



GUITARS

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Scan this QR code to discover the
Lâg indicative prices





The Beautiful Story



In 2021, the L&g factory celebrated its 10th anniversary. It took this long to achieve the high level of quality which is now the trademark of L&g acoustic guitars.

What a perfect occasion to ask Robin Tirado (L&g guitars manager) to interview the French music industry veteran who transformed a small brand from the South of France into an international brand.

Let's give the floor to Robin to tell this beautiful story!

Robin Tirado: Once upon a time there was a young student who fell madly in love with the music of the Andes. He preferred playing his kena, the traditional Indian flute, to attending the university, which he found indescribably boring.

He quickly understood that he was better at making instruments than playing them.

His small business, created with the sole investment of an electric drill, a few reeds and most of all, a lot of passion, was an immediate success and quickly turned into a real factory employing up to fifty people.

Folk music, at that time, was in full swing, and many were the traditional musical instruments that came to enrich the initial product range.

This beautiful story would undoubtedly have been much different if it had not been for a strategic change that took place in order to ensure the sustainability of jobs at the company. Now, it is my turn to hand over to the man himself, since as you would have guessed, the young student in our story is none other than Gérard Garnier, the founder of Algam, one of the world's leading distributors of Musical Instruments and the mastermind behind L&g acoustic guitars.

Gérard, one question is burning in my mind : How did you turn a modest manufacture of folk instruments into one of the world's leading distributor of Musical Instruments, Audio, Video and Lighting equipment ?

Gérard Garnier: Robin, this is a question you partially answered. Back in the days, it was unpredictable how long the music style our jobs depended on would be popular.

So it seemed very relevant to add to our manufacturing activity a wholesale business.

This is how we turned to importing guitar strings, accessories, then musical instruments from all over the world.

Little by little, we became a major player thanks to a wonderful team and great attention to our customers, the music stores.

RT: Indeed, from the 2000s, Algam became an undisputed leader in the distribution of musical instruments, in all categories. But, tell me, what was the point of developing L&g acoustic guitars if you were lucky enough to have three of the most prestigious acoustic guitar brands in Algam catalog ?

GG: It's a very good question, Robin, and I'm glad you ask me because my answer will explain the reason for the birth of L&g acoustic guitars and above all, that's what regards us today, the birth of our L&g factory in China.

In fact, it all started when a well known manufacturer acquired the three brands we were distributing. I lost the entire catalog of acoustic guitars that made us proud but was also our strength in the market.

At the time we had no choice but to react and develop our own acoustic guitar brand.

I was lucky enough to have a successful experience in this area through a strong cooperation with a great Japanese brand we started distributing in 1978.

I designed a significant part of their range, named "Les Naturelles" which became very successful in Europe.

Another great advantage we had was saving a small electric guitar workshop from bankruptcy in 2003. It had been created by a talented musician named Michel Lâg Chavarria and I could not resist the idea of going back to manufacturing.



So we made this crazy bet of moving from making electric guitars to making acoustics as Lâg export sales were sluggish and we absolutely needed acoustic guitars.

Making them in Bédarieux, in the beautiful region of Occitanie turned out to be a dead end.

We had to start from scratch in a context of globalization that had turned things around. After unsuccessfully trying to use subcontractors, my son Benjamin managed to give me enough enthusiasm to start our own factory. As we wished to build good instruments at a reasonable price, China appeared to be a good choice.

RT: Everyone thinks the value for money of our guitars is second to none. Could you share the secret of this great achievement?



GG: With pleasure ! I remember our Canadian distributors' reaction at the end of the factory tour : "this is not a Chinese factory, this is a true Custom Shop !". They were right a thousand times over as our factory can rival with any Western factory through 8 key factors:

1 A killer duet : Steve Kim, our factory manager has great experience in building acoustic guitars in the US and Korea. His complicity with Maurice Dupont, a world famous luthier and Meilleur Ouvrier de France (Best Craftsman in France, the most prestigious prize in France) has made wonders.



