

WARRANTY PROTECTION + CARE OF YOUR GUITAR



Maton
MADE IN AUSTRALIA

Congratulations ■ On becoming the proud owner of one of the world's finest acoustic guitars.

You have now joined the long list of Maton players, a list stretching back to 1946, who have discovered the magic of Maton, the original Australian made guitar...

Great tone, playability and craftsmanship.

This booklet is designed to help you get the most out of your Maton and to ensure that your guitar improves and develops along with your musical career. Please take the time to read through this information as a little care can turn a good guitar into a magical guitar, and prevent damage caused by neglect.





Tradition and Technology

Over the last few years we have seen a revolution take place in guitar manufacturing and Maton is very much at the cutting edge of the latest developments. The creative use of CNC (Computer Numeric Control) equipment and CAD (Computer Aided Design) places Maton in the most innovative and exciting period of its history. Maton is able to offer accuracy and quality control as never before and to design and execute ideas undreamed of a few years ago. The result of all these improvements is a lighter, stronger, better sounding guitar that looks and plays as well as an acoustic guitar possibly can.

Maton is proud of its history and, like any company that has stood the test of time, takes great care to retain the standards for which it has become famous and which its customers have come to expect. An enormous amount of handwork still goes into the making of each Maton guitar. Body assembly, neck fitting, fretting, banding and all final finishing are done by hand and it is here you will find the skilled craftsman that have always been an integral part of the Maton team.

Tradition and technology, that's what it takes to make great guitars and you will find them working in perfect harmony at the Maton factory in Box Hill, Victoria, Australia. All Maton guitars are proudly made in Australia from the finest materials available, many of the timbers used are actually indigenous Australian species, one of the secrets to that magic Maton tone.



Maton Tonewoods

At Maton we use an extensive range of timbers (both traditional and newly discovered) to produce our guitars. Whilst we acknowledge and have a deep respect for traditional tonewoods we are also excited by the potential we have discovered in non-traditional woods. In some cases we feel that some of the alternative timbers offer a better result (both tonally and aesthetically) than the more traditional species.


The musical instrument making community is becoming increasingly concerned about the lack of availability of some of their favorite traditional tonewoods. Brazilian Rosewood and Honduras Mahogany have both become virtually impossible to obtain and will vanish unless drastic action is taken.

Ebony is also becoming rarer and it would be environmentally irresponsible to keep utilizing these timbers in the way we used to.

Fortunately Australia has a treasure trove of under utilized tonewoods and as the supply of traditional materials diminishes these timbers will come into their own as a world standard. Many of the Australian timbers are plantation grown and will yield musical instruments after 80 years, as opposed to the many hundreds of years required for the traditional woods.

Due to our location Maton has been developing the use of these timbers for over 50 years and it would be safe to say that nobody knows Australian tonewoods better than Maton. We continue to try new species on guitars and to learn more about the way these timbers are capable of producing beautiful music. We are fortunate to have the support of many of Australia's most knowledgeable and skilled timber gatherers and we are never short of new timbers to experiment with.





All of Maton's tonewoods are cut and dried to the most rigorous of standards ensuring that each instrument will perform to it's maximum potential in strength, stability and tone.

Maton guitars are built from timber that has been carefully dried, re-humidified, dried again and then allowed to reach ECM (Equilibrium Moisture Content) at 50% Relative Humidity. If any timber cracks, collapses or otherwise fails during this process it is rejected. This method guarantees that only the best materials will go into your guitar.

Timber is cut and matched for the best tonal and aesthetic result so that your guitar will sound, look and play as well as it possibly can.

Timber Drying & Cutting



Maton Tonewoods

The following is a list of the timbers used currently in the construction of Maton guitars. Due to our policy of developing new tonewoods (especially from Australian timbers) we may not have listed every species. If you cannot find the timber your guitar is made from please contact us and we will give you further information.

Queensland Maple – (*Flindersia brayleyanna*)

(No relation to US Maple). We have sparingly utilised this large rain forest timber throughout our entire history with great success in necks, backs and sides, the latter both in solid (CW range) and laminate form (225 range). It is tonally excellent, has great strength for weight characteristics, is stable and is sometimes highly figured. It is relatively 'mellow' tonally. We believe it is similar, but superior to South American Mahogany.

Queensland Walnut – (*Endiandra palmerstonii*)

This large, hard and dense (690 kg per cubic metre) rainforest timber has proven to be an excellent laminate for our 325 range. It has provided great tone, giving good clear top end frequency response, is a most aesthetic timber and is Australian.

Blackwood – (*Acacia melanoxylon*)

Acacia, like Eucalypts, are typically Australian, it is appropriate then that Blackwood happens to be visually and tonally brilliant for the solid back and sides of our Australian range. It is relatively stable, of medium density and gives piano-like 'top end'. Its colours are a rich variation of ochres and browns, which again are typical of the country in which it grows. Maton considers Blackwood similar to Acacia koa, which is native to Hawaii, and traditionally used by American luthiers.

**Sitka Spruce –
(*Picea sitchensis*)**

The traditional choice of many makers Sitka Spruce has a good strength for weight ratio yet is relatively soft. This may provide some clue as to its tonal response and therefore use as the top of an acoustic guitar. It is found on the west coast of North America from Northern California to Alaska.

**Western Red Cedar –
(*Thuja plicata*)**

West coast of North America. We as well as other makers, use Western Red as tops. It is lighter than Spruce, not as strong, a little more stable and softer. It is therefore considered more 'mellow' in sound. It has similar growth ring appearance to Spruce, having good seasonal definition but is darker. The colour and sound often make it a preferred top.

All Maton guitars comprise of solid timber tops.



Bunya – (*Araucaria bidwillii*)

Bunya (also known as Bunya Pine) comes from Southern Queensland, Australia. Originally prized for its fruit (a large cone bearing seeds) by the indigenous peoples of the area, Bunya was discovered as a tonewood by Maton only a few years ago. It makes a superb soundboard being very similar to Spruce in its mechanical properties. Its appearance can vary widely ranging from plain to wildly figured. Bunya sounds a lot like Spruce but has a harder edge to the top end, resulting in a crisper tone.

Indian Rosewood – (*Dalbergia latifolia*)

We, as many other makers, traditionally used Rosewood, which is dark purplish brown, for fingerboards, bridges and back and sides, the latter in the Tommy Emmanuel Artist and Messiah range. It gives good top and bottom end response with an abundance of complex harmonics.

Rock Maple – (*Acer saccharum* Marsh)

Rock Maple is a large, North American, dense, even textured, blond coloured hardwood with characteristic fine brown lines separating the growth rings. It is typically used in the production of electric guitar necks and for the neck, back and sides of our Cj85 Jumbos and for the back and sides of our Tommy Emmanuel Signature series. It produces clear top and bottom end. It is not considered to be 'mellow'. Rock Maple is one of the few timbers, which are not 'quarter sawn' for back and sides.





Australian Desert Acacias

There is a larger variety of slow growing species, however Gidgee, Myall, Mulga and Jam are the most important to instrument makers.

These timbers all make fine fingerboards and bridges due to their high densities. They are also finding favour with flute makers and makers of percussion instruments.

Ebony (Diospyros)

Ebony grows in West Africa, Macassar, Sri Lanka and in other parts of South East Asia. We generally use Ceylonese Ebony.

Traditionally it is used for finger boards and bridges. Its hardness and strength, good non-wearing characteristics and its dark black colour provide the traditional look to a lovely guitar.



Maton Finishes

To maximize the tonal benefits of good design and materials Maton has developed a super-thin finish that will move with the timbers without impeding vibration and therefore tone.



Satin guitars are finished in Nitro Cellulose comprising 20% gloss, which gives a lovely silky look to the guitar. Nitro Cellulose has been used as a guitar finish by most makers over the years but none have used the advanced formula produced by Maton. Research and development continues to improve the acoustic and visual qualities of our finishes.

Caring for a satin finish

Soak soft cloth in warm water and wring out. Wipe guitar using gentle pressure, then wipe dry. Do not allow water to sit on guitar for any period of time as a 'milk' stain may result.

Never use silicon or oil-based products (many popular surface polishes/waxes are silicon based) as silicon inhibits refinishing and some

oils (such as lemon oil) may penetrate, again inhibiting refinish and may be detrimental to the acoustic properties of the instrument should they soak into the timber.

Gloss guitars are finished in hand rubbed polyurethane. Maton uses the best finish available and each coat is painstakingly rubbed down to ensure maximum shine and durability while maintaining Maton's ultra thin specifications. The final coat is hand rubbed and buffed to bring out the full beauty of the timber.

Caring for a high gloss finish

Use a high quality polish that again does not contain silicon or wax, a soft cotton cloth and warm water may also be used.

Set up & Neck Adjustments

Each Maton guitar is painstakingly set up for maximum performance before leaving the factory so that you, the player can enjoy your guitar right out of the box. After six months of use your Maton guitar only needs a slight truss rod adjustment (all Maton guitars are fitted with an adjustable truss rod to counter string tension) to return it to a perfect action and should stay beautifully playable for years. If you need your guitar adjusted your Maton dealer is well equipped to provide you with this service.

Maton Action Specifications

To establish action heights measure the gap between the top of the 10th fret and the bottom of the 1st and the 6th strings. The 1st string should have a gap of at least 1.6mm and the 6th at least 2.0mm. There are many factors that determine action height so it is best to consult your dealer if you are unsure about your action.

Strings

Maton acoustic and acoustic/electric guitars are designed for and set up with Maton phosphor/bronze strings gauge .012 to .053. Other gauges of string are perfectly acceptable but may require some set up adjustments.

Guitar strings do not last forever but a little care can increase the life of your strings significantly. Always wash your hands before playing, wipe your strings down when you have finished, store your guitar in a dry place and you should get value for your string dollar. Expect your strings to last about six weeks, (any longer is a bonus!).



Maton AP5 Pickup System

The Maton AP5 is the very best acoustic pickup system available. Maton, along with some of the world's leading players and Australia's leading piezo manufacturer, has developed a system unrivalled in the world today. The AP5 is so innovative and so user friendly that your acoustic guitar's voice can be amplified faithfully, free from the hassles and compromises normally associated with acoustic pickup systems.

The AP5 Features

- Six newly developed piezo crystals providing the most suitable signal source for electronic amplification available.
- Low frequency (bottom end) roll off to ensure no bridge 'thump'
- Active bass control circuit constrained to suit the natural bass response of an acoustic guitar.
- Top end roll off also complements natural tone and eliminates harsh, 'scratchy' sounds
- Mid range may be cut or boosted free of bass interaction and is sweepable to beyond 2kHz allowing a bold 'presence' when boosted
- 'Soft Start' circuitry incorporated in a new, innovative power supply prevents 'thump' through P.A system whilst plugging and unplugging guitar
- Pre-amp guaranteed not to 'clip'
- Low Battery indicator LED ensures adequate warning of low battery condition
- Externally mounted AA batteries providing more than 120 hours of continuous use.

The Maton AP5

Using the 'Sweepable Mid' controls. Midrange is sweepable from 1 to 2khz and can be cut or boosted within this range. As a general rule for the system should start out 'flat' then be altered to achieve the tone desires. For example an open, natural sound can be achieved by setting the frequency control at 1.4khz and the boost/cut control at 5db. Alternatively for a 'thick' lead sound boost your mids by 5db and set the frequency dial at 1.7kh

The Maton AP4

Similar in concept to the AP5, the AP4 is designed to complement the 225 series of guitar. The features in the AP4 are:

- Mid control with no 'sweep' capacity, however cut and boost control is maintained.
- Higher impedance piezos.

Apart from these variations the AP4 will provide all the performance of the AP5 including:

- External battery mounting
- 'Soft Start' circuitry.

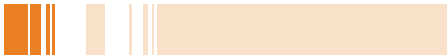
Please Note: Do not use bridge cap screws to adjust the action of any Maton guitar, as their function is to secure piezo carriage. Excessive tension on these screws can damage the pickup and so void your warranty.

The Maton APMic.

Using the same circuitry and pickup as the AP5 the APMic features an "add on" microphone, which is positioned just inside the sound hole on the treble side.

The microphone is used as a blend; the typical setting would be about 10% mic to 100% pickup. The role of the microphone is to add some of the sustain and "air" around the signal which is missing when a pickup is used on its own.

Note: The rotary knob on the left hand side of the pre-amp controls mic volume. The microphone is controlled separately and has no EQ facility.



