meets the reality of guitar making. After a short culture shock I get to know the advantages of this machine. Henrik uses it to mill the contours of all the tops, backs and sides with great precision. It’s so precise that it wouldn’t be possible to do it by hand, and that alone is enough to convince me.

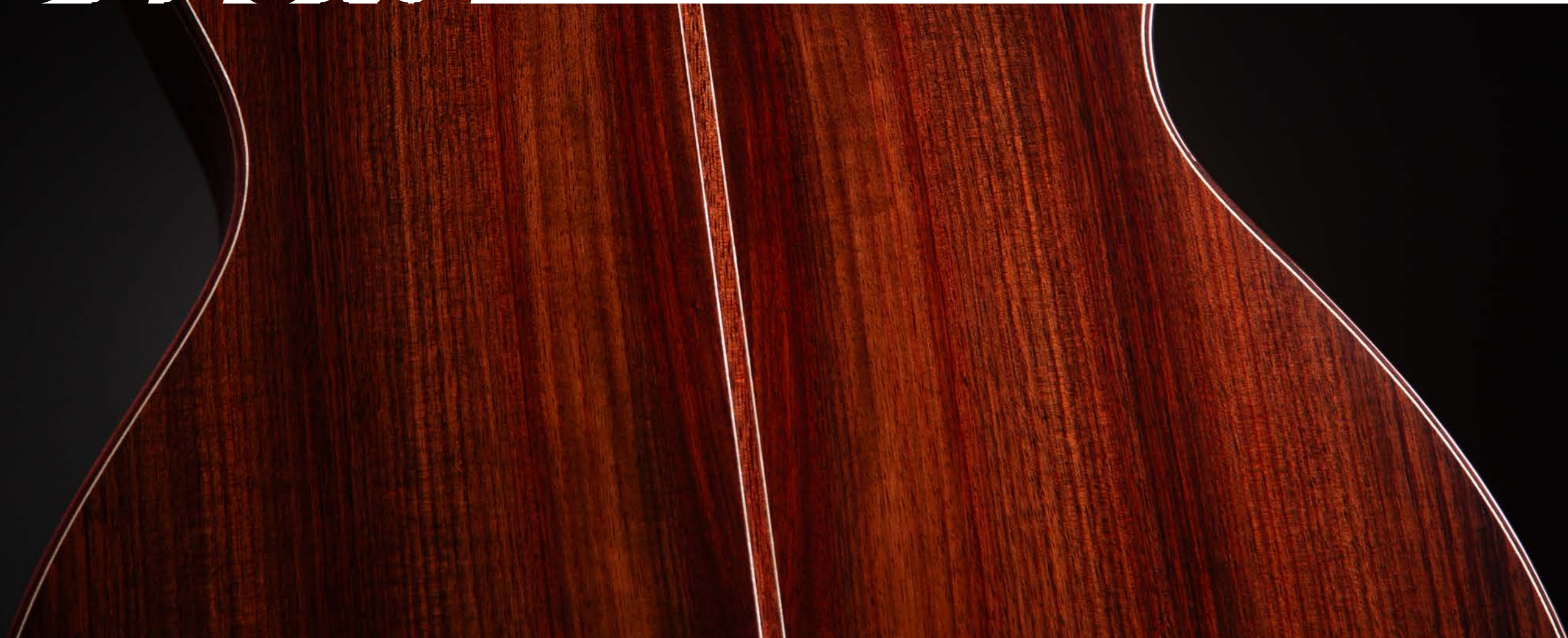
Now everything is ready to be handed over to the next department.

Thank you for this wonderful tour!

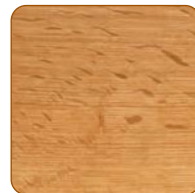




# DELUXE



AAA Indian rosewood  
Style 32



French oak  
Style 35



Link to  
Deluxe Series

## THE DELUXE SERIES

The guitars of the Deluxe Series show what is possible in fine tuning when European alpine spruce meets Indian rosewood and French oak.

