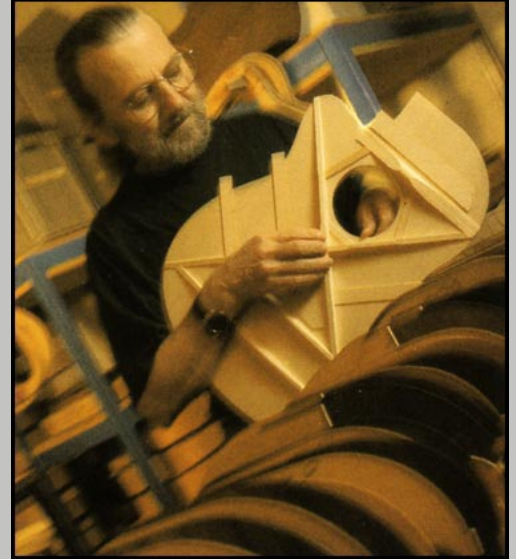


History

HISTORY OF THE LARRIVÉE GUITAR

Many people today know of the reputation and quality behind the Larrivée brand name. There has been very little written about the Company and its origins, or about the history of Jean Larrivée and Larrivée Guitars, which spans nearly four decades.

In the early 1960's Jean Larrivée was in love with music and the guitar. Like many teenagers of the era, his life revolved around music and playing guitar. After buying his first guitar for \$18, he quickly learned to play songs from his inspiration Duane Eddy. In 1963 Jean decided to take up the study of classical guitar. Following four years of study, he attended a concert given by Edgar (Eddie) Mönch Jr. There, Jean met the renowned German classical guitar builder Edgar Mönch Sr., who had immigrated to Canada two years earlier. Edgar quickly took a liking to Jean, probably based on their common use of the French language, and invited him to come see his shop.



During that initial visit to Edgar's shop, by way of a compliment, Jean said that "he would give anything to be able to build guitars like that". Edgar took that off-hand remark seriously and replied "Well, come in tomorrow morning and we will start". Jean built his first two guitars entirely in that shop, under the close tutelage of Edgar Mönch Sr. These two instruments are still in the Larrivée collection today.

In 1968 Jean set up his first shop in his Toronto home, where the first few Jean Larrivée classic guitars were crafted. In 1970, Jean moved his fledgling business to the second story of the Tarragon Theater in the heart of Toronto. His work brought him into contact with many people involved with Toronto's thriving folk music community and he brought on several young apprentices. In addition to a vibrant classical guitar scene, Toronto had a large folk music community and his connection to this community and the urgings of local musicians led to the development of the Larrivée steel string guitar. Jean built his first steel string guitar in 1971.

Throughout this period Jean experimented with different building techniques. The first steel string guitars Jean built were three-quarter size dreadnaughts with Martin Style bracing (Scalloped Elongated X-Brace with tone bars running at a 45° angle). From his work with classical guitars Jean knew that making the braces symmetrical (parallel to the bridge) would provide the balance he desired. He set out to reinvent the insides of a steel string guitar. Over the next few years he would move from scalloped braces to today's modern parabolic symmetrical bracing, and develop a sense for modifying the braces' thickness, grain and shape, as well as their placement, to achieve his desired result. The main X-Brace would also become a perfect X as opposed to the earlier elongated X.

This ongoing experimentation was directed towards achieving a specific result, a guitar that was distinctive and strong. The bass is solid and tight with great projection, the midrange strong and vibrant, and the highs crystal clear. The overall balance is excellent. In addition to improved tonal qualities this new design provided improved structural integrity. Problems such as the bulging of the top behind the bridge or the top sinking around the sound hole are common with traditionally braced guitars, particularly those with scalloped braces. One of Jean's goals with the Larrivée symmetrical bracing pattern was to virtually eliminate these types of problems.

History

HISTORY OF THE LARRIVÉE GUITAR

From 1971 to 1977, Larrivée Guitars grew steadily, moving four times to successively larger spaces in the Toronto area. During this period there was a continuous flow of apprentices through the shop, many of whom would go on to become successful builders on their own. In 1972 Jean and Wendy Jones were married. Wendy would make her own unique contribution to the guitars, designing and engraving the exquisite headstock, fretboard, and bridge inlays for which Larrivée guitars are famous.

