

The Elements

FIRE

WATER

EARTH

AIR



User's Manual



Elements, sketch #1

[Specs, elements 1-4]

BODY: American Ash
TOP: Flamed maple
FRETBOARD: Ebony

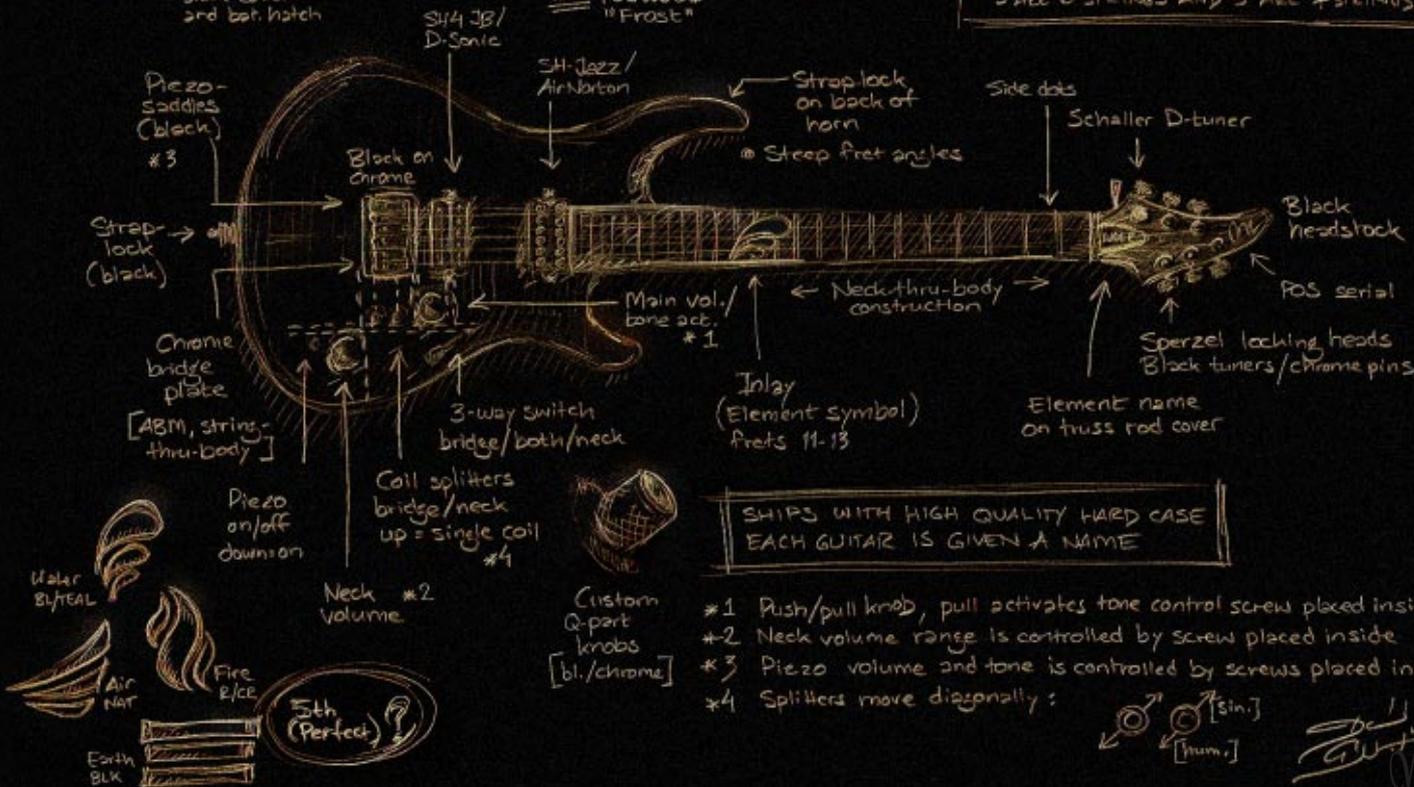
ELEMENT: WATER 6

Back: NAT Gloss w
black cover
and bat. hatch

ex: POSWG01
"Frost"

THE ELEMENT SERIES:

A LIMITED SERIES OF HAND-MADE
TOP QUALITY GUITARS, 50 COPIES
DIVIDED OVER FIVE ELEMENTS -
10 OF EACH ELEMENT, OF WHICH
5 ARE 6-STRINGS AND 5 ARE 7-STRINGS

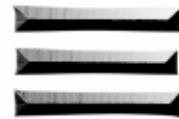




FIRE



WATER



EARTH



AIR

عناصر
ELEMENTS
Daniel Gildenlöv
Pain of Salvation



OM

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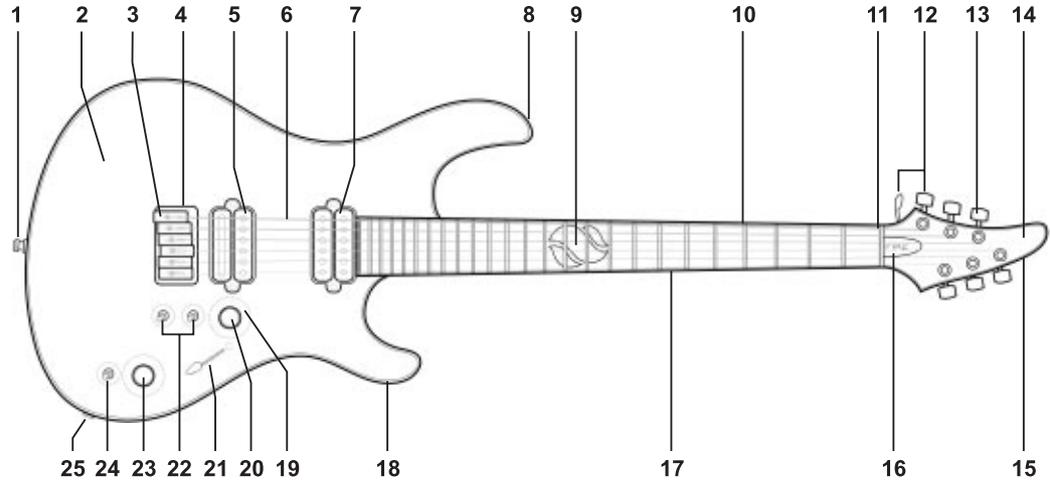
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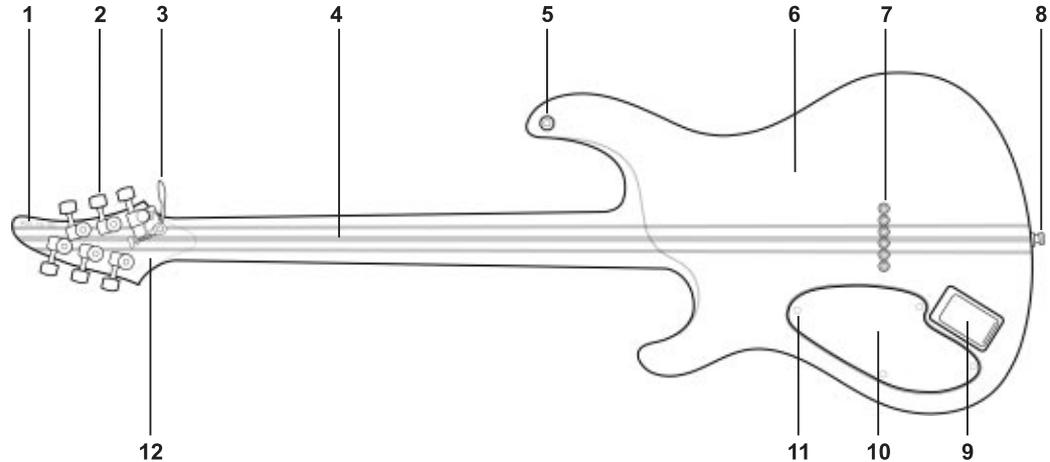
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Guitar Diagram
(Front)



Guitar Diagram
(Back)



W-HIZPIFI

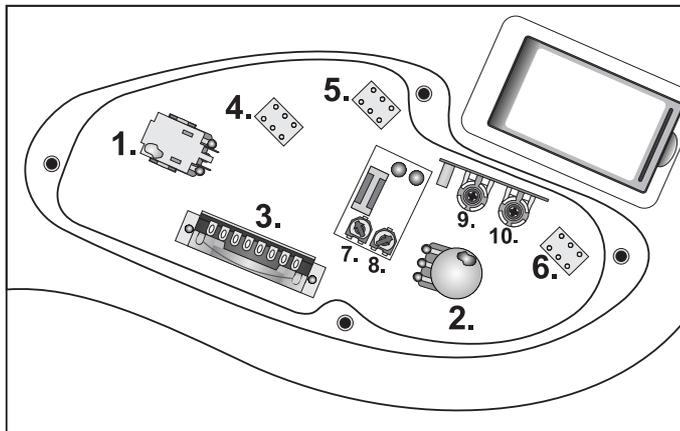
Guitar Diagram (Front)

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Electronics Compartment



- 1: Master Volume / Tone switch (push-pull)
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- 7: Piezo tone
- 8: Piezo volume
- 9: Tone Activator Level (TAL)
- 10: Neck pickup volume range control potentiometer