2 Happy, qualified and skilled staff at all levels with a strong pride of their craftsmanship.

3 Air quality control (temperature and humidity) at all levels of the production.

4 A rigorous wood selection and an exclusive wood drying process developed by Maurice Dupont.

5 State-of-the art machinery and an in-house workshop for manufacturing our own machines.

6 High-end UV-based finishing process.

7 Lâg original process for perfect neck and body adjustment.

8 High-performing Quality Control department for final inspection.

RT: Well done Gérard ! These are really powerful arguments. Far from the concerns you showed when launching Lâg acoustic guitars, isn't it ? I remember one question haunted you:

Does the world need another guitar brand ? What is your answer to this question today?

GG: Well, my dear Robin, my answer is still the same : No !

Unless something appears that is pleasingly distinctive, so I wanted to create an original range of guitars with modern, pure and elegant lines with a very special care for design and the search for beauty in an area where, until now, aesthetics were not central.

RT: You talk about a specific design. What makes Lâg guitars so different from others ?

GG: Countless hours in making them beautiful ! I am very lucky to have a wonderful accomplice in design in you, my dear Robin!



But to answer your question more precisely, let's summarize this in 6 points :

1 Headstock : The idea of the Tramontane headstock design came to me when looking at my 18th century fireplace. The same idea also gave birth to an original concept for nylon-string guitars by using the same harmonious curves.



2 Bridge : it has a similar shape to the headstock only upside down.

3 Headstock / Bridge / Fretboard assortment : all using the same Brankwood with a light oily finish resulting in a perfect match.

4 Rosette : Nobody was making an oval rosette, I did it ! The shape was inspired by high jewelry necklaces. This is a key differentiator for our guitars compared to traditional round rosette designs.

5 Quarter round body bindings : In New York I was quite impressed by the beauty of an original vintage guitar worth \$110,000. It had gorgeous solid maple rounded body bindings which made it incredibly nice to play and very pleasant to look at.

I also wanted to round the edges and I found a way to make something in the same style although much more affordable, of course.

6 Black machine heads: I always thought chrome tuners looked very awkward on a nice wood instrument. I wanted the tuners to evoke the ebony pegs of Baroque guitars. I believe I was the first to dare introduce black machine heads which were only seen on Hard Rock electric guitars at that time

But I have to tell you, it's all very well to make beautiful guitars but it is far from being enough. I needed the huge talent of Maurice Dupont, so that Lâg guitars could become real musical instruments, and also a great understanding and coordination between all of us.

RT : This is a brilliant summary! I have one last question left for you, Gérard, and it is crucial: to shake up the global guitar market, didn't we need a true innovation?

GG : You are right a thousand times over, Robin! Electroacoustics had revolutionized the traditional acoustic guitar. It is not surprising that at a time when our old telephone has been transformed into a brilliant smartphone, a similar phenomenon can finally be achieved with the guitar. I believed in the electroacoustic revolution, I strongly hoped to attend the next revolution, but this time, not only as a distributor in France, but as a worldwide manufacturer. I was able to make this dream come true thanks to a brilliant inventor, doctor in vibratory physics and also a musician, Adrien Mamou Mani.

To quote an American magazine, I can say that the HyVibe system he developed after seven years of research at the famous IRCAM in Paris, is the greatest invention ever seen on an acoustic guitar. Indeed, the SmartLâg HyVibe, which we are lucky enough to manufacture in our factory, is the world's first intelligent guitar. It revolutionizes the relationship between guitarists and their favorite instrument. This was made possible by Adrien's great innovation as well as the exceptional talent of Matt Volsky, his partner, as an evangelist. We are now shaking up the guitar market on a global scale.



And this conquest starts from our factory. And if the whole world is raving about the revolutionary SmartLâg HyVibe, it is because the quality of our guitars has become such that it allows us to integrate high-end technological advances without any complex.

SHAPES



DREADNOUGHT

Iconic shape of the folk guitar, it has a powerful projection, especially in the bass. Ideal for rhythm, it is therefore the perfect model for fireside or live performances.



AUDITORIUM

Smaller, it has a precise and balanced projection. Very easy to play, perfect for picking.