By 1976 Larrivée Guitars consisted often people producing 25-30 instruments each month. Most of these guitars were sold in Canada or exported to Europe, where their classically inspired look won quick acceptance. The American market would prove to be a tougher nut to crack. Larrivée guitars, with their wood binding, marquetry rosetted, clear pick guards, and Renaissance-style inlay designs, were a bit out of step with American standards.



Still, as more and more guitars were produced and several high-profile artists purchased guitars, word began to get around. More than a few American musicians made the trip to Toronto in search of a Larrivée guitar, and eventually American dealers began stocking them.

In 1977, Jean and Wendy pulled up stakes and moved their company from Toronto to Victoria, British Columbia. The wet coastal forests of Canada's Pacific Rim produce the finest spruce and cedar in the world and Jean realized that the growth of the company would hinge on ready access to these tone woods at their source. Of course, there was also the allure of Canada's mildest climate and the spectacular scenery of British Columbia.

In Victoria, Jean began to concentrate on the problems of manufacturing instruments in larger quantities. This included setting up shop for the first time in space that was purchased rather than rented. This made it practical to install a climate controlled construction room and an industrial paint booth. Throughout this period Jean continued to design and build specialized machines and tooling which made it possible to build guitars more efficiently, in greater numbers, and to achieve a higher level of precision at the same time. Within a year of the move to Victoria, 14 people were producing four guitars a day.

While the company continued to grow and prosper in Victoria, eventually the problems inherent in being located on an island became too limiting. In 1982, Jean and Wendy made the decision to relocate the company to North Vancouver in mainland British Columbia.

It was the era of electronic keyboards and day-glo electric guitars, and the acoustic market collapsed. Every acoustic manufacturer felt the pinch. Rather than cut back on production and lay off employees, Jean decided to take the "if you can't beat 'em, join 'em" route; in 1983 he completed his initial designs and began to build solid body electrics in addition to classical and steel string acoustic instruments.

By 1989, the market for acoustic guitars had begun to improve. Jean once again turned his full attention to his first love. The knowledge gained from electric guitars proved an invaluable tool and Jean reinvented his acoustic guitar production techniques. New tooling was built. Computer-controlled milling machines were brought into the process. Many changes to the Larrivée Acoustic Guitar came out of this time, including cosmetic changes in the look of the instrument. The traditional classic style marquetry rosette was replaced by the Abalone Rosette. The bindings became maple, and the guitars became standardized.



It has always been an important goal for Larrivée to make sure that the guitars are accessible to the working musician. This meant developing a guitar in an affordable price range. In 1997 everything changed for Larrivée with the introduction of a new model called the D-03. At that time no one was successfully producing an all-solid wood guitar including a single piece neck, a real guitar, for under \$1000. The D-03 was originally slated to be a limited run of about 1000 models, but upon release demand was such that the D-03 quickly became a standard model. This new model brought to fruition the goal that a hand-built all-solid guitar was now within the reach of almost everyone.

Today the Larrivée Guitar Company is a family held business, which continues to grow and develop. In 2001 Jean, Wendy, and their son Matthew emigrated from Canada to establish a new facility in Southern California to compliment our Vancouver, BC facility. Jean continues to design, develop and produce some of the finest hand-crafted acoustic guitars in the world today. After nearly four decades, we continue to hold fast to our roots, and traditions - the small shop mindset, the attention to detail, and the experimentation all continue.

03

RECORDING SERIES

FEATURES

- All solid wood construction
- Single Piece Mahogany Neck (S. American)
- Canadian Sitka Spruce Soundboard
- African Ebony Fretboard & Bridge
- Canadian Maple Body Binding
- Multi Strip Rosette
- Symmetrical X-Bracing
- Dovetail Neck Joint
- Rounded Larrivé Headstock
- White Wood-Fiber Inlaid Logo
- Ping Tuners (18:1 Ratio)
- Ivroid Fretboard Binding
- Microdot Fretboard Inlays
- Traditional Larrivé Transparent Pickguard
 - Elixir Polyweb Light Gauge Strings
 - Will Handle Medium Gauge Strings
 - Limited Lifetime Warranty
- Optional B-Band A5 Pickup System available on all models

