

STEINWAY & SONS
MANUFACTURERS OF
Grand Square & Upright
Piano Fortes

WAREROOMS:

STEINWAY HALL,

Nos. 107, 109 and 111 East Fourteenth Street,

RUNNING THROUGH TO FIFTEENTH STREET,

Between Union Square and Irving Place,

NEW YORK.

EUROPEAN DEPOTS:

STEINWAY HALL,

15 Lower Seymour Street, Portman Square, London.

20-24 Neue Rosenstr., cor. Ludwigsstr., Hamburg.

1881.

STEINWAY & SONS' DOUBLE VICTORY!

AT THE

International Exhibition,

PHILADELPHIA, 1876.



HIGHEST AWARDS

FOR

The Best Pianos and the Best Pianoforte Material

STEINWAY & SONS have been decreed the supreme recompense, being incontestably the highest honors bestowed upon any Piano Exhibit at the CENTENNIAL EXHIBITION, no other piano exhibitor having received a similar extraordinary recognition by the Jury, and only to the Steinway Pianos has been accorded

"THE HIGHEST DEGREE OF EXCELLENCE IN ALL THEIR STYLES,"

by the unanimous verdict of the Judges, as shown by the following official report on the STEINWAY exhibit in the Main Building, namely—

"The undersigned, having examined the Grand, Square, and Upright Pianos exhibited by STEINWAY & SONS, respectfully recommend the same to the United States Centennial Commission for award, for the following reasons, namely—

"For greatest concert capacity in Grand Pianos, as also highest degree of excellence in all their styles of Pianos, namely—largest volume, purity and duration of tone, and extraordinary carrying capacity, with precision and durability of mechanism; also, novel disposition of the strings and construction, and bracing of the metal frame.

"Improvements applied by STEINWAY & SONS were the following:

"I. A DISPOSITION OF THE STRINGS IN THE FORM OF A FAN, placing the bass string across the steel strings, and materially elongating the sound-board bridges by moving them nearer to the centre of the sound-board itself, thus setting greater portions of the latter into vibratory action, and so producing a greatly increased volume of sound.

"II. A DUPLEX SCALE, patented in 1872, brings into action those portions of the strings which heretofore lay dormant and inactive, thereby increasing the richness, pliability, and singing quality, as well as the carrying capacity of the tone, especially of the upper notes.

"III. A CUPOLA METAL FRAME, patented in 1872 and 1873, with its new system of a cross-bar and bracings, giving absolute safety against the pull of the strings, and increasing the capacity to stand in tune. The space gained by the use of the Capo D'Astro bar permits the use of more heavily felted hammers, whereby a pure, rich quality of tone is retained much longer than heretofore.

"IV. A CONSTRUCTION OF THE SOUND-BOARD, with its system of compression (as shown in the patents of 1866, 1869, and 1872), preventing that relaxation of the sound-board which is the natural result of its constant concussion, caused by the strokes of the hammers against the strings, and by atmospheric influences.

"V. A METALLIC TUBULAR FRAME ACTION (patented in 1868 and 1875), being entirely impervious to atmospheric influences, in conjunction with the new system of escapement, resulting in unerring precision, power, and delicacy of touch, and durability.

"VI. A TONE-SUSTAINING PEDAL (patented 1874) extends the capacity of the piano for the production of new musical effects, by enabling the performer, at pleasure, to prolong the sound of a single note or group of notes, leaving both hands free to strike other notes; is of simple construction, not liable to get out of order, and its use easily acquired.

"Signature of the Judge:

II. K. OLIVER.

"Approval of Group Judges:

J. SCHIEDMAYER,
GEO. F. BRISTOW,
JOSEPH HENRY,
E. LEVASSEUR,
J. E. HILGARD,

P. F. KUPKA,
SIR WILLIAM THOMSON,
JAMES C. WATSON,
ED. FAVRE PERRET,
F. A. P. BARNARD.

A. T. GOSHORN, *Director General.*

J. R. HAWLEY, *President.*

[SEAL]

"Attest: ALEX. R. BOTELEK, *Secretary, pro tem.*"

STEINWAY & SONS, being the only piano-makers who manufacture "every portion" of the instrument, including all the metal parts, were honored with an additional Award for the surpassing excellence of their Machinery Hall exhibit, upon the following unanimous official report of the same judges:

"STEINWAY & SONS exhibit in 'Machinery Hall' samples of Metal Parts and Hardware, and Full Metal Frames of Grand, Square, and Upright Pianos; also, samples of their Patent Metallic Tubular Frame Actions, all produced at their foundry and metal works at Astoria, Long Island.

"These articles of composite metal show the highest perfection of finish and workmanship, and the greatest firmness and uniformity of metal structure, a steel-like and sounding quality with a tensile strength exceeding 5000 lbs. per square centimeter, as demonstrated by actual tests. The full metal frames of cupola shape, possess an unequaled degree of resistance, permitting a vastly increased tension of strings without the slightest danger of break or crack in said metal frames, thereby considerably increasing the vibratory power and augmenting the lasting qualities of their instruments."

ILLUSTRATED CATALOGUE

OF

STEINWAY & SONS'



WAREROOMS, STEINWAY HALL,

Nos. 107, 109, and 111 East Fourteenth Street.

FACTORY:

Fourth Avenue, from Fifty-second to Fifty-third Streets,

NEW-YORK.

SAW MILL, IRON FOUNDRY, AND METAL WORKS, ASTORIA, LONG ISLAND,

Opposite 120th Street, New-York.

INTRODUCTION.

IN submitting our illustrated Catalogue to the attention of the musical public, we desire to state, that we have spared neither pains nor expense in producing a descriptive book, executed in the highest style of art, and containing an accurate engraving of each Piano manufactured by us, as also a brief description of the same, thereby meeting the wants of those residing at a distance or otherwise prevented from making a personal inspection, thus enabling them to form a correct idea of the style and appearance of each instrument. Purchasers ordering by letter may rest assured that they will receive an exact counterpart of the Piano represented by the engraving, and as perfect, in all respects, as though it had been selected in person.

It is unnecessary to refer at length to the world-wide reputation our firm has attained. Suffice it to say, that since commencing business in this city in the year 1853, we have manufactured 43,000 Piano-Fortes, every one of which has given the most perfect satisfaction to the purchaser. Our manufactory is now conceded to be not only the most perfectly arranged, but at the same time the most extensive establishment of its kind in the world, the official Internal Revenue returns, as published for the years 1866, '67, '68, '69, and 1870, having revealed the startling fact that the number of pianos sold by us and the amount of our sales per annum *exceeded those of the twelve next largest piano manufacturers of New York combined.*

From the year 1855 to 1862, we have taken no less than Thirty-five First Premiums (Gold and Silver Medals) at the principal fairs in this country (since which time we have not entered our Pianos at any local Fair in the United States), and in addition thereto we were awarded a FIRST PRIZE MEDAL at the International Exhibition at London, in 1862, in competition with two hundred and sixty-nine Pianos from all parts of the civilized world; but a still greater triumph was achieved at the Universal Exposition at Paris, in 1867, where—by the unanimous verdict of the International Jury—we were awarded the FIRST of the Grand Gold Medals of Honor for the greatest excellence in all three styles exhibited—namely, Grand, Square, and Upright Pianos. The great superiority of our instruments over those of all other exhibitors, as well as the vast importance and value of our improvements and new system of building Piano Fortes, was thus established, not only by the unanimous verdict of the Jury, but also by the testimony of the world's most celebrated artists, confirmed by the fact that the great majority of the best European Piano Makers have since adopted the Steinway System of Construction, as well as by the large and constantly increasing export of our Piano-Fortes to the Musical Centres of Europe.

Although we did not exhibit our Pianos at the World's Fair at Vienna in 1873 (the most celebrated piano manufacturers of Europe and America being likewise unrepresented there), yet the section Jury on Piano-Fortes paid us a high and most gratifying compliment, for the particulars of which we refer our readers to the following pages, containing much other interesting matter.

But the crowning triumph of the "Steinway Piano" was achieved at the Centennial International Exhibition at Philadelphia in 1876, where, by the unanimous verdict of the Jury, two Awards were bestowed upon us for the "highest degree of excellence in all the styles of Pianos" we exhibited, and the "highest perfection of finish and workmanship" of metal parts, hardware, iron frames, and metallic action parts, a distinction conferred on us alone, no other Piano exhibitor having received a similar recognition. For full particulars of our two Jury Awards, as also the subsequent Certificate of Confirmation by the Judges on Musical Instruments, we refer our readers to the preceding cover-page and the outside back cover.

STEINWAY & SONS.

NEW YORK, January 1st, 1881.

Exposition Universelle, Paris, 1867.

STEINWAY & SONS

HAVE BEEN AWARDED THE

FIRST OF THE GRAND GOLD MEDALS OF HONOR.

for Pianos in all three styles exhibited,—namely, Grand, Square, and Upright,—this Medal being distinctly classified as

FIRST IN ORDER OF MERIT,

and placed at the head of the list of all exhibitors, in proof of which the following *Official Certificate* of the President and Members of the International Jury on Musical Instruments (Class X.) is subjoined:

I certify that the FIRST GOLD MEDAL for American Pianos has been unanimously awarded to Messrs. STEINWAY, by the Jury of the International Exposition. First on the list in Class X.

PARIS, July 20, 1867.

MELINET, President of the International Jury.
FETIS, Official Reporter,

GEORGE KASTNER,
F. A. GEVAERT,
AMBROISE THOMAS,
ED. HANSLICK,
J. SCHIEDMAYER.

Members
of the
International Jury.

FROM THE OFFICIAL REPORT

OF THE

International Jury on Musical Instruments,

EXPOSITION UNIVERSELLE, PARIS, 1867.

After referring to American Pianos exhibited at London in 1851, and stating that, during and after said exhibition, nothing was said about the American Pianos, the report adds that but one American Piano (a Square) was seen at the Paris Exposition of 1855, but its old-fashioned form was the cause of its not receiving the attention which it deserved. The report then says:

“Not so much indifference existed at the International Exhibition of London, 1862, to which Messrs. Steinway & Sons had sent several instruments, among which was a Grand Concert Piano. One of the sons of Mr. Steinway accompanied these instruments to the Exhibition; they were played incessantly, and the public, charmed by their great tone, did not cease to throng, for several months, the department which contained them. The Jury was not less interested than the public by the power and charm of these instruments, particularly by the Square Piano, equal in sonority to the finest Grand Piano. At that time, in the *Gazette Musicale de Paris* (fourth letter on the musical instruments at the International Exhibition of London), we gave a report of the effect produced by these Pianos. The sole (*unique*) award of this Exhibition was given to Messrs. Steinway.”

The Report then speaks of the American Pianos at the late Paris Exposition in 1867, and says, that evidently there was something new that impressed the Public, and this *novelty* was a power of tone hitherto *unknown*. The necessity for this increased power had been fully felt in Europe, and how to obtain it had occupied the attention of the most distinguished acousticians and manufacturers. This problem, the report

adds, has been solved in America, as facts prove, and the secret of the great tone of the American Pianos lies in the solidity of their construction. The report further states that the full iron frame was first invented and applied in 1825, by a manufacturer of Philadelphia, named Babcock, and fully indorses the patented improvements, as shown in the Grand, Square, and Upright Pianos of Messrs. Steinway & Sons in the Exposition.

After describing the Steinway Overstrung System in Grand Pianos, the valuable improvements introduced into the Upright Pianos by Messrs. Steinway, especially their Patent Resonator, the Report concludes as follows:

“From what has been said, it may be inferred that the large tone of Pianos is a true acquisition to art—an acquisition the results of which may be increased by future improvements, and the great merit of which can not be doubted except by settled prejudice.

“*The Pianos of Messrs. Steinway & Sons are endowed with the splendid sonority, and that seizing largeness and volume of tone, hitherto unknown, which fills the greatest space. Brilliant in the treble, singing in the middle, and formidable in the bass, this sonority acts with irresistible power on the organs of hearing. In regard to expression, delicate shading, variety of accentuation, the instruments of Messrs. Steinway have over those of their competitors an advantage which can not be contested. The pianist feels under his hands an action pliant and easy, which permits him at will to be powerful or light, vehement and graceful. These Pianos are at the same time the instrument of the virtuoso, who wishes to astonish by the éclat of his execution, and of the artist who applies his talent to the music of thought and sentiment bequeathed to us by the illustrious masters; in one word, they are at the same time the Pianos for the Concert Room and the Parlor, possessing an exceptional sonority.*”

—•••—

International Exhibition,

VIENNA, 1873.

Unanimous Resolution embodied in the Section Report on Pianos of the World's Exhibition of 1873, and signed by all the members of the Jury of this division.

ORIGINAL.

“Hinsichtlich der Amerikanischen Abtheilung ist sehr zu beklagen, dass die berühmte bahnbrechende Firma Steinway & Söhne in New-York, welcher die gesammte Clavierfabrikation so viel zu verdanken hat, nicht vertreten war.”

TRANSLATION.

(LITERAL.)

“In regard to the American division, it is much to be deplored that the celebrated path-inaugurating (path-breaking) firm of STEINWAY & SONS, of New-York, to whom the entire Piano manufacture is so greatly indebted, has not been represented.”

ADDITIONAL DISTINGUISHED HONORS

CONFERRED UPON

STEINWAY & SONS,

*In recognition of their Valuable Inventions and Superior
Achievements in the*

ART OF PIANO-FORTE BUILDING.

STEINWAY & SONS

WERE AWARDED THE

GRAND TESTIMONIAL MEDAL AND HONORARY MEMBERSHIP FROM THE SOCIÉTÉ DES
BEAUX ARTS, PARIS, 1867.

The Report of the MARQUIS D'Aoust, President of the Musical Department of the Society, says:

"The Pianos of Messrs. Steinway appear to me, as well as to all the Artists who have
tried them, superior to all that have been made to this day in the entire world."

THE ROYAL ACADEMY OF FINE ARTS, BERLIN, PRUSSIA,

HAS ELECTED THE PIANO-FORTE MANUFACTURERS,

THEODORE AND WILLIAM STEINWAY OF NEW-YORK ACADEMICAL MEMBERS.

THE ROYAL ACADEMY OF FINE ARTS, STOCKHOLM, SWEDEN.

HAS BESTOWED

ACADEMICAL HONORS UPON OUR MR. THEODORE STEINWAY

HIS ROYAL HIGHNESS PRINCE OSCAR OF SWEDEN,

COMMUNICATES IN AN AUTOGRAPH LETTER THAT

His Majesty King Charles XV., of Sweden, has awarded us the GRAND HONORARY GOLD MEDAL, which was
delivered to us by the Swedish Ambassador at Washington.

HER MAJESTY THE EX-QUEEN OF SPAIN

Has purchased a STEINWAY CONCERT GRAND PIANO for her own use.

HER MAJESTY THE EMPRESS OF RUSSIA

Has purchased a STEINWAY CONCERT GRAND for the Music Room, and an UPRIGHT CABINET GRAND for her
Boudoir in the Imperial Palace.

THE GOVERNMENT OF WURTEMBERG,

Upon petition of the Piano Manufacturers in the Kingdom, has purchased one GRAND and one UPRIGHT PIANO
to serve as Models in this Branch of Industry, and as such to be publicly exhibited
in the Chamber of Commerce, at Stuttgart.

HIS MAJESTY THE SULTAN OF TURKEY

Has recently purchased, through the Turkish Ambassador at Washington, a STEINWAY CONCERT GRAND
PIANO, for his own use.

STEINWAY & SONS were awarded a First Prize Medal at the Great International Exhibition, London, 1862,
for *Powerful, Clear, and Brilliant Tone*, with excellence of workmanship, as shown in the Piano-Fortes ex-
hibited. There were two hundred and sixty-nine Pianos, from all parts of the world, entered for competition,
and the special correspondent of the *Times* says:

"Messrs. STEINWAY'S indorsement by the Jurors is emphatic, and stronger and more to the point than
that of any European maker."

The Upright Piano.

THE UPRIGHT PIANO is, from its small, compact form and handsome exterior, especially suited to the boudoir, the reception room, and the parlors of many houses where a Grand or Square Piano could not conveniently be placed.

Messrs. Steinway & Sons have, after long and earnest study and experiments, succeeded in producing Upright Piano-Fortes which are the most perfect instruments of their class ever constructed. The volume of tone is fully equal to any of Steinway's best Square Grand Pianos, while the quality is of the most exquisite musical character—pure, sympathetic, and in the highest degree pliable. The durability of these new Upright Pianos, and their capacity of standing in tune, is unparalleled in the history of Piano-making, and even greater than that of the best Grand and Square Pianos.

The **CABINET GRAND**, as well as the smaller sizes, are constructed with the new Iron Cupola and Pier Frame, the Cupola form imparting immense strength to the Iron Frame, and resting upon its Piers underneath, leaving the sound-board entirely free to vibrate.

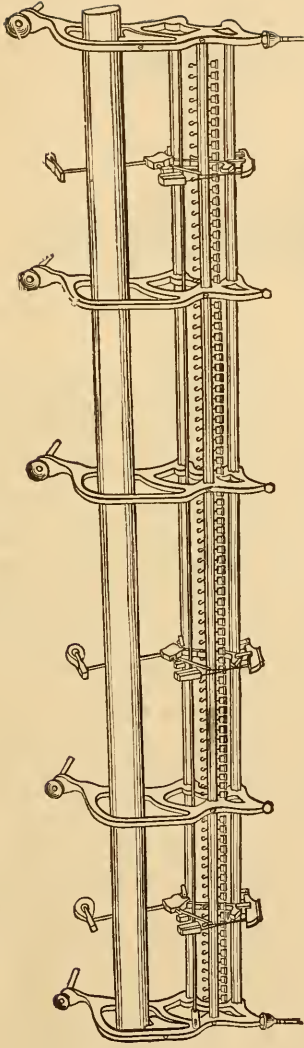
All three styles of Upright Pianos have our Patent Resonator, a simple apparatus, compressing the sound-board, which, while isolating it from the Iron Frame, regulates the tension of the sounding-board with the greatest nicety, giving full play to its increased vibration, and placing it forever under control.

Another most valuable feature of these Upright Pianos is the Soft Pedal. By a most ingenious yet simple contrivance, the whole range of hammers can be moved either in close proximity to the strings or to any desirable point of their striking distance; thus enabling the player at will to elicit the full power of the instrument, or the softest whisper of its tone, to give any gradation of *crescendo* or *diminuendo* with unerring certainty.

All three styles of Upright Pianos are constructed with Steinway & Sons' "Patent Tubular Metallic Frame Action." The result of this invention is the perfecting of an action of such mathematical precision that it can be placed in any Upright Piano of the same style made by this firm, working as perfectly as if it had been specially made for it. In fact, the actions can be changed from one to another, or, in case of an accident to one of them in any part of the world, a perfect action can at once be forwarded to supply its place, the whole machinery of inserting the action being the placing of it in four metal sockets, and turning the four screws which secure the action directly to the Iron Frame—all of which a child could do with ease and safety. The action is as compact and unchangeable as the iron frame itself; for where in other instruments the whole mechanism rests upon wooden bars which are liable to atmospheric influences, this is sustained by brass tubes filled with wood, which are of immense strength and can not be injured or affected. The compact solidity of the construction produces a corresponding firmness and precision in the action itself, together with rare promptness of the dampers, placing at the disposal of the player an action in every respect equal to that of the best Concert Grand.

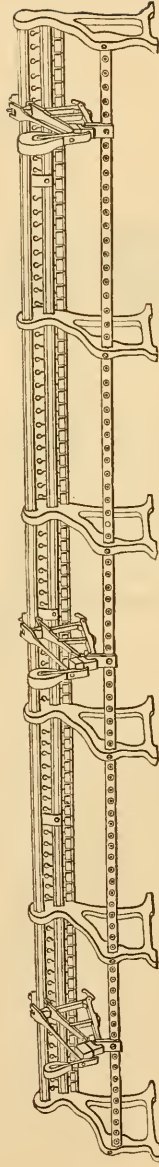
Too much can not be said in favor of these Upright Pianos; in fact, they must be seen and heard to be appreciated. An immense demand has already sprung up for these instruments, which are rapidly becoming

THE AMERICAN HOME PIANOS OF THE FUTURE.



PATENT TUBULAR METALLIC ACTION FRAME USED IN ALL STEINWAY UPRIGHT PIANOS.

With metal hangers and screws for fastening to wrest-plank above, and spherical ends below, ready to set into the sockets.
 Showing also several hammers, with mechanism adjusted and in position.



PATENT TUBULAR METALLIC ACTION FRAME USED IN ALL STEINWAY GRAND PIANOS.

With metal standards, also several hammers, with mechanism adjusted and in position.

THE FOLLOWING

PATENTED IMPROVEMENTS

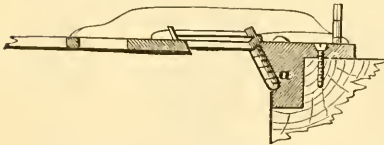
HAVE BEEN INVENTED AND ARE USED BY

STEINWAY & SONS

IN THE CONSTRUCTION OF THEIR

Piano-Forces.

1. *Patent Agraffe Arrangement*, applied to all their Square and Grand Pianos, the full Iron Frame being cast with a projection which overlaps and abuts against the wrest-plank; into this projection the agraffes (through which the strings pass) are screwed, producing an extremely clear and sympathetic tone, together with the greatest possible durability.



This figure shows the transverse section of that part of the Iron Frame covering the wrest-plank, with the agraffe screwed into the frame and its downward projection. See also cut on back of fly-leaf, showing its application throughout the entire scale of the Square Grand


Pianos. Secured by Letters Patent No. 26,300, dated November 29th, 1859.


2. *Patent Overstrung Scale and Construction of the Iron Frame in their Grand Pianos.* This most important improvement consists in an entirely new arrangement of the strings and braces of the Iron Frame, being so constructed that in the treble register the strings remain parallel with the blow of the hammers; while from the centre of the scale the strings are gradually spread from *right to left* in the form of a fan, along the bridge of the sound-board, the covered bass strings being laid a little higher, and crossing the other ones (in the same manner as the other strings), and spread from *left to right* on a lengthened Sound-board Bass Bridge, resulting in important advantages. By the longer bridges a greater portion of sound-board surface is covered, the space between the strings is widened, and thereby the sound more powerfully developed from the sound-board, the bridges, being moved from the iron-covered edges nearer to the middle of the sound-board, produce a larger volume of tone, while the oblique position of these strings to the blow of the hammers results in obtaining those rotating vibrations, which gives to the thicker strings a softness and pliability never previously known. The new system of bracing is also far more effective, and the capacity of standing in tune greatly increased. (See cut on back of fly-leaf.) Secured by Letters Patent No. 26,532, dated December 20th, 1859.

3. ***Patent Resonator***, applied to all our Upright Pianos, and serving to compress the sound-board at will, by which its tension can be regulated to a nicety, and placed forever under control. Secured by Letters Patent No. 55,385, June 5th, 1866.
4. ***Patent Tubular Metallic Frame Action***, applied to all Grand and Upright Pianos. Instead of wooden bars, which formerly supported the action, and which were liable to atmospheric influences, this is sustained by brass tubes filled with wood, which are of immense strength, and cannot be injured or affected, being absolutely unchangeable. These tubes are soldered to metal hangers in Upright Actions (and to Metal Standards in Grand Piano Actions), which hangers are screwed directly to the wrest-plank above, and resting in the concave ends of metal posts below, which posts are screwed directly into the bed supporting the key-board. (See description of Upright Pianos on page 6, also cuts of Upright Action and Grand Piano Action on page 7.) Secured by Letters Patent No. 81,306, August 18th, 1868.
5. ***Patent Vibrating Sound-board Bridge***, with acoustic dowels, used in all Grand and Upright Pianos. This is an important improvement in the manufacture of Grand and Upright Pianos of small dimensions. The acoustic dowels serve to connect suspended bridges with the sound-board for the purpose of transmitting vibrations from the one to the other. Secured by Letters Patent No. 88,449, dated April 6th, 1869.
6. ***Patent Metal Standards***, applied to the action of all Grand Pianos, producing highest possible degree of perfection and durability, and obviating the difficulty formerly existing, that repairs to the action of a Grand Piano could not be made without the entire instrument being sent. Secured by Letters Patent No. 93,647, dated August 10th, 1869.
7. ***Patent Ring-Bridge on Sound-boards, and New Construction of full Iron Frame***. An important improvement in Grand and Upright Pianos, permitting a still further elongation of the sound-board bridges, and preventing the formerly unavoidable interruption of the several separate bridges, thereby producing a greater evenness of tone in the transition from the steel to the covered bass strings. Secured by Letters Patent No. 97,982, dated December 14th, 1869.
8. ***Patent Repetition Action, with Spring Back Check***. May be applied equally to Grand and Square Pianos. Secured by Letters Patent No. 115,982, dated June 6th, 1871.
9. ***Patent New Iron Cupola and Pier Frame for Self-Compression***, applied to Grand, Square, and Upright Pianos. The flat form in the iron frame is here replaced by the cupola shape, its outer edges being curved toward the sound-board, thereby possessing far greater strength of resisting the strain of the strings and augmenting the free vibrations of the sound-board. In Upright Pianos, the Iron Frame has projections cast on either side, to which the adjustable front part of the case is fastened, which can be taken apart at will, greatly facilitating the transportation of the piano through small doors and over narrow stairs. (See cuts on back of fly-leaf.) Secured by Letters Patent No. 127,384, dated May 28th, 1872.
10. ***Grand Duplex Scale, applied to all our Grand, Upright, and Square Pianos***. In addition to the principal scale of strings, a second scale of reduced proportional length is added between the agraffes and tuning-pins,

representing a higher octave, etc., for each note, rendering the tone richer, more musical and pliable, and greatly increasing its carrying capacity to a distance. (See cuts on back of fly-leaf.) Secured by Letters Patent No. 126,848, dated May 14th, 1872.

11. *Patent Tone-Sustaining Pedal.* This new third Pedal is applied to all our Grand and style F and G Upright Pianos, and can also be applied to order to style E Upright Piano, and any one of our Square Pianos. It enables advanced performers to produce a variety of new and charming effects, by the prolongation, at will, of any note or group of notes, after the finger has left the key or number of keys struck. If, immediately after a note or group of notes has been struck, the fingers remain on the keys until the foot presses this third pedal, said notes will continue to sound as long as the vibrations of the strings last, leaving both hands of the player free to strike other notes (and in no way interfering with the use of the two ordinary Pedals of the Piano-Forte), and being a powerful help to prevent confusion of sounds. Secured by Letters Patent No. 156,388, dated October 27th, 1874.
12. *Patent Regulating Action Pilot,* applied to all Grand Pianos. This improvement serves the double purpose of isolating the metal tubes from the key-board (so that the Action can be transported separately, without the case and key-board) and greatly adding to the precision and power of the Action, there being absolutely no loss of power by friction. Secured by Letters Patent No. 170,645, dated November 30th, 1875.
13. *New Patent Capo d'Astro Agraffe.* This newly invented steel-capped Agraffe, of Copper Alloy, is applied for each note to the Capo d'Astro bar of the newly invented Concert Grand Piano, style 4. (See cut on back of fly-leaf.) Secured by Letters Patent No. 170,646, dated November 30th, 1875.
14. *New Patent Metal Frame Construction* first applied to the newly invented Concert Grand Piano, style 4, and now to all the other styles of Grand Pianos. This construction of Metal frame allows the tension of strings to be considerably increased, thereby vastly adding to the power, fullness, and beauty, as well as singing capacity of its tone. (See cut on back of fly-leaf.) Secured by Letters Patent No. 170,647, dated November 30th, 1875.
15. *Design of Full Metal Frame for Grand Pianos,* with its Ornaments and Fastenings, etc. Secured by Letters Patent No. 8782, dated November 9th, 1875.

 A brief description of eight additional patents, as also cuts showing the scales, and construction of the Metal frames of our Grand, Square, and Upright Pianos, and views of our New York and Astoria factory buildings and Steinway Hall, may be found on the back of fly-leaf at the end of this pamphlet.

 For Illustrations of external appearance of all the various styles of our Grand, Square, and Upright Pianos, with Schedule of prices, see front of fly-leaf.

SPECIAL FEATURES

IN THE

CONSTRUCTION OF STEINWAY & SONS' PIANO-FORTES.

ALL our Grand, Square, and Upright Pianos are constructed with our Patent Overstrung Duplex Scale and with our Patent Iron Cupola and Pier Frame, the latter cast in our own foundry, of the choicest composite metal, and by the most skillful artisans, thus insuring a degree of strength, excellence, and uniformity not attainable by any other Piano manufacturer. (See page 16.)

All the sounding-board bridges in the Steinway Pianos are glued up of a number of thin, thoroughly seasoned pieces of maple, which, while having the most beneficial effect upon the tone of the instrument, is an absolute safeguard against the splitting of the bridge, which is of frequent occurrence in the Pianos of other makers, who, for the sake of cheapness, construct their sound-board bridges of only one piece of wood. All other Piano-makers use either the cheap "shaved" veneers, or such saw-cut veneers as are offered in the market, which are invariably reduced to the lowest possible degree of thickness.

We saw all our rosewood and other veneers at our own saw mill, and of sufficient thickness to insure the most *lasting* qualities.

All our Square Pianos have the Patent Agraffe Arrangement, Double Dampers, Rosewood Cases and Desks, Beveled Top, and carved legs and lyre. The outside casing consists of two thicknesses crossed obliquely, and is then veneered lengthwise with rosewood veneers—a precaution that no other Piano manufacturer takes.

All our Grand Pianos have Patent Duplex Scale, Patent Double Repeating Action with counterbalanced escapement, and Patent Tubular Metallic Action Frame; are three-stringed, with our Patent Agraffe Arrangement, new construction of Metal Frame with Patent Capo d'Astro bar, have Rosewood Cases, Beveled Tops, carved legs and lyre. The outside casing consisting of eight thicknesses.

All our Upright Pianos have the new Patent Iron Cupola and Pier Frame, our Patent Resonator, Patent Tubular Metallic Action Frame, graduating soft pedal, new Patent Capo d'Astro bar, and are three-stringed, the outside casing consisting of five thicknesses. By the patented construction of these Instruments, the entire front portion, with Action, Key-Board, Consoles and Feet, can be detached from the body of the Case, thereby reducing the latter to a depth of 12 inches, and permitting the Piano to be transported over the narrowest stairs and through the smallest door.

Grand, Square, or Upright Pianos made to order to suit any style of Furniture.

WE make only *first-class* work, use only the *very* best materials, employ only the most trustworthy and skillful workmen, and while the "STEINWAY" instruments are now universally conceded to be the Standard Pianos of the world, sought to be imitated by nearly all Piano-Forte makers of America and Europe, we are fully justified in claiming that the Steinway Piano is the *cheapest first-class* Piano made, because it is the *best* and most *durable* in the world.

Every Piano of our manufacture is Fully Warranted for the term of Five Years.

STEINWAY & SONS.

REASONS

FOR

PURCHASING A STEINWAY PIANO.

1. The Steinway Pianos have been awarded the First Premium everywhere, when placed in competition with those of other manufacturers, in the United States as well as in Europe.

2. All their "Scales," peculiarities of construction, and various improvements, are imitated as closely as possible by nearly all American and European Piano manufacturers, a large number of the latter announcing in the public newspapers that their instruments are constructed on the Steinway system. At the Vienna World's Fair of 1873 (where Steinway & Sons had not exhibited), nearly all the recompenses were awarded by the Jury for Piano-Fortes of the Steinway system.

3. A large majority of small Piano manufacturers and so-called "Associations" claim to make Pianos "exactly like STEINWAY," to have been "STEINWAY'S foremen," or best workmen, etc., etc., showing conclusively that the STEINWAY instruments are universally conceded to possess the highest degree of excellence.

4. All other Piano-makers purchase the actions and hammers for their Pianos *ready made*, and have their iron frames cast at ordinary foundries; many also buy their key-boards, Piano legs and lyres, and even the cases and other parts of the Piano, of outside parties, the chief consideration being to obtain them as cheaply as possible. Steinway & Sons, with their *immense working capital*, have at all times been able to command the choice of workmen, the employment of the most useful and costly machinery, the selection of lumber, and its vast and essentially necessary accumulation for thoroughly seasoning purposes (subjecting every piece of lumber to a seasoning process of not less than two years before being kiln-dried and used). They use *only first-class Ivory upon and in front of the keys*, and none but the very best veneers, and only the very choicest and absolutely faultless material; every portion of their Pianos being made in their own factory, and every iron frame being cast in their own foundry, under the direct supervision of the Messrs. Steinway.

5. The *fact* that the greatest caution should be exercised in the purchase of a Piano, and that the established reputation of its maker should be as much relied upon as the *apparent* quality of the instrument, and far more than its cost. A good and perfect Piano is welcomed as a boon in every household, and will remain a source of pleasure; while a poor instrument, made of unseasoned material, will, by continually getting out of tune and order, soon become an intolerable nuisance, which, if purchased of an irresponsible maker, can be abated only at a heavy sacrifice. Steinway & Sons warrant each Piano for five years, and their *guarantee means* just what it *says*.

6. The *fact* that Steinway & Sons' manufactory has become the most extensive and celebrated establishment of its kind in the world, solely through the extraordinary merits of their instruments, and their thoroughly *sterling* and *lasting* qualities, the Steinway Piano being conceded to be the standard instrument by all the leading artists of the Old and New Worlds, as well as by the Piano-purchasing public.

HINTS

ON

THE PRESERVATION OF THE PIANO.



It is evident that if the Piano is to remain in good order for many years, good care must be taken of it. The instrument should be closed when not in use, in order to prevent the accumulation of dust, pins, etc., etc., on the sound-board; however, it must not be left closed for a period of several months or longer, but be opened occasionally, and the daylight allowed to strike the keys, or else the ivory may turn yellow.

Any hard substance, no matter how small, dropped inside of the Piano, will cause a rattling, jarring noise.

It is in every case desirable that an India rubber or cloth cover should protect the instrument from bruises and scratches.

The Piano should not be placed in a damp room, or left open in a draft of air—dampness is its most dangerous enemy, causing the strings and tuning-pins to rust, the cloth used in the construction of the keys of action to swell, whereby the mechanism will move sluggishly, or often stick altogether. This occurs chiefly in the summer season, and the best Pianos, made of the most thoroughly seasoned material, are necessarily the most affected by dampness, the absorption being more rapid. Extreme heat is scarcely less injurious. The Piano should not be placed very near to an open fire or a heated stove, nor over or close to the hot air from furnaces now in general use.

Moths are very destructive to the cloth and felt used in the Piano, and may be kept out of it by placing a lump of camphor, wrapped in soft paper, in the inside corner, care being taken to renew it from time to time.

Many persons are unaware of the great importance of having their Pianos kept in order, and only tuned by a competent tuner. A new Piano should be tuned at least once every three or four months, during the first year, and at longer intervals afterward.



HOW TO UNPACK A SQUARE PIANO.

TAKE out the screws holding the lid of the box, remove the lid, take out the piano legs and lyre, remove the board across the inside box, unscrew the four boards holding down the Piano in each corner. Place two benches or strong wide chairs, which should be covered with a quilt or other soft substance, alongside the box where the back of the Piano is, slide the Piano toward the end where the legs were—about six inches; have the Piano lifted out by four persons, one at each corner, and set it on the two benches or chairs on its back.

Unscrew the cross-boards on each end of the bottom, and put the lyre and legs on, which are numbered 1, 2, 3, 4, for their respective places. Have the four persons lift the Piano off the benches and set it down so that the four legs will touch the floor at the same time. Unlock the instrument (the key will be found tied to the lyre), remove the paper strips, and wipe off the dust lightly with a soft silk handkerchief or piece of buckskin.

The process of unpacking an Upright Piano consists simply in unscrewing the lid of the box, lifting out the instrument, and setting it up in position.

PIANO-FORTE MANUFACTORY

OF

MESSRS. STEINWAY & SONS.

THE Piano-Forte Manufactory of Steinway & Sons is located on Fourth Avenue, in the City of New-York, on which its frontage occupies the entire block between Fifty-second and Fifty-third Streets (201 feet), the depth of the front building being 40 feet. The wings of the main building, extending down Fifty-second and Fifty-third Streets, are each 165 feet in length by 40 feet in depth; the entire building, including the basement, is six stories high. Adjoining the Fifty-third Street wing, and being a continuation of the same, is located a building of 100 feet front and four stories high. These factory buildings have an uninterrupted frontage extent on the avenue and streets named of 631 feet.

The architecture of the building is of the modern Italian style; it is built in the most solidly substantial manner, of the best brick, with lintel arches of the same, and brick dental cornices. The basement walls are two feet thick, set in concrete; the first story walls 20 inches, and the upper walls 16 inches in thickness. The factory buildings proper cover twenty city lots of ground, seventeen others being used for seasoning lumber, etc. The side-wings are separated from the main front building by solid walls, extending from basement to roof, passage-ways running through them, each of which is provided with double iron doors on either side, so that in the event of a fire occurring, only that portion of the building in which it originated can be destroyed.

In the yard, which is surrounded on three sides by the front building and its wings, are three separate buildings, each two stories high, viz.: one of 40 × 75 feet, devoted to the steam kiln-drying of all the lumber used; the second, 20 × 100 feet, to the assorting and preparing of all the veneers; and the third, of 29 × 81 feet, to the making of cases for Upright Pianos.

The floors of the New-York factory buildings have a surface of 175,140 square feet. In the rear of the buildings, and on both Fifty-second and Fifty-third Streets, are open spaces of ground containing an area of 42,500 square feet, on which 3,500,000 square feet of lumber are constantly stored in the open air, for seasoning purposes; each separate piece of which is exposed to all the atmospheric changes for two years, and then kept in the steam drying rooms for three months, prior to being used in the factory.

The drying rooms are divided into seven compartments, containing over 400,000 feet of lumber, constantly under the process of kiln-drying, under a temperature of 130° Fahrenheit.

Beneath the yard alluded to, there are fire-proof vaults for the storage of coal, and here are also placed four steam boilers, of the aggregate power of 540 horses, by which the necessary amount of steam is generated for the 76,000 feet of pipe used in heating the drying rooms and workshops, and driving two steam-engines of respectively 300 and 80 horse-power; these, in turn, putting in motion no less than 165 different labor-saving machines.

It would require the extent of a goodly sized volume to describe the 165 different planing, sawing, jointing, drilling, mortising, turning, and other machines used in this factory, and to elucidate their various objects; it therefore must suffice to state, that from careful and moderate estimate, they replace the hand labor of at least 900 workmen, added to which they do all the hard and difficult work which formerly, to so great an extent, endangered the health, and even the lives, of the workmen employed in this description of labor.

In the wing on Fifty-third Street, the bottoms, wrest-planks, and other portions of the Piano are glued and shaped by machinery, in the lower two floors. The floor above is occupied by the case makers, who fit together all the parts made below, veneer the cases, and prepare them for the varnish rooms, which occupy the entire top floors of the front building and side-wings, and extend a length of 531 feet.

From these last described floors the completely finished and varnished cases are transferred to the floor beneath, in the front building, where the sounding boards are fitted into the cases ; on the next floor below the Pianos are strung, and the action and key-boards are fitted in, which latter are manufactured on the corresponding floor of the wing on Fifty-second Street. Here, also, the ready-varnished tops, the legs, and the lyres of the instruments are adjusted and put on ; after which, on the next floor, the action and touch are carefully regulated and equalized to the greatest degree of accuracy. After this is completed, the thoroughly finished Piano is sent to the sales-rooms, where it receives its final polish prior to being delivered to the purchaser. On the same floor of the building on Fifty-third Street, the office of the establishment is located, from which, by the medium of a private magnetic telegraph, the manufactory is brought into direct communication with the ware-rooms on Fourteenth Street, as also through cable across the East River with Steinway & Sons' Saw Mill and Metal Works, at Astoria.

The *action-rooms* are located in the building adjoining the Fifty-third Street wing, and are among the most interesting portions of this vast Piano manufactory. Here the machinery used is of the finest and most elaborate description. The utmost care and thorough supervision is exercised, the choicest material only used, and the most skillful workmen employed to construct the most perfect and unchanging action that it is possible to produce, and that will do its work with unerring precision through a long series of years.

Next to the office is the store-room, where the actions, felt, leather, screws, ivory, strings, tuning-pins, etc., used in the construction of the inner portions of the Piano, are stored. Of these articles Steinway & Sons invariably keep a vast supply on hand, the average value of which is from \$40,000 to \$50,000.

Through the entire buildings no fire is used, every portion being heated by steam pipes, and lighted with gas. Three large steam elevators are used for the transportation of all heavy articles, either up or down. Steam is kept up night and day, to insure uniformity of temperature in the factory and drying-kilns at all times. Besides the night engineer, there are four watchmen patrolling the establishment at intervals of thirty minutes, each man carrying a registering watchman's time-piece, which records the exact minute he arrives at each station on the various floors, and at once showing the fact if the watcher has neglected his duty.

This vast manufacturing business is divided into eighteen departments, each of which is placed under the control and constant inspection of a skilled foreman, these, in turn, being controlled by a head foreman. No workman is permitted to work at more than one branch of the business ; thus, from the fact that every workman is continually making only one and the same article, he achieves an absolute perfection in his work, unattainable in small factories, where such strict subdivision of labor can not exist. Again, each article, until it is finally completed, passes through the hands of a number of different workmen, none of whom receive it from the previous workman in that stage of manufacture unless it is perfectly faultless in every respect.

The control of the factory, the ware-rooms, the various purchases, is under the direct personal supervision of the members of the firm of Steinway & Sons. All inventions and changes in the manufacture of Pianos, and all other important business acts, are the result of common consideration and debate among the members of the firm, and to this harmonious co-operation and unanimity of action, a large proportion of the unexampled success which the firm has achieved may be attributed.

STEINWAY & SONS'

Saw Mill, Iron and Brass Foundries and Hardware Works,

AT ASTORIA, LONG ISLAND, N. Y.

OPPOSITE ONE HUNDRED AND TWENTIETH ST., NEW-YORK CITY.

THE vast and constantly increasing demand for Steinway & Sons' Pianos, both for home consumption and foreign exportation, has compelled them to still further increase their manufacturing facilities, and add additional branches which no other Piano-Forte factory in the world possesses.

A few years since Steinway & Sons purchased a plot of ground comprising 400 acres, at Astoria, Long Island, distant but four miles from their New-York manufactory, and having a water frontage on the East River of over half a mile. On this property, so admirably located, and suitable for the purposes required, Steinway & Sons have erected their Steam Saw Mill, Iron and Brass Foundries, Boiler and Engine Houses, and a large building for the drilling, finishing, and japanning of the full Iron Frames and other metal portions (used in the construction of their Piano-Fortes), which are manufactured under their sole and special supervision, in place of being bought—as by all other Piano-makers—ready made of outside parties.

All of these new buildings are each two stories high, and are constructed in the most permanently substantial manner, of brick and stone. They form a hollow square, with a frontage of 212 feet, and a depth of 200 feet, the water front of which is occupied by a substantially constructed dock, 384 feet in length.

At the Saw Mill, all the lumber, rosewood and various other kinds of wood used in the construction of a Steinway Piano—whether in plank or veneer—is sawed out from the solid logs, under the personal supervision of a member of the firm, and every faulty portion immediately cast aside.

These works are connected by private magnetic telegraph, through cable across the East River, with Steinway & Sons' manufactory, Fourth Avenue, between 52d and 53d Streets, New-York, and from there with the ware-rooms at Steinway Hall, on East Fourteenth Street.

All other Piano-Forte manufacturers—*without exception*—are compelled to have their Iron Frames cast at ordinary foundries, where they are often subject to the use of inferior, brittle, and second-hand metal, and insufficient care in casting, the chief aim, on account of close competition among iron foundries, being cheapness; hence, an imperfection in such Iron Frames is not an uncommon occurrence.

The Iron Foundry of Steinway & Sons is specially built for the casting of full Metal Frames for their Piano-Fortes. Only the choicest brands of metal and coal are used, and after lengthy and costly experiments, Steinway & Sons have succeeded in producing Composite Metal, closely resembling cast-steel, of almost double the strength of ordinary cast-iron, which is worked up and castings made by the most skillful artisans obtainable, thus insuring not only the greatest degree of strength, but the *greatest uniformity and lasting qualities*, in withstanding the crushing strain of 60,000 pounds of the strings under all circumstances, in any climate, and freedom from any imperfection in that most important portion of a Piano—the Iron Frame—and rendering crack, break, or any accident of that kind, as well as any injury to the vibration and tone by too great weight of Iron, an impossibility.

The Warerooms and Concert Hall

OF

STEINWAY & SONS.

THIS building is located on East Fourteenth Street, between Union Square and the Academy of Music (Italian Opera House). It has a frontage of white marble, four stories high, and 50 feet wide, by a depth of 84 feet; from this point the buildings are 100 feet wide, extending to Fifteenth Street, a distance of 123 feet.

The entire first floor from Fourteenth to Fifteenth Streets, a depth of 207 feet, is exclusively devoted to the exhibition and sale of the piano-fortes manufactured by the firm. At the left of the entrance on Fourteenth Street is a room for Square Pianos, 17 feet high, 23 feet wide, and 84 feet deep. From this room a door leads into the house adjoining the Steinway Hall building on its westerly side (which the growing business compelled the firm to annex), containing the office of Messrs. Steinway & Sons, from which a private telegraph extends to the Factory, Fourth Avenue and Fifty-second and Fifty-third Streets, two miles distant; also to their Metal Works and Saw Mill at Astoria, L. I. In the rear part of this building the salesroom for the second-hand Pianos is located. Contiguous to the room for Square Pianos is the salesroom containing the Upright Pianos, from which large doors lead into the Centre Hall running through to Fifteenth Street. On the easterly side of this Hall is the room devoted to Grand Pianos, which is 17 feet high, 25 feet wide, and 80 feet deep, and also two smaller rooms for the tuning and regulating of Grand Pianos.

On the opposite (westerly) side of the building are the rooms for tuners and polishers, and the regulating room, where every Piano is carefully examined and tested in all its parts, prepared for the climate of its destination, and thoroughly regulated prior to being shipped or sent home.

The main entrance to the warerooms and upper floors of the front building is through an elegant marble portico on Fourteenth Street, 17 feet in width, supported by four Corinthian columns, leading to a large vestibule, from which a door on the left conducts to the warerooms; and one on the right to the ticket-office, which is located in a large vestibule with two wide entrances from Fourteenth Street. From this latter vestibule a staircase, 14 feet wide, and from the other vestibule a staircase 7 feet wide lead direct to a large vestibule on the next floor above, 42 feet in height, thoroughly lighted and ventilated.

From this latter vestibule three large doors lead to the main floor of the Concert Hall, and two separate stairways to each of the two balconies above.

The hall is 123 feet long by 75 feet wide, 42 feet high, and has 2000 numbered seats. The lighting, by two patent sun-burner reflector apparatuses, is brilliant in the extreme. The hall, as well as the whole building, is heated entirely by steam, and the ventilation is most complete. The hall, with its splendid outfit and frescoing, and its boldly arched galleries, at once creates the impression that it is an opera hall, without its losing the noble simplicity of a grand concert-room; and according to the unanimous verdict of artists, the musical public, and the newspaper press in regard to its acoustic qualities, is admitted to surpass every other music hall in the United States.

In connection with this large hall, which is supplied with an organ of forty-two registers, there is also a smaller hall, on the same floor and level, opposite the stage, 25 feet wide and 84 feet long, which by means of colossal sliding partitions, can either be opened into the large hall or shut off from it. In this smaller hall 400 persons find comfortable accommodation.

TRADE-MARKS
OF
STEINWAY & SONS,
AND
A WORD OF CAUTION TO PURCHASERS.

THE great reputation of the "STEINWAY PIANOS," and the extensive and ever-increasing demand for them in America as well as Europe, have induced unscrupulous Piano manufacturers and dealers to adopt all sorts of dishonorable devices and expedients, which they systematically follow with a zeal and perseverance worthy of a better cause.

At one time these persons assert that the Pianos made or sold by them are the same as "Steinway's;" at another, that they are made by "Steinway's" foremen or best workmen, and are just as good, etc., etc.; and so widely have these misrepresentations been circulated, that we are continually receiving letters from all parts of the country inquiring into the truth of these assertions, and revealing the fact that most of the smaller makers in this city pretend to have been foremen in our factory, or are represented as such by their agents throughout the country, when in reality not one in twenty of them has ever been employed by us in any capacity. Up to the present time, not one of our foremen has gone into business for himself, and this fact alone is a sufficient refutation of the false assertions to which we have alluded.

Again, it is our duty to forewarn the musical public against the misrepresentation of a host of "Piano-making Associations," pretending to be composed of "Steinway's best workmen," and making Pianos exactly like "Steinway's" and just as good, etc., etc.

This is not true. Several inventions and improvements, from which arise the chief excellencies of our instruments, *are patented by us, and can not be used by any other maker.*

The great superiority of our Pianos is, therefore, not only the result of better and absolutely faultless material and more thorough workmanship (though much is derived from that), but there are essential differences and improvements of construction, the right to employ which belongs to us only, as it was ours, too, to first introduce them.

Aside, then, from the untruthfulness of the pretensions we thus expose, the risk of purchasing a Piano, and relying upon any statement or assurance that emanates from an irresponsible body of men without name, capital, or experience, and whose warranty, in many cases, is not worth the paper that contains it, will probably be appreciated by all reflecting purchasers.

Another very common trick—for it deserves no better name—resorted to by many Piano dealers and manufacturers is, in some manner, to procure one of our Pianos, either new or second-hand, which they place in their warerooms, designedly putting it in bad order for the purpose of contrasting it with, and showing off their own or other inferior Pianos to advantage.

Numerous attempts have been made, from time to time, by manufacturers of "Bogus" Pianos or their agents throughout the country, to sell their inferior Pianos with our name on, or a name spelled so similar to ours that many people do not notice the difference, and purchase the spurious and often totally worthless instrument for a genuine "Steinway" Piano.

We desire to state that every Piano-Forte heretofore made by us has the full name and address :

STEINWAY & SONS, NEW-YORK.

stencilled upon the name-board, above the keys; and also cast in large letters on the iron frame (as shown in cuts on back of fly-leaf), the dates of such of our patents, as are used in that particular instrument, being also cast thereon.

The name, "Steinway & Sons," as applied to Piano-Fortes, was patented to us as a Trade-mark, and registered as such in the United States Patent Office at Washington, October 31, 1876.

We further desire to state that we have adopted an additional Trade-mark, a patent for which was granted to us by the United States Patent Office at Washington, and registered July 9, 1878.

This new and characteristic Trade-mark consists of a "lyre," the outer bars of which are formed by the letters **S & S**, the letter to the left being an inverted S, and the whole as shown by the cut below.

Every Piano-Forte manufactured by us and sent from our establishment, on and after August 15, 1878, will have a fac-simile of this "lyre," shown in the cut below, stencilled upon the name-board, in addition to the name "Steinway & Sons," both the name and this "lyre" forming our Trade-marks, and thus being a perfect safeguard against imposition to those who desire to purchase a genuine "Steinway" Piano Forte, as these Trade-marks now enable us to at once crush any further attempts at palming off, on unsuspecting buyers, spurious instruments as genuine Steinway Pianos, and to bring the perpetrators of such frauds swiftly to justice.

Every Piano-Forte of our manufacture bearing the No. 40,000 and upward, will have our Trade-marks also cast on the full iron frame, as follows :



REGISTERED
OCTOBER 31, 1876.
JULY 9, 1878.

Certificates.

Letter from the world-renowned Composer and Pianist, DR. FRANZ LISZT.

WEIMAR, September 3, 1873.

MESSRS. STEINWAY & SONS :

GENTS : The magnificent Steinway Grand Piano now stands in my music room, and presents a *harmonic totality of admirable qualities*, a detailed enumeration of which is the more superfluous, as this instrument fully justifies the world-wide reputation that for years you have everywhere enjoyed.

After so much well-deserved praise, permit me to also add my homage, and the expression of my undisguised admiration, with which I remain,

Very sincerely yours,

FRANZ LISZT.

Extract from a letter from DR. FRANZ LISZT to the celebrated Composer, Metzdorf, which letter, dated Weimar, September 27, 1873, is now in possession of Messrs. Steinway & Sons.

Pray tell Mr. Steinway that his splendid Upright Piano shone to brilliant advantage at the festival performances at the Wartburg, where, last Tuesday, it served under my fingers as "*Vice-Orchestra*," exciting general admiration.

Yours, very truly,

FRANZ LISZT.

From the new Leipzig Musik Zeitung.

A new Grand Piano from Steinway & Sons, New-York, which we saw and heard in Dr. Franz Liszt's music room, we must acknowledge as the *grandest creation* that Modern Science in Piano-building has produced.

Letter from the celebrated Pianist and Composer, ANTON RUBINSTEIN, being the only testimonial ever given by him to any Piano manufacturer.

NEW-YORK, May 24, 1873.

MESSRS. STEINWAY & SONS :

GENTLEMEN : On the eve of returning to Europe, I deem it my pleasant duty to express to you my most heartfelt thanks for all the kindness and courtesy you have shown me during my stay in the United States ; but also, and above all, for *your* unrivaled Piano-Fortes, which once more have done full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For during all my long and difficult journeys all over America, in a very inclement season, I used and have been enabled to use your Pianos exclusively in my two hundred and fifteen concerts, and also in private, with the most eminent satisfaction and effect.

Yours, very truly,

ANTON RUBINSTEIN.

Two letters from PROFESSOR H. HELMHOLTZ, who occupies the Chair of Acoustics in the University of Berlin, admitted to be the highest authority in the Science of Acoustics.

BERLIN, June 9, 1871.

MESSRS. STEINWAY & SONS :

Herewith I beg you to accept my very best thanks for the superb Grand Piano which you have sent me, and which has safely arrived. I am amazed at the prolonged vibration of its tones, by which the instrument becomes somewhat organ-like, by the lightness and delicacy of the touch (considering its great volume of tone), and by the precise and perfect cessation of the tone which the dampers effect—an element so essential to distinctness in playing. The perceptibility of the bass tones is much improved by the use of the long scale of the strings, and it is evident that in ordinary Pianos the short and too heavily weighted strings produce unharmonious secondary tones, the musical intervals become indistinct, and the quality decidedly smothered. *With such a*

perfect instrument as yours placed before me, I must modify many of my former expressed views regarding Pianos. I hear frequently many harmonic combination tones, while such a long vibrating tone as that of your Grand Piano is much more sensitive to dissonances than that of ordinary instruments, the tones of which so quickly die away, etc., etc. Once more, my very best thanks. Yours, H. HELMHOLTZ.

Messrs. STEINWAY & SONS:

BERLIN, August 13, 1873.

GENTLEMEN: I can only congratulate you on the great improvement you have achieved by the introduction of your Duplex Scale into your Piano-Fortes. I have repeatedly and carefully studied the effects of the Duplex Scale just applied to my Steinway Grand Piano, and find the improvement most surprising and favorable, especially in the upper notes, for splendid as my Grand Piano was before, the Duplex Scale has rendered its tone even more liquid, singing, and harmonious. I deem this improvement very happy in its results and being based upon scientific principles, capable of still greater development. Yours, very truly, H. HELMHOLTZ.

Letter from HECTOR BERLIOZ, the celebrated French composer, and acknowledged highest authority on effects of Sound and Instrumentation.

Messrs. STEINWAY & SONS, Piano Manufacturers, New-York: PARIS, Sept. 25, 1867.

I have heard the magnificent Pianos you brought from America, and which emanate from your factory. Permit me to compliment you upon the excellent and rare qualities which these instruments possess. Their sonority is splendid and essentially noble; moreover, you have discovered the secret to lessen, to an imperceptible point, that unpleasant harmonic of the minor seventh, which heretofore made itself heard on the eighth or ninth node of the longer strings, to such a degree as to render some of the most simple and finest chords disagreeable (cacophonique). This improvement is a great progress among the various others you have introduced in the manufacture of your Pianos—a progress for which all artists and amateurs gifted with delicate perception, must be infinitely indebted to you.

Accept, I beg of you, with my compliments, my highest respects.

Your devoted

HECTOR BERLIOZ

Graceful Tribute from MME. ANNETTE ESSIPOFF, the Renowned Piano-forte Virtuoso.

Messrs. STEINWAY & SONS, New York:

NEW YORK, May 16, 1877.

GENTLEMEN: Intending to sail for Europe next Wednesday, permit me to tender you my sincerest thanks for the many courtesies extended to me during my concert tour throughout the United States and Canada for the past six months.

I also take this opportunity to express to you the great pleasure and gratification I have enjoyed from the use—both in public and in private—of your really matchless pianos, with which I am more in love than ever.

Component parts of tone are clearly and distinctly perceptible to sensitive and cultivated ears, and I frequently detect impure mixtures in what is designated as a sympathetic tone in the pianos of other makers.

The wonderful beauty and sympathetic tone quality of the Steinway piano, so delightful and, so to say, satiating to the sense of hearing, arises from the perfect purity of its component parts, hence its richness, its gem-like sparkle and brilliancy, which, together with the greatest possible volume, depth, sonority, and unequalled singing and carrying quality to a distance, render—to my taste—the Steinway tone the very essence of poetry.

The action is perfection itself, responding with equal promptitude to the most delicate or powerful touch, and under the severest trials its wonderful precision, elasticity, and power remain unchanged, enabling the boundless resources of the Steinway piano to be fully unlocked, according to the inspiration of the artist.

No other European or American pianos known to me possess such extraordinary durability under the severest usage nor combine all excellences to such a high degree as yours, and in them I have found my ideal instrument.

I cannot conclude without referring to your tone-sustaining pedal, a highly valuable addition, greatly extending the capacity of the piano for the production of new and charming effects, which it has afforded me great pleasure to introduce in various compositions, both classical and modern.

Wishing you every possible success,

I remain, most sincerely yours,

ANNETTE ESSIPOFF.

Letter from the celebrated Composer, FRANZ ABT.

NEW-YORK, July 6, 1872.

Messrs. STEINWAY & SONS :

GENTLEMEN : Permit me to thank you for the magnificent Upright Piano which you kindly placed at my disposal during my brief sojourn in New-York, and I can only repeat what I have so often expressed verbally—that during my long career as Artist and Composer, I have met with many fine European and American Piano-Fortes, but none that combine grandeur and poetry of tone, elasticity of touch, in short, every thing that renders a Piano perfect, to such a high degree as your celebrated Piano-Fortes.

Very truly yours,

FRANZ ABT.

Letter from the celebrated Pianist, MISS ANNA MEHLIG.

NEW-YORK, May 14, 1873.

Messrs. STEINWAY & SONS :

GENTS : I beg leave to inform you that I sail on Saturday next, the 17th inst., per steamer "Weser," having accepted an engagement to play in London during the present spring season.

Before taking my departure, permit me to thank you sincerely for having promptly, at my request, furnished your unrivaled Grand Pianos for my Concerts and Recitals in the United States during the last four musical seasons. When at times your Pianos could not be obtained, I have been compelled to use those of other makers, much against my inclination.

Your Piano-Fortes, with their sympathetic and poetic tone, their glorious sonority, yet wonderful evenness throughout their scale, their perfect and responsive action, their capacity of remaining in perfect tune and order under the severest trials of travel, changes of atmosphere and use—I prefer to all others.

Very respectfully yours,

ANNA MEHLIG.

Letter from the celebrated Pianist, MISS MARIE KREBS.

NEW-YORK, May 17, 1872.

Messrs. STEINWAY & SONS :

GENTLEMEN : Ere leaving America to fulfill engagements in Europe, permit me to thank you for the many courtesies extended to me, but above all for your kindness in furnishing for my Concerts, during the last two seasons, your magnificent Concert Grands, the most perfect instruments I have met with during my artistic career.

Their tone is marvelously grand, of exquisite poetical and sympathetic quality, which was to me a perfect revelation when trying the Steinway Piano for the first time ; and it is just this thoroughly musical quality of tone, invariably characterizing your Pianos, which so grows upon both hearer and player, that a cultivated musical ear will prefer the tone of your Pianos to all others. The touch is simply perfect, elastic, pliable, and promptly responding to all and every demand made by the pianist.

After thoroughly testing your Pianos, both in private and public, I can conscientiously say that the Steinway Pianos are superior to all other American or European instruments known to me.

Yours sincerely,

MARIE KREBS.

Letter from the Hon. E. B. WASHBURNE, Member of Congress, and Chairman of the Committee on Ways and Means.

PARIS, July 10, 1867.

MR. STEINWAY :

DEAR SIR : Permit me to avail myself of this occasion to congratulate you upon your eminent success in obtaining the *First* of the Gold Medals awarded to Pianos at the International Exposition in this city.

It is the more gratifying to every American citizen, as it seems to be understood that by your new system of Piano-making, you have placed the United States at the head of this industry for the entire world.

E. B. WASHBURNE.

Letter from ADOLPHE HENSELT, the distinguished Composer and celebrated Pianist.

PARIS, September 2, 1867.

MESSRS. STEINWAY & SONS, New-York :

GENTLEMEN : It is with the greatest pleasure that I have just played upon your Pianos, and can not refrain from expressing to you, in writing, my admiration, and how much I was satisfied with them. I regret much not to have seen you personally in Paris.

Accept, I beg of you, the assurance of my distinguished regards.

ADOLPHE HENSELT.

Letter from ALFRED JAEI, the celebrated Pianist and Composer.

PARIS, April 19, 1867.

MESSRS. STEINWAY & SONS, New-York :

GENTLEMEN : You remember, without doubt, the great pleasure which I evinced upon becoming acquainted with your Pianos, then exhibited at London, in 1862, where they met with such signal and merited success.

I can not withhold from you my astonishment in regard to the immense progress made since then in the admirable Pianos of your manufacture, which is really miraculous.

The Grand Pianos have no comparison to fear, either in America or even in Europe, and are worthy of the universal reputation which they have acquired. They astonish, first, by their extraordinary grandeur of tone, which enables the production of real orchestral effects; and, secondly—thanks to the elasticity of touch—all “nuances” of the finest coloring can be accomplished, as well as all gradations, from the faintest whisper to the greatest *fortissimo* passages which pianistes can dream.

Your Upright Pianos are distinguished by their great and pure sonority. Regarding your Square Pianos, they may be proclaimed as incomparable! What noble, distinguished tone! What poetical, singing quality!

Your name deserves to be inscribed in golden letters in the history of Piano-making in America, to the improvement of which you have so largely contributed.

Accept, gentlemen, this expression of my sincere admiration.

Your devoted

ALFRED JAEI.

Letter from FELICIEN DAVID, the eminent Composer of “Le Desert,” “Herculeum,” “Lalla Rookh,” etc., etc., and the recipient of the Grand Prize of 20,000 francs for the best composition.

PARIS, June 28, 1867.

MESSRS. STEINWAY & SONS, New-York :

GENTLEMEN : I am only too happy to give you, in these lines, a very sincere testimonial of my admiration for the Pianos manufactured by your House.

In my idea, they are superior to all that I have heard or tried to the present day, and in giving you this certificate, I not only fulfill a duty of conscience, but at the same time render justice to the man and manufacturer who has realized in his productions the greatest progress in the art of Piano-making.

Accept, gentlemen, my best wishes for your well-merited success, and believe me,

Your devoted,

FELICIEN DAVID.

PARIS, July 20, 1867.

I rejoice in the justified success which Messrs. STEINWAY'S Pianos have had at the Exposition.

The International and French Jury, in placing them *first on the list*, brilliantly confirm the lively and deep impression which these excellent Pianos have produced on me.

With kind affections, yours,

MARMONTEL.

BROOKLYN, January 26, 1861.

MESSRS. STEINWAY : I regard him as a benefactor who builds a good Piano, and I am your beneficiary on that account. Having had one of your instruments for several years, I can bear witness to its admirable qualities in every respect. I am more than satisfied, and if I had to buy another. I should certainly go to your rooms again. It is a pleasure to praise your work.

HENRY WARD BEECHER.

Testimonials

FROM THE MOST DISTINGUISHED ARTISTS AND MUSICIANS IN THE UNITED STATES,

TO

STEINWAY & SONS.

NEW-YORK, February, 1865.

THE Piano-Fortes—Grand, Square, and Upright—manufactured by MESSRS. STEINWAY & SONS have established for themselves' so world-wide a reputation that it is hardly possible for us to add any thing to their just fame.

Having thoroughly tested and tried these instruments personally for years, both in public and private, it becomes our pleasant duty to express our candid opinion regarding their unquestioned superiority over any other piano known to us.

Among the chief points of their uniform excellence are: *Greatest possible depth, richness, and volume of tone, combined with a rare brilliancy, clearness, and perfect evenness throughout the entire scale, and, above all, a surprising duration of sound, the pure and sympathetic quality of which never changes under the most delicate or powerful touch.*

This peculiarity is found exclusively in the "STEINWAY" Piano, and, together with the matchless precision, elasticity, and promptness of action always characterizing these instruments, as well as their unequalled durability under the severest trials, is truly surprising, and claims at once the admiration of every artist. We therefore consider the "STEINWAY" Pianos in all respects *the best instruments made in this country or in Europe, use them solely and exclusively ourselves in public or private, and recommend them invariably to our friends and the public.*

We have at different times expressed our opinions regarding the pianos of various makers, but *freely and unhesitatingly pronounce* MESSRS. STEINWAY & SONS' Pianos *superior to them all.*

S. B. MILLS,
ROBERT GOLDBECK,
CARL WOLFSOHN,
WILLIAM BERGE,
THEODORE THOMAS,
F. L. RITTER,
ROBERT HELLER,
J. MOSENTHAL,
CARL WELS,
C. JEROME HOPKINS,
HENRY C. TIMM,
MAX MARETZEK,
(Director of the Italian Opera.)
GEO. W. MORGAN,
(Organist of Grace Church.)
CARL BERGMANN,
(Conductor of the Academy of Music
and Philharmonic Society.)
WILLIE B. PAPE,
(Pianist to H. R. H. the Princess of Wales,)

WILLIAM MASON,
J. N. PATTISON,
ALFRED H. PEASE,
F. VON BREUNING,
THEODORE SCHREINER,
KARL KLAUSER,
E. MUZIO,
FRANK GILDER,
BRUNO WOLLENHAUPT,
CHARLES KUNKEL, Cincinnati,
FRED. BRANDEIS,
CARL ANSCHUTZ,
(Director of the German Opera.)
SAMUEL P. WARREN,
(Organist of All Souls' Church.)
THEO. EISFELD,
(Conductor of the New-York and Brooklyn Philharmonic Concerts.)
DR. HENRY S. CUTLER.

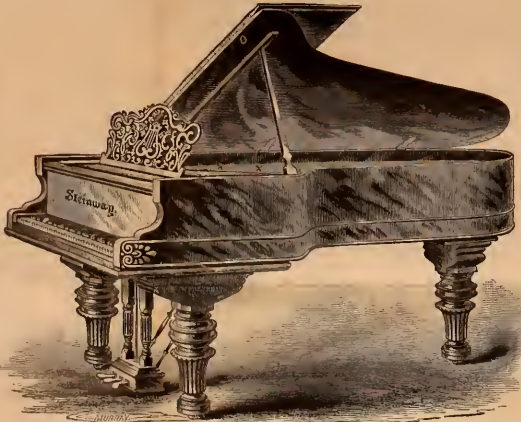
GRAND PIANOS.

All our GRAND PIANOS have Beveled Top with nickel-plated continuous Hinge, Overstrung Patent Duplex Scale, Patent Capola Steel Frame (cast in Steingway & Sons' Foundry and possessing double the resisting power of ordinary cast iron), extra Capo d'Astro Bar with steel edged bearing, Patent Agraffe Arrangement, Patent Tone-Sustaining Pedal, Patent Double Repeating Action with Counterbalanced Escapement, Patent Tubular Metallic Action Frame, and three Lubricators to each Note. Styles B, C, and D, have our new Patent Soundingboard Pulverator. Both the outer Casing, and the inside Frame supporting the sounding-board, consist each of Eight thicknesses of wood, in one continuous length, bent all around, thereby instantaneously transmitting the vibrations to every part of the soundingboard, and vastly augmenting the volume and Singing Quality of Tone.



A. Style 1.—7 OCTAVES—ROSEWOOD, or EBONIZED CASE, . . . \$1,050

PARLOR GRAND—With handsome ornaments and two head moldings, resting upon our new Patent "Console" formed by the carved legs and supporting frame. External design of the ornaments, legs and lyre of this instrument patented July 25, 1878.
Length, 6 feet; width, 4 feet 7 inches.



B. Style 2.—7 OCTAVES—ROSEWOOD, or EBONIZED CASE, . . . \$1,225

PARLOR GRAND—Length, 6 feet 8 inches; width 4 feet 7 1/2 inches.

C. Style 3.—7 OCTAVES—ROSEWOOD, or EBONIZED CASE, . . . \$1,325

PARLOR GRAND—Length, 7 feet 2 inches; width, 4 feet 7 1/2 inches.

D. Style 4.—7 1/2 OCTAVES—ROSEWOOD, or EBONIZED CASE, . . . \$1,600

CONCERT GRAND, largest size—Length, 8 feet 8 inches; width, 4 feet 10 inches.

UPRIGHT PIANOS.

All our UPRIGHT PIANOS have our Patent Capola Steel Frame (cast in Steingway & Sons' Foundry and possessing double the resisting power of ordinary cast iron), new Patent Capo d'Astro Bar, Overstrung Patent Duplex Scale, Patent Re-entrant, Graduating Sait Pedal, have three Lubricators to each Note, same as our Grand Pianos. Both the lid and the front Cylinder fall have the new nickel-plated continuous Hinge. The outer Casing consists of Five thicknesses. Styles E, F, G, and O, have our Patent Tubular Metallic Action Frame and Repetition Action.



UPRIGHT PIANOS.



N. Extra Style.—7 OCTAVES—ROSEWOOD, or EBONIZED CASE, . . . \$500

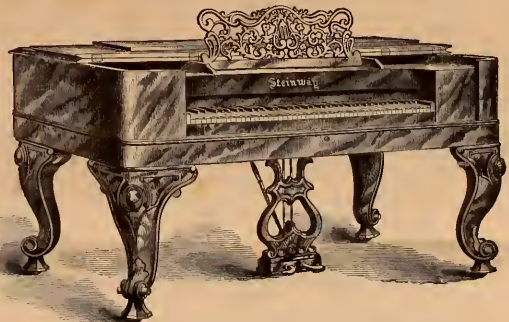
UPRIGHT GRAND—With two fancy fretwork panels, carved and ornamented console, Patent Repetition Metal Frame Action.
The Patent Steel Frame is constructed on the principle of our Grand Pianos.
Height, 5 feet 9 1/2 inches; width, 5 feet 1 1/2 inch; depth, 2 feet 4 inches.

O. Extra Style, the Exterior Case like cut F.—7 OCTAVES—ROSEWOOD, or EBONIZED CASE, . . . \$500

UPRIGHT GRAND—With Patent Repetition Tubular Metal Frame Action and Patent Tone-Sustaining Pedal. The Patent Steel Frame is constructed on the principle of our Grand Pianos, as also the interior case supporting the sounding board, which consists of Nine thicknesses of wood in one length, bent all around, thereby instantaneously transmitting the vibrations to every part of the sounding-board, vastly augmenting the volume and Singing Quality of Tone.
Height, 4 feet 9 1/2 inches; width, 5 feet 1 1/2 inch; depth, 2 feet 4 inches.

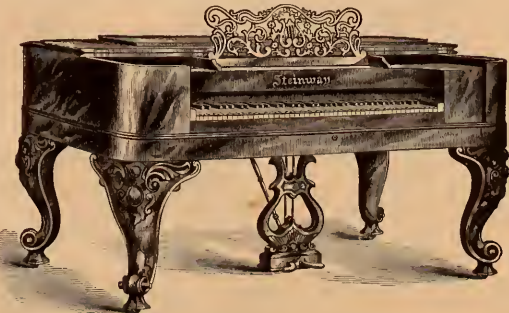
SQUARE PIANOS.

All our SQUARE PIANOS have Overstrung Patent Duplex Scale, full Steel Frame (cast in Steingway & Sons' Foundry and possessing double the resisting power of ordinary cast iron), Double Dampers, Patent Agraffe Arrangement, Beveled Top, Fancy Fretwork Desk, carved legs and lyre. The outside casing consists of two thicknesses of wood crossed obliquely and then veneered lengthwise with Rosewood or ebonized veneers.



II. Style 1.—7 OCTAVES—ROSEWOOD, . . . \$650

Large front round corners; head moulding; carved legs and lyre; patent agraffe table.
Length, 6 feet 8 inches; width, 3 feet 4 inches.
This piano in "Ebonized" case kept in stock, at same price.



I. Style 2.—7 1/2 OCTAVES—ROSEWOOD. SQUARE GRAND, . . . \$750

Large front round corners; arco moulding; richly carved legs and lyre; three masons to each note; patent steel capola frame; patent agraffe arrangement throughout the entire scale.
Length, 5 feet 11 1/2 inches; width, 3 feet 6 inches.
This piano in "Ebonized" case kept in stock, at same price.



E. Style 1.—7 OCTAVES—ROSEWOOD, or EBONIZED CASE, . . . \$700
UPRIGHT PIANO With two fretwork panels and carved and ornamented console.
 Height, 3 feet 10 inches; width, 4 feet 10 inches; depth, 2 feet 3/4 inches.



F. Style 2.—7 OCTAVES—ROSEWOOD, or EBONIZED CASE, . . . \$800
CABINET GRAND—Medium size, with very handsome case, two solid Rosewood Pillars with carved ornaments above and below. Top Moulding on upper edge of front, two fancy fretwork panels, carved and ornamented consoles. Patent Tone-Sustaining Pedal. External design of this case patented July 2, 1878.
 Height, 4 feet 4 1/2 inches; width, 4 feet 11 inches; depth, 2 feet 4 inches.



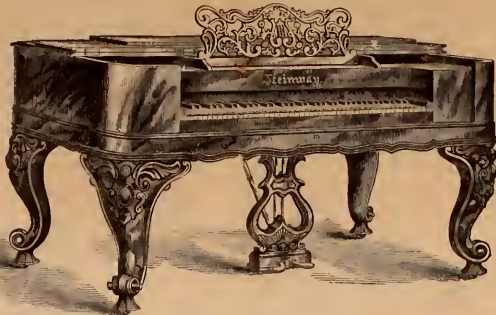
G. Style 3.—7 1/2 OCTAVES—ROSEWOOD, or EBONIZED CASE, . . . \$1,000
 (The regular style is *without* the top piece.)
 ☞ The additional carved and ornamented top piece (as shown in above Cut) which is adjustable, \$50 extra.
CABINET GRAND—With extra handsome case, front panel corners, broad carved and ornamented solid Rosewood Pillars, connecting with fancy veneered Top and Cornice moulding, extra handsome carved ornaments and mouldings, extra richly carved consoles, and extra fancy fretwork in upper and lower panels. Patent Tone-Sustaining Pedal.
 Height, 4 feet 8 inches; width 5 feet 1 inch; depth 2 feet 5/4 inches.

I. Style 2.—7 1/2 OCTAVES—ROSEWOOD, SQUARE GRAND, . . . \$750

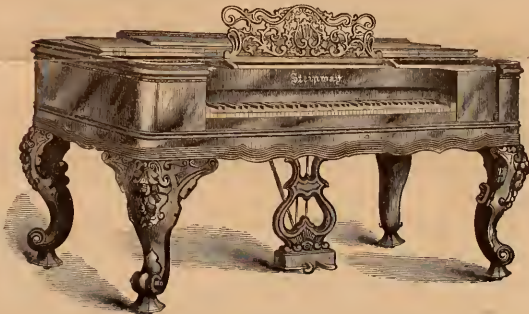
Large front round corners; ogee moulding; richly carved legs and lyre; three unisons to each note; patent steel cupola frame; patent agraffe arrangement throughout the entire scale.
 Length, 6 feet 1 1/2 inches; width, 3 feet 6 inches.
 ☞ This piano in "Ebonized" case kept in stock, at same price.

L. Style 4.—7 1/2 OCTAVES—ROSEWOOD, SQUARE GRAND, . . . \$850

Large *four* round corners; ogee moulding all around case, back finished like front; richly carved legs and lyre, with patent steel cupola frame; three unisons to each note; patent agraffe arrangement throughout the entire scale.
 Length, 6 feet 1 1/2 inches; width, 3 feet 6 inches.



K. Style 3.—7 1/2 OCTAVES—ROSEWOOD, SQUARE GRAND, . . . \$800
 Same instrument as I, style 2, with additional rosewood serpentine moulding around lower edge of case.



M. Style 5.—7 1/2 OCTAVES—ROSEWOOD, SQUARE GRAND, . . . \$1,000

Same size and interior construction as L, style 4. Extra finish, with fancy veneered moulding all around upper edge of case; ogee moulding, and broad serpentine moulding all around lower edge of case; richest style of carved legs and lyre.

☞ All Upright pianos may be had with plain closed panels at same price as with fretwork panels.

Upright pianos in either "Ebonized" or Rosewood cases, with closed handsomely engraved panels, \$25 extra.

Styles E, F, N and O Upright pianos may also be had with adjustable carved and ornamented top pieces (as shown in Cut, style G,) at \$50 extra, in either Rosewood or ebonized case, which top pieces are kept constantly on hand.

All of the above styles of Upright pianos, may, on special order, be had in choice French Walnut, or Mahogany cases, at \$60 extra and upward.

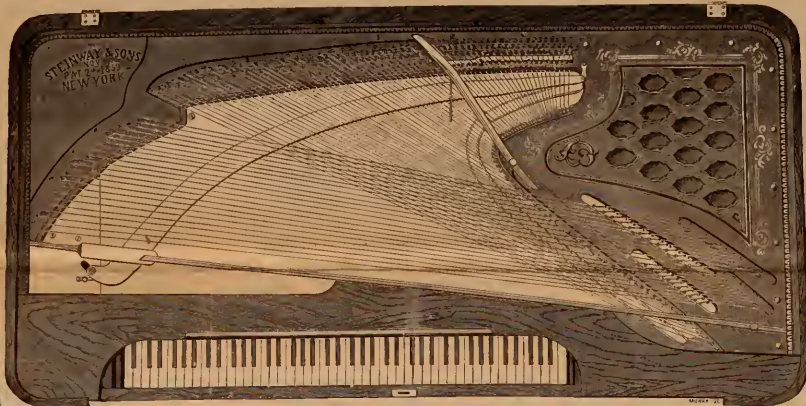


☞ STEINWAY & SONS ALSO MANUFACTURE, TO ORDER, ANY OF THE ABOVE STYLES OF PIANO-FORTES IN CASES TO MATCH ANY STYLE OF FURNITURE.

☞ In ordering any of the above styles of pianos by letter, please state if in "Rosewood" or "ebonized" case.

☞ Illustrated Catalogue Sent by Mail.

NEW YORK, January 1st, 1881.



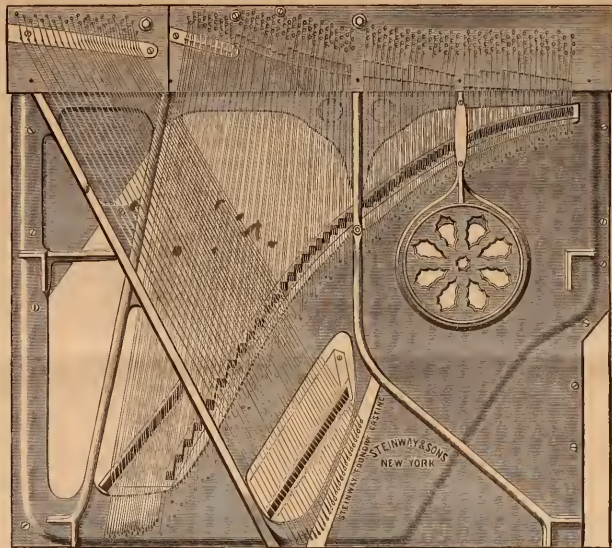
OVERSTRUNG SCALE FOR SQUARE GRAND PIANOS, INVENTED BY STEINWAY & SONS.

SHOWING CONSTRUCTION OF IRON FRAME, DISPOSITION OF THE STRINGS, PATENT AGRAFFE ARRANGEMENT THROUGHOUT, AND THE DUPLEX SCALE AS APPLIED TO THE TREBLE.—(The first Piano constructed with this Overstrung Scale was exhibited by STEINWAY & SONS at the American Institute Fair at the Crystal Palace, New York, in 1855, and was awarded the first prize, a Gold Medal.)







OVERSTRUNG SCALE FOR GRAND PIANOS, INVENTED BY STEINWAY & SONS.

Showing the construction of the Patent Iron Cupola and Pier Frame, with its Braces, the fan-like disposition of the STRINGS, and Sound-board ring-braces, the Patent Duplex Scale, and the patented design of the Iron Frame with its ornaments and fastenings.



OVERSTRUNG SCALE FOR UPRIGHT PIANOS, INVENTED BY STEINWAY & SONS.

Showing the Patent Iron Cupola and Pier Frame with its Braces, the fan-like disposition of the Strings and the sound-board ring-braces, the Patent Duplex Scale, and the projections of the Iron Frame, on each side, to which the adjustable case is fastened.

| | | |
|---|---|--|
|  <p>Great Honorary Gold Medal awarded Steinway & Sons BY THE MAJESTY KING CHARLES XV. SWEDEN</p>  <p>ACADEMICAL HONORS bestowed by the Senate of the Royal Academy of Fine Arts STOCKHOLM, SWEDEN. 1868.</p> |  |  <p>ACADEMICAL HONORS for Valuable Inventions in PIANOFORTES AWARDED TO Steinway & Sons BY THE SENATE of the PRUSSIAN ROYAL ACADEMY of FINE ARTS BERLIN 1868.</p> |
| <p>SAW MILL, IRON & BRASS FOUNDRY & METALWORKS AT ASTORIA, L. I.</p> | | |

SAW MILL IRON & BRASS FOUNDRY & METALWORKS AT ASTORIA, L. I.



STEINWAY & SONS.



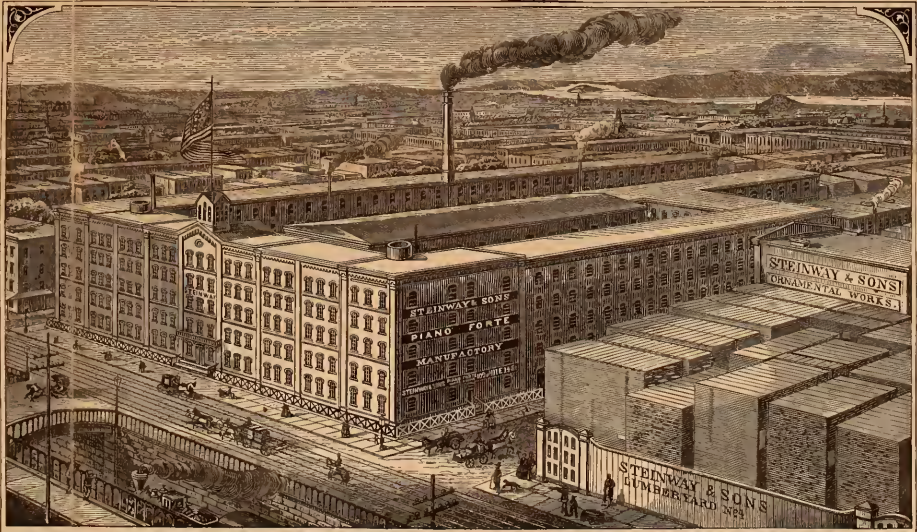
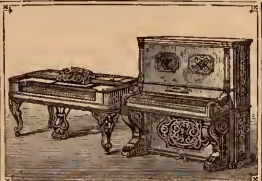
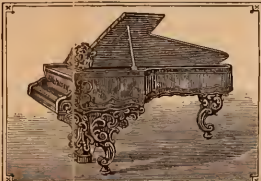
STEINWAY HALL 14 ST. N.Y.

PATENTED INVENTIONS AND IMPROVEMENTS.

1. Patent Agraffe Arrangement, Nov. 29, 1850.
2. Patent Overstring Grand Piano, Dec. 20, 1850.
3. Patent Resonator, June 5, 1860.
4. Patent Tubular Metallic Action Frame, Aug. 18, 1868.
Reissued December 30, 1870.
5. Patent Vibrating Sound-board Bridge, Apr. 6, 1868.
6. Patent Metal Standards for Grands, Aug. 10, 1869.
Reissued December 30, 1879.
7. Patent Sound-board Ring-bridges, Dec. 14, 1869.
8. Patent Repetition Action, June 4, 1871.
9. Patent Iron Cupola and Pier Frame, May 28, 1872.
10. Patent Grand Duplex Scale, May 14, 1872.
11. Patent Touch-sustaining Pedal, Oct. 27, 1874.
12. Patent Regulating Action Pilot, Nov. 30, 1875.
13. Patent Capu d'Astro Agraffe, Nov. 30, 1875.
14. Patent Metal Frame in Grand Pianos, Nov. 30, 1875.
15. Design of Metal Frame, Nov. 9, 1875.
16. Patent Sound-board Edge-binding, Aug. 1, 1876.
17. Patent "Console" Grand style Action, May 21, 1878.
18. Patent Upright Action and Key-board, May 21, 1878.
19. Patent Duplex Scale Agraffes, May 21, 1878.
20. Patent Sound-board Vibrator, May 21, 1878.
21. Patent Capu d'Astro Bar for Uprights, May 21, 1878.
22. Design for Upright Case (E), July 2, 1878.
23. Design for "Console" Grand Case (A), July 2, 1878.
24. Patent Regulating Key Frame, device, July 22, 1879.
25. Patent Regulating striking point of hammers, device, Sep. 2, 1879.
26. Patent Truss Frame Repetition Action, Apr. 13, 1880.
27. Patent Design for Fancy Upright Case, July 6, 1880.
28. Patent Upright N. & O. Iron Frame and bent Rim, July 20, 1880.
29. Patent Keyframe Bed, Upright Pianos, Oct. 5, 1880.
30. Patent Waterproof hammers, Aug. 24, 1880.
31. Patent Composite Sound-board Bridge, Oct. 26, 1880.



STEINWAY HALL 15 ST. N.Y.



STEINWAY & SONS PIANOFORTE MANUFACTORY 4TH AVE. & 52-53RD STR. NEW YORK.

Her Majesty's Opera Company of London.

A FLATTERING COMPLIMENT

TO

STEINWAY & SONS.

Academy of Music.
New York, December 28th, 1878.

Messrs. STEINWAY & SONS :

Gentlemen—Having used your celebrated Pianos in public and private during the present opera season, we desire to express our unqualified admiration of their sonority, evenness, richness and astonishing duration of tone, most beautifully blending with and supporting the voice. These matchless qualities for accompanying the voice, together with precision of action and unequalled capacity for remaining in tune for a great length of time, in our opinion render the Steinway Pianos, above all others, the most desirable instruments for students of vocal music and the musical public generally.

| | | |
|------------------|-----------------|----------------|
| MINNIE HAUK. | ETELKA GERSTER. | MARIE ROZE. |
| CL. CAMPOBELLO. | G. LABLACHE. | LUIGI ARDITI. |
| ITALO CAMPANINI. | A. F. GALASSI. | G. DEL PUENTE. |
| J. FRAPOLLI. | A. J. FOLI. | F. DE RIALP. |
| | J. H. MAPLESON. | |

New York, December, 1878.

Messrs. STEINWAY & SONS :

Dear Sirs—Allow me to express to you the entire satisfaction I feel in praising your magnificent Pianos. They are the finest and most superior instruments in the world, and I have therefore taken every opportunity, while in Europe, to extol their sterling qualities. Believe me, dear sirs, yours very sincerely,

MINNIE HAUK,
Royal and Imperial Court Singer.

OFFICIAL CONFIRMATION

OF STEINWAY & SONS' COMPLETE VICTORY AT THE CENTENNIAL EXHIBITION, PHILADELPHIA, 1876, CERTIFIED TO BY THE JUDGES ON MUSICAL INSTRUMENTS, GROUP XXV., IN THE FOLLOWING DOCUMENT:

"THIS IS TO CERTIFY that the Piano-Fortes of Messrs. STEINWAY & SONS, comprising Concert and Parlor Grand, Square and Upright, exhibited by them at the Centennial Exposition at Philadelphia in 1876, presented the greatest totality of excellent qualities and novelty of construction, and in all points of excellence they received our highest average of points, and accordingly our unanimous opinion concedes to Messrs. STEINWAY & SONS 'Highest degree of excellence in all their styles.'"—Dated July 28, 1877. [Signed:]

Henry A. Oliver Goldsmith
J. D. Kilsie James C. Hutton
William Thomson E. P. Barnard.
E. Dewar Joseph H. Henry
E. J. Fox J. W. Hayward

The examining Judges further certify that in all points of excellence the STEINWAY Piano-Fortes were rated highest and far above all other competing exhibits, in each and every style, and reached a grand total average of **95½ out of a possible 96.**