PARLOR

The parlor is the smallest shape of standard guitars. Very easy to play, the absolute symbol of the acoustic blues with its inimitable midrange sound.



CLASSICAL

Also known as the Spanish guitar, the classical guitar uses nylon strings and has a very different design from the folk guitars. Its particular sound allows to venture in the classical music, romantic or Latin music.



JUMBO

This large guitar with a very rounded shape and a low-medium sound is perfectly adapted to rhythmic playing. Very powerful, perfect for accompaniment.



AUDITORIUM SLIM

This version of the auditorium with its reduced thickness is surprisingly comfortable.



TRAVEL

A nomadic and comfortable guitar, small size, great performance. Ideal for travel or at home.



AUDITORIUM NYLON

A perfect hybrid between the worlds of folk and classical music, the nylon auditorium combines the ease of playing of a folk neck and the sound of nylon strings.

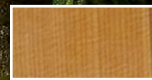
WOODS

TOP WOODS

Responsible for 90% of the sound qualities of the guitar, Låg uses only solid wood tops meticulously selected for each type of instrument, to provide them with brightness and projection for Spruce, warmth and fullness for Cedar, balance and smoothness for Khaya and projection and smoothness for Pale BrankóWood.



ENGELMANN SPRUCE
FROM CANADA



RED CEDAR FROM
CANADA



KHAYA MAHOGANY
FROM CONGO



PALE BRANKÓWOOD

BACK AND SIDES WOODS

If the top has a major importance in the sound of the guitar, the couple back and sides adds the final coloring allowing the guitar to reveal its character.



KHAYA MAHOGANY
FROM AFRICA



FLAMED OVANKOL
FROM AFRICA

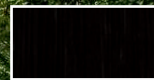


MEXICAN ROSEWOOD



SMOKED EUCALYPTUS

FINGERBOARD, BRIDGE AND HEADSTOCK



BLACK BRANKÓWOOD



BROWN BRANKÓWOOD

BRANKÓWOOD

THE BRANKÓWOOD: A TECHNOLOGICAL BREAKTHROUGH WITH TROPICALIZED WOOD.

What could be more natural than for a guitar manufacturer like Låg to be concerned about the preservation of rare woods in the world? That's why the invention of an Australian scientist came at the right time to allow Låg to implement a strategy to replace precious woods that have become too rare and too expensive.

It took Branko Hermesseé two decades of research to come up with a revolutionary process that began with the planting of short-cycle pine forests in New Zealand (radiata pine), which comply with the requirements of the Forest Stewardship Council (FSC).

TROPICALIZATION: AN ECOLOGICAL PROCESS.

The wood is first dried to only contain 10% moisture and then impregnated in pressure vessels with catalytic and pigmenting agents. The wood is then dried again to reduce its moisture content by 2 or 3% before being impregnated again under pressure, this time with natural resin. The wood is then compressed to the density of spruce for Pale BrankóWood, rosewood for Brown BrankóWood or ebony for Black BrankóWood, to achieve the same acoustic characteristics.

Branko Hermesseé's tropicalization process also replaces the roasting process by giving the Oceania Pine the wonderful sound qualities characteristic of a natural aging of several decades. The final step is a fine sanding to give it a perfect look and feel, enhanced by the subtle oiled look on the headstock, fingerboard and bridge trio, specific to Låg, which can be found on a large part of the range. All the products used for this treatment are of organic origin, without plastic, phenol or petroleum components.

In the end, we obtain a totally stable wood (5% constant humidity) which is not only perfectly resistant to changes in humidity and temperature but also to UV radiation and even termites. Thus, thanks to this ecological and innovative process, your guitar will become the ideal companion in all latitudes.





Tramontane

BEAUTIFULLY DIFFERENT

Tramontane

The carefully selected solid wood top of our entry-level product line is essential for the sound result. A real plus for this T70 series, which is nonetheless incredible value for money! The T70 is available in a satin finish, either natural or in a superb Black & Brown version.