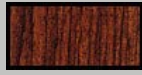
WOODS/FINISH

Finish
Back/Side

Satin



Mahogany

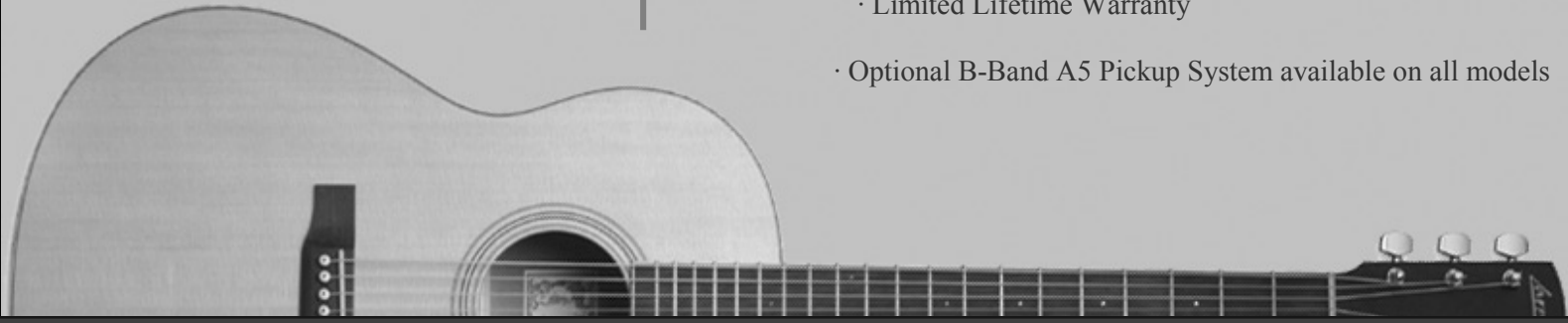


Rosewood

Soundboard



Sitka Spruce



D-03



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.875"
- Waist: 10.875"
- Depth: 5"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Satin Sheen Urethane Finish
- TUSQ Nut & Saddle by Graphtech

OM-03



SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Satin Sheen Urethane Finish
- TUSQ Nut & Saddle by Graphtech

L-03



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.625"
- Waist: 10.25"
- Depth: 4.75"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Satin Sheen Urethane Finish
- TUSQ Nut & Saddle by Graphtech

LV-03E



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.625"
- Waist: 10.25"
- Depth: 4.75"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Satin Sheen Urethane Finish
- TUSQ Nut & Saddle by Graphtech
- Single Source Pickup (Under Saddle Transducer)

RECORDING SERIES

D-03RE



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.875"
- Waist: 10.875"
- Depth: 5"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Satin Sheen Urethane Finish
- TUSQ Nut & Saddle by Graphtech
- Single Source Pickup (Under Saddle Transducer)

L-03-12E



SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane
- TUSQ Nut & Saddle by Graphtech
- Single Source Pickup (Under Saddle Transducer)


05

MAHOGANY SELECT SERIES

FEATURES

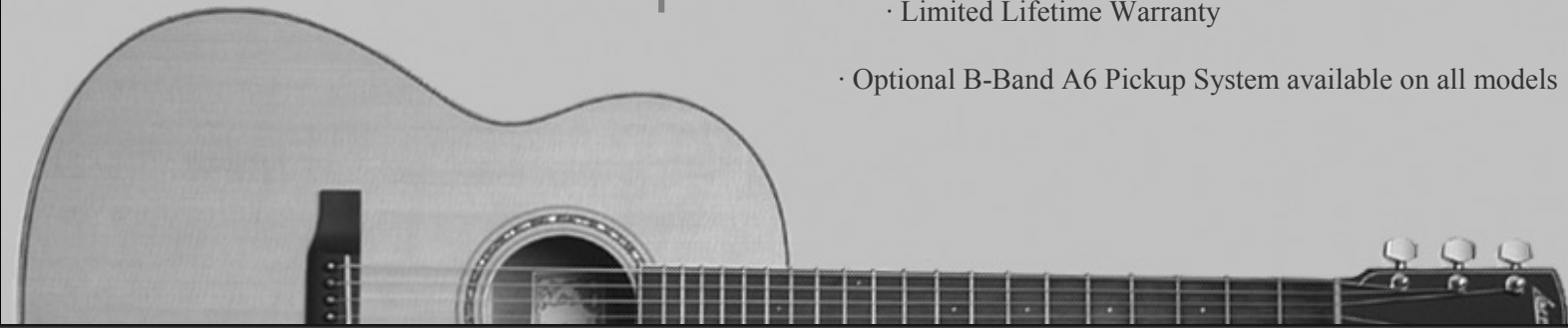
- All solid wood construction
- Single Piece Mahogany Neck (S. American)
- Canadian Sitka Spruce Soundboard
- African Ebony Fretboard & Bridge
- Multi Layer Maple Body Binding
- Abalone Rosette
- Symmetrical X-Bracing
- Dovetail Neck Joint
- Mother of Pearl Headstock Logo
- Sterling Silver Headstock Border
- Ping Tuners (18:1 Ratio)
- Ivroid Fretboard Binding
- Microdot Fretboard Inlays
- Ebony Bridge Pins w/ Abalone Center
- Traditional Larrivée Transparent Pickguard
 - Elixir Nanoweb Light Gauge Strings
 - Will Handle Medium Gauge Strings
 - Limited Lifetime Warranty

