

NEWCOMBE  
PIANOS







CATALOGUE  
OF  
NEWCOMBE  
PIANOS

MANUFACTURED BY  
THE  
Newcombe Piano Co.  
LIMITED,

ESTABLISHED - 1871  
INCORPORATED 1900

AUTHORIZED CAPITAL, \$300,000.00,  
In 3,000 Shares of \$100 each.

HEAD OFFICE AND FACTORY,  
113-131 BELLWOODS AVENUE, TORONTO.

DIRECTORS:

President, - OCTAVIUS NEWCOMBE.  
Vice-President, E. J. BARRICK, M.D.  
ALFRED HOSKIN, K.C. CHARLES SIFTON, WOODSTOCK.  
DR. J. K. NEWCOMBE.

EXECUTIVE OFFICERS:

OCTAVIUS NEWCOMBE, General Manager.  
A. T. LAWSON, C.A., Secretary-Treasurer.

BANKERS:

THE BANK OF TORONTO,  
King and Bathurst Street Branch,  
Toronto.



## NEWCOMBE FACTS.

SINCE the founding of the firm by Octavius Newcombe, in 1871, the unwavering aim of the house has been the production of the highest type of the piano, regardless of expense, and with the constant application in its system of construction of all advanced ideas and new discoveries of practical value in the science of acoustics to the end and with the result of retaining, throughout this long career and at the present time, the supreme position of the Newcombe Piano.

In singing quality of tone, power, resonance and durability, as well as in evenness of scale and responsiveness of touch, the Newcombe Pianos excel, and the unique Newcombe system of construction attains the first of the above-mentioned qualities while still avoiding the harsh and metallic effects that characterize the instruments of others of those makers who strive to attain that singing or carrying quality so greatly desired by every connoisseur. Furthermore, the exterior finish and pure art designs of the Newcombe cases have made the name Newcombe synonymous with perfect workmanship, good taste and originality in piano case-work.

The Newcombe Piano carries with it the strongest guarantee that accompanies any piano. Through 30 years the concern has been in the immediate charge and ownership of the same family, always dominated by the same aggressive yet conservative policy, invariably exacting as to the high standard to which its products must always conform, and at all times in its career so amply equipped with capital that it has always been able to shape its plans with certainty and decision.

The opinions of the greatest critics, composers and *virtuosi* of the century, and judges of four great international expositions, concur in assigning pre-eminence to the Newcombe Piano.

## Scientific Points of Construction in NEWCOMBE PIANOS.

### THE NEWCOMBE PIANO

Is a distinctly original creation, whose highest standard of excellence is the result of the progressive improvements made in building up a new and perfect system of piano construction, avoiding the weak points of other makes. They combine all the essential qualifications requisite for an artistic piano.



The beautiful tone, perfection of scale, susceptibility of touch, elegance of case, together with the quality of the material and workmanship employed in their manufacture, is proof positive of their excellence.

### THE TONE.

For their wonderful volume and exquisite quality of tone the Newcombe Upright and Grand Pianos are pre-eminent. It is clear, liquid, mellow, and well-sustained, and affords in all the registers a harmony clear and equal, and of that sympathetic nature, which, under the hands of an artist, arouses the enthusiasm of the listener.

### THE TOUCH

Is light, firm and responsive, and does not fatigue the performer, but is in exact obedience to his will. A prompt, responsive and flexible touch is a combination only met with in superior makes.

### THE SCALE,

$7\frac{1}{3}$  octaves, is scientifically correct, even and perfect, and is so devised, having only one bearing, that the tension of the strings is equally distributed. This is one reason why the Newcombe Pianos are so easy to tune and why they stand so well in tune.

### THE NEW REGISTERED METAL PLATES.

The New Registered Metal Frame is a remarkable improvement in piano construction. Its essential difference is through the invention of a modification of the full iron frame, so that the tuning pins, to which the strings are attached, do not come into contact with the iron. This important invention successfully neutralizes the metallic tone and preserves the sweetness and purity of tone in the Newcombe Pianos, while in other pianos the objectionable harsh metallic tone, though temporarily overcome in the new piano by artificially softening the hammer, is bound to assert itself in time. But the Newcombe Piano, like a violin by an Amati or a Stradivarius, improves with age, and the tones, always charming, ripen into a sweet mellowness which words fail to describe.

### THE SOUNDING-BOARDS

Are made of the very choicest spruce, which has wonderful resonance and acoustic powers. They are specially constructed and most carefully put together and sustained by fourteen ribs.



## THE BACKS

Which are the main support of the pianos are made out of five solidly spliced posts, are so constructed that they possess the greatest possible endurance. Instead of covering the backs of our uprights with wire muslin, which is no protection for the instrument whatever, but serves as a screen to hide defects of the manufacturer, we leave them open, so that the quality of our work and material can be seen and appreciated.

## THE PINBLOCKS

Are quintuple, cross-banded, quartered-sawed maple, secured by metal flanges, which is an important factor in keeping pianos in perfect tune, it being almost impossible for the tuning pins to slip back. When once placed, there they stay.

## THE CASEWORK

Is elegant and original in design and beautiful in finish. All cases are made from thoroughly-seasoned wood, double-veneered inside and out, and are finished in fancy mahogany, French burl walnut, Circassian walnut, etc. We will also manufacture to order cases to match any style of furniture and any kind of wood.

## DURABILITY.

After carefully reading the foregoing facts concerning the manufacture of Newcombe Pianos, there certainly can be no doubt of their endurance. We offer them both upon their merits and world-wide reputation. Give them a trial, and you will join in the universal verdict that they are the acme of the piano-maker's art.