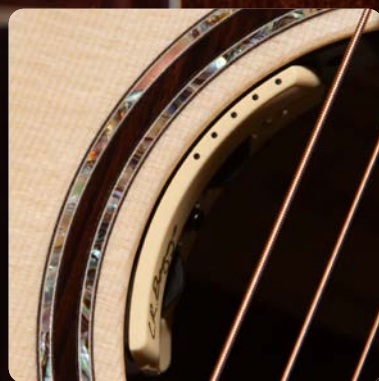
The sonic spectrum of these instruments is complemented by their classic and elegant appearance, as evidenced by precious pearl inlays, gold-plated tuners, and an ultra-thin and perfect blend of high-gloss polish for the body and satin-finish lacquer for the neck.

It is already a luxury to own a handcrafted guitar.  
A Deluxe Series instrument takes it one step further.



## M-32 CP

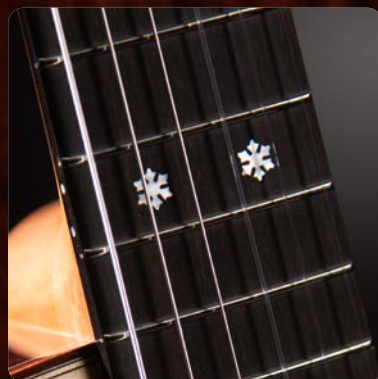
**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AAA (Style 32)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 45 mm (1.77 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



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## M-32 CP Crossover

**Guitar type:** Crossover  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AAA (Style 32)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 48 mm (1.89 inch)  
**Neck width at body-neck-joint:** 60 mm (2.36 inch)  
**Body-neck-joint:** at 13th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem SL Classical  
**Tuners:** Der Jung Classic Gold  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XT Classical Hard Tension  
**Hiscox Lakewood hard case**



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## M-32-12 CP

**Guitar type:** 12-string  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AAA (Style 32)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 48 mm (1.89 inch)  
**Body-neck-joint:** at 13th fret  
**Scale length:** 630 mm (24.8 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Lakewood ProTune I gold mini  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XS Phosphorbronze .010|.010 - .027|.047  
**Hiscox Lakewood hard case**

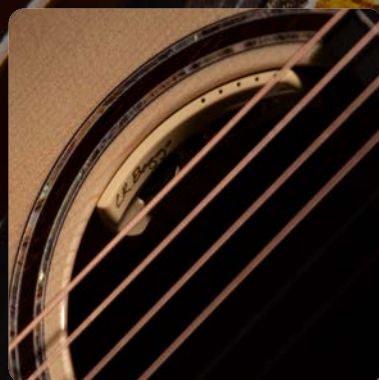
## D-32 CP

**Guitar type:** 6-string  
**Body shape:** Dreadnought  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AAA (Style 32)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



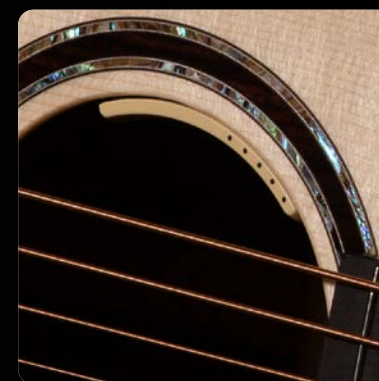
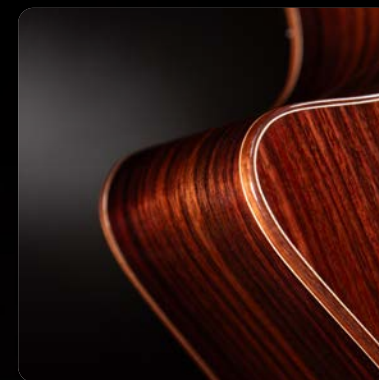
## A-32 CP

**Guitar type:** 6-string  
**Body shape:** Auditorium  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AAA (Style 32)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 46 mm (1.81 inch)  
**Body-neck-joint:** at 12th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Lakewood ProTune III gold  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## J-32 CP Baritone

**Guitar type:** Baritone  
**Body shape:** Jumbo  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AAA (Style 32)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 48 mm (1.89 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 680 mm (26.8 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XT Phosphorbronze Baritone .016 - .070  
**Hiscox Lakewood hard case**





