

L Series Acoustic Guitars



Welcome the L-series

Like many people my first guitar was a Yamaha FG with a plywood top. My parents got it for me from a little music shop in Hamilton, ON. Since then I've played just about everything else, from the major old time brands to the boutique stuff....

When I started with Yamaha Canada as the guitar product specialist in the summer of 2005 I began to go through our line-up of guitars and came across the L-series, a guitar line I was unfamiliar with. I remember my reaction when I opened the case that contained an LLX36C: Whoa...this is a Yamaha???

The guitar was gorgeous. From the AAA Canadian Engelmann spruce top, maple binding, MOP inlay, 5 piece neck, it was great to look at. The sound was equally impressive. It was simply the most rich and balanced sounding acoustic guitar I'd ever heard.

I began to research the history of these guitars and was surprised to learn many things. Artists like James Taylor, Paul Simon, Bert Jansch and Rik Emmett had all played the L-series.

Also, they were 100% hand crafted in Hamamatsu, Japan.

On a recent dealer visit to the Yamaha Music Craft factory in Japan, we saw the process of building the L-series. The shop is not what most people would expect from a company the size of Yamaha. The small factory, located in Hamamatsu has only 18 employees, each one a master of their craft. When we walked into the factory it was almost silent. That was due to the fact that there are very few machines used

in the L-series manufacturing process. Luthiers hand shaping necks, hand routing for body binding, hand sanding the head stock, hand applying the logo... hand everything.

Literally, the power could go out in this factory and they could still make your guitar!

I hope this PDF booklet will show you many things about the L-series that will surprise you and I invite you to visit an authorized Yamaha L-series dealer and try the guitars for yourself.

Put an L-series up against the competition and ask yourself what's important in a \$2000.00 plus acoustic guitar. If it's membership into the elite club of heritage brands, an L-series guitar may not be for you, but if you want a guitar that is built based on decades of experience, manufactured by master craftspeople at a cost that will shock you, then you'll love the L-series.

I know it's likely that your first guitar was a Yamaha, and after you pick up an L-series I think there's a good chance it could be your last.....

Enjoy,
Chris Seldon
Guitar Marketing Specialist
Yamaha Canada Music



Experience the Art of the “Takumi” 13

In Japanese culture, the “takumi” are masters of their craft. Held in high esteem, it is an honor to study or work under the takumi, and at Yamaha, we consider ourselves fortunate to have so many.

In mastering their art they have perfected their skills, acquired vast knowledge and developed senses that are heightened and focused on producing works of the highest quality. Their invaluable insight provides us with the methods and refinements that deliver instruments to reflect their high standards.

To experience the art of the takumi, visit any Yamaha dealer and try out one of our guitars. Their presence and influence can be felt in every guitar we make.

Craftsmanship
Creativity

Yamaha Music Craft Handcrafted Factory

We are very fortunate to have in our work force, a group of world class luthiers and master craftspeople whom in addition to making handcrafted instruments of exceptional quality are responsible for the production methods that we employ. Their invaluable insight provides the methods and refinements that deliver instruments of the highest level of quality possible. Their contributions are also found in the critical checks used in every process and every step—from the selection of woods, parts, and other materials that go into the making of the guitar, to the final inspections by our craftspeople—that ensure quality is maintained throughout the entire manufacturing process.

At Yamaha, quality guitars are not the products of chance, but the products of stable production methods derived through knowledge and experience. This can be seen in our all new L-Series lineup. From the lineups top of the line 36-Series instruments to the affordable 6-Series guitars, you'll find outstanding consistency and the utmost in quality throughout.

There are of course, cheaper and faster ways to make instruments, but we take great pride in knowing that the instruments we make are the finest available for the money. And when we hear of the pleasure our instruments bring to their owners, we wouldn't have it any other way.



Wood Selection

Each piece of wood is hand selected by our master craftsmen. Only the finest woods are destined for use in the guitar making process.



Sound Hole Inlay

One of the first steps in the creating of an acoustic guitar is making the soundboard. Inlay around the sound hole is being applied to the book-matched soundboard.



Attaching the Bracing

Besides reinforcing the guitar top, this important process has a great influence in deciding the character of the guitar's sound. Each of Yamaha's guitar lines and body shapes has a different bracing design, which gives the guitar its unique sound.