Regius Elements	Regius WATER
Construction / versions	- Neck-thru-body 6-stringed / 7-stringed
Body	- American Ash profiled back; natural wood, gloss - Flamed Maple radiused top, elemental T-BLU color, gloss - 3-ply binding
Neck	- 11-pcs: Maple-Mahogany-Wenge-Amazaque; 3-ply binding - Natural wood, gloss finish
Fingerboard	- Ebony
Markers	- Daniel's own designed WATER acryl inlay (10-12th fret) + side dots - Model's name inscripted in the truss rod cover
Scale	- 645 mm (25,4")
Frets	- 24 medium jumbo Ferd Wagner; Daniel's custom frets angle
Headstock	- Angled; topped with Maple, T-BLK front color; 3-ply binding
Pickups; electronic	- H-H Seymour Duncan SH-2 (neck), SH-4 (bridge) pickups - Coil-splitting; piezo active May-preamp
Bridge, color	- ABM fixed, strings-thru-body; CR+BLK; Graph Tech piezo saddles
Tuners, color	- Sperzel locking tuners; CR+BLK - Hipshot D-tuner device (* 6-str version only)
Control	- Front guitar controls: 1 x Master volume potentiometer (push-pull tone control) 1 x Neck pickup volume potentiometer 1 x 3-way lever pickup selector switch 2 x mini-switches for separate pickups coil-splitting 1 x piezo on/off mini-switch - Back electronic cavity controls: 1 x tone cut/boost control range potentiometer 1 x special neck volume pickup range control potentiometer 1 x piezo mid cut tone output potentiometer 1 x piezo volume output control potentiometer
Color	- Body front: elemental T-BLU (transparent blue, gloss finish) - Headstock front: T-BLK (transparent black) - Body, neck & headstock back: NAT (natural wood color)
Strings	- 6-str = FireWire Elements: 10 / 13 / 18 (wound) / 30 / 42 / 52 - 7-str = FireWire Elements: 10 / 13 / 18 (wound) / 30 / 42 / 52 / 65
Additional equipment	- Graph Tech nut; Switchcraft jack - Schaller Security Straplocks: Daniel's custom position - Separate piezo 9V battery compartment - Q-parts custom GUN-CR dome knobs

Regius Elements	Regius EARTH
Construction / versions	- Neck-thru-body 6-stringed / 7-stringed
Body	- American Ash profiled back; natural wood, gloss - Flamed Maple radiused top, elemental T-BLK color, gloss - 3-ply binding
Neck	- 11-pcs: Maple-Mahogany-Wenge-Amazaque; 3-ply binding - Natural wood, gloss finish
Fingerboard	- Ebony
Markers	- Daniel's own designed EARTH acryl inlay (10-12th fret) + side dots - Model's name inscripted in the truss rod cover
Scale	- 645 mm (25,4")
Frets	- 24 medium jumbo Ferd Wagner; Daniel's custom frets angle
Headstock	- Angled; topped with Maple, T-BLK front color; 3-ply binding
Pickups; electronic	- H-H Seymour Duncan SH-2 (neck), SH-4 (bridge) pickups - Coil-splitting; piezo active May-preamp
Bridge, color	- ABM fixed, strings-thru-body; CR+BLK; Graph Tech piezo saddles
Tuners, color	- Sperzel locking tuners; CR+BLK - Hipshot D-tuner device (* 6-str version only)
Control	- Front guitar controls: 1 x Master volume potentiometer (push-pull tone control) 1 x Neck pickup volume potentiometer 1 x 3-way lever pickup selector switch 2 x mini-switches for separate pickups coil-splitting 1 x piezo on/off mini-switch - Back electronic cavity controls: 1 x tone cut/boost control range potentiometer 1 x special neck volume pickup range control potentiometer 1 x piezo mid cut tone output potentiometer 1 x piezo volume output control potentiometer
Color	- Body front: elemental T-BLK (transparent black, gloss finish) - Headstock front: T-BLK (transparent black) - Body, neck & headstock back: NAT (natural wood color)
Strings	- 6-str = FireWire Elements: 10 / 13 / 18 (wound) / 30 / 42 / 52 - 7-str = FireWire Elements: 10 / 13 / 18 (wound) / 30 / 42 / 52 / 65
Additional equipment	- Graph Tech nut; Switchcraft jack - Schaller Security Straplocks: Daniel's custom position - Separate piezo 9V battery compartment - Q-parts custom GUN-CR dome knobs

Regius Elements	Regius AIR
Construction / versions	- Neck-thru-body 6-stringed / 7-stringed
Body	- American Ash profiled back; natural wood, gloss - Flamed Maple radiused top, elemental NAT-G color, gloss - 3-ply binding
Neck	- 11-pcs: Maple-Mahogany-Wenge-Amazaque; 3-ply binding - Natural wood, gloss finish
Fingerboard	- Ebony
Markers	- Daniel's own designed AIR acryl inlay (10-12th fret) + side dots - Model's name inscribed in the truss rod cover
Scale	- 645 mm (25,4")
Frets	- 24 medium jumbo Ferd Wagner; Daniel's custom frets angle
Headstock	- Angled; topped with Maple, T-BLK front color; 3-ply binding
Pickups; electronic	- H-H DiMarzio Air Norton (neck), DSonic (bridge) pickups - Coil-splitting; piezo active May-preamp
Bridge, color	- ABM fixed, strings-thru-body; CR+BLK; Graph Tech piezo saddles
Tuners, color	- Sperzel locking tuners; CR+BLK - Hipshot D-tuner device (* 6-str version only)
Control	- Front guitar controls: 1 x Master volume potentiometer (push-pull tone control) 1 x Neck pickup volume potentiometer 1 x 3-way lever pickup selector switch 2 x mini-switches for separate pickups coil-splitting 1 x piezo on/off mini-switch - Back electronic cavity controls: 1 x tone cut/boost control range potentiometer 1 x special neck volume pickup range control potentiometer 1 x piezo mid cut tone output potentiometer 1 x piezo volume output control potentiometer
Color	- Body front: elemental NAT-G (natural wood, gloss finish) - Headstock front: T-BLK (transparent black) - Body, neck & headstock back: NAT (natural wood color)
Strings	- 6-str = FireWire Elements: 10 / 13 / 18 (wound) / 30 / 42 / 52 - 7-str = FireWire Elements: 10 / 13 / 18 (wound) / 30 / 42 / 52 / 65
Additional equipment	- Graph Tech nut; Switchcraft jack - Schaller Security Straplocks: Daniel's custom position - Separate piezo 9V battery compartment - Q-parts custom GUN-CR dome knobs

Regius Elements	Regius FIRE
Construction / versions	- Neck-thru-body 6-stringed / 7-stringed
Body	- American Ash profiled back; natural wood, gloss - Flamed Maple radiused top, elemental T-RED color, gloss - 3-ply binding
Neck	- 11-pcs: Maple-Mahogany-Wenge-Amazaque; 3-ply binding - Natural wood, gloss finish
Fingerboard	- Ebony
Markers	- Daniel's own designed FIRE acryl inlay (10-12th fret) + side dots - Model's name inscribed in the truss rod cover
Scale	- 645 mm (25,4")
Frets	- 24 medium jumbo Ferd Wagner; Daniel's custom frets angle
Headstock	- Angled; topped with Maple, T-BLK front color; 3-ply binding
Pickups; electronic	- H-H DiMarzio Air Norton (neck), DSonic (bridge) pickups - Coil-splitting; piezo active May-preamp
Bridge, color	- ABM fixed, strings-thru-body; CR+BLK; Graph Tech piezo saddles
Tuners, color	- Sperzel locking tuners; CR+BLK - Hipshot D-tuner device (* 6-str version only)
Control	- Front guitar controls: 1 x Master volume potentiometer (push-pull tone control) 1 x Neck pickup volume potentiometer 1 x 3-way lever pickup selector switch 2 x mini-switches for separate pickups coil-splitting 1 x piezo on/off mini-switch - Back electronic cavity controls: 1 x tone cut/boost control range potentiometer 1 x special neck volume pickup range control potentiometer 1 x piezo mid cut tone output potentiometer 1 x piezo volume output control potentiometer
Color	- Body front: elemental T-RED (transparent red, gloss finish) - Headstock front: T-BLK (transparent black) - Body, neck & headstock back: NAT (natural wood color)
Strings	- 6-str = FireWire Elements: 10 / 13 / 18 (wound) / 30 / 42 / 52 - 7-str = FireWire Elements: 10 / 13 / 18 (wound) / 30 / 42 / 52 / 65
Additional equipment	- Graph Tech nut; Switchcraft jack - Schaller Security Straplocks: Daniel's custom position - Separate piezo 9V battery compartment - Q-parts custom GUN-CR dome knobs



Prologue: UPSTROKE

ENTER ELEMENTS

Congratulations. You are now the owner (if you have only borrowed this guitar, treat it gently and read “borrower” instead of owner, and don’t forget to return it even if you won’t want to) of one of the world’s fifty best guitars. Sure, I’m subjective in this matter, but I’m still right. See, in that introductory statement, parentheses excluded, my whole set of premises for creating the Elements series together with Mayones can be found. First, it had to be the best guitar that I could possibly imagine. Secondly, none of the usual signature series crap would be tolerated (you know, where the guitar you buy will not be the same as the one the famous guitar player actually uses - as soon as you start scratching the surface you’ll find different materials, lack of precision adjusting etc). The guitar you are holding in your hands (if you are not holding it yet, please pick it up, these babies need physical contact and loving) has the exact same specs that my own personal Elements guitars have. So, with compliments from Mayones and myself: welcome to the world and family of the Elements!

THE BASICS

So, once we have introduced ourselves properly, let’s take a look at the guitar shall we? The Elements series is based on the Mayones Regius series. I really liked this guitar to start with, and it was a great point of departure for giving birth to my own private vision of the perfect guitar. Thus, the Element guitars have a neck-through-body construction, with an 11-pcs neck and a beautiful, radiused top. But we only have to step an inch closer, and the differences begin to shine through. These differences are all painstakingly thought-through, and some of them might be in need of some explanation. So, here goes...

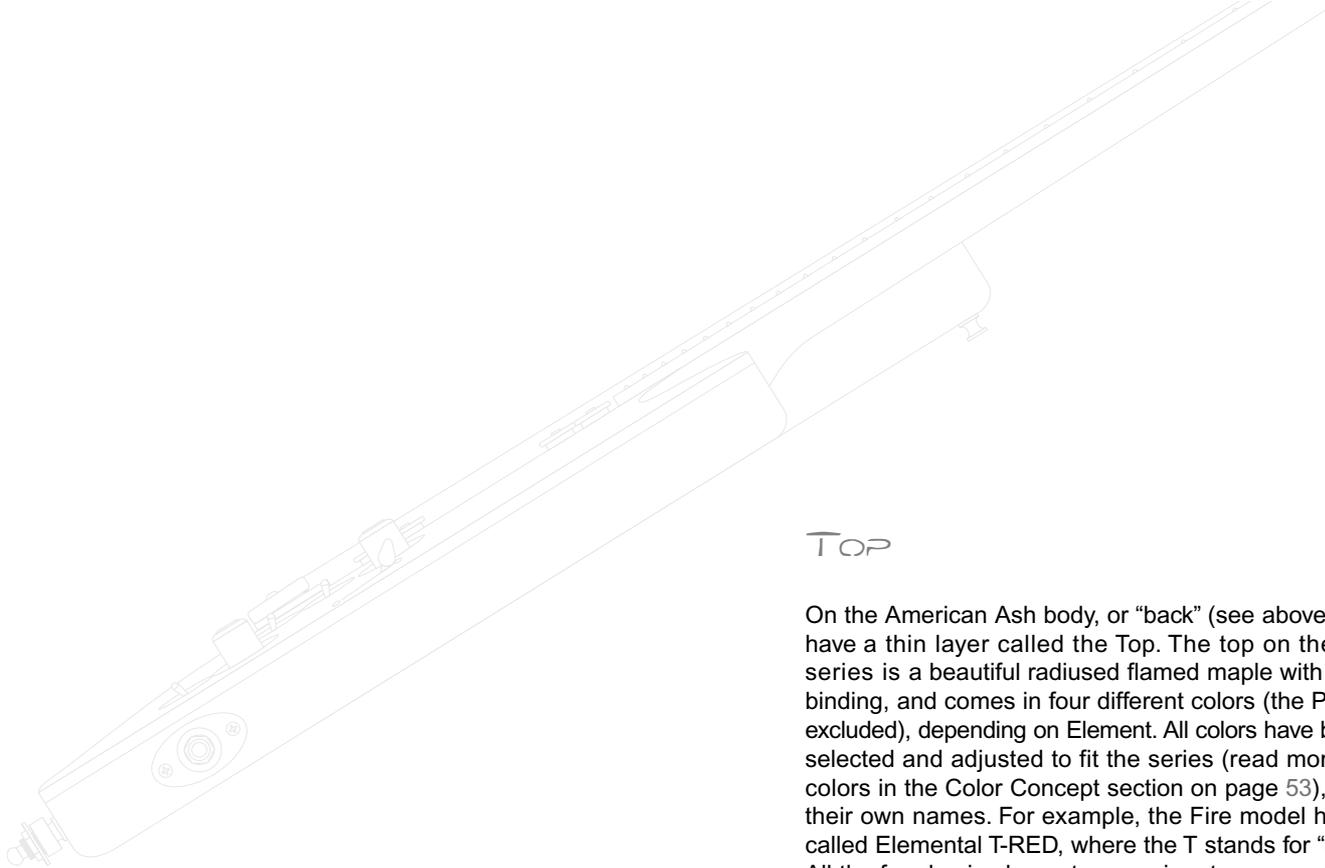


I: BODY

BODY (BACK)

The major part of the body, also referred to as the back, is profiled and has a transparent glossy finish, just as the regular Regius models. However, where the Regius come with a swamp ash body, I went for American ash, to get a more focused and warm sound with a nice sustain, without the “flutter” I think you can sometimes detect in swamp ash guitars. That means the Element is slightly heavier than the standard Regius, so you will also build more muscles than standard Regius owners, making you more likely to survive in the event of a global crisis of the specific kind where muscles make you more likely to survive the global crisis. Silliness free of charge.





TOP

On the American Ash body, or “back” (see above), we then have a thin layer called the Top. The top on the Element series is a beautiful radiused flamed maple with a 3-ply acrylic binding, and comes in four different colors (the Perfect model excluded), depending on Element. All colors have been thoroughly selected and adjusted to fit the series (read more about the colors in the Color Concept section on page 53), and thus have their own names. For example, the Fire model has a finish called Elemental T-RED, where the T stands for “transparent”. All the four basic elements come in a transparent glossy finish, displaying the wonderful graining of the flamed maple underneath.

Anyway, despite the signals you might be getting from MTV, it’s not only the body that matters, so let’s move on.



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II: NECK

NECK

The 11-piece neck is put together from maple, mahogany, wenge and amazaque, and runs through the whole body. 645 mm (25.4") scale and, just like the body [13], the neck has 3-ply binding. This beautiful and sturdy neck-through-body construction was one of the first things I fell in love with while trying the regular Regius.



FRETS / FRETBOARD

I prefer ebony fretboards, mostly for sound and feel, but also for looks. So, ebony it is. Furthermore, anything short of 24 frets should be illegal (it might even be, only it just happens to be one of those laws that no one enforces). Hence, on the 646 mm (25.4") scale fretboard, you'll find 24 medium jumbo Ferd Wagner frets, just waiting for you to abuse them through every possible key. One thing that might interest you is that the frets have a steeper (45°) custom cut angle at the edges. I hate it when you do fast and aggressive hammer-ons and pull-offs or two-way vibratos, and just when you have feeling and get into the flow of the song you end up with a ridiculous little "splink" when the thin E decides to leave the fretboard altogether, seeking new territories on the side of the neck instead. Less risk of that now. If you can't change the world, you could at least change a fret angle, right? So I did. I like to see it as a start...



INLAYS

All the basic Elements lack fretboard dots, and instead have large acrylic inlay symbols covering three frets. On most Mayones custom guitars, including the Element Protos [58], you will find any 3-fret inlays being placed on frets 11-13, with the octave 12th fret in the middle. However, I learned from the Protos that I liked the inlay to “end” on the 12th fret instead, so on the Elements you’ll find them on frets 10-12. The symbols are my own versions of the four elements, each in itself consisting of three graphically similar elements. Is this making any sense? Well, take a look at them and I’m sure you’ll get the picture:



PS: For those of you who need the dots, you don’t have to worry. You will find them on the upper side of the neck, in the white binding. Boy, we really thought of everything, didn’t we?



NUT

The Element series is equipped with a Graph Tech nut, customized to fit the gauge of the FireWire Elements strings [56]. What else? Nothing, really... I guess there is just so much to be said about a nut.

HEADSTOCK

The typical Regius angled headstock is covered with a maple top, in a transparent black finish regardless of element - all in line with the graphical color concept [53] of the Element series. Just like the top [15] and neck [17], the headstock has an acrylic 3-ply binding.

TRUSS ROD COVER

The truss rod cover is engraved with the model name. For the insanely interested, the font used for this (and also in the adds and this manual) is called Jetta Tech. You can read more about the color schemes in the Color Concept section [53].

TRUSS ROD

Under the truss rod cover [20] you will find the truss rod. The truss rod used for the Elements is 2-way adjustable and is operated by an Allen wrench, found in the guitar case, inside the plastic bag. However, your Element will be shipped thoroughly adjusted, and should you ever need to adjust the neck, we advise you to have a professional take care of it, especially since you are dealing with a neck-through-body construction.



CM®



III: HARDWARE

UNDEFINING HARDWARE

(INTRODUCTION)

Before we dive into this chapter, I will fail to explain what we are dealing with here. Hardware is like, all the stuff on the guitar that's not the guitar. No, wait. It's more the stuff on the guitar that's made of metal. Apart from the strings. And the pickups. And the frets, truss rod and... Sigh. The things you need screws to mount? See? I failed, but at least I didn't give you any false hope. Let's just have a chapter devoted to the bridge, saddles, strap mounts and tuners, and call the chapter Hardware. That also means that you, as a reader of the Element Manual, will be a bit more confused than other people, making you more likely to survive in the event of a global crisis of the specific kind where... confusedness... makes you more likely to survive the global crisis. Boy, we save lives by the minute here!



BRIDGE

I have had so many different tremolo systems, and I've learned to hate them all. Sure, I like what you can do with them, but despite all the different manufacturers' promises and patent solutions, they all fail in long term reliability. Therefore, I went for the ABM string-through-body fixed bridge without a moment of hesitating. This is then equipped with Piezo saddles [24]. When it comes to color, we finally decided on a mix of chrome and black - a model specific feature that runs through all the hardware on all the basic Elements in the series [11]. Here, in the case with the bridge, we use matt black Graph Tech Piezo saddles on a chrome ABM bridge plate. And by god, it looks sweet!

SADDLES

The saddles used on the Elements are matt black Graph Tech Piezo saddles. *NOTE: To read more about the Piezo system, refer to the Piezo Pickups section [34] and the Piezo Switch section [41].* They will be thoroughly intonated and adjusted at shipping and, if you do not change string gauges, you should never find yourself in need of adjusting them. If so, you will find that string height (or "clearance", or "action") is adjusted with the two screws on top of each saddle, and intonation with the one screw in the back end of each saddle. However, we really recommend taking your guitar to a qualified technician rather than attempting it yourself. Unless, of course, you yourself happen to be a qualified technician. In that case, by all means - knock yourself out.



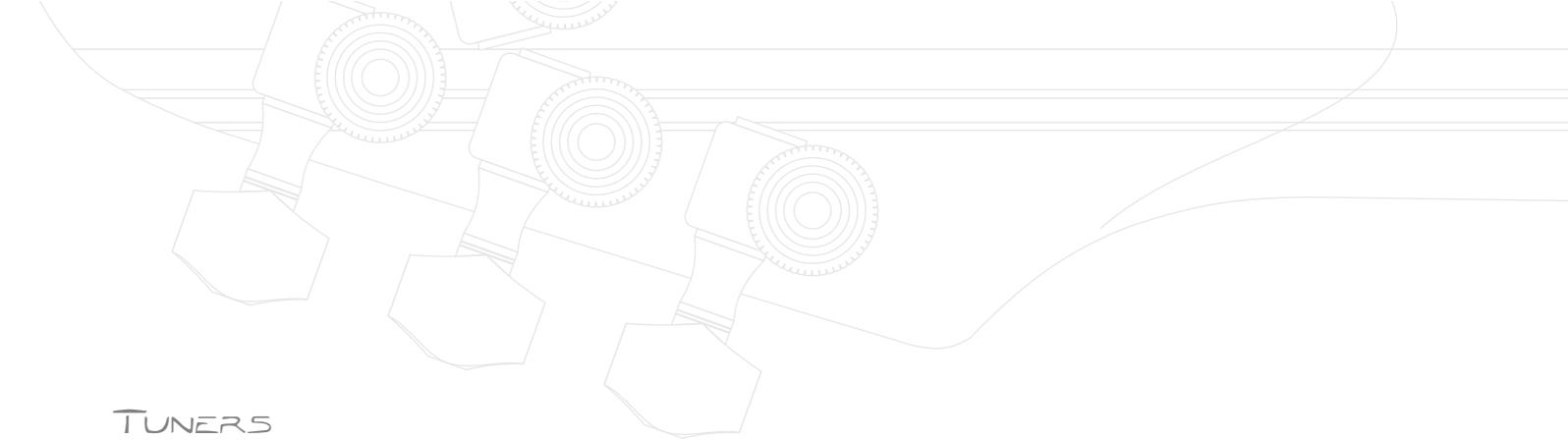
STRAP MOUNTS

The strap mounts are all black Schaller Security Straplocks. On my previous guitars, the first thing I had to do was always to remove the strap mount on the horn and replacing it where I want it - on the back of the horn. Why? For several different reasons. First of all, it improves the looks of the guitar in two ways: you don't have to spoil the wonderful rounding of the horn with a pointy metal thing, and you don't have to spoil the sight of the front of your strap, if you decided to buy a nice looking one (if not, I suggest you do so - after all, it's as close you can come to dressing your guitar). Secondly, it improves the playability in two ways: the strap rests nicer on your shoulder without the usual twisting, and you get an ever so slight tilt on the guitar, letting it rest gently in your fretboard hand (did you notice how nicely I avoided the right/left handed discussion there?) and towards your fingers. Four good reasons, there you go. Now, if you still don't like it, then at least YOU will be the one who has to adjust, leaving ugly little holes in the guitar where the factory strap mount used to be. NOT me. The only thing you should keep in mind is that you need to mount the strap lock on your strap's front end backwards to what you normally do. This extra minute of thinking will of course make you a little smarter than the regular Regius owners, making you more likely to survive in the event of a global crisis of the specific kind where brains make you more likely to survive the global crisis. Again, on the house.



EARTH

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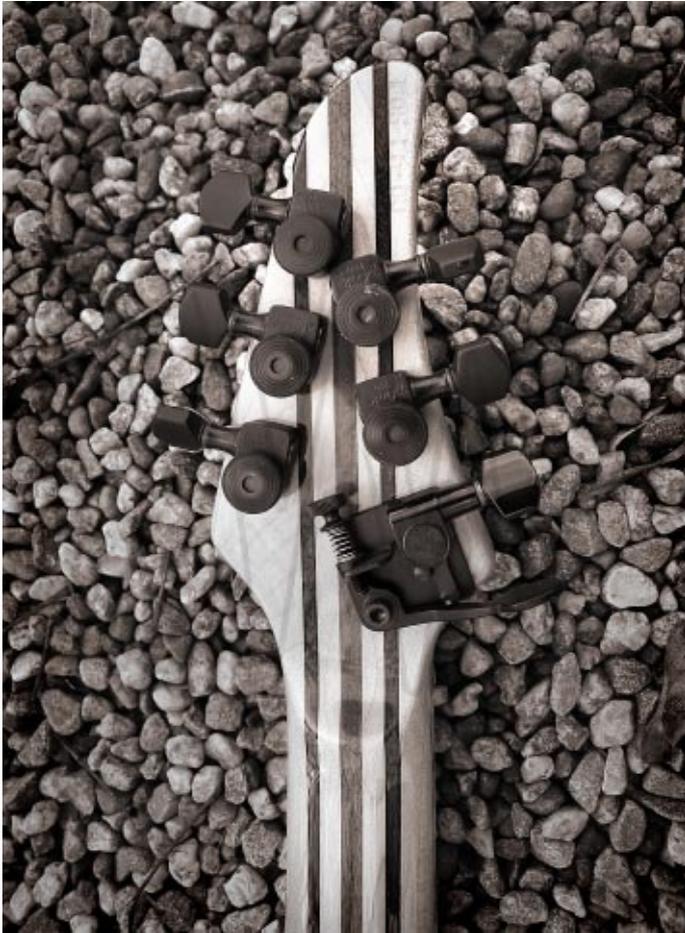
TUNERS

The tuners used are Sperzel Locking Tuners, just as on the standard Regius. The one thing different is that we have used chrome pins and matt black tuners, all in line with the graphical color concept of the Elements [53]. I have loved these tuners ever since I tried my first Parker Fly. As opposed to the old standard tuners where you have to wound up a few turns to secure the string and make it stay in tune, these tuners actually make your life easier. You just unlock the tuner with the screw on its back, run the string through the hole on the front, and pull the string as hard as you possibly can while tightening the locking screw again. Now there are only a few turns to be back in tune and ready to play again. The number of remaining turns will of course be depending on your strength and decisiveness while pulling the string.

***NOTE:** Do not tighten the locking screws too much. You want to secure the string - not cut it.*

(As for myself, I usually wind the end of the string around my right hand, then pull the whole guitar down with my left hand until my right hand fingers are almost being chopped off by the string and then, while standing up, I secure the guitar between my knees in this position so I can let go with my left hand to secure the screw. This is not standard procedure but it serves two purposes, apart from looking funny. First of all, it decreases the number of remaining turns to get back in tune significantly. Furthermore, it will develop your will power and finger durability, making you more likely to survive in the event of a global crisis of the specific kind where... eh... finger durability... makes you more likely to survive the global crisis. And that is good.

Theoretically, I guess you could get to the level where you can just pull the string in tune with your bare hands, but I wouldn't hope too much if I were you - there just has to be a limit to the powers that the Elements can grant you, and I think that that level of pulling would simply be pushing it. Now, back to the studio where our panel is discussing the concept of sanity...)

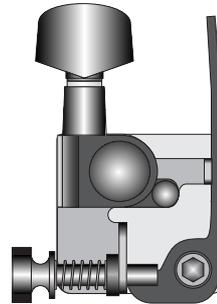


D-TUNER

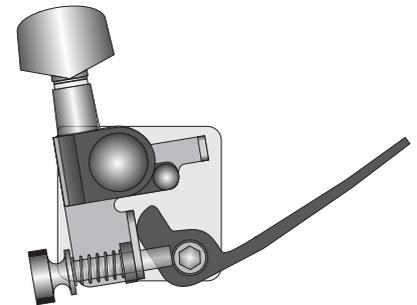
[six string version only]

On the six string versions of the Elements, there is a Schaller Hipshot D-Tuner replacing the sixth Sperzel tuning head. This little device will allow you to make a fast drop from E to D (or whichever tuning you use). Now, Sperzel have D-Tuners of their own, so why on Earth did I choose these ones?

Well, first of all they are sturdier than the Sperzels when you use them a lot, and they also provide you with the possibility to tune down while playing! At the end of People Passing By, for instance, I need to drop to D mid phrase, and if I stretch my thumb I can actually drop without losing a beat. My hands are not abnormally large in any way, so this is something most people can do. Start practicing your thumb's bendiness and make sure you don't accidentally bend the rest of the chord while stretching for the Hipshot.



Hipshot D-Tuner
"E" note position



Hipshot D-Tuner
"D" note position



OM



IV: PICKUPS

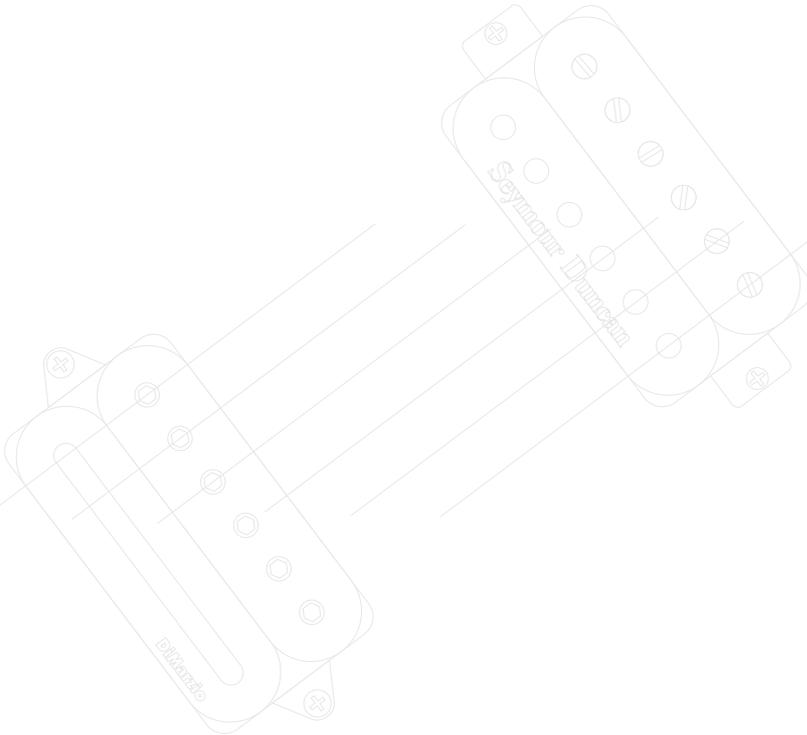
DIMARZIO VS DUNCAN

(INTRODUCTION)

I tested a lot of pickups before deciding which ones to use for the Elements. The goal was to find a setup that would apply to all four initial models. A lot of Seymour Duncan's and DiMarzio's finest bridge pickups were quickly abandoned. ToneZone, Blaze, Dimebucker, SH-11, Phat, what-have-you - all in the end defeated by the regular JB SH-4.

To be honest, I hadn't heard or played a DiMarzio bridge pickup that I'd liked in my whole life (and I have reluctantly owned several that came with the guitars), but I wanted to give the new D-Sonic a run for its money. It turned out to be the first DiMarzio bridge pickup that I've ever liked. It's more modern and cold than the SH-4 and not nearly as versatile, but it has something special that I couldn't leave behind. It has that same definition and artificial crisp that you'll find in Rectifier amps. While the SH-4 is an organic chameleon that covers most ground you'll most likely ever need to tread, the D-Sonic gives you access to that one special place you really need to go every once-in-a-while.

After a lot of contemplation, I asked for two setups to be used instead of one. The SH-4 paired with the SH-2 Jazz in neck mode for Earth and Water, the more organic ones of the elements, and the D-Sonic paired with the Air Norton in neck mode for Air and Fire, the more erratic ones of the elements. The setup you have, depends on which element you own.



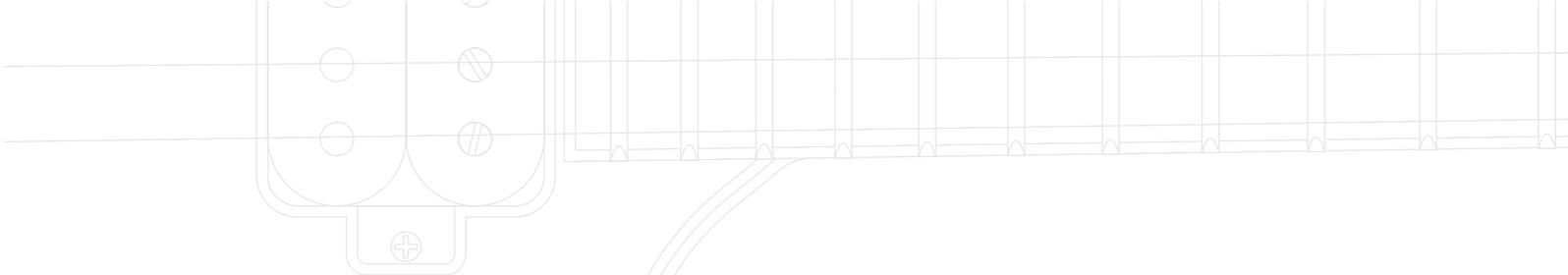


BRIDGE PICKUP

As you can read in the section above, I did a lot of testing before deciding which pickups to use for the Elements series. So, on your Element guitar, you will find one of two possible bridge pickups; Seymour Duncan's JB SH-4 or DiMarzio's D-Sonic. Both are on the high-gain side of pickups without losing definition or richness, and they work wonderfully with the materials used in the Mayones guitars and the strings and gauges used on the Elements.

The classic SH-4 is the more organic and versatile of the two and can be found in the likewise more organic elements of Water and Earth. The D-Sonic, found in Fire and Air, is more modern and edgy. It's like feline or canine, a wild black panther versus a bred Doberman with docked tail. The first is adaptive and will silently wait for the right moment, sizing up its opponent before making its move, the other will bare its teeth and charge right at you, regardless of size. They are both equally impressive in their respective ways, and are both pretty much able to eat you alive if you tread on their turf. Luckily, they are safely mounted to the body of the guitar with two screws. The pickups, that is.

Both the SH-4 and D-Sonic are possible to split into single coils, if you want to alter their personalities; tone them down or tame them a bit, if you will. (This clearly gives them the upper hand to both feline and canine since, if you cut a panther or Doberman in half, you will probably end up rather sad about the results. The down-toning, or taming, will be wee too much in the these cases.) To accomplish this, simply use the coil split switch [40] closest to the bridge. Down is humbucker mode, up is single coil mode.



NECK PICKUP

As you can read in the sections above, I did a lot of testing before deciding which pickups to use for the Elements. The series ship with one of two possible neck pickups, depending on specific model. The Earth and Water models come with a Seymour Duncan SH-2 Jazz; the Fire and Air models with a DiMarzio Air Norton. If the bridge pickups [32] were categorized as Organic/Feline/Panther (SH-4) versus Modern/Canine/Doberman (D-Sonic), the differences are less obvious here, in my opinion. The one parable that sticks would be that the SH-2 is more organic and the Air Norton more modern. Both are very smooth and agree very well with coil splitting (to accomplish this, simply use the coil split switch [40] closest to the neck - down is humbucker mode, up is single coil mode). If I had to put them in a contest

***NOTE:** The bridge pickup is engaged on its own in position 1 of the 3-way Pickup Selector [38], and together with the neck pickup [33] in position 2. Having two separate coil split switches together with a 3-way selector gives you a wide range of tonal possibilities, explained more in-depth in the Switch Combinations section [43].*

against each other I would say that I prefer the SH-2 for clean picking and the Air Norton for neck sound soloing, but they are both extremely versatile and will handle most styles and sound requirements with ease.

On the Element guitars you will find a volume knob dedicated to the neck pickup alone [33]. Furthermore, this knob is in itself controlled by the internal Neck Volume Range (NVR) pot [47], found in the Electronics Compartment [46]. All in order to provide you with as many tweaking options as possible. We strongly suggest you read more about the possibilities in the specific sections, but in short; tweak the NVR pot to set the range of the neck volume knob.

***NOTE:** The neck pickup is engaged on its own in position 3 of the 3-way Pickup Selector [38], and together with the bridge pickup [32] in position 2. Having two separate coil split switches together with a 3-way selector gives you a wide range of tonal possibilities, explained more in-depth in the Switch Combinations section [43].*



PIEZO PICKUPS

The Piezo pickup actually consists of six (or seven, as is the case of the 7-strings) separate pickups, one in each saddle of the guitar. They produce a bright sound slightly reminiscent of a steel stringed acoustic guitar. I use the expression “reminiscent” because if you expect an acoustic sound you risk ending up downright disappointed. However, it provides you with a sound unlike that of any magnetic pickup and is a perfect addition to the palette we are trying to build here. (Actually, on the album “The Perfect Element, part I”, I used tons of Piezo in order to shape its specific sound.)

As opposed to the magnetic pickups [32], the Piezo system is active; driven by a 9V battery and amplified by an internal pre-amp. This pre-amp is bypassed when you use the magnetic pickups, in order to save battery but, as you have surely experienced in other realms of the world of electrics, batteries tend to die with time even if you don’t use them, so make sure to replace them every once in a while. You will find the battery compartment [46] on the back of the guitar - no screwdriver needed.

To activate the Piezo, use the dedicated switch [41] located on the front of the guitar, close to the neck volume knob [38]. This will switch between the magnetic pickups (down) and Piezo pickups (up).



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V: FRONT CONTROLS

CONTROLLING THE ELEMENTS

(INTRODUCTION)

On the front of the Elements you will find a total of six controls in the form of two knobs, three mini-switches and one 3-way selector. The functions of these controls are as follows:

1. Main Volume / Tone Activator (knob 1) [38]

Main volume for the all pickups, including Piezo. This is a push/pull knob that, when pulled, activates the TAL pot [46] located in the Electronics Compartment [46] on the back of the guitar.

2. Neck Pickup Volume (knob 2) [38]

Volume knob dedicated to the neck pickup alone. The range of this knob is determined by the NVR pot [47] located in the Electronics Compartment [46] on the back of the guitar.

3. 3-way Pickup Selector [38]

Selects between the magnetic pickups: bridge (pos.1), both (pos.2) and neck (pos.3).

4. Neck Pickup Coil Splitter (switch 1) [40]

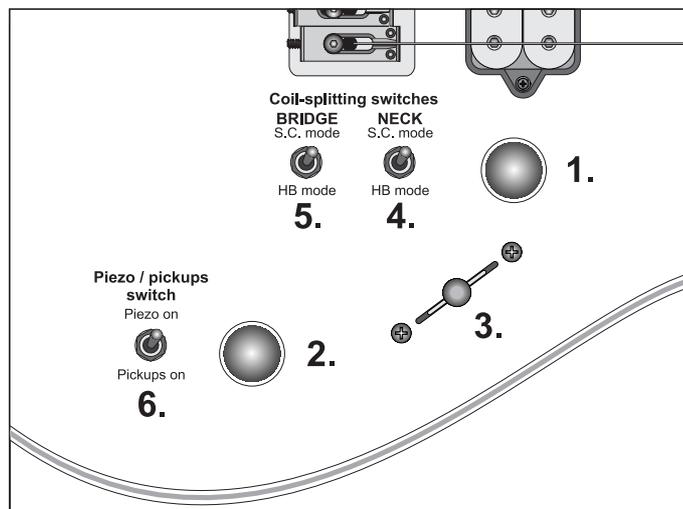
Splits the neck pickup [33] from humbucker mode (down) into single coil mode (up).

5. Bridge Pickup Coil Splitter (switch 2) [40]

Splits the bridge pickup [32] from humbucker mode (down) into single coil mode (up).

6. Piezo Switch (switch 3) [41]

Switches between magnetic pickups [32] (down) and Piezo pickups [34] (up). Piezo gain [48] and tone [48] controls are located in the Electronics Compartment [46] on the back of the guitar.



The 3-way selector in combination with the coil splitters guarantee a wide range of combinations and sound possibilities, as explained in the Switch Combinations section below [43]. The inside controls will further widen these possibilities, as explained in the next chapter of the manual, Compartment Controls [46]. But let's not rush ahead of ourselves. First, we need to look closer at the already mentioned front controls.

MAIN VOLUME &

TONE ACTIVATOR KNOB

The main function of this knob is to control the main volume of the guitar. In other words, it controls the output of both magnetic pickups as well as the Piezo [34] (when active). It overrides any other volume controls on the guitar, so when this knob is turned to 0, you can happily play as many mistakes as you wish.

However, this knob is more useful than that - it is also the Tone Activator. What does that mean, you may ask, and I step forth to sooth your troubled mind once again. You know how many guitars come with a tone control? Have you also noticed how rarely people use them? Me, I never liked them. A tone control is just an EQ-wannabe filter anyway. Don't get me wrong, decreased tone can be very useful, but mostly I only need that one position, and I need it fast. Thus, the main volume knob is a push/pull knob. When pulled up, it activates an internal tone control. This tone control can be adjusted to fit your specific needs, so that when you pull that knob, the tone decreases with your preferred amount (read more about this at the TAL Pot section on page 46).

The knob itself is a customized Q-Parts dome knob, gun black on chrome to match the color concept [53] of the series.

Note that when the knob is pulled to Tone Activator mode, it will still keep functioning as main volume.

***NOTE:** In addition to being controlled by the main volume knob, the Piezo pickup [34] and neck pickup [33] can also be individually controlled. Read more about that in their respective sections.*

NECK PICKUP VOLUME KNOB

When I was a kid, I had this Fender guitar that was modified. Instead of having two tone controls, it had two volume controls. The first was a main volume control, and the other was a volume control for the neck pickup only. I loved it, and I still do. It provides interesting possibilities. You can go from impressive distortion to a warm semi-clean sound with just the flick of your wrist, or you can turn the neck pickup volume all the way down and use the 3-way selector [38] to create that nice vintage staccato effect so often used in the '70s.

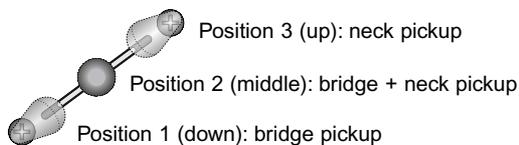
To make it easier for you to find the "golden" position that you use most, I asked for a pot with which to control the range of this knob - the Neck Volume Range (NVR) Pot [47], found inside the Electronics Compartment [46].

Just like the Main Volume knob [38], this knob is also a customized Q-Parts dome knob, gun black on chrome to match the color concept [34] of the series.

3-WAY PICKUP SELECTOR SWITCH

Also referred to as a Pickup Selector, a 3-way Switch, 3-way Selector, or simply just Selector or 3-way. Basically, you can boil it down to anything in the full definition, as long as you don't try to call it just Switch (which is way too ambiguous) or Pickup (which is way too wrong). Now that we have sorted that out, we can approach the topic at hand.

Let's begin with defining the 3-way's three different positions. They are really easy to remember:



Now, most guitars with two humbucker pickups will come with a 5-way pickup selector switch (also referred to as... nah...). This switch will normally handle both pickup selecting and coil splitting. Thus, you will have the bridge in humbucker mode in position 1, bridge single coil in 2, bridge+neck in either humbucker or single coil mode (depending on the guitar) in position 3, neck pickup in single coil mode in 4 and neck humbucker in 5. Personally, I have two problems with this. First, it doesn't give me all possible options. What if I want the bridge pickup in single coil mode paired with the neck pickup in humbucker mode? With a 5-way - no dice! But that's not the most important reason. The biggest reason spells simplicity.

There is actually something on the market called a PuPSwitch. It is a 12-way switch giving you all those options. Nice. I can just imagine playing *Handful of Nothing* while singing and then, between two passages and without looking, trying to switch from bridge humbucker to bridge humbucker paired with a single coil neck pickup with slightly less volume - on a 12-way selector switch! Come on, are you serious? It's like one of those car stereos from the late '80s where all functions are controlled by

one single knob. It sounds practical, but you'll never be able to find its proper function before you've run into a tree in high speed. I prefer specific controls for specific functions, then you can learn to handle them with muscle memory. In other words, I want sound complexity with handling simplicity.

Together with the two coil splitter switches [40], the 3-way will give you possibilities to satisfy your every sick little need. The *Handful of Nothing* example mentioned in the paragraph above? Sure, have the Neck Volume Knob [38] slightly turned down (alternatively all the way down to 0 with the internal TAL pot [46] set to the appropriate level) and the neck coil splitter [40] in the up position, and all you have to do is put the 3-way in position 2 when the passage comes. One flick of the wrist is all it takes if you have it prepared before the song starts.

Need more? A simple bridge pickup coil split can be performed with your little finger, basically while still playing. From humbucker bridge to humbucker neck you never have to gamble on finding that tricky position 4 that Yngwie loves so much. You just keep the neck coil splitter in humbucker mode (down) and yank the 3-way all the way up without giving it a second's thought. Even if you need to keep the neck coil splitter in single coil mode for some earlier passage of the song, you can still perform that simple 3-way yank, and then subtly splitting the coil with your ring finger while playing. Well, I'm not going to try to persuade you any further. Try the possibilities and you will come to love it (if not, then what can I say - you simply bought the wrong guitar).



COIL SPLITTER (NECK)

This mini switch will let you split the coils of the neck pickup, allowing you to use it in either humbucker mode (down position) or single coil mode (up position). Both the SH-2 Jazz pickup and the Air Norton pickup work wonders in both humbucker and single coil modes. Having these coil split switches together with the 3-way Pickup Selector [38] will give you a whole world of options, while keeping the instant live handling fairly simple. You can read more about this in the 3-way Pickup Selector section on page 38.

COIL SPLITTER (BRIDGE)

This mini switch will let you split the coils of the bridge pickup. That is to say, if you want the bridge pickup to have that rich and full humbucker sound, you will have it in the down position. If you want that more vintage, crispy single coil sound, you will want to have it in the up position. Another way of breaking it down is to say that this switch lets you choose between Glenn Tipton (down) and George Harrison (up). Again, having these coil split switches together with the 3-way Pickup Selector [38] will give you a whole world of options, while keeping the instant live handling fairly simple. You can read more about this in the 3-way Pickup Selector section on page 38.

***NOTE:** These two switches are placed at an angle (pointing towards the right hand's playing position) rather than a strict up/down operation, to make it easy to use while still keeping the hand on the bridge or when quickly moving the hand to it. Simply put, it operates in the natural line of movement when playing.*

PIEZO SWITCH

This third mini switch is determining whether the Piezo [34] is on or not. I simply refer to it as the Piezo on/off, but in reality it is more of a selector that switches between the magnetic pickups (bridge and/or neck) and the active Piezo saddles [24] and pre-amp [48]. In down mode, the regular pickups are active. To activate the Piezo, simply put this switch in the up position. Please note that while the standard pickups are passive, the Piezo is active and thus needs battery to function. In other words, if you switch to engage the Piezo and everything turns awkwardly silent, you need to dig into your 9V battery stash, locate the Battery Compartment [46] and change batteries.

NOTE: This switch is placed at an angle (pointing towards the right hand's playing position) rather than a strict up/down operation, to make it easy to use while still keeping the hand on the bridge or when quickly moving the hand to it. Simply put, it operates in the natural line of movement when playing.



KNOB/SWITCH PLACEMENTS

I spent a lot of time and energy on working out the ultimate (according to me - you get to choose when you design your guitar) placement of knobs and switches for the guitar to provide both great playability and nice lines. What I was after was a complexity in sound, paired with a simplicity in live action handling. That is why the split switches [40] are placed under the bridge [24], where you can reach them with your little finger and ring finger, operating at the angle of your wrist movement rather than straight up/down. The volume knob [38] was moved inches back and forth until I settled for this specific position, which is pretty much in between the typical Ibanez and Parker positions. Close enough to be reached while playing, but far enough out of the way to avoid material and/or physical damage when you thrust yourself into a particularly explosive rhythm passage. To reach the second knob you always have to move your whole hand anyway, so when it came to the neck volume knob [38], its position was determined from a mere graphical point of view, as you can see on my original sketches. And once that was placed, the Piezo switch [41] followed, based on the distances and patterns already used in the volume knob and split switches - also operating at an angle. The 3-way [38] was almost as tricky as the volume knob, and was moved inches back and forth before finding its home where it is now. I actually took off all knobs and switches on one of the Protos, made fake switches (including the 3-way) from screws that I cut in precise lengths, and taped everything on to try different positions. It was a true MacGyver moment.

SWITCH COMBINATIONS

To round the front controls section up, let's look at the possibilities the different switches will give you when combined:

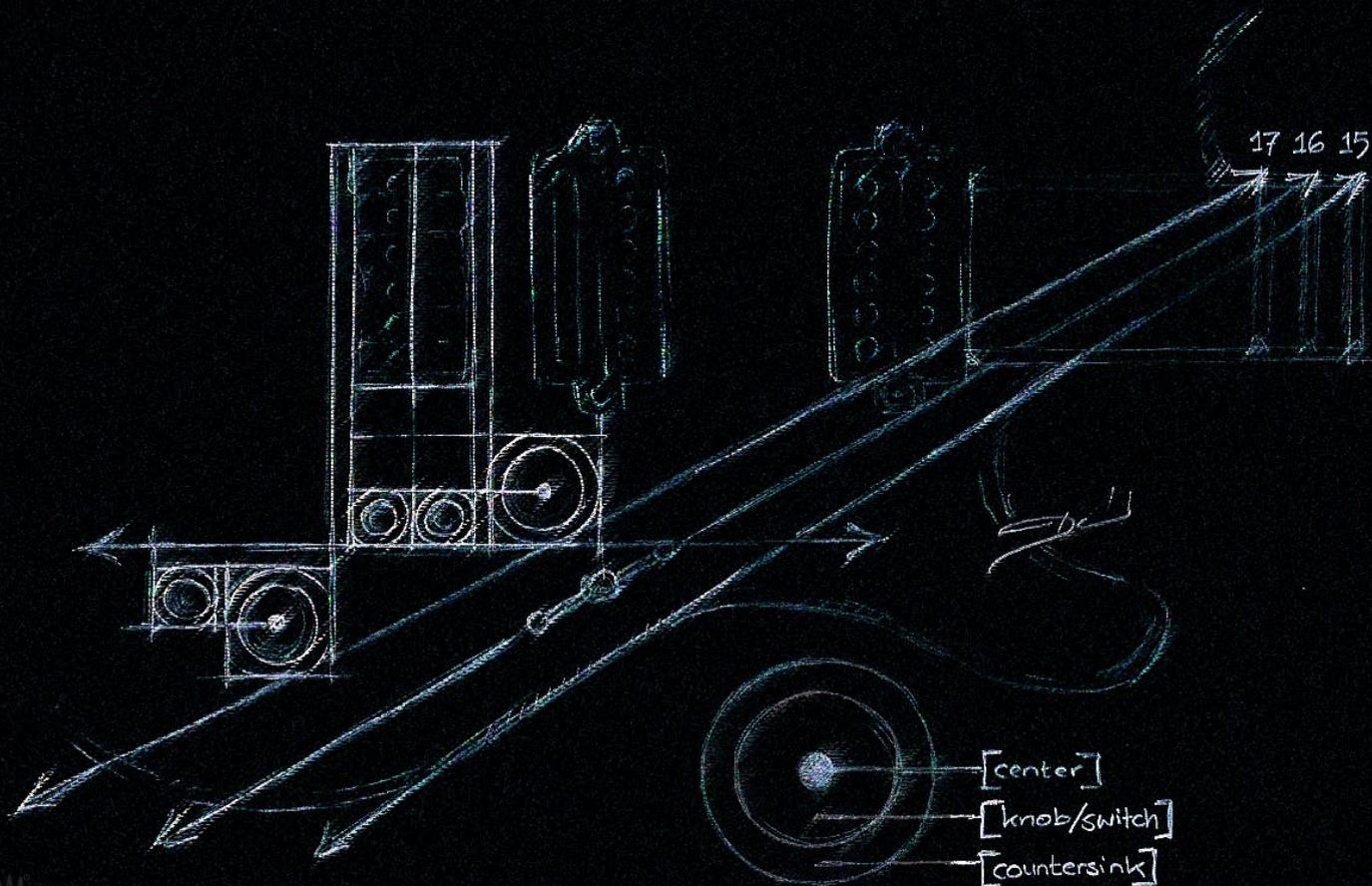


- 1a / 2a / 3- / 4a BridgeH
- 1a / 2b / 3- / 4a BridgeS
- 1b / 2a / 3a / 4a BridgeH + NeckH
- 1b / 2a / 3b / 4a BridgeH + NeckS
- 1b / 2b / 3a / 4a BridgeS + NeckH
- 1b / 2b / 3b / 4a BridgeS + NeckS
- 1c / 2- / 3a / 4a NeckH
- 1c / 2- / 3b / 4a NeckS
- 1- / 2- / 3- / 4b Piezo pickups

NOTE: minus sign equals Bypassed / Not Applicable.

ELEMENTS, sketch #2

Placement grid, elements 1-5



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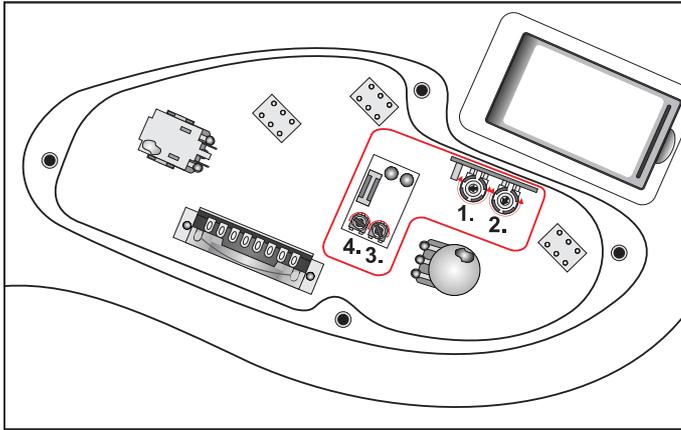
VI: COMPARTMENT CONTROLS

UNDER THE HOOD

(INTRODUCTION)

As in so many other aspects of life, screwing is the best way to explore body cavities, and make your loved one fully yours. What I mean to say is, there is some personalizing to be done on this guitar, if you just open the cavity lid at the back of the guitar, covering the Electronics Compartment. So let's! Now, you will have to put down either your manual or your guitar (I suggest the first) and pick up a screwdriver. If you only borrowed the guitar (see the introduction to this manual), you might actually want to call the owner before you go any further.

ELECTRONICS COMPARTMENT



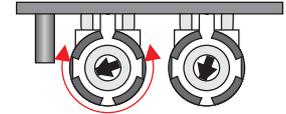
You will find the Electronics Compartment on the back of the guitar, under the black cavity cover. **NOTE:** *Be careful when you remove this customized lid since it is actually painted wood, not plastic!* Once inside, you will find the compartment itself lined with a thin but sturdy sheet of shielding copper to avoid noise and hum. Apart from your usual heap of cables and backsides of jacks and front controls, this space also inhabits the Piezo preamp. Even more interestingly, you will find four pots that, in addition to the front knobs, will let you control the sound and performance of your guitar:

1. Tone Activator Level (TAL) [46]
2. Neck Volume Range (NVR) [47]
3. Piezo Gain [48]
4. Piezo Tone [48]

So, without further ado, let's take a closer look at each and every one of these controls...

TAL POT

Tone Activator Level. As you have read above, the main volume knob on the Elements is a push/pull knob that, in pulled position, will activate an internal tone cut control. The TAL pot is that internal control. Adjusting it will determine how much the tone is cut/decreased when you pull the front knob. In its minimum position nothing will happen when you pull the front knob, while in its far clockwise position (maximum), it cuts a considerable amount of tone. This tone cut, just like the main volume, affects both magnetic pickups. However, unlike the main volume, this action does not affect the Piezo system [34].

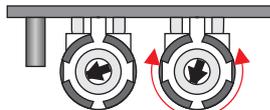


To set the TAL pot, pull the front Main Volume knob [38] and turn the TAL pot to the position where it produces the tone cut you desire. The operation of this pot can be somewhat confusing at first since clockwise turning will decrease the tone, but simply think of it as a control that increases the effect of your front push/pull knob's action. Maximum TAL Pot position will result in the biggest difference when you pull that knob. Is this clear? If not, just pick up your screwdriver and get some hands on experience and it will all make sense to you in time.

NOTE: *Please be careful when handling the pot controls, do not apply too much force or pressure! These are delicate little creatures that require a lot of loving...*

NVR POT

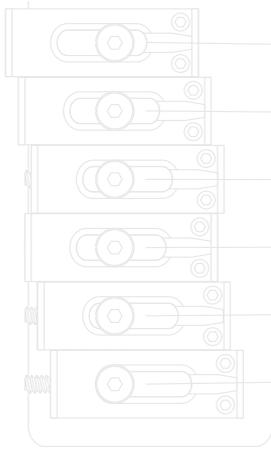
Neck Pickup Volume Range. This pot controls the range of the second knob, the Neck Pickup Volume knob [38], on the front. Using this pot, you can set the minimum output that the front knob will go to when you turn it down. If you turn down this pot to its far counterclockwise position (minimum volume), your front knob will work in the most typical kind of way, with a range from 0 to 100 per cent. If you set this pot at its far clockwise position (maximum volume), nothing will happen when you turn the front knob, since it now has a range of 100-100 per cent. Needless to say, there is no real benefit in setting it at this position. Personally, I have it at its far left most of the times, so I can do tremolos with the 3-way switch [38]]. My second favorite setting is to have the pot roughly at a 60 per cent level, to be able to switch between distortion and clean sounds simply by having the neck volume down to zero and switch pickups - then you can use the neck volume knob



to crank the clean sound every now and then, without having to worry about finding the same sound again - you just turn the knob all the way down and whaddayaknow, there it is!

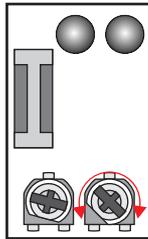
To set the pot, turn down your front Neck Volume knob [38] to 0 and turn the NVR pot to the position where it produces the level of output you want your front knob's 0 position to have. If you want the 0 to be just 0, then turn it down all the way. If you wish to "raise the floor" then simply turn right until the desired level is achieved. If you find this concept hard to grasp reading about it, just pick up your screwdriver and get some hands on experience and it will all make sense to you in time, just like with the TAL pot (above).

***NOTE:** Please be careful when handling the pot controls, do not apply too much force or pressure! These are delicate little creatures that require a lot of loving...*



PIEZO GAIN

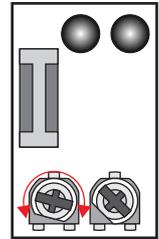
Depending on what you will use your Piezo [34] for, you might need to adjust the output in relation to the magnetic pickups. Since the Piezo system also contains a lot more high frequencies than normal pickups, some amplifiers might have a problem with this and distort, unless you adjust your Piezo's output or, to some extent, its tone [48]. Anyway, treat this control pot as a regular volume control and find your own favorite setting.



NOTE: Please be careful when handling the pot controls, do not apply too much force or pressure! These are delicate little creatures that require a lot of loving...

PIEZO TONE

The Piezo signal contains a lot of high end frequencies, and it's very good to be able to control them and cut them if necessary. It is of course also a matter of personal preference what kind of sound you want to get out of your Piezo system, just like with any other pickups.



NOTE: Please be careful when handling the pot controls, do not apply too much force or pressure! These are delicate little creatures that require a lot of loving...



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VII: MISCELLANEOUS

DEFINING MISCELLANEOUS

(INTRODUCTION)

Some things are just hard to categorize, aren't they?
The countersinks, would that be in the Body/Top section?
Maybe the knob section would be better?
...but it can hardly be described as a control though...
Luckily there is this word, "Miscellaneous", that you can always go to for help in these matters. It's like a bucket, kindly allowing you to throw all the little snippets in it, always smiling understandingly. It's the last boxes you pack when you are moving, containing all that little stuff you don't know where else to put. It's the mixed plate at a BBQ restaurant. It's where you are right now. Placed under Miscellaneous. And for you it's only temporarily, but for the countersinks, it's for good.





COUNTERSINKS

Under each knob and switch there is a little bowl, or valley, or cut-out. An intentional dent in the maple top. I call them countersinks, for lack of better words. You'll find these on the Regius model, and it was one of the first things that struck me when I played my first Regius. See, when you use chrome dome knobs, the patterns on the side will reflect in the most magical kind of way in this countersink. It's like this mesmerizing little kaleidoscope that'll put a silly smile on your face. Well, on my face, anyway. Apart from this esthetic function (which had been sufficient on its own), they also serve the purpose of lowering the controls a bit, as not to be in your way when playing.

COLOR CONCEPT

The main idea with the designs of the Elements is to combine each model specific color with black/chrome hardware.

First we worked out individual colors for all the first four Elements: a slightly darker shade of T-Red for Fire, a slightly greener shade of T-Blue for Water, T-Black for Earth and T-Natural for Air. All transparent (hence the "T") in order to show the lovely graining of the maple tops. To make the Elements stand out from the standard Regius models even more, we went for black (T-BLK) heads on all the Elements. Wonderful.

When it comes to the hardware, we have worked hard to stick to a black/chrome appearance. Black saddles on a chrome bridge plate. Chrome pins in black tuners. Chrome mini-switches with black nuts. Even a chrome jack through a black jack plate! The pickups are of course chrome on black to start with, so they fitted right in - especially the D-Sonic, I must say.

The only problem consisted of the knobs. The Q-Parts dome knobs I wanted would only make those lovely reflexes in the countersinks [53] if they were chrome. But chrome on the natural Air model? Wouldn't think so! Black, on the other hand, would make the Water a bit gloomy, and again with the reflexions. No, I wanted them to be chrome on the sides but black on the front, getting the best of two worlds, but knobs like that were nowhere to be found. Once again, the engineers at Mayones stepped up and customized the knobs for the Elements.



SERIAL NUMBER

On the back of the headstock [20] you will find your guitar's individual serial number. The serial numbers for the Element models all follow a three-part pattern:

POS-E7-00

Now, the first part (POS) simply comes from "Pain of Salvation", the second part (E7) means that it belongs to a 7-string version of the Earth model. The third and last part (00) will tell you which number it is in the series. Since there are five 6-strings and five 7-strings of each element, this number would normally range from 01 to 05 (Twilight Zone melody playing in the background), but the above serial number happens to be from my personal Earth-7, the "Scar".

INDIVIDUAL NAMES

Another unique detail with your guitar is that it has been given an individual name (I do this for every Element guitar).

All names are relating to the specific element at hand, sometimes in less obvious ways. The POS-W6-02 guitar (a 6-stringed Water - read more about that in the Serial Number section above) has the individual name "Mist", while the POS-E6-03 is named "Sadness" for instance. Below you can see the full list of names.

WATER

serial#	unique name	serial#	unique name
POS-W6-00	"Snow"*		
POS-W6-01	"Weep"	POS-W7-01	"Frost"
POS-W6-02	"Mist"	POS-W7-02	"Rain"
POS-W6-03	"Drop"	POS-W7-03	"Crest"
POS-W6-04	"Flow"	POS-W7-04	"Abyss"
POS-W6-05	"Deep"	POS-W7-05	"Ocean"

EARTH

serial#	unique name	serial#	unique name
		POS-E7-00	"Scar"*
POS-E6-01	"Salt"	POS-E7-01	"Chain"
POS-E6-02	"Dust"	POS-E7-02	"Rift"
POS-E6-03	"Sadness"	POS-E7-03	"Bone"
POS-E6-04	"Tooth"	POS-E7-04	"Grind"
POS-E6-05	"Dirt"	POS-E7-05	"Grief"

AIR

serial#	unique name	serial#	unique name
		POS-A7-00	"Hawk"*
POS-A6-01	"Whisper"	POS-A7-01	"Tempest"
POS-A6-02	"Swift"	POS-A7-02	"Moth"
POS-A6-03	"Dreams"	POS-A7-03	"Echo"
POS-A6-04	"Cold"	POS-A7-04	"Loss"
POS-A6-05	"Shift"	POS-A7-05	"Storm"

FIRE

serial#	unique name	serial#	unique name
POS-F6-00	"Flame"*		
POS-F6-01	"Cinder"	POS-F7-01	"Rage"
POS-F6-02	"Hurt"	POS-F7-02	"Beast"
POS-F6-03	"Vein"	POS-F7-03	"Hunger"
POS-F6-04	"Bleed"	POS-F7-04	"Lust"
POS-F6-05	"Ignite"	POS-F7-05	"Sol"

PERFECT

Fretted Baritone serial#	unique name	Fretless Baritone serial#	unique name
POS-P6-00	"Perfect Beast"*	POS-PX-00	"Satin Skin"*
POS-P6-01	"Streetful of Insanity"	POS-PX-01	"Ounce of Havoc"
POS-P6-02	"Painless Redemption"	POS-PX-02	"Flame to the Moth"
POS-P6-03	"Show of Teeth"	POS-PX-03	"City Rose"
POS-P6-04	"Mouth of Tears"	POS-PX-04	"Lip & Tongue"
POS-P6-05	"Choir of Desperation"	POS-PX-05	"Borderline Disorder"
POS-P6-06	"Governmental Blade"	POS-PX-06	"Lack of Hatred"
POS-P6-07	"Immomentarily Black"	POS-PX-07	"Empty Cage"
POS-P6-08	"Taste of Dust"	POS-PX-08	"Miles of Roots"
POS-P6-09	"Crust of Sin"	POS-PX-09	"Broken Childhood"
POS-P6-10	"Point of No Return"	POS-PX-10	"Exit Pain"

*Owner: Daniel Gildenlöv



STRINGS & GAUGE

The Element comes shipped with a high-quality custom string set by FireWire Strings. The signature set is called Elements (6 or 7) and consists of the following gauges:

E1:	010	[plain]	
B2:	013	[plain]	
G3:	018	[wound]	
D4:	030	[wound]	
A5:	042	[wound]	
E6:	052	[wound]	(Drops to D on 6-strings)
A7:	065	[wound]	(Elements 7 specific)

Your guitar will be adjusted (nut, intonation, truss rod) in accordance with these strings and gauges, and for your convenience we have included one extra set of strings. Before we leave the string section (and again: on the house), two things are worth noticing. First of all, the third string is wound, as you can see, not plain. For those who have been annoyed with their G strings (won't even go there) always sounding shifty and bad, you are hereby welcomed into a new world. Secondly, the seventh string is supposed to be dropped to an A. Of course, you are free to have it tuned to the standard B (we are very open-minded here at the Mayones/Gildenl w organization), but since the string set reads "A" I thought I might as well mention it.



HARDCASE

The Elements come in a sturdy hardcase with a Mayones plate on the outside and a series specific signature plate inside. Of course, the case is lined with that cozy teddy bear fur that guitars require in order to be properly tucked in on long trips. My own cases (and guitars, I might add) have been travelling a lot around the world in buses and airplanes, having seen more than their share of hardships, and are still intact. However, if you are going to fly with your guitar, I recommend doing what I always do:

1. Never lock your case - a paranoid, or just curious, security guard will break it up without a moment's hesitation.
2. Always put duct tape over the drawlatches, or they might accidentally open, causing your guitar and case to arrive independently on the baggage belt. Regardless of how nice a story it is going to become with time, you will most likely not appreciate it right there and then.

THE PROTOS

Before the Elements were the Protos - eight prototype guitars that were made to test different pickups and introduce the Element series to the public. These guitars have some different specs than the "official" Elements. Some noteworthy differences would be different serial numbers; standard T-RED and T-BLUE colors on Fire and Water instead of the "elemental" shades; a Piezo/Magnetic blender knob instead of the Neck Volume; D-Tuner on 7-strings; different placements of knobs and switches; a different Earth inlay symbol; inlay symbols on frets 11-13 instead of 10-12; different hardcases; different Electronics Compartment without copper shield and pre-amp/pot mounts. Apart from the above differences there are also differences between each individual copy when it comes to pickup setups etc.





Epilogue: DOWNSTROKE

CONCLUSION

When I was faced with the prospect of creating the Elements series, I wanted to create my own favorite guitar, sorting out all those details that I always ended up wanting to change in my other guitars. A modern yet timeless guitar with form and function in perfect balance. Now, at the end of that long process, I feel that we have reached that goal. I cannot think of any one little detail on this guitar that just “happened” to turn out the way it did. Everything has been twisted and turned until locked into position. No shortcuts have been made that would risk compromising the original vision. That’s simply the way I go about it, when I compose...



EXIT ELEMENTS

We are approaching the finishing line here. For those who are still with me at this point: Bravo! Maybe you are like me, taking the manual of a new gadget with you to the bathtub or bed and digest all the little details with interest. After all, it's like getting a personal file on your new friend, directly from the secret cabinet and containing all the gossip! Just like that, only not wrong and all 1984, sort of. Right?

And for those of you who just skipped to this point, we actually have a note from your mom: "Now you go back and read it properly from the start like all the other children!" I guess you are the kind of guy who reads the last page of the last Harry Potter first, just to figure out who bites the dust? Well, we are NOT going to let you know whether or not the butler did it, so you listen to your mom now. Stop reading this!

Actually, we could all stop reading now, because this manual is coming to its end anyway (the butler didn't do it, it was the young maid and her psycho boyfriend). And hey, that means I can stop writing too! [Stretching and gazing out through the window] Well, the weather is grey outside, so I think I'll go play with my newest friend, and the youngest member of the Elements family - the Perfect. Oh, don't worry, the epithet might sound intimidating, but know that your Element guitar will always have something the Perfect lacks: frets...

Change the World!


ELEMENTS
Daniel Goldenkov
Pain of Salvation



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