## M-35 CP

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Oak (Style 35)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 45 mm (1.77 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**

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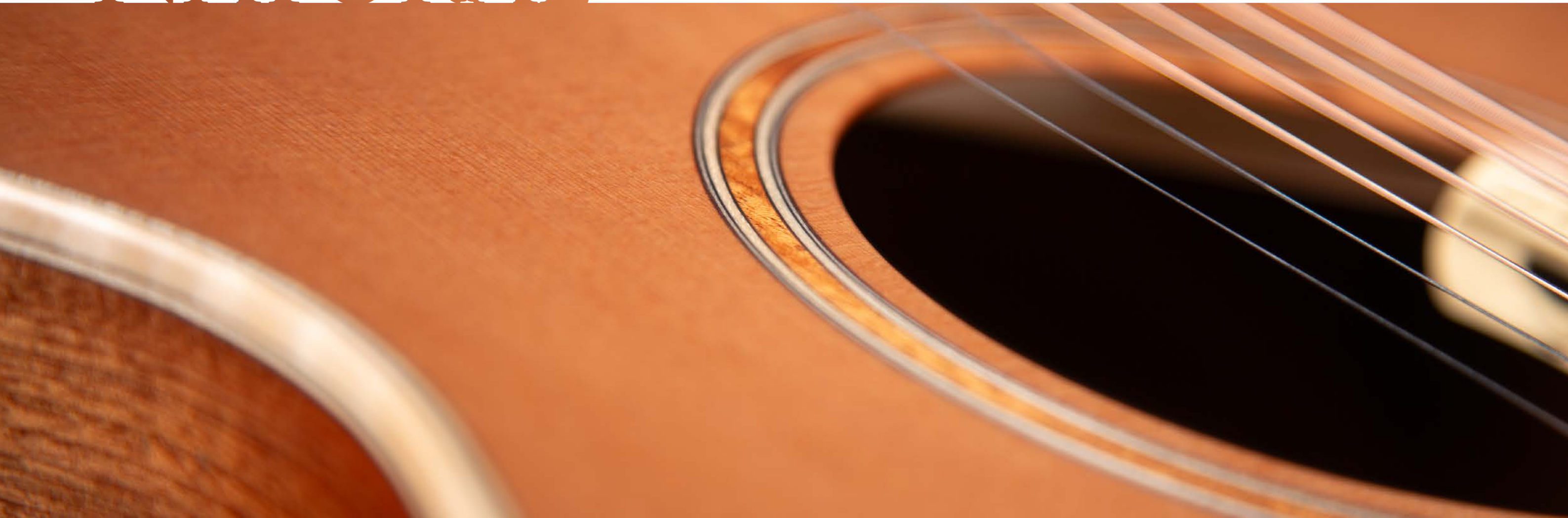
## D-35 CP

**Guitar type:** 6-string  
**Body shape:** Dreadnought  
**Top:** AAA European spruce  
**Back & Sides:** Oak (Style 35)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z gold 21:1  
**Tuner buttons:** Ebony  
**Body finish:** High-gloss finish  
**Neck finish:** Satin-gloss, filled grain  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**

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# NATURAL



Back & sides



Mahogany  
Style 14



Ovangkol  
Style 18



AA Indian rosewood  
Style 31



Padouk  
Style 34



Cypress  
Style 36

Tops



AAA European  
spruce



AAA Cedar



Link to  
Natural Series

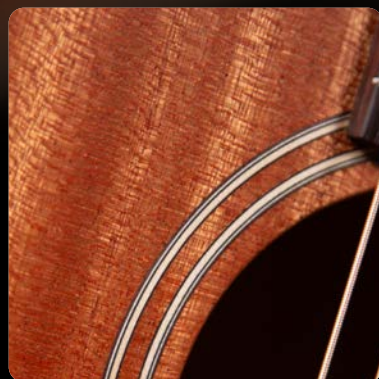
## THE NATURAL SERIES

Good design shows itself in clear and distinctive style. A Lakewood guitar from the Natural Series is so special in its look and feel that it is recognized like a loyal friend.  
With the same naturalness that underlies a friendship, a guitar from the Natural Series shows itself as a faithful companion. Precious tonewoods blend into a total work of art; clear and unpretentious and just... unmistakable.



