

EACH NOTE A CONCERT EXPERIENCE





'Schimmel instruments possess personality.'

and Dance Cologne, Germany, Concert Pianist)

LIST OF

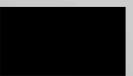
GRAND AND UPRIGHT PIANO MODEL SERIES

Grand Pianos

| Series | Model | L (inch) L x H x W (cm) | Weight (lbs kg) | Ebony high gloss | White high gloss | Mahagoni high gloss | Page | |
|-----------|-----------|---------------------------|-----------------------------|---------------------|---------------------|------------------------|------|------------|
| K 280 | Tradition | 9' 2" 280 x 102 x 154 | 1179 535 | • | - | - | 6 | |
| K 256 | Tradition | 8' 5" 256 x 102 x 154 | 1067 484 | | - | - | 9 | (ເທານັ້ນຄ. |
| K 230 | Tradition | 7' 7" 230 x 102 x 154 | 957 434 | | - | | 11 | V. IVMWFT |
| K 219 | Tradition | 7' 2" 219 x 102 x 154 | 913 414 | • | • | • | 13 | |
| K 195 | Tradition | 6' 5" 195 x 102 x 154 | 829 376 | | • | • | 15 | |
| K 175 | Tradition | 5' 9" 175 x 102 x 154 | 778 353 | • | • | | 17 | |
| Jpright P | ianos | | | | | 160 | | |
| philght P | 101103 | | | | | | | |
| Series | Model | H (inch) H x W x D (cm) | Weight (lbs kg) | Ebony high gloss | White high gloss | Mahagoni high gloss | Page | |

Upright Pianos

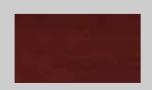
| Series | Model | H (inch) H x W x D (cm) | Weight (lbs kg) | Ebony high gloss | White high gloss | Mahagoni high gloss | Page |
|--------|-----------|---------------------------|-----------------------------|---------------------|---------------------|------------------------|------|
| K 132 | Tradition | 52" 132 x 149 x 62 | 580 263 | | - | | 18 |
| K 125 | Tradition | 49" 125 x 149 x 62 | 553 251 | | - | | 21 |
| K 122 | Elegance | 48" 122 x 149 x 62 | 525 238 | | | - | 23 |

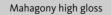


Ebony high gloss



White high gloss



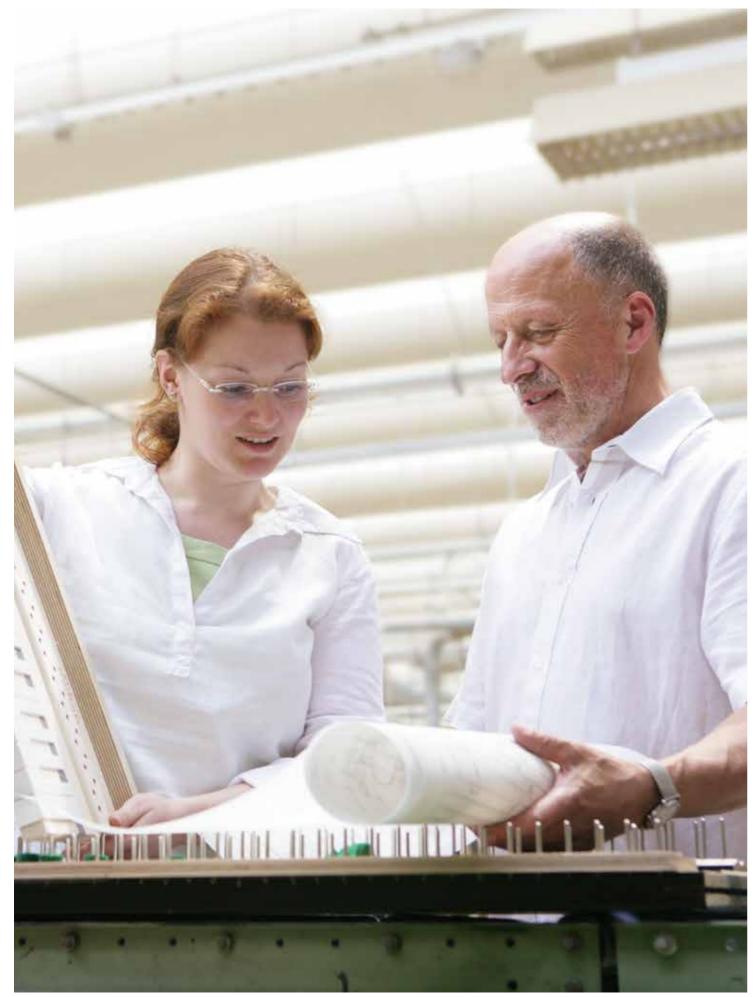




Accolades from competent sources are balm for the soul for our piano manufacturers. Within the context of the traditional instrument tests carried out by major music periodicals in France, *Le Monde de la Musique** writes the following about the grand piano K 280 Tradition: 'The entire action [is] particularly pleasant and well-balanced with the necessary dynamics for large-scale virtuoso movements.' ... 'emphasises the abilities inherent in the instrument to bring across great moments in the romantic repertoire: not over-saturated and here also a fine balance in tonal colour.'



* 09 | 2006, Yves Guilloux





A CLASS OF ITS OWN

With a compact length of 2.56 metres, the K 256 Tradition is slightly shorter than the traditional 2.70 metre concert grand. The model is however 16 centimetres longer than the wide range of grand pianos available in the 2.40 size. This extra length means greater tonal volume and sonority. This is the perfect alternative model for medium-sized concert halls, churches and for institutional purposes. This model is certainly a class of its own among the larger concert grands.











K230



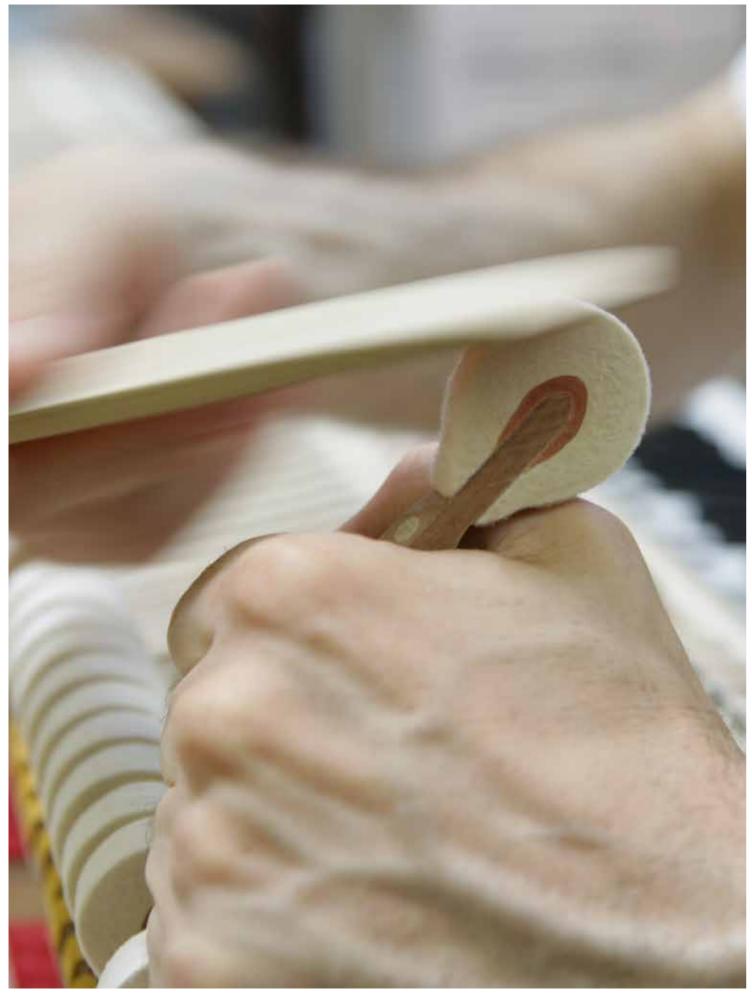


PERFECT SOUND

Pythagoras of Samos is said to have asserted that 'Everything is related to numbers'. In ancient times, he experimented on a one-stringed instrument to discover the ratio between notes and numbers. This interrelationship is still relevant today for the constructors at Schimmel: for example, when they calculate and develop the cast-iron plates for specific instruments according to stability and acoustic criteria. Nowadays, they employ high-tech software for this purpose which is also utilised in the aircraft construction industry. The almost 1000 computer-controlled precision bore holes in the sounding body alone guarantee a fitting accuracy to a micronexact degree in the acoustic element of the piano. This is precision work which makes a major contribution to the consummate sound of our upright and grand pianos.





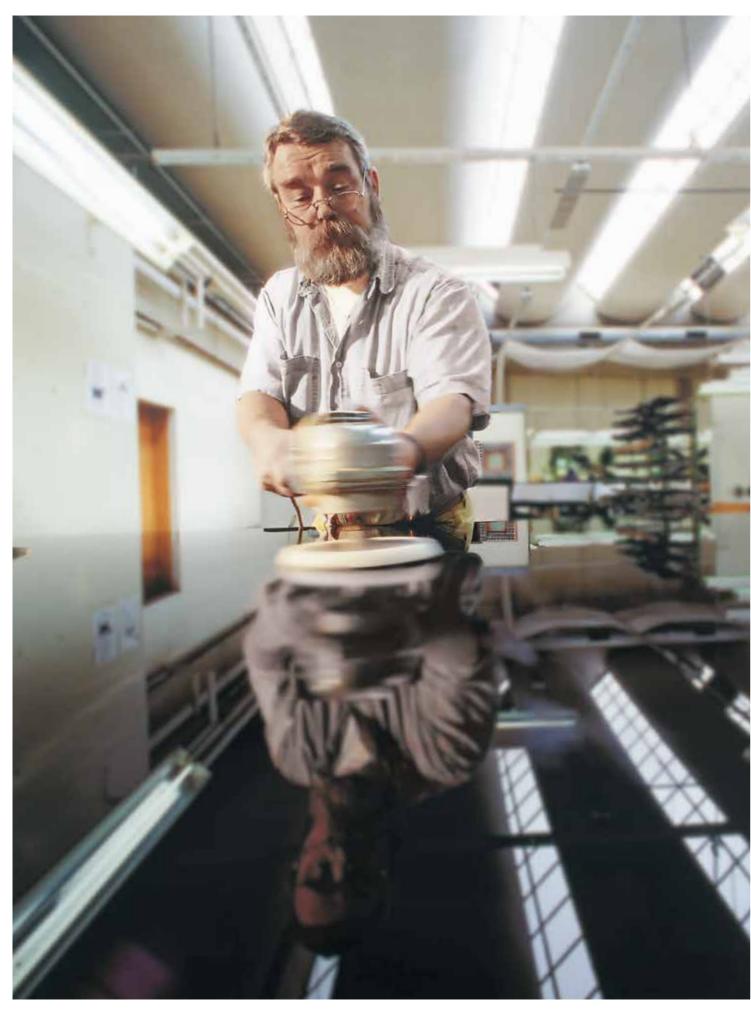




FOUNT OF GOOD SOUND

We have to thank Bartolomeo Christofori who invented the hammer technique in 1700 which heralded the birth of the pianoforte. Ever since, piano makers have been searching for the perfect hammer-head for a consummate sound. At Schimmel, the characteristics of the hammer-head felts which have an influence on the composition of the tone are examined meticulously. The density and weight of the felt, its tension and simultaneous flexibility, the type of wool utilised and how this wool is processed, the correct way of cutting the felt and the way in which it is moulded: these aspects are all vital to ensure that our hammerheads transfer the energy of the player's touch to the resonating strings in an optimum manner. The felt manufacture is undertaken according to a traditional process which is more time-consuming than modern industrial felt manufacture, but is the sole method to ensure delivery of premium-quality felt for our instruments.



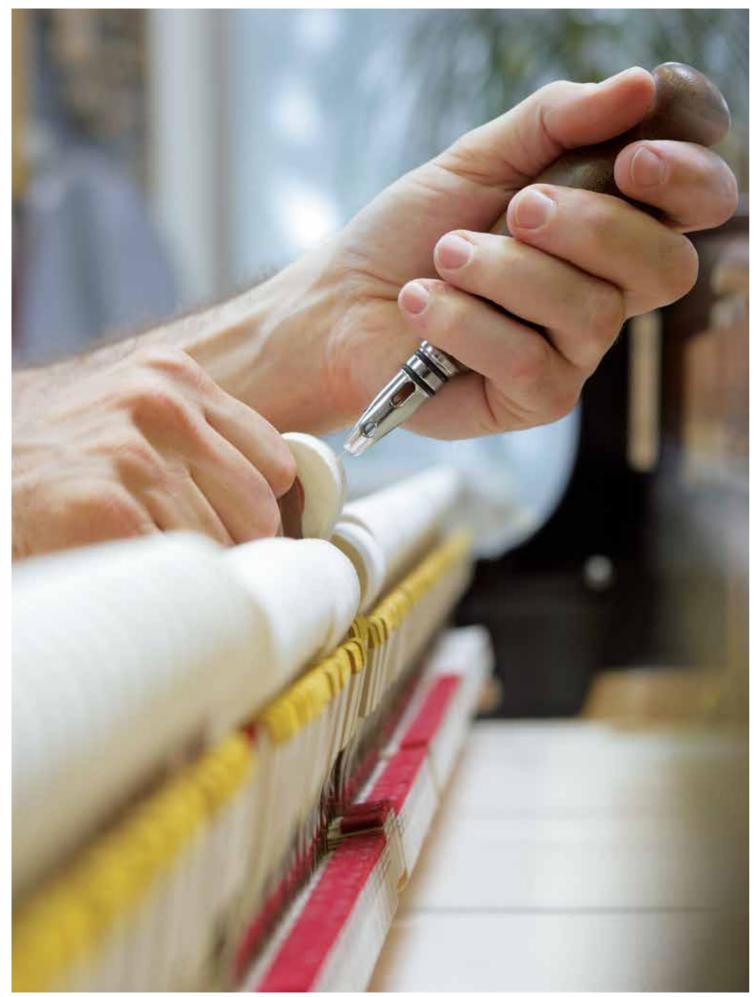




BRILLIANT FINISH

For many people, thirteen is a mystical number. This number certainly provides Schimmel instruments with a magic gloss. This is because we utilise a traditional piano varnish which is applied in thirteen work phases with around one and a half kilogram per square metre and is primarily further processed by hand to produce high gloss. This is how we produce the unique gloss and the special depth effect which are so characteristic for our instruments.







IN A WORLD OF WONDERFUL TONAL COLOURS

What sounds like a pedantic obsession with detail is the basis of rich tonal worlds for the piano experts at Schimmel: all 88 hammer-heads of each upright and grand piano are pricked with voicing needles several ten thousand times by hand in a painstaking process to form the versatile tonal colouring of our instruments. The voicer utilises his finely tuned manual dexterity to give the felt its elasticity and thereby provide each instrument with an optimum tone quality. This requires a rigorously highly-trained ear and great sensitivity for the finest tonal nuances. This is how the Schimmel craftsmen breathe life into the soul of our instruments.









K132

PERFECTION MEETS AESTHETICS

We interpret tradition with a contemporary slant as illustrated by the K 132 Tradtion which is inimitable in its combination of the traditions of German artisan piano manufacture, innovative construction and contemporary design. This is perfection and aesthetics which will continue to enchant future generations.

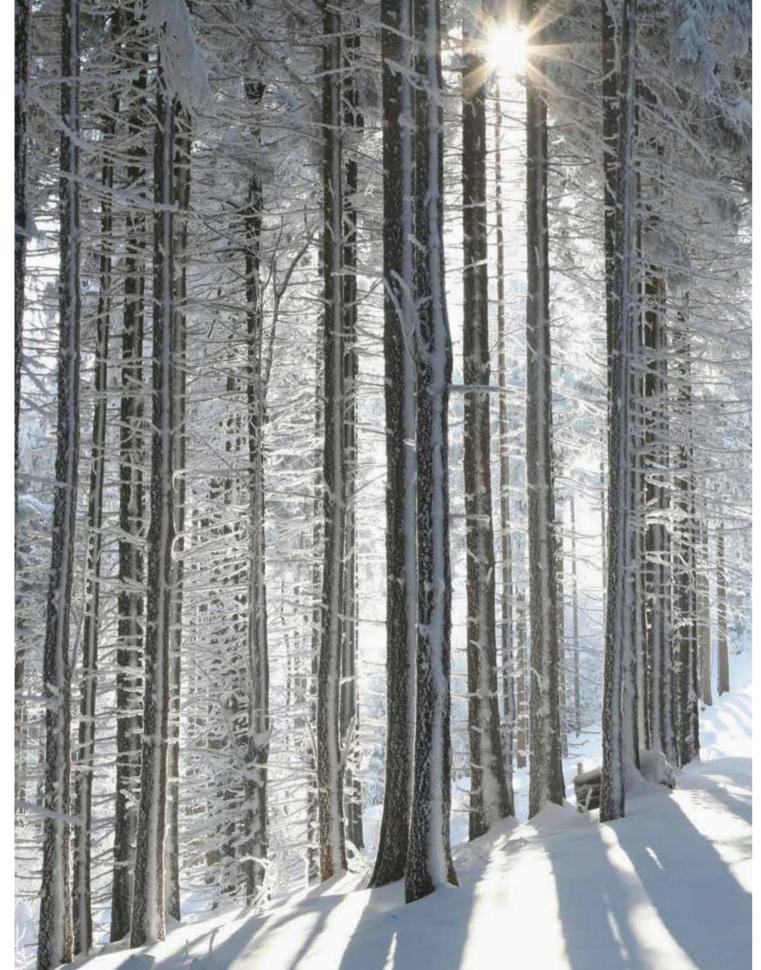














Patience is the mother of quality. Sometimes, 300 years of patience are necessary. This is the age of some of our mountain spruce wood which is utilised for the manufacture of the soundboards. This wood is cultivated in high mountainous areas under most difficult conditions. Only a minimal percentage of the wood produced, exclusively resonance wood, can be considered for the manufacture of our soundboards. The very best quality is a vital factor as the soundboards are the heart of our instruments: their vibration properties and stability are of decisive importance for the beautiful tone of our upright and grand pianos. Only our stringent selection process can guarantee the tonal richness, extremely long speaking length of the notes and excellent durability of Schimmel instruments.









The creativity with which the specialist journalists of musical periodicals describe our grand and upright pianos in the instrument tests in France is a pleasure in its own right. The periodical *Le Monde de la Musique** describes the piano K 122 Elegance as follows: 'The excellent action with its well-adjusted and not over-heavy after touch point immediately generates a seldom experienced degree of confidence. The most favourable aspect is however undoubtedly the very fine structure of the tonal balance which comes into its own through the outstanding controllable dynamic level and which transforms the piano into an equally refined and precise but also roundtoned and singing instrument. It is rare for so many qualities to be concentrated in one piano …'

NOBLE AND TIMELESS





FOUR GENERATIONS ONE PASSION

1885

Success demands courage and passion. These qualities were demonstrated by Wilhelm Schimmel, the founder of our company. Shortly after the completion of his training as a piano manufacturer, he established his own workshop in Leipzig and produced his first piano the beginning of 1885. His instruments were impressive for their advanced technique, excellent tone and contemporary form. Both he and his slogan 'Quality will prevail' were proved right by his success.





1927

his son Wilhelm Arno Schimmel took over the management of the company and relocated the site to Braunschweig (Brunswick) where he developed one of the major innovations of the 1930s: a small piano without backposts with a newly designed action and a unique tonal character. The family firm continued to flourish: by the end of the 1950s, Schimmel instruments were the most frequently purchased pianos produced in Germany and were sent all round the world.



Wilhelm Schimmel 1854–1927



Wilhelm A. Schimmel 1927 – 1961



Nikolaus W. Schimmel 1961 – 2003



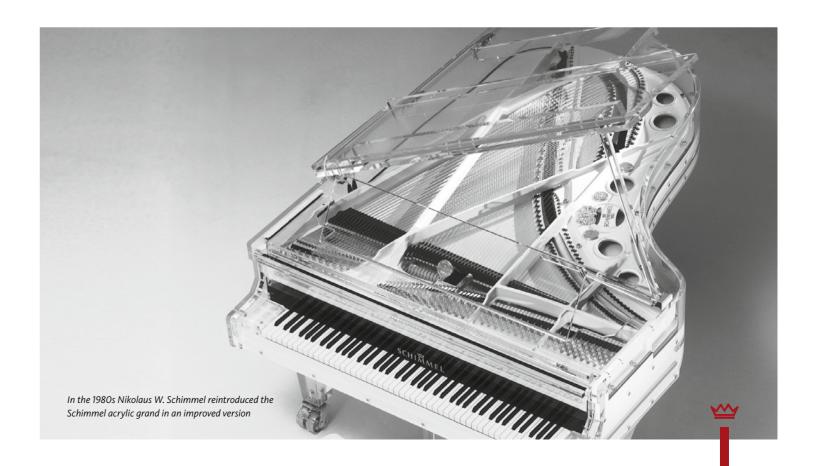
Viola Schimmel (Shareholder) 2003 – today

1961

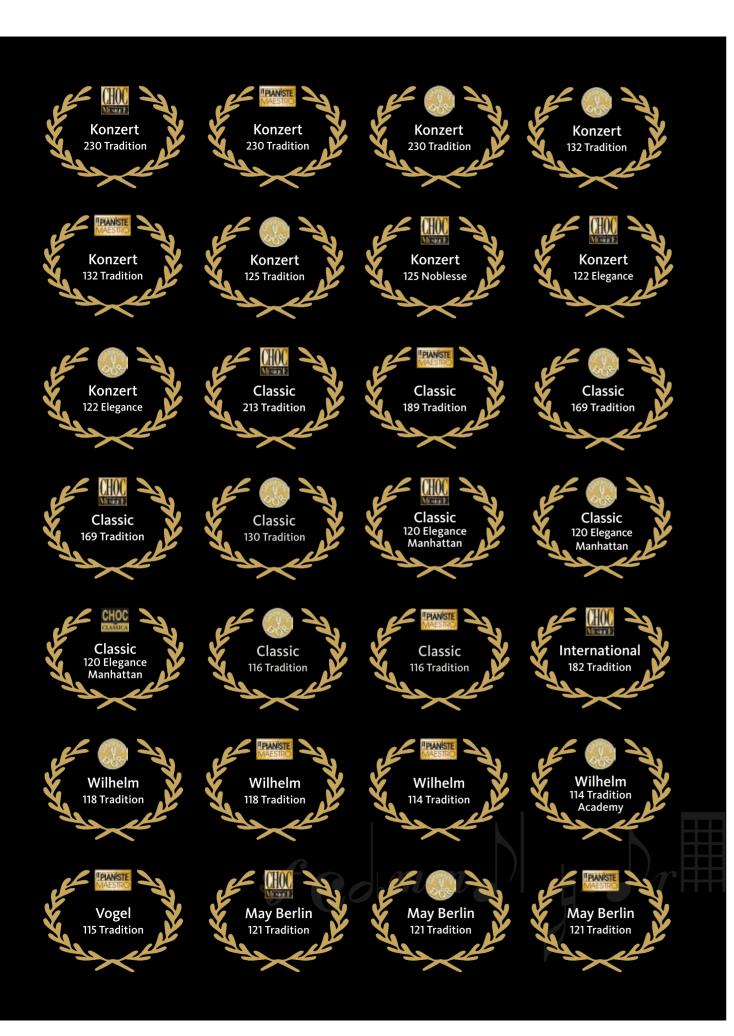
Nikolaus Wilhelm Schimmel became head of the company and focused on the continuity of the firm's expansion in the third generation. Increasing sales volume necessitated the construction of a new company site. Schimmel became the bestselling German piano, which is still true today. The glass grand piano, invented in 1951, is now becoming a cult object. Special areas such as research and development were extended and intensified. Alongside the Schimmel Classic line, the company developed the Schimmel Konzert line over a period of approx. 20 years, thereby consolidating the company's leading position in the market.

2003

Nikolaus Wilhelm Schimmel passed on the management of the company to the next generation. In adherence to the founding slogan 'Quality will prevail', the product spectrum with additional models in the Konzert Line and the conceptual design of a wide-ranging, extended Schimmel brand family was completed. In the 21st century Schimmel became the most highly awarded German piano – not only for sound and touch, but also for their timeless and tasteful casework designs. This courage in innovation and the passion for piano manufacture will also characterize the future development of the firm and guarantee the excellent quality of our grand and upright pianos.







SCHIMMFI - THE MOST HIGHLY AWARDED **GERMAN PIANO**

Our grand and upright pianos have participated in international instrument tests since 1988 and were repeatedly able to bring home top marks. The numerous awards profice proof that the quality of Schimmel instruments is universally acclaimed by experts. For this reason we are exceptionally proud that our grand pianos receive good marks in the traditional instrument tests carried out by the major musical periodicals in France. Le Monde de la Musique* wrote the following about the C 169 Tradition: 'Its attractive, natural note lengths combined with a velvety and warm construction of tonal colours are suitable for the widest range of repertoire ... It stands out as a grand piano with noble character: the greatest care in its manufacture and its richness in tonal colouring predestine the instrument for musicians.' The periodical Pianiste** describes the C 189 Tradition: 'A grand piano which is suitable for all musical styles and can be adapted for a variety of different situations thanks to its excellent tonal vibrancy.: 'This piano is theatrical.' is the verdict of the periodical Diapason***, writing about the K 132 Tradition model. 'The homogeneity of all registers is faultless. The feeling of touch allows all performing intentions to be fully expressed and displays no weak points ... This is an authentic piano from the good old days: the type of instrument which was formerly bought for life.'



^{** 10 | 2004,} Mathieu Papadiamandis *** 09 | 2002. Thierry Faradii



des: For example, there are numerous innovations which provide pianists playing the smaller Schimmel grand pianos with the touch and sound characteristics of a full-size concert grand piano. Other reasons for their popularity are Schimmel's status as the German piano maker with the most awards from the musical press as well as the timeless design of their award-winning cabinetry. Above all, however, is the passion to create flexible, musically inspiring instruments which are built to last. Schimmel pianos are created to support and respond the pianist's demands to make uniquely beautiful and inspirational music.

Bayrische Musikakademie Schloss Alteglofs-Tianjin Conservatory of Music, Beijing Altegolfsheim | Conservatoire à rayonne-

régional de l'agglomération d'Annecy et des Pays de Savoie, Annecy | Universität Augsburg, Augsburg | The College of the Bahamas, Bahamas | Haus der Geschichte der Bundesrepublik Deutschland, Berlin | Hochschule für Musik Hanns Eisler Berlin, Berlin

Stadthalle Braunschweig, Braunschweig | Bremer Philhar-Hochschule für Künste, Bremen | Stadttheater Bremerhaven,

Boston Ballet, Boston

moniker, Bremen Bremerhaven

servatorium

Conservatoire Royal de Bruxelles, Bruxelles

Live Wire Recording Studio, Corona | Kon-

ter Delitzsch, Delitzsch | Conservatoire de Dijon, Dijon | CNI Records, Dinslaken | Stadthalle Ditzingen, Ditzingen | Udalaren Kings College, Cambridge eta Dantza Eskolaren Zuzendaria, Donostia San Sebastian | Lan eta Dantza Eskolaren Zuzendaria, Donostia San Sebastian | Lan-

eber, Dresden | Düsseldorfer Schauspielhaus, Düsseldorf | Landestheater Eisenach, Eisenach | Theater Erfurt, Erfurt | Konservaorium von Hassel, Flandern | Niederdeutsche Bühne Flensburg, Flensburg | Hochschule für Musik Freiburg, Freiburg | Stadthalle

Gifhorn, Gifhorn | Conser-Hochschule für Musik & Theater, Hannover velines. Gravelines | Kon-

Georg Friedrich Händel, Halle | Universität Kassel, Kassel | Hochschule Rhein-Waal, Kleve | Theater Koblenz, Koblenz | Universität Koblenz-Landau, Koblenz-Landau | Kölner Domsingschule, Köln | Hochschule für Musik und Tanz Köln, Köln | Königliches Schloss Wawel, Krakau | Krystallpalast Varieté Leipzig, Leipzig |

English National Ballet, London Schauspielhaus Leipzig, Leipzig | Hochschule für Musik und The-

Oper Leipzig, Leipzig

Alliance, Logan Utah | Royal Academy of Music, London | In Sight

Guildhall School of Music, London

delssohn Bartholdy" Leipzig, Leipzig | Kabarett Academixer, Leipzig

Sound - Dan Matthews Recording Studio, Loveland | Royal

Marseille, Marseille | MBS Studio Melbourne, Melbourne | Monash University, Melbourne | National Trust of Australia, Melbourne Opéra de Marseille, Marseille Miami | Conservatorio di Monopoli,

Monopoli | Bolshoi-Theater, Moskau | Namsos Kulturhuset, Namsos | Conservatoire de Nantes, Nantes | Landesmusikakademie Rheinland-Pfalz, Neuwied | German School of New York, New York | Mercury Records, New York | Motown Records, New York Mousse Music, New York | Institut für Musik der Hochschule Osnabrück, Osnabrück | Universität Osnabrück, Osnabrück | Conservatoire national supérieur de musique et de danse

Disneyland Resort Paris, Paris | Institut Universi-

Conservatoire de Paris, Paris

Conservatoire de Strasbourg, Strasbourg

tion des Mâitre, Paris | Conservatorio di Musica,
Perugia | Arizona State University, Phoenix | The-

ater Regensburg, Regensburg | Conservatoire de Rennes, Rennes | Schloss Rundale, Riga | Florida West Coast Symphony, Sarasota | Konservatorium Schwerin, Schwerin | Mecklenburgisches Staatstheater, Schwerin | Changi Airport, Singapore | Kulturpalast "Bumashik" Solikamsk, Solikamsk | Dein Toronto Symphonic Orchestra, Toronto Stuttgart, Stuttgart | Conservatorio Di

Stato, Trapani | Stadthalle Tuttlingen, Tuttlingen | Universität Vechta, Vechta | Conservatorio di Verona, Verona | Theater im Gewölbe, Weimar | Thüringer Tanz-Akademie, Weimar | Hochschule für Musik "Franz Liszt", Wesel | Kleine Sinfonie, Wesel | Kreismuseum Wewelsburg, Wewelsburg | Landesmusikakademie Niedersachsen, Wolfenbüttel | Tanztheater Pina Bausch, Wuppertal |

University of York, York

Robert Schumann Konservatorium, Zwickau

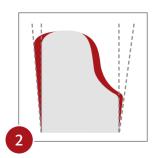
UNIQUE SCHIMMEL KONZERT CONCEPT

In the patented Schimmel Konzert Concept, the well-established and ideal construction concepts for the large Konzert grand piano K 280, have been consistently integrated into the smaller model and, where possible, with identical construction. This enables pianists to enjoy the benefits of the outstanding touch and tonal characteristics of a large Koncert grand even when performing on smaller models. This concept and the Schimmel family of sound is unique worldwide.



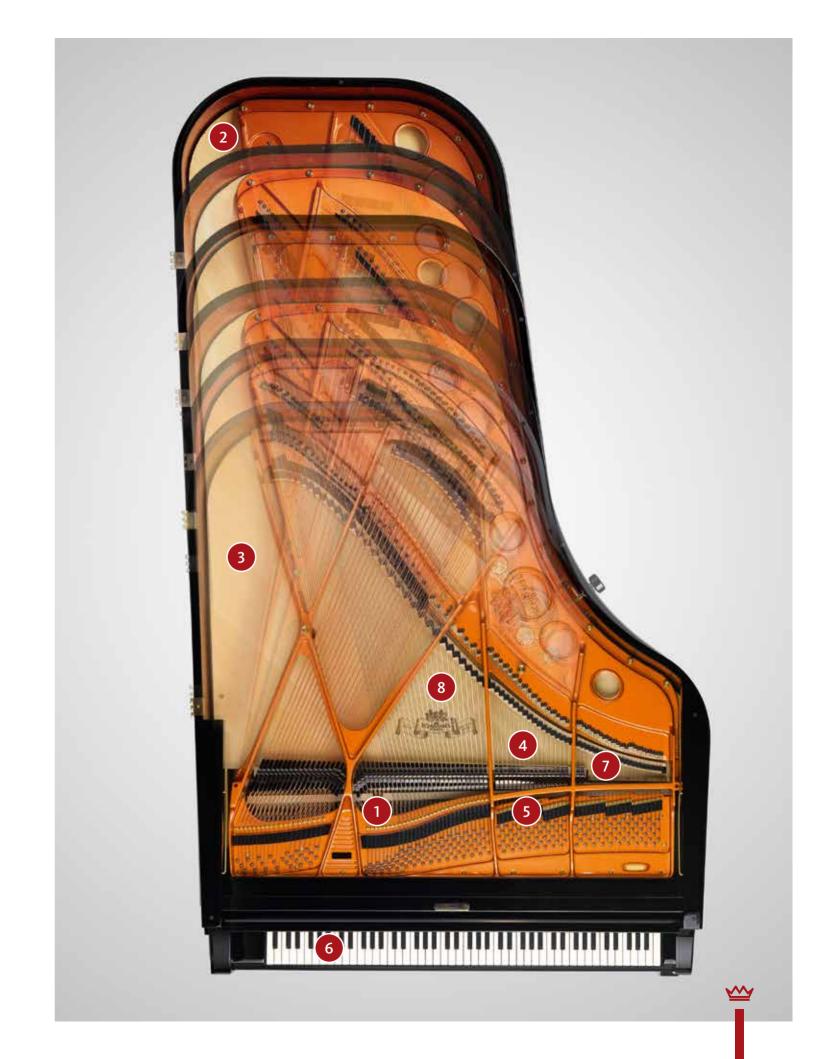
Konzert grand piano action

The large keyboard action assembly of the longest grand piano is integrated into the smaller model series, therefore providing optimum leverage ratios which allow the pianist the best possible control over his or her performance. This means that pianists performing on a variety of Schimmel grand piano models can always enjoy the pleasures of playing on a large-scale grand piano and have no need to adapt their performance technique according to different models.



Enlarged soundboard

The dimensions of the soundboard are extraordinarily large in comparison to the length of the instrument: this is due to the extravagant form of our grand pianos in which ideal oscillation zones have space to develop in the soundboard. These zones permit a greater tonal volume and a superior tonal distribution.





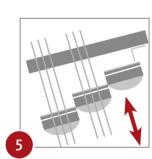
The ideal soundboard wood – exclusive to Schimmel

Only spruce grown under specific climatic circumstances in high mountain regions can be used to make a high quality soundboard. This wood, which is rare and of high value, is exclusively selected and reserved for Schimmel by the Bavarian forestry service.



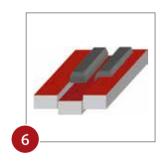
Full size concert grand piano scale

Through the use of the same scaling at parts as the full size Koncert grand piano K 280 in all Schimmel grand pianos, there is always an element of the large instrument's sound in the smaller Schimmel instruments.



Triplex Scale

Through the Triplex Scale the notes in parts of the middle and treble range are produced with the aid of three exactly coordinated areas of a single string, resulting in an increased richness in tone and a longer speaking length of these notes.



Key tops made of mineral material and ebony wood

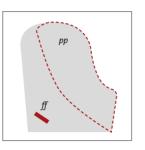
The keys offer an improved sensation of touch and are less slippery than other modern keys due to the refinement of the key top material (similar to ivory) (keyvory TM).



Most played German piano

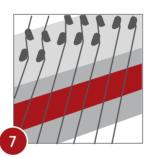
Most quality pianos out of German production are made by Schimmel

– because institutions, pianists and music lovers trust in Schimmel´s quality for more than 130 years.



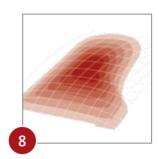
Dynamic bar

The dynamic bar divides the soundboard into sound zones to increase sound dynamics, more tonal colour and a longer sustain also when played pianissimo.



Mass reduced bridge

Schimmel Konzert bridges possess a dynamic groove which makes these bridges lighter and the soundboard more flexible. This produces superior tonal dynamics and longer sustained notes.



Schimmel sound production system

Schimmel soundboards are curved in three dimensions thus creating a dome shape known as a 'crown'. In addition, the thickness of the sound-board tapers in such a way to promote ideal vibrational properties over a wide spectrum of frequencies and amplitudes. These features enable the production of the characteristic rich palette of tonal colours, extended length of tone and excellent tuning stability of Schimmel pianos.



Adjustable gliders

The elegant piano leg has a harmonic transition to the glider. The glider permits an adjustment of height to compensate for uneven floors and guarantees that the instruments stays longer in tune. On request, the glider can be replaced by a traditional piano castor.



Most highly awarded

Our grand and upright pianos have participated in international tests since 1988 – and were repeatedly able to bring home top marks. The numerous awards provide proof that the quality of Schimmel instruments is universally acclaimed by experts.







ACOUSTIC OR SILENT PLAYING MODE

The origin of a beneficial innovation was sparked off by the wish to uphold good relations with family, partners or neighbours: the quiet playing system for soundless music-making. Beginners, amateurs and pianists alike can practice at all times of the day and night without disturbing anyone thanks to the Schimmel *twintone* sound muting feature and can also profit from the double advantage of the *twintone* mode: both the classical piano sound and also the integrated digital piano for silent piano-playing. During normal acoustic piano-playing, it is possible to enjoy the full tonal qualities of the instrument with its richness of tonal colouring and dynamic range. The silent playing feature can be activated by the pianist. The hammerheads are 'intercepted' during the action before they make contact with the strings of the instrument. Optical sensors transform all movements of the keys precisely into MIDI data which are transferred to the integrated digital piano. This in turn generates the piano sounds so they can be heard via headphones. The digital piano can also be used to operate external MIDI-compatible equipment. The reliable playability and traditional feeling of playing are preserved throughout the entire dynamic range.







GRAND AND UPRIGHT

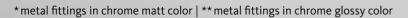
PIANO MODEL SERIES

Grand Pianos

| Series | Model | L (inch) L x H x W (cm) | Weight (lbs kg) | Ebony high gloss | White high gloss | Mahogany high gloss | Page |
|--------|-----------|---------------------------|----------------------|----------------------------|---------------------|------------------------|------|
| C 213 | Tradition | 7' 213 x 102 x 154 | 871 395 | | | | 6 |
| C 189 | Tradition | 6' 2" 189 x 102 x 154 | 796 361 | | | | 8 |
| C 169 | Tradition | 5' 7" 169 x 102 x 154 | 745 338 | | | | 10 |

Upright Pianos

| Series | Model | H (inch) H x W x D (cm) | Weight (lbs kg) | Ebony high gloss | White high gloss | Mahogany high gloss | Waln., Alder, Cherry sat. | Page |
|--------|-------------------------|---------------------------|----------------------|---------------------|---------------------|------------------------|------------------------------|------|
| C 130 | Tradition | 51" 130 x 154 x 62 | 550 250 | - | - | | - | 12 |
| C 126 | Tradition | 50" 126 x 154 x 62 | 547 248 | - | - | • 1 | - | 13 |
| C 121 | Tradition | 48" 121 x 150 x 59 | 549 249 | | | • | •= | 14 |
| C 121 | Elegance Manhattan | 48" 121 x 150 x 59 | 549 249 | • | • | • | - | 15 |
| C 121 | Elegance Manhattan** | 48" 121 x 150 x 59 | 549 249 | Ebony super matt | - | - | - | 16 |
| C 121 | Tradition Marketerie | 48" 121 x 150 x 59 | 549 249 | - | - | • | - | 18 |
| C121 | Tradition Prestige | 48" 121 x 150 x 59 | 549 249 | | - | - | - | 20 |
| C 121 | Tradition Noblesse | 48" 121 x 150 x 59 | 549 249 | • | - | - | - | 21 |
| C 121 | Royal Intarsie Flora | 48" 121 x 150 x 59 | 549 249 | - | - | | - | 22 |
| C 121 | Royal | 48" 121 x 150 x 59 | 549 249 | - | - | - | - | 23 |
| C 116 | Tradition | 46" 116 x 149 x 59 | 547 248 | | | | | 24 |
| C 116 | Modern Cubus* | 46" 116 x 149 x 59 | 547 248 | • | • | - | - | 25 |
| C 116 | Modern* | 46" 116 x 149 x 59 | 547 248 | • | • | - | - | 26 |





INNOVATIVE SCHIMMEL TRILOGY

Our largest Classic grand piano C 213 is based on the design characteristics of our full size Koncert grand piano K 280. Essentially, the 'sound system' in the middle and treble section and the action of our Konzert grand piano K 280 was partly transferred into the Classic grand piano C 213 – and with it the tonal character and the touch of our large concert grand piano. This outstanding and innovative idea was consequently transferred into every grand piano down to our smallest grand piano model, which is unique in the piano world. Because of this a pianist receives a part of our full size concert grand in each of our grand piano models. As we manufacture three grand piano sizes in our Classic series we simply call it 'the unique Schimmel Trilogy'.



DISCERNING PIANISTS

The medium-sized grand piano of our Schimmel Trilogy meets the high expectations of pianists in a special way. Rigorous construction ideas come together with the most frequently played grand piano size as working tool for pianists. The instrument shouldn't be too big, because often space is limited. But it has to be large enough to offer pianists tonal richness and sonority. The precise transfer parts of the action and large parts of the sound system of our full size concert grand into the C 189 therefore makes this model an ideal "tool" for demanding pianists.



WITHOUT **COMPROMISES**

Even with the smallest Classic C 169 grand piano we do not compromise. Partwise the identical action and large parts of the 'sound system' from our full size concert grand is here also implemented. Combined with our extreme soundboard expansion in the lateral region, this creates a true giant among the small grand pianos that is effortlessly comparable to the larger grand pianos. This is uniqueness can be heard and felt.





The eye listens too – this is why the combination of first-class sound and corresponding design is so vital. The unostentatiously elegant C 130 Tradition is one of the great pianos of its type and an instrument of excellence in itself. Touch and tone are harmonised perfectly from the powerful bass notes up to the sparkling treble register. We also deliver the black polished version with an oval panel inlay – a small but effective stylistic element.

PERFORMANCE



IDEAL **PROPORTIONS**

What happens when the principle of the 'golden section' is transferred to a piano? It produces well-proportioned models such as the C 126 Tradition. In art and architecture, the golden section is frequently considered as the ideal proportions between certain combinations of lengths and is also viewed as being the epitome of aesthetics and harmony. Seen from this aspect, this model certainly fulfils all criteria.









CONVINCING **CLARITY**

It is music to our ears when the French musical periodical *Le Monde de la Musique** describes the model series as 'evidence for the great tradition of piano manufacture in Germany,' and further: 'Schimmel pianos are without doubt ... more than a mere study instrument ... A direct hit amongst the instruments tested ... [It] is distinguished by the fine richness in tonal quality and harmonic structure. This is an instrument which has been thought through right down to the last detail ...'.



ELEGANCE WITHOUT ORNAMENTATION AND CLEAN LINES

Is it perhaps due to the simple, unembellished and clear lines of the instrument? The piano C 121 Elegance Manhattan has been in our programme for numerous years now and continues to be a great favourite. This is a timeless instrument which will accompany pianists loyally.



TRADITION CROSSES PATH WITH INNOVATION

Elegance combined with modern aesthetics, this is how the C 121 Elegance Manhattan presents itself coated with our new piano lacquer "super matt". We have used an innovative lacquer, which is particularly robust and insensitive, as well as free of solvents. Combined with chrome gloss fittings, the C 121 Elegance Manhattan creates a surprisingly new, modern and classically elegant appeal.





Mahogany / Myrtle high gloss

INDIVIDUALS

WITH GREAT CHARISMA

An old stylistic technique lends our model Tradition an extravagant touch – marquetry. In previous centuries, this technique was utilised for the decoration of expensive furniture. In contrast to the inlay technique, marquetry is prepared in its entirety beforehand and consists of small veneer elements assembled to be subsequently glued onto the wooden corpus. Marquetry experts base their motif designs on the colour and structure of the primarily exotic wood types employed. With the aid of this veneer technique, our experts produce unusual individual elements manufactured from myrtle to great effect.





Tasteful and timeless design has always been a core value in the design of Schimmel instruments. Committed to this tradition and in the curse of our 135th anniversary, we re-introduced two model designs based on our Classic 121 upright piano, which were already designed by Nikolaus Wilhelm Schimmel back in the year 2000. The models "Tradition Noblesse" and "Tradition Prestige" are outstanding examples of these timeless designs. The "Prestige" style is dominated by selected exquisite wooden fillings in the panels of the piano. The "Noblesse" style features a tastefull piece of exquisite wood and a solid brass pedal protection in the lower part of the cabinet.

NOBLESSE

PRESTIGEAND







The overall appearance of these models thus has a very exquisite character that never seems intrusive. Both models are available with the exquisite woods pyramids mahogany (a), burl walnut (b) and bubinga (c).





MAJESTIC IN TONE AND DESIGN

Taste is the art of an understanding for detail and also of presenting this detail in an accomplished fashion. The exceptional personality of the model Royal is characterised by the model's piano legs with its traditionally carved stylistic elements from solid wood. The majestic appearance of this upright piano transforms music-making into an experience for all the senses! It is details which characterise the perfection of Schimmel instruments, but perfection is anything but a detail itself. Specialists invest a great deal of time and their entire range of abilities for the carving of wood inlays, each one of which is an artistic jewel in itself. With immense technical skills, miniature artistic works are created with the aid of a scalpel and the precision of a surgeon. This work requires patience and also a good judgement of proportions and shades of colour. The result: instruments for afficionados such as the upright Royal Intarsia Flora piano.













MOST **FAVOURED** MODEL

What makes this piano the best-seller of all Schimmel models? Perhaps because this instrument possesses the ideal combination of reliability, playability, tonal quality and elegance. The model C 116 Tradition, the younger brother of the C 120 Tradition, has made it to the top of the list. This piano has been in our programme for over a decade, and its popularity remains unbroken. Pianists prefer to return again and again to a faithfull.



AN ACCOMPLISHED TREAT FOR THE SENSES

As a variation of the C 116 Modern the classical console construction method, with legs and toes, stresses the vertical aspect and gives the C 116 Modern Cubus more visual substance. Whether with or without console, both models offer musically and visually a perfect benefit for the senses.













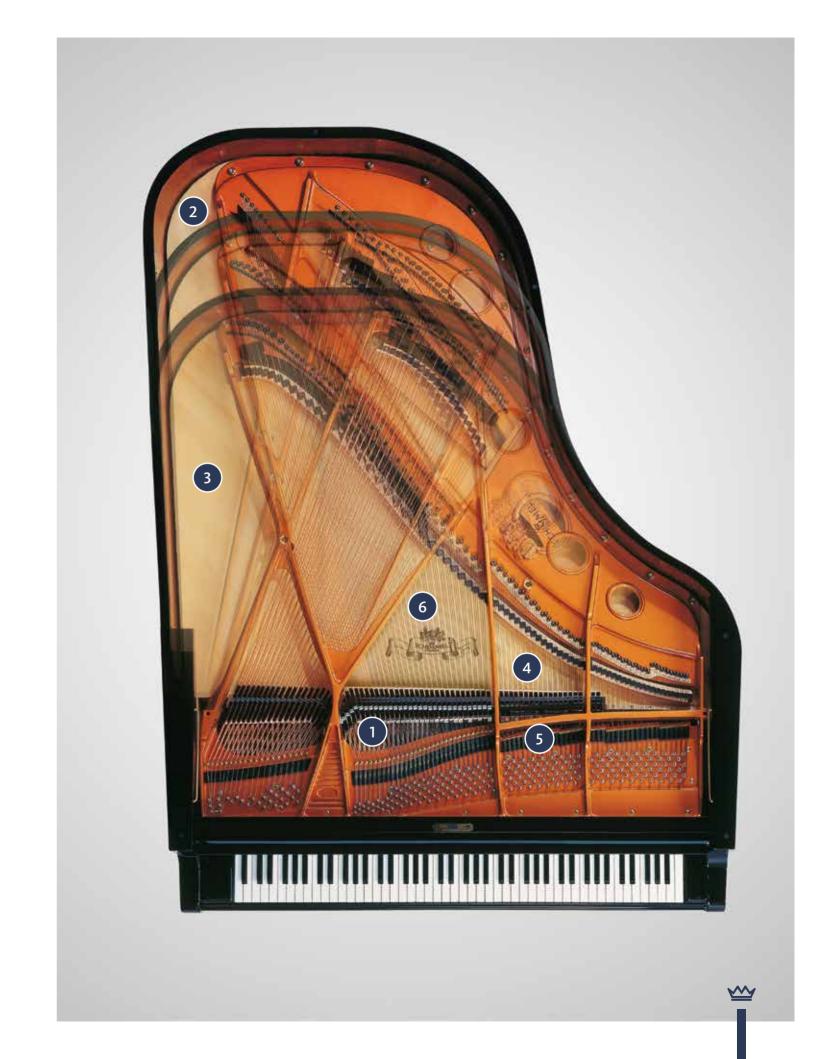
OUTSTANDING DESIGN

Maximum musical pleasure combined with first-class design produces masterworks such as the C 116 Modern piano. The clear and minimalist design emphasises the vertical plane and gives the models stature. New manufacturing techniques and materials, such as the aluminium employed to provide a counterpoint to the polished piano varnish, highlight the essential elements of the instrument. The exceptional puristic design has earned these instruments numerous design awards.

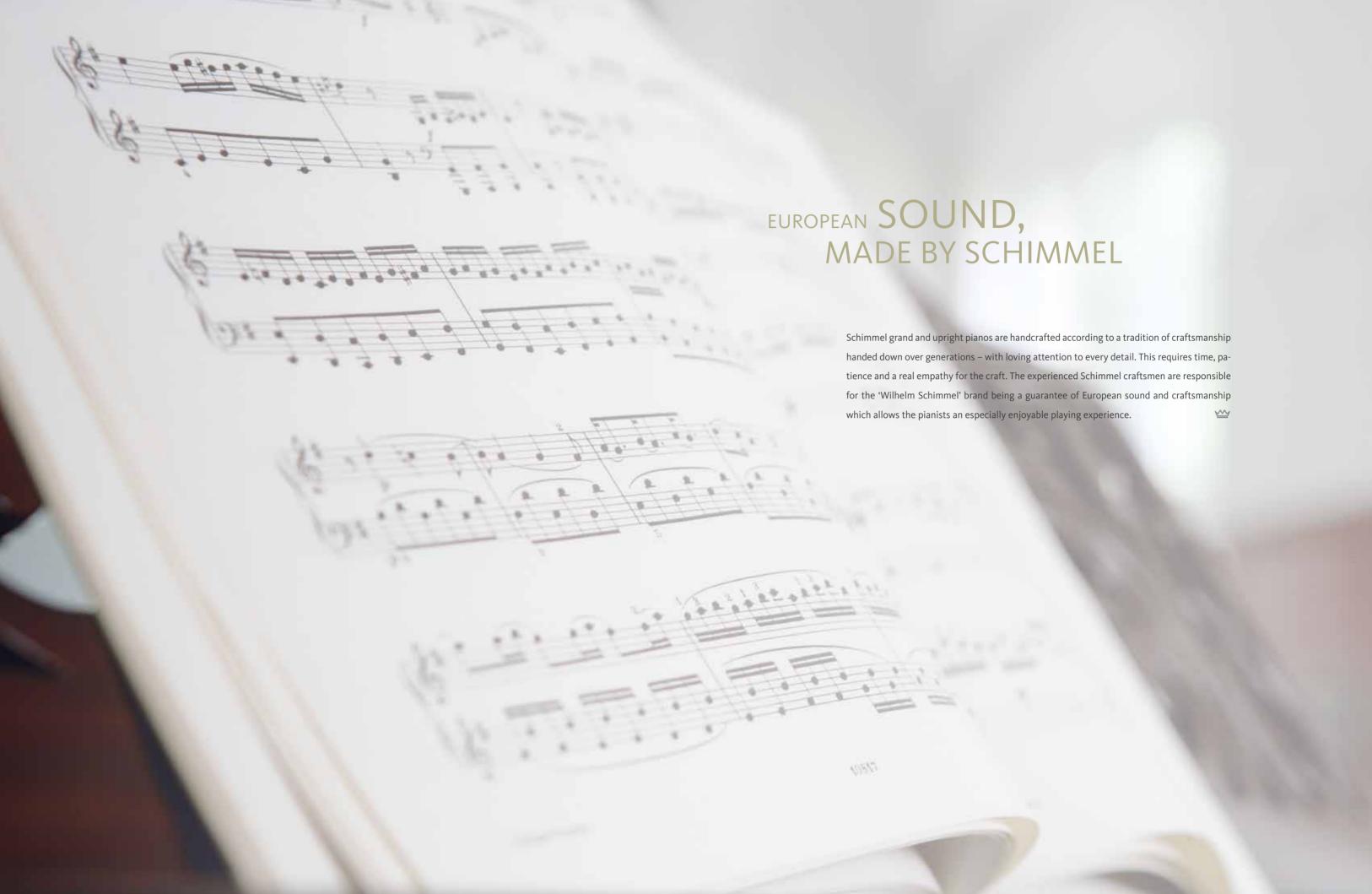


THE UNIQUE SCHIMMEL TRILOGY

In the unique Schimmel Classic Trilogy Concept, the well-established and ideal construction concepts for the large Konzert grand piano K 280, have been consistently integrated into the smaller model series, where possible in identical construction. This enables pianists to enjoy the benefits of the outstanding touch and tonal characteristics of a large concert grand even when performing on smaller models. This Schimmel family of sound is unique worldwide.







LIST OF

GRAND AND UPRIGHT

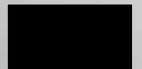
PIANO MODEL SERIES

Grand Pianos

| Series | Model | L (inch) L x H x B (cm) | Weight (lbs kg) | Ebony high gloss | White high gloss | Mahogany high gloss | Page |
|--------|-----------|---------------------------|----------------------|---------------------|---------------------|------------------------|------|
| W 206 | Tradition | 6' 10" 207 x 103 x 152 | 838 380 | | | | 4 |
| W 180 | Tradition | 6' 182 x 103 x 152 | 667 300 | | | | 6 |

Upright Pianos

| Series | Model | H (inch) H x B x T (cm) | Weight (lbs kg) | Ebony high gloss | White hi gloss | Mahogany high gloss | Walnut, Alder satin | | Black Oak satin | Page |
|--------|-----------|---------------------------|----------------------|---------------------|-------------------|------------------------|------------------------|----|--------------------|------|
| W 123 | Tradition | 48" 123 x 154 x 62 | 578 260 | * | • | • | - | - | - | 8 |
| W 118 | Tradition | 46" 117 x 152 x 62 | 522 235 | * | • | • | - | - | - | 10 |
| W 114 | Tradition | 46" 116 x 148 x 55 | 458 206 | * | • | | | ** | | 11 |
| W 114 | Modern | 46" 116 x 148 x 55 | 442 199 | ** | | - | - | - | - | 12 |

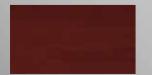


Ebony high gloss





Alder satin



Mahogany high gloss



Walnut satin



Dark Walnut satin









^{*}fittings in brass ** fittings in chrome matt color

Our mid-sized Wilhelm grand piano follows the lead of European craftsmanship in piano making. Solid workmanship, an exquisite choice of materials and experienced piano craftsmen guarantees a truly European sound experience.



THE SALON GRAND PIANO

Simple elegance and traditional piano manufacturing meet in our small Wilhelm grand piano. A wonderful symbiosis which allows a musical experience for all senses. The sound, the action and the entire instrument meets the highest demands within an excellent price point.



OUR SUBSTANTIAL WILHELM UPRIGHT PIANO

Music-making is far more than merely hitting the correct note: it broadedens horizons, awakes emotions and creates new opportunities for self-expression. The production of traditional piano manufacturing contributes to that playing experience. The sound and durability inspire enthusiasm for beginners as well as advanced musicians.







IT PLAYS, AND PLAYS

What is the secret of a successful model? In the case of our Piano I 115 Modern, several factors come together: timeless design, reliable quality and a hint of nostalgia. This is the new interpretation of our classic model which already enjoyed great popularity during the years of the German economic miracle. It is great when good things last. Standard edition features chrome matt fittings.



FOUR GENERATIONS ONE PASSION

In the year 1885 the first Schimmel piano is born. It is built by Wilhelm Schimmel in a small workshop in Leipzig, Germany. His philosophies 'Quality will prevail' and 'Solid workmanship is the best patent' are the foundation for the outstanding quality of his instruments. Combining these qualities with the family's inventive genius, Schimmel instruments hit the taste of times. Especially the successful design of the 'Kleinklavier' [small piano] in the thirtees establishes the fast growth of the company and Schimmel soon becomes the largest German piano manufacturer. The 'Kleinklavier' is an innovative and intelligent design which allowes modern and advanced manufacturing processes for the time resulting in an unbeaten price-performance ratio to this day. Today, under the fourth generation, the high quality of Schimmel grand and upright pianos made in Braunschweig | Germany gain worldwide recognition. It has always been an important responsibility for Schimmel to offer quality instruments to the young, growing pianists at an affordable and fair price. In following this task and in acknowledging the founder Wihlem Schimmel, Schimmel is manufacturing again today affordable quality pianos under the 'Wilhelm' brand. Based on the contemporary and innovative Schimmel designs and manufactured in a Schimmel-owned facility in Europe, it is made possible to offer a quality instrument 'made in Europe' at an excellent price. Right from the beginning, the young player is able to experience the vast musical variety of the instrument and to experience and to learn about the musical touch and tone. This series will be a companion from the start and much further.





Wilhelm Schimmel 1854–1927



Wilhelm A. Schimmel



Nikolaus W. Schimmel 1961–2003



Viola Schimmel (Shareholder) 2003–today









FRIDOLIN SCHIMMEL A SMART INVESTMENT

Fridolin instruments are part of the brand family of Schimmel. This guarantees that you are purchasing an instrument of value for which Schimmel vouches with its name!

All Fridolin instruments are based on a Schimmel technical design. With over 130 years of excellence in piano making we ensure that Fridolin pianos offer the soul of a German piano in sound and touch.

All Fridolin instruments have a Schimmel cabinet design. Schimmel has been awarded with numerous design awards such as the red dot award, the Good Design Award and the nomination for the German Design award. Fridolin instruments look classy and stylish.

All Fridolin instruments are manufactured in China according to a defined processes from Schimmel and supervised by German craftsmen from Schimmel. This assures a continuous quality promise.

All Fridolin instruments are made of carefully selected materials such as German Hammer felt and Rösslau strings, to warranty that you are purchasing an instrument of value.

All Fridolin instruments are equipped with Schimmel's extended factory warranty to assure that you are purchasing a durable instrument.

Fridolin instruments are a smart investment for which Schimmel vouches with its name!



LIST OF

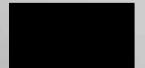
UPRIGHT PIANO

MODEL SERIES

Upright Pianos

| Series | Model | H (inch) H x W x D (cm) | Weight (lbs kg) | Ebony high gloss | White high gloss | Mahogany high gloss | Mahogany satin | Walnut high gloss | Page |
|--------|------------|---------------------------|----------------------|---------------------|---------------------|------------------------|-------------------|----------------------|------|
| F 130 | Tradition | 51" 130 x 154 x 62 | 550 250 | * | - | - | - | - | 6 |
| F 123 | Tradition | 48" 123 x 148 x 59 | 529 240 | * | | • | - | - | 7 |
| F 121 | Tradition | 48" 121 x 148 x 59 | 518 235 | * | | - | - | | 8 |
| F 121 | Queen Anne | 48" 121 x 152x 61 | 551 250 | - | - | - | - | - | 9 |
| F 116 | Tradition | 46" 116 x 148 x 59 | 507 230 | * | - | - | - | - | 10 |

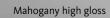
*metal fittings also available in glossy chrome color



Ebony high gloss

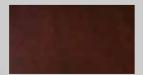








Walnut high gloss



Mahogany satin





Based on the long-established German tradition of piano building, the model F 130 Tradition has been made with dedication to detail. The triumph of this biggest of all Fridolin upright pianos is the German Schimmel construction of sound and touch. This provides the pianist with the German tradition of richness in sound and a well-balanced touch.

INSTRUMENT



BIG IN SIZE AND SOUND

With its 123 cm height, this piano can be counted as one of the larger pianos. Due to the size, the sound colors are particularly intense in this model. Its wide dynamic range of sound makes this piano a perfect partner for ambitious piano players.





HARMONY IN SIZE AND SOUND

This medium-sized piano is allround one of the most popular sizes for piano players. The balance of size and sound are combined in an ideal way. The unique cabinet design with piano legs styles that flow with an unbroken visual line all the way down to the castor, creating perfect harmony of appearance as well as sound.



ATOUCH OF NOSTALGIA

The Queen Anne style in Britain refers to a furniture style of the early 1870s, which was influenced by the Georgian period of the middle 18th century and was popular mainly in the United States of America and Great Britain. The furniture style was influenced by Chinese elements and were most common with curved legs and walnut finishes.



COMPACT SOUND-GIANT

Like all Fridonlin pianos, the smallest model is based on a long-established original Schimmel construction. The experience of Schimmel, as the inventor of the so-called "small upright piano", is particularly beneficial to this model. Despite its low height it has an enormous sound power and can easily be compared with larger pianos.







GERMAN CRAFTMANSHIP IN NORTHERN AMERICA

The second half of the 19th century saw many talented piano-craftsmen in Europe and America starting their own business. Among them were the two brothers Wilhelm and Fridolin Schimmel. Both had the entrepreneurial spirit and both were dedicated to craftsmanship and quality.

Wilhelm Schimmel, the older brother, is founded "Schimmel Pianos" in Germany in 1885. The Family company and the famous brand Schimmel became a synonym for first class grands and uprights made in Braunschweig | Germany.

Fridolin Schimmel, the younger brother, is founding a modern piano production in 1893 in the United States of America, where he had emigrated not long before. Under the name "Schimmel & Company, Fridolin Schimmel's grand and upright pianos gathered an excellent reputation."



Wilhelm Schimmel 1854 – 1927



Fridolin Schimm 1865 – 1953





On October 1893 he reports in a letter to his family from his new hometown, Faribault (Minnesota): "Things go well in our new company. I have already made two technical drawings for a small and a higher upright. As soon as I have time I will design a grand. Our pianos are well respected."

Soon, the creative and talented piano-maker Fridolin also studied furniture for a long time and had numerous patents in furniture, wood-processing machines and also automotive inventions, in later years he shifted successfully his business to this new field of manufacturing.

In Germany, Wilhelm Schimmel stayed with pianos only. So will his son, Wilhelm Arno Schimmel and also his grand-son Wilhelm Nikolaus Schimmel. As a young man Nikolaus Schimmels took a similar path to Fridolin and worked as a piano technician in Chicago, later also in other American piano companies. In the 1960´s the family relationship and the early activities of Nikolaus Schimmel helped to re-establish the Schimmel brand in North America.

The family spirit of Wilhelm and Fridolin Schimmel oin making quality pianos moved Schimmel Pianos to preserve the tradition and continue also with pianos carrying Fridolin Schimmel's name.

The new Fridolin Schimmel grand and upright pianos have been especially developed by Schimmel for the educational level of the market. Solid, robust and affordable as an excellent alternative to both, students and family due to the favorable price-performance ratio.



Illustration from the Catalogue of Fridolin Schimmel 1896



PEGASUS

KONCERT K 208 PEGASUS

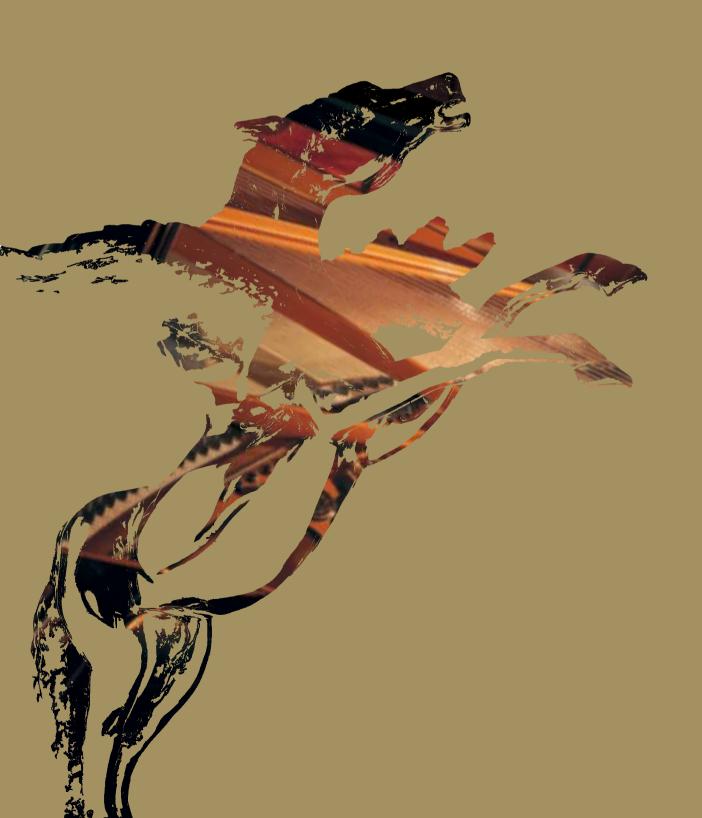


K 120 PEGASUS





PEGASUS













PEGASUS THE GRAND



A wise woman once said, "A thing of beauty is not so much what one sees, but rather that of which one dreams." And rightly so. Dreaming is associated in our minds with beauty, as exemplified in English by expressions such as "dreamy" or "dreamboat."

A dream can become something beautiful, because it can develop into an idea, and the idea into reality. In this case, a grand piano that seems to hover in midair, in a vibrant elegance unmatched anywhere in the world, symbolized by a golden Pegasus figurine mounted on its top, representing the winged stallion of classical Greek



Prof. Luigi Colani

Nikolaus W. Schimmel

mythology, which down through the millenia has been associated with beauty and the fine arts, as well as being one of the constellations of the night sky.

This particular Pegasus adorns pianos which evoke admiration not only because of their gracefully rounded forms, but also because of their pure, clear sound, rich in dynamic-modulation capabilities and their fine piano-manufacturing craftsmanship. Both – sound and technology – are up to the highest artistic demands.

Pegasus – at first it was just a daring flight of fantasy on the part of the eccentric German designer Prof. Luigi Colani and

the German piano manufacturer Nikolaus W.

Schimmel, who inherited a pioneer spirit from his grandfather and father. It was their vision to free the grand piano, the most expressive of traditional acoustic

musical instruments, from its form, which had hardly changed

in the past 150 years, as well as to impart to the upright piano a future-oriented design. Sound and form, form and sound were to permeate these new extraordinary instruments, and the pianist was to be an integral part of them.

And every Pegasus grand is an exclusive instrument. Manufactured in a strictly limited annual number, each instrument bears the logos of its manufacturer Nikolaus W. Schimmel and its designer Prof. Luigi Colani.

Mother Nature played a decisive rôle in all this. Because Prof. Colani, who commutes between Tokyo, Los Angeles, Berlin and Paris, is at war with all corners and edges. For him, only one form counts – the oval. He considers it one of the most perfect forms of nature, and it is the archetype of many of his internationally renowned creations.

 $B_{\hbox{ flawless than an egg. Nothing}}$ feels more comfortable in our

hand than a stone worn smooth by the ocean tides to an ovoid shape. Nothing is more æsthetic than the sweeping form of a sand dune shaped by the wind.

This natural beauty and elegance is reflected in the Pegasus grand. A beauty that lives and breathes, that almost emanates an aura or eroticism when one touches the high-gloss surfaces and curves of the instrument. A beauty that seems to be weightless, incorporating the invisible vibrations of the perfectly balanced sound. And the pianist as well. He/she becomes a part of the instrument, and the two become one.

In this sense, the Schimmel/ Colani grand is more than just a dream of something exclusively beautiful. It is beauty that can be felt, seen and heard. A dream come true.







Be honest now, haven't you at some time or another wanted to own something beautiful, something that would make others admire, or even envy, you? And – let's come right out and say it – something with a flair of luxury

to it? This, incidently, is a completely legitimate desire, one as ancient as the concept of beauty embedded in human consciousness for thousands of years.

A desire which has been around for as long as mankind has been

deriving joy in creating things which are not only practical, but beautiful as well.

And this was precisely the thought behind the creation of the Pegasus grand. With its

future-oriented form and its sonority, it appeals to our sense of beauty.







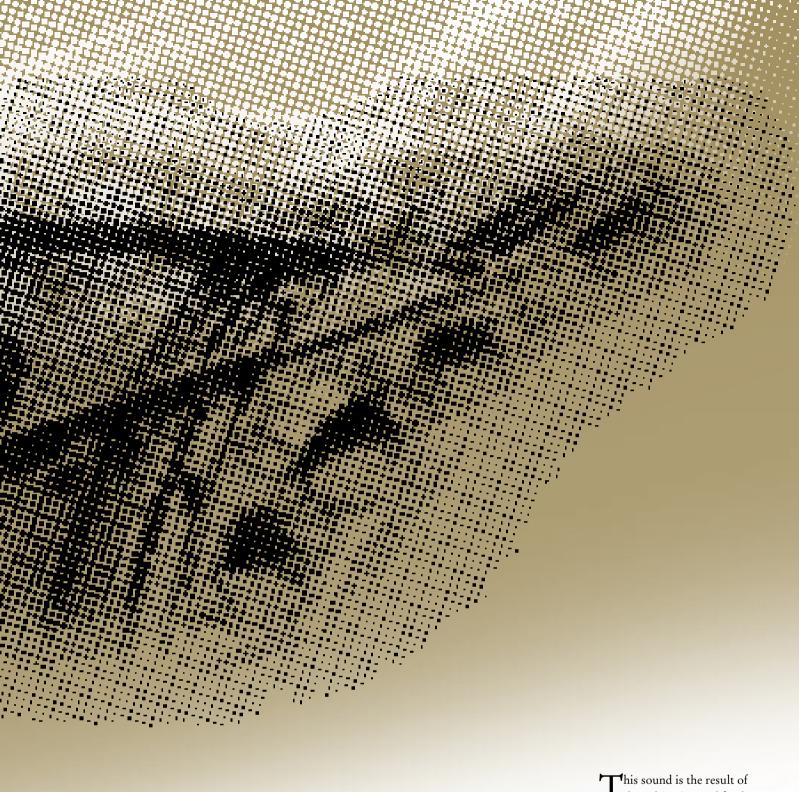


The spectrum of music is infinitely broad and richly faceted. A human lifetime would not suffice to gain an overall view of its diversity, from ancient to modern, classical to popular, European to exotic sounds. But

wherever our preferences may lie, the 88 ergonomically curved keys of the Pegasus grand unlock the door to the wonderful world of sound, to your own joy and that of others. Because music, like so many other things in our lives, is a matter of taste, and, as we all know, there is no arguing with tastes.

The Pegasus grand is fascinating not only in its sound and form, but in its myriad of

colors as well. It can be ordered in any color available in a highgrade automobile lacquer, setting virtually no limit to your personal taste. A piano for individualists.





Well-thought-out details for maximum comfort: At the touch of a fingertip, an electrically driven lift mechanism silently raises or lowers the top, as if by magic. The integrated piano stool, which can be extended in width for duet playing, conveys a feeling of complete harmony between the pianist(s) and the instrument. The music rack, of a durable transparent acrylic plastic material, can be set in either an upright or a flat position, independently of whether the top is open or closed.

The heart of a piano is its keyboard-and-action assembly. Its sound is its soul. It imparts to the instrument its unmistakable character. Inside the *avant-garde* cabinetry of the Pegasus grand and upright are traditional acoustic pianos, which produce a sound which in its natural diversity cannot be successfully imitated by electronic pianos. Because it has a soul.

This sound is the result of the cultivation and further development of a piano-manufacturing tradition dating back to 1885, when the first Schimmel piano saw the light of day in a suburb of Leipzig, a city with a long musical tradition. Three generations of the Schimmel family, now going on four, have continually pursued the goal of a more and more perfect match between the sound and the keyboard-and-action assembly.

The Pegasus grand and upright are labors of love, a perfect symbiosis of painstaking hand craftsmanship and modern technology. *Avant-garde* in their form, each instrument under the sign of the winged stallion is a classic, heart and soul.









PEGAS, US

The Schimmel/Colani Pegasus upright is likewise a work of art and craftsmanship from the design studios of Prof. Colani and the production facilities of Schimmel in Brunswick (Braunschweig). And likewise a real eyecatcher, with its cabinetry of high-tech materials in a monocoque construction.

Naturally, like every Schimmel upright, it is provided with a precise keyboard-and-action assembly, the result of decades of research and development, and a soundboard of the best mountaingrown spruce available. Together with the massive cast-iron plate and the over 220 strings under tension, they guarantee a full, rich, well-balanced sound throughout the entire compass of the instrument.

As with the Pegasus grand, the Pegasus upright can be ordered in any of the wide variety of colors available in a highgrade automobile lacquer.

The sound of a fine piano cannot be described in a brochure such as this. It must be heard, preferably with your own hands on the keyboard.

Our photos can only depict the fascinating forms and colors. We would be most happy to furnish you with the address of your nearest authorized Schimmel Pegasus dealer; at the end of this brochure, you will find detailed information on how to get in touch with us.







From towel racks to city planning, from can openers to cockpits, from coffee services to futuristic sport cars – for Prof. Luigi Colani, the impulsive eccentric among the German designers of international status, nothing is too small or too large, whether of a synthetic material or steel, that he wouldn't be able to come up with ideas for redesigning it to make its form and function more elegant, more practical, more eyecatching and – most of all – more æsthetic.

Without all the edges and corners, of course. Because for an aerodynamics expert like Prof. Colani, such things are an inhuman abomination. His world is an ovoid. Gracefully curved for the eye. Sensually rounded for the hands.

Some of his imaginative designs have remained thought-invoking utopias. But many of them were realized in Japan, America and Europe. Among them the Pegasus grand and upright. Wherever these instruments might be, they are admired – but also heatedly discussed – by pianists, music lovers and their friends. Because no one can remain unaffected by them.





Scientific measurements are an integral part of research and development.

Quality soundboards are manufactured from carefully selected spruce.

The matching of the ribs to the soundboard is a delicate operation.

The cast-iron plate is the backbone of a piano.

Hammer filing requires skill and experience.

The voicers at Schimmel are masters of their profession. Note for note, they shape the sound.

THE GRAND K 208 Pegasus

Inside the high-tech cabinetry of the Pegasus grand is a traditional Schimmel grand of the time-tested K 208 series (2.08 m / 6' 10"), with its full, rich sound and responsive touch (Exception: the ergonomically curved front edge of the keyboard.)

It is fully up to the requirements of both concert pianists and those who play just for their own pleasure. The perfect symbiosis of its keyboard-and-action assembly and its sound-producing portion represents the *haute école* of the art and craft of piano manufacturing.

Keyboard-and-Action Assembly*

- Renner action
- Front edge of keyboard slightly curved
- Key coverings of naturals of Tharan**
- Ebony sharps
- 3 pedals: sustaining, una corda, sostenuto

Sound-Producing Portion*

- Schimmel scale*
- Schimmel pinblock
- Soundboard of solid mountaingrown spruce
- Schimmel cast-iron plate*

THE UPRIGHT K 120 Pegasus

The futuristic cabinetry of the Pegasus upright conceals a conventional Schimmel upright of the recognized 120 series (120 cm / 47").

The sound-producing portion and keyboard-and-action assembly are of traditional construction, featuring top-quality materials and hand craftsmanship.

Keyboard-and-Action Assembly*

- Renner action
- Schimmel keyboard*
- 3 pedals: sustaining, muffler rail, hammer rail

Sound-Producing Portion*

- Schimmel scale*
 - Schimmel pinblock
- Soundboard of solid mountaingrown spruce
- Schimmel cast-iron plate

Cabinet



On each side of the keyboard is a small tray for jewelry, a metronome etc. Tilting the trays into their horizontal position opens additional sound vents in the cabinet.

Cabinet

- Glass-fiber-reinforced bicoque construction
- Integrated piano stool
- Two swivel casters in front
- Acrylic plastic pedestal
- Cover for the loop
- 2-part cover for the figurine and the rest of the instrument (extra charge)

Top

- Electrically operated top-lift mechanism
- Top can be set at any desired angle

Fallboard

- Recessible
- Hydraulic safety function

Music Rack

- Recessible under the top
- Can be used with the top closed
- Two positions raised or flat

Piano Stool

- Seat extendible in width
- Black leather upholstery
- Adjustable in height
- Distance to keyboard adjustable

Manuals

- Owner's Manual, containing information on use, care and maintenance
- Transportation Manual, with detailed information for piano movers

Measurements and Weights

- Length of instrument: 243 cm / 95¹¹/₁₆" (keyboard to back edge of cabinet)
- Overall length: 301–311 cm / 118¹/2"–12²⁷/16" (stool to back edge of cabinet)
- Overall width: 162 cm / 63³/₄"
- Overall height: 112 cm / 44¹/8"
- Total weight: 580 kg/1,279 lb.

Transportation Accessories

- Auxiliary caster for taking weight off pedestal
- Tilter (in two halves, with stabilizing rod)

Transportation

For pushing the instrument a short distance, the two swivel casters mounted on the underside of the loop plus an auxiliary caster mounted behind the pedestal will suffice

For transportation up or down stairs, from building to building or over long distances, experienced professional piano movers will be required. In these situations, the instrument will normally be transported tilted into a vertical position and with the pedestal removed. Stairs of normal construction and doors of usual dimensions will present no problems.

- Glass-fiber-reinforced monocoque construction
- Sound vents: vertical to the left and the right as well as horizontal in the bonnet and underneath the keyboard
- Two tilting trays, also serving as additional sound vents
- Bonnet removable for tuning
- Front and side fairings removable
- Practical metal skirting behind the pedals
- Four swivel casters
- Two finger recesses at the front, to the left and the right
- Two grip handles at the back of the instrument

Fallboard

- Practical one-piece hinged construction
- Recesses into the bonnet when open

Music Desk

- Underside of the fallboard becomes a full-width music desk when open
- Music at comfortable eye level
- Plenty of room for several sheets of music side by side

Piano Stool

- Adjustable in height
- Black leather upholstery

Manual

 Owner's Manual, containing information on use, care and maintenance

Special Accessories

- Leather cover for bottom of piano stool
- Leather cover for instrument (additional charge)

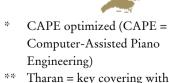
Dimensions and Weights

- Depth: 67 cm / 26³/8" (not including twin dollies)
- Depth: 76.5 cm / 30¹/8" (including twin dollies)
- Overall width: 165 cm / 64¹⁵/₁₆"
- Overall height: 131 cm / 519/16"
- Weight approx. 215 kg/474 lb.

Transportation

For occasionally pushing the instrument a short distance, the four swivel casters will suffice. However, it is always a good idea to lift up on the instrument to take some of the load off the casters.

For transportation up or down stairs, from building to building or over long distances, experienced professional piano movers will be required.



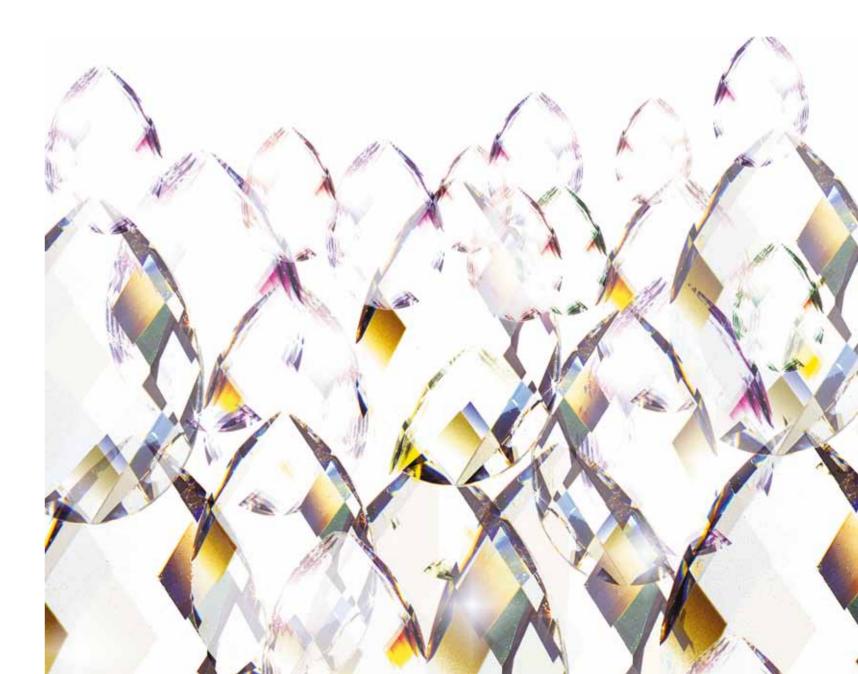
** Tharan = key covering with properties similar to ivory





SCHIMMEL PIANOS

GLASS HAS A MAGIC ALL ITS OWN. ITS HISTORY DATES BACK ALMOST FIVE THOUSAND YEARS. DISCOVERED IN MESOPOTAMIA, THE CRADLE OF ALL CULTURE, GLASS IN A SEEMINGLY INFINITE VARIETY OF FORMS HAS CONQUERED THE WORLD. WHETHER CRYSTAL CLEAR OR IN COLORS LIKE THE WINDOWS OF CATHEDRALS. WHETHER INTENDED FOR DAILY USE, FOR JEWELRY OR FOR DECORATING A TABLE SET FOR A BANQUET — DOWN THROUGH THE AGES AND THROUGHOUT ALL CULTURAL EPOCHS, GLASS HAS OCCUPIED AN IMPORTANT PLACE IN THE LIFE OF MANKIND. IN ITS ORIGINAL FORM, COMPRISED OF MINERALS, IT IS BRITTLE AND FRAGILE. TRANSPARENT ACRYLIC PLASTIC, AN ACHIEVEMENT OF MODERN SCIENCE, COMBINES THE OPTICAL CHARACTERISTICS OF GLASS WITH A FLEXIBILITY WHICH RENDERS IT VIRTUALLY IMPERVIOUS TO DAMAGE BY IMPACT. YET IN WHATEVER FORM WE ENCOUNTER IT, GLASS HAS AN ENCHANTMENT ALL ITS OWN. A CONVINCING PROOF OF THIS IS THE SCHIMMEL GRAND K 213 G TRANSPARENT WITH ACRYLIC PLASTIC CABINETRY, CREATED BY NIKOLAUS W. SCHIMMEL. A UNIQUELY FASCINATING INSTRUMENT.



ALL PERFECTION IN FORM, TECHNOLOGY AND SOUND. THEY'RE ALL MASTERPIECES OF TRADITIONAL PIANO MANUFACTURING.

THEY'RE ALL A SYMBIOSIS OF ART AND CRAFTSMANSHIP. YET NO OTHER SCHIMMEL GRAND MODEL PUTS THIS ON OPEN DISPLAY AS DOES THE K 213 G TRANSPARENT, AN OBJECT

OF ADMIRATION WORLDWIDE.

A GRAND WHICH REVEALS THE
HIGH QUALITY OF ITS MATERIALS AND
WORKMANSHIP FOR ALL TO SEE. AGRAND
WITH A PURE, FULL, SCINTILLATING SOUND.
PLAY A NOTE ON IT. OR A CHORD. PLAY MOZART. OR
MODERN JAZZ. ITS SOUND WILL INSPIRE YOU. THIS
INSTRUMENT SHOWS YOU EVERYTHING. IT HAS ONLY ONE
SECRET. A QUITE SIMPLE ONE. TO BE ABLE TO BUILD A GRAND

PIANO IN SUCH A FLAWLESS ELEGANCE AND PERFECTION AS THIS

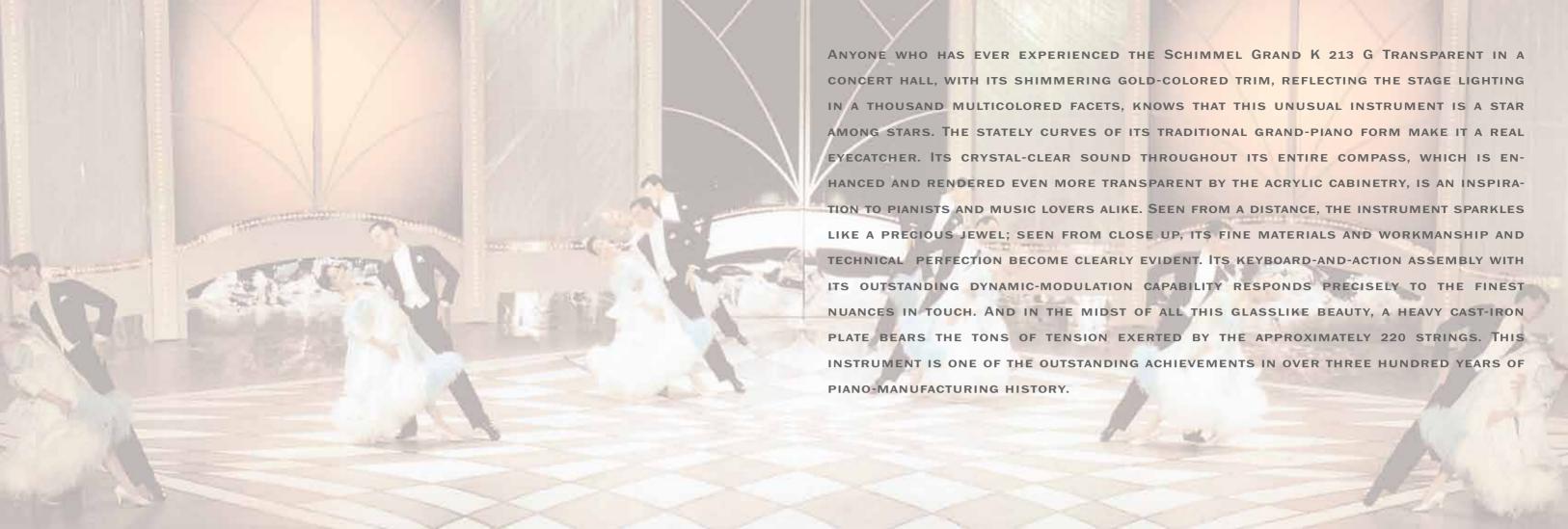
REOUIRES OVER A CENTURY OF EXPERIENCE IN PIANO MANUFACTURING.

THAT'S IT. THAT'S THE ENTIRE SECRET. ONE MUST - AS HAS ALWAYS BEEN

SCHIMMEL'S COMPANY POLICY RIGHT FROM THE VERY BEGINNING — STRIVE DAILY FOR OVER A HUNDRED YEARS TO MAKE IMPROVEMENTS IN SOUND AND TECHNOLOGY, TO OFFER ONE'S CUSTOMERS PRODUCTS FEATURING QUALITY MATERIALS AND WORKMANSHIP AND A LONG SERVICE LIFE. THAT'S ALL THERE IS TO IT. AND ONE MUST HAVE THE COURAGE TO TRY SOMETHING COMPLETELY NEW AND DIFFERENT. LIKE WILHELM ARNO SCHIMMEL, SON OF WILHELM SCHIMMEL, THE FOUNDER OF THE COMPANY. WAY BACK IN 1951, HE ASTONISHED THE MUSIC TRADE WITH THE WORLD'S FIRST-EVER GRAND PIANO WITH A TRANSPARENT ACRYLIC CABINET. OR LIKE NIKOLAUS W. SCHIMMEL, THE THIRD SCHIMMEL GENERATION, WHO UPDATED HIS FATHER'S ORIGINAL DESIGN AND DEVELOPED IT TO THE PERFECTION WE SEE (AND HEAR) TODAY—AN INSTRUMENT FOR CUSTOMERS LOOKING FOR SOMETHING QUITE OUT OF THE ORDINARY.



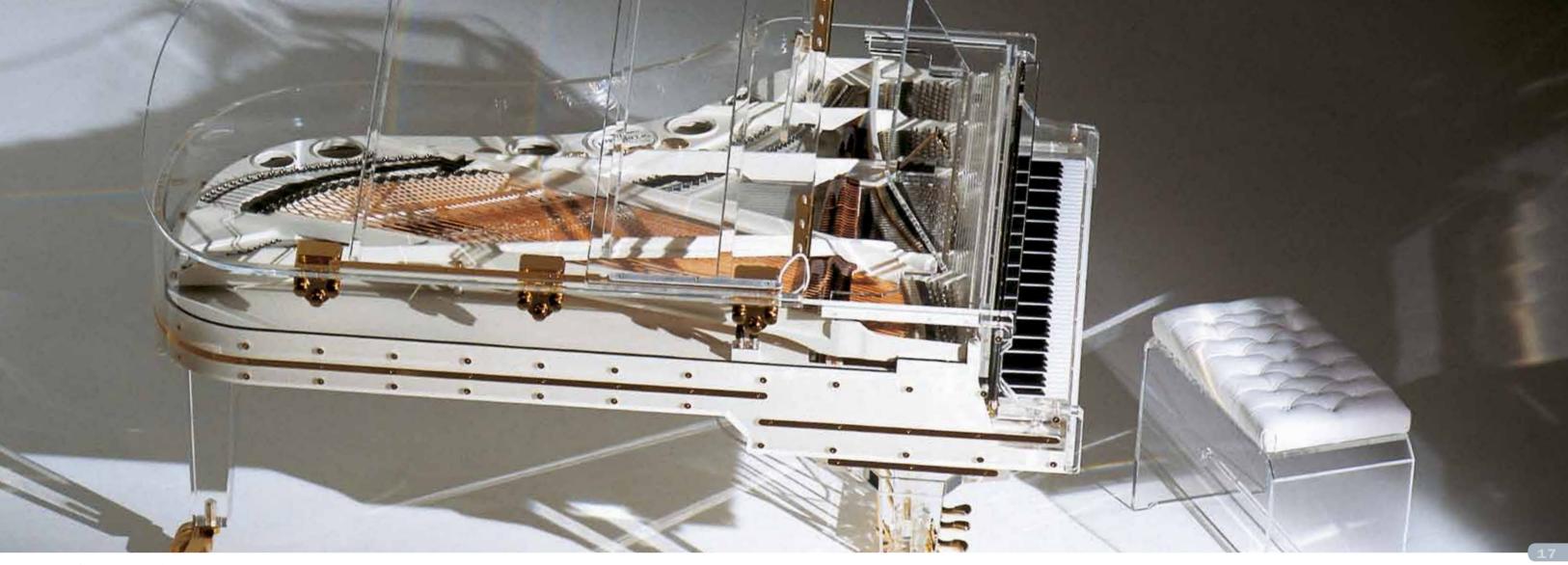












THE SCHIMMEL GRAND K 213 G TRANSPARENT IS A HIGHLY EXCLUSIVE INSTRUMENT. IN ITS SOUND AND PLAYABILITY, IN ITS TECHNOLOGY AND CONSTRUCTION, IT CORRESPONDS TO THE TIME-TESTED GRAND SERIES SCHIMMEL KONZERT K 213 (7'). THE SOUND-PRODUCING PORTION IS OF TRADITIONAL MATERIALS; ONLY THE CABINET IS OF TRANSPARENT ACRYLIC PLASTIC. ITS CONCERT QUALITIES CONVINCE BOTH PROFESSIONAL AND AMATEUR PIANISTS. THE PERFECT SYMBIOSIS OF THE KEYBOARD-AND-ACTION ASSEMBLY AND THE SOUND-PRODUCING PORTION REPRESENT THE HAUTE ÉCOLE OF THE ART AND CRAFT OF PIANO MANUFACTURING.

THE CAST-IRON PLATE, SOUNDBOARD AND THE VISIBLE WOODEN COMPONENTS SHIMMER IN A SUB-DUED WHITE, SUPPORTING THE OPTICAL LIGHTNESS OF THE TRANSPARENT CABINETRY. IF DESIRED, THE INSTRUMENT CAN ALSO BE ORDERED IN COLORS OTHER THAN WHITE. FOR EXAMPLE, PAGES 14 AND 15 OF THIS BROCHURE SHOW A VERSION WITH A BLACK SOUND-PRODUCING PORTION AND A GOLD-COLORED PLATE.

IT CAN ALSO BE ORDERED WITH A BUILT-IN LIGHTING SYSTEM PROVIDED WITH A DIMMER. THE LIGHTING IS LOCATED BEHIND THE GOLD-COLORED ORNAMENTAL STRIP ENCIRCLING THE SOUND-PRODUCING PORTION, IN THE TOP, AT THE FRONT ABOVE THE KEYBOARD AND IN THE LEG TOP BLOCKS.



The Schimmel brand enjoys an excellent reputation world-wide. There are many good reasons for this. Masters of their profession create the sound, playability and appearance of Schimmel pianos. This guarantees excellence and lasting value.

CAPE - The Secret of Schimmel Quality

The manufacture of a top-quality piano requires precision down to the smallest detail. For generations Schimmel has known about these correlations and has been making use of the latest in modern technology for optimizing their designs and controlling manufacturing processes.

Computer-Assisted Piano Engineering – CAPE – is the secret of the symbiosis of traditional hand craftsmanship and CNC-controlled machining of backs and plates, of bridges and soundboards, of keyboards and cabinetry components, as practiced by Schimmel. Resulting in individual masterpieces of wood, felt and metal. Each consisting of over 12,000 components, all of choice materials. Each part is indispensible and works together perfectly with the others – the secret of why a real piano cannot be replaced by electronics and digital technology.

Beautiful Details

- Traditional cabinet design, cabinetry components of transparent acrylic plastic, edges beveled and buffed.
- Inside of fallboard with traditional black strip above the keyboard; hydraulic safety function prevents fallboard from slamming shut.
- Matching acrylic piano bench with black leather upholstery. Bench not adjustable in height.
- Gold-colored ornamental strips encircling the rim, in the top, at the front of the instrument and in the leg top blocks.
- Elegant gold-plated decorative elements on the plate, gold-plated plate screws and hinges.

Practical and Time Tested

- Top can be set at three different angles.
- Top easily removed.
- Traditional music desk.
- Heavy-duty swivel casters; front casters provided with wheel brakes.
- Stable pedal lyre; solid-brass pedals.

Reasons for the Excellent Playability

- CAPE*-optimized Schimmel keyboard-and-action assembly.
- Traditional Érard-Herz-type repetition action by Renner a name synonymous with quality worldwide.
- Schimmel keyboard with each key individually balanced.
- Precisely matched mass and leverage ratios.
- Reliable response and functioning of all components and pleasing static and dynamic touch weights**.
- Hammers with dynamic response, high felt tension, top felt stapled to hammer molding.
- Traditional three pedals: una corda (shift), sostenuto, sustaining.

Secrets of the Excellent Sound

- CAPE*-optimized Schimmel sound-producing portion.
- Tonewoods processed under tension.
- Soundboard, bridges and ribs perfectly matched for optimum vibrational characteristics.
- CAPE*-optimized duplex scale for balanced inharmonicity and string parameters, as well as efficient use of the vibrational energy generated by the strings.
- Strings of special steel and copper wire.
- Speaking lengths of strings set with CNC precision.
- Soundboard of solid mountain-grown spruce, threedimensional crown, stable liners of bent plywood.
- Thick tonewood backposts, in a radial arrangement.
- Bridges of hard tonewood with bridge caps.
- Laminated pinblock.
- Tonewood keybed as an important component of the sound system as a whole.
- Cast-iron plate with optimized acoustic attenuation properties.

| cm | inches |
|-----|-------------------------|
| 213 | 83,86 |
| 154 | 60,63 |
| 102 | 40,16 |
| | |
| kg | lb. |
| 534 | 1,177 |
| | 213 154 102 kg |

- * CAPE = Computer-Assisted Piano Engineering
- ** At an average relative humidity between 35% and 65%.



Competent Partners

To ensure prompt, reliable customer service, Schimmel pianos are available exclusively from authorized Schimmel dealers. Your local authorized Schimmel dealer is happy to offer you professional advice, as well as our general catalogue, *Grands and Uprights*, and our brochure *Piano Manufacturing – An Art and a Craft*, with information on the history of the piano and of our company and a guided tour through our production facilities. For further information, we cordially invite you to visit us at our Internet Website.

Wilhelm Schimmel, Pianofortefabrik GmbH

Friedrich-Seele-Strasse 20 38122 Braunschweig Germany

Schimmel Marketing

Telephone: 0049.531.8018-0
Fax: 0049.531.8018-163
Internet: www.schimmel-piano.de
E-Mail: info@schimmel-piano.de
Printed in Germany, 03/2006

805 002 318

Schimmel Marketing Service Original text in German: Rolf Heckelsbruch, Koblenz Photos: Peter Kaus, Hamburg; Marko Beens, Braunschweig; Arwid Lagenpusch, Berlin

The illustrations and texts in this brochure reflect the state of affairs as of February, 2006. Slight deviations from these are possible. We reserve the right to implement changes in design and/or technical specifications without prior notice or obligation to update existing units.

SCHIMMEL *twintone*[™] FEATURES AT A GLANCE

| Function | | |
|---|---|--|
| Range | 88 keys | |
| Control | integrated touchscreen | |
| Activation | center pedal on the piano hand rail on grand piano | |
| Piano sample | K 230 : high-quality sample of the Schimmel Konzert grand piano K230 K 122 : high-quality sample of the Schimmel Konzert upright piano K 122 | |
| Additional sounds | 3 x electric piano, 1 x harpsichord, 3 x organ, 2 x strings | |
| Compatibility | strings can be combined with piano sounds | |
| Recording function | integrated recording function, storage on microSD card | |
| Polyphony | max. 256 (mono) | |
| Settings | 4 storage places for individual settings, storage security | |
| Energy consumption | display brightness, energy-saving mode (eco-mode) | |
| Scanning | optical sensors underneath the keys | |
| Pedals | Piano: left Una Corda pedal, right Sustaining pedal Grand piano: left Una Corda pedal, middle Sostenuto pedal, right Sustaining pedal | |
| Sound variation | yes | |
| MIDI (out) | compatible with external MIDI-devices via DIN-5 interface | |
| Effects | reverb, chorus, dynamics, equalizer, loudness of combined strings, damper characteristics | |
| Volume control | adjustable volume limitation (e.g. for protecting children from high volume) | |
| Quick and fine tuning | adjustable (cent and hz) | |
| Metronome | timing, tempo, bell, volume | |
| Interfaces | | |
| MIDI-OUT | DIN-5 adapter | |
| USB-Device | MIDI-IN/-OUT | |
| SD-Card | MicroSD-Slot | |
| Headphone terminals (2) | 3,5 mm stereo jack | |
| AUX-IN | 3,5 mm stereo jack | |
| AUX-OUT | 3,5 mm stereo jack | |
| USB | for service purposes only | |
| Accessories | | |
| stereo headphones audio-technica, power supply 100-240 V, MIDI adapter, user manual | | |

Wilhelm Schimmel Pianofortefabrik GmbH

Friedrich-Seele-Straße 20 38122 Braunschweig Germany

Telefon +49 531 8018-0 Telefax +49 531 8018-163

info@schimmel-piano.de www.schimmel-piano.de

The illustrations and texts in this brochure are current as of o7 | 2023. We reserve the right to implement changes in design and/ or technical specifications.

sf Colombia (12)









CLASSICAL TOUCH AND FEEL

Playing a traditional piano action provides you with the best conditions to develop your touch and perfect it in a way that allows you to fully exploit the dynamics of an acoustic piano. This is to ensure that you will be able to express yourself musically without limitations. Our Schimmel piano actions have been specifically developed and offer you an infinite variety, which allows you to musically articulate your piano playing. In comparison with a conventional digital piano, the Schimmel twintone[™] system preserves the advantages of a natural playing touch, which in quiet mode remain unchanged.

SCHIMMEL QUIET FUNCTION

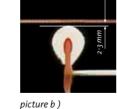
With common silent systems in the market, the so called hammer let of must be adjusted to avoid that the action does not block when played with activated stop rail. This causes a slight different touch compared to an instrument without a silent system. (picture a)

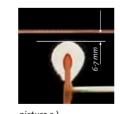
To switch our instruments into quiet-mode, we developed an exceptionally stable stop rail that functions in a quiet and precise way. For our upright pianos, the extreme high stability of the stop rail requires only a minimum of adjustment of the regulation. Because of that the "original" natural touch remains almost the same as that of our upright pianos with activated stop rail.

With our grand piano twintone system, we have developed a modified grand piano action that works similar to a grand piano action without a twintone system and therefore you do not have to compromise. With activating the twintone function, also the leverages in the action are changing simultaniously. As a result, the touch stays similar to a grand piano without twintone system.

(picture b and c)







The acoustic silencing function is operated y the middle pedal.

SIMPLE HANDLING - OPTICALLY DISCREET

You control our twintone™ system by the comfortable use of a touchscreen, which is situated directly underneath the keys. By pulling out and pushing back you get access or store it neatly underneath the keys after usage. The most important interfaces are situated cleary on the front of the operating unit, further interfaces can be found to the rear. We consciously chose to develop an easy to use interface. You are guided as intuitively as possible through the various functions via touchscreen.



MADE IN GERMANY

We deliberately commissioned German manufacturers for the production of our quiet playing system in order to ensure a closely integrated relationship during development. Also ensuring manufacturing of the very highest quality.

SCHIMMEL SAMPLE K 230 AND K 122

Our unique Schimmel piano sound is highly complex with an outstanding richness of tone colours. Furthermore, each of our different models has its own "tonal character". For our piano samples we have chosen two models which are particularly representative for the wide range of models Schimmel offers: our concert grand piano model K 230 and the concert upright piano model K 122. We recorded those samples in our own concert hall at the factory. Acoustically it has been designed specifically to the requirements for acoustic piano sounds. With hard work, determination and using the latest technology we ensured we achieved a natural piano sound which comes as close as possible to the original.



o activate the silencing function on grand anos turn the hand rail under the left side of the keybord from left position counterockwise towards the piano player.

MIDI

A standard MIDI interface provides access to the entire world of music electronics. twintone™ enables you to use the piano keyboard as a master keyboard to generate further sounds via external devices like computers,



tablets or smartphones, or to record your piano playing and use sheet music software.

AUDIO

Audio interfaces opens the possibilities of audio technology, e.g. Music Minus One, recording and playing own pieces or for connecting the unit to active speakers.

INTEGRATED METRONOME

Practising in the *twintone*™ mode does not mean that you have to forgo a metronome as it is already integrated into the system.

HIGH-OUALITY AUDIO-TECHNICA HEADPHONES

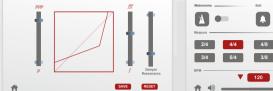
twintone™ is supplemented by audio-technica headphones, which fully support the pleasure of listening to our high-quality-samples. We searched for suitable headphones for a long time. The audio-technica headphones we finally selected work particularly well with acoustic piano sounds and reproduce them naturally, they are comfortable to wear and incidentally look stylish as well. We specifically chose closed headphones, because they mute external noises and provide a private and intimate atmosphere whilst playing. The membrane is energised by a strong neodymium magnet, one of the strongest yet known. As a result we have a clear projection and stereoscopic picture with a concise bass and a precise resolution in the treble. The frequency response ranges from 15 to 28.000 Hz, which is far more than the human ear is capable of

hearing ensuring no detail is lost. Also, we chose a moderate sound pressure of 99 dB.



RECORDING ON MICROSD-CARD

You may record your piano playing for playback reasons on a microSDcard via an integrated microSD-card slot and listen to it on headphones or use it for external editing and/or saving.





ADJUSTING THE SOUND DYNAMICS INDIVIDUALLY

The touch and sound dynamics of our acoustic pianos are ideally matched. Similarly, we also defined the dynamics of our samples. However, in addition twintone[™] offers the possibility to adjust sound dynamics individually, so that in *twintone*[™] mode you may decide on the dynamics according to your particular needs. Simply press "reset" if you would like to go back to the original settings, which are ideal for most purposes.

EFFECTS. SOUNDS AND VIOLIN EFFECTS

As beautiful as our piano sound is, sometimes it is exciting to try out other sounds or to listen to a composition with its originally destined tone character. For this reason you may choose between the sounds of an e-piano, a harpsichord, an organ or violins. Besides of that, you may create a violin sound layer which will accompany your piano playing.

EX-FACTORY OR UPGRADING

You can choose between a factory fitted twintone™ or an installation into the new piano you choose at an authorized Schimmel dealer who has been certified for *twintone*™ installation This gives you the opportunity to select a specific piano without *twintone*™ and have it equipped with *twintone*[™] before delivery.

For all Schimmel and Wilhelm grand pianos, we only offer the Schimmel twintone on order for new factory deliveries, since the system has to be installed in the production process. For Fridolin grand pianos twintone can not be installed.