Ref	Designation
T70D-NAT	Dreadnought
TL70D-NAT	Dreadnought Lefty
T70D-B&B	Dreadnought Black & Brown
T70DC-NAT	Dreadnought Cutaway
T70DCE-NAT	Dreadnought Cutaway Electro
TL70DCE-NAT	Dreadnought Cutaway Electro Lefty
T70DCE-B&B	Dreadnought Cutaway Electro Black & Brown
T70A-NAT	Auditorium
T70A-B&B	Auditorium Black & Brown
T70ACE-NAT	Auditorium Cutaway Electro
T70ACE-B&B	Auditorium Cutaway Electro Black & Brown
TN70A-NAT	Nylon auditorium
TN70A-B&B	Nylon auditorium Black & Brown



T70D-NAT

T70DCE-B&B

T70ACE-NAT

TN70A-NAT

© Michel Chevannes

Tramontane ^{SS}

Worthy heir of the T80 (several times awarded in the United States), this T88 takes up the specificities of the one that preceded it for many years and pushes them to a higher level of detail. Solid top, fingerboard and bridge in Brown BrankoWood, glossy varnish.

Ref	Designation
T89D	Dreadnought
T88DCE	Dreadnought Cutaway Electro
T88A	Auditorium
T88ACE	Auditorium Cutaway Electro
TL88ACE	Auditorium Cutaway Electro Lefty



T88DCE



T88D

T88A

T88ACE

Tramontane

The khaya, an African mahogany, which composes the top and the body of this guitar, here in a glossy finish, was chosen for its muffled bass, very present midrange and delicate highs that produce an incomparable tonal balance. As a result : a warm and deep sound that blues and roots music lovers will appreciate, no matter their playing style: picking, rhythm or solo.

Ref	Designation
T98D	Dreadnought
T98DCE	Dreadnought Cutaway Electro
T98ACE	Auditorium Cutaway Electro
T98PE	Parlor Electro



T98PE

T98ACE

T98D

T98DCE

© Michel Chavanne

Tramontane 118

Thanks to its khaya body, a mahogany with excellent stability, and a soundboard made of red cedar with unique acoustic properties, T118s, with their warm and sweet sounds, are equally at home on small auditorium and slim bodies as well as on dreadnought bodies, powerful and precise. The Tramontane of this 118 series are available in several glossy finishes, with or without cutaway, to satisfy all demanding musicians in search of a versatile instrument.

Ref	Designation
T118D	Dreadnought
TL118D	Dreadnought Lefty
T118D-BLK	Dreadnought Black
T118D-BRS	Dreadnought Brown Shadow
T118DCE	Dreadnought Cutaway Electro
TL118DCE	Dreadnought Cutaway Electro Lefty
T118DCE-BLK	Dreadnought Cutaway Electro Black
T118DCE-BRS	Dreadnought Cutaway Electro Brown Shadow
T118ACE	Auditorium Cutaway Electro
T118ACE-BLK	Auditorium Cutaway Electro Black
T118ACE-BRS	Auditorium Cutaway Electro Brown Shadow
T118ASCE	Auditorium Slim Cutaway Electro
T118ASCE-BLK	Auditorium Slim Cutaway Electro Black
T118ASCE-BRS	Auditorium Slim Cutaway Electro Brown Shadow
T118ASCE-IVO	Auditorium Slim Cutaway Electro Ivory



T118ACE

T118D BLK

T118DCE BRS

T118ASCE IVO

Tramontane 170

The 170 series has a relentless elegance. Its cognac brown color highlights the Khaya back and sides, which, together with the American Red Cedar top, deliver a warm, round sound. The satin finish blends perfectly with the subtle oil finish on the headstock, fingerboard and bridge. The matching binding and rosette add the usual touch of perfection of a Låg guitar.

Ref	Designation
T170D	Dreadnought
T170DCE	Dreadnought Cutaway Electro
T170A	Auditorium
T170ACE	Auditorium Cutaway Electro
TN170ASCE	Nylon Auditorium Slim Cutaway Electro



T170DCE



T170A

T170ACE

TN170ASCE

Tramontane

Maurice Dupont has decided to expand the Tramontane range with a 177 series including some particular models. Indeed, born of a desire to get off the beaten tracks, this satin finished collection with selected spruce for the top, offers special formats and allows the player to explore different musical universes, with guitars that are a pleasure to play and offer unbeatable value for money.