## C-14

**Guitar type:** 6-string  
**Body shape:** Concert  
**Top:** Mahogany  
**Back & Sides:** Mahogany (Style 14)  
**Neck:** Cedro  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 12th fret  
**Scale length:** 630 mm (24.8 inch)  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Lakewood Gigbag**



## M-14

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA Cedar  
**Back & Sides:** Mahogany (Style 14)  
**Neck:** Cedro  
**Neck width at nut:** 45 mm (1.77 inch)  
**Body-neck-joint:** at 13th fret  
**Scale length:** 630 mm (24.8 inch)  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**





## M-14 CP

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA Cedar  
**Back & Sides:** Mahogany (Style 14)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 45 mm (1.77 inch)  
**Body-neck-joint:** at 13th fret  
**Scale length:** 630 mm (24.8 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**

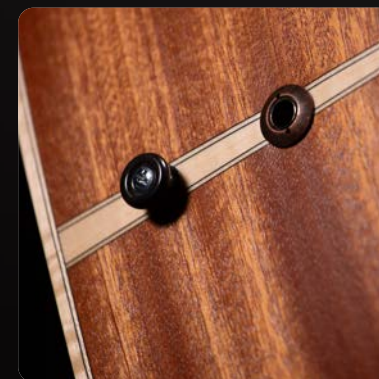
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## D-14 CP

**Guitar type:** 6-string  
**Body shape:** Dreadnought  
**Top:** AAA European spruce  
**Back & Sides:** Mahogany (Style 14)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**

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## D-14-12 CP

**Guitar type:** 12-string  
**Body shape:** Dreadnought  
**Top:** Mahogany  
**Back & Sides:** Mahogany (Style 14)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 48 mm (1.89 inch)  
**Body-neck-joint:** at 12th fret  
**Scale length:** 630 mm (24.8 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Lakewood ProTune I chrome mini  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .010 | .010 - .027 | .047  
**Hiscox Lakewood hard case**

## A-14 CP

**Guitar type:** 6-string  
**Body shape:** Auditorium  
**Top:** AAA European spruce  
**Back & Sides:** Mahogany (Style 14)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 46 mm (1.81 inch)  
**Body-neck-joint:** at 12th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Lakewood ProTune III nickel  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## M-18 CP

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Ovangkol (Style 18)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 45 mm (1.77 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**

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## D-18 CP

**Guitar type:** 6-string  
**Body shape:** Dreadnought  
**Top:** AAA European spruce  
**Back & Sides:** Ovangkol (Style 18)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**

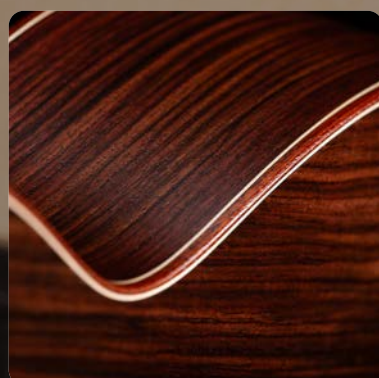
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## M-31 CP

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AA (Style 31)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 45 mm (1.77 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## D-31 CP

**Guitar type:** 6-string  
**Body shape:** Dreadnought  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AA (Style 31)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**





## C-31 CP

**Guitar type:** 6-string  
**Body shape:** Concert  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AA (Style 31)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 12th fret  
**Scale length:** 630 mm (24.8 inch)  
**Pickup system:** L.R. Baggs Anthem SL  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Lakewood Gigbag**



## M-34 CP Baritone

**Guitar type:** Baritone  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Padouk (Style 34)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 46 mm (1.81 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 680 mm (26.8 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Padouk  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XT Phosphorbronze Baritone .016 - .070  
**Hiscox Lakewood hard case**





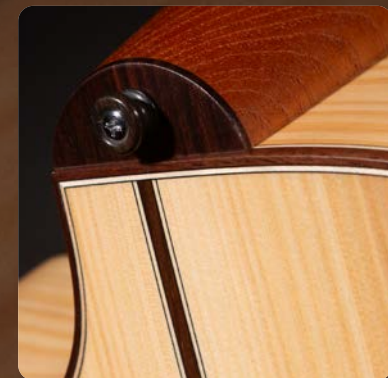
## J-34 CP

**Guitar type:** 6-string  
**Body shape:** Jumbo  
**Top:** AAA Cedar  
**Back & Sides:** Padouk (Style 34)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 13th fret  
**Scale length:** 630 mm (24.8 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Gotoh SGL-510Z chrome 21:1  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## A-36 CP Crossover

**Guitar type:** Crossover  
**Body shape:** Auditorium  
**Top:** AAA Cedar  
**Back & Sides:** Cypress (Style 36)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Neck width at nut:** 46 mm (1.81 inch)  
**Body-neck-joint:** at 12th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem SL Classical  
**Tuners:** Der Jung Classic Chrome  
**Tuner buttons:** Ebony  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XT Classical Hard Tension  
**Hiscox Lakewood hard case**





# Sungha Jung Signature Model

**Guitar type:** 6-string  
**Body shape:** Grand Concert  
**Top:** AAA European spruce  
**Back & Sides:** Indian rosewood AAA (Style 32)  
**Neck:** Cedro  
**Cutaway:** soft (round)  
**Body bindings:** Maple  
**Headstock bindings:** Maple  
**Fingerboard bindings:** Maple  
**Fingerboard inlays:** Sungha Jung signature inlay  
**Neck width at nut:** 44 mm (1.73 inch)  
**Body-neck-joint:** at 14th fret  
**Scale length:** 650 mm (25.6 inch)  
**Pickup system:** L.R. Baggs Anthem  
**Tuners:** Lakewood ProTune I chrome  
**Tuner buttons:** Rosewood  
**Body finish:** Open-pored satin gloss (natural finish)  
**Neck finish:** Open-pored satin gloss (natural finish)  
**Strings:** D'Addario XS Phosphorbronze .012 - .053  
**Hiscox Lakewood hard case**



## Lakewood accessories

To make life with a Lakewood guitar even more enjoyable than it already is, we can recommend our accessory items. You can buy them directly in our Online store at [www.lakewood-guitars.shop](http://www.lakewood-guitars.shop).



### The Lakewood pickguard

What can you say about a simple piece of plastic? Our pickguards are elegant, highly flexible, transparent and durable. They are available with matte and glossy surfaces. The pickguards are easy to put on and can be removed at any time. They protect against injury to the guitar top from fingernails and picks. They are, in all modesty, the best pickguards you can buy and the only pickguards that hold up on matte finish surfaces and can still be removed.

Made in Germany

### The Lakewood guitar stool

The Lakewood guitar stool is a very comfortable piece of seating furniture that either invites you to linger or proves its strengths as an ideal guitar stool. The seat is height adjustable from 57 - 82 cm. The five casters automatically stop when loaded, preventing the stool from rolling dangerously. A chrome-plated, independently height-adjustable footrest completes the picture.

The only reason not to sit on this stool is the large Lakewood logo embroidered on the seat.

The stool is available in black faux leather or brown genuine leather.



Made in Germany



Made in Canada

### Guitar strap (brown or black)

A true Lakewood classic is our leather strap, handmade for us in Nova Scotia / Canada.

The strap is available in black or brown leather, features the Lakewood logo in a prominent position and is adjustable in many ways. A must have for all Lakewood players and all others who want to buy a nice strap first and a great guitar later.

### Lakewood microfiber cleaning cloth

We are justifiably proud of our microfiber cloth. It's hard to spend more money on a cloth and almost impossible to find a better and more durable one.

With a size of 40 x 50 cm, the cloth is suitable as a guitar pad. It will not get fuzzy, will not scratch your guitar and can be washed as often as you like.

The embossed Lakewood logo adds a touch of elegance.



Made in Korea



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