Maton Guitars & Humidity

At Maton we build all our guitars in a controlled factory environment of 50% relative humidity. We do this because we have established 50% as the level that will enable our guitars to best survive the humidity extremes found in Australia and around the world. This does not mean that Maton guitars are indestructible! Quality musical instruments are made from quality tone woods carefully dimensioned for optimum tonal performance, they also reflect changes in humidity levels.

Well seasoned timbers have an equilibrium level of moisture of about 8% when relative humidity (RH) is at 50%. If the relative humidity climbs to 80% and stays there for some time the moisture level in the wood will increase. In a guitar this will result in a swollen 'belly' and a high action. Conversely if the guitar is subjected to 20% humidity for a long period the result will be a sunken belly, strings rattling on the fingerboard and protruding fret ends. In either case the remedy is to expose the guitar to correct humidity levels until normality is restored.

Fortunately relative humidity levels in Australia are generally between 30% and 70% and Maton guitars are well able to handle these levels. If your guitar is exposed to greater extremes than this you should take the following measures to minimize humidity damage by doing the following:

- In areas of high humidity keep your guitar in its case and store silicon gel packs in your case to help absorb extra moisture. (This will also inhibit string corrosion.) Four grams of silica gel is the correct quantity to protect a guitar so two packs will suffice. If you are unable to find silica gel you can use rice in a cloth bag to obtain similar results.
- In areas of low humidity fit a humidifying device to your guitar and leave it in your guitar when it is in its case. These humidifiers are available from Maton and can be ordered through your dealer.

It takes a few hours for moisture levels to rise or fall in the timber cells so don't be afraid to play your gig, just don't leave your guitar unnecessarily exposed to excessive humidity levels for long periods.

Humidity Cracks

These are cracks in the soundboard, back and sides associated with prolonged exposure to extremely low humidity levels. Low humidity cracks are not covered by warranty and must be attended to promptly as they may develop into major splits. When properly repaired these cracks are not detrimental to the tone or structural integrity of the instrument.

Heat Damage

Excessively high temperatures will tend to dry timber, even in high humidity and such conditions should be avoided. Leaving a guitar in a car boot on a hot day or exposed to direct sunlight for prolonged periods can very quickly dry out an instrument and even weaken glue

joints. These conditions can lead to warping and splitting, some of which can be difficult to repair.

Warranty and Humidity

At Maton we warranty our guitars against defects in workmanship and materials. Our warranty does not cover humidity damage so it is advisable for guitar owners to familiarize themselves with climatic extremes and to take appropriate measures to prevent damage when faced with extreme conditions. Remember it is easier to take a little care than it is to repair a damaged guitar.

Further Information

For more information on humidity and guitars please call our service department or ask your local Maton dealer.

Maton Warranty

Maton guarantees that any new Maton guitar (“the instrument”) purchased from authorized dealers is free from defects in workmanship and material for a period of twelve (12) months from the date of purchase. This warranty is not transferable and applies only to the original purchaser of the guitar. And any claims for such defects must be accompanied by proof of purchase. Maton’s obligation shall be limited to repairing or replacing the instrument, as Maton deems appropriate.

The cost of freight and insurance shall be the responsibility of the purchaser.

This warranty is void on any instrument that has been altered or subjected to non-authorized repairs, tampered with or otherwise modified. This warranty does not apply to subsequent owners or to any instrument where proof of purchase cannot be demonstrated, or to any instrument on which the serial number (s) have been removed, defaced or changed, or where a defect or damage is likely to have been directly or indirectly caused by or contributed to by the purchaser’s careless, reckless or intentional acts or omissions.

This warranty does not apply where defects or damage has been directly or indirectly caused or contributed to by the instrument’s exposure to extremes of humidity or temperature or where the care detailed in this booklet has not been followed.

This warranty is in lieu of all other warranties express and implied and no representative or person is authorized to assume for Maton any other liabilities.

While Maton takes all care with any instrument in its repair division, it accepts no responsibility for any damage or alterations unless those are shown to have occurred while the instrument was in Maton’s possession.



Repairs & Service

Maton have authorized repairer personnel in each state and a call to your dealer will help you locate them. If your guitar has suffered major structural damage you may wish to have the guitar repaired by Maton. Maton applies the same high standards to repairs as it does to production so you can have full confidence that any repair work undertaken by Maton will be of the highest quality.