Ref	Designation
T177PE	Parlor Electro 12 Frets
T177JCE	Jumbo Cutaway Electro
T177J12CE	Jumbo 12 strings Cutaway Electro
T177BCE	Basse Cutaway Electro



T177BCE

T177JCE

T177J12CE

T177PE

Tramontane 318

For its soundboard, the T318 deserved the best performing spruce: a solid Engelmann of AAA quality. A full and powerful sound that harmoniously combines with the back and sides made of flamed ovankol, a wood that unites clear harmonics with deep bass. Its uncompromising lutherie, worthy heir to the French craftsmanship, induces an immediate grip, as if it had always been yours. So many qualities that make this 318 series the most appreciated guitars by musicians as uncompromising on sound as on finish, the hallmarks of the Tramontane's unique elegance recognized throughout the world.

Ref	Designation
T318D	Dreadnought
T318DCE	Dread Cutaway Electro
T318A	Auditorium
T318ACE	Auditorium Cutaway Electro
T318-MH-PE	Signature Michel Haumont Parlor Electro with case



T318-MH-PE

T318D

T318DCE

T318A

T318ACE

© Michel Chavarna



TRAVEL
TO GO TO THE END OF THE WORLD

TRAVEL SAUVAGE

Its ideal size for travel, the singularity of its back and sides with a rough sawn look as well as a minimalist and eco-friendly varnish will immediately seduce the adventurer in you. Take it with you to the end of the world, carrying in its strong softcase a concentrate of lutherie offering you the sound of a much bigger guitar.

Ref	Designation
TRAVEL-RCS	Travel Red Cedar sauvage
TRAVEL-SPS	Travel Spruce sauvage
TRAVEL-PBS	Travel Pale BrankoWood sauvage

SOFT CASE INCLUDED



TRAVEL-SPS

TRAVEL-PBS

TRAVEL-RCS

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TRAVEL STANDARD

A concentrate of lutherie. A concentrate of sound, you will fall in love with our satin finish Travel series, featuring a compact size with surprising performance. Protected in its magnificent softcase it will accompany you to the end of the world.

Ref	Designation
TRAVEL-RCE	Travel Red Cedar Electro
TRAVEL-N-RCE	Travel Nylon Red Cedar Electro
TRAVEL-KAE	Travel Khaya Electro
TRAVEL-L-KAE	Travel Khaya Electro Lefty
TRAVEL-GTE	Travel Globe Trotter Electro

SOFT CASE INCLUDED



TRAVEL-KAE

TRAVEL-N-RCE

TRAVEL-RCE

TRAVEL-GTE

VIANNEY TRAVEL

Vianney chose to trust us to design an instrument that fits his own image. The new Lâg Signature Vianney offers a "Travel" size, his favorite format, equipped with a Fishman Sonitone preamp. This guitar and its matching softcase reveal distinctive aesthetics with the colors of the multi-primed artist.

Ref **VIAN-001** Designation **Travel VIANNEY Electro**

SOFT CASE INCLUDED



VIAN-001



SMARTLÂG

We are here to change the world
OF ACOUSTIC GUITARS

Check out the HyVibe demo
with over a million views



THE GREATEST INVENTION

EVER SEEN ON AN ACOUSTIC GUITAR



1 Sensor

A highly sensitive piezo sensor located under the saddle picks up the signal from the strings and sends it to the processor.



2 Processor

The low-latency system of the HyVibe processor takes the signal from the sensor, adjusts the sound, cancels feedback and sends the signal back to the actuators.



3 Actuators

Actuators are located below the top of the guitar, underneath the bridge. This provides the purest acoustic sound from the natural resonance of the guitar.



THE HYVIBE MOBILE APP
Available for mobile phones and tablets on App Store and Play Store.