WOODS/FINISH

Finish Back/Side **Gloss (Body) / Satin (Neck)**

 Mahogany

Soundboard  
 Sitka Spruce Mahogany

· Optional B-Band A6 Pickup System available on all models



OM-05

OMV-05

SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech



L-05



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.625"
- Waist: 10.25"
- Depth: 4.75"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

LV-05



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.625"
- Waist: 10.25"
- Depth: 4.75"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

MAHOGANY SELECT SERIES

D-05



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.875"
- Waist: 10.875"
- Depth: 5"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

L-05-12



SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

ARTIST SERIES

FEATURES

- All solid wood construction
- Single Piece Mahogany Neck (S. American)
- Canadian Sitka Spruce Soundboard
- African Ebony Fretboard & Bridge
- Multi Layer Maple Body Binding
- Abalone Rosette
- Symmetrical X-Bracing
- Dovetail Neck Joint
- Mother of Pearl Headstock Logo
- Sterling Silver Headstock Border
- Ping Tuners (18:1 Ratio)
- Ivroid Fretboard Binding
- Microdot Fretboard Inlays
- Ebony Bridge Pins w/ Abalone Center
- Traditional Larrivée Transparent Pickguard
 - Elixir Nanoweb Light Gauge Strings
 - Will Handle Medium Gauge Strings
 - Limited Lifetime Warranty

WOODS/FINISH

Finish Back/Side

Gloss (Body) / Satin (Neck)

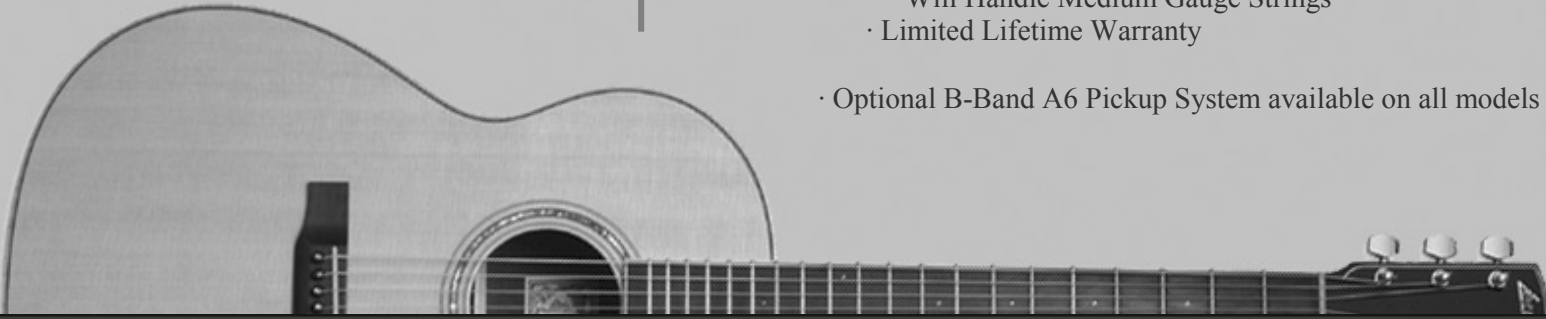


Rosewood

Soundboard



Sitka Spruce



· Optional B-Band A6 Pickup System available on all models

OM-09



SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

OMV-09



SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

L-09



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.625"
- Waist: 10.25"
- Depth: 4.75"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

