

*Blüthner*



The golden Tone



## Blüthner instruments can really sing...

orchestras and pianists alike are impressed by the sound, the shading of the dynamics, and the outstanding performance of the instruments. Chamber musicians praise the tonal character as being full of charm with a sound comparable to a violin cello. Singers love the golden tone for accompanying the human voice. Musicians and composers affectionately call the Blüthner instrument "the poet among the pianos". over 150,000 pianos have been produced of which many have been played by well-known personalities – the best of whom have left their statements of dedication in the company archive.

"Blüthner instruments can really sing.  
This is probably the greatest compliment that can be paid to an instrument"

Wilhelm Furtwängler





*Julius Blittner*

## A legend is born...

Follow a successful company history that, at the same time, is also a family history.

In the middle of the 19th century, the city of Leipzig was one of the cultural centres at the heart of Europe equal to Paris, London or Vienna. The enlightened and affluent middle-class of Leipzig was very ambitious, self-confident and open minded, and the city itself was already well known for its international trade and its university. Changing circumstances meant that scientific and cultural education was no longer reserved for the aristocracy. During this period, the people of Leipzig prospered.

The advancements during this time can be seen in the history of the University of Leipzig, and in the prominence of the St. Thomas choir, the Gewandhaus orchestra, and the opera, and the Academy of Music (founded in 1843 by Felix Mendelssohn-Bartholdy).

The Blüthner family was richly influenced by the musical traditions of the city, and was inspired by the entrepreneurial spirit present in Leipzig.

All of these were convincing reasons for Julius Blüthner to open his piano factory, without knowing that he was about to establish such a highly successful enterprise. On 18th November 1853, with excellent credentials and a budget of "1660 talers, 2 new groschen, 1 penny and 1 farthing", Julius Blüthner started his pianoforte factory. His instruments were quickly recognized for their outstanding technical and musical qualities and were established in concert halls all over the world.



## Julius Blüthner – purveyor to the courts

“I will build new fortepianos and grand pianos of German and English design... and then sell them” – This was the simple and consistent business plan of the young entrepreneur. Production began in a rented workshop with the help of three journeymen and the motto, “God will lead me!” Ten instruments were made in the first year, eight grands and two square pianos. Soon the instruments captured the attention of experts, top pianists and musical authorities. Around the world interested people were speaking about the unbelievable instruments built by Julius Blüthner in the city of Leipzig. Well known artists like Brahms, Liszt, Mahler, Moscheles, Nikisch, Rachmaninov, Schumann, and Tchaikovsky were welcome guests in the Blüthner house. During their musical tours the artists reported

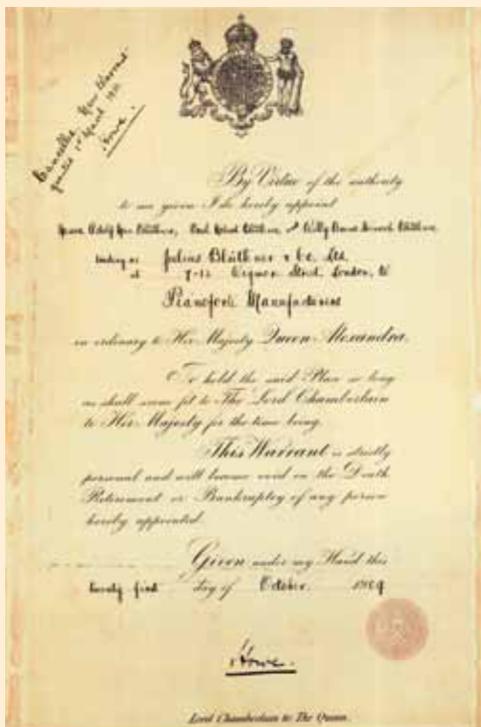


about these most marvellous instruments. The appointment as purveyors to the court of Queen Victoria, the Russian Tsar Nicholas II, the Danish King, the German Emperor, the Turkish Sultan and certainly to the King of Saxony,





of many European kingdoms



flourish today. He used his participation at the trade fairs and exhibitions in Brussels, Amsterdam, Melbourne, Paris, Philadelphia, Sydney and Vienna to show and present his newest instruments and innovations. The pianos received great acclaim for being serious concert instruments. All first prizes, gold medals and any decorations obtained subsequently in the history of the firm, are still listed on the soundboard of every Blüthner instrument. Soon the manufacturing facilities became too small for the growing level of production. Julius Blüthner purchased the rented workshop and also a large plot of land on which he built step by step until 1890 when he established the new factory suitable for 1,200 workers, with an 85,000m<sup>2</sup> manufacturing area to house the various

underlines the approval bestowed on Blüthner instruments by the nobility. Motivated by his success, Julius Blüthner started in 1868 to build an international sales and distribution network that soon spanned the world, and which can still be seen to





## Winner of many international awards—

First prize at the world exposition in 1900

production departments. during this time of rapid growth, it was important for Julius Blüthner to keep the company structured as a family business, and this attitude continued even after his death in 1910. of his 8 children (4 girls and 4 boys), as was the custom of the time, his sons took on responsible positions in the company. Julius Blüthner was a strict teacher. All his sons were required to learn the business in detail and gain a thorough understanding of the entire production process.



on 1st July 1892 Max Blüthner started as a partner in the enterprise. Like his brothers Bruno and Robert, he learned the craft of piano building and then honed his skills in London and Paris. Soon Max became the successor to his father. his major task was the management of the technical side of the instrument production. Step by step, the responsibility for the production



and the global business rested on the shoulders of Max and his brothers Robert and Bruno. now, as Julius Blüthner had wished, all aspects of the business were being handed down to successive generations of the Blüthner family.

The advantages of a family business became clear during and after the First World War and also during the economic crisis in 1929. In 1935/36 the German leaders selected Blüthner, well-known as a particularly innovative company, for a special task. The specification was to build an



Max Blüthner, Bruno Blüthner, Robert Blüthner



grand Prix, Paris



## the most important of these are, to this day, documented on the soundboard of every piano we make.



In 1932 the merchant and lawyer dr. Rudolph Blüthner-haessler took over the reigns of the company. his was the difficult task of guiding the company through the Second World War. With the responsibility to continue to build the enterprise according to the traditional Blüthner philosophy, it was with a heavy heart that dr. Blüthner-haessler was to see the family's company completely destroyed by fire during an air raid. Totally burnt out, nothing was left apart from the walls.

After the war, many friends and customers encouraged the family to rebuild the company. With determination and a strong vision for the future, dr. Rudolf Blüthner-haessler restructured the company and, despite conflicts with the german leaders, undertook the monumental task of rebuilding the company to an international standard. It was in 1948 that instruments could finally leave the factory again. The company supplied famous conservatories and musical institutions such as the Tschaikovsky Conservatory in Moscow and the Leningrad Conservatory (as it was known at that time), whose outstanding pianists demonstrated the prevailing quality of the instruments.

extremely lightweight grand piano for the airship Hindenburg. And so the first Blüthner crossed the Atlantic ocean in an aircraft where, to the astonishment of the world, it was used for the first piano concert in the air. That performance was broadcast live by 63 radio stations around the world.



The famous conductor of the gewandhaus, Artur nikisch and his son Mitja with two Blüthner pianos.



Blüthner Piano specially built for the music salon of the airship Hindenburg.



## Committed to tradition – A family business since 1853

After the death of dr. Rudolph Blüthner-haessler on June 16, 1966, his son Ingbert Blüthner-haessler took over the management. However, in 1972 the unlawful leadership and nationalization of East Germany by the government took place. His decision to stay as a managing director in the company, in spite of the inherent pressure and doubt, was an economically sound decision and an important one for the future. After the fall of the wall in 1989, Ingbert Blüthner-haessler reorganized the traditional company back into a family business and, like the Blüthner generations before, he extended the production capacity and modernised the manufacture. Soon the construction of a new factory was crucial. From 1994 to 1997 the family planned and built the new factory in Störmthal near Leipzig. Since 1995 Ingbert Blüthner-haessler shares the management of the company with his two sons, dr. Christian Blüthner-haessler, who studied medicine and economics, and Knut Blüthner-haessler, who studied piano making and mastered every aspect of piano production. Today dr. Christian Blüthner-haessler is in charge of the sales and finances of the company and Knut Blüthner-haessler is in charge of production and all technical aspects. As a result of the large demand and the interest in Blüthner instruments, the company has subsidiaries and service centres in the United States, Great Britain, Russia, France, Netherlands and Asia as well as a worldwide network of Blüthner dealers.



The Blüthner factory in Leipzig



From left to right:  
Dr. Christian Blüthner-Haessler,  
Ingbert Blüthner-Haessler,  
Knut Blüthner-Haessler



A sensational duo – the world celebrates Marlene Dietrich with her Blüthner in the glamour of the 20th Century.

## Blüthner – on many stages worldwide

generations of musicians and singers have been dedicated to the fascinating sound of a Blüthner.

Wilhelm Furtwängler, Theo Adam, Claudio Arrau, Emanuel Ax, Wilhelm Backhaus, Bela Bartók, Beaux Art Trio, Johannes Brahms, Ferruccio Busoni, Halina Czerny-Stefanska, Claude Debussy, Marlene Dietrich, Werner Egk, Carl Flesch, Jean Françaix, Bruno Leonardogelber, Benjamino Gigli, Jean Gilbert, Ingeborg Hallstein, Bibi Johns, Wilhelm Kempff, Franz Konwitschny, Erika Köth, Franz Lehár, Elisabeth Leonskaja, Franz Liszt, Nina Lisztl, José Rodrigues Lopez, Peter Maffay, Oleg Maisenberg, Gustav Mahler, Igor Markevitch, Wayne Marshall, Yehudi Menuhin, Mario del Monaco, Václav Neumann, Arthur Nikisch, Carl Orff, Hazy Osterwald, Josef Pembauer, Hermann Prey, Sergei Rachmaninov, Max Reger, Arthur Rubinstein, Wolfgang Sauer, Fjodor Schaljapin, Dmitri Schostakovich, Peter Schreier, Carl Seemann, Peter Serkin, Hugo Steuer, Johann Strauss, Richard Tauber, Robert Teichmüller, The Beatles, Artur Pizarro, Peter I. Tschaikovsky, Richard Wagner, A. Lloyd Webber and many more.



Some of the most popular songs have been composed or recorded on a Blüthner.



“After my coffee and cigar we went to one of the recording rooms where they had a Blüthner piano ...

Well, this Blüthner had the most beautiful singing tone I had ever found. I became quite enthusiastic and decided to play my beloved Barcarolle of Chopin. The piano inspired me. I don't think I ever played better in my life.”

Arthur Rubinstein, “My Many Years” (page 281)

To my dear BLÜTHNER -  
 - my favorite piano  
 and definitely the  
 chapter of my  
 life  
 With love  
 Alexander Paley  
 May 7, 2001

"I would like to give you my best compliments for the excellent impression that I have gained from your Blüthner grand piano. Its touch is exceptional and its tone represents perfect beauty. I give you my absolute admiration for this instrument"

Max Reger

С радостью  
 поздравляю с рождением  
 Блюгнера. Золотые слезы  
 и благодарность. Подарю на  
 много счастливых сольных вечеров.

Михаил Плетнев

Den Herstellern der  
 neuen Blüthner in aller  
 Qualität meinen herzlichsten  
 Glückwunsche!

Paul Badura-Skoda

8. I. 1974



"Marvellous instruments" - Mikhail Pletnev



Wilhelm Kempff loved to play a Blüthner in concert.

Only instruments of choice quality, which carry a legendary name like Blüthner, which are handcrafted in a limited number and always follow the philosophy of the factory, may be called master instruments.

“The ability of an instrument to engage an artist in a dialogue throughout his exploration of the musical universe, as he searches for the optimal interpretation, has given me every joy and contentment which has accompanied me in my pianistic life.”

Wilhelm Kempff



## Blüthner – The birth of a marvelous passion

Blüthner instruments have proven popular in conservatoires and music colleges. They are praised for their singing tone, their responsive action, their excellent repetition, the technical reliability of their components, and for their tuning stability.





A piano plays a major role in the daily work of artists and soloists in many areas of the music industry, and a Blüthner instrument is the perfect companion for the music professional. The promotion of young musicians and new music is of foremost importance to Blüthner. In addition to the Blüthner piano competition, we have established a series of concerts that offer young artists and winners of national and international competitions the opportunity to show their talents. Selected programmes are published under our label Blüthner Media.

For over 150 years Blüthner instruments have proven their refinement and dependability. Do not hesitate to choose the best. Under the hands of a pianist, the instrument is as important as the brush of a painter, the chisel of a sculptor, or the voice of a singer.

"Whenever I have played a Blüthner on my concert tours, it has always proven itself to be among the best and melodious instruments I have ever known."

Franz Liszt

## Inside the factory –

only the finest timber, carefully selected from all over the world and seasoned over many years, is used as the basis for the outstanding quality of our instruments. A gentle drying and maturing process ensures that the sensitive membranes of the cells in the wood remain intact, so that vibrations can be conducted without significant loss of energy. Using traditional craftsmanship, the solid rim is assembled in a robust tension-free design that enhances resonance and forms the firm foundation for the world-famous Blüthner soundboard.



More than 4,500 parts that form a Blüthner piano are built and assembled with superior accuracy. The combined experience of generations of piano makers underlies the special knowledge used to create the famous Blüthner sound. The soundboard, the heart of every Blüthner instrument, is crafted by the most skilled artisans, leaving nothing to chance by maintaining the highest standards of quality control.



## Blüthner's unique instruments are created with the dedication and expertise of our master craftsmen.



The hammers are a fundamental part of the instrument which contribute substantially to the unique Blüthner sound. Crafted from the finest Australian felt, arched over a core of walnut wood, and individually voiced to perfection, the Blüthner hammers stimulate the purest vibrations of the strings. These distinctive hammers are connected to shanks made from white beech, fitted by hand carefully using traditional natural glue.



Striving for perfection down to the smallest detail is our passion. Like gold plating the instrument, the voicing of the Blüthner instrument is performed by the best among the best to bring to life the soul of each instrument, presenting the perfection and beauty of the sound to its owner. Our passion for excellence, our fascination with detail, and our drive for continuous improvement have shaped our philosophy. To create pieces of the finest art that outlive many generations is our challenge.

# Classic Edition



**Model 1**  
**ebony polish**

## Concert Grand Model 1

This instrument is the masterpiece of Blüthner, and embodies the knowledge acquired over the past 150 years of piano making. orchestras and pianists alike are impressed by the powerful sound, the shading of the dynamics and the outstanding performance of the instrument. "Blüthner instruments can really sing. This is probably the greatest compliment that can be paid to an instrument", wrote Wilhelm Furtwängler in one of his dedications. We are sure that this sentiment is shared by the artists who play this instrument.



**Model 2  
ebony polish**

## Semi-Concert Grand Model 2

When you play this instrument a completely new world will open up to you. You will play fast scales with ease and powerful fortissimo is well within your reach. This instrument will capture your imagination and inspire you with its powerful dynamics and clear tone, allowing for greater freedom of interpretation. Well suited to solo recitals or as the perfect complement to a chamber orchestra, this piano presents the pianist as a true master.

## Boudoir Grand Model 4

This is the most celebrated size for a professional piano. It incorporates the tonal qualities of a concert grand into a maneuverable size. It will perform well in small halls as a concert piano but also as a practice instrument that can more than meet the needs of the most demanding concert artist. One proud owner wrote: "It can be powerful and strong, spoil you with romantic and lyrical sounds, or simply captivate the pianist and the audience".



**Model 4  
walnut polish**



**Model 4  
ebony polish**

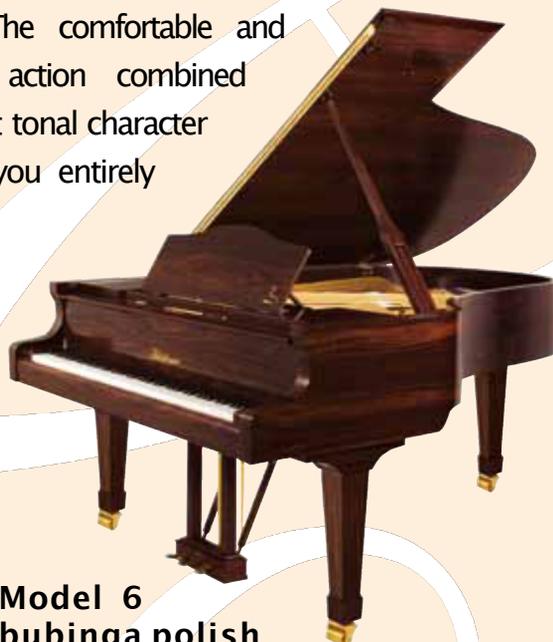
# Classic Edition

## Salon Grand Model 6

This is the standard size of a grand piano. due to the ideal proportions of the instrument, this model can be built to technical specifications that allow the strings to resonate at their optimum capacity. The tonal qualities make this a concert instrument suitable for solo recitals or accompaniment in small venues or even a larger room of a home. The comfortable and responsive action combined with vibrant tonal character will leave you entirely satisfied.



**Model 6  
ebony Polish**



**Model 6  
bubinga polish**



**Model 6  
macassar polish**



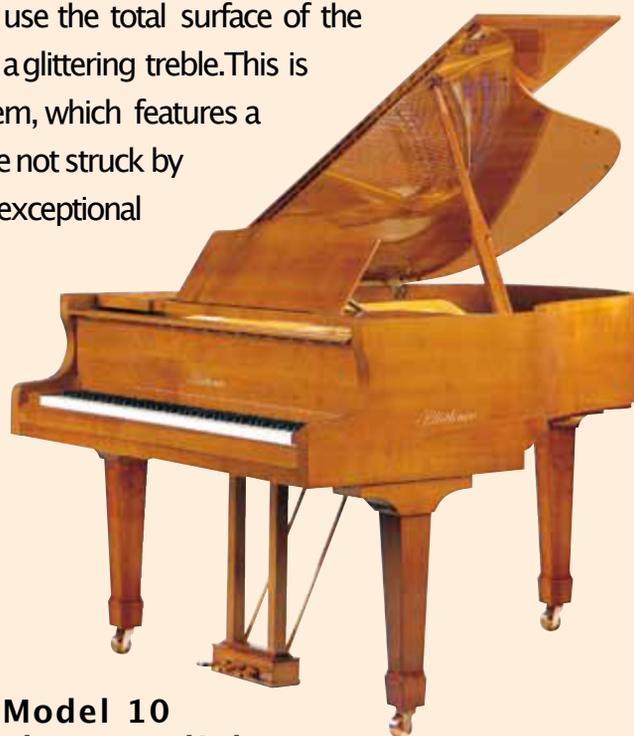
**Model 6  
yew polish**

## Small Grand Model 10

This model is a favourite instrument for the home or music studio, or indeed for a small hall. The proportions of this instrument have been carefully planned to assure maximum performance. The string lengths have been calculated to use the total surface of the soundboard resulting in a resounding but clear bass and a glittering treble. This is the smallest model that is fitted with the Aliquot System, which features a fourth string in the treble section. These extra strings are not struck by the hammers, but they resonate in harmony to add that exceptional dimension to the tone.



**Model 10  
white polish**



**Model 10  
cherry polish**

## Small Grand Model 11

If it is space that prevents you from putting a grand piano in your home, this instrument may be ideal. It will certainly fit into the smallest corner and you will enjoy all the advantages a grand has to offer: the satisfying touch of the keyboard, the elegance of design that will compliment your home, and a sound that will enchant you. By using the same principles of construction that are applied to the larger instruments, this model leaves nothing to be desired with regard to its tonal character and dynamic range. even its smaller size does not impede its warm bass and rich treble. For its size it is certainly one of the best available.



**Model 11  
ebony polish**

# Suprême Edition

## Queen Victoria

during the the Victorian Age of the 19th century, Blüthner was purveyor to the Royal Court of Queen Victoria. The English Society in this time adored the style of the neo - Renaissance, which expressed the wealth and the feeling of belonging to the most important nation in the world in a most convincing way. Queen Victoria and her princely husband Albert defined that period which was later named after them.

This instrument is designed in the style of this time, executed in precious rosewood, enhanced with hand carved ornaments and applications, with powerfully styled legs and a finely etched music desk, and perfectly conveys the philosophy of that period. The styling of this instrument rightfully bears the name Queen Victoria.



**Model S 2**  
**Queen Victoria**  
**Rosewood**

## Julius Blüthner

It is rare for a family business to maintain excellence lasting for more than a century, but Julius Blüthner, the founder of the legendary piano company, created a business dynasty which has achieved just that.

Julius Blüthner revolutionized the art of piano making, creating instruments that are enduring examples of outstanding craftsmanship and admired for their unparalleled beauty of tone.

In this spirit, Julius Blüthner's vision and understanding of piano building have been transformed, five generations later, by his great-great-grandsons into this outstanding instrument, showcasing his original aesthetic designs for the music stand, legs, and numerous other hand-crafted details.

It is a homage to his achievements and a testimony of the deep respect and gratitude for the legendary founder of Blüthner pianos. Every one of these outstanding masterpieces features distinctive historic details and the unsurpassable sound that embodies the timelessness of the centuries.



**Model S 4  
Julius Blüthner**

# Suprême Edition

Whichever instrument of this collection suits your style, all represent the finest in piano making: mature construction, the finest quality materials, excellent workmanship, a wide dynamic range, a responsive touch, a full sound, stability of tuning, and a precisely functioning action lasting many years.

## Jubilee

The 150th anniversary of our company was the perfect opportunity to release this beautiful addition to the Suprême collection.

The remarkable feature of this piano is the very ornate iron harp casting that has been taken from the classic design originally produced for the 50th anniversary in 1903. The octagonal legs are a stylish shape, reminiscent of the traditional design of the early days of piano making. A specially decorated music desk adds to the splendour of the instrument.



**Model S 6  
ebony polish**

## LouisXIV

The exterior of this breathtaking instrument has been designed in the style of the fanciful French king. The grace and delicateness of the ornamentation is based on elements of the Rococo style. The legs, lyre, music desk and the rim are decorated with carvings tastefully gilded with real gold. To reproduce the original style and design of this instrument is both a demanding and satisfying task.



**Model S 6  
rococco**

## Ambassador

This instrument is available in different sizes and is decorated with a specially designed cut of veneer. Precious rosewood is laid out in a fishbone design in the style of traditional French furniture. The shading of the wood can be adjusted to your personal taste. This design is made for the 190cm, 210cm and 238cm sizes.



**Model S 2  
Rosewood polish**

# Suprême Edition



**Model S 6  
walnut burl polish**

## President

This instrument is based on our successful construction techniques, but its appearance is enhanced by using precious veneers like bubinga, bird's eye maple, burr walnut or mahogany. It is fitted with mouldings around the key bottom, a special chamfer around the top and a fine ornamental music desk.

## Kaiser Wilhelm II.

This is a traditional style from around the turn of the nineteenth century. This master piece of design displays the grandeur of the instrument and the owner. The turned legs, heavy lyre, and decorative music desk bring back memories of imperial times. This instrument is available in traditional black as well as other veneers.



**Model S 6  
ebony polish**



**Model S 6  
palisander**

## Senator

This instrument is built on the construction principles found in the Model 6. The outside is exquisitely fashioned. The precious rosewood veneer has inlaid sections of leather in Russian green, stamped with golden ornamentation. It is a magnificent instrument well suited to an elegant home.

## Nicolaus II.

This model was first made for the Russian Tsar Nicolas II. The exquisitely fashioned panels are made of burr walnut, framed with a fine lining of maple. The basic veneer is made of French walnut. All of this marquetry is individually handcrafted in our factory by our master piano makers.



**Model S 10  
walnut burl inlay**

# Upright Pianos

## Professional Upright Piano Modell S

This piano is the crowning achievement of our upright piano collection, offering the player an enveloping beauty of tone in all registers and a fullness of sound that is only comparable to the experience of our grand pianos. Where the dimensions of a standard full sized upright piano have long been set across the musical world, our craftsmen have lengthened the height, width, and depth of this instrument in this beautifully proportioned design. Founded on 150 years of piano-making experience, this instrument has an extraordinary musical capacity and is an ideal centerpiece for any music room.



Model S  
Professional Upright Piano  
ebony polish

## Professional Upright Piano Model B

This piano epitomizes technical and musical perfection, offering an impressive sound that is rich in tonal colour, with a very responsive action. Where the available space will not accommodate a grand piano, this instrument will be an appropriate substitute. This piano can also be fitted with a sostenuto pedal, which enables the player to hold a note whilst playing other notes in the usual manner. A practice pedal is normally fitted. When pressed the instrument plays much more softly to appease sensitive neighbours. Available in a range of finishes from black to mahogany or burr walnut, this instrument can also be fitted with a decorative top door panel.



**Model B**  
ebony polish



**Model B**  
mahogany polish



**Model B**  
cherry satin

# Upright Pianos

## Professional Upright Model A

The design of this instrument is based on many years of experience in piano manufacturing. The sensitivity of the sound-board responds to the player's every intention, creating the desired dynamics and tonal colours, and fulfilling the role of a small grand. The touch responds sympathetically to the player's wishes, from a most delicate pianissimo to a powerful forte. Available in a range of finishes from black to mahogany or burr walnut, this instrument can also be fitted with a decorative top door panel. A favourite among the Blüthner instruments.



**Model A  
ebony polish**



**Model A  
walnut polish**



**Model A  
camphor polish**

### Model A Special Edition

Whether you desire a classic, elegant, or extravagant design, we will manufacture a bespoke instrument to suit your taste. Select one of our existing upright piano models or realize your own dream. We can craft your piano so that hardly a desire will remain unfulfilled. We can also craft your piano case in your favourite wood veneer and finish.



**Model A  
Gustav Mahler**



**Model A  
Franz Schubert**

# Upright Pianos



**Model C**  
ebony polish

## Upright Piano Model C

Crafted in the traditional way using our time-honoured piano making principles, this piano compares well with the larger models. In spite of its reduced height, the Model C is a convincing instrument with a full and well-balanced tone throughout the octaves. The quick and dependable action will enhance your performance giving you a new level of control, whether playing at home or in a professional situation.



**Model C**  
alder waxed



**Model C**  
**walnut polish**



**Model C**  
**cherry polish**

## Upright Piano Model D

With the new Model d, Blüthner has created a design object with a pure linear form. The substantial, square frame and the delicate subtleties reduce, in the spirit of purism.

In the tradition of the Bauhaus principle "less is more", the timeless, modern design of this model fit any room aesthetic and lifestyle. These details are apparent in the functional structure of the fallboard, which provides an instantaneous sense of elegant luxury, while simultaneously functioning as an integrated music stand. exclusive stainless steel elements give the piano the purist aesthetic. This newest addition to the Blüthner upright line of pianos portrays a successful combination of innovation, classical elegance and traditional craftsmanship. The first editions are available from Blüthner in either ebony or white polish.

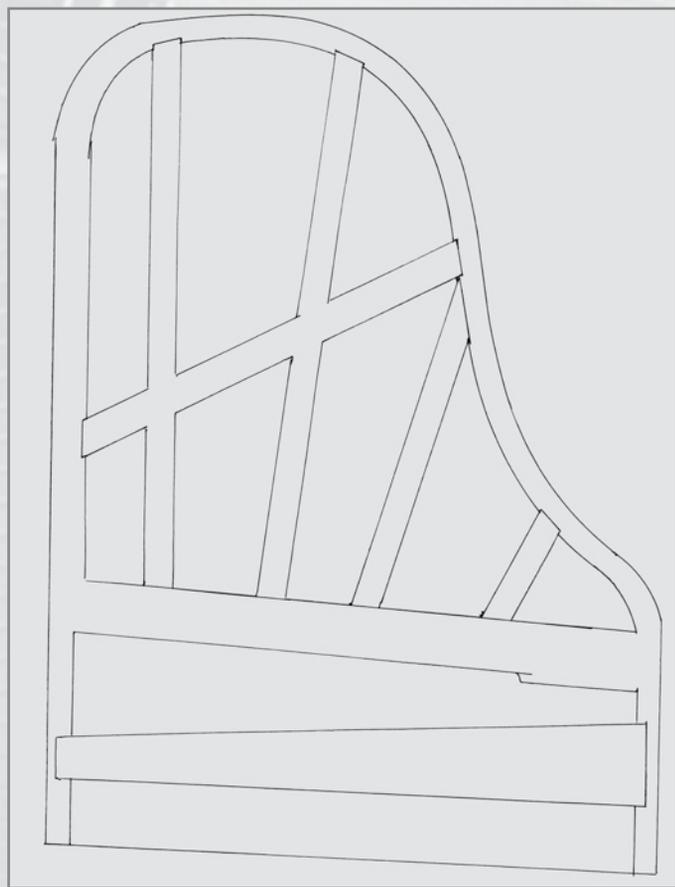
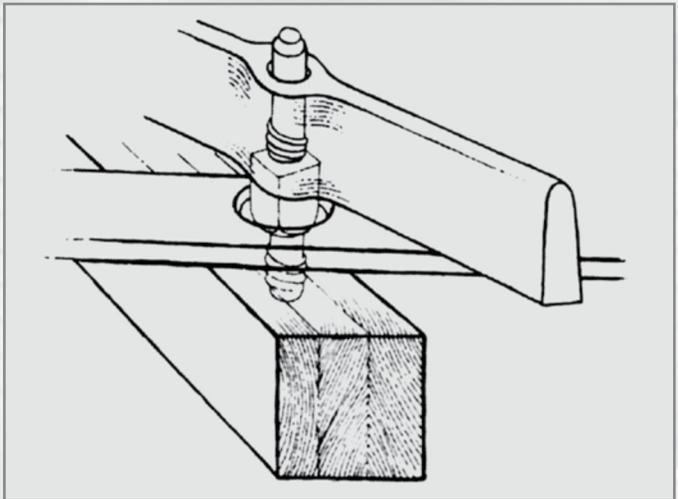


**Model D**  
**ebony polish**

# WHAT IS SPECIAL ABOUT A *Blüthner* GRAND PIANO

grand and upright pianos consist essentially of three subassemblies. Blüthner coordinates them with one another in mutual harmony to guarantee the legendary Blüthner sound.

1. The back and the cast iron frame have to take up the enormous tension of the strings that comes up to almost 20 tons when the piano is tuned to 440 Hz. The pre-crowned soundboard is solidly glued in place on the back assembly with the iron frame positioned directly above. Circumferential supports or a frame liner of red beech fit exactly to the curvature of the

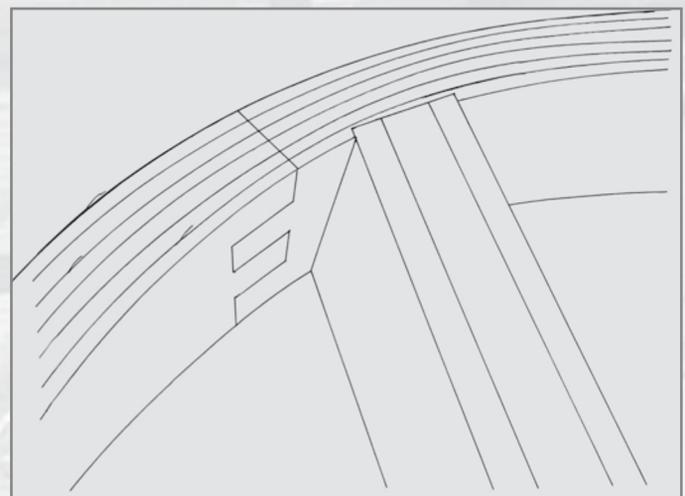


soundboard and fix the frame at the proper height. This strong design, quite unique to Blüthner, captures the soundboard, giving it the freedom to develop the full spectrum of the string vibrations and not be absorbed by the load bearing components. Such a system ensures a more complete transmission of the string vibration without interference or tonal loss. The inner rim consists of 18 layers of laminated hard-

wood. When combined to the outer rim construction there is a total of 28 layers of laminated wood for the grand piano.

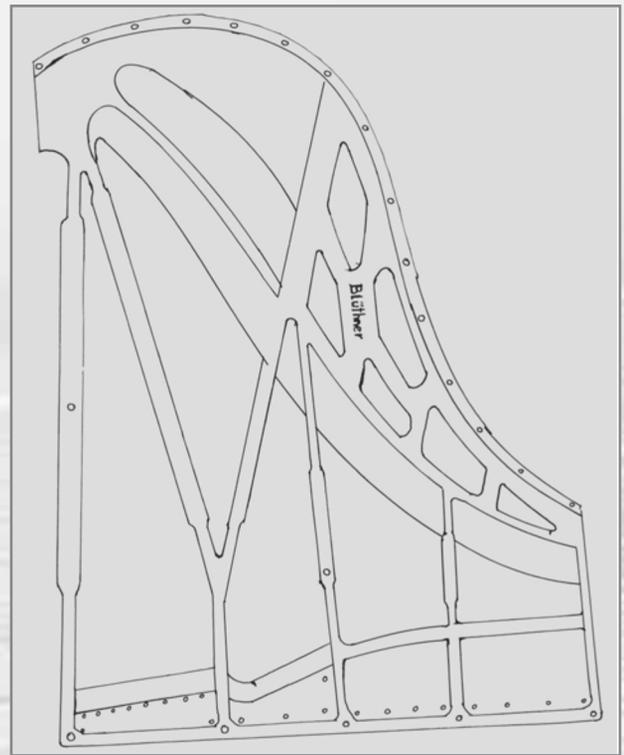
The tensile forces are distributed from the rim assembly to the crossbeam by strong back posts. These back posts are manufactured with a solid centre of red beech with pine laminated to each side. It makes it virtually impossible to allow movement caused by humidity changes. It also ensures a permanent and solid fit for the bolts of the iron frame. The fan-like arrangement of the back posts stiffens the rim and prevents deforming by outside forces.

All joints are formed in the traditional dovetail bolted connection by which the back posts are anchored in the inner rim wall. This type of joint guarantees the durability of the Blüthner piano which is already legendary.



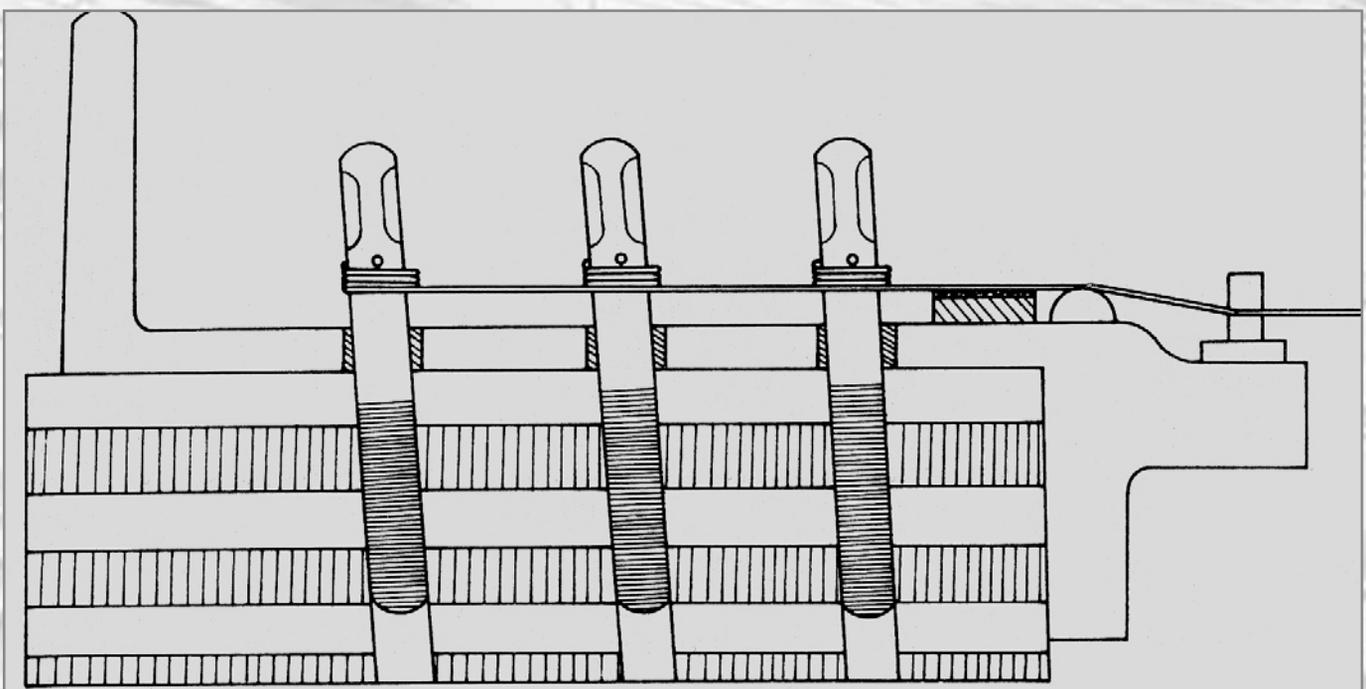
2. The iron frame takes on the force from the strings under tension and must be firmly connected with the inner casing under structure. Blüthner has developed an iron frame that is reinforced along the main tensile lines of force. It is not only important to have an appealing and timeless design; the frame also has to be able to affect the instrument's acoustics. Blüthner's many years of experience and knowledge in iron frame design ensure that no audible amount of the tonal spectrum is lost. In fact, the iron frame does indeed contribute to the tonal development of the Blüthner piano.

All fitting of the iron frame is done in house. This means that over 600 holes for pins, tuning pins, and bolts are drilled by hand using a number of control measures to ensure preciseness. A full mirror finish is the final touch to this work of art. Many control measurements and quality check of materials and fittings are necessary in order to build a piano that is worthy of joining the ranks of the Blüthner tradition.



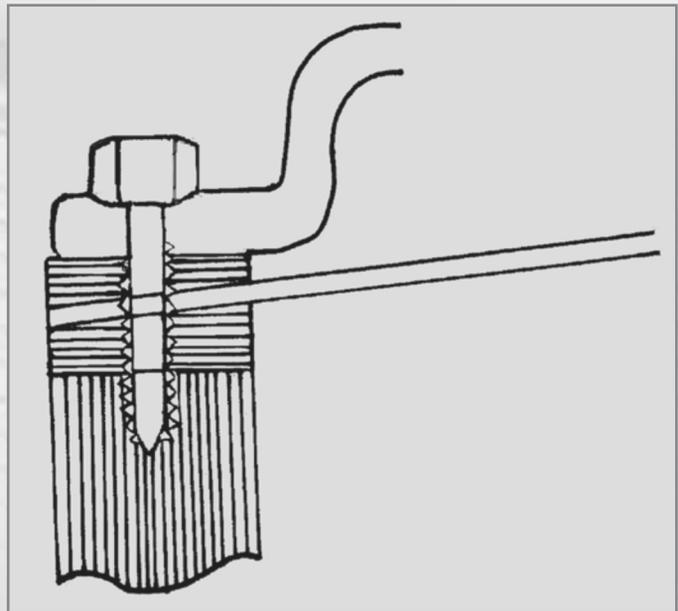
3. The Pin Block or wrest plank has the special task of acting as a receptacle for the tuning pins and to keep them very tight, to hold the string tension and still allow the piano to be tuned. Blüthner gives an additional support of a hardwood bushing where the tuning pin passes through the iron frame, which aids in reducing the bending load of the pin. The wrest plank is made of 14 highly compressed hardwood layers cross-

banded and displaced at 90 degrees to the direction of the wood fiber. This ensures that the tuning pin is solidly held on all sides and that tuning stability will be long lived. Blüthner continues to set the pace in this area with the latest results of research that are combined with traditional production techniques and methods.



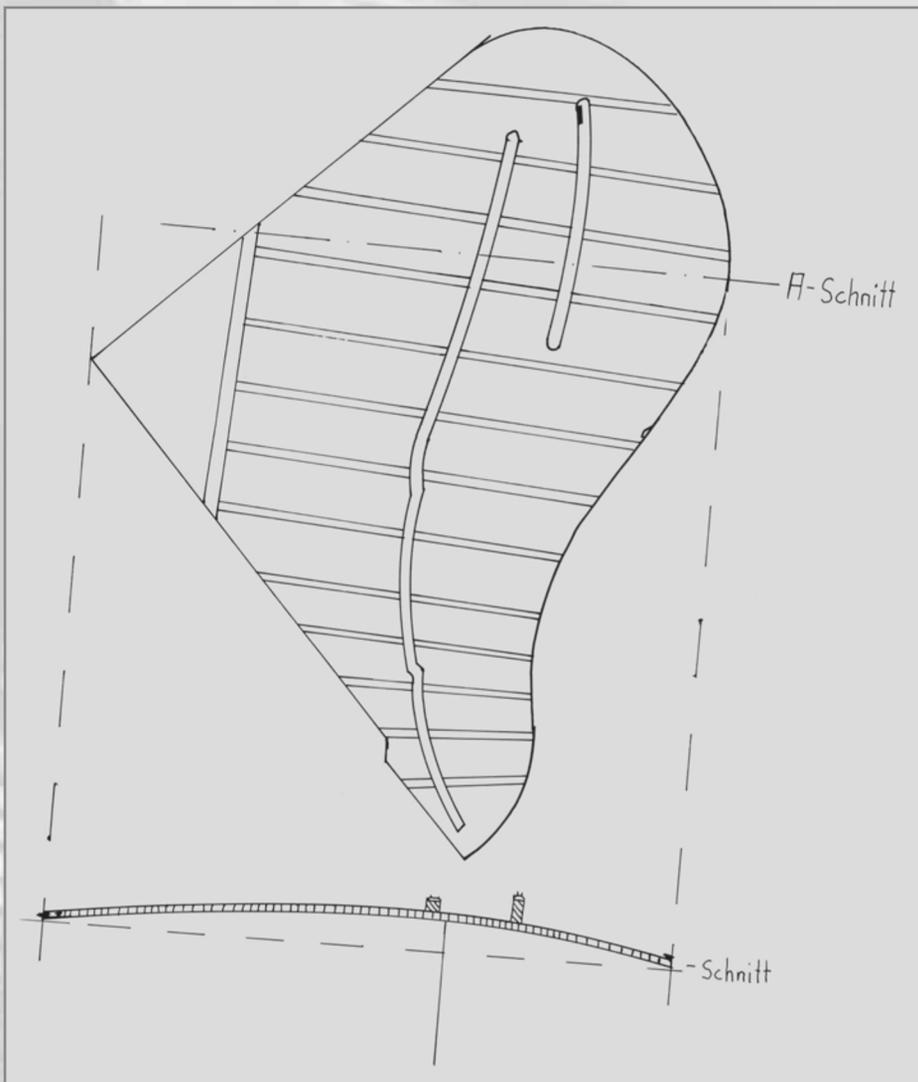
4. The soundboard: At the beginning of piano making the soundboard consisted solely of a thin wooden board, stiffened with bars glued on the underside and the bridges on the upper side. Further development was derived from the soundboard of a violin with its spherical crown. However the soundboard of a violin is made of a thick piece of wood being shaped by grinding, chipping and sanding into its final form. A piano soundboard is made from a thin board being bent by force into this form. This method however produces disadvantages comparable to those which one will experience when you try to put a sheet of paper on top of a ball.

Studies made by Blüthner's research and development department have proven that tensions and compressions develop on the edges that are inhomogeneous and not controllable. In contrast, the soundboard that Blüthner has developed has a cylindrical curvature so that the tension of the soundboard can be exactly defined. The ribs are planed to fit the curvature needed and therefore the tension



on of the soundboard remains intact over the decades. In fact, even under difficult climatic conditions the curvature will remain in a constant form since not only the rib structure will hold it in place but also the red beech inner rim is pre-formed to the correct angle

to receive and retain the soundboard's curve tension. Because the soundboard is pre-stressed in this fashion it can be fitted exactly and remain under curve tension permanently. The bridge, of course, is adapted to the tension and curvature of the soundboard in its optimum position. This ensures that string vibrations in their full spectrum are transferred to the soundboard. By utilizing the resonating surface, the special design of the Blüthner soundboard generates tone significantly better. This guarantees every Blüthner piano its legendary sound. The bridge is constructed from European maple. This material is strong and conducts the string vibrations well. In the upper section, the bridge has been capped with cross-laminated European maple. This ensures solidly fixed pins for many years to come.





# Design Your Own Piano

here we offer a unique opportunity. You are invited to create your own masterpiece with a wide selection of elegant and modern elements. our instruments can be highly tailored to your taste with various hand-carved piano legs, music desks and lyre combinations. In addition, our exquisite selection of wood veneers, finished in a classic polish or satin, can be applied to the entire piano case, or simply designed to accent individual details, such as the underlid, cheek blocks, fallboard, or inner rim.



## Music Desk Styles



Julius



Concert



Kaiser Wilhelm



Modern

## Leg styles



Jubilee



Kaiser Wilhelm



Concert

## Lyre Styles



Jubilee



Kaiser Wilhelm



Concert

# Veneers



LIG HT WALNUT



DARK ROSEWOOD



SANTOS ROSEWOOD



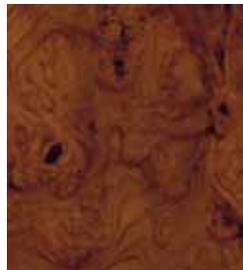
MACASSAR



BUBINGA POLISH



WALNUT



WALNUT BURL



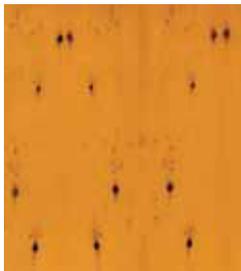
PYRAMID MAHOGANY



LIG HT MAHOGANY



DARK MAHOGANY



YEW



CHERRY



NATURAL OAK



WAXED ALDER



WENG E

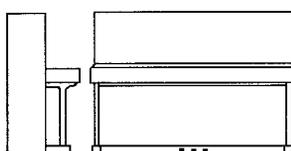
More colour samples available on request.  
Printed samples or colours may differ from originals.

## Technical Data



Grand Pianos

Model	Length		Width		Weight (net)	
	cm	inches	cm	inches	kg	lbs
1	280	9' 2"	160	63.0"	525	1160
2	238	7' 8"	162	63.8"	405	890
4	210	6' 10"	154	60.6"	345	780
6	190	6' 3"	152	59.8"	330	730
10	166	5' 5"	152	59.8"	290	640
11	154	5' 1"	152	59.8"	280	620



Upright Pianos

Model	height		Width		Weight (net)		depth	
	cm	inch	cm	inch	kg	lbs	cm	inch
S	145,6	57.3"	157,0	61.8"	320	705	71,0	28.0"
B	132,5	52.2"	151,5	59.6"	270	595	62,5	24.6"
A	124,5	49.0"	151,5	59.6"	250	550	62,5	24.6"
C	118,0	46.2"	154,0	60.6"	240	530	62,5	24.6"
d	116,0	45.7"	154,0	60.6"	250	550	62,0	24.4"



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