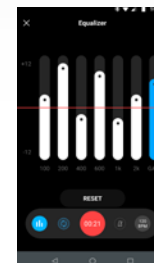
- Looper Recorder
- Multi-effects processor
- Bluetooth speaker
- Connected guitar
- Extra features
- Standard jack output
- High quality acoustics



Adrien Mamou-Mani, founder and CEO of HyVibe.

It is not surprising that at a time when our old telephone had transformed into a brilliant smartphone, a similar phenomenon can finally be achieved with the guitar. Combining Adrien Mamou-Mani's seven years of research at the famous IRCAM in Paris, with 40 years experience in instrument manufacturing allows Lâg to offer every guitar lover a new generation of instruments with the best lutherie and the highest technology.

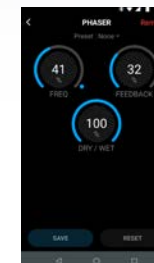
Thanks to the Hyvibe technology, the Smart Lâg is a revolution in the relationship between guitarists and their favorite instrument. It is the ultimate everyday companion that transcends every minute you will spend with it.



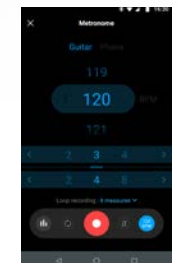
Shape your sound



Activate looper function and create your own effect banks



Customize your effects



Customize looper and metronome settings

SMARTLÂG

The perfect combination of a solid red cedar top and a mahogany body makes this satin-finished THV10DCE a guitar capable of delivering warm and deep tones while being comfortable and easy to play. The typical Venetian cutaway, opening on a slim neck and its Brown BrankoWood fingerboard, offers a smooth and enjoyable playing experience. Everything about this THV10DCE, from the bracings to the wood thickness, has been specially designed to make it capable of capturing every little detail of your playing and make them beautiful.

Ref	Designation
THV10DCE-LB	Hyvibe 10 Dreadnought Cutaway Electro
TLHV10DCE-LB	Hyvibe 10 Dreadnought Cutaway Electro Lefty



SOFT CASE INCLUDED

HyVibe 10



THV10DCE-LB

SMARTLÂG

On our guitars the characteristics are not just a matter of aesthetics. From its solid red cedar top to its magnificent glossy finish, as well as the original curved open headstock, all the technical characteristics of the CHV15E and TNHV15ACE gives them a warm and balanced sound. This is further enhanced by our incredible and exclusive HyVibe system.

Ref	Designation
TNHV15ACE	HyVibe 15 Folk Nylon Cutaway Electro
TLNHV15ACE	HyVibe 15 Folk Nylon Cutaway Electro Lefty
CHV15E	Hyvibe 15 Classic Electro



SOFT CASE INCLUDED

HyVibe 15



TNHV15ACE

CHV15E

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SMARTLÂG

The THV 20DCE Series paves a royal way to all guitarists to explore all the possibilities offered by the HyVibe system. The guitar features an Engelmann spruce top, famous in the guitar world for its combination of rigidity and elasticity resulting in a rich and complete sound palette. The THV20DCE is suitable to all types of playing, from powerful strumming to delicate finger picking, and the slim Låg neck makes it even more versatile. All specifications, combined with back and sides made of specially selected Ovangkol, make this glossy-finished guitar not only attractive, but also great sounding with a wide and precise projection.

Ref	Designation
THV20DCE	HyVibe 20 Dreadnought Cutaway Electro
TLHV20DCE	HyVibe 20 Dreadnought Cutaway Electro Lefty



