Contact: Mr. Russell Rubman
Gittler Instruments, LLC
85-J South Hoffman Lane
Islandia, NY 11749

Phone : 631-342-0685
Fax: 631-342-0051
Email:
info@gittlerinstruments.com

GITTLERINSTRUMENTS LLC

Electronic Press Kit

For Immediate Release:

Gittler Instruments, LLC brings unique early 80's minimalist guitar into the new century.

Islandia, NY, January 4, 2013 – Gittler Instruments, LLC announces its launch of the newly designed Gittler Guitar, invented in the 1970's by musician and minimalist design pioneer Allan Gittler. With only 60 models released in the 1980's, the guitar has become a legendary and iconic symbol of think-forward design.

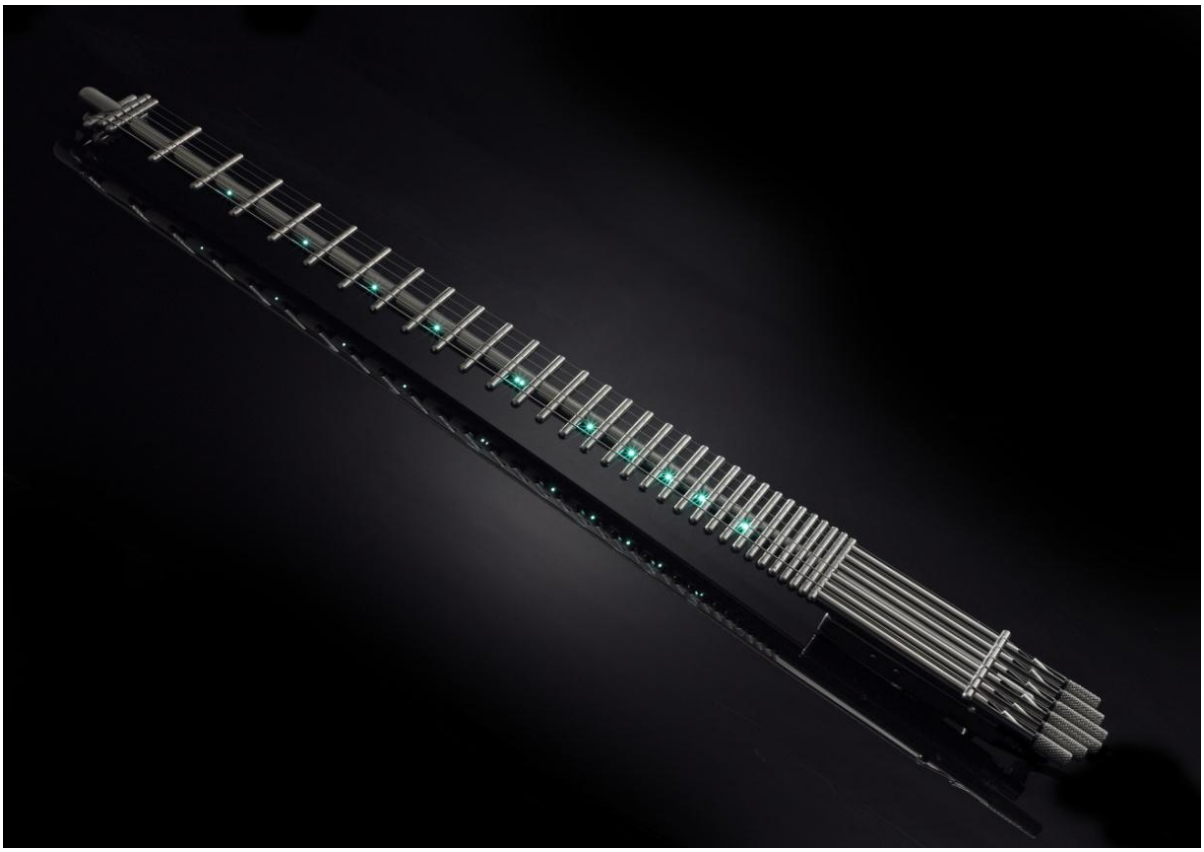
Allan Gittler was a musical visionary who aimed to dispel the common misconceptions which have been embraced by guitar players dating back to the 1930's. He was able to banish all traditional notions of what a guitar "should" be, by methodically stripping away all that was unnecessary and redundant. By paring the instrument down to its most essential elements, the Gittler Guitar remains uniquely capable of exhibiting nuances that were previously unrealized by guitar players.