LV-09



SPECIFICATIONS

- Lower Bout: 16"
 - Upper Bout: 11.625"
 - Waist: 10.25"
 - Depth: 4.75"
 - Scale Length: 25.5"
 - Nut Width: 1 & 3/4" (44.3mm or 1.75")
 - Fretboard Radius: Compound (17" to 21")
 - Setup for Light Gauge Strings
 - Frets - Nickel/Silver
 - Frets - Width: 2.5mm (0.0985")
 - Frets - Height: 1.0mm (0.0394")
 - Gloss UV Polyester Body / Satin Urethane Neck
 - TUSQ Nut & Saddle by Graphtech
- (Koa Back/Sides shown)*

ARTIST SERIES

D-09



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.875"
- Waist: 10.875"
- Depth: 5"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

L-09-12



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.625"
- Waist: 10.25"
- Depth: 4.75"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

10

DELUXE SERIES

FEATURES

- All solid wood construction
- Single Piece Mahogany Neck (S. American)
- Canadian Sitka Spruce Soundboard
- African Ebony Fretboard & Bridge
- Multi Layer Maple Body Binding
- Dovetail Neck Joint
- Symmetrical X-Bracing
- Abalone Rosette, and Purfling (on Soundboard)
- Mother of Pearl Headstock Logo
- Sterling Silver Headstock Border
- Deluxe Abalone Fretboard Inlays
- Deluxe Abalone Bridge Wing Inlays
- Ping Tuners (18:1 Ratio)
- Ivroid Fretboard Binding
- Ebony Bridge Pins w/ Abalone Center
 - Traditional Larrivée Transparent Pickguard
 - Elixir Nanoweb Light Gauge Strings
 - Will Handle Medium Gauge Strings
 - Limited Lifetime Warranty
 - Optional B-Band A6 Pickup System available on all models

WOODS/FINISH

Finish Back/Side Gloss (Body) / Satin (Neck)

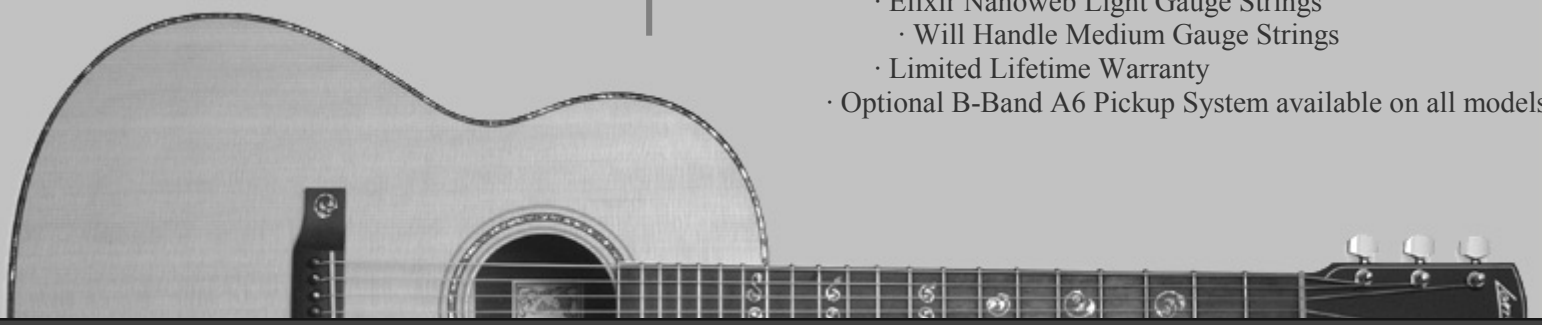


Mahogany

Soundboard



Sitka Spruce



OM-10



SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

OMV-10



SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

L-10



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.625"
- Waist: 10.25"
- Depth: 4.75"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

LV-10



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.625"
- Waist: 10.25"
- Depth: 4.75"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

DELUXE SERIES

D-10



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.875"
- Waist: 10.875"
- Depth: 5"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