SOFT CASE INCLUDED



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THV20DCE

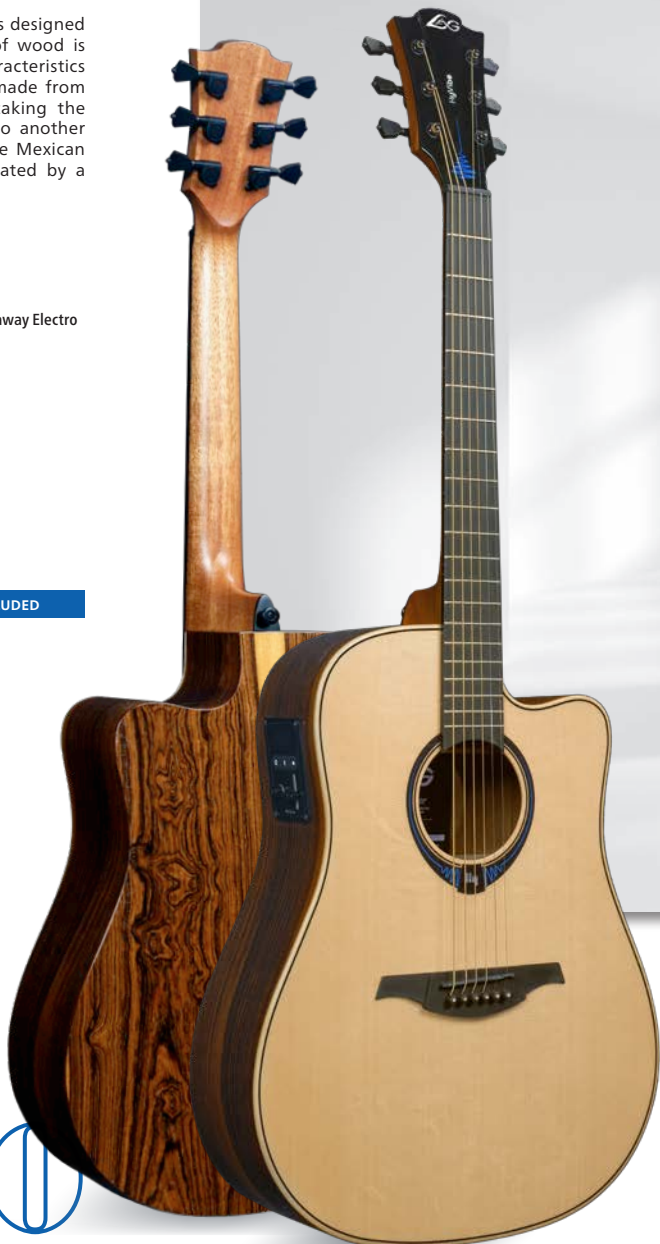
SMARTLÂG

The THV30DCE is full of refined details designed for sound optimization: each piece of wood is carefully selected for its tonal characteristics and aesthetic properties. The top is made from specially selected bearclaw spruce, taking the tonal characteristics of Sitka spruce to another level, thanks to its higher rigidity. The Mexican rosewood back and sides are sublimated by a magnificent glossy finish.

Ref	Designation
THV30DCE	HyVibe 30 Dreadnought Cutaway Electro
TLHV30DCE	HyVibe 30 Dreadnought Cutaway Electro Lefty
THV30ACE	HyVibe 30 Auditorium Cutaway Electro
TLHV30ACE	HyVibe 30 Auditorium Cutaway Electro Lefty
CHV30E	HyVibe 30 Classic Electro
THV-MH-PE	HyVibe 30 Michel Haumont Parlor Electro



HARDCASE INCLUDED



THV30DCE



THV30ACE

CHV30E

THV-MH-PE

Michel Haumont Signature



OCCEITANIA[®]
CLASSICAL AND ORIGINAL

OCCTANIA®

Thanks to Maurice Dupont, this OC70 is the ideal instrument for the amateur guitarist, for its comfortable feel, great playability, and of course, its balanced and precise sound. Mahogany back and sides, satin finish.

Ref	Designation
OC70	Classical 4/4
OC70-3	Classical 4/4 lefty
OC70-3	Classical 3/4



OC70



OC70-3

OC88[®]

This OC88 comes with a solid Engelmann spruce top, mahogany back and sides and a glossy finish. Musicians looking for clarity and finesse will love it whatever their playing styles.

Ref	Designation
OC88	Classical 4/4
OC88CE	Classical 4/4 Cutaway Electro



OC88



OC88CE

OC118[®]

On a quality classical guitar, finishes are not only here for aesthetic purposes. Whether it is the lacquer, the binding or the open headstock, each of these details contributes to the balanced sound of this OC118 as well as the solid cedar used for its soundboard and the sumptuous mahogany back and sides. A guitar that will evenly satisfy advanced guitarists as well as amateurs looking for a beautiful instrument.

Ref	Designation
OC118	Classical
OC118CE	Classical Cutaway Electro



OC118



OC118CE

© Michel Clavier

OCCTANIA®

Every classical guitarist knows it: the solid cedar used in the soundboard of this guitar delivers a warm and round sound, very focused on the midrange. Its satin lacquer which allows the "open pore" finish and the natural perception of the wood, can only reinforce this impression. The OC170 is a model that is equally suitable for classical music as well as traditional or South American music.

Ref	Designation
OC170	Classical
OC170CE	Classical Cutaway Electro



OC170

OC170CE



The emblem of the Tiki Uku Lâg was not chosen at random. In ancient times, the tahu'a, Polynesian sorcerers, affirmed that their people had been engendered by the tiki, creator of the human race, and also the repository of mana, the energy that links living beings to the universe. From then on, the representation of the tiki, a wooden statuette with arms along the body, short legs, a powerful head that seems to defy evil spirits, could only bring its owner protection and benevolence.

TIKI UKU

8

Top	Mahogany
Back & Sides	Mahogany
Gigbag	Black with screen printed Tiki Uku logo
Strings	Aquila
Ref	Designation
TKU8S	Tiki Uku Soprano
TKU8C	Tiki Uku Concert

TIKI UKU

10

Top	Red Cedar
Back & Sides	Mahogany
Gigbag	Black with screen printed Tiki Uku logo
Strings	Aquila
Ref	Designation
TKU10S	Tiki Uku Soprano
TKU10C	Tiki Uku Concert



GIGBAG INCLUDED



TKU8S
SOPRANO

TKU8C
CONCERT



TKU10S
SOPRANO

TKU10C
CONCERT



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TIKI UKU 110

Top	Solid Mahogany
Back & Sides	Mahogany
Gigbag	Black with embroidered Tiki Uku logo
Strings	Aquila
Ref	Designation
BABYTKU110S	Tiki Uku Soprano Slim Arched Back
TKU110C	Tiki Uku Concert Slim Arched Back

TIKI UKU 130

Top	Solid Red Cedar
Back & Sides	Mahogany
Gigbag	Black with embroidered Tiki Uku logo
Strings	Aquila
Ref	Designation
BABYTKU130S	Tiki Uku Soprano Slim Arched Back
TKU130C	Tiki Uku Concert Slim Arched Back

TIKI UKU 150

Top	Solid Spruce
Back & Sides	Mahogany
Gigbag	Black with embroidered Tiki Uku logo
Strings	Aquila
Ref	Designation
BABYTKU150SE	Tiki Uku Soprano Slim Arched Back Electro
TKU150CE	Tiki Uku Concert Slim Arched Back Electro
TKU150TE	Tiki Uku Tenor Slim Arched Back Electro

GIGBAG INCLUDED



BABYTKU110S
SOPRANO SLIM



TKU110C
CONCERT SLIM



BABYTKU130S
SOPRANO SLIM



TKU130C
CONCERT SLIM



BABYTKU150SE
SOPRANO SLIM



TKU150CE
CONCERT SLIM



TKU150TE
TENOR SLIM

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TIKI GUITAR 8

Top	Mahogany
Back & Sides	Mahogany
Gigbag	Black with embroidered Tiki Uku logo
Strings	Aquila
Ref	Designation
TKT8	Tiki Guitar

TIKI GUITAR 150

Top	Solid Spruce
Back & Sides	Mahogany
Gigbag	Black with embroidered Tiki Uku logo
Strings	Aquila
Ref	Designation
TKT150E	Tiki Guitar Electro
TKB150CE	Tiki Bass Cutaway Electro



GIGBAG INCLUDED



TKT8



TKT150E



TKB150CE



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LÂG
ALGAM GROUP BRAND

The head office:
2 rue de Milan
44470 Thouaré, France
Tél : 02 40 18 37 00

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TO FLY AWAY TOWARDS THE MIDDLE EMPIRE,
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