Shaping the Bracing

This critical process determines the final tone and character of each guitar. Each brace is carefully shaped to create a richer sound.



Attaching the Ribbon

The ribbon is used to join the guitar's top and back to the instrument's sides. This is a critical step that ensures that the instrument delivers long lasting quality.



Gluing the Top to the Sides

This critical process is carried out with great care.



Attaching the Body Binding

After the body is assembled, the binding is attached. The binding does not influence the instrument's sound but it does act in protecting the edge around the body.



Sanding the Sides

After the body is assembled, the body is carefully sanded.



Cutting the Dovetail

Yamaha's acoustic guitars use a traditional dovetail joint. The joints are cut with a high level of precision to ensure that the neck and body are jointed solidly and resonance is transferred efficiently from the neck to the body.



Achieving the Perfect Fit

Since the joint between the body and neck must be a perfect fit, this delicate process progresses little by little until the two parts fit precisely. Actual attachment of the parts takes place further down the line. This process has big impact on the guitar's overall quality, a high level of skill and great care is required.



Inlay Work on the Head

Decorative inlay work is applied to the head.



Shaping the Heel

This delicate process is carried out by the hands of a craftsman.



Applying the Sealer

Applying a sealer to the wood's surface fills in its pores to provide an optimum base upon which the finish can be applied.



Sanding

After application of the sealer, sanding makes the instrument's surface flat.



Top Finishing

This process gives the instrument long lasting beauty. The final finish is carefully applied with by spray.



Buffing

The surface is buffed little by little, using a variety of buffs.



Joining the Neck and Body

After the finish is applied, the final major step brings the body together with the neck by means of the dovetail joint. With this the guitar becomes whole.



Inserting the Frets

The craftsman uses a hammer to insert the frets into the fretboard.



Attaching the Bridge

After the bridge's precise position is determined, the craftsman uses a chisel to carefully remove the finish. Adhesive is then applied to the surface and the bridge is attached.



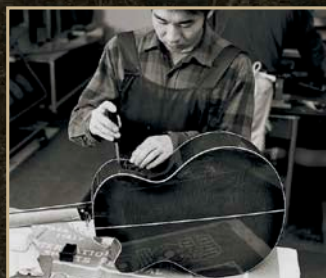
Polishing the Frets

The craftsman uses sandpaper to level the height of all frets and polish their surfaces.



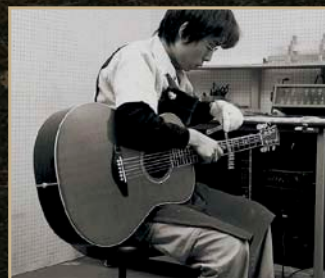
Final Adjustment

After the nut is attached to the neck, the guitar is strung and the slits in the nut are adjusted as needed.



Electronics Assembly

The acoustic-electric's preamplifier and pickup systems are installed.



Final Inspection

The final adjustment and inspection take place in a quiet room. Only those instruments that pass this strict inspection are allowed to leave the factory. Acoustic/ electric instruments require an additional inspection to check the instrument's pickup and electronic system.



Sound Character Chart

Body size does have a great influence on the volume, tonal balance, and overall playability of the guitar. But it's the bracing found underneath the guitar top, that plays a critical role in shaping the tonal character of the instrument. While protecting the top from warping caused by string tension, the bracing also determines and controls how resonance produced by the bridge is transmitted to the entire body to make sound. Depending upon the position of the bracing, the types of materials used, its design, etc., we can give the guitar unique tonal characteristics.



LL/LS/LJ/LLX/LSX/LJX

Non-scalloped, 90° X-type bracing. 8 non-scalloped braces deliver tone that is thick and well focused.