Featured in the New York Museum of Modern Art and Boston Fine Arts Museum, the instrument, consisting of 31 frets, is a striking minimalist design incorporating rounded cylindrical and ergonomic features. The newly improved Gittler guitar is made of aircraft grade Titanium and boasts a long list of exciting features that were either unavailable or unrealized up until now, including:

- Abrasion resistant Titanium construction
- Active electronics and tone shaping controls
- LED fret marker lighting
- 6 individual pickups of revolutionary design
- Hexaphonic output capability
- Patented locking string mechanism
- Adjustable bridge
- Locking strap anchor points and adjustable bout
- Interchangeable acrylic neck profiles
- Deluxe version with black chrome DLC™ coating

The Gittler Guitar will be introduced to the market at NAMM 2013, the largest musical instrument trade show worldwide. To learn more about the Gittler Guitar, contact Gittler Instruments at 631-342-0685, or visit www.GittlerInstruments.com.

GITTLERINSTRUMENTS
LLC



View additional pictures online at:
http://www.flickr.com/photos/gittler-guitar

FEATURES:

Rounded Frets

31 of them in fact! The frets, like the majority of the instrument, are cylindrical. Here we have a classic example of form following function.

A cylinder provides the smallest possible contact area for the string. Precisely defined fret spacing is the cornerstone of perfect intonation.

Patented Tuning Machines

The Gittler Guitar tuners incorporate only two parts to smoothly tension the string to pitch. Our past success has only been augmented by the present material's anti galling properties and a revolutionary aerospace coating, employing Teflon™ impregnation of the base metal.

The design was Patent Pending until 1978 at which time Allan Gittler received US Patent #4079652, preceding Steinberger's re-imagining of the design by two years. Its description of the preferred embodiment is very clear and simplistic. Unlike later designs, it uses the simplest form of gear and abjures a reliance on bulky devices to provide unnecessary mechanical assistance.

Improved Headstock Design

Our newly improved headstock “string lock” mechanism provides an isolated vice grip on each string individually and prevents your pitch from wandering.

Like the rest of the instrument, it is a minimalistic design that makes string changes simple and fast. Because the string is not wound around a post, the chance for core and winding fatigue at such points is eliminated.

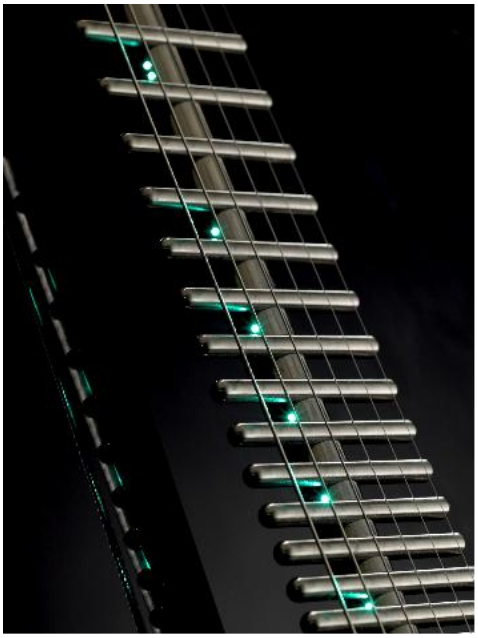
Dedicated Electronics

The guitar benefits from active electronics and both standard 1/4″ and Hexaphonic outputs. The small E-Box at the back of the instrument has a volume wheel and a pair of assignable tactile buttons. The guitar is designed to work with most 13 pin guitar synthesizers and can connect to your computer for use with music notation programs or the dedicated Stringport that our instrument was designed to partner with. There is no need for an externally mounted synth pickup since each of our magnetically isolated transducers sends an individual signal that provides for optimal tracking.

World Leading Pickup Architecture

The world's first and only guitar with 6 discrete transducers. Each string has an individual pickup, magnetically shielded for a high degree of isolation from crosstalk. All are custom wound with high purity copper and wax coated to reduce microphonics.