## THE GUARANTEE.

The piano purchaser should look into the "standing" of the piano manufacturer who offers him a guarantee. They all give guarantees, but will they all honor them if demanded? You can feel safe with the Newcombe, because we stake our reputation on every piano, and we are financially responsible for all we guarantee. With each piano we give a *five years'* absolute guarantee against any defects in material or workmanship.



## THE ARTISTIC PIANO.

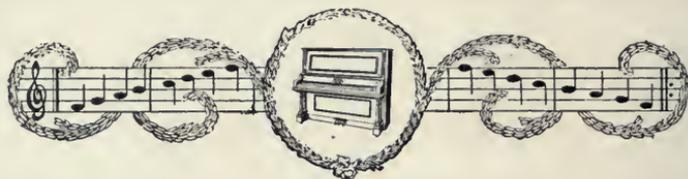
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**A**N artistic piano cannot be regarded from the standpoint that it is a mere commodity or manufactured article; to merit the appellation "artistic piano" it must be a work of art and science, every component part must be of the best; it must be in every little detail, as in the ensemble, a perfect production, and hence it must be constructed regardless of cost. Granted scientific and artistic ability in the personnel of the factory direction, a determination on the part of the manufacturer to produce only the highest type of piano, ample capital to maintain a complete manufacturing plant, an adequate supply of the essential materials and an array of well filled lumber yards (the latter indispensable, to the end that every piece of wood entering into its construction may have the years of seasoning requisite for the attainment of durability and proper acoustic results), the production of an artistic piano is possible. The Newcombe Piano perfectly represents in concrete forms the result of the highest type of the foregoing conditions.

The musician and the critic expect from the artistic piano an elastic, responsive and agreeable touch, the maximum of duration of tone, broad sonority, power, and a scale of that perfection that an even singing or carrying quality is sustained throughout the instrument; and last, but by no means least, durability is a great essential. All these qualities are arrived at only through the methods indicated above, which methods have been constantly followed by this firm.

An artistic piano cannot possibly result in the ordinary piano factory where the piano is put together of parts bought ready-made here and there, wherever they are to be had the cheapest, and of a grade corresponding with the price paid, *i. e.*, made of poorly seasoned woods and other materials of low quality. An instrument so constructed is dear at any price. The Newcombe Piano Company are able to preserve throughout a uniform standard of excellence, and that the highest.

The purchaser of an artistic piano requires an instrument whose exterior is in keeping with its musical qualities, *i. e.*, that the design shall be upon correct architectural lines, that every detail of the case-work shall be drawn and executed in severe adherence to the dominating character of the design and that the finish shall be flawless. A visitor at any depot for the sale of the Newcombe Pianos will observe how chaste and correct are the case designs, how perfect the workmanship, how elegant and beautiful the rare and costly veneers employed.



The question sometimes arises as to wherein is accounted for the marked difference between the Newcombe prices and the prices at which other pianos, apparently meritorious, are sold ; this is easy of explanation. The general experience of piano manufacturers has shown that a certain mediocre degree of merit can be attained at the cost at which the great number of the fair, and sometimes pretentious, pianos now on the market are produced. Any results attained in the direction of improvement above this grade, which, among practical piano manufacturers is well defined and established, are accomplished only at a greatly increased ratio of cost, for it is here that the piano rises above the status of a common article of manufacture and enters the domain of art, wherein cheapening processes are inconsistent with the high results to be achieved. To the query whether this difference is worth paying for, it can simply be said that the corresponding grade of excellence in other pursuits, even in respect to articles bought only for a few months or years, is generally held worth the money, therefore a piano, which is usually a purchase for a lifetime, is the cheapest when it is the very best that money can buy, however high the price.

The prospective purchaser will do well to weigh carefully the considerations herein outlined, for if a piano does not come up to the standards established in this article it will fail to afford that perfect satisfaction that a connoisseur anticipates from the possession of an artistic piano.

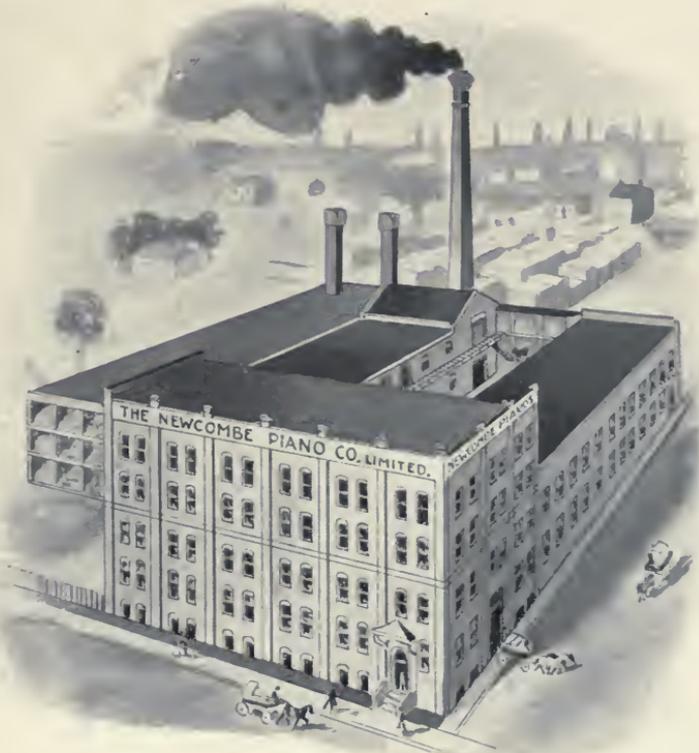




## THE NEWCOMBE FACTORY.

113-131 BELLWOODS AVENUE.

View showing new two-storey addition May, 1903.



**T**HE Newcombe Factory consists of a very substantial five-storey main factory building of red brick, with Credit Valley stone.