Body Size (L/W):

LL/LLX: 512.2×415.5mm (20 3/16"×16 3/8")

LS/LSX: 497×380mm (19 9/16"×14 15/16")

LJ/LJX: 510.5×400mm (20 1/8"×15 11/16")

Body Depth:

LL/LLX: 100–125mm (3 15/16"–4 15/16")

LS/LSX: 100–120mm (3 15/16"–4 3/4")

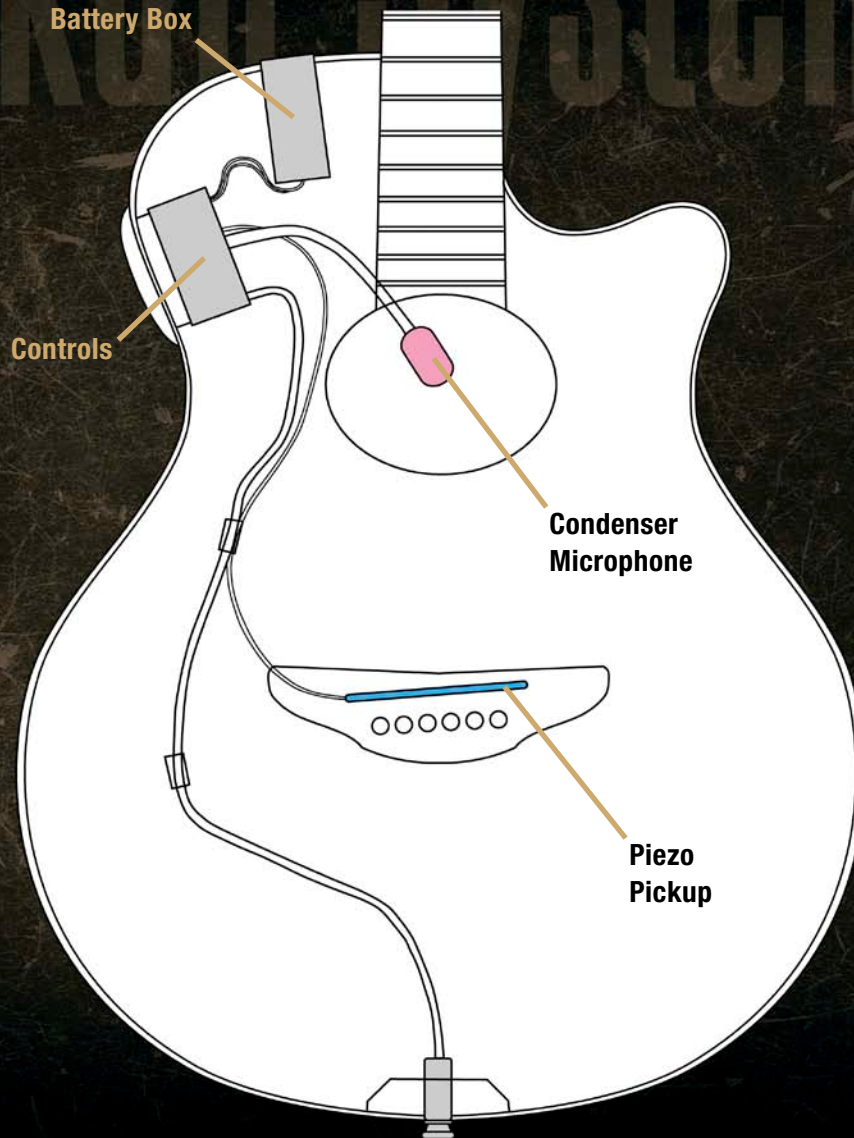
LJ/LJX: 100–125mm (3 15/16"–4 15/16")

Asymmetric, Non-Scalloped

Bracing: Spruce

Bridge Plate: Rosewood

2-Way Pickup Systems



Natural Acoustic Warmth

In addition to the one-way system's bridge mounted piezo pickup and easy to access controls, a condenser microphone mounted inside the guitar on the end of a flexible gooseneck adds natural acoustic warmth for greater tonal reality and variation.