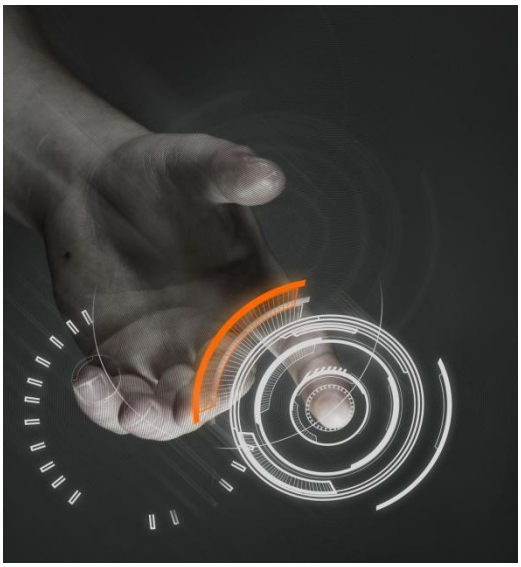
Our patented design boasts a number of class-leading performance enhancements. The net effect is one of removing years of dirt and grime from an old window. The tone you were searching for was always there, it was simply coated with too much artifice to shine through.



LED Fret Lighting

The Gittler Guitar employs a luminescent fret marking system. Our unique implementation utilizes miniature cross holes and pinpoint LED's that shine up from a central gun-drilled channel.

The result is a soft glow that illuminates the player and a series of tiny light dots that provide a trail map on a darkened stage.



Infinite Gliss

For those of you who find 31 frets a bit too limiting, how about the ability to play right past the 31st fret onto the pickup casing and all the way down to the tuner at the base of the instrument?

We call it “Infinite Gliss” because the euphoric feeling of having over 4 octaves at your fingertips is a sensation that only a select number of guitarists will ever experience.

Gittler Guard

The Gittler Guard, made of Waterclear™ acrylic, provides the player with the first ever removable and replaceable guitar neck. Attaching the guard is literally a snap! It simply presses onto the back of the spine and provides its player with a traditional “C shaped” guitar neck.

Also to be released shortly are a selection of alternatively shaped Gittler Guards to provide the guitarist with interchangeable profiles. Instantly change your Gittler guitar from a C shape to a V, U or D profile with only 15 seconds worth of effort!

This clear guard picks up the glow of the fretlights and provides an uncanny radiance against the player’s body.

Gittler Guitar: Featured in Guitar World Magazine, February 2013

PDF Version

IT MIGHT GET **WEIRD**

INSIDE THE MINDS OF SOME OF THE WORLD'S MOST CREATIVE CUSTOM-GUITAR BUILDERS

GITTLER IN THE AIR

The minimalist Gittler Guitar makes a comeback.

SOLIDBODY ELECTRIC GUITAR makers in the mid Seventies became obsessed with the notion that greater mass equals increased sustain, resulting in multilaminate neck-through-body "hippie sandwich" instruments with brass hardware that tipped the scales at 12 pounds or more. During this era, New York City designer Allan Gittler conceived an entirely different idea: a minimalist design that reduced the guitar to its bare essentials. Crafted from stainless-steel bars, and resembling a fish skeleton, the Gittler guitar weighed less than five pounds and featured 31 frets, individual pickups for each string and a revolutionary tuner design.

Gittler made only 60 guitars and three basses during his initial run before moving to Hebron, Israel, in 1982, and changing his name to Avraham Bar Rashi. He licensed his design to Israel's Astron Engineer Enterprises, which made another 300 Gittler guitars with a slightly different design that featured a plastic body surrounding the pickup area and uppermost frets. Gittler's original guitars were prized more as eye-catching oddities than stage or studio instruments—Andy Summers appears with one in the Police's video for "Synchronicity II"—and several museums like New York's Museum of Modern Art and the Boston Museum of Fine Arts acquired Gittler guitars for their collections.