L-10-12



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.625"
- Waist: 10.25"
- Depth: 4.75"
- Scale Length: 25.5"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss UV Polyester Body / Satin Urethane Neck
- TUSQ Nut & Saddle by Graphtech

TRADITIONAL SERIES

FEATURES

- All solid wood construction
- Mahogany Back & Sides (S. American) (D-50)
- Rosewood Back & Sides (Indian) (D-60)
- Single Piece Mahogany Neck (S. American)
- Canadian Sitka Spruce Soundboard
- African Ebony Fretboard & Bridge
- Canadian Flamed Maple Body Binding
- Herringbone Purfling on Soundboard
- Enlarged Soundhole w/Abalone Rosette
- Shifted Symmetrical X-Bracing
- Flat top Headstock w/ Valute
- Mother of Pearl Diamonds on Fretboard
- Mother of Pearl Headstock Logo
- Rosewood Headstock Overlay
 - Open-Back Style Tuners (18:1 Ratio)
 - Traditional Angled Nut
 - Tortoiseshell Pickguard
 - Strap Button (end pin only)

WOODS/FINISH

Finish
Back/Side

Satin



Mahogany

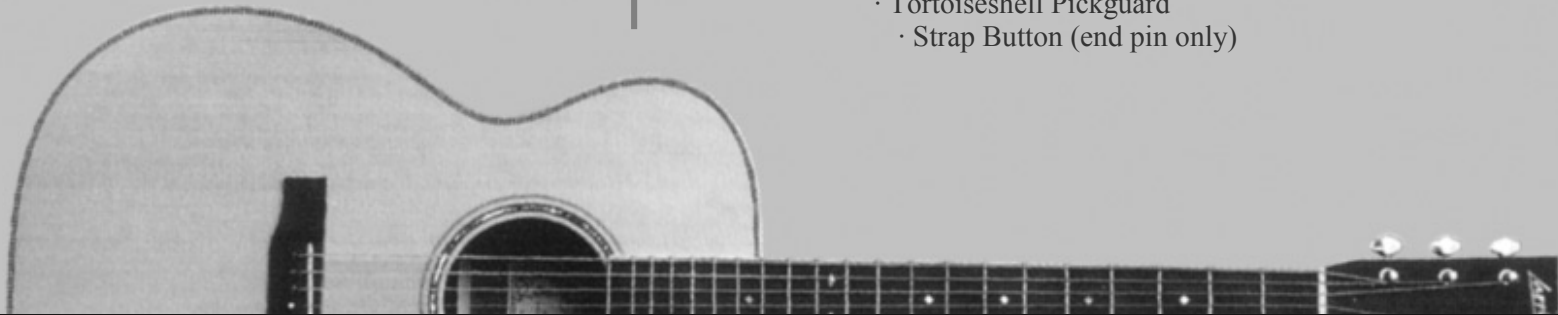


Rosewood

Soundboard



Sitka Spruce



D-50



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.875"
- Waist: 10.875"
- Depth: 5"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (16" to 21")
- Setup for Medium Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss Finish is UV cured Polyester
- Bone Nut & Saddle

D-60



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.875"
- Waist: 10.875"
- Depth: 5"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (16" to 21")
- Setup for Medium Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss Finish is UV cured Polyester
- Bone Nut & Saddle

OM-60



SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (16" to 21")
- Setup for Medium Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss Finish is UV Cured Polyester
- Bone Nut & Saddle

OMV-60



SPECIFICATIONS

- Lower Bout: 15.25"
- Upper Bout: 11.75"
- Waist: 9.5"
- Depth: 4.25"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (16" to 21")
- Setup for Medium Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss Finish is UV Cured Polyester
- Bone Nut & Saddle

TRADITIONAL SERIES



PARLOR SERIES

FEATURES

- All solid wood construction
- Single Piece Mahogany Neck (S. American)
- Canadian Sitka Spruce Soundboard
- African Ebony Fretboard & Bridge
- Canadian Maple Body Binding
- Multi Strip Rosette
- Symmetrical X-Bracing
- Dovetail Neck Joint
- Rounded Headstock
- White Wood-Fiber Inlaid Logo
- Ping "Mini" Tuners (18:1 Ratio)
- Ivroid Fretboard Binding
- No Fretboard Inlays
- Traditional Larrivée
- Transparent Pickguard
- Elixir Nanoweb Light Gauge Strings
 - Will Handle Medium Gauge Strings
- Limited Lifetime Warranty

O-01R



SPECIFICATIONS

- Lower Bout: 13.25"
- Upper Bout: 9.5"
- Waist: 7.75"
- Depth: 4.5"
- Scale Length: 24"
- Nut Width: 1 & 3/4" (44.3mm or 1.75")
- Fretboard Radius: Compound (17" to 21")
- Setup for Light Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Satin Sheen Urethane Finish
- TUSQ Nut & Saddle by Graphtech

(Optional Abalone Rosette Shown)

WOODS/FINISH

Finish Back/Side

Satin

A B

A B

Soundboard

Sitka Spruce

- A. Mahogany
- B. Rosewood
- C. Koa
- D. Flamed Maple

O-01



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.875"
- Waist: 10.875"
- Depth: 5"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (16" to 21")
- Setup for Medium Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss Finish is UV Cured Polyester
- TUSQ Nut & Saddle by Graphtech

(Optional Abalone Rosette Shown)

O-01FM



SPECIFICATIONS

- Lower Bout: 16"
- Upper Bout: 11.875"
- Waist: 10.875"
- Depth: 5"
- Scale Length: 25.5"
- Nut Width: 1 & 11/16" (43mm or 1.6875")
- Fretboard Radius: Compound (16" to 21")
- Setup for Medium Gauge Strings
- Frets - Nickel/Silver
- Frets - Width: 2.5mm (0.0985")
- Frets - Height: 1.0mm (0.0394")
- Gloss Finish is UV Cured Polyester
- TUSQ Nut & Saddle by Graphtech

(Optional Abalone Rosette Shown)

Custom

CUSTOM OPTIONS

There are some things that remain constant on every Larrivée guitar, how they are built, the quality and the attention to detail. Each guitar, however, is also unique, and can be personalized to each owner's needs and tastes. Inlays can be made according to any vision, both on the fretboard and the headstock. The inlays are designed and hand-engraved by Wendy Larrivée. So while they are limited run standard designs, each Larrivée guitar can become a one-of-a-kind creation.



WOODS



Brazilian Rosewood



Flamed Maple



Koa



Quilted Maple

HEADSTOCK

HEADSTOCK INLAYS

- Ladies in Arbor Inlay
- Human Figure Inlays
- Animal Inlays



Fretboard

FRETBOARD INLAYS

- Deluxe Fretboard inlay w/ Bridge Wings
- Vine Fretboard inlay w/ Bridge Wings



Pickup

PICKUP OPTIONS

- B-Band A2 Pickup – Dual Source
- B-Band A5 Pickup – Single Source
- B-Band A6 Pickup – Dual Source



Features Summary

Features	-01 Parlor	-03 Series	-05 Series	-09 Series	-10 Series	-50 Series	-60 Series
All Solid Wood Construction	•	•	•	•	•	•	•
Symmetrical Bracing	•	•	•	•	•	•	•
Hand-Fit Dovetail Neck Joint	•	•	•	•	•	•	•
Ebony Fretboard & Bridge	•	•	•	•	•	•	•
Single Piece Mahogany Neck	•	•	•	•	•	•	•
Ivoroïd Fretboard Binding	•	•	•	•	•	•	•
Solid Wood Body Binding	•	•	•	•	•	•	•
Satin Finish Neck	•	•	•	•	•	•	•
Lifetime Warranty	•	•	•	•	•	•	•
Transparent Pickguard	•	•	•	•	•	•	•
Abalone Rosette			•	•	•	•	•
Gloss Finish Body			•	•	•	•	•
Satin Finish Body	•	•					
Inlaid Pearl Logo w/ Sterling Silver Border			•	•	•	•	
Rounded Top Headstock	•	•	•	•	•	•	
Microdot Fretboard Inlay		•	•	•			
Deluxe Fretboard Inlay					•		
Abalone Purfling around Soundboard					•		
Herringbone around Soundboard						•	•
Open-Back Engraved Tuners						•	•
Enlarged Soundhole w/ Shifted Bracing						•	•
Faux Tortoise Shell Pickguard						•	•
Inlaid Pearl Logo						•	•
Pearl Diamond Fretboard Inlay						•	•
Flat Top headstock w/ Volute						•	•