It fronts on the west side of Bellwoods Ave. 102 feet, being conveniently and pleasantly located, and overlooking the Bickford Estate and Trinity College grounds.

A two-storey brick wing extends back from the main building and contains the engine, boiler and bronzing rooms and dry-kiln.



A large new brick dry-kiln which has a capacity for six car-loads in three compartments, each capable of a high temperature, is heated both by steam pipes and hot air blast.

The equipment in machinery and appliance is one of the finest in this country, and equal to an output of about one-third more pianos than the present capacity of the factory buildings.

The factory site has a total frontage of nearly 200 feet on Bellwoods Ave., with a depth of 127 feet to a lane, giving ample space for extending the buildings.

There is an ample supply of veneers in the store-rooms of various choice woods, while the stock of fine lumber of the different kinds required in piano construction piled in the lumber yards, which extend from the lane in the rear of the factory site through to Claremont Street, is in the neighborhood of 1,000,000 feet.

The factory buildings are stocked with pianos in course of construction, and materials of the best quality. A steam-power elevator conveys the materials to the different storeys.

The system of heating and ventilation is by Sturtevant fan blast and by steam in the varnish rooms. The steam caul boxes, gluing tables, veneering presses and other devices are of the best design.

The arrangements for lighting, fire protection, etc., are complete.

The property includes extensive lumber yards, saw mill, and iron and wood-working plant, besides the regular manufacturing departments containing every known appliance utilized in advanced scientific piano making.

The factory is always under the immediate personal supervision of the Officers of the Company.





## THE REPUTATION AND DISTINCTIONS ABROAD.

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THE reputation and distinctions abroad of the Newcombe Pianos is well expressed in the words of Otto Bendix, the famous pianist, as "the finest made in Canada." This opinion has been confirmed by highest awards at various great International Exhibitions—at the Southern Centennial, New Orleans, in 1884; at London, England, in 1886; at Chicago, U. S., in 1893, and the crowning triumph in 1900 of winning the Gold Medal at Paris in competition with the world.

A similar honor won by the most noted New York firm, in 1867, is still alluded to as the most distinguished achievement of that great house. Their success was heralded by the American press and people all over the United States and Europe. Should not Canada be equally proud after 33 years of progress to find a Canadian house assigned an equal rank in 1900 by an International jury of fifteen of the most distinguished musicians, inventors, and manufacturers of the world?

The great merit of these pianos in tone and durability, and the added impetus of this latest and most notable success, has naturally increased the demand.

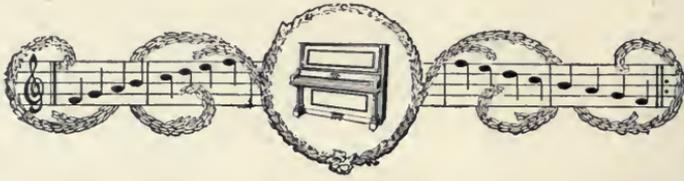
At the Colonial and Indian Exhibition, London, 1886, the Newcombe Pianos were awarded Medal and Diploma and the supreme honor of a Newcombe Grand being selected for Her Majesty the late Queen by Sir Arthur Sullivan, his choice being confirmed by Sir John Stainer, Organist of St. Paul's Cathedral.

The instrument was delivered at Windsor Castle, and placed in the Queen's Audience Chamber, and under date of 30th December, 1886, Sir Henry Ponsonby writes that "Her Majesty the Queen is very much pleased with the Newcombe Grand Pianoforte."

Mr. James Dace, the composer, pronounced this piano "The Gem of the Exhibition."

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The opinions expressed by such eminent musical authorities as Sir Arthur Sullivan and Sir John Stainer, of London; Otto Bendix and Dr. Maas, of Boston; E. Agramonte, of New York; F. H. Torrington, of Toronto, and other eminent artists, have been confirmed by the highest expert evidence in the world.



# The Newcombe Pianos

WERE AWARDED THE  
FIRST SILVER MEDAL AND DIPLOMA  
IN COMPETITION WITH THE WORLD'S  
MANUFACTURERS

“FOR CONSTRUCTION, QUALITY OF MATERIAL, WORKMANSHIP,  
EVEN TONE THROUGHOUT THE INSTRUMENT, AND GENERAL  
EXCELLENCE FROM A MUSICAL AS WELL AS A MECHANICAL  
POINT OF VIEW.”

NEW ORLEANS, U. S. A., 1884-85.

AWARDED  
MEDAL AND DIPLOMA  
LONDON, ENGLAND, 1886

WITH THE GREAT HONOR OF SUPPLYING HER LATE MAJESTY  
THE QUEEN WITH A GRAND PIANO.

RECEIVED THE  
GREATEST AWARD  
CHICAGO, 1893.

The Verdict of the Six Jurors who examined the Newcombe Pianos.

## CANADA

### DEPARTMENT L—LIBERAL ARTS.

EXHIBITOR—O. NEWCOMBE & CO.  
GROUP—158

ADDRESS—TORONTO, ONT.  
EXHIBIT—PIANOS

CLASS—980

#### AWARD:

For tone quality of a high order of excellence, full and musical, with fine singing power and duration; for well made and **well regulated actions**; for firm, **elastic** and **prompt touch**; for the best material and highest class of workmanship found in this piano; for artistic cases finished in the best manner.

(Signed) **HUGH A. CLARKE**, INDIVIDUAL JUDGE.

Approved—**K. BUENZ**, President Departmental Com. Copyist—**C.M.F.**

Approved—**JOHN BOYD THACHER**, Ch. Ex. Com. on Awards.

Date—Jan. 24, 1894.



THE CROWNING TRIUMPH OF THE NEWCOMBE  
PIANOS IS THE

AWARD OF THE GOLD MEDAL

AT THE PARIS EXPOSITION, 1900.