After purchasing an original Gittler guitar at auction several years ago, guitarist/metallurgist Russ Rubman sought to revive the line. Although Gittler died in 2003, his son Yoni still owned the rights to the design, and he agreed to work with Rubman to bring the guitar back into production. Rubman's version is aesthetically faithful to the original design, but now the guitar is made of titanium and features several improvements, including staggered tuners (for easier access), a locking headstock, LED fret lighting and modified electronics with both hexaphonic and standard 1/4-inch outputs. This new version of the Gittler guitar will start shipping in February 2013.

—Chris Gill

For more information about Gittler guitars, visit gittlerinstruments.com

Have you created a custom work of guitar art suitable for It Might Get Weird? Email us at **soundingboard@guitarworld.com!**

As

Gittler Guitar: Detailed Specifications

Dimensions

Overall Length	30.25"
Overall Width	3.000"
Depth at base (with bout)	1.625"
Thickness at 1st Fret	0.750"
Thickness at 1st Fret*	0.875"

Neck

Material	6AL-4V ELI (Grade 23) Titanium
Finish	Polished Titanium or DLC "Black Chrome" (Deluxe vers.)
Number of Frets	31 (plus "0" fret)
Scale Length	26.000"
Nut width	1.687"
String Spacing (E-to-E, outside dimension)	1.500"
Fret Markers	LED illumated, powered by D-13 connection

Strings	Standard ball-end
Pickups	Six individual, custom designed pickups
Tuners	Rear-mounted, Teflon-coated
Bridge	Titanium bar, adjustable
Controls (External)	Volume, treble, bass, parameter selection
Controls (Internal)	Midrange (**)
Outputs	1/4" Female Phone jack, D-13 (Roland compatible ***)
Supplied Accessories	Hard Aluminum Case, Adjustable bout, Ruggedized D-13 cable, Straplock attachments, Allen Keys & extra bridge
Optional accessories	Breakout box for powering LED's without controller, Gittler Guard, Premium Case

Notes

* - Dimensions with Gittler Guard attached

** - Trimpot accessible by removing control cavity cover

*** - Roland is a registered trademark of Roland Corporation

An Interview with Russ Rubman, President and CEO of Gittler Instruments

Foreword – We sat down with Russ Rubman, the President and CEO of Gittler Instruments to talk about the newly redesigned "Gittler 2.0"

Q: What's the appeal of the Gittler design?

Russ: Alan Gittler was a true pioneer of the minimalist design movement back in the 1970's and he created something special for musicians with the original Gittler guitar. Unfortunately, after making only 60 of them, he left them to posterity and to grow in iconic stature and fame. After all these years of lying dormant as a collector's items and a part of guitar history, I decided that the world deserved it back. I am a Materials engineer and musician so I felt that I might be up to the task.

Q: What inspired you to bring back that particular design?

Russ: I saw it for the first time in the Synchronicity II video by the Police back in the 1980's and I was kind of entranced by it. I thought to myself, "What an interesting piece of mock gear." I guess it got stuck in my head because I looked it up some time later and realized that it wasn't actually mock at all. The fascination grew. You know how it goes with guitar players when they get a GAS attack, so I had to find one! (laughs). I went looking and it took me about two years to find one of the original 60 instruments produced by Alan Gittler. I met the seller on the side of the Highway at an Denny's near Boston and we did the deal over a Grand Slam Breakfast! I gave him $3000 for it and he was the happiest man on Earth. That day, I was the second happiest man on Earth!

Q: How did you go about acquiring the rights to the Gittler design?

Russ: Well, the original patent by Alan Gittler was issued in the late 70's, and he began marketing his guitars in the early 80's. But after producing about 60 instruments, he decided to move on to his next project. He filmed and edited movies; he created music with the Gil Evans orchestra; he created art and industrial design. He was truly a Renaissance figure when it came to creating unique and interesting works of art. So, 25 years later, after the patents had expired I saw an opportunity. Even though the patents had expired and I could have proceeded on the project by myself, I chose to honor the original designer (he had passed on by this time) by teaming up with his son, Yonatan, to create a new enterprise with old values. He and I met in New York and decided to bring his father's legacy back.

Q: So did you play your Gittler?

Russ: I did – I played it on and off for a couple of years, but every time I picked it up, I thought to myself, "Boy, this is really unique.. but it could really use some updating." Like most inventors I kept thinking, 'if only it had this, or if only I could do THAT with it, or if it could be improved this, that or the other way...it could really be the perfect instrument."

Q: What were some of the things that bugged you when you tried to play it?

Russ: Well, because it was made of steel, I found it fairly 'weighty' in the hands, and because it lacked balance, that weight became a real impediment to my ability to really dig in and play it. I began to think about ways to lighten up the instrument using aerospace alloys, which is my livelihood and what pays the bills for all of this. I tried Aluminum at first, which wasn't a good choice because of its lack of corrosion resistance and tensile strength. It also didn't have the kind of heft and quality that I was looking for. Composite materials were too stiff and lacked tone.

In the end, I decided on Titanium, and I decided to modernize the instrument by adding a whole host of new features that would make it less of a curiosity and collectors' piece - and more of a player's guitar.

Q: When did you and Yonatan begin work on the redesign?

Russ: We started working together on the design about three years ago, and it's been…..a process! (laughs)

Q: How did the design develop, and what influenced the design choices that you made?

Russ: Well, a major criteria was our decision to be faithful to the aesthetic of the original design – the idea that you don't add to create; you remove to create. So we've managed to honor Alan Gittler's original intent by maintining the guitar's same striking look and minimalist values while adding a great deal more functionality to make it more functional and accessible to a wider range of guitar players' styles.

I had a partner named Colin Joye in another company, and when I told him about the Gittler project said, "Oh my gosh! I need to be involved in that!" Colin has an MIT Doctorate in applied magnetics and electronics. Together we decided to put our Audio Tweeter business on the shelf to work on the Gittler redesign. Colin is also a guitar player and many of the existing design features stemmed from our countless hours of playing the original guitar and postulating on how it could be improved.

Q: What are some of the differences that a player would feel between the original Gittler and the new Gittler 2.0 design?

Russ: Well, the metalwork is one major difference in that we used Titanium instead of Steel. Since the original Gittler was produced in the early 80's, there have also been major advances in CNC machining techniques. Most of the original guitars were the product of a master gunsmith and a lot of guesswork, whereas on Gittler 2.0, everything is measured and controlled down to one-half of one thousandth of an inch. We've also added a locking

headstock that the original didn't have; on the original Gittler you essentially had to tie a sailor's knot at the top of the string. It was functional, but not very pretty. The new design makes string changing a breeze.

The tuners were also redesigned so that you can actually get your fingers around them; the original ones had very little clearance. They're also much smoother because we apply a patented Teflon coating to the mechanism that drastically reduces friction.

The electronics are also fundamentally different. In the original Gittler, there were no electronics on board. There were only six passive outputs coming out of the instrument through six separate leads terminated with RCA jacks. Those six cables got plugged into a teak wood breakout box that was the size of a toaster. I thought that ran counter to the original intent of the guitar – why have a minimalist guitar that needed to be plugged into a big box full of electronics? The original Gittler was the first guitar to ever feature at hexaphonic output, which does have some historical significance, so I figured that Allan must have reasoned that out.

We've completely redesigned the guts of Gittler 2.0. We now have a small control box on the back of the guitar roughly the size of a pack of cards that contains oceans worth of electronics. There are two PCB's in the box that are joined by a ribbon cable, and those PCB's allow you to really harness the instruments' capabilities.

Q: For instance?

Russ: For one, the Gittler 2.0 has both a ¼" phone jack and a Roland-compatible D-13 output. You could plug it into any guitar amp or pedalboard just like any other guitar and go to town, or you could use it to drive any Roland-compatible device to get both synth tones and pickup signals through a single cable. There are two momentary switches on the top of the control box that allow you to switch synth patches and adjust tone dettings. There's also a recessed volume knob accessible at the bottom of the box. Another very cool feature is the fret lighting system that uses LEDs to illuminate the position markers in a novel kind of way. The LEDs themselves are contained in a channel in the titanium spine that serves as the "neck" of the guitar. The markers are actually 1/16" pinpoint holes that, unlike most LED markers, give off a really beautiful glow on the player as he plays the instrument.

The pickups themselves are revolutionary. There are six individually isolated, custom-designed pickups mounted in tubes that run underneath the strings. They are axially magnetized, in that the field runs parallel to the string. That pickup design is one of the reasons that crosstalk is so low, which makes it an amazingly good synth controller. Synth tracking is spot on and microphonics are almost non-existent. As a synth-enabled guitar, Gittler 2.0 is definitely a step forward.

The one caveat is that the LEDs receive power from the D-13 output. So, for players that don't use synths, we will offer a small powered stompbox that will power the LED fret markers. Guitarists who don't use a synth but still want the illuminated fret markers will run

a synth cable to the stompbox and then run a regular patch cord to the rest of their pedalboard or straight into their amp. The stompbox can be powered by either a wall wart or by any normal pedalboard power supply.

Q: You also have developed a unique way of supporting the instrument…

Russ: Yes, we did. We created a bout that attaches to the back of the control box that allows you to adjust the position of the strap attachment point. You can rotate or elongate the bout so that each player can dial in the instrument position that best suits him.

Q: Are you worried that someone might rip off the design and produce Gittler knock-offs?

Russ: A great deal of work went into the last three years… my answer to that is, if someone is willing to invest the time that we did, they're welcome to the business! (laughs)
For instance, simple things like intonation – apart from a very small amount of bridge adjustment, there is no way to adjust the neck on a Gittler guitar. There are no truss rods. The only way to make it intone perfectly is to *make* it perfect the first time out. That requires extremely tight manufacturing tolerances, and relieving all of the stress in the material. You need to account for the string tension so that when you tune it to pitch, the string tension brings the neck into shape with the optimal amount of relief. All of this has become as much an art as it is a science, so I'm pretty confident in saying that nobody is going to make a cheap, EQUIVALENT knockoff of the Gittler 2.0 design.

Q: I think that the only video that exists of someone playing an original Gittler is a guitarist playing pop/jazz in a very traditional style or classical style, with his thumb centered on the neck…because essentially the neck of the Gittler is just a 5/8" diameter spine of metal. Doesn't that put a crimp in the style of contemporary rock, blues and country players who are used to wrapping their thumbs around the edge of a neck and bending strings?

Russ: Well, in a way it does and in a way it doesn't. Allan Gittler was a classical and flamenco-trained guitarist and he learned to play the way most classically trained guitarists play, which is to arch the thumb behind the neck and arch the fingers over the fretboard. When he designed his guitar, he designed it with that in mind. If you play with a proper classical positioning, you'll find that the Gittler is the easiest guitar to play – you'll be able to play as well as if there was a regularly shaped neck there.

Q: Did the prototype get further refined, or is it essentially the same as the one that you and Colin envisioned?

Russ: We took the prototype out for beta testing with some local guitarists and we found that some of them had trepidation about changing their neck grip in order to play the instrument. One of our beta testers was Joe Bivona, who is a guitarist and repair technician at Guitar Gurus of Long Island. He suggested that we develop a snap-on neck that would allow rock and blues players to grip the Gittler as they would a Fender or a Gibson. We had

been tossing this idea back and forth earlier in the year but finally put it on the shelf as we felt that its merits were limited. Joe convinced us of the importance of such a product so we created the “Gittler Guard”, which is a snap-on transparent neck that feels like a traditional guitar neck but retains the minimalist look of the original design.

We’re not saying that the Guard makes the Gittler better or worse – it’s more like a set of training wheels to allow players to gradually adapt to the new feel. What we have found is that most guitarists will be comfortable on the guitar without the Guard after playing it for about two hours but those that like a more traditional feel can have their choice of neck profiles!

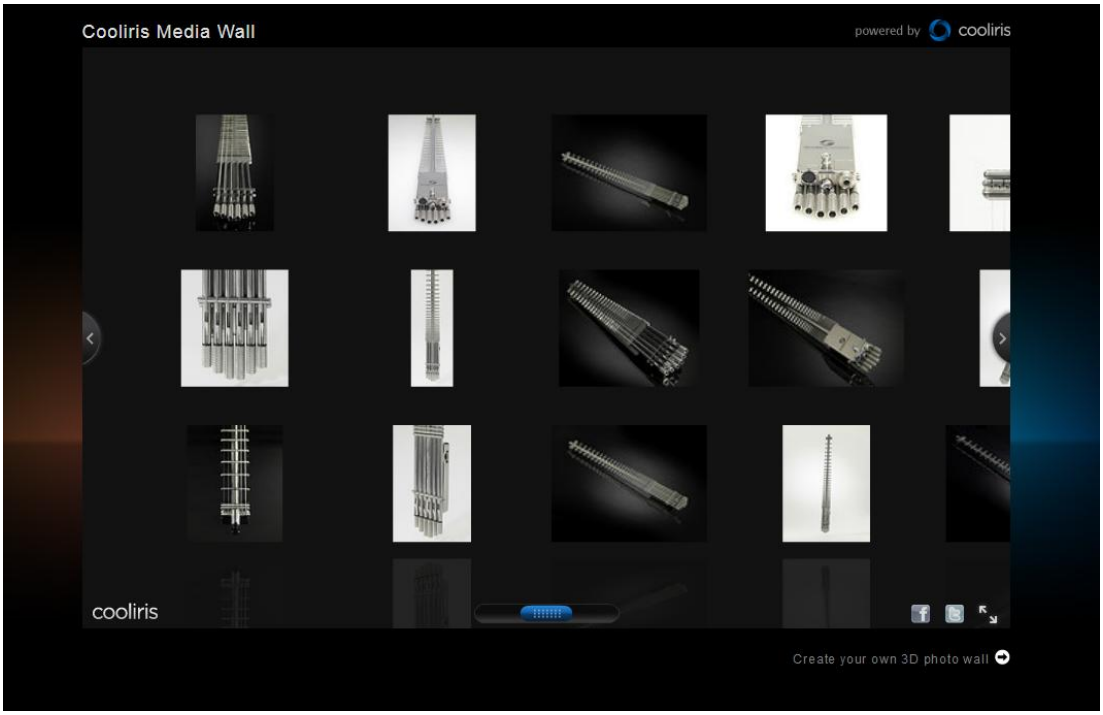
Q: What other changes came out of beta testing the Gittler?

Russ: Joe was our first Beta tester and he spent a fair amount of time with the new Gittler guitar. He offered some ideas that we incorporated into the current design. For instance, he thought the classical fingerboard width would feel odd to the average player, so he suggested that we move away from the classical nut width and instead migrate to a 1-11/16” nut width and use string spacing to compliment. We are going to offer Gittler 2.0 with the choice of either a 2” nut width or the 1 11/16” nut width. Another of Joe's suggestions during the Beta testing period led us to include treble, midrange and bass controls to tailor the tone and gain to the user’s taste. We wound up incorporating the treble and bass controls into the momentary synth patch selection buttons, and we put a midrange control trimpot inside the control box –it’s more of a ‘set and forget’ control.

Q: So, is a range of Gittler guitar models on the horizon?

Russ: No, I don’t think so. I think that our next mission is to produce a Gittler bass and a Gittler upright bass. We already have finished CAD drawings done for these and are ready to go into production. We’re really just biding our time at this point to get feedback from the public on the Gittler guitar so that we can absorb all of the suggestions and augment the existing designs on the new instruments. We will consider some limited customization for our customers but only on a case-by-case basis really. Oh...and we will certainly make left handed versions so nobody gets left out...pardon the pun (laughs).
It’s an unorthodox instrument to be sure, but since it only weighs about three pounds, allows you to bend strings by pushing them between the frets (as with a scalloped fingerboard), gives you full access to 31 frets, and is only about 30 inches long, we think that it’s an awesome instrument for anyone who’s willing to try something completely different.

See Slideshow of the Gittler Guitar



GITTLER CONTACT INFORMATION:

Gittler Instruments, LLC
85-J South Hoffman Lane
Islandia, NY 11749

Tel: 631-342-0685
Fax: 631-342-0051

General Email:
info@gittlerinstruments.com
Press Inquiries:
press@gittlerinstruments.com
Russ Rubman, CEO:
russ@gittlerinstruments.com
Yonatan Bar Rashi, Managing Partner:
yonatan@gittlerinstruments.com
Eric Slone, Marketing Director:
eric@gittlerinstruments.com
Dr. Colin D. Joye, Engineer:
colin@gittlerinstruments.com