Preamplifier System



System41

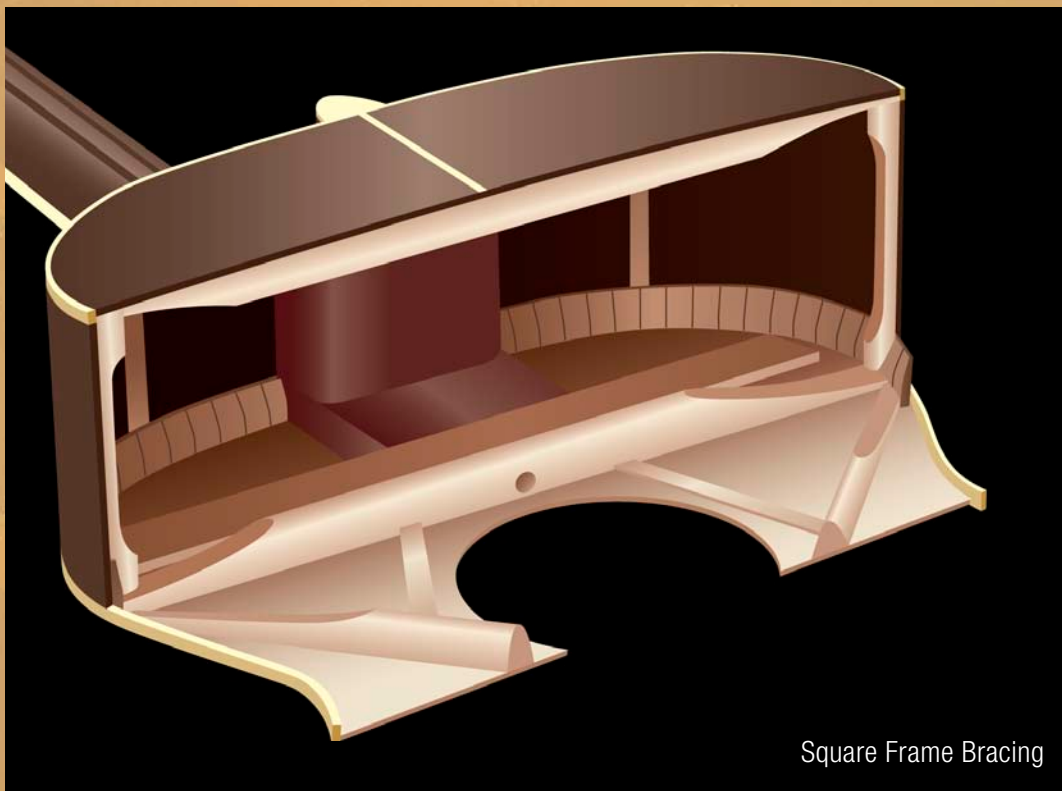
Two-way system includes a 3-band equalizer with an adjustable midrange frequency control, microphone tone control, microphone volume control with phase switch and master volume control.

Microphone With Goose Neck



Optimum Positioning

Mounted inside the body the flexible gooseneck shaft offers optimum positioning of the condenser microphone inside the body.



Square Frame Bracing

New Bracing Designs

All L-Series guitars benefit from a new non-scalloped bracing design that delivers tone that is thick and well focused.

The #36 and #26 model instruments add a square bracing design which utilizes side braces to connect the brace closest to the sound hole on the top, to its opposite brace on the back. This arrangement transmits string resonance to the back much quicker, causing the entire instrument to come alive with bass response, which the player feels as well.

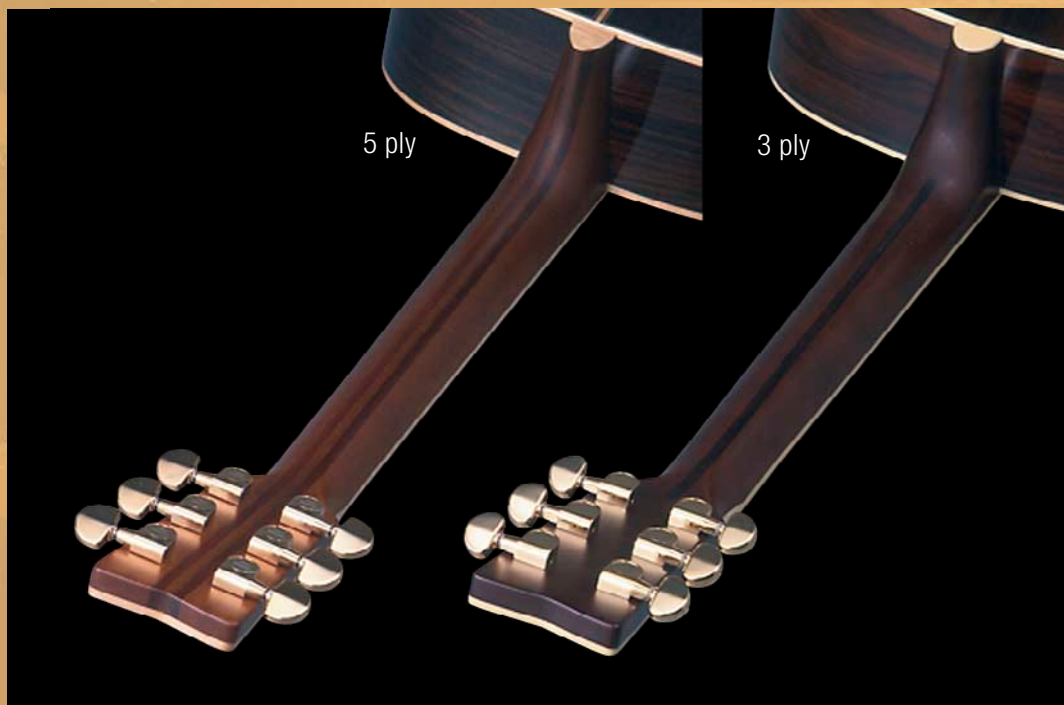




Body Selection

Whether you prefer a full-sized LL dreadnought, ground auditorium-sized LS body, or medium jumbo-sized LJ, the choice is yours. Each of these body styles is represented in each class letting you choose the instrument that meets your requirements for sound, style, and affordability.





Multi-Ply Neck Designs

The five-piece necks on the #36 and #26 models are carved from a single laminated block that features two layers of padauk—an extremely hard wood used for marimba tone bars—sandwiched between three layers of mahogany. This design creates a neck that is exceptionally strong and stable—great for those players who prefer low string height. The #16 and #6 model instruments utilize similar 3-ply design of rosewood between two layers of mahogany.





Cutaway Body

Venetian cutaways offer access to the upper frets while adding beauty to these fine instruments.





Tuners

The vintage style brass tuners found on all #26 model guitars present these instruments with a classic look.





Bridge

The bridges on all new L-Series guitars offer more overall mass than their predecessors to deliver greater tone from these instruments. Their designs feature smooth lines and edges to keep the playing surface unencumbered.





New Cases Offer Outstanding Support and Protection

Newly developed hard and form cases are designed to provide your L-Series guitar with excellent support and protection. They offer a stress-free environment that will extend the life of your valuable instrument while keeping it safe.



The Finest Yamaha You Can

L Series

The Finest Yamaha Has To Offer

The L series guitars are the result of generations of guitar design and craftsmanship. Hand-crafted from the finest materials by a select group of master craftsmen, each instrument is a work of art.

LL36/LS36/LJ36/LLX36C/LSX36C/LJX36C

The perfect guitar is an extension of one's self, both physically and emotionally. The 36 series guitars are the result of our passion for perfection.

Bert Jansch

LL36

Body: Jumbo Type

Top: Solid Engelmann Spruce

Back & Sides: Solid Indian Rosewood

Neck: Mahogany, Padauk (5ply)

Fingerboard: Ebony

Bridge: Ebony

Body Depth: 100-125mm (3 15/16" – 4 15/16")

String Scale: 650mm (25 9/16")

Binding: Maple

Tuning Machines: Diecast Gold

String: YAMAHA Custom Light gauge

Finish: Hi-Gloss (Lacquer)

Color: Natural





LS36

Body: Small Dody Type
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-120mm (3 15/16"– 4 3/4")
String Scale: 650mm (25 9/16")
Binding: Maple
Tuning Machines: Diecast Gold
String: YAMAHA Custom Light gauge
Finish: Hi-Gloss (Lacquer)
Color: Natural



LJ36

Body: Medium Jumbo Type
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-125mm (3 15/16"– 4 15/16")
String Scale: 650mm (25 9/16")
Binding: Maple
Tuning Machines: Diecast Gold
String: YAMAHA Custom Light gauge
Finish: Hi-Gloss (Lacquer)
Color: Natural



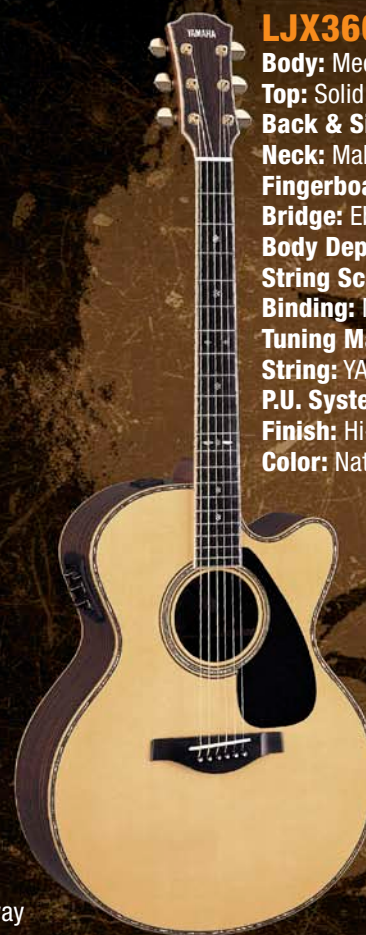
LLX36C

Body: Original Jumbo Cutaway
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-125mm (3 15/16" – 4 15/16")
String Scale: 650mm (25 9/16")
Binding: Maple
Tuning Machines: Diecast Gold
String: YAMAHA Custom Light gauge
P.U. System: System 41 2 way
Finish: Hi-Gloss (Lacquer)
Color: Natural



LSX36C

Body: Small Body Cutaway
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-120mm (3 15/16" – 4 3/4")
String Scale: 650mm (25 9/16")
Binding: Maple
Tuning Machines: Diecast Gold
String: YAMAHA Custom Light gauge
P.U. System: System 41 2 way
Finish: Hi-Gloss (Lacquer)
Color: Natural



LJX36C

Body: Medium Jumbo Cutaway
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-125mm (3 15/16" – 4 15/16")
String Scale: 650mm (25 9/16")
Binding: Maple
Tuning Machines: Diecast Gold
String: YAMAHA Custom Light gauge
P.U. System: System 41 2 way
Finish: Hi-Gloss (Lacquer)
Color: Natural

LL26/LS26/LJ26/LLX26C/LSX26C/LJX26C

The right instrument should open up a world of possibilities for any player, the perfect fusion of design and craftsmanship mirroring your passion and creativity.

Clint Lowery



LL26

Body: Jumbo Type

Top: Solid Engelmann Spruce

Back & Sides: Solid Indian Rosewood

Neck: Mahogany, Padauk (5ply)

Fingerboard: Ebony

Bridge: Ebony

Body Depth: 100-125mm (3 15/16"– 4 15/16")

String Scale: 650mm (25 9/16")

Binding: Maple (Neck Binding: Ebony)

Tuning Machines: Diecast Gold Vintage Finish

String: YAMAHA Custom Light gauge

Finish: Hi-Gloss

Color: Natural



LS26

Body: Small Body Type
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-120mm
(3 15/16" – 4 3/4")
String Scale: 650mm (25 9/16")
Binding: Maple (Neck Binding: Ebony)
Tuning Machines: Diecast Gold
Vintage Finish
String: YAMAHA Custom Light gauge
Finish: Hi-Gloss
Color: Natural



LJ26

Body: Medium Jumbo Type
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-125mm
(3 15/16" – 4 15/16")
String Scale: 650mm (25 9/16")
Binding: Maple (Neck Binding: Ebony)
Tuning Machines: Diecast Gold
Vintage Finish
String: YAMAHA Custom Light gauge
Finish: Hi-Gloss
Color: Natural



LLX26C

Body: Original Jumbo Cutaway
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-125mm
(3 15/16" – 4 15/16")
String Scale: 650mm
(25 9/16")
Binding: Maple
Tuning Machines: Diecast Gold
String: YAMAHA Custom Light gauge
P.U. System: System 41 2 way
Finish: Hi-Gloss
Color: Natural



LSX26C

Body: Small Body Cutaway
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-125mm
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Color: Natural

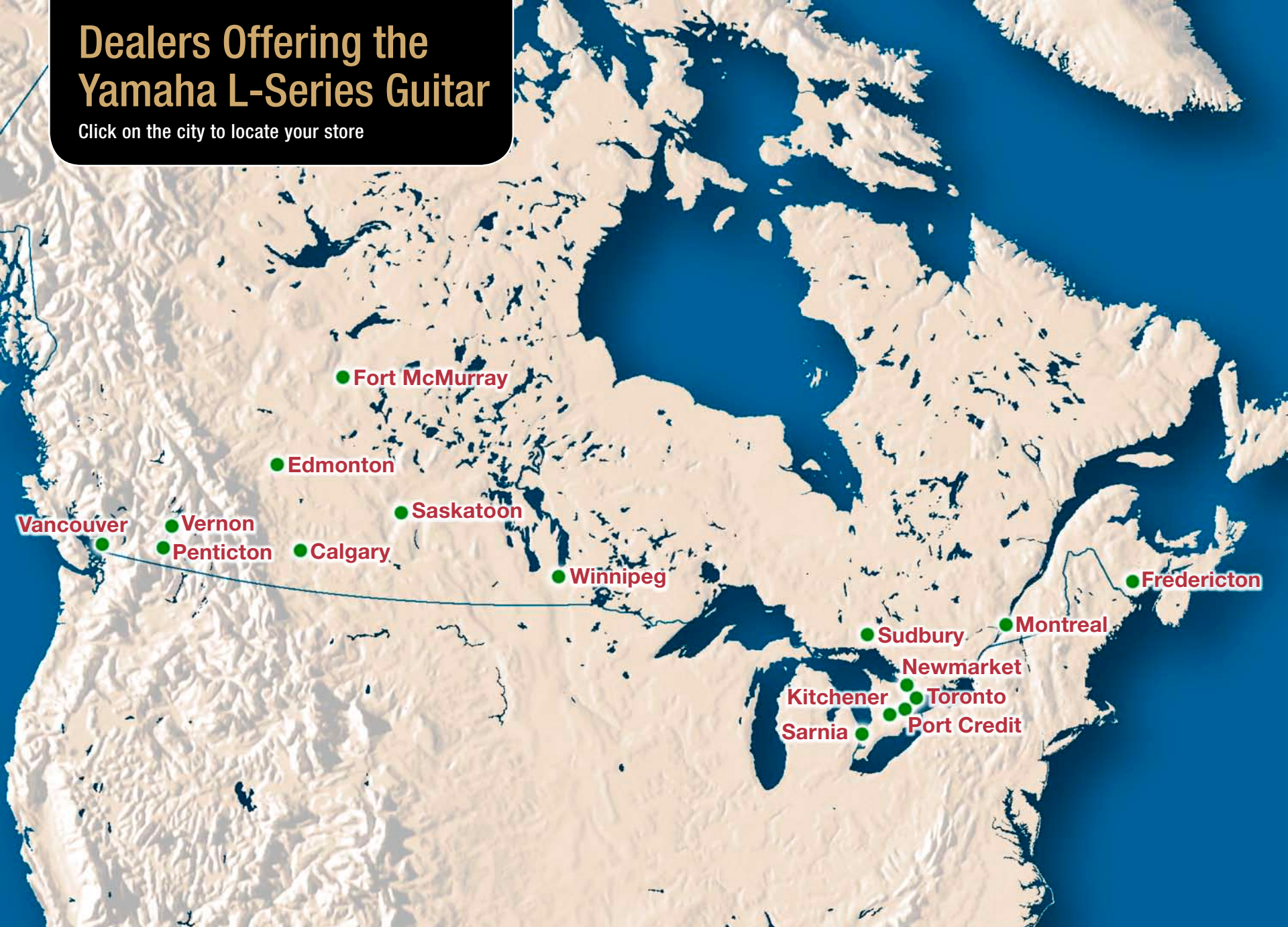


LJX26C

Body: Medium Jumbo Cutaway
Top: Solid Engelmann Spruce
Back & Sides: Solid Indian Rosewood
Neck: Mahogany, Padauk (5ply)
Fingerboard: Ebony
Bridge: Ebony
Body Depth: 100-125mm
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