In competition with nearly  
Three Hundred Manufacturers.



## What Artists say of the NEWCOMBE GRAND AND UPRIGHT PIANOFORTES.

MR. JAMES DACE,  
*Composer, Colchester, England,*

"I have great pleasure in recording the satisfaction I experienced on hearing at the Colonial Exhibition a Grand Pianoforte manufactured by Octavius Newcombe & Co. I found the tone deliciously pure and sweet, yet full and penetrating, and far in advance of anything I had been led to expect. I consider it the 'gem of the Exhibition.' It is just such an instrument as an artist would 'fall in love with on first hearing,' so completely and entirely did it hold dominion over one's sympathies. The inevitable result of the manufacture of such splendid Pianofortes must be, I consider, the elevation of the Musical Art and the cultivation of a pure taste."

MR. CHURCHILL SIBLEY,  
*Solo Organist at the London International Exhibition, South Kensington, and at the Albert Palace, etc., London, England.*

"The Newcombe Pianoforte is a model of perfection in tone and construction. It will compare favorably with the best workmanship I have ever seen, and in my candid opinion the name of 'Newcombe' is destined to be conspicuous in the list of the world's great makers."

MR. CHARLES S. CORKE,  
*Associate Royal Academy of Music, London, England.*

"I am extremely pleased with all the Newcombe Pianofortes which I tried at the Colonial and Indian Exhibition—both tone and touch are charming."

MR. W. H. PILCHER,  
*Organist World's Exposition, New Orleans, U.S.A.*

"It gives me much pleasure to speak of the many good qualities of the admirable Pianofortes manufactured by Messrs. Octavius Newcombe & Co., of Toronto. In construction they are very solid, substantial and elegant, being built of the best materials that can be procured. The mechanism of these Pianofortes is very fine, and a competent judge has but to touch the keys in order to become convinced of their very superior qualities, both as regards action and tone. I have no hesitation in saying that the Newcombe Pianofortes are first-class in every respect."

MISS ADELE LEMAITRE,  
*Laureate, Quebec Academy of Music, Organist St. Patrick's Church, Toronto.*

"The Newcombe Piano, in my opinion, possesses all the qualities of a perfect instrument. It is a pleasure to find in a piano so perfect a combination of power, brilliancy and delicacy, without the least defect of action so often met with in other instruments. I always find the Newcombe Piano capable of great promptness of repetition, and of the finest shades of expression, combined with the full, round tone so satisfying to the performer."



MR. JOHN ALDINE, Jr.

*Associate Teacher with Mr. Charles Faelton, at New England Conservatory of Music, Boston, Mass.*

"It gives me great pleasure in testifying to the general excellence of your Pianos: one in particular, Style D, shown me only this morning by Mr. Johnson, your Halifax representative, being especially fine, both in tone and action, while the general excellence of the workmanship of the instrument should be commended and commented upon as well."

MR. EMILO AGRAMONTE,

*One of the most distinguished musicians of New York, a finished Singer, a fine Pianist, and the Instructor of many of the leading Artists of America.*

"I have rarely met with a more genuine surprise than when I first had the pleasure of playing one of your Grand Pianos. During my stay in Toronto I had used many Canadian pianos, but was unprepared to find an instrument containing such a combination of excellent qualities as in the Newcombe Grand. Its responsive touch, mellow, sympathetic and brilliant tone are not only inviting, but I might almost say inspiring, to the artist, and if he is given to improvise, lead him on to discover new beauties in unexplored fields.

"You have certainly scored a magnificent success in this superb specimen of your manufacture, which under the severest test of the artist's work, or concert use, cannot fail to be alike gratifying to performer and listener.

"Allow me to congratulate your firm on the attainment of such results in this, one of the most difficult of all undertakings in mechanical art."

About two years since, Miss Harris, one of the best musicians in Toronto (a pupil of Oscar Paul, Leipzig; Theodore Kullak, Berlin; Louis Maas, Boston; S. B. Mills, New York) returning after a number of years residence in Europe and the United States, purchased a Newcombe Grand Pianoforte in preference to some of the best United States Grands.

At a musical evening at Miss Harris' residence, Mr. Agramonte first tried a Newcombe Grand, and at once expressed his surprise at the unexpected and superlatively fine qualities which the instrument possessed, thus fully confirming the wisdom of its selection after a two years' critical test.

Dr. Louis Maas, of Boston, acknowledged as having no superior as a solo pianist in America, used this Grand at his first concert before a Toronto audience.

An instrument satisfactory to such artists needs no further encomium.

MR. CHARLES R. S. HALLÉ,

*Violinist, London, England.*

"It is with much pleasure that I can testify to the excellence of the Newcombe Pianos. I found the touch all that could be desired, and the tone proves that the firm has made this one of their chief studies and not simply to produce a mere mechanical musical instrument. I find also the system adopted, to increase the volume of tone, is a great addition towards the perfection of the instrument, and they well deserve the patronage of the musical world at large.

MR. HENRY MORLEY,

*Royal Academy of Music, London, England.*

"I have much pleasure in saying that the Pianofortes exhibited by Octavius Newcombe & Co., in the Colonial and Indian Exhibition at South Kensington, are without doubt as fine specimens of instruments as I have ever seen. It is gratifying to know that one of our Colonies at least keeps pace with the requirements of an English musician, and for such Pianos to be introduced in our Concert Rooms in Great Britain will indeed be a treat in store."

PARIS, September 8th, 1900.

The Newcombe is the singer's ideal piano.—NORA DANE.



PARIS, September 13th, 1900.

The Newcombe has every merit attained in the art of piano making.

G. FRAGEROLL, Compositeur de Musique.

BUENOS AYRES, South America.

I congratulate you on the success of your beautiful pianos at the Paris Exposition.

HUGO DE CARRILL.

MISS FLORENCE MARRYAT,

*The Eminent Authoress and Pianiste.*

"The beautiful Newcombe Pianoforte which I have had the pleasure of testing has given me much satisfaction. It possesses the excellent qualities combined in a first-class instrument. With its great volume and purity of tone and an easy, elastic touch, which admirably adapts it for the display of both power and expression. I think it a most desirable instrument for the public hall, as well as for the drawing room or boudoir."

MR. EDWARD FISHER,

*Organist St. Andrew's Church, Conductor Toronto Choral Society, Musical Director Toronto Conservatory of Music.*

"In examining the various styles of your Pianos I have found, not only that substantial excellence which is the foundation of a good instrument as regards strength and durability, but also an easy, elastic touch, which indicates at once to a musician the superiority of the action. The tone quality is pure, sympathetic and powerful, and of that nature which retains its sweetness and volume while it increases in brilliancy with use."

OTTO BENDIX,

*New England Conservatory of Music, Boston, formerly Court Pianist to His Majesty the King of Denmark.*

"For brilliancy and sympathetic quality of tone I consider your Upright Pianos unequalled by any made in Canada. The touch is responsive, the treble clear and resonant, so that I can in all respects recommend them."

CHEVALIER DE KONTSKI,

*Court Pianist to His Majesty the Emperor of Germany.*

"I was much pleased with the Newcombe Grand Pianoforte placed at my disposal at the Minnie Hauk Concert."

MR. CARL MARTENS,

*Graduate of the Royal Conservatory of Music, Leipzig, Germany.*

"It affords me pleasure to state that I find in the Upright and Square Pianos of your manufacture, which I have played upon, qualities that are only met with in instruments of the very first merit. Their tone is clear and brilliant and of a thoroughly musical quality. The action is prompt and effective, and with their tasteful appearance, secures my full appreciation."

MR. W. WAUGH LAUDER,

*Solo Pianist, now of Kansas City, and formerly of Hellmuth College, London, Ont.*

"I have put the Newcombe Piano to the 'very severest tests,' and can with pleasure speak decidedly as to the merits of its tone, which is mellow and clear in addition to being brilliant. Its touch and action, which is very supple, sensitive and thoroughly reliable in pianissimo, in repetition and melodious phrasing, further, being very strong and solid it withstands the most fortissimo work like a Trojan."



## THE NEWCOMBE GRAND IN THE CONCERT HALL.

*(From the London Advertiser, Dec. 23rd.)*

“The instrument used by Mr. Waugh Lauder at his musical recital in Victoria Hall last night was a Grand Piano manufactured by Messrs. Octavius Newcombe & Co., of Toronto, and is probably without exception the finest instrument that has ever been used in public in this city. The tone of the piano was exceedingly rich and full, and at the same time pure and totally free from the harsh and foreign sounds which sometimes spoil the effect of the best instruments. From the manner in which Mr. Lauder handled the ‘Grand,’ its action was shown to be elastic and responsive—in fact, perfect. Mr. Lauder had it at all times under complete control, and its effect in the more powerful passages was simply wonderful. Its outward finish and appearance is quite in keeping with its musical capabilities. As it stood upon the platform in Victoria Hall last night it had a most imposing and elegant appearance, and it is certainly a magnificent instrument.”

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## THE CHOICE OF THE COURT PIANIST TO HIS MAJESTY THE EMPEROR OF GERMANY.

*(From the London Speaker.)*

“The magnificent Grand Piano used by the Chevalier Antoine de Kontski, Court Pianist to His Majesty the Emperor of Germany, at the Minnie Hauk Concert in the Grand Opera House last night, was a Newcombe, of Toronto, and was chosen in preference to any other piano in the city.”

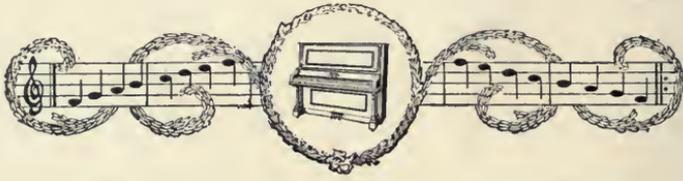
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## UNDER THE HANDS OF A SOUTHERN ARTISTE.

*(From The States, New Orleans.)*

“A most interesting musical event took place yesterday noon in the British section of the Main Exposition Building. It was a Piano recital by Mrs. Marguerite Samuel, whose great talent as a pianiste is recognized here as having no superior. Messrs. Newcombe & Co., Pianomakers, of Toronto, Canada, have secured the services of this eminent artiste to display the qualities of their pianos now on exhibition, and engaged her to give recitals every Saturday noon. They could not have chosen a better exponent.

“The selections yesterday were such as an artiste of Mrs. Samuel’s exquisite taste would naturally make. There was the Prayer of Lohengrin, arranged by Liszt, with its orchestral tones and



immense difficulties ; Weber's Barcarole of Oberon, full of poesy ; the Polonaise of Chopin, brilliant, and at the same time thoughtful. 'Les Deux Alouettes,' of Lechtizki, a warble of birds in spring-time, with fresh perfumes in it of vernal breezes ; the Rondo Capricioso of Mendelssohn, ideally representative of that composer's dreamy and finished style, and the 'Suis Mol,' of Gottschalk, so passionately nimble.

"Here was enough to try not only the piano, but even the distinguished pianiste. Both stood the test victoriously.

"Under the skillful manipulations of the artiste it expressed all that was asked. The vigorous sonorities of Wagner, the agility and brilliancy of Liszt, the thoughtfulness of Chopin, the grace of Weber, the sparkling melody of Lechtizki, the sweetness and polish of Mendelssohn and the passionate lightness of Gottschalk. Few pianists could have gone through this varied and difficult programme with the success obtained by Mrs. Samuel, who in its execution displayed not only marvellous technique, but a wonderful power of producing sound, heightened by exquisite taste, true musical sentiment and a supreme refinement of expression. No doubt the Saturday noon recitals will be closely followed by our dilettanti."

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## AT THE CONCERT OF THE ROYAL CANADIAN SOCIETY OF MUSICIANS.

*(From the Toronto Globe, 29th Dec.)*

"A few words regarding the Grand Pianoforte, manufactured by O. Newcombe & Co., of this city, will not be out of place here, as illustrating the gigantic strides made in the art of piano-building, and of which, in his paper on 'Technique,' Mr. Lauder made mention. That gentleman is possessed of extraordinary executive talent, and any instrument that can stand the demand imposed upon it by his playing and not show deficiencies must be ranked in the very forefront of modern pianofortes. This the Newcombe has done on more than one occasion, and the effect has always been most satisfactory. The Newcombe proves itself equally reliable in fortissimo or pianissimo work, as well as in the showing of the most delicate shading and coloring, and a perfect sostenuto entirely free from inharmonious aftertones. It may be questioned whether any country can boast of a more perfectly constructed and satisfactory instrument than the Newcombe Grand, and Canadians may be proud as well of their magnificent pianos as of the talented school of pianists who are springing up in the Dominion."



AT WINDSOR CASTLE—  
SIR ARTHUR SULLIVAN'S CHOICE.

*(From the London Advertiser, London, Eng., 3rd Dec., 1886.)*

“The surprise occasioned in England by the large display of pianofortes in the Canadian Court of the Colonial and Indian Exhibition, showing an excellence that rivalled the best European makers, was but natural in view of its being so young a country and so little known here. Mr. James Dace, the composer, describes a Newcombe Grand which he examined there as ‘such an instrument as an artist would fall in love with on first hearing—the gem of the exhibition.’ This Grand has since been sent by Her Majesty’s command to Windsor Castle, and placed in the Queen’s Audience Chamber. The selection was made by Sir Arthur Sullivan, whose judgment was also confirmed by that of Dr. Stainer, of St. Paul’s Cathedral, who describes the pianoforte as ‘a charming instrument,’ remarkable for its ‘sweetness and power of tone.’”

AT THE WORLD'S EXPOSITION, NEW ORLEANS, U.S.A.

*(From the Musical Courier, New York.)*

“There has been uncovered lately in the British section of the Exposition an exhibit from the Dominion of Canada of the Newcombe Pianofortes of Toronto.

“The enterprise of the Canadian exhibitor and his confidence in the substantial character of his work is shown by the fact of his placing his pianos where they can be compared with the best instruments of United States makers.

“The style of these pianos indicates a Northern degree of solidity and strength that ensures durability, while they possess a pleasing symmetry of design, at once graceful and appropriate. The woods used in the cases are American wave walnut and French burl, an agreeable change from rosewood, which does not stand well, though for a time it has been so popular. The actions of these pianos are creditable specimens of material and workmanship, and give a full, round, satisfying tone which is much admired.”

AT THE WORLD'S EXPOSITION, NEW ORLEANS, 1881-5.

*(From the Times-Democrat, New Orleans.)*

“In making his exhibit, Mr. Newcombe shows several Uprights which, in superiority of tone, action, and elegant appearance, are unrivalled. These Pianos are especially adapted for reception rooms or parlors, where one of the Newcombe Square Pianos could not be conveniently used. The construction of these Pianos, and their true



musical quality, in the Provinces, have supplanted costly American instruments, and superseded inferior foreign ones. In the South the Newcombe at present is on the threshold of its introduction, but sufficient of it has already been seen to warrant the assertion that it will soon take a place in the front rank."

INDIAN AND COLONIAL EXHIBITION  
MESSRS. NEWCOMBE'S PIANOS  
(By an English Musician.)

"To comment upon the merits and glorious consummation of the resources of the British, Colonial and Indian Empire, in their respective branches, is hardly the intention of the present article. But one branch which stands out displays the bestowal of rare inventive genius, and that to which I refer is the Pianoforte exhibits, as displayed in the Canadian section of this magnificent exhibition. Years of ardent concentration on the subject have brought the Pianoforte to as perfect a state as it would seem possible to bring it.

"It is indisputable that intimacy with a musical instrument is the only mode by which its charms can be apparently manifested, and any lover of Pianoforte music who has had the opportunity of becoming acquainted with the Pianofortes manufactured by Messrs. Newcombe will agree that that firm have produced a musical instrument in the true sense of the word. It is most praiseworthy to see that Messrs. Newcombe & Co. have adhered to a substantial scale, and for the extreme delicacy of tone, NONE OTHER THAN EXQUISITE, which their instruments possess, they are to be congratulated, and very justly so, upon their achievements."

L'ÉVÉNEMENT, — SAMEDI 15 SEPTEMBER, 1900.

"C'était fête samedi au pavillon du Canada pour des représentants des chambres de commerce britanniques.

"Au charmant concert dans lequel nous avons applaudi Mlle. Nora Daine, accompagnée par M. Kowaskie sur un piano Newcombe, nous avons pu apprécier combien était méritée la médaille d'or obtenue par M. Newcombe, de Toronto, pour sa fabrication de pianos qui tiennent le premier rang aux Etats-Unis et au Canada.

"Ajoutons que le pianiste Jules Berner a joué ensuite plusieurs morceaux qui ont mis en relief les qualités de sonorité et de douceur de ce magnifique instrument."

PRESTO, YEAR BOOK, 1901.

"Among the most popular exhibitors at the Paris Exposition was the Newcombe Piano Co., of Toronto. Mr. Henry Newcombe was there, and a number of concerts and recitals were given under the



auspices of the Newcombe Co. One of the most important of these entertainments was the concert given on the occasion of the visit of the British Board of Trade, which was not only highly appreciated for its artistic merits, but furnished an opportunity for the English and American visitors to fraternize socially and commercially.

"The Newcombe Piano Company, Limited, of Toronto, Canada, conduct one of the most noted of the piano making industries of America. For thirty years, since its first establishment, the business of the Newcombe Piano Company and the celebrity of their pianos have steadily risen until the house is in the first rank, and the high reputation of the piano bearing its name has become world-wide. The Newcombe factory is one of the best equipped in Canada, and contains all the modern machinery and appurtenances requisite for the making of high-grade instruments.

"At the Paris Exposition the Newcombe pianos received more than ordinary attention from music lovers and connoisseurs generally. The Newcombe Piano Company certainly demonstrated that high-grade pianos are made in Canada. Their exhibit occupied the place of honor, the first position in the musical section of the Canadian pavilion. They displayed eight instruments altogether: six uprights, a parlor grand and a concert grand."

#### THE DEVELOPMENT OF MUSICAL ART.

*(From the Toronto Mail.)*

"The firm of Messrs. Octavius Newcombe & Co. commenced operations with all the benefit of the experience gained by experiments, previously made in piano building, for this country. From the very first, consequently, their Pianos were of so high a character that they were at once favorably received by the profession and the public. Made of the best material by mechanical experts, drawn from the celebrated factories of the United States, their pianos combine the latest improvements in construction, and their superiority has been acknowledged by leading musicians in this city, and of other commercial centres of the Dominion. Gradually, but surely, American competition is being distanced, and Toronto Pianofortes are not only securing the market of Ontario, but are being shipped to the most distant Provinces of Canada. Another reason for the popularity of the Newcombe Pianoforte is the fact that, other things being equal, an article manufactured in the country in which it is intended to be used, is best suited to the requirements of that country, and this applies with special force to Pianofortes, which, on account of their complicated construction, are peculiarly sensitive to adverse climatic influences.

"There can be little doubt that a much more substantial class of instruments is needed to withstand the extremes of temperature in this country than would be necessary in more temperate climes. Bearing this in mind, the Messrs. Newcombe have provided their instruments with full iron frames of extra weight and strength, while other parts of the pianos are made in a special manner, in order to secure the necessary solidity. The great effort of the manufacturers has, however, been directed to those points which have given the Newcombe Pianos their distinctive musical character—a pure elastic and sympathetic tone, and a touch light and responsive to the fingers."



## A few Letters from Purchasers regarding the Quality and Durability of the "NEWCOMBE PIANOS."

*Regarding one of our New Scale Style "D" "Newcombe"  
Upright Pianos.*

SUMMERSIDE, P.E.I., December 7th.

The instrument is a very handsome piece of furniture, and gives entire satisfaction to Mrs. Kelly. Other ladies who have seen and examined it pronounce it a first-class instrument in every respect.

Yours truly,  
(JUDGE) T. KELLY.

*In reference to a Style "C2" Verticle Scale "Newcombe"  
Upright Piano.*

TRENTON, October 21st.

MESSRS. NEWCOMBE & Co., Toronto.

Gentlemen,—It is with pleasure I write to inform you of the safe arrival of the Piano sent by you, and I must say that not only am I delighted with the tone and the appearance also, but my father, too, is satisfied that Mr. Newcombe is a man of honor, and that he has sent me a good instrument.

Yours respectfully,  
ANNIE B. PALMER.

*From Mr. Henry Osburn, formerly General Manager and one of the  
Proprietors of the New Brunswick Railway System, who  
purchased a "Newcombe" Style "E" Upright Grand.*

24 CEDARS ROAD, CLAPHAM COMMON, S.W., LONDON, February 25th.

MESSRS. NEWCOMBE & Co., Toronto, Canada.

Dear Sirs,—I feel it only just that I should give you the result of moving to England the Upright Piano I bought from you eighteen months ago. I had it packed in its case, and shipped, first by schooner to St. John, where it remained some time in the warehouse. It was then sent by steamer to London, and carted to my residence, five or six miles from the docks. It had to remain in the stable a month before it was removed into the house. We all expected it would require considerable repairs and tuning, but we found it very little affected by all the knocking about it had experienced. Every person in England who has tried it, including my daughter's music teacher, have expressed their approval of it, and admiration for its fine tone, so that I am extremely glad I decided to bring it to England.

I remain, yours truly,  
HENRY OSBURN.

LONDON, ENGLAND, June 20th, 1887.

From special instructions received from Windsor Castle, I went to tune the Grand Piano of your make in Her Majesty's Audience Chamber, on June 16th.

I have very great pleasure in informing you that I found the instrument all that could be wished, both in Tone and Touch. Although it is nearly twelve months since it was last tuned, it shows and sounds to the very best advantage, and certainly looks an instrument that you may justly feel proud of.

Yours very truly,  
FREDK. WALKER.

*Regarding a "Newcombe" Style "J" Upright Grand Piano,  
purchased several years since.*

DESERONTO, 5th January, 1889.

OCTAVIUS NEWCOMBE & Co., 107 and 109 Church St., Toronto, Ont.

Gentlemen,—The Piano is very satisfactory in every respect, and, like "good wine," is "improving with age."

Very truly yours,  
J. M. POITRAS.



## The Newcombe from an American Standpoint.

*A Letter from an American piano dealer, established for thirty years in San Francisco, and occupying one of the finest premises on the Pacific Coast, regarding a shipment of "Newcombe" Pianos of various styles, ordered for United States trade.*

THE HISTORY BUILDING, 725 MARKET ST.,

SAN FRANCISCO, CAL., March 10th, 1890.

MESSRS. NEWCOMBE & Co., TORONTO.

Gentlemen,—The Upright Pianos from your house are now in store, and have attracted a great deal of attention. They do you a world of credit, both as regards finish and tone. There seems to be something about them so superior to many other first-class pianos. Several have pronounced them superior to the Steinway and Knabe Pianos.

Yours truly,

WM. G. BADGER.

*Letter from Rev. Jasper Wilson, regarding a Style "E" "Newcombe" Upright, selected for him by Rev. H. T. Crossley.*

August 30th, 1890.

REV. H. T. CROSSLEY, Sault Ste. Marie.

Dear Bro,—The Piano arrived on Saturday, 30th ult. We almost held our breath while it was being unloaded and unpacked, and there, sure enough, it stood out a lovely instrument indeed. We examined it as carefully as we knew how, and concluded that it in every respect came up to your order. The touch is as easy as could be wished. The tone is rich, leaning if anything to the side of brilliancy, but mellow, full, and as varied by the softer pedals, perfectly captivating. I could detect no offensive overtones, such as I hear in some pianos. Miss Verity is greatly pleased with the Third Pedal, which she found could be used with the most pleasing effect. Besides, for practising, this pedal will save the instrument very much and makes it a sort of peaceable affair in the family. We are very much pleased; at first Maggie thought she would have preferred a darker case, but this figured American Walnut has a kind of winning power, and the more we look at it the better we like it. That is better than to be charmed by the case at first and then tire of it as we become familiar with it, which I think would happen were the figures deeper and more pronounced. The delicate, gentle, wavy appearance of our case, I think, will never tire us, in fact the more we look at it the more we are attracted by it. We are satisfied with it, as far as it is possible for us to judge, that it is just the kind of instrument for our family. Thank you very much for all your trouble and kindness.

Yours fraternally,

(REV.) JASPER WILSON.

*Regarding a Style "2" Rosewood "Newcombe" Square Piano.*

REGINA, N. W. T., December 25th, 1890.

MESSRS. OCTAVIUS NEWCOMBE & Co., Toronto.

Gentlemen,—The most expert players in Regina pronounce the Piano you sent us excellent.

Sincerely yours,

W. D. COWAN.

*Mr. J. S. Parker, Fellow of the Society of Science, Associate of the Guild of Organists, London, England, Organist and Choir-master, St. Paul's Church, Peterboro'.*

"I have used the Newcombe Upright Piano for upwards of four years, and consider them the finest made in Canada."

TORONTO COLLEGE OF MUSIC, 12 and 14 Pembroke St.,  
TORONTO, January 24th, 1894.

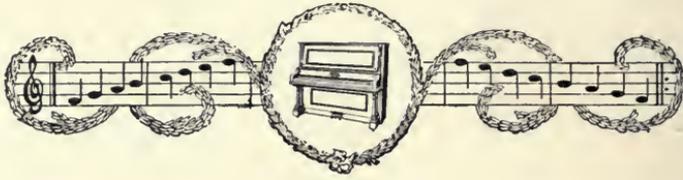
MESSRS. O. NEWCOMBE & Co.

Dear Sirs,—It gives me much pleasure to state that the Upright Piano of your manufacture purchased for the College of Music, and which has been in constant use for five years, has given excellent satisfaction.

The same may be said of the Newcombe Grand Pianos used at the College concerts.

Yours sincerely,

F. H. TORRINGTON.



MR. OCTAVIUS NEWCOMBE, Toronto.

TORONTO, September 10th, 1900.

Dear Mr. Newcombe,—Merely a line to congratulate you on your success at the Paris Exposition with your Pianos. I assure you it pleased me when I first read the announcement in the papers, and it pleases me more now, as it is a distinct credit to Canada's development and taste in musical manufacture and art.

I am sure its win more than pays you for your anxiety and trouble—to say nothing of the expense—in increased prestige and business here.

Kind regards,  
Studio, 15 King St. East,

Sincerely yours,

W. O. FORSYTH,  
Composer, and Director of the  
Metropolitan School of Music.

St. JOHN, N.B., December 30th, 1899.

THE W. H. JOHNSON Co., Limited, Halifax, N.S.

Gentlemen,—It gives me pleasure to add my testimony as to the quality of the Newcombe Pianos.

I went to Halifax early last summer and selected a Style "14." The Piano has been in constant use ever since, and I can say that the tone and touch are all that could be desired. In fact I regard Newcombe as one of the few great makers of high-grade pianos.

Yours very truly,

PROF. H. B. CAMPBELL,  
Graduate of the Leipsic Conservatory of Music.

MESSRS. O. NEWCOMBE & Co.

Gentlemen,—I am most happy to express my admiration of the superior qualities of your Pianos—Grands and Uprights. As an accompaniment to the voice they have exceptionally rare claims, and are particularly desirable for vocalists.

The tone is pure and sympathetic, combined with a singing quality found in few Canadian pianos, and their merit must commend them to all impartial judges of a thoroughly good pianoforte.

The high honors bestowed upon your firm at the recent World's Fair—both medal and diploma for Canada—is good evidence of the above.

Madame D'Auria joins me in the above sentiments. Accept our united congratulations.

Very sincerely yours,

F. D'AURIA.

MADAME D'AURIA.

Excerpt from "Montreal Star," May 22nd, 1900.

"How a good thing takes. Ten years ago Mr. W. J. Morrison, of Huntington, married the finest pianiste and musical lady in the Eastern Townships. A wedding present was a Newcombe Piano. This week the family left for British Columbia. They sold their effects. The piano went for a larger sum than would buy a new competitive piano. Mr. Morrison takes across the continent another Newcombe—while the Rev. Mr. Strong, rector of Ormstown, and Mr. Thomas Strong, of Strong & Strong, Montreal, have each secured fