



1986 - 2016 | 30 YEARS OF LAKEWOOD GUITARS
HANDBOOK 2016



All Lakewood guitars between 1986 and 1996 were hot branded on the back strip with the mark shown on the title page of this handbook. This branding process was later discontinued.



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We are delighted that you are now holding the new Lakewood Handbook and wish you a hearty welcome. Casting our mind back to 1986 we remember June of that year when the first Lakewood guitar was built and so, after all this time, we can now celebrate with you our 30th anniversary.

Please read on and we will take you through a journey back into our history. Without a past there can be no future. In these pages we will take you through the evolution of our instruments and the many possibilities offered by the Lakewood Customshop.

Please sit back and allow yourself to be immersed in our guitar world.

Warm greetings from

Markus Hoppe, Martin Seeliger and Vico Bachmann, on behalf of all our Lakewood colleagues.

The beginnings

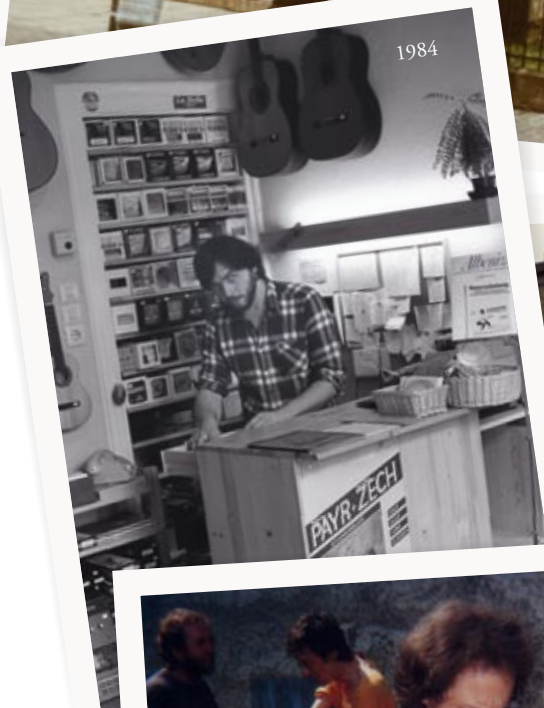
Dear Martin,

I am writing you this letter because I heard that Lakewood is turning 30 this year. Wow! I looked at some old photographs in which you were so much younger; it was a while back but my recollection of that time still comes back strongly. The school bell is ringing at the Kassel Wilhelm School 13th Class shortly before A-level. The “Budenfest” at which you are to perform, is around the corner. Remember those Wolf Biermann songs which we practiced in the evenings regularly? Hey, we knew that you wouldn’t get that voice, so don’t bother to try! After A-level came national service, me in the old-age home and you in drug counselling and the tea room. Because you worked evenings there was plenty of daytime to spend in Fred Starkowski’s folk music store. Two jobs at once but that was okay, you had more guitars around you than ever before. When we got together in the tea room after my duties or played ‘Kicker’ with the guys from drug counseling, it always ended up with the subject of guitar building. You didn’t want to become a lawyer like most of your relatives.

Then came that call from Manfred Pletz, from whom Fred frequently purchased guitars . He suddenly had a vacancy and offered you an internship. Man, this called for celebration! And so you went off to Taunusstein-Bleidenstadt while I went on to study in Bielefeld. Your first day was a catastrophe! You called to say that you had messed it all up. As I recall, it was about guitar bodies which had been badly sanded, probably overdone. And that on the first day! But Manfred Pletz made you do the same on the very next day and this time things were better. And so the internship commenced and from a distance I could sense that all the guitars which you built during your training were good. In the old school building in Langenseifen I know that you enjoyed numerous parties with your fellow intern, Siggi Dessl.

Next station: Giessen. Did you ever imagine that you would stay there permanently? You are still there but could you have foreseen this? The idea of your own guitar shop had never left you and you finally made the big leap in the autumn of 1982. To avert possible boredom, you continued with your guitar building and to avoid possible legal complications you added the master craftsman’s examination in 1984. At that stage I had already completed my studies, just saying... Your guitars always had a label bearing your name and I recently actually came across one of these. But then you were taken by a new craze. Wolf Biermann was no longer where it was at and James Taylor was your new hero.

From classical guitars, which you had built at Manfred Pletz, you moved on to steel string models. After all, these fitted better with James Taylor.



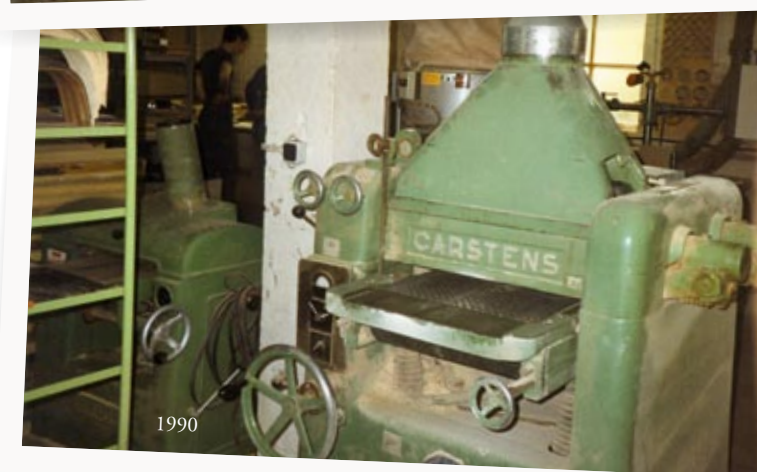
But you still needed a name. Something with an international sound which could be understood worldwide because even then you already had global ambitions. And so you became Lakewood! A small town at Lake Erie in North America. That's how it was and that's how it has stayed, and I don't believe it will ever change.

You knew someone who had marketing ability and contacts to music retailers. This was Gerd Timmer and he had two colleagues. These three guys brought in orders for 400 guitars within the space of one week. When we chatted on the phone I asked you what your plans were. To emmigrate? To study law? Nonsense, you replied, I've got to get through this; these guitars need to be built now. So in an old motor workshop in which guitars were now being created, you and your first colleagues worked through that mountain of orders. It was intense and night shift was the order of the day. We didn't see each other for quite a while; it just wasn't possible. From a distance I heard about the progress. While I busied myself with 'psycho hydraulics' (that is what we called it in those days) you created reality from your dreams in the form of a small company. But the workshop soon became too small so that in 1988 you moved into an old cigar factory in Giessen-Rödgen. Just before the move we celebrated by way of a BBQ - so cool!

With the cigar factory you not only gained much-needed space but also a lot of additional work. The building was initially much too big and so you and Isi moved into the upper floor. When babies arrived this was no longer feasible. After all, lutherie has to do with dust and noise, not so? So you moved house and Lakewood, as I see it now, edged its way into total possession of this beautiful vintage building.

From those early years I remember Andi und Moritz, who are still with you, aren't they? Please let me know how things look these days!
Fond regards

Your old shared-apartment mate,
Michael



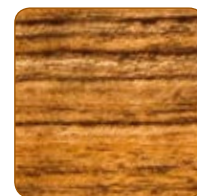


The Natural Series

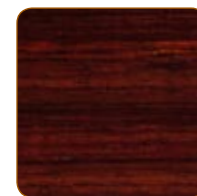
Natural aesthetic, comfortable feel, harmonic shapes and shimmering tone:
 The instruments in our Natural Series offer these characteristics with elegance and completion. Each individual guitar bears witness to the responsible handling of the materials and their transformation into a piece of tone-art.
 The finesse of luthiership is expressed in the Natural Series in its most fundamental form.
 The instruments are built without compromise but left as natural as possible.
 In the Natural Series our Lakewood luthiers demonstrate that beauty and simplicity can be wonderfully combined.



Back & sides
Mahogany
(style 14)



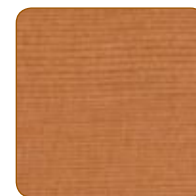
Back & sides
Ovangkol
(style 18)



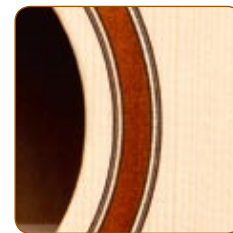
Back & sides
AA Rosewood
(style 31)



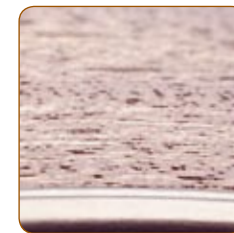
Top
AAA European
spruce



Top
AAA Cedar



Natural soundhole
rosette with wooden
core and purfling



Natural Finish
open-pored
satin finish



Schaller chrome
tuners with
rosewood buttons

M-14

Grand Concert model



- Guitar type:** 6-string acoustic guitar
Body shape: Grand Concert
Top: AAA Cedar
Back & Sides: Mahogany (Style 14)
Neck: Mahogany
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Maple
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 46 mm (1.81 inch)
Neck width at body-neck-joint: 58 mm (2.28 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 57mm (2.24 inch)
Bridge pins: Ebony with pearl dot
Tuners: Schaller M6 chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

The M-14 sets the standards as to tonal balance and transparency. Cedar and mahogany combine harmonically, providing delightful warm tones.



M-14 CP

Grand Concert model



- Guitar type:** 6-string acoustic guitar
- Body shape:** Grand Concert
- Top:** AAA Cedar
- Back & Sides:** Mahogany (Style 14)
- Neck:** Mahogany
- Cutaway:** soft (round)
- Soundhole rosette:** Wooden core (matching back & sides) with purflings
- Headstock:** Flat headstock
- Headstock veneer:** Indian rosewood
- Body bindings:** Maple
- Body purfling:** Purfling from noble woods
- Fingerboard:** Ebony
- Headstock inlays:** White Mother of Pearl Lakewood logo
- Fingerboard inlays:** Dots (2mm) 3-5-7-9-12-15-17th fret
- Heel cap:** Indian rosewood
- Nut:** Bone
- Neck width at nut:** 46 mm (1.81 inch)
- Neck width at body-neck-joint:** 58 mm (2.28 inch)
- Neck thickness:** 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile:** D round
- Body-neck-joint:** at 14th fret
- Scale length:** 650 mm (25.6 inch)
- Frets:** 20 frets
- Bridge:** Ebony
- Bridge saddle:** Bone with compensation
- String spacing at bridge:** 57mm (2.24 inch)
- Bridge pins:** Ebony with pearl dot
- Pickup system:** L.R. Baggs Anthem
- Tuners:** Schaller M6 chrome with rosewood buttons
- Finish:** open-pored satin gloss (natural finish)
- Case:** Hiscox Lakewood hard case

Similar to the acoustic M-14, the M-14 CP is also balanced, transparent and responsive. This model is complemented by way of cutaway and L. R. Baggs “Anthem” system.



D-14

Dreadnought model



- Guitar type:** 6-string acoustic guitar
- Body shape:** Dreadnought
- Top:** AAA European spruce
- Back & Sides:** Mahogany (Style 14)
- Neck:** Mahogany
- Soundhole rosette:** Wooden core (matching back & sides) with purflings
- Headstock:** Flat headstock
- Headstock veneer:** Indian rosewood
- Body bindings:** Maple
- Body purfling:** Purfling from noble woods
- Fingerboard:** Ebony
- Headstock inlays:** White Mother of Pearl Lakewood logo
- Heel cap:** Indian rosewood
- Nut:** Bone
- Neck width at nut:** 44 mm (1.73 inch)
- Neck width at body-neck-joint:** 56 mm (2.20 inch)
- Neck thickness:** 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile:** D round
- Body-neck-joint:** at 14th fret
- Scale length:** 650 mm (25.6 inch)
- Frets:** 20 frets
- Bridge:** Ebony
- Bridge saddle:** Bone with compensation
- String spacing at bridge:** 55mm (2.17 inch)
- Bridge pins:** Ebony with pearl dot
- Tuners:** Schaller M6 chrome with rosewood buttons
- Finish:** open-pored satin gloss (natural finish)
- Case:** Hiscox Lakewood hard case

The D-14 is a powerful instrument which and despite rich bass tones remains well balanced. The spruce top provides additional gentle brilliance.



D-14 CP

Dreadnought model



Guitar type: 6-string acoustic guitar
Body shape: Dreadnought
Top: AAA European spruce
Back & Sides: Mahogany (Style 14)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Maple
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Dots (2mm) 3-5-7-9-12-15-17th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 44 mm (1.73 inch)
Neck width at body-neck-joint: 56 mm (2.20 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 55mm (2.17 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

Spruce and Mahogany are classical tone woods for a guitar and make the D-14 CP a fully balanced instrument capable of delivering clear bass lines effortlessly. By virtue of the cutaway and L. R. Baggs “Anthem” system this is a reliable stage guitar.



A-14 CP

Auditorium model



Guitar type: 6-string acoustic guitar
Body shape: Auditorium
Top: AAA European spruce
Back & Sides: Mahogany (Style 14)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Slotted headstock
Headstock veneer: Indian rosewood
Body bindings: Maple
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Dots (2mm) 3-5-7-9-12-15-17th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 46 mm (1.81 inch)
Neck width at body-neck-joint: 57 mm (2.24 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 12th fret
Scale length: 650 mm (25.6 inch)
Frets: 19 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 57mm (2.24 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller GrandTune chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

The compact A-14 CP is an ergonomically playable instrument due to the connection of neck and body at the 12th fret. Spruce and Mahogany allow this guitar to provide a well-balanced tone with excellent rapid response. Fitted with the L. R. Baggs “Anthem” system and cutaway this guitar is perfectly equipped.



J-14 CP

Jumbo model



Guitar type: 6-string acoustic guitar
Body shape: Jumbo
Top: AAA European spruce
Back & Sides: Mahogany (Style 14)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Maple
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Dots (2mm) 3-5-7-9-12-15-17th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 44 mm (1.73 inch)
Neck width at body-neck-joint: 56 mm (2.20 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 55mm (2.17 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

A huge instrument with a mighty tone. The clear bass never obscures the higher registers. As a jumbo the J-14 CP does not lack the balance which can be encountered with other large instruments. This is an instrument for the Singer-Songwriter. Fitted with the L. R. Baggs “Anthem” system and cutaway this guitar is well suited for the stage.



J-14 Baritone

Jumbo Baritone model



- Guitar type: 6-string baritone acoustic guitar
- Body shape: Jumbo
- Top: AAA European spruce
- Back & Sides: Mahogany (Style 14)
- Neck: Mahogany
- Soundhole rosette: Wooden core (matching back & sides) with purflings
- Headstock: Flat headstock
- Headstock veneer: Indian rosewood
- Body bindings: Maple
- Body purfling: Purfling from noble woods
- Fingerboard: Ebony
- Headstock inlays: White Mother of Pearl Lakewood logo
- Heel cap: Indian rosewood
- Nut: Bone
- Neck width at nut: 48 mm (1.89 inch)
- Neck width at body-neck-joint: 60 mm (2.36 inch)
- Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile: D round
- Body-neck-joint: at 14th fret
- Scale length: 680 mm (26.8 inch)
- Frets: 20 frets
- Bridge: Ebony
- Bridge saddle: Bone with compensation
- String spacing at bridge: 59mm (2.32 inch)
- Bridge pins: Ebony with pearl dot
- Pickup system: L.R. Baggs Anthem
- Tuners: Schaller M6 chrome with rosewood buttons
- Finish: open-pored satin gloss (natural finish)
- Case: Hiscox Lakewood hard case

Low frequencies demand sufficient volume, especially to deliver bass lines clearly. The compact 680 mm scale permits comfortable playability. The L. R. Baggs “Anthem” system communicates all of this naturally at the desired volume.



M-18

Grand Concert model



- Guitar type:** 6-string acoustic guitar
Body shape: Grand Concert
Top: AAA European spruce
Back & Sides: Ovangkol (Style 18)
Neck: Mahogany
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Pear
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 46 mm (1.81 inch)
Neck width at body-neck-joint: 58 mm (2.28 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 57mm (2.24 inch)
Bridge pins: Ebony with pearl dot
Tuners: Schaller M6 chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

European spruce and Ovangkol combine to produce strong tone, penetration and good response. The back and sides of the body are both tonally and optically attractive.



M-18 CP

Grand Concert model



Guitar type: 6-string acoustic guitar
Body shape: Grand Concert
Top: AAA European spruce
Back & Sides: Ovangkol (Style 18)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Pear
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Dots (2mm) 3-5-7-9-12-15-17th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 46 mm (1.81 inch)
Neck width at body-neck-joint: 58 mm (2.28 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 57mm (2.24 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

This is one of our perfect all round guitars which embodies typical Lakewood ideals such as volume, transparency and charm, suitable for fingerstyle and singer/songwriter requirements.
With its cutaway and L. R. Baggs “Anthem” system, the M-18 CP represents the ‘louder’ version of the M-18.



D-18

Dreadnought model



Guitar type: 6-string acoustic guitar
Body shape: Dreadnought
Top: AAA European spruce
Back & Sides: Ovangkol (Style 18)
Neck: Mahogany
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Pear
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 44 mm (1.73 inch)
Neck width at body-neck-joint: 56 mm (2.20 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 55mm (2.17 inch)
Bridge pins: Ebony with pearl dot
Tuners: Schaller M6 chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

The D-18 is a ‘work horse’ which comes to the fore particularly as a flat picker’s guitar. Spruce and Ovangkol in a dreadnought format provide huge volume and penetration.



D-18 CP

Dreadnought model



Guitar type: 6-string acoustic guitar
Body shape: Dreadnought
Top: AAA European spruce
Back & Sides: Ovangkol (Style 18)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Pear
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Dots (2mm) 3-5-7-9-12-15-17th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 44 mm (1.73 inch)
Neck width at body-neck-joint: 56 mm (2.20 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 55mm (2.17 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

If the D-18 is the work horse of the Natural Series, the D-18 CP is its electro-acoustic counterpart. The L. R. Baggs “Anthem” system provides this guitar with the power to deliver beyond normal acoustic boundaries.



M-31 CP

Grand Concert model



- Guitar type:** 6-string acoustic guitar
- Body shape:** Grand Concert
- Top:** AAA European spruce
- Back & Sides:** Indian rosewood AA (Style 31)
- Neck:** Mahogany
- Cutaway:** soft (round)
- Soundhole rosette:** Wooden core (matching back & sides) with purflings
- Headstock:** Flat headstock
- Headstock veneer:** Indian rosewood
- Body bindings:** Mahogany
- Body purfling:** Purfling from noble woods
- Fingerboard:** Ebony
- Headstock inlays:** White Mother of Pearl Lakewood logo
- Fingerboard inlays:** Dots (2mm) 3-5-7-9-12-15-17th fret
- Heel cap:** Indian rosewood
- Nut:** Bone
- Neck width at nut:** 46 mm (1.81 inch)
- Neck width at body-neck-joint:** 58 mm (2.28 inch)
- Neck thickness:** 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile:** D round
- Body-neck-joint:** at 14th fret
- Scale length:** 650 mm (25.6 inch)
- Frets:** 20 frets
- Bridge:** Ebony
- Bridge saddle:** Bone with compensation
- String spacing at bridge:** 57mm (2.24 inch)
- Bridge pins:** Ebony with pearl dot
- Pickup system:** L.R. Baggs Anthem
- Tuners:** Schaller M6 chrome with rosewood buttons
- Finish:** open-pored satin gloss (natural finish)
- Case:** Hiscox Lakewood hard case

The excellent combination of spruce and rosewood is embodied in this Lakewood classic. Bass, mids and trebles are adequately available. The L. R. Baggs “Anthem” system amplifies this instrument to audiophile quality and the cutaway facilitates access to the higher registers.



D-31 CP

Dreadnought model



Guitar type: 6-string acoustic guitar
Body shape: Dreadnought
Top: AAA European spruce
Back & Sides: Indian rosewood AA (Style 31)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Mahogany
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Dots (2mm) 3-5-7-9-12-15-17th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 44 mm (1.73 inch)
Neck width at body-neck-joint: 56 mm (2.20 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 55mm (2.17 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

A rich, balanced combination of spruce and rosewood with an additional helping of bass make the D-31 CP an assertive cutaway stage guitar. The L. R. Baggs “Anthem” system completes the profile of this reliable accompanist.



M-31-12

Grand Concert 12-string model



Guitar type: 12-string acoustic guitar
Body shape: Grand Concert
Top: AAA European spruce
Back & Sides: Indian rosewood AA (Style 31)
Neck: Mahogany
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Mahogany
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 48 mm (1.89 inch)
Neck width at body-neck-joint: 60 mm (2.36 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 13th fret
Scale length: 630 mm (24.8 inch)
Frets: 19 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 59mm (2.32 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 chrome mini with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

The M-31-12 is exceptional in that it cunningly overcomes barriers normally encountered with 12-string guitars. The slightly shorter scale at 630mm and 13 frets to the body provides this guitar with tonal and ergonomic advantages. It has never been so comfortable playing a 12-string. Equipped with the L. R. Baggs “Anthem” system, the M-31-12 will easily face large audiences.



The Lakewood lutherie and its employees

Dear Michael,

Thank you for your soulful letter which has given me so much pleasure. Yes indeed, those were crazy times way back then!

These days we are a well-organized workshop with 18 colleagues who continuously rise to new challenges both in regard to our guitars but also the endlessly changing environment. Our guitars are sold in Europe, America, Asia and even in Africa. Our goal is to do a good job on many levels – towards clients, suppliers and our colleagues here in Giessen – we aim to satisfy all of them.

A lutherie is a microenvironment. Our people spend a large portion of their lives together. How does this work? What drives us? Why do we come back each day? Very simply, it is about dedication; that is what enables us to achieve our objectives.

We aim to produce the best possible guitars and to work within a work environment which satisfies us. Dedication to every detail of our guitars, respectful handling of natural resources and a collegial togetherness – all of these mean a great deal to us. Building good guitars is not possible without good people – this might be easily said but it involves serious challenges. We think of ourselves as the Lakewood Team which solves problems as a holistic entity.

Over all the years of our existence, Lakewood Guitars has come to know numerous colleagues. Some of these are still with us. Andreas Nieth, who as a student back in the day, took our guitars to the paint shop decided to become a luthier. Moritz Sattler joined us in the early years, went on his own and then came back to the team to start our relationship with CNC technology. Markus Hoppe and Vico Bachmann have been with us for more than fifteen years and now support me in leadership of the company. There have been many colleagues past and present who have contributed to the history of the company. This includes numerous apprentices who began their careers at Lakewood. Each individual and all of us together have made a contribution to the past 30 years.

The old stories impress our younger colleagues and at the same time provide them with a strong grounding. The past represents a commitment and a foundation for all that is happening today and will happen tomorrow. This commitment includes a readiness to engage with ongoing change. Every day will bring a new test for what we do and how we do it.

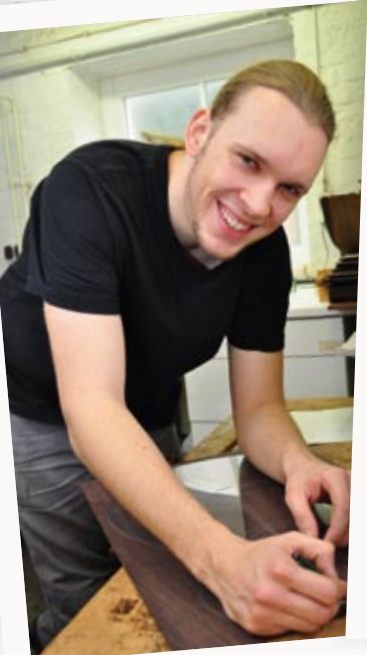
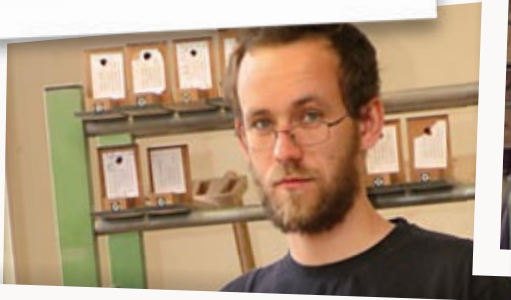
The development and improvement of our guitars is our major joint responsibility. We are constantly on the lookout for the ideal marriage between manual and machine-supported production. Certain activities are best done by hand because they require the skill and experience of a luthier. On the other hand, there are repetitive activities requiring great accuracy which are best undertaken by machine. We combine these in an appropriate relationship to gain maximum benefit from each one. We don't see working by hand as an end in itself but as an appropriate means to supplement mechanization with



expertise and intuitive skill. We need to know what we are doing and to transmit this knowledge to the customer effectively in the form of a guitar.

All of these things drive us and allow us to take a positive view of our future. Please take a look at a new Lakewood guitar and you will see them embodied there. I hope to see you soon!

Martin





The Deluxe Series

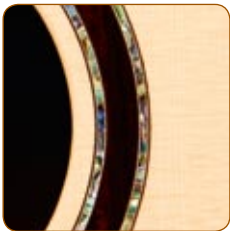
Traditional Lakewood body shapes interpreted in a classic wood selection of spruce and rosewood. The conscious design of our guitars strives at the basic assurance of transparent tone with highest projection. The various construction forms of the instruments within the Deluxe Series shade tone and timbre in sympathy with diverse styles from fingerstyle to Bluegrass. Luxurious finishes appeal to the senses; fine wood inlays, mother of pearl adornments and high-gloss finishes convey the underlying mood of this model range.



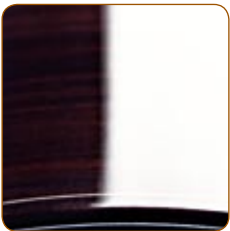
Back & sides
Rosewood
(style 32)



Top
AAA European
spruce



Deluxe soundhole ro-
sette with wooden core
and abalone purfling



Body high-gloss
polished,
neck satin finish



Schaller gold
tuners with
ebony buttons

M-32

Grand Concert model

Lakewood®

Guitar type: 6-string acoustic guitar
Body shape: Grand Concert
Top: AAA European spruce
Back & Sides: Indian rosewood AAA (Style 32)
Neck: Mahogany
Soundhole rosette: Wooden core (like back & sides) with abalone purfling
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Indian rosewood
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 46 mm (1.81 inch)
Neck width at body-neck-joint: 58 mm (2.28 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 57mm (2.24 inch)
Bridge pins: Ebony with pearl dot
Tuners: Schaller M6 gold with ebony buttons
Finish: high-gloss polished body, satin-gloss neck
Case: Hiscox Lakewood hard case

A classic beauty from earliest Lakewood days. European spruce is combined with east Indian rosewood in perfect harmony. The appearance is enhanced by a mother of pearl inlays at the sound hole, gold tuners with ebony buttons and high gloss finish.



M-32 CP

Grand Concert model

Lakewood®

Guitar type: 6-string acoustic guitar
Body shape: Grand Concert
Top: AAA European spruce
Back & Sides: Indian rosewood AAA (Style 32)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (like back & sides) with abalone purfling
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Indian rosewood
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Snowflakes 3-5-7-9-12-15-17-19th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 46 mm (1.81 inch)
Neck width at body-neck-joint: 58 mm (2.28 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 57mm (2.24 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 gold with ebony buttons
Finish: high-gloss polished body, satin-gloss neck
Case: Hiscox Lakewood hard case

The M-32 CP is undoubtedly our blockbuster and most loved instrument in the Lakewood Family. Similar to the acoustic M-32, the M-32 CP is offered in the classic combination of spruce and east Indian rosewood. This offering is completed by way of mother of pearl fret inlays, a cutaway and the LR Baggs “Anthem” system.



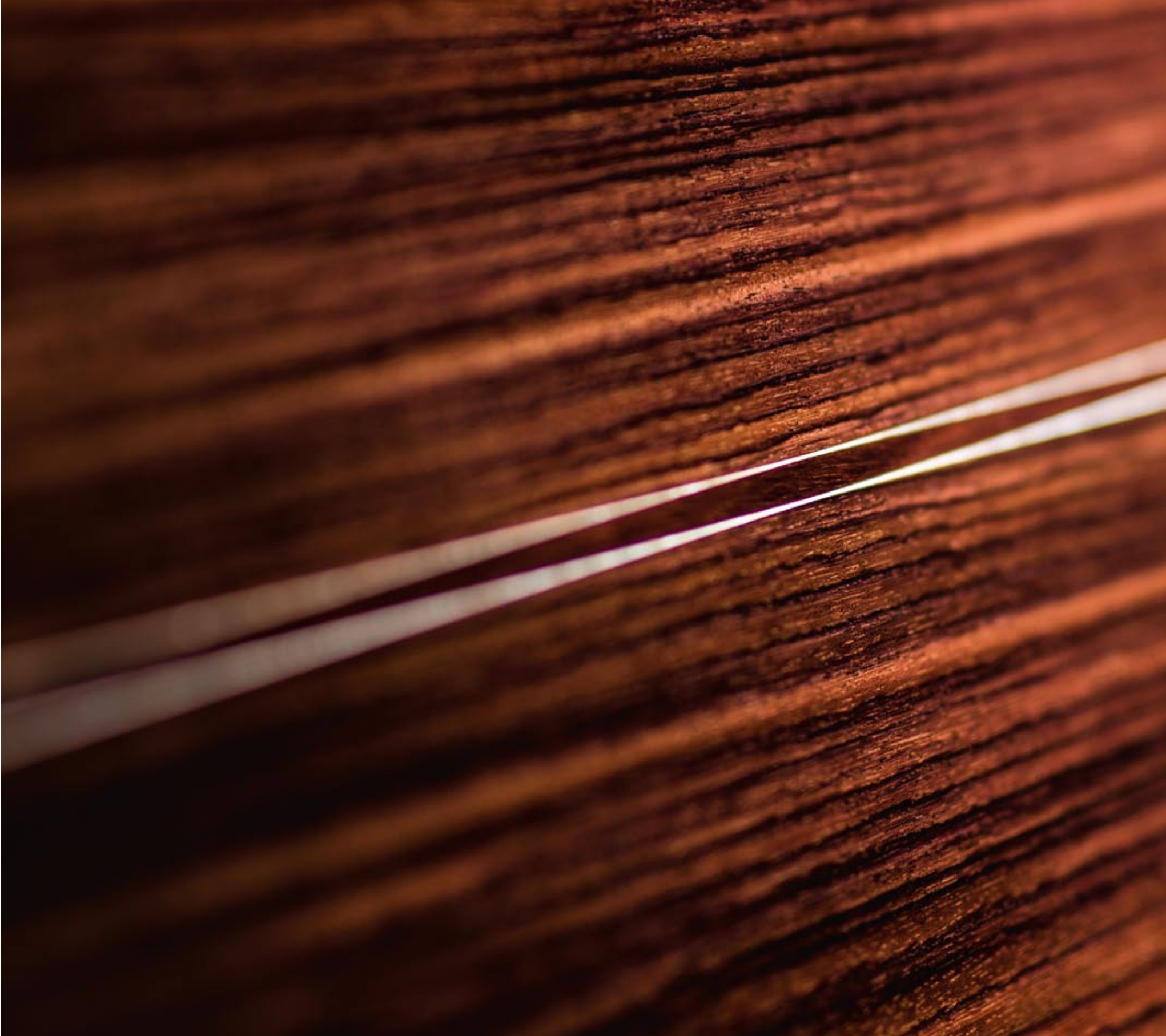
D-32

Dreadnought model



- Guitar type:** 6-string acoustic guitar
- Body shape:** Dreadnought
- Top:** AAA European spruce
- Back & Sides:** Indian rosewood AAA (Style 32)
- Neck:** Mahogany
- Soundhole rosette:** Wooden core (like back & sides) with abalone purfling
- Headstock:** Flat headstock
- Headstock veneer:** Indian rosewood
- Body bindings:** Indian rosewood
- Body purfling:** Purfling from noble woods
- Fingerboard:** Ebony
- Headstock inlays:** White Mother of Pearl Lakewood logo
- Heel cap:** Indian rosewood
- Nut:** Bone
- Neck width at nut:** 44 mm (1.73 inch)
- Neck width at body-neck-joint:** 56 mm (2.20 inch)
- Neck thickness:** 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile:** D round
- Body-neck-joint:** at 14th fret
- Scale length:** 650 mm (25.6 inch)
- Frets:** 20 frets
- Bridge:** Ebony
- Bridge saddle:** Bone with compensation
- String spacing at bridge:** 55mm (2.17 inch)
- Bridge pins:** Ebony with pearl dot
- Tuners:** Schaller M6 gold with ebony buttons
- Finish:** high-gloss polished body, satin-gloss neck
- Case:** Hiscox Lakewood hard case

The D-32 is everything one would expect from a large powerful guitar with rosewood body and spruce top. Powerful basses, charming mids and good trebles make this an all-round instrument: perfect as a flatpicking-Dreadnought or singer-songwriter guitar.



D-32 CP

Dreadnought model

Lakewood®

Guitar type: 6-string acoustic guitar
Body shape: Dreadnought
Top: AAA European spruce
Back & Sides: Indian rosewood AAA (Style 32)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (like back & sides) with abalone purfling
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Indian rosewood
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Snowflakes 3-5-7-9-12-15-17-19th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 44 mm (1.73 inch)
Neck width at body-neck-joint: 56 mm (2.20 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 55mm (2.17 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 gold with ebony buttons
Finish: high-gloss polished body, satin-gloss neck
Case: Hiscox Lakewood hard case

Everything may be demanded of this perfect stage Dreadnought guitar both as to penetration and tone. The combination of spruce and rosewood guarantees precisely these attributes plus additional reserves when needing to dig in. Snowflake fingerboard inlays, a cutaway and the wonderful L. R. Baggs “Anthem” system complete the picture.



A-32 CP

Auditorium model



Guitar type: 6-string acoustic guitar
Body shape: Auditorium
Top: AAA European spruce
Back & Sides: Indian rosewood AAA (Style 32)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (like back & sides) with abalone purfling
Headstock: Slotted headstock
Headstock veneer: Indian rosewood
Body bindings: Indian rosewood
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Snowflakes 3-5-7-9-12-15-17-19th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 46 mm (1.81 inch)
Neck width at body-neck-joint: 57 mm (2.24 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 12th fret
Scale length: 650 mm (25.6 inch)
Frets: 19 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 57mm (2.24 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller GrandTune gold with ebony buttons
Finish: high-gloss polished body, satin-gloss neck
Case: Hiscox Lakewood hard case

Those looking for a compact, ergonomic, great sounding guitar should consider the Lakewood A-32 CP. The neck is joined to the rosewood body at the 12th fret. The bridge is located at the widest position of the spruce top which results in a particularly responsive, transparent tone. The snowflake fret board inlays assist with orientation while the cutaway facilitates access to the upper registers. The L. R. Baggs “Anthem” pickup system authentically transmits the guitar’s acoustic voice.



J-32 CP
Jumbo model



Lakewood®

Guitar type: 6-string acoustic guitar
Body shape: Jumbo
Top: AAA European spruce
Back & Sides: Indian rosewood AAA (Style 32)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (like back & sides) with abalone purfling
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Indian rosewood
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Snowflakes 3-5-7-9-12-15-17-19th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 44 mm (1.73 inch)
Neck width at body-neck-joint: 56 mm (2.20 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 55mm (2.17 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 gold with ebony buttons
Finish: high-gloss polished body, satin-gloss neck
Case: Hiscox Lakewood hard case

With its large body the J-32 CP delivers a rich, fundamental tone. Powerful basses with adequate mids and trebles put the player prominently into the front row. The design enhances the bass frequencies with superb projection and presence. This guitar is ideally suited for the solo player who might need to perform occasionally without amplification. An L. R. Baggs “Anthem” pickup system is provided, however.



J-32 Baritone
Jumbo Baritone model



Guitar type: 6-string baritone acoustic guitar
Body shape: Jumbo
Top: AAA European spruce
Back & Sides: Indian rosewood AAA (Style 32)
Neck: Mahogany
Soundhole rosette: Wooden core (like back & sides) with abalone purfling
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Indian rosewood
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 48 mm (1.89 inch)
Neck width at body-neck-joint: 60 mm (2.36 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 680 mm (26.8 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 59mm (2.32 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 gold with ebony buttons
Finish: high-gloss polished body, satin-gloss neck
Case: Hiscox Lakewood hard case

This baritone guitar, with its 680 mm scale, delivers those lower frequencies which make it the ideal cross over between bass and guitar. A new experience, new ideas and individual music can be realized with the J-32 Baritone. The L. R. Baggs “Anthem” pickup system provides additional sonic options.



Lakewood and its musicians

Hey Martin,

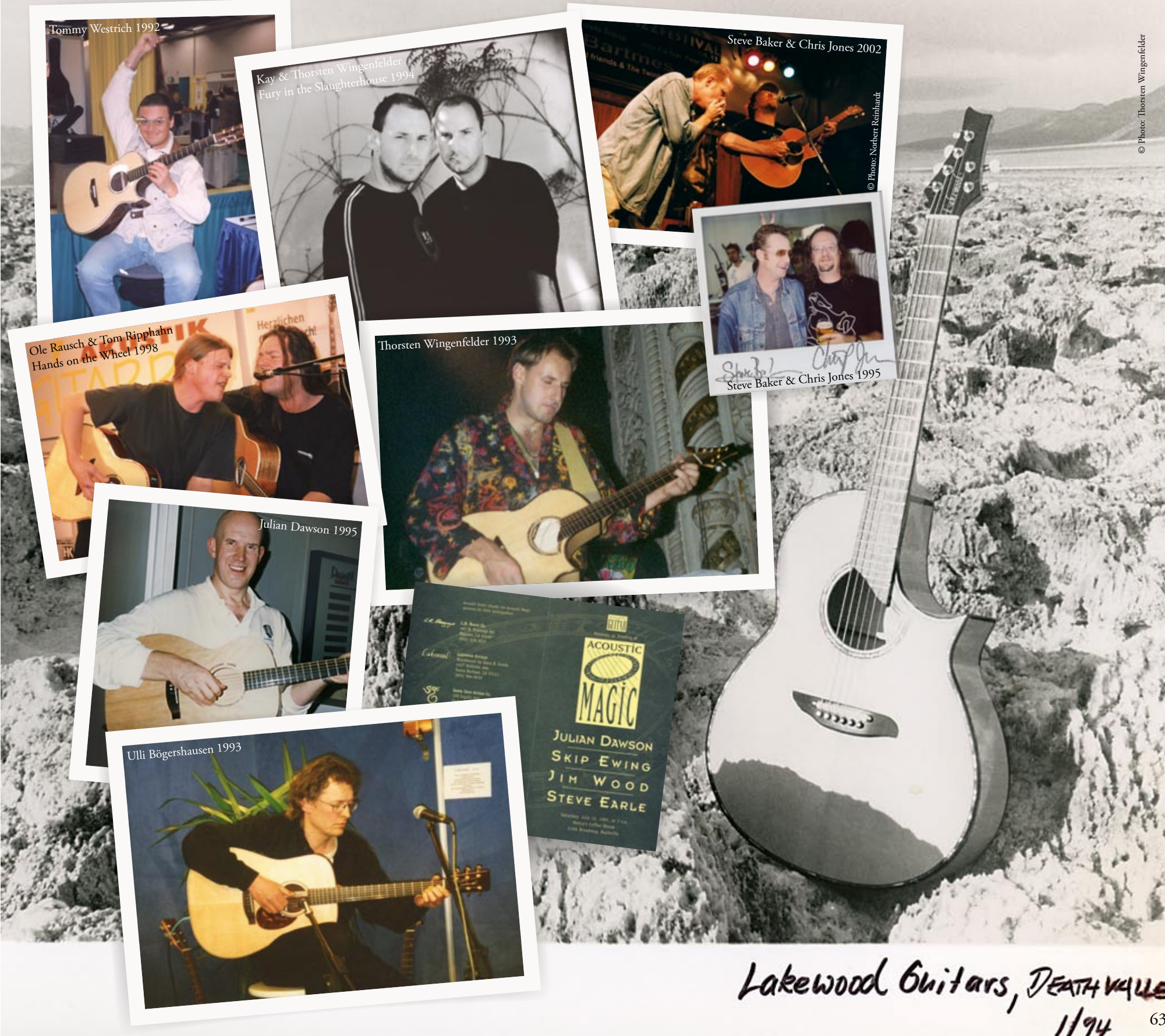
What good fortune for me to have found you and Lakewood way back then. In the summer of 1999 I had just completed my luthier training at the English instrument building school in Newark. My introduction to Lakewood was through Tobias Berg who worked for you at the time. Until then I had of course been on the road exclusively as a musician. But to be permanently on the move as a bassist and engaged at Lakewood as a luthier was a hard act to pull off. Admittedly, I managed it for a while until I noticed that there are really only 24 hours in a day and seven days in a week. Eventually my tank ran dry, and so I decided to stay on it Lakewood full-time, playing those bass notes only now and then.

And now I'm the guy who looks after the marketing and external contacts. It's a bit like handling communications between planet Lakewood and Earth. Part of this multilingual communication has to do with musicians many of whom have been with us from the beginning and who add sincerity and musicality to our working lives. Sadly some of them are no longer with us, for example Tommy Westrich who passed away in 1996 and Christopher (Chris) Jones in 2005. Both lived life to the full and provided us with musical standards for the future. They are fondly remembered not only by us but all their fans.

We consider ourselves fortunate to have such a large (almost unmanageable) number of musicians who use Lakewood guitars. In the Handbook and on our web site I am able to mention only a selection, with sincere apologies to those who are not featured. We would like all our musicians to know that our friendship means a huge amount!

Before my time, Martin, you were in contact with the brothers Kay and Thorsten Wingenfelder, who remain with us still and who created the band "Fury in the Slaughterhouse" back then . In the 90s they enjoyed huge success on the charts and played many live concerts. At that time you created an extravagant live guitar for Thorsten which had a deep cutaway and which set new standards with its particular format. Lakewood guitars inspired many other rock musicians such as Thom Yorke, Ritchie Blackmore and Dave Matthews. In the alternative, pop and singer-songwriter genres there were musicians such as Christina Lux, Julian Dawson, Gregor Meyle, Wallis Bird and Jonathan Kluth. In addition, we enjoy strong relationships with numerous studio and live musicians.

In the early years you struck up a friendship with a wonderful musician who had been active as a steel string instrumentalist since the early 80s and who would become an important companion on your journey. He went on to achieve international acclaim but how were you to know that? Of course, I am talking about Ulli Bögershausen.



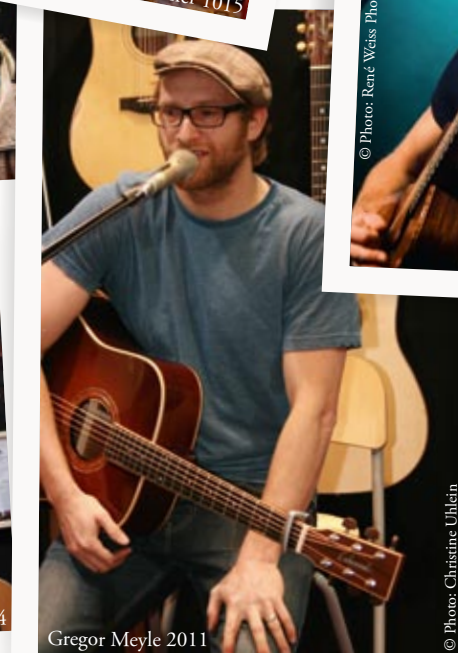
Lakewood Guitars, DEATH VALLEY
1/94

Today he is an intimate part of Lakewood guitars; like very few others he established the finger style guitar scene by way of his concerts, workshops and manuals.

Pursuant to this tradition, the young Korean, Sungha Jung , achieved global YouTube fame as a guitar virtuoso for the next generation. We are delighted that he performs his music on our guitars. You know, we can be really proud of all our musicians - they are simply the best!

Greetings,

Markus





The Premium Series

Breathtaking woods, tasteful inlays and consummate tone-culture allow the instruments within the Premium Series to shine.

With these guitars we express the essence of our art form.

The selection of body woods gives each guitar an individual appearance. Adornments and inlays are luxurious but tasteful and restrained. The tonal matching of all components results in optimal voicing.

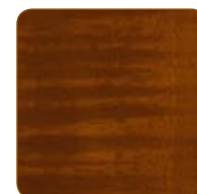
These models are above the standard but still within reach; a first encounter could lead to a lifelong relationship...



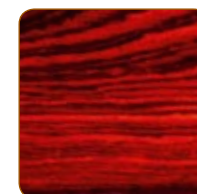
Back & sides
Cypress
(style 36)



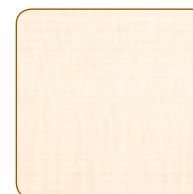
Back & sides
Myrtle
(style 52)



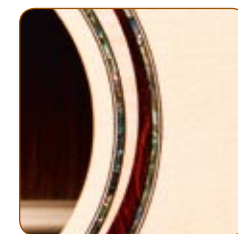
Back & sides
Tinted Flamed Maple
(style 50)



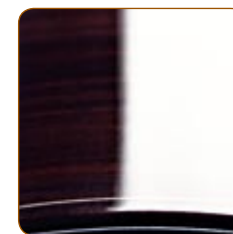
Back & sides
Cocobolo
(style 53)



Top
AAAA European
spruce



Premium soundhole
rosette with two woods
and abalone purfling



Body & headstock front
high-gloss polished,
neck satin finish



Schaller GrandTune
gold tuners with
Galalith buttons



High-gloss polished
ebony headstock veneer
with white pearl logo

A-36 Premium

Auditorium model



- Guitar type:** 6-string acoustic guitar
- Body shape:** Auditorium
- Top:** AAAA European spruce
- Back & Sides:** Cypress (Style 36)
- Neck:** Mahogany
- Soundhole rosette:** Premium Design with two woods and abalone purfling
- Headstock:** Slotted headstock
- Headstock veneer:** Ebony
- Body bindings:** Indian rosewood
- Body purfling:** Purfling from noble woods
- Fingerboard:** Ebony
- Headstock inlays:** White Mother of Pearl Lakewood logo
- Heel cap:** Ebony
- Nut:** Bone
- Neck width at nut:** 46 mm (1.81 inch)
- Neck width at body-neck-joint:** 57 mm (2.24 inch)
- Neck thickness:** 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile:** D round
- Body-neck-joint:** at 12th fret
- Scale length:** 650 mm (25.6 inch)
- Frets:** 19 frets
- Bridge:** Ebony
- Bridge saddle:** Bone with compensation
- String spacing at bridge:** 57mm (2.24 inch)
- Bridge pins:** Bone with pearl dot
- Pickup system:** L.R. Baggs Anthem
- Tuners:** Schaller GrandTune gold with galalith buttons
- Finish:** high-gloss polished body & headstock front, satin-gloss neck
- Case:** Hiscox Lakewood hard case

If an instrument is purchased and loved simply for its aroma, it surely can only be a Lakewood A-36 Premium. The body is constructed from quality Cypress whose essential oils emit a distinctive scent. Cypress, a flamenco tone wood, in combination with a European spruce top, is well suited to steel string guitars. The instrument has an unbelievably quick response and projects basses, mids and trebles effortlessly. The combination of all its components makes the A-36 Premium a small jewel. Amplification is enabled by way of the L. R. Baggs “Anthem” pickup system.



M-52 Premium

Grand Concert model

- Guitar type: 6-string acoustic guitar
- Body shape: Grand Concert
- Top: AAAA European spruce
- Back & Sides: Myrtle (Style 52)
- Neck: Mahogany
- Soundhole rosette: Premium Design with two woods and abalone purfling
- Headstock: Flat headstock
- Headstock veneer: Ebony
- Body bindings: Mahogany
- Body purfling: Purfling from noble woods
- Fingerboard: Ebony
- Headstock inlays: White Mother of Pearl Lakewood logo
- Heel cap: Ebony
- Nut: Bone
- Neck width at nut: 46 mm (1.81 inch)
- Neck width at body-neck-joint: 58 mm (2.28 inch)
- Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile: D round
- Body-neck-joint: at 14th fret
- Scale length: 650 mm (25.6 inch)
- Frets: 20 frets
- Bridge: Ebony
- Bridge saddle: Bone with compensation
- String spacing at bridge: 57mm (2.24 inch)
- Bridge pins: Bone with pearl dot
- Pickup system: L.R. Baggs Anthem
- Tuners: Schaller GrandTune gold with galalith buttons
- Finish: high-gloss polished body & headstock front, satin-gloss neck
- Case: Hiscox Lakewood hard case

Spruce and myrtle, pure elegance in both tone and appearance. Each body built from myrtle is unique, like an original painting. This wood combination allows elegant and expressive tone in every position. This guitar has been ideally created for fingerstyle music. The exquisite tone is beautifully complemented by its noble presentation. The L. R. Baggs “Anthem” pickup system is discreetly located at the sound hole.

J-50 Premium

Jumbo model

- Guitar type: 6-string acoustic guitar
- Body shape: Jumbo
- Top: AAAA European spruce
- Back & Sides: Tinted Flamed Maple (Style 50)
- Neck: Mahogany
- Soundhole rosette: Premium Design with two woods and abalone purfling
- Headstock: Flat headstock
- Headstock veneer: Ebony
- Body bindings: Snakewood
- Body purfling: Purfling from noble woods
- Fingerboard: Ebony
- Headstock inlays: White Mother of Pearl Lakewood logo
- Heel cap: Ebony
- Nut: Bone
- Neck width at nut: 44 mm (1.73 inch)
- Neck width at body-neck-joint: 56 mm (2.20 inch)
- Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile: D round
- Body-neck-joint: at 14th fret
- Scale length: 650 mm (25.6 inch)
- Frets: 20 frets
- Bridge: Ebony
- Bridge saddle: Bone with compensation
- String spacing at bridge: 55mm (2.17 inch)
- Bridge pins: Bone with pearl dot
- Pickup system: L.R. Baggs Anthem
- Tuners: Schaller GrandTune gold with galalith buttons
- Finish: high-gloss polished body & headstock front, satin-gloss neck
- Case: Hiscox Lakewood hard case

The quest for an expressive jumbo guitar will end with the J-50 Premium. Selected AAAA European spruce top is combined with exceptional maple in grandiose fashion. This is a new classic in the Lakewood guitar programme. Power, transparency and projection..., all are sumptuously delivered by the J-50 Premium. The tastefully tinted finish accentuates the grain of the tone woods. The L. R. Baggs “Anthem” pickup system delivers the instrument’s unique tone authentically.

D-53 Premium

Dreadnought model

- Guitar type: 6-string acoustic guitar
- Body shape: Dreadnought
- Top: AAAA European spruce
- Back & Sides: Cocobolo (Style 53)
- Neck: Mahogany
- Soundhole rosette: Premium Design with two woods and abalone purfling
- Headstock: Flat headstock
- Headstock veneer: Ebony
- Body bindings: Maple
- Body purfling: Purfling from noble woods
- Fingerboard: Ebony
- Headstock inlays: White Mother of Pearl Lakewood logo
- Heel cap: Ebony
- Nut: Bone
- Neck width at nut: 44 mm (1.73 inch)
- Neck width at body-neck-joint: 56 mm (2.20 inch)
- Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile: D round
- Body-neck-joint: at 14th fret
- Scale length: 650 mm (25.6 inch)
- Frets: 20 frets
- Bridge: Ebony
- Bridge saddle: Bone with compensation
- String spacing at bridge: 55mm (2.17 inch)
- Bridge pins: Bone with pearl dot
- Pickup system: L.R. Baggs Anthem
- Tuners: Schaller GrandTune gold with galalith buttons
- Finish: high-gloss polished body & headstock front, satin-gloss neck
- Case: Hiscox Lakewood hard case

The reddish strongly grained cocobolo body is not only optically spectacular but also tonally. In conjunction with the high quality selected AAAA European spruce top, the D-53 Premium sets the highest standards in regard to power and complexity. The L. R. Baggs “Anthem” pickup system allows these to be delivered at concert volume.

The development of our guitars

Beloved Lakewood Guitar,

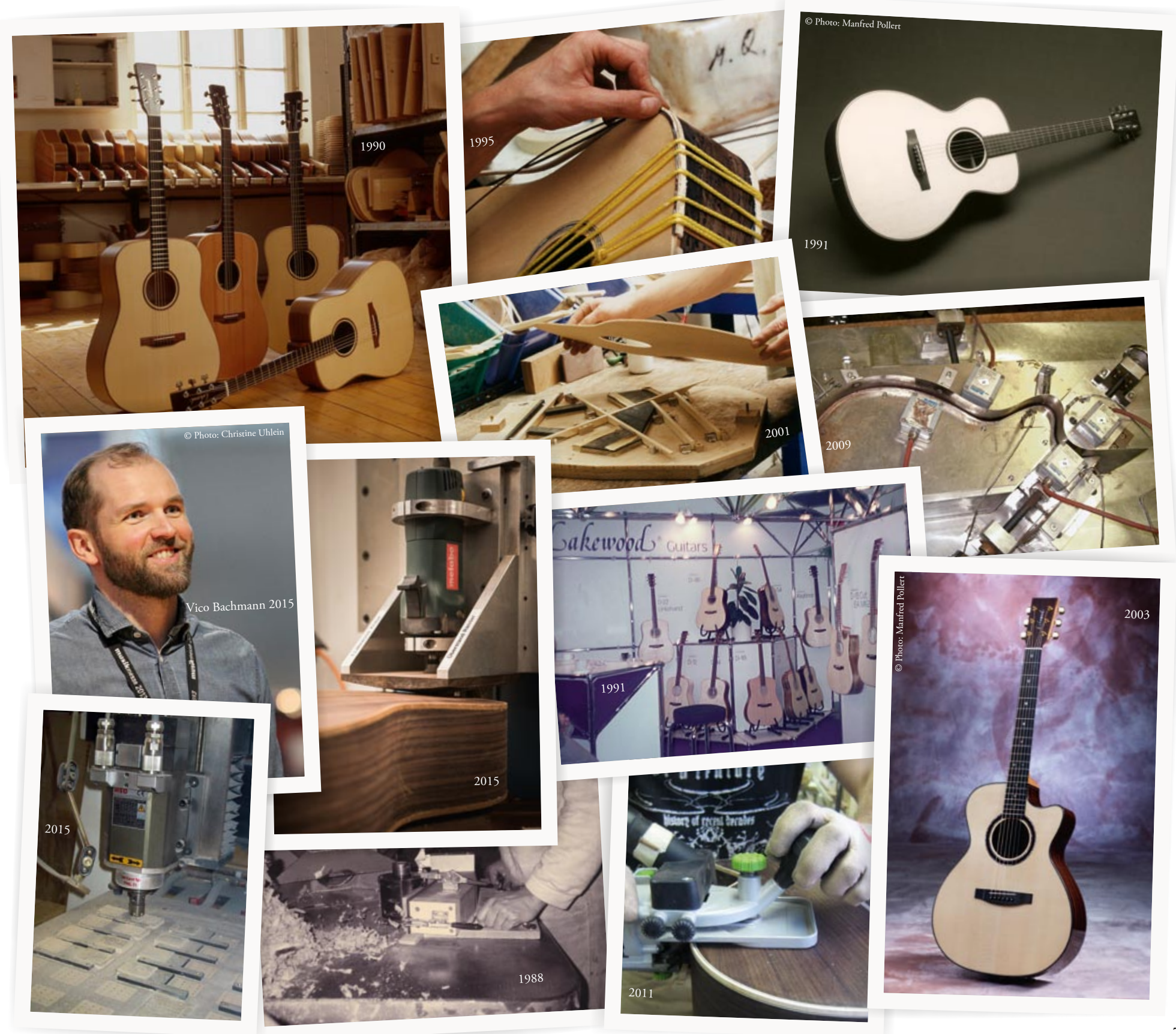
It is now 30 years since Martin held that first piece of timber in his hand in order to create something special during his weekend prototype project. In this case it was you who stood in the workshop on Monday morning to be critically assessed by the public. You did well and Martin christened you: Lakewood.

I was only five years old at that time and knew nothing about guitars. It was to be another 12 years before we would meet for the first time at the Frankfurt Musikmesse. Who could have known that we would be looking back at a path we have shared for the past fifteen years? During this time we got to know each other very well. We celebrated communal success and challenged each other, always with a shared objective of constantly improving and growing in the process.

In the last 30 years we really grew up. Many hands prepared you for an optimistic future, improved you and equipped you with everything you would need to survive in the big wide world; a constantly changing world. For this reason it is important for me and my colleagues to constantly redefine our expectations of you. Sometimes we discover the solution before knowing the problem; at other times we take great strain with a particular issue. The open environment in which you have been crafted facilitates the creativity which allows initially crazy ideas to become viable concepts which make you so unique. This makes me think of the truth that from a distance we might see only similarities while from close-up we notice the differences. To address these differences more intensely we analyse with great precision. Our commitment to precision will not often find its equal in timber craft. The resulting challenges do not only affect us internally but translate into requirements towards our suppliers. We are committed to providing the very best possible environment for your creation. Our colleagues are wonderful, competent people; we build our own machines, develop control and instrumentation and through all of this learn something new every day.

When I look today at your early descendents I sense the spirit of this time and have great respect for it. Each Lakewood embodies our expectations of the day and sets the standards for future models. I'm proud of you and your development and know that our journey together was worth it. I look forward to our future together!

Your Vico





Ulli Bögershausen

Sungha Jung

G.M.

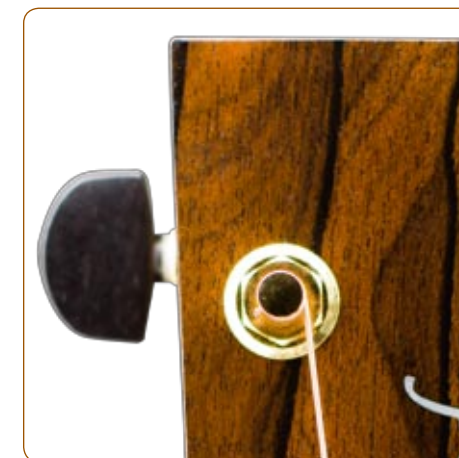
The Signature Series

Ulli Bögershausen has performed finger style guitar for more than 30 years. He knows precisely how his guitar needs to be equipped. All his preferences are embodied in his signature model. In addition, he personally plays in each individual guitar providing it with its own individual soul.

Sungha Jung has become universally known as a finger style virtuoso. By virtue of his fascinating technique and tasteful rendition, he has inspired the guitar scene. His requirements in regard to tone and playability determined our development of his signature guitar and represents our mutual striving for perfection.

Gregor Meyle was looking for tone and aesthetics in a guitar to complement his particular music and lifestyle. In cooperation with Gregor we developed a signature model which suited him wonderfully and filled us with pride.

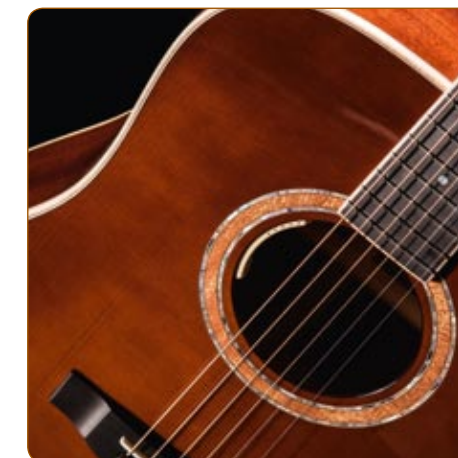
Ulli Bögershausen Signature model



Sungha Jung Signature model



Gregor Meyle Signature model



Ulli Bögershausen Signature model

Grand Concert model



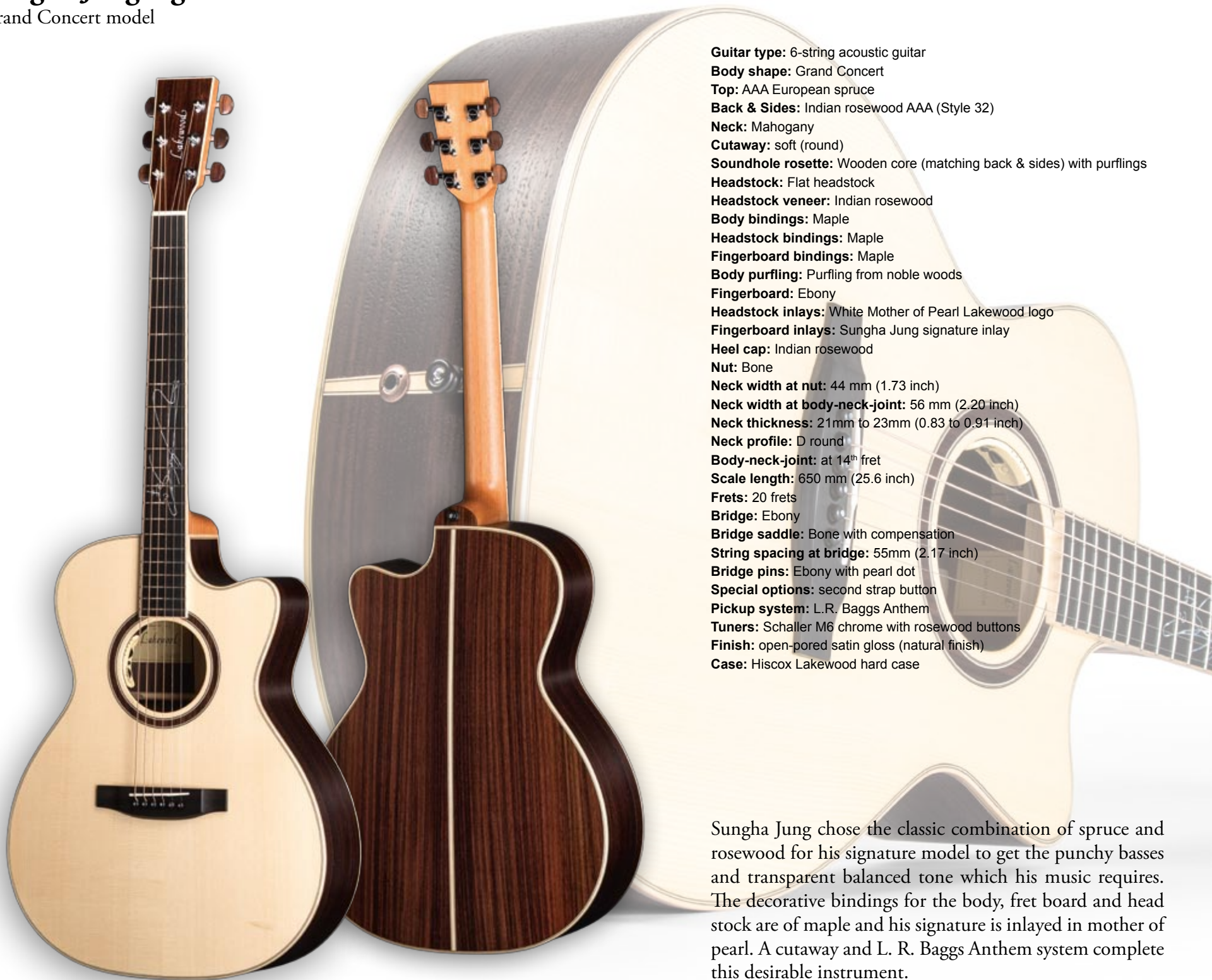
- Guitar type:** 6-string acoustic guitar
- Body shape:** Grand Concert
- Top:** AAAA European spruce
- Back & Sides:** Ziricote (Style 45)
- Neck:** Mahogany
- Cutaway:** soft (round)
- Soundhole rosette:** Premium Design with two woods and abalone purfling
- Headstock:** Flat headstock
- Headstock veneer:** Matching the wood of back & sides
- Body bindings:** Muninga
- Body purfling:** Purfling from noble woods
- Fingerboard:** Ebony
- Headstock inlays:** White Mother of Pearl Lakewood logo
- Fingerboard inlays:** Ulli Bögershausen Signature on 12th fret
- Heel cap:** same like back & sides
- Nut:** Bone
- Neck width at nut:** 46 mm (1.81 inch)
- Neck width at body-neck-joint:** 58 mm (2.28 inch)
- Neck thickness:** 21mm to 23mm (0.83 to 0.91 inch)
- Neck profile:** D round
- Body-neck-joint:** at 14th fret
- Scale length:** 650 mm (25.6 inch)
- Frets:** 20 frets
- Bridge:** Ebony
- Bridge saddle:** Bone with compensation
- String spacing at bridge:** 57mm (2.24 inch)
- Bridge pins:** Ebony with pearl dot
- Special options:** second strap button
- Pickup system:** L.R. Baggs Anthem
- Tuners:** Schaller M6 gold with ebony buttons
- Finish:** open-pored satin gloss (natural finish)
Finish on sides prepared for guitar support
- Case:** Hiscox Lakewood hard case

This guitar is not what one might expect and is most likely different to any guitar you might have held in your hands before. The tonal and the aesthetic expectations of Ulli Bögershausen were embodied into the concept of this extraordinary instrument. What sets it apart is that every instrument is played in by Ulli Bögershausen personally. You could play your own part in writing the history of this model by getting one yourself. However only 20 units can be built and played in per year.



Sungha Jung Signature model

Grand Concert model



Guitar type: 6-string acoustic guitar
Body shape: Grand Concert
Top: AAA European spruce
Back & Sides: Indian rosewood AAA (Style 32)
Neck: Mahogany
Cutaway: soft (round)
Soundhole rosette: Wooden core (matching back & sides) with purflings
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Maple
Headstock bindings: Maple
Fingerboard bindings: Maple
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Sungha Jung signature inlay
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 44 mm (1.73 inch)
Neck width at body-neck-joint: 56 mm (2.20 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: D round
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 55mm (2.17 inch)
Bridge pins: Ebony with pearl dot
Special options: second strap button
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 chrome with rosewood buttons
Finish: open-pored satin gloss (natural finish)
Case: Hiscox Lakewood hard case

Sungha Jung chose the classic combination of spruce and rosewood for his signature model to get the punchy basses and transparent balanced tone which his music requires. The decorative bindings for the body, fret board and head stock are of maple and his signature is inlayed in mother of pearl. A cutaway and L. R. Baggs Anthem system complete this desirable instrument.

© Photo: Courtesy of Manuel Ukulde



Gregor Meyle Signature model
Dreadnought model



Guitar type: 6-string acoustic guitar
Body shape: Dreadnought
Top: AAA European spruce
Back & Sides: Mahogany (Style 14)
Neck: Mahogany
Soundhole rosette: Wood core (matches back & sides) with abalone purfling
Headstock: Flat headstock
Headstock veneer: Indian rosewood
Body bindings: Maple
Headstock bindings: Maple
Fingerboard bindings: Maple
Body purfling: Purfling from noble woods
Fingerboard: Ebony
Headstock inlays: White Mother of Pearl Lakewood logo
Fingerboard inlays: Dots (5mm) 3-5-7-9-12-15-17th fret
Heel cap: Indian rosewood
Nut: Bone
Neck width at nut: 44 mm (1.73 inch)
Neck width at body-neck-joint: 56 mm (2.20 inch)
Neck thickness: 21mm to 23mm (0.83 to 0.91 inch)
Neck profile: V-shape, softly rounded
Body-neck-joint: at 14th fret
Scale length: 650 mm (25.6 inch)
Frets: 20 frets
Bridge: Ebony
Bridge saddle: Bone with compensation
String spacing at bridge: 55mm (2.17 inch)
Bridge pins: Ebony with pearl dot
Pickup system: L.R. Baggs Anthem
Tuners: Schaller M6 chrome
Finish: high-gloss polished body, satin-gloss neck
Case: Hiscox Lakewood hard case

Gregor Meyle opted for a mahogany body with spruce top because of the singing gentleness of this tone wood combination. The tobacco burst finish gives this guitar an optical warmth suited to its voice.



Advancement and mechanisation in guitar making at Lakewood

Dear guitar enthusiasts,

Allow me to say a few words regarding the subject of guitar building. Can one reconcile lutherie with technology? This question could preoccupy many readers and cannot be ignored. The background to this issue lies in the fact that lutherie is after all a craft if not also a culture and a world view. Let us look a little deeper.

Take for example the popular depiction of our profession: the little guy with his apron in the forest, surrounded by fir trees, at work with his hammer. What is he doing there and what does he hear? Apparently these are things outside of the experience of the everyman. Or even better: summer has returned and everyone has gone on holiday. A wonderful opportunity to have another go at discovering the secrets of Stradivarius varnish (acknowledging of course that it would be impossible to completely clarify this question). Or how about a newsflash about the newest sighting of Nessie?

Okay we admit, we are in mythical territory. The luthier as alchemist in liaison with the brilliant musician who has secretly sold his soul. Actually not a bad place to be as a luthier. But is it worthwhile risking this position by throwing natural science together with technology? When I started out as a trainee luthier some 30 years back, it all happened in a traditional way. All procedures were done with hand tools, even cutting of logs by way of traditional frame saw. Mechanisation was of the work of the devil; routers would surely impact the tone woods negatively. I must admit that I took a lot of that on trust back then. Retrospectively I have to say that working in this way with a material such as wood allowed me to understand it thoroughly.

Then came my first luthier position at the firm Hanika. And there it was, that forbidden fruit, machines! Machines which made it possible to work consistently with precision and logic. I began to enjoy it and, among other things, it reconnected me with the mathematical and scientific orientation of my school years. After all, you can't get away from your own essential character and I just wasn't cut out for wizardry.

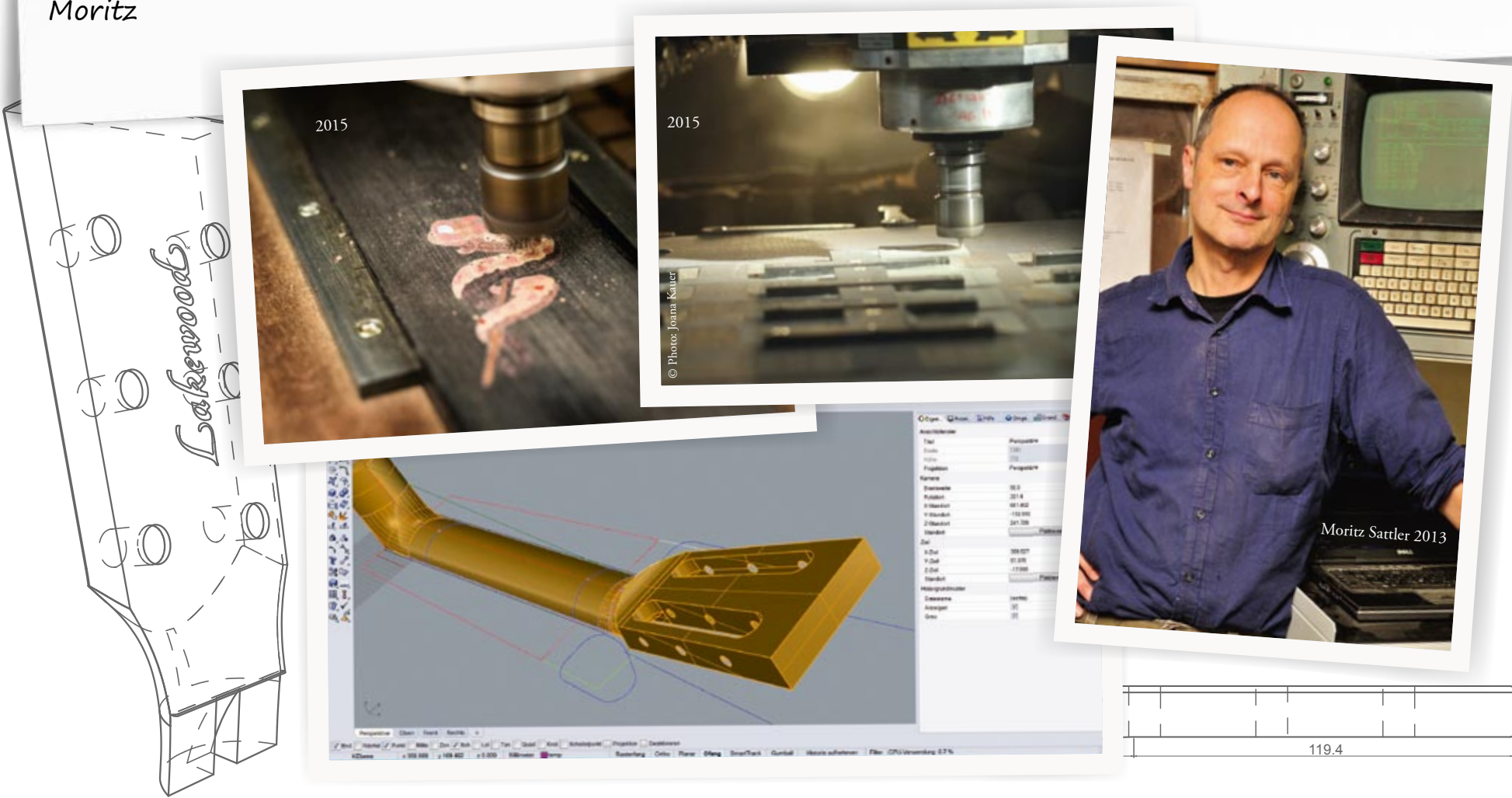
At Lakewood I was given the opportunity to bring my talent to bear. A young start up firm with an open mind to all things new, in touch with musicians, democratic, sometimes chaotic, and full of life. This was a group of well-schooled colleagues, well versed in the tradition of the luthier and the importance of wood as an essential element of the trade. In this environment much was possible, not least a modern instrument developed by way of open exchange between colleagues for the benefit of customers.

After 30 years this process has not diminished. I was able during this time to perfect numerous procedures by way of suitable mechanisation and to introduce CNC technology plus the necessary planning and design of components on the computer screen as permanent component of our manufacturing process. This is a different form of challenge. A machine will always remain a stupid machine, unless it has been correctly programmed. The tooling and settings must operate precisely to complement each other in order to bring about a reliable result and to make unnecessary checking obsolete. One fact will always remain: timber must be correctly handled in accordance with its idiosyncrasies and characteristics, even in a computerised CNC router.

So does this process deserve less respect than that which I described somewhat provocatively at the beginning? I don't think so, not under any circumstances. I look forward to the future!

Best wishes

Moritz





This variation of an asclepius serpent has been inlaid by us into the fret board of our friend Dr. Uli Hentschel's M-14 custom guitar. *(artistically adapted by Moritz Sattler)*



The Customshop

We would like to welcome all Lakewood enthusiasts worldwide to our Lakewood Customshop. Our years of experience enable us to join you in bringing your ideas to life and turning your individual wishes and personal taste into a dream guitar.

The Lakewood Customshop has grown organically over time and is unique in the world of acoustic guitars. We offer a huge choice, reliability and the respectful service that we consider to be the foundation of each commission. Your special wishes will be lovingly implemented with perfect workmanship and to our highest standards of guitar making artistry and quality.

Just for you



Timber chart



Mahogany
(style 14)



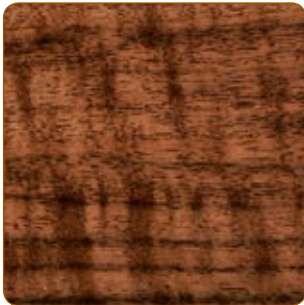
Ovangkol
(style 18)



Plain maple
(style 20)



European walnut
(style 22)



Claro walnut
(style 24)



Elm
(style 30)



AA Indian rosewood
(style 31)



AAA Indian rosewood
(style 32)



Padouk
(style 34)



Oak
(style 35)



Cypress
(style 36)



Cherry
(style 38)



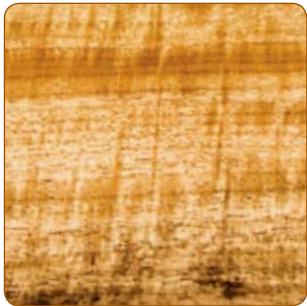
Ziricote
(style 45)



Macassar ebony
(style 48)



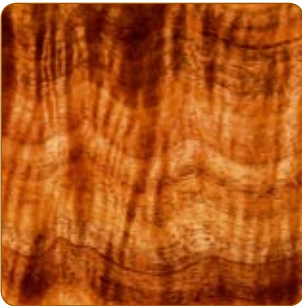
Flamed maple (style 50)
slightly tinted by default



Myrtle
(style 52)

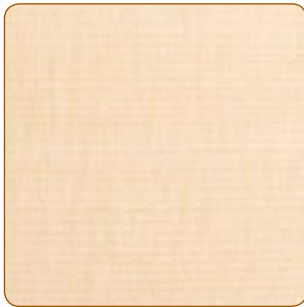


Cocobolo
(style 53)



Koa
(style 56)

The images of the timbers are examples. A comprehensive glossary with origin of all woods and their botanic names is supplied on page 120.



AAA European spruce



AAA Cedar



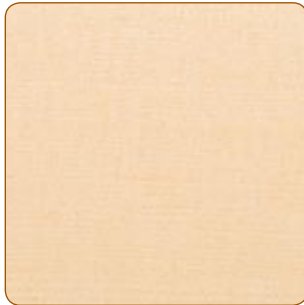
AAA Sitka spruce



AAA Adirondack spruce



AAA European bear claw spruce



AAAA European spruce



Mahogany



Koa



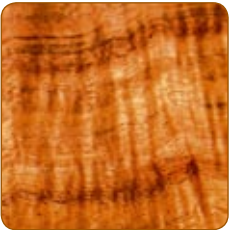
Flamed maple*



Pear*



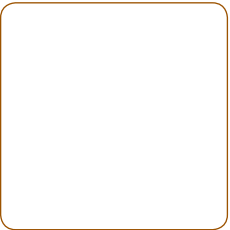
Yew*



Koa*



Artificial tortoise*/**



White synthetic*



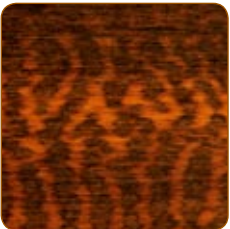
Mahogany*



Muninga*



Rosewood*/**/**



Snakewood*



Ebony**/**



Plum**/**

* = Bindings

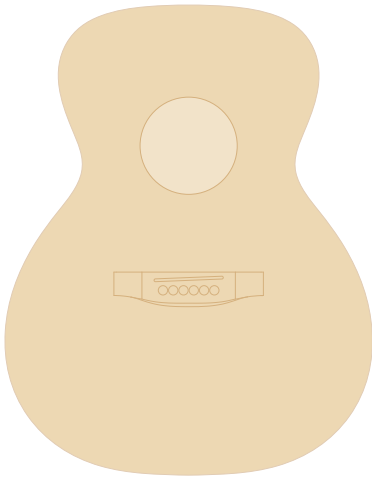
** = Pickguards

*** = Fingerboards

Basic body shapes and measurements

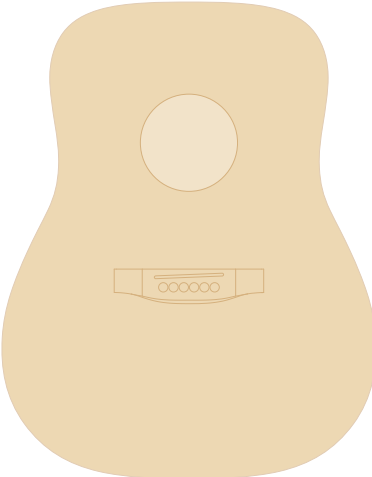
Body size and shape have a major influence on the sound of a guitar. At Lakewood we offer four basic body shapes: Grand Concert, Dreadnought, Auditorium and Jumbo. Each of these four shapes has its own special elements that give the guitar its own character and sound. Before you begin to make your dream a reality, you will need to decide which type of guitar you need. What kind of music will you mostly be playing? What expectations do you have from the point of view of sound and ergonomics of the instrument? Will you be playing alone or in a group? The following descriptions are intended to help you in making your decisions.

Grand Concert (M)



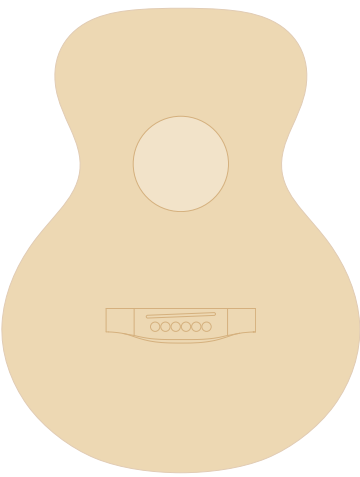
A traditional body shape with an even bass treble ratio. Combined with a slightly wider neck, it is a perfect fingerstyle guitar with quick response.

Dreadnought (D)



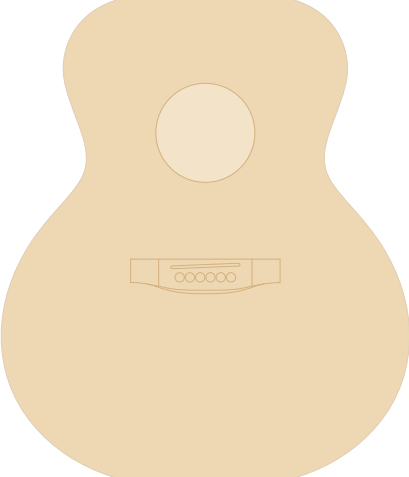
A heavier bass response from a slightly bigger instrument with less waist. Combined with a somewhat narrower neck it's a good strumming guitar, for instance for a singer-songwriter.

Auditorium (A)



A small body with the body-neck-joint at the 12th fret. Very fast response with great projection and clarity. Perfect for finger style and blues music.

Jumbo (J)



Large body with a dominant sound. A deeper shape and a larger soundboard make for fine bass response and resonance. Perfectly suited to solo performers. Thus, we use this shape also for our baritone guitars.

Measurements of the guitar models

	Grand Concert (M)		Dreadnought (D)		Auditorium (A)		Jumbo (J)	
	mm	inch	mm	inch	mm	inch	mm	inch
Overall length	1020	40.16	1029	40.51	976	38.43	1051	41.38
Body length	502	19.76	511	20.12	496	19.53	533	20.98
Body height max.	120	4.72	120	4.72	110	4.33	130	5.12
Body height min.	90	3.54	90	3.54	85	3.35	110	4.33
Lower bout	392	15.43	400	15.75	380	14.96	437	17.20
Waist	228	8.98	278	10.94	213	8.39	255	10.04
Upper bout	279	10.98	297	11.69	266	10.47	303	11.93

This table is for your information. Values apply to a 6-string guitar and may vary within tolerances.

Basic layout of your customshop guitar (guitar type)

In the Lakewood Customshop there are 3 basic guitar types which you should be familiar with. The most popular by far is the ‘normal’ 6 string (steel-string) guitar. In addition you could choose to obtain a 12 string or baritone model. Should you wish to create your own personal guitar, in the Lakewood Guitar-Designer, first select the body shape and then the guitar type. These are the two most important, fundamental decisions about creation of your guitar.

6 string guitar



All models which can be created within the Lakewood Customshop are based on the 6 string guitar. It is set up in the standard EAdgbe¹ tuning and can be built in each of the 4 body shapes. There are no restrictions as to selection of the various Customshop options.

12 string guitar



The 12 string guitar is a variation of her 6 string sister. The difference is that each string is doubled with an octave string lying above (to the bass side) and played with the same finger. The exceptions are the e and b strings which are simply doubled. A 12 string fills the room with a lush silvery tone. 12-string Lakewood guitar models are always delivered with a 630mm scale and a body-neck-joint at the 13th fret. Our 12 strings can be built in M, D or J format.

Baritone guitar



A baritone guitar is tuned one quarter (5 semitones) lower than the standard 6 string guitar. The string intervals remain the same, resulting in a tuning of B₁EAdf#b. Some baritone players may tune down only 4 semitones. This guitar has a slightly longer scale (680 mm) and heavier strings than you might be familiar with. Baritones are built by the Lakewood Customshop exclusively in the jumbo body shape as it supports the deeper notes and tones of the baritone best.

European timbers

The possibility of building a Lakewood Customshop guitar exclusively from European timbers is an option which is available in all body forms. We define European timbers as those originating in Europe. In the continuation of our handbook you will find more information in this regard on page 97.



Appointments

Soundboards



- AAA Adirondack spruce
- AAA European spruce (*sample image*)
- AAA European bear claw spruce
- AAA Sitka spruce
- AAA Cedar
- AAAA European spruce
- AAAA Koa
- Mahogany

Back & sides



- Mahogany (style 14)
- Ovangkol (style 18)
- Plain maple (style 20)
- Walnut (style 22)
- Claro Walnut (style 24)
- Elm (style 30)
- AA Indian rosewood (style 31)
- AAA Indian rosewood (style 32)
- Padouk (style 34)
- Oak (style 35)
- Cypress (style 36)
- Cherry (style 38)
- Ziricote (style 45)
- Macassar Ebony (style 48)
- Flamed maple (style 50)
- Myrtle (style 52)
- Cocobolo (style 53) (*sample image*)
- Koa (style 56)

Neck



- Mahogany
- Plain maple
- Flamed maple (*sample image*)

💡 *The different woods shown here can be viewed in the wood chart (pages 90 & 91).*

What do the style numbers mean?

Each guitar is named according to its most important characteristics. The letter preceding the guitar name represents the shape. This is followed by the style code, representing the kind of wood used for the back and sides. After this the word 'custom' denotes that it is a special one-off design. So, for instance, an M-22 custom is a Grand Concert guitar with walnut back and sides, built according to special customer wishes. Incidentally, the same system is used for our standard guitar series, without the word 'custom'.

Cutaway

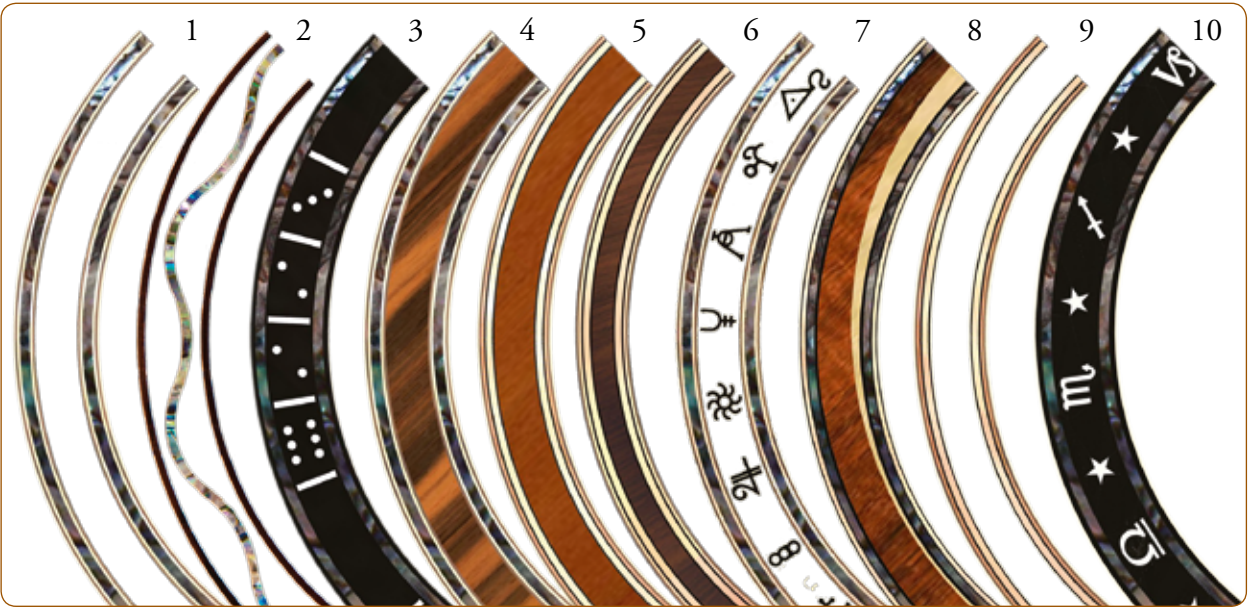


- Round (*sample image on top*)
- Sharp (*sample image thereunder*)

Soundhole rosette



- Abalone purfling without wooden core (1)
- Curve inlay with abalone and noble wood (*sample image to the left*) (2)
- Domino inlays and abalone (3)
- Abalone purfling with wooden core (4)
- Wood purfling with wooden core (5)
- Wood purfling with wooden core, slim (6)
- Magic symbols inlays and abalone (7)
- Premium-Design with two woods and abalone purfling (8)
- Wood purfling without wooden core (9)
- Zodiac inlays and abalone (10)



💡 *There are various alternative names for the soundhole rosette: **soundhole inlay**, **soundhole decoration** or simply **rosette**. Some of our designs are corresponding with fingerboard inlays we are also offering in the Customshop. However, the choice of the soundhole rosette is generally a matter of taste.*

Headstock



- 1 - Flat headstock
- 2 - Slotted headstock

Headstock inlay



- Lakewood logo made of abalone (sample image)
- Lakewood logo made of maple
- Lakewood logo made of plum
- Lakewood logo with white mother of pearl

💡 *Abalone looks good against lighter headstock veneers, while white mother-of-pearl contrasts well with darker woods. Alternatively it is possible to have a headstock inlay made of wood. The Customshop offers maple as a bright and plum as a darker contrast. One of those two woods will be used when selected a guitar made of European indigenous timber.*

💡 *The choice of wood for the headstock veneer is entirely a matter of individual taste. Rosewood and ebony work well for most guitars as they blend well in the overall appearance of the guitar. For custom guitars it can be interesting to use the same timber for the headstock veneer that has been selected for back & sides.*

💡 *A slotted headstock comes from the classical concert instrument and works particularly well in combination with the Lakewood Auditorium model, though it can be striking when used with other styles just as well. In contrast to a flat headstock, a slotted traditional style headstock requires a little more practice when changing strings. The two variations have no impact on sound quality, sustain or stability.*

Headstock veneer



- Ebony (sample image)
- Indian rosewood
- Wood matching back & sides
- Plum

European indigenous timbers



In discussion with our customers in recent years we repeatedly concluded that there was openness towards alternative materials. Ever more frequently the question arises whether it is possible to construct guitars from raw materials available in our European local environment. In our Lakewood Customshop we have offered this option for a wide variety of parts for a number of years. So it has been possible, for example, to order body backs and sides from maple, cherry or walnut. However until now there remained a number of parts for which no European options were available. This has now changed.

It's now possible to have an entire guitar constructed from European indigenous timber. We offer fret boards, headstocks and heel plates in plum which is an optically attractive and resilient material making it ideal for these purposes. We are also able to offer bridge pins, strap and tuner buttons in plum wood.

On guitars which are end-to-end designed and constructed from European indigenous timber the idea also includes hidden inner parts. The lower and upper block are constructed from spruce that has been glued in layers. The statically important upper block is also beech reinforced. Thus an impeccable body-neck connection is ensured in an optimal way.

Should you wish to have a Lakewood Customshop guitar built exclusively from European indigenous wood, please mark the appropriate check box at the start of the 3D Guitar-Designers, namely “use only indigenous European materials”.

If this option is selected, the Guitar Designer will respond and show the correct relevant materials. The basic construction of a guitar will change and the inner parts will be constructed from spruce. In addition, all mother of pearl parts will fall away and the Lakewood logo in the headstock will be displayed as beautiful maple inlay.

Of course, the plum option can be selected in the normal operation of the Guitar Designer and incorporated in all combinations, as desired.

And why should one consider this? Are all non-European timbers corrupt?

Clearly not. We take great care about the origin of our raw materials, acquire wood only from credible sources and receive evidence of origin with every shipment.

Nevertheless, some of our customers take comfort from using indigenous timber rather than to apply exotic tropical timber. This is well served by the use of European indigenous wood.



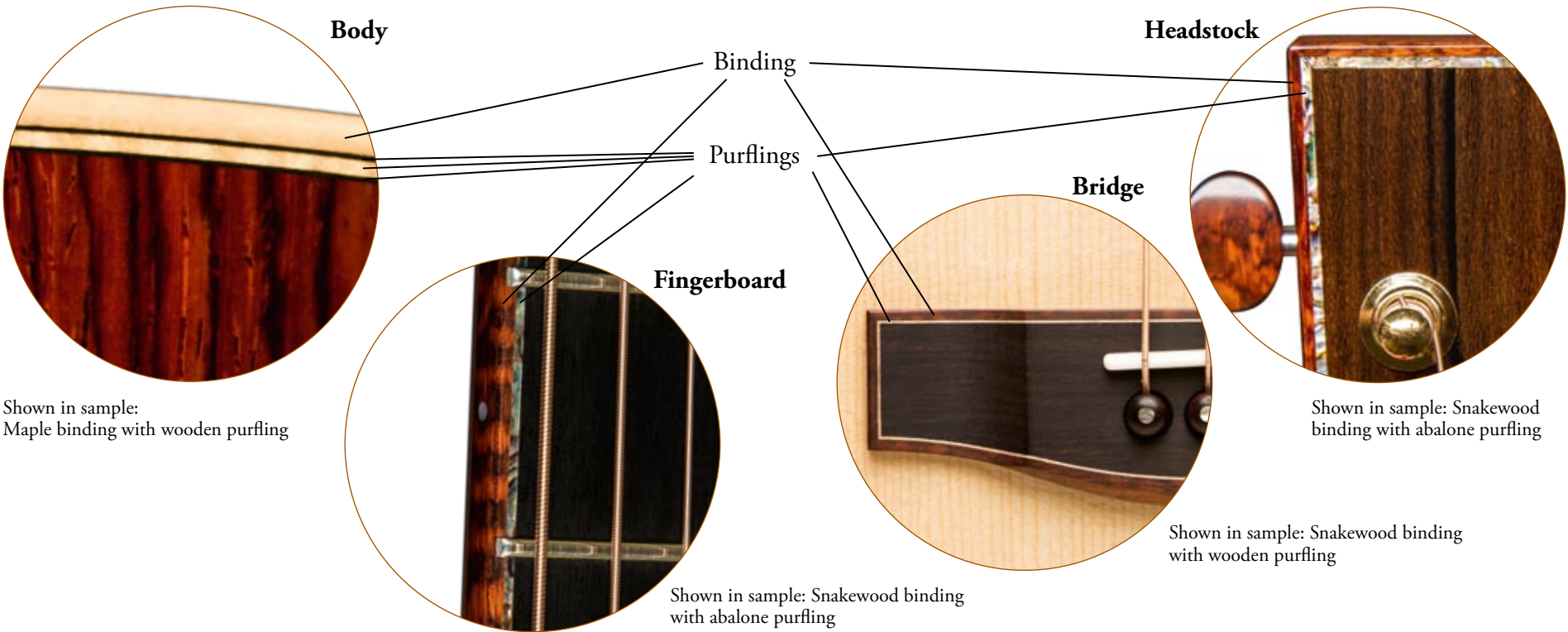
Bindings and purflings (an explanation)

Bindings and purflings serve principally a decorative function. Beautiful woods frame the instrument and provide, as in the case of a painting, a frame as an outer border for the guitar. In this way they lend the instrument its typical, recognizable aesthetic, a characteristic of all Lakewood guitars.

But bindings and decorative purflings also serve a practical purpose.

Body bindings provide protection of the vulnerable top against knocks and strong wear at its edge. Spruce and cedar are soft woods which would be easily damaged without a protective binding. For this reason guitar bodies always have such protection and they cannot be omitted on Customshop models. Headstock and fret board bindings, on the other hand, serve purely decorative purposes and are thus optional. Purflings are the narrow strips immediately adjacent to the bindings. They provide an optical contrast when, for example, two dark woods are used for the body and bindings. The actual nature and combination of body purflings cannot be altered in the Lakewood Customshop and, since they form an essential component of the overall aesthetic of the guitar, cannot be excluded. Headstock and fret board bindings and purflings are optional. Abalone inlays fall into the category of decorative purflings.

Sample images of bindings and purflings



How do I insert bindings and purflings to great effect?

Here are some useful tips in the selection of decorative bindings and purflings. Bindings can be selected almost without restriction. Choose whatever grabs you, whether wide or narrow contrast, you can decide according to your personal aesthetic preferences. Should you select a binding with little or no contrast to the adjacent wood or even consisting of the same wood, the purfling can provide the necessary optical edge. Headstock and fret board bindings should be chosen as per the body.



The left picture shows a rosewood headstock with koa binding. The contrast between the two woods is slight and the effect is restrained. The right picture shows the same combination with a purfling inserted which sets the two woods off optically. As a result the koa binding stands out more clearly.

Both variations are stylistically possible and ‘permissible’.

Images taken from the Lakewood Guitar-Designer



Another situation arises when considering a light maple binding. In the same example above we now see a strong contrast between the rosewood headstock and the maple binding and so it makes no sense to use a blonde purfling. There is almost no difference: the left picture shows a rosewood headstock with maple binding and the right picture the same but with an added blonde purfling. In this case we would advise against the latter.

Images taken from the Lakewood Guitar-Designer

Body binding



The following materials can be chosen as body bindings:


- Flamed maple
- Pear wood
- Yew
- Koa (*sample image*)
- Artificial tortoise
- White synthetic
- Mahogany
- Muninga
- Rosewood
- Snakewood

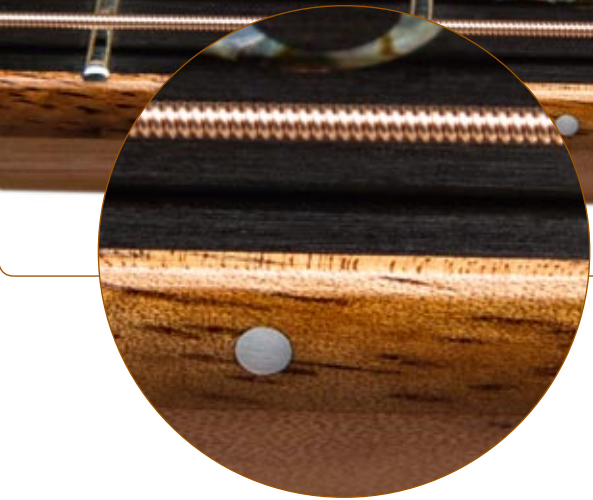


There are no restrictions in selection of binding woods, but it is vital to maintain overall optical harmony.

Fingerboard and headstock binding




 *Fingerboard bindings principally serve to enhance your guitar optically. The fret edges are elegantly concealed and in addition these bindings give the impression of a slightly narrower neck. They do not affect tonal qualities of the instrument.*




The following materials are available as optional bindings:

- Flamed maple
- Pear wood
- Yew
- Koa (*sample images top and right*)
- Artificial tortoise
- White synthetic
- Mahogany
- Muninga
- Rosewood
- Snakewood

 *The bindings on fingerboard and headstock are - in opposite to the body - voluntary. All available woods are shown on page 90 & 91.*



 *Headstock bindings reveal the passion which resides in the finer details of the guitar layout. They frame the headstock and thus give it a compact appearance and individual statement.*

Body purfling



- Purfling from noble woods
(sample left)



- Abalone purfling on the top
(sample left)

💡 *The body purflings are aesthetically essential and cannot be declined. Abalone inlays qualify as purflings and may be selected as adornment for your guitar. The use of abalone as inlays for top, back & sides provides a strong accent and luxurious image for your instrument.*



- Abalone purfling on top, back and sides *(image below)*

Fingerboard and headstock purfling



- Purfling from noble woods *(sample image left)*
- Abalone purfling *(samples top and right)*

💡 *Purflings on fingerboard and neck are optional and may be selected or declined. The selected edging material sometimes decides in regard to whether an additional purfling is optically reasonable or not.*

Useful tips may be found on pages 98 & 99 in the introduction of this category.

The Lakewood Guitar-Designer on the internet will visually assist you in making the right selection of this fine detail of the guitar's design.



The dream life of a rock star

Norman Keil on the reality of life as a musician



09:15 – The telephone. It takes only a fraction of a second to realise that I am back in my hotel room. “Keil.” “Good morning, Mr. Keil this is your personal wake up call.”
I have no idea of how many hotel rooms I have slept in. The telephone voice is always friendly, especially for this time of morning, hats off!
09:45 – My Lakewood waits for me on the armchair as I return from the shower all fresh and toothbrushed. I glanced at the skyline; Central Park. I am back at the Bentley Hotel. For the third time this year. Some toothpaste drips onto the carpet. With my left foot I rub it well into the pile.
11:00 – Breakfast. As always I am wearing my sunglasses. It was another late night. I can’t eat a thing. Just have coffee.
11:15 – More coffee. There is a square metre of newsprint at the table next to me. It hides my neighbour completely. Mobile phone check. 34 new friend requests. 12 emails since 02.30. I will do it all tomorrow. My head is full of the set list for the gig. Perhaps if I should play “Paris” before “Klassenfahrt” (“School Trip”).
11:45 – Two litres of coffee and I need the boy’s room. Let’s go. I wouldn’t mind being the dog on the other side of the road, walking with his master, doing it wherever he feels. When you are on the road permanently, sooner or later you’ll meet the big fish. The guy behind the newspaper next to me is Nicole Kidman. She gets up, folds the paper. Leaves.
12:30 – My guitar case in hand, I head for the exit. A black guy in a black suit opens the door. He either has too many teeth or not enough lip. A blonde girl gets out of the limo and holds the door for me. White. White limos look crap.

14:00 – Almost 3 000 tickets were sold in advance. That makes a living. Finally. A song in my ear - “Springen in die Nacht” (“Jump in the Night”)...
The car is getting slower. We get to the runaway. Again the door is opened. Slowly I am waking up. At least in the left eye.
15:00 – For 30 minutes I have been strapped into my seat. Finally upgraded from business class. I can select from five different meal options. Pure luxury. Could get used to this. At some stage you get used to anything, like my neighbour at home with her huge curls and violently red lipstick taking her garbage downstairs with a cigarette in the mouth corner... The engines start.
16:00 – Another 45 minutes to the moon. The flight proceeds without incident.
16:45 – It’s unbelievably loud as I descend the D32 steps to the stage. Very dusty. I hope the catering is decent.
17:30 – The curtain opens. In front of me 20 000 electrical women in moon dust singing my chorus - „An alle Astronauten“ (“To all Astronauts”) – the sound explodes literally as I dive into my guitar striking the first chord. To the right and left of me fiery pyrotechnics do their thing and the spotlights in huge number bore into me, signs with unspeakable wishes are held up high in the air as I bend my string more and more until...
...it breaks.

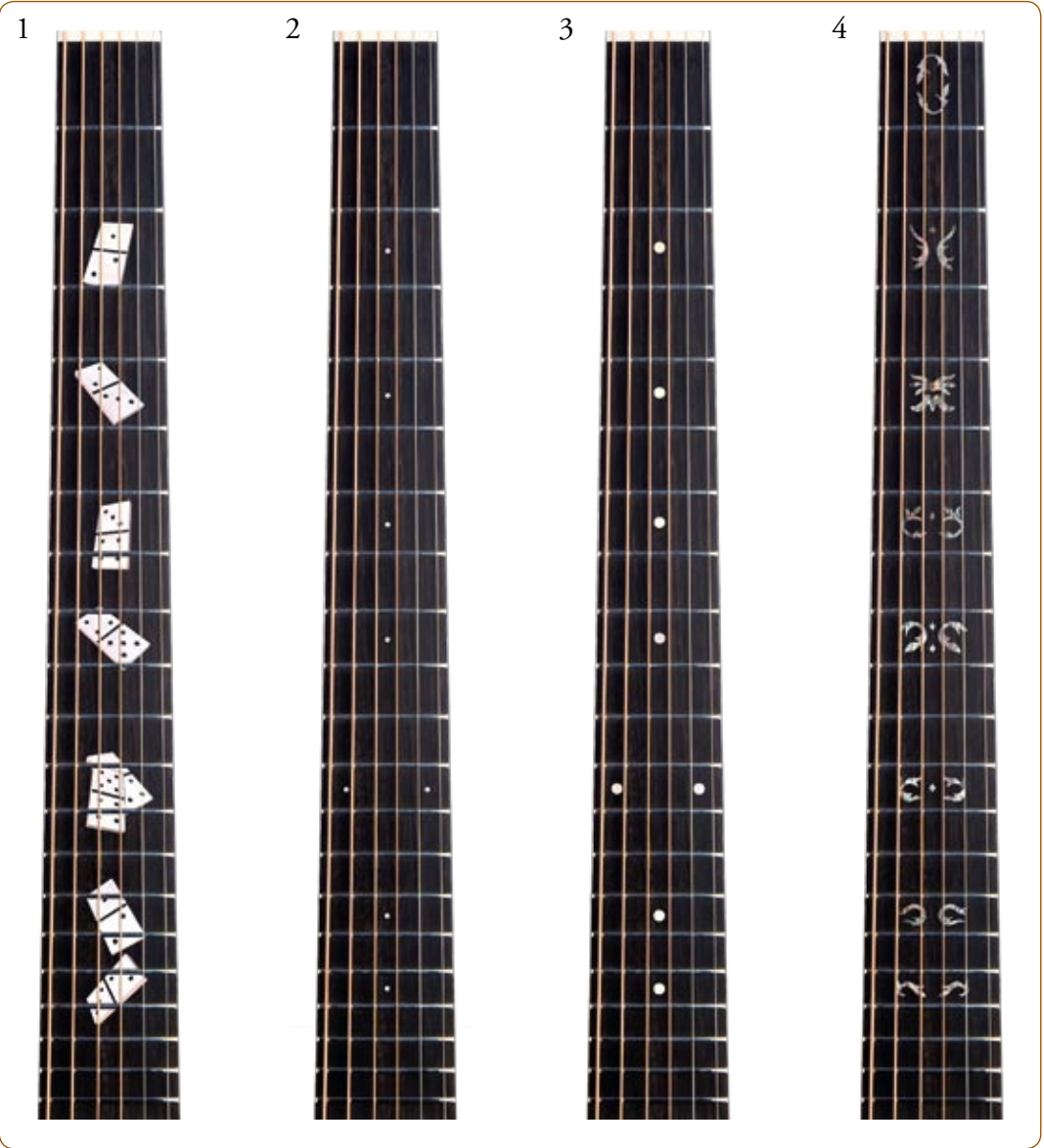
My three year old twins scratch and fidget next to me on the couch while toying with my Lakewood. The high E whips into my face and brings me back to reality. I am awake again. The dishwasher is still humming in the background.
I sit up and stroke the twins’ heads on my way to the kitchen as a new song lyric comes to mind: “Because you’re my home“. Oh Boy, I think I just drifted off again.
Well, it does happen. With my Lakewood.




Fingerboard & fingerboard inlays I



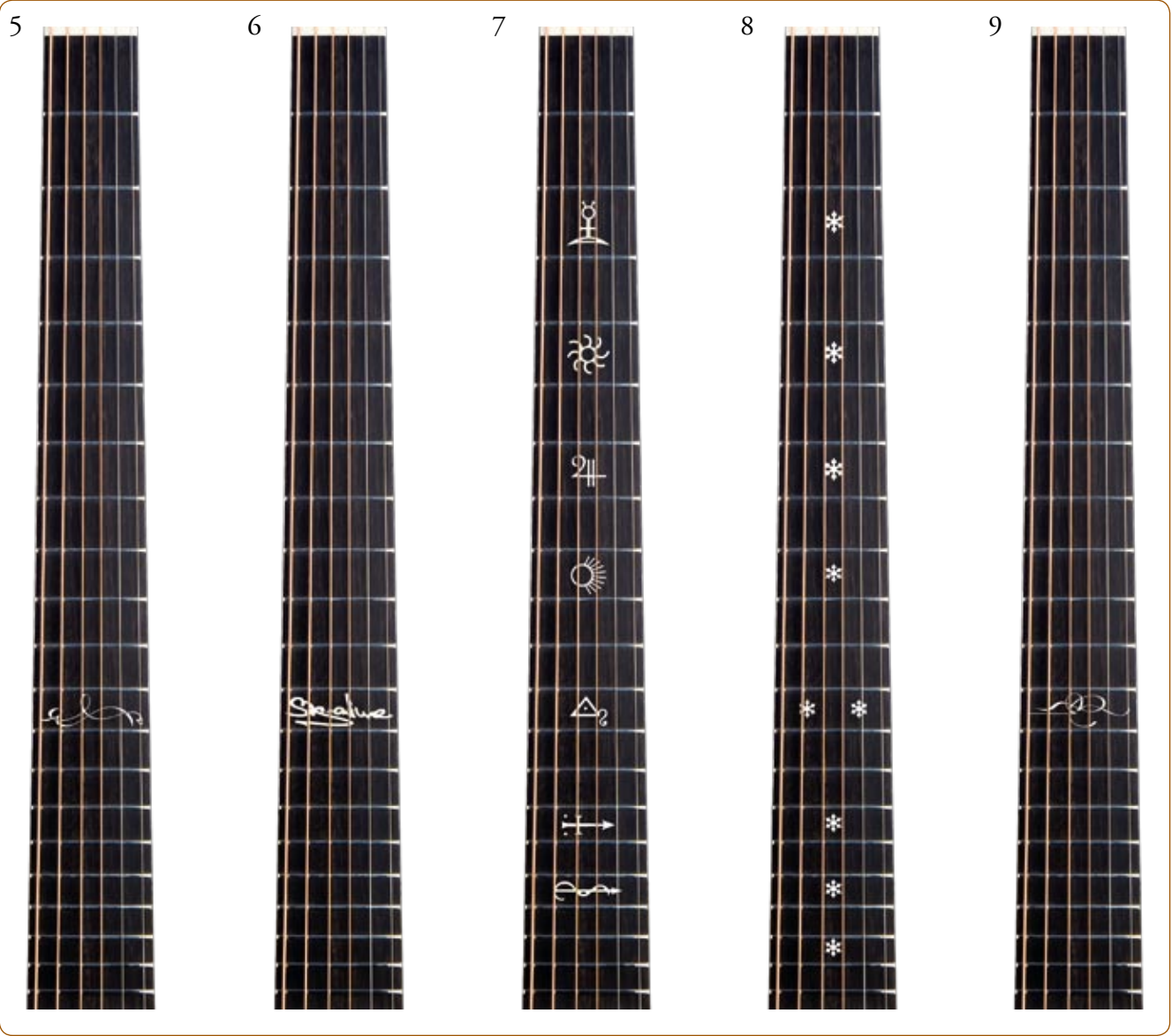
- 1 - Ebony
- 2 - Rosewood
- 3 - Plum



- 1 - Domino 3-5-7-9-12-15-17th fret
- 2 - Dots (2mm) 3-5-7-9-12-15-17th fret
- 3 - Dots (5mm) 3-5-7-9-12-15-17th fret
- 4 - Fish Inlays 1-3-5-7-9-12-15-17th fret

 Benefit from the 3D-Guitar-Designer on www.lakewood-guitars.com!
You can look at all the fingerboard inlays in the context of your own customshop guitar creation.

Fingerboard inlays II




- 5 - Flow at 12th fret
- 6 - Your signature inlaid at 12th fret
- 7 - Magic Symbols 3-5-7-9-12-15-17th fret
- 8 - Snowflakes 3-5-7-9-12-15-17-19th fret
- 9 - Sway at 12th fret

An inlay at the 12th fret is possible to combine with another fret marker inlay, such as i.e. the dots or the snowflakes.

Heel cap



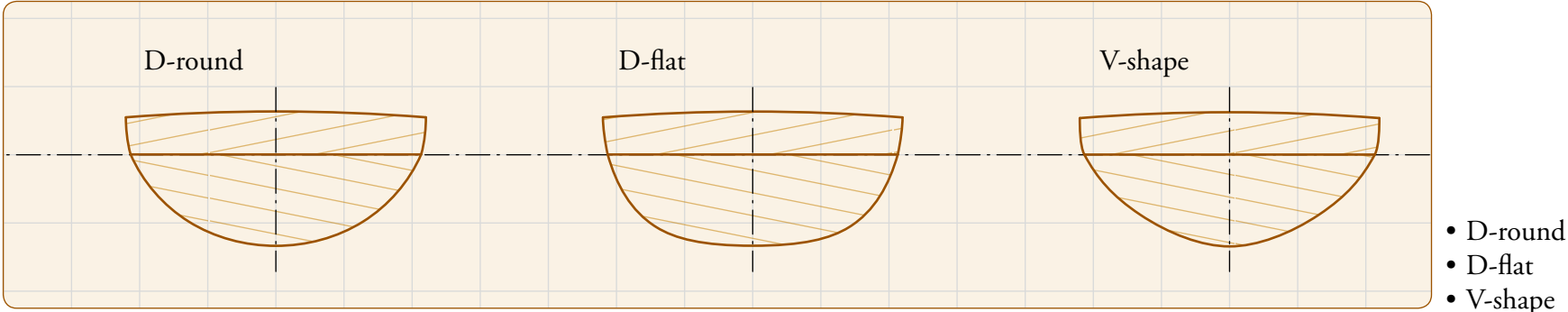
- Ebony (*sample image*)
- Rosewood
- Wood matching back & sides

 *The heel cap can also offer a pleasing contrast and still blend in harmoniously in the overall look of the surrounding wood. Choose a wood that is already used on another part of the guitar, such as the headstock veneer or the fingerboard.*

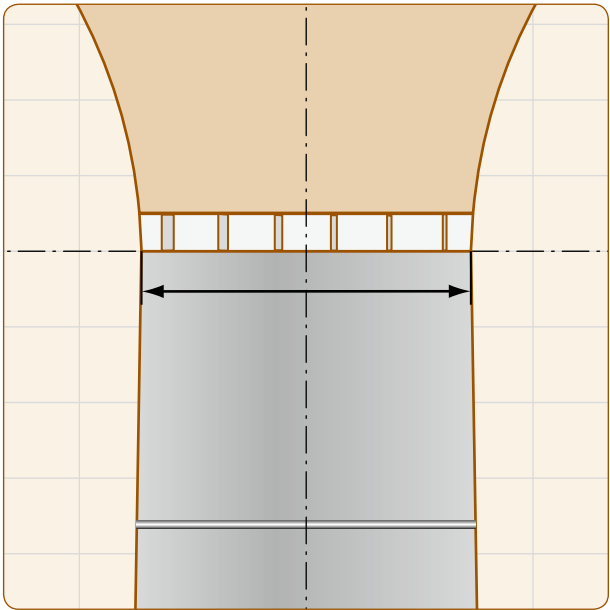
We are able to process almost any graphical concept into a tasteful fingerboard inlay (*see also image on page 88*).
Is there a special pearl inlay which you would like to adorn your guitar with?
Let us know and we will gladly make a proposal.

Neck profile, width & thickness

Neck profile

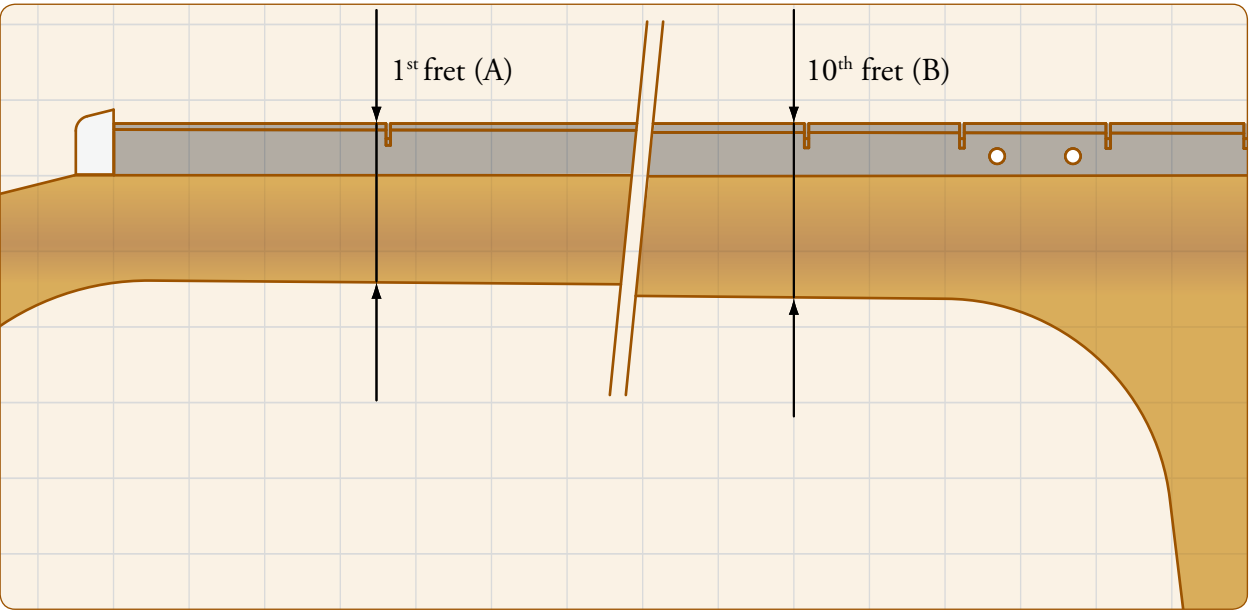


Neck width at nut



- 43 mm (1.19“)
- 44 mm (1.73“)
- 45 mm (1.77“)
- 46 mm (1.81“)
- 48 mm (1.89“)
- 50 mm (1.97“)
- 52 mm (2.05“)

Neck thickness



	1 st fret (A)	10 th fret (B)
standard	21 mm (0.83“)	23 mm (0.91“)
stronger	22 mm (0.87“)	24 mm (0.94“)

💡 Get advice from your guitar technician as to how you would like the neck of your Customshop guitar to be crafted. The size of your hands and your individual way of playing will be important factors in making your choice.

Martin on his way to the 13th fret

Martin Seeliger writes about the incubation of the 13th fret concept and a shorter scale for the 12 string Lakewood models.



I have been suspicious about political correctness from way back and love it when people go their own way. As a luthier one cannot ignore old traditions but every now and then, natural curiosity will triumph over old habits. I was sitting one evening with a 12-string guitar imagining how the Eagles would surely have had pleasure from one of ours. Dream on! But it is true to say that our 12-string guitars fill many concert halls or churches with an impressive tapestry of sound. Tone is one thing but such a mighty instrument must also be playable and this, to be honest, has often been a problem for me. OK, so I’m not a virtuoso but surely there is a way of making an instrument like this a bit more user friendly? Some of the best ideas are born on a sofa and, bang! There it is. Perhaps I should shorten the scale from 650mm to 630mm and insert the neck at the 13th fret, a nightmare for the traditionalist but the cool solution for everyone looking for a soft action and great tone. Such an instrument would be perfectly balanced. The left arm would not have to reach out so far and the right hand will be in a more comfortable position. Makes sense?

It didn’t take us long to build our first prototype which, despite the ominous number 13, just played beautifully. Unbelievable, the difference it made. Best you try one yourself!



When I recently gave one to Ulli Bögershausen to try, he was amazed. “This beauty plays itself” he said, so I explained it all to him because some of this may not be that obvious at first glance. Sometimes you have to think out of the box and get away from old ways. With our 12-string guitar this is exactly what happened. Ulli then let me have some really nice honest comments which I won’t keep from you:

Amazing how few guitarists worldwide focus on 12-string guitar for purely instrumental work. I think this could be due to the fact that playing 12-string fingerstyle is tough. After all, even a six string has considerable tension which in the case of a 12-string is that much heavier. What a wonderful surprise to receive a brand new 12-string guitar from you for the workshop tour of autumn 2014. Of course the 13th fret is sacrilege but I was immediately enthused. The shorter scale reduces not only string tension but the guitar is also more compact allowing the left arm to rest closer to the body. And yet there is no sacrifice in regard to tone or playability at the upper neck positions. Sometimes a wheel does need to be reinvented.

Regards,

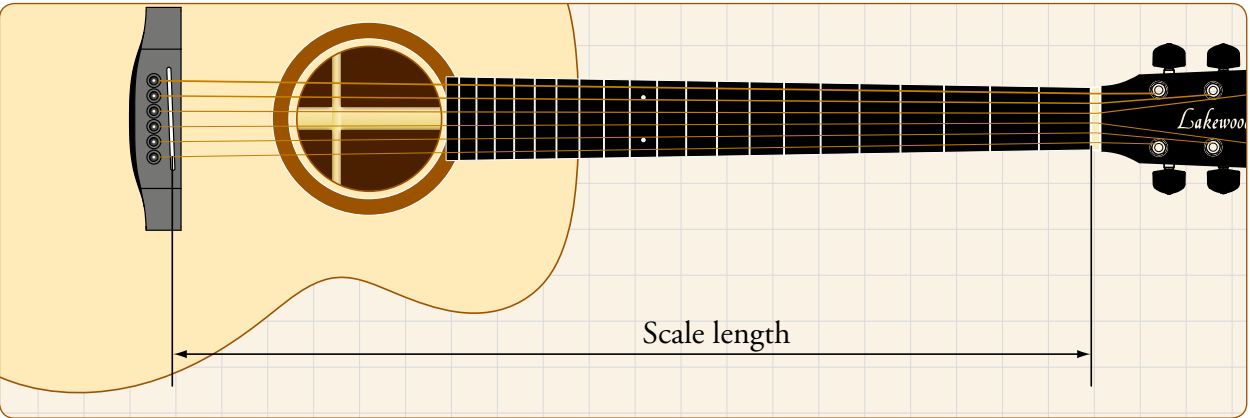
Ulli

Body-neck-joint



- at 12th fret (sample image)
- at 13th fret
- at 14th fret

Scale length



- 650 mm (25.6“) scale length
- 630 mm (24.8“) scale length

The shorter 630 mm scale allows a body-neck-joint at the 12th or 13th fret only. However, the 650 mm scale length can be applied to body-neck-joints at 12th, 13th and 14th fret. The Auditorium body shape has the neck joint at the 12th fret by default.

Bridge, bridge pins & strap buttons



Bridge

- Ebony
- Rosewood (sample image left)
- Plum

Rosewood and plum bridges are slightly lighter in weight, which enhances the tonal response. An ebony bridge is a hint heavier and gives added volume and sustain.

Remark: The wood for strap buttons is chosen to match the kind of wood used for the bridge pins.



Bridge pins & strap buttons

- 1 - Ebony without dot
- 2 - Ebony with pearl dot
- 3 - Bone with pearl dot
- 4 - Rosewood with pearl dot
- 5 - Koa with pearl dot
- 6 - Snakewood with pearl dot
- 7 - Plum without dot
- 8 - Plum with pearl dot

Special options



- Binding on bridge, matching body binding
- Binding on bridge, matching body binding with additional wood purfling strip (sample image on left)
- Binding on bridge, matching body binding and additional abalone purfling



- 3-color sunburst finish on soundboard (above)
- Honey-coloured top (left)

The decision to choose a tinted soundboard or sunburst finish for your custom guitar is entirely up to your personal taste. A sunburst finish gives the guitar a so-called ‘vintage look’, akin to many of the older American guitars. A honey-coloured finish helps tint lighter woods (for example European spruce) and gives a ready-made and naturally ‘used’ look to a new instrument. By the way, tinted cedar soundboards also look beautiful.

Special options



- Abalone purfling on soundboard around fingerboard
(option not available on Auditorium guitar models)



- Veneer on rear of headstock
- Veneer on rear of headstock with binding and purfling according to front *(image sample above)*



- Pickguard from artificial tortoiseshell
- Pickguard made of wood: ebony or rosewood *(sample image above)*

💡 *The pickguard is there mostly for functional reasons. It protects the soundboard from scratches caused by plectrum use. Depending upon the way you play guitar you might consider using a pickguard in order to protect your instrument.*



- Link of top and back binding at body-neck-joint
(sample image to the left)



- Second strap button
(sample image right)

Special options

Left-hand version



You're a left-handed guitarist and need a suitable instrument?

In the Lakewood Customshop we are able to build left-hand versions of all our guitars, without any restrictions. To order your Customshop guitar as a left-hand model, simply select 'left-hand' under the category 'special options'.

Would you like one of the Lakewood Series models as a left-hand version?

Again we would like to make things easy for you. At minimal additional cost it is possible to order any guitar in left-hand version. Certain dealers have our left-hand models in stock ready to be tried by you.


💡 **What makes a left-hand guitar different?**

Apparently there are guitarists who believe that it only needs the strings to be reversed to convert the instrument. There are actually a number of differences in the construction of a 'lefty', namely:

- *bracing of the top*
- *headstock*
- *bridge*
- *nut and bridge saddle*
- *fret board markers on the edge*
- *cutaway (if required)*
- *pick-up installation (if required)*

We will gladly assist you with the building of a left-hand model!



 Benefit from the 3D-Guitar-Designer on www.lakewood-guitars.com.

Tuners



- Schaller M6 Chrome with chrome (*img. 1*), rosewood (*img. 3*), ebony (*img. 4*), snakewood (*img. 5*), koa (*img. 6*) or plum buttons (*img. 7*)



- Schaller M6 Gold with gold (*img. 2*), rosewood (*img. 3*), ebony (*img. 4*), snakewood (*img. 5*), koa (*img. 6*) or plum buttons (*img. 7*)



- Schaller M6 Chrome mini (for 12-string) with rosewood (*img. 8*), ebony (*img. 9*), snakewood (*img. 10*), koa (*img. 11*) or plum buttons (*img. 12*)
- Schaller M6 Gold mini (for 12-string) with rosewood (*img. 8*), ebony (*img. 9*), snakewood (*img. 10*), koa (*img. 11*) or plum buttons (*img. 12*)

Schaller GrandTune tuners for flat and slotted headstocks (*opposite page*)

Schaller GrandTune tuners for flat and slotted headstocks are depicted by way of examples on the opposite page. We offer the following options:

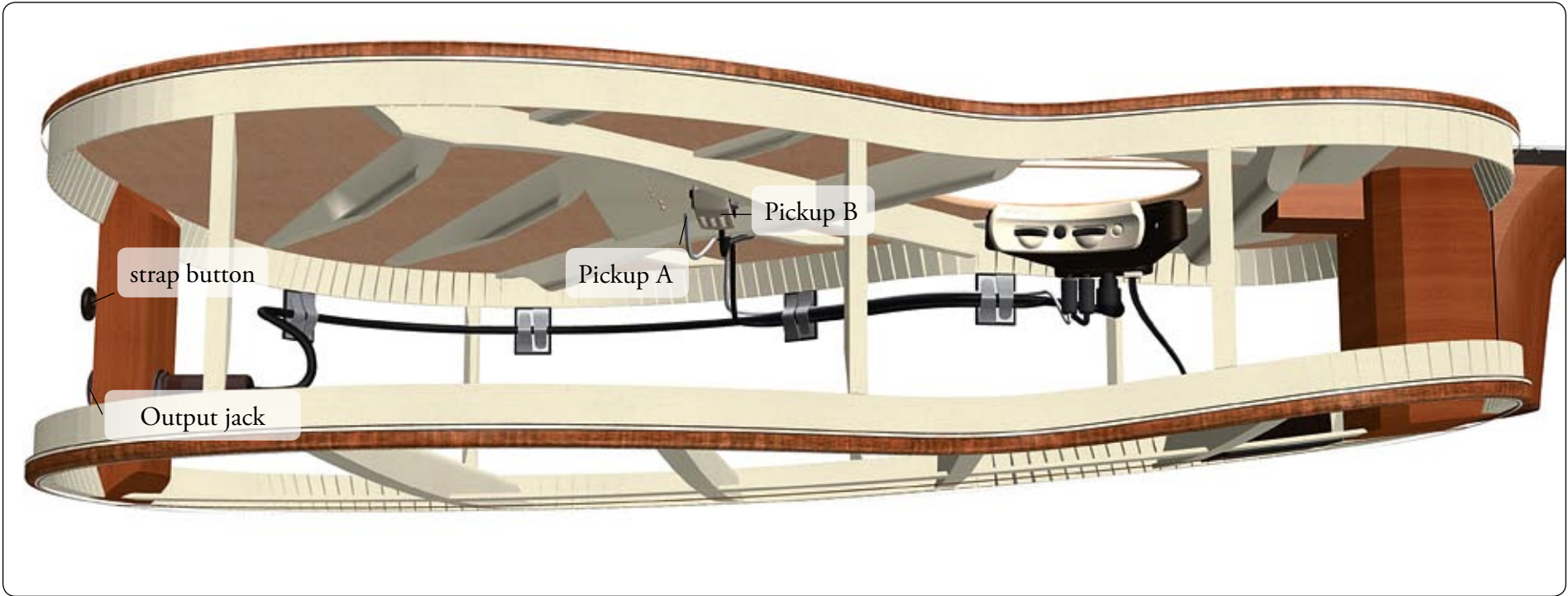
- Schaller GrandTune Chrome with chrome (*img. 13*), rosewood, ebony (*img. 16*), snakewood, koa (*img. 18*), plum (*img. 19*) or galalith buttons
- Schaller GrandTune Gold with gold (*img. 14*), rosewood (*img. 15*), ebony, snakewood (*img. 17*), koa, plum or galalith buttons (*img. 20*)

💡 *The tuners help raise your guitar up to the right pitch. Chrome or gold - it is a matter of your personal taste and aesthetic sense. Hint: Wood buttons reduce the weight of the guitar towards the headstock.*

Tuners



Pickup systems



The above diagram is a graphic representation from the Lakewood Guitar-Designer showing an installed L.R. Baggs Anthem System.

For the electrical amplification of an acoustic guitar, a pick-up system is required. We, at Lakewood Guitars offer the highly reputed products of L.R. Baggs, USA. These systems comply with our stringent requirements in regard to quality and tonal excellence; your amplified Lakewood will sound as it does acoustically.

The L.R. Baggs ‘Anthem’ system is built into all Lakewood Series guitar models offering a pick-up system. In our Customshop you can choose it optionally. The diagram above shows the positioning of the system in the guitar. The ‘Anthem’ provides a dual system with a piezo under-saddle element (Pick-up A) and a microphone (Pick-up B) located inside the body, under the bridge. The mic can be optionally blended into the total mix.



The two pick-ups complement each other in the rendition of a natural, harmonic voice. This system also enables the optimal amplification of percussive sounds played on the guitar during the performance. The Anthem system is nonetheless very feedback resistant allowing high gain levels even in adverse surroundings.

Each Lakewood guitar equipped with a pick-up, is delivered with operating instructions providing technical specifications and further details about the functioning and manipulation of the system. These may also be downloaded as a PDF on our web site www.lakewood-guitars.com from the download area.

Pickup systems

These are the pickup systems we offer.



- Anthem System - operates as dual system with bridge transducer and microphone (mic adjustable) (*sample image 1*)
- Element System - operates only with bridge transducer (*sample image 2*)
- StagePro Anthem System, side-mount variation of the Anthem Systems (*without image*)
- Additional option: External battery compartment

With effect from 2016 we will equip all Lakewood guitars with a new output jack. These are particularly flat and light and will no longer serve as strap buttons. Instead, strap buttons will be separately fitted and will be easily exchangeable with a security lock system.
NOTE: on guitars without pickups the strap button will be fitted eccentrically to allow subsequent addition of a pickup with the new jack input.



Finish



The following finishes and finish combinations are available through the Lakewood Customshop:

- Satin finish, open-pored (Natural Finish)*
- Satin finish, open-pored with high-gloss polished top
- Satin finish, filled grain
- Satin finish, filled grain with high-gloss polished top
- Body high-gloss polished, neck satin finish**
- Body & headstock veneer high-gloss polished, neck satin finish***
- Body, neck & headstock veneer high-gloss polished
- Black finish, high-gloss polished (body & neck)

* as used in the Natural Series

** as used in the Deluxe Series

*** as used in the Premium Series

Image 1: satin finish, open-pored

Image 2: satin finish, filled grain

Image 3: high-gloss polished finish

Image 4: black high-gloss polished finish (including neck)

💡 *Having an open-pored satin finish means that spruce and cedar tops are however filled-grain finished, since the delicate structures of evergreen woods require this method of lacquering.*

Will such a finish protect your guitar just as well?

The answer is ‘Yes’, because the finish only leaves the pores with the appearance of being open. Since filling the pores is carefully avoided during the varnishing process, the structure of the outside layer of the wood remains visible, although the wood is still well protected by the four full layers of varnish we apply. You will even be able to wipe off the surface with a damp cloth and simply rub it dry.

What are the advantages of a high-gloss finish?

First of all the visual aspect. High-gloss brings out the beauty of the wood even more. The colors gain an even deeper and richer glow, almost as if one is looking into a three-dimensional piece of wood. Exotic woods too, or those with particularly unusual grain are equally enhanced by high-gloss varnish.

By the way, satin finish and high-gloss varnishes are of an almost identical thickness.

Case & gig bag



- 1 - Hiscox Lakewood hard case

- 3 - Lakewood leather guitar strap, black with embroidered logo
- 4 - Lakewood leather guitar strap, brown with champagne-colored edges and embroidered logo
- 5 - Lakewood micro fibre cloth
- 6 - Set of 6 spare bridge pins in wood sorts of rosewood, ebony, snakewood, koa or plum
- 7 - 2 pcs. Schaller Security Locks in gold, chrome or bronze for professional mounting of a strap button



- 2 - Lakewood gig bag

💡 If you live within the European Union you can order accessories directly by sending an email with shipping and billing address to info@lakewood-guitars.com.



Lakewood Accessories



Origin & usage of materials

For giving you transparency and insight on the materials we use at Lakewood for making our instruments, we supply this overview of all the woods with their names and botanic designations as well as all other materials and their origin.

Name	Botanic designation	Origin	Usage
Woods			
Mahogany (Sapele)	Entandrophragma cylindricum	Ghana	Soundboard, back, sides, adornments, neck block, end block
Ovangkol	Guibourtia ehie	Ivory coast	Back, sides, adornments
Maple (flamed maple)	Acer pseudoplatanus	Austria	Back, sides, adornments, bridge reinforcement
Walnut	Junglans regia	Germany	Back, sides, adornments
Claro Walnut	Junglans nigra	US (Oregon)	Back, sides, adornments
Elm	Ulmus carpinifolia	Germany	Back, sides, adornments
Eastindian rosewood	Dalbergia latifolia	India	Back, sides, adornments, headstock veneer, fingerboard, bridge, tuner buttons, bridge pins, strap buttons
Padouk	Pterocarpus soyauxii	Congo	Back, sides, adornments
Oak	Quercus alba	Germany	Back, sides, adornments
Cypress	Cupressus spp.	Turkey	Back, sides, adornments
Cherry	Prunus avium	Germany	Back, sides, adornments
Ziricote	Cordia dodecandra	Mexico	Back, sides, adornments
Macassar ebony	Diospyros celebica	Indonesia	Back, sides, adornments
Myrtle	Myrtos communis	US (Oregon)	Back, sides, adornments
Cocobolo	Dalbergia retusa	Meciko	Back, sides, adornments
Koa	Acacia koa	US (Hawaii)	Soundboard, back, sides, adornments, tuner buttons, bridge pins, strap buttons
Cedro	Cedrela odorata	Honduras	Neck
Basswood	Tilia platyphyllos	Germany	Kerfing
European spruce	Picea abies	Austria	Soundboard, braces
Sitka spruce	Picea sitchensis	US (West coast)	Soundboard
Adirondack spruce	Picea rubens	US (East coast)	Soundboard, braces
Cedar (western red cedar)	Thuja plicata	US (West coast)	Soundboard
Pear	Pirus communis	Germany	Adornments
Yew	Taxus baccata	Germany	Adornments
Plum	Prunus domestica	Romania	Headstock veneer, fingerboard, tuner buttons, bridge pins, strap buttons
Muninga	Pterocarpus angolensis	Tanzania	Adornments
Snakewood	Brosimum guianensis	Suriname	Adornments, tuner buttons, bridge pins, strap buttons
Ebony	Diospyros crassiflora	Camerron	Headstock veneer, fingerboard, bridge, purfling, tuner buttons, bridge pins, strap buttons
Pearl			
White Mother of Pearl (MOP)	Pinctada maxima	Australia	Inlay work
Abalone	Haliotidae spp.	Australia	Inlay work
Other materials			
	Specific designation	Origin	Usage
White synthetic	ABS	Germany	Bindings
Artificial tortoise (synthetic)	Celluloid	Germany	Bindings
Fiber	Paper, black tinted	Germany	Purflings
Bone	Os	Argentina	Nut, bridge saddle

The Lakewood Help Center



Life is good, especially if you spend it with a Lakewood guitar. Even so, there will be times when you might need to make contact with us or to obtain information. Perhaps you don’t yet have a Lakewood guitar and are simply needing some advice or guidance in regard to guitars in general. For this reason we created a help center on our web site, **www.lakewood-guitars.com**, the heart of which is the FAQ (*Frequently Asked Questions*) area.

This FAQ area is subdivided into various themes which cover most issues by way of the extensive questions submitted with their updated answers. With a full text search you will be able to research simply and speedily. You will find information on maintenance and cleaning of guitars and humidity or obtain specific tips for the correct adjustment of your valuable instrument, determine the year of manufacture of your guitar or information concerning the pickup system. The diversity of themes in the FAQ section will surprise you!

The help center offers information regarding the Lakewood warranty, our suppliers and is a portal to social networks. Visit the Lakewood discussion board where you will find a valuable knowledge base and be able to exchange ideas with the Lakewood community. You are most welcome to participate!

FAQ

DISCUSSION BOARD

SOCIAL MEDIA

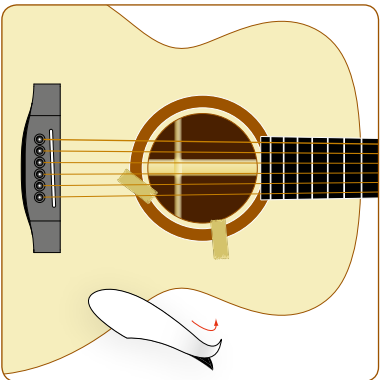
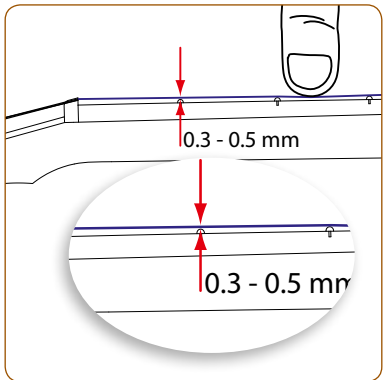
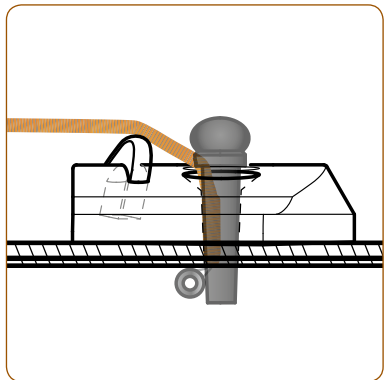
WARRANTY

SUPPLIERS

SITEMAP



Find the help center at www.lakewood-guitars.com/help



Sample images from the FAQ section

THANK YOU!



Dear reader, once again we have managed and the New Lakewood Handbook has arrived. It has become a bit thicker because in the year 2016 we celebrate our 30th anniversary. We would like to jubilate this event and provide you with some of the Lakewood history which of course continues to evolve every day. We hope that this Handbook has become both entertaining and informative. A number of people have worked on it and we would like to thank them from our hearts!

Credits

- Thank you! To the Lakewood team which works hand in hand like an enthusiastic swarm of bees. Each colleague performs his individual contribution towards our communal objective. What a wonderful team spirit that exists in our workshop!
- Thank you! To our loyal dealers who, with their employees, have been committed to Lakewood over many years.
- Thank you! To our suppliers who provide us with high quality timber and components.
- Thank you ! To all the musicians playing Lakewood guitars. You bring our guitars to life and give them character and joy. Nothing could be better for these many small pieces of wood. In particular there are those musicians who have co-written the Lakewood story. Some of these have been mentioned in this Handbook, and some have even been pictured. Our deep thanks to you all.
- Thank you ! To our families who share our enthusiasm and have become part of the Lakewood clan.
- Thank you ! To Marie-Luise Becker-Seeliger, who took the trouble to sort carefully through and scan numerous old photographs in the Lakewood archive. Without this effort the enjoyable view into our Lakewood past would not have been possible!
- Thank you! To all those who play guitar for pleasure, thereby or doing themselves some good everyday.

- Photography by René Weiss. Many thanks for your creative contribution! www.reneweiss-photography.de
- English Handbook version translated by Reini Adelbert in Cape Town, South Africa. Many thanks for your friendship and your elegant turn of phrase!
- Printing by Maul Druck GmbH & Co. KG in Braunschweig. Many thanks for the wonderful support and especially the outstanding quality of your work!

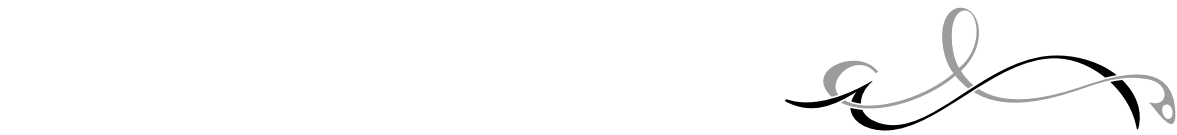
Salutation

For ease of reading we have elected in this Handbook not to differentiate between genders. Our generic use of masculine includes the female gender.

Copyright and photography evidence

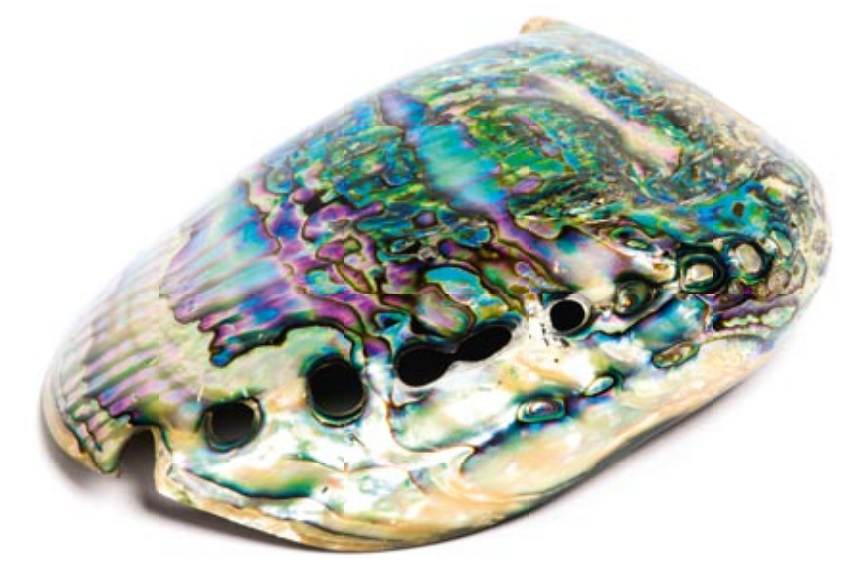
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The Lakewood Handbook 2016 has been printed climate-neutral. In compensation for the CO₂ emissions resulting from the printing support is granted to a particular conservation project in Kenya in cooperation with ClimatePartner GmbH Munich (ID 11022-1602-1001).



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