



## User Manual for Kritz guitars

*"The master always considers himself as a student...  
That's the only way to be a good master."*

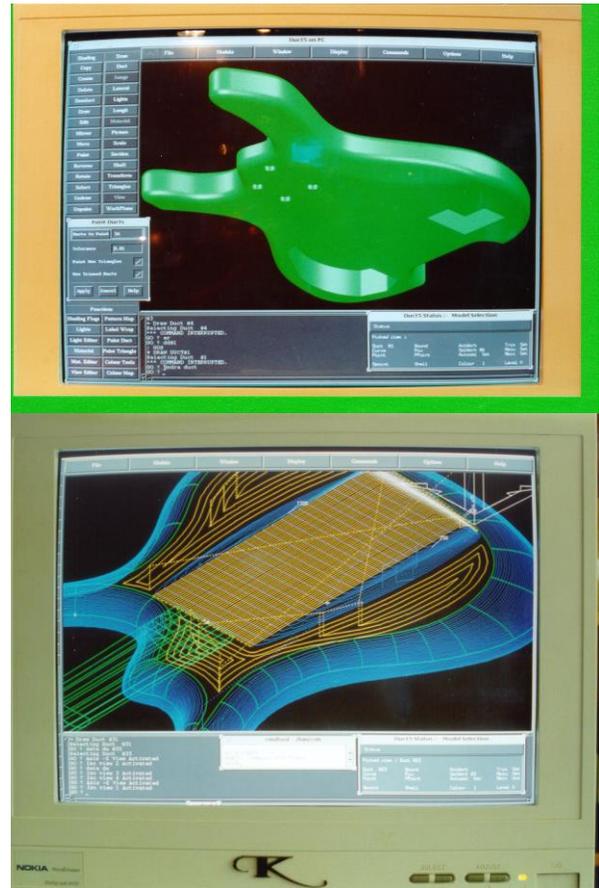
Dear Customer,  
May I personally congratulate you on the purchase of your Kritz guitar. That you have made the right choice is obvious. We pride ourselves on building the best guitars in the world and at a price for which you can get a serial model from any other brand. The care and skill with which your instrument is built is unique. It is a pleasure to know that you use our instruments as many do. Thank you!



### Technique and quality

We strongly recommend that you read this manual before unpacking your guitar. You will realize that you have, perhaps without realizing it, acquired a large chunk of hi-tech and luthier knowledge. The exceptionally wide sound spectrum and the long sustain are advantages that, once tasted, you will consider a must forever. This has been achieved during the many searches we have done for you. Indeed, we went so far as to design a new guitar amplifier in order to hear the full sound of a Kritz guitar.

Our research toward a totally new guitar amp is held up around the problem with tweeters, combined with distortion sounds. For "clean" use, there are possibilities. Test it out: try the guitar on a good Hi-fi system or directly on a mixing console (! Adjust the input sensitivity with a transformer: guitar to microphone input). Turning up the high, middle or low will pleasantly surprise you. The higher dynamics on the output of a Kritz guitar will also noticeably increase the efficiency of your current amplifier.

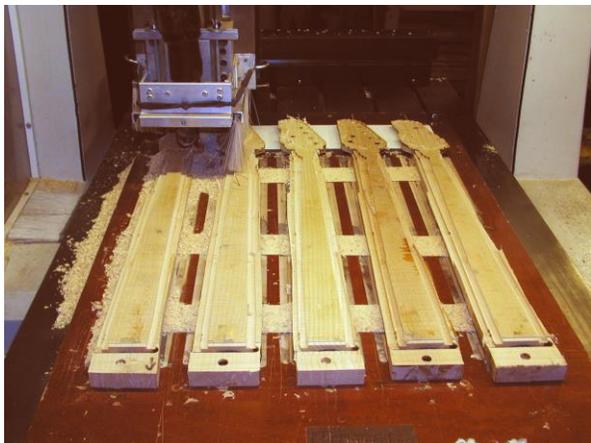


The hi-tech 4Everhals is an invention realized by Fritz and Alexander Valcke (Kritz). It is one of our patented designs. The idea came during the search for a wooden guitar/bass neck that had to be completely stable. In this way, all tuning problems and dead spots could be eliminated without having to change the sound. This search involved many tests. Thanks to investments in hi-tech 3D systems that could, via computer, simulate vibrations and stresses

digitally and visually. In the process, a fairly good approximation of the ideal neck could be worked out. In doing so, the wishes of the musician were especially taken into consideration. The result is the creation of a guitar and bass neck made of more than 90% wood, with minimal carbon reinforcement inside.

The advantages are:

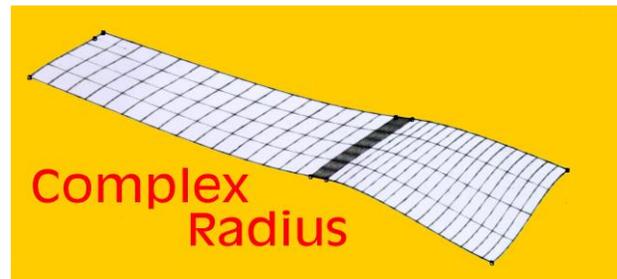
- Exceptional wide sound spectrum
- Tight as metal with longer sustain.
- more harmonics
- consists of 93 % wood - only 7 is resin and carbon (models from 2000 on)
- possibility of using new woods  
wood = new sounds
- no trussrod = no cavities under the fingerboard = no dead spots
- fingerboard with zero fret and K.I.C. for tone purity and low action
- stable and permanently straight for an optimal reliable playing comfort - low weight good balance of the instrument
- insensitive to "on-stage" temperatures
- fewer tuning problems when using tremolos and the omission of locking nuts
- Equipped with Smilefrets (two versions: 5° and 10°) for quick, clean barre chords
- Creation of own sound by using soft or hard woods of soft or hard woods



The 4Everneck does not include a trussrod. The neck is completely solid and does not need to be adjusted. It is an important step in the technological evolution of the guitar. There is no turning back. We never thought it wise to work iron rods or cavities into a neck.

The 4Everneck is a precision neck made with the highest care and precision, using the latest techniques. It is the solution to many tuning and tone problems that keep popping up on other guitars. The inaccuracy of ordinary necks is such a big problem that almost all manufacturers and users think it is logical that necks need to be tuned. Nothing could be further from the truth. The 4Everhals are carbon reinforced inside and over the entire surface. This method of making the necks is unique in the world. We developed through 3D techniques a method to give the wooden neck a permanent shape. In normal use, the neck has a strength that surpasses ordinary wooden necks by a hundred times. You can combine string sets with strings between 0.009" and 0.052" without any problem. New sets of "light top-heavy bottom" are very useful here. However, not all strings can be used on our guitars. (See Section "Replacing strings" in this manual). A stable, correct setting of the neck bending was our next goal. For this purpose we developed (in the year 2000) a new fingerboard shape: the Complex radius™.

### The Complex Radius™



The Complex fingerboard radius is a further development of our Compound Radius fingerboard shape. The key surface changes in height and in roundness at each fret position. The calculation is done according to the magnitude of the string vibration in a given position and taking into account the Smilefret bending. Special software had to be developed for this purpose. We gave the computer the task to calculate the string travel (with equal striker energy) for each string and in each (depressed) fret position. We repeated this with a light, medium and heavy string set (strings between 0.008 and

0.052"). We also simulated a raised and lowered sound palette of three semi-tones. A new fingerboard radius was the final result. The fingerboard surface is "CNC milled" directly onto the finished, reinforced neck. The tolerance is 0.01 mm. The fret slots also follow this complex bending. The frets are glued in such a way that the smallest cavities under the fret are filled. The irregularities in the fret wire are also compensated. The rounded top (Highest point of the fret crown = string contact area) of each fret is identical to the radius surface of the bottom (fretboard). In this way, we developed a fretboard with appropriate shape and bending, without subsequently filed, flattened frets.

### **Maintenance**

Clean the guitar with Kritz GP guitar polish and a fine towel or polishing wipes. This polish is finer than hand polished and will not leave scratches or satin marks on the finish. Finger sweat contains salt and is aggressive. Strings therefore will rust quite quickly. Always clean the strings immediately after playing with a non-watting towel (cotton). This removes the sweat from the strings. If the strings do rust you will lose some of the clarity of sound, as the vibrations are then obstructed by the irregular string thickness. A lacquered fretboard (Bird-Eye or maple) is maintained with the usual Kritz guitar polish. An unpainted fingerboard (ebony and rosewood) will be affected by sweat and dirt without maintenance. Molds can affect the wood fiber surface of the fingerboard. This leads to cavities in the fingerboard. The famous hollows that people think are caused by the scratching of fingernails. We have developed a product called Kritz FBO fingerboard oil. It is a non-aggressive product with a fine structure that penetrates into the fingerboard. The molds have no chance to develop and the fingerboard remains beautiful. The product also removes scratches and feeds the fretboard. This allows the fingerboard to retain its suppleness and reduce the number of cracks. Kritz oil protects the fingerboard from climatic humidity.

### **Replacing strings**

Replace your strings on a regular bases. Especially the high E, B and G rust quickly. Tip: They are the cheapest strings in a set. Try buying them separately, in bulk, and leave the three thicker strings on the guitar a little longer. You can feel free to replace, before or during a gig, a single string because a Kritz guitar neck moves almost not at all.



The rich sound of this Kritz guitars stringset, gives your guitar a nice bassound and a high fidelity response. This superlight stringset, in combination with a Kritz-guitar (4Everneck, Liftop and Smilefrets), will give you the ultimate playing comfort. You won't believe your fingers!

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Important: some strings stretch slightly during the first few hours they are under tension. It is best to test which available sets/labels have this.

It is important to always turn the string up (counter clockwise) when tuning. If the string sounds too high, turn it under the tone again and start again. Tuning by turning down can cause snags on the nut or nulfret. While playing, the snag can suddenly release and the string detunes again.

The guitars with floating tremolo are best tuned in three or more steps (retuning all strings three times). Because the springs stretch during tuning, this tuning works interactively.

Tightening one string causes the other to loosen. It is therefore normal that the other strings change in tone during tuning. After tuning, it is best to move the tremolo back and forth and then retune it.

So a tremolo does require some time and patience to tune reliably.

It is also true that the string height changes when the strings are tensioned. Different string sets (string thicknesses) give a different tension on the rear springs. These must then be adjusted in tension to reach the original string height again. This has to be done progressively and in small steps and requires some experience.

### **Choosing string sets**

Important: Not all strings fit on a Kritz guitar. As with elements, some manufacturers developed string sets that can improve the lack of sustain on ordinary guitars. This makes such sets popular. Especially the wound strings in the set are then made differently (more flexible).

They are made of lighter metals and contain a thin core with a thicker winding. As a result, they vibrate longer. Because our instrument necks optimize sustain, these strings are doubly responsive (resulting in excessive string travel). These strings can NOT be used on a Kritz. They lead to fret buzzes all over the place. The guitar becomes unplayable. You can recognize them by their low stiffness and their (usually) dark color.

The theory around manufacturing strings is very complex and would drive us too far here. Trying them out is the message. Some hints, however, so as not to drive you to expense. It is advisable to use string sets that can optimally reproduce the sound spectrum offered.

We recommend the use of light E-B-G top strings and thicker, wound E-A-D strings. These sets are not always available in the regular trade. However, we always have them in stock.

Following combinations are possible: 0.009 0.011-0.012 0.016-0.017 0.024-0.026 0.036-0.038 0.048-0.052

For E-A-D strings, do not use thinner than the specified sizes. The 26" scale will not allow this. The tension of the string will be too low and fret buzz will show up. Minimal is: E: 0.046 /A: 0.034/ D: 0.024.

If you tune in a different tone, you need to adjust the relevant string thickness, this is to

maintain proper string tension and avoid fret-buzz. Strings that are too thick are again not good. They have a string tension that is too high. The right string tension also gives you more playing comfort and less painful fingertips.

Adjustment when tuning differently:

Decrease tone per fret position: thickness +0.001" (full strings) +0.002" (wound strings)  
Increase tone per fret position: thickness - 0.001" (full strings) +0.002" (wound strings).

### **Tuning Keys**

If you have lockers (quick release type MG38) as tuning keys, you have to get used to giving the guitar new strings. Once you know the method, changing strings is a quick and easy job. Unstringing: Lay the guitar with the neck slightly higher, so that the headstock is freely accessible. Insert a coin or screwdriver into the slot at the top of the tuning key shaft. Turn the key handle with your right hand clockwise (relaxing the string), while blocking the shaft with a suitable coin or screwdriver (in your left hand). Turn (clockwise) until you feel a click. The string is now loose. Keep in mind that the string may be flattened in the shaft hole. So: possibly (with the thicker strings) turn more until the string can be taken out of the hole. Place the new string and insert it through the hole in the tuning key shaft. Pull until the string tensions. Turn the tuning key back for the same number of windings but now counterclockwise. First the string will clamp and then tighten. You do not need to clamp the groove at the top now. Just tension with the right hand until the string produces a tone. Now tune the string. Always cut away the excess part of the string immediately to prevent the end of the string from ending up in someone's eye. The string may, but need not, be wound around the shaft like a spring. Quick replacement at stage work: it may be useful to use a string winder or electric screwdriver (with adapted tuning wrench piece). Keep in mind that when turning in the clockwise direction, the key shaft, after a time, becomes completely loose. Turning it the other way solves this, but it can take many turns before you get the string under tension. This sometimes creates doubt and discomfort.

Remember : String off = clockwise  
String on = counterclockwise



### **Playing Techniques**

Because this is a precision instrument, you will hear all the sounds much more clearly than with an ordinary guitar. It is therefore important that the guitar is tuned accurately. The low chords, where loose and pressed strings sound together, are never pure on a normal serial guitar. The intonation compensation (KIC) ensures pure, open chords. This is done by a calculated setting of the complex radius fingerboard in combination with the Smilefrets (width and height) and the nut - nulfret setup. This setting is set up at the factory and is fixed. To play with tonal purity, do not press the strings too hard. By pressing the strings hard you will cause the pitch to vary. Remember this in the beginning. After a while you will get used to pressing "softly". If you press the strings too hard with the left hand (right hand for lefties) there is a chance that the guitar will play out of tune, especially with chords. Try to play the fingerboard softly and give it power with the right hand. You will be able to play quite a bit faster. Persist... it's a habit. Upbends also go easier on a Kritz. Tip: try a downbend (press down). The Smilefrets(TM) also allow you to push up full chords.

And for those who get finger cramps: the "replacement" position for the barre chords with the thumb around the neck, on the basses is now a lot easier to take, because of the asymmetrical neck. The neck follows the

shape of the hand between thumb and index finger. Plenty of new possibilities!

### **Repairs**

Some people carry the guitar for maintenance to an unauthorized guitar shop. Because they are not informed about our new techniques, they usually treat the neck like a normal neck. As soon as they discover that there is no adjustment possibility they will suggest to adjust the frets. Never allow this! Notify the repairman that it is a carbon reinforced neck with a complex radius. Ask him to explain the reinforced 4Everneck, the complex radius and the KIC system. Have them at least contact us if he cannot give a clear explanation. We produce (as of March 2001) keys with an accuracy where the "crowntop" (point of contact of the fret wire with the string) very precisely follows the calculated ComplexRadius™ surface. One to three fret corrections are allowed upon inspection. More is "rejected." So be careful about just re-sharpening the frets. It is usually fatal and cancels the warranty. Re-fretting with the updated moulding techniques is then the only solution to get back your familiar playing comfort.

### **Tuning the guitar**

Some "low-budget" tuning instruments only take a very short fragment of the full tone as a reference. The readout is then sometimes different at each keystroke. Your practiced ear is the best tuning instrument. Therefore, always tune by harmonic vibration comparison (flageolets). Also know that we hear higher tones slightly lower due to a margin of error in our ear (cochlea). That's why the G-B-E notes at the 12 th fret are compensated (set higher). See also: "changing string height". Proceed as follows: first, set all strings approximately correct (especially important with tremolo).

Tune the B with your tuning device exactly to the middle position (440). Compare the vibrations of the B with the G by striking them simultaneously (press G in the fourth position and hold it with your left hand) and tune the G

(on vibrations) with your right hand until you hear no more floating. This takes some getting used to because you have to reach the key with the right hand. Get used to it. Then you can use flageolets to tune the E with the B (slightly dampen the strings: B on 5 and E on 7 and listen until there are no more differences in vibration).

Tip: hitting flageolets is sometimes difficult. Activate the string closer to the bridge and the fundamental will disappear more easily when muting.

Now do the same thing sequentially: D with G to tune D A with D to tune A and E with A to tune E. Remember that new strings stretch a little. So it's best to check again later.

Tip: Remember that thinner strings play easier, but they don't sound as good and thinner bass strings rattle faster. See: "choosing string sets"

### **Adjustment of the 4Everneck**

The materials used (Wood, carbon, various resins, etc...) as well as the joining techniques form a neck with a uni-resonance, which is not deformable in normal conditions.

#### **Guitars built until 2000 without complex radius:**

These necks contain an adjustment screw (this is not a neck pin arrangement) that can, under strict conditions, trim the neck via an internal cable system. You or your local repair shop cannot do this yourself.

Only a thermal treatment and targeted tension adjustment make the adjustment possible.

This adjustment is rarely necessary. It is done during the adjustment in our workshop and is no longer functional after the neck has fully hardened. Any attempt to twist the sealed adjustment located in the neck pickup pocket, by unauthorized persons, can lead to an internal break in the internal neck adjustment mechanics.

The neck will have multiple resonances and have side noises or dead spots (like a regular neck). This is unrepairable and reduces the quality of the guitar. Adjustment of the 4everneck (only necessary if used under climatic conditions more extreme than -10°C or +40°C) can only be done in our workshop

with our equipment or by people trained by us such as authorized dealers (outside the Benelux). If you break the seal, all warranty on the guitar is void.

#### **Guitars built from 2000 onwards:**

The development and application of the ComplexRadius™ was only possible on fully stable necks. This system was realized by Kritz. The neck is reinforced with new composite materials that we developed. They connect wood as well as carbon, diolene and kevlar, in a way that is difficult to break. We therefore immediately recognized that the possibility of trimming the neck had become unnecessary. The required flex is contained in the complexRadius™ system (see ComplexRadius). This remains stable and unchanged. No more tuning problems due to neck movements and no more arrangements.

### **Autoflex protection of the neck**

Through proper positioning and the precise application of the amount of Hi-tech reinforcement, an "autoflex" safety system has been developed. It allows the neck under the influence of unusually high stress to first partially deflect instead of immediately cracking.

### **The electronics**

The guitar contains electrical components that are fragile.

Humidity, dust and dirt is a big enemy to these components. The metal pole pieces of the elements may show rust marks due to humidity. Volume and tone controls as well as switches will malfunction if left in these conditions for long periods. Consult your repair technician to deal with these problems. If you are skilled in electronics, you can treat the potentiometers and switches yourself with the appropriate contact spray.

### **The hand-wound Kritz elements:**



Our pickups deserve special attention. Therefore, we tell a little more about them.

*F. Valcke:*

*The story starts years back (1976) when I kept noticing that most series guitars did not sound as bright as you could normally expect from metal strings. This was the year Kritz was founded, at that time a recording studio. With this in my mind, I was already looking for wider sounding pickups at the time. 10 years later I still wasn't satisfied because I knew, with my experience as a studio engineer that a guitar could have more high output that I usually heard. You know "clean" or "glassy" or "brilliant", "transparent", "crispy" or "clear". All names that refer to this high output. Modern lamp amplifiers are designed to let all incoming frequencies back out as well. Even the speakers have not escaped evolution. But even through such a cabinet I found my high insufficient. It had to be found at the instrument and its recording system. So I went on the research tour again. The result of a brief study of this problem pointed in two directions: String vibration behavior due to the guitar wood and the pickup elements*

*The guitar wood type:*

*Comparative research of about 20 guitars quickly gave us the result that the density of the wood gave a significant frequency shift: wood with a high Specific Weight (600 to 1400 kg/m<sup>3</sup>) gives less volume to bass and more volume to high.*

*Wood with a low Specific Weight (200 to 500 kg/m<sup>3</sup>) gives more bass and less high. The overall bandwidth remained almost the same, it just shifted.*

*Because luthiers strive for good sound (and bass sounds give the impression of contributing a lot to "sound"), one quickly tends to accentuate the low. Result less high. Who doesn't know them the popular rock guitars made of: mahogany, alder, linden, poplar, swamp ash.... all trees that float like a feather, but certainly don't carry the high in them. It was obvious to us that this was the cause. But there was more.*

*Because of interference and ringing, one often limits the frequency range of the elements. One only needs to choose the number of windings and the base material wisely. Believe me, two plates pressed from cardboard (coilframe) and some melted wax and away comes the feedback... and... the high. The frame made of harder plastic that everyone uses today gave a better result than what one could in the sixties, but this high again diminished by waxing the case (dipping the element in melted wax to make the windings more solid).*

To make a long story short, we developed from these experiences an element that consists of completely fireproof, hard material (top and bottom plates, wire varnish, joints and soaking product). Where everyone's ordinary plastic pickup melts together like a rag, we start by making our elements sound solid. In this we go very far. The result is: a transparent pickup that has the same anti-feedback properties as any normal element but with a few kilos more high sound.

### **Maintenance of the elements:**

Keep the elements especially dust-free. The adjustment of the pickups is done by turning the (spring loaded) screws on the side of the pickup rings.

A Kritz pickup is an element with high dynamics. Some amplifiers are designed for guitars with low dynamics. If you do not want distortion on such an amplifier you may have to place the pickups further from the strings.

Turn the screws counterclockwise to lower the element. A Kritz has better dynamics than regular guitars. You can hear this. If desired, we can put a trim pot inside that limits the volume of your Kritz guitar. People sometimes ask this if they want to bring the guitar up to the same volume as regular guitars. This obviously reduces the sound quality. Think of a speed limiter in a car.



### **Transporting and stocking the instrument**

It is recommended that the instrument not be stacked in extremely cold areas. If this does happen, do not open the case until after it has remained in the warmer environment for quite some time. Freezing temperatures will cause the wood to shrink whereby the harder lacquer surface will crack. When heated, the wood will expand back. "Craquelure" effect is the result. The hardware will also oxidize faster in these conditions.

### **The K.I.C.™ System**

The intonation on a Kritz with the K.I.C. system is set by us "at the factory". The Kritz Intonation Compensation is a method in which the nut, nulfret and smilefret shape (height and width) is adjusted to keep open chords tonally accurate. The intonation (K.I.C.) is calculated by us and permanently set on the guitar so that the guitar is tonally correct for open chords. This adjustment is interactive and takes time. So, once set, this should not be adjusted anymore.

Be aware that only one adjustment is correct. On a Kritz you hear everything more clearly. A guitar that is out of tune will quickly sound out of tune, causing discomfort. Once out of tune, re-adjusting becomes, without the methodical knowledge we developed, a difficult job. Re-adjusting the intonation afterwards is always at the customer's expense and is not covered by the warranty.

### **Changing the string height**

If you drastically change the string height or string thickness you must adjust the intonation saddles. The intonation is adjusted by our people both by ear and chromatically. It follows the tonal pattern of a piano. It is highly recommended that you speak to a professional to do this. This guarantees a tonally correct interplay with other instruments.

Please note that fine tuning cannot be done with an ordinary tuning instrument but requires a well-trained ear and a lot of experience.

Please note: A guitar is tuned to be tonally pure if, when striking the 6 strings in a chord, it does not show any vibrations between them. You hear a tone for the 6 strings. This is impossible to adjust on most series guitars because they have no error compensation. On a Kritz you can do this without a problem. Especially with distortion sounds, this is crucial. It determines the tonal purity and the "pleasantness" of a loud sound.

### **Bridge adjustments (intonation and string height):**

This adjustment is always done by us with the most care and is very accurate. The adjustment of the bridge cannot be done with a tuning instrument. The reason is because there are usually differences in pitch between the harmonics and the ground tone. The tone perception from our hearing to our brain is also not metric and shows deviations. Depending on the dominants in the tone relay and the thickness of the string, we adjust the tone purely by ear.

This requires a skilled approach and is the result of a lot of research. Many times we have to rebuild the original bridge for other brand guitars to achieve the desired results. Also with famous brands. We always guarantee an optimal adjustment. Musicians from far beyond our borders come to us for tuning for these reasons. Twisting just one saddle on the bridge will immediately, diagonally, cause an incorrect tonal relationship. The high chords will again sound incorrect.

We have done this work for you on every new guitar. The guitar is correctly adjusted when it leaves our workshop. We give no guarantee if you change the tuning afterwards. The guitar will have to be re-adjusted. Slight changes in string thickness have little effect - This is possible. Drastically raising or lowering the string height does have a significant impact on intonation.

Tips:

- Take a picture of the bridge setting for later reference.
- A tunematic bridge can be flipped over - everything is then set wrong - So beware
- Change old strings regularly - this helps for tonal purity.



Above: Tunematic bridge

Below: standard tremolo bridge



*Problems or questions about intonation? You can always consult us free of charge via E-mail: [Info@Kritz.com](mailto:Info@Kritz.com) or tel: +32 (0)93837707*

### **Guitars with a Synthesizer driver**

Kritz produces recording elements and electronic boards for driving Roland or Axon guitar synthesisers. Such a recording element can be placed separately or incorporated into a magnetic element. It consists of six separate coils that must be at a proper distance from the strings.

Usually the element will work unevenly at first. It is very important that you also set the sensitivity in the synthesizer setup software.

### **Tuning and maintenance of the guitar**

The guitar is sometimes disrupted and poorly maintained. We think this is unfortunate but it happens. Details then make all the difference. We hope that with this comprehensive manual with instructions, we have been able to partially eliminate the irritation that customers sometimes express.

To measure is to know:

When it comes to tuning, you should consider the guitar purely as a technical fact.

Emotions and extreme good/bad thoughts around the instrument are then meaningless.

Give yourself time to get used to the guitar. If you do change something, do it in steps.

Change one thing and take time to assess your change. Also dare to take a step back when in doubt. Also be aware that we are human beings who are in different moods from day to day.

In the evening, after a long day of work, your hearing is usually tired. Sometimes you then have a hard time tuning a guitar. Never wrench in such a case.... you can't do it anyway. Waiting is then the only good friend. Educate yourself about tuning, it is a complex thing.

Because sometimes people exaggerate or are too demanding, just this:

### **Unnecessary tweaking of the guitar:**

In the pursuit of perfection, some people already work on the new guitar immediately after purchase. We completely tune every guitar ourselves. Electronics, hardware, tone etc... everything is checked. This takes a lot of time. The authorized dealer (only outside the Benelux) where you buy the guitar, or we, will gladly trim the string height to your liking at the time of purchase. The individual tuning to your hand, cannot be done before the moment of sale because this is personal. A guitar properly tuned is very personal.

Don't overdo it. Without realizing it, you are trying to copy the previous guitar (and sometimes the mistakes) onto the new one. Sometimes one knows a adviser, friend or builder who demonstrates his knowledge on the subject. Our technological changes are usually unknown territory for these people. They are sometimes annoyed by this and have a feeling of being left behind. Consequently, they usually begin by criticizing. The technology in our guitars is mainly inside. It is only slightly visible, if at all. What some people tried out on ordinary guitars with a neck pin is by and large no longer applied to our instruments. Be very careful with the good advice of these "miracle doctors". Under no circumstances let them "improve" your new Kritz instrument. There is a point at which your Kritz is tuned to its best. Going beyond that then becomes "less good" again. Miracle guitars, for example, where there is no fret buzz to be heard while the strings are almost resting on the frets do not exist! It always remains a compromise. Practice is usually a better solution than wasting time on a very last small detail.

If the adventure at "the expert" goes wrong, finally you end up with your manufacturer and this along with the reality and cost. The guitar is a metric, without mysteries. Don't be guided by impressions, prejudices or brand names. A golden rule: measuring is knowing! You bought our technology with full confidence.... Believe in yourself and keep it that way, and you will always stay one step ahead!

Be aware that the realization of all that beauty took a lot of energy and time. This benefits the artistic possibilities of the musician.

### **The future**

It was, is and remains for us a fight against the rigid habits that people have in "guitar land". Only time will slowly but certainly change this. Our new techniques are not accepted by our competitors. Many are still living in the last century and do not want changes. They rely on a "successful past". Some have developed a gigantic marketing machine to impose this past permanently. They do this with signatures of legends and try to copy themselves through reissues. Sellers eagerly exploit this to get the biggest sales with the least effort. Artists are then supposed to be willing to buy up this past. The reason for this stagnation can also be found in the possibility that manufacturers used to, apparently, make better instruments than they do now. Surely this cannot be the "new" image an artist of the 21st century is striving for.

The backlash we experience from the outside is sometimes frequent and intense. We don't care about promotion weekends in stores. Selling boxes for the sake of sales is not on our agenda. That is why we are moving away from all distribution through stores. Only quality is our best friend. This gives us the strength to always go further with innovations that can serve you. It is one of the reasons why people call us "addicted inventors". The term "European" is a guarantee label for quality. A "difficult" product like the guitar now becomes a European challenge.

Thanks to people like you, we can continue to evolve. There are more and more people who want an individual, custom instrument.

Thanks for being different from the others.

Good luck with your new guitar.

Welcome to the 21st century.

Comments or questions? We will help on-line if requested: E-mail : [Info@kritz.com](mailto:Info@kritz.com)



### **After-sales service**

Kritz works for professional musicians. They live by and for their work. We understand this very well. If you have a problem, don't hesitate to contact us. You will get all advice "on-line" and we will find a solution to your problem. During a repair of our instruments (from factory) you will have a replacement guitar at your disposal for the period. You are never alone during your studio or internship work. Kritz lives along... with the musician. See you at some concert or other....

Fritz & Alexander Valcke  
Kritz Guitars

[www.Kritz.com](http://www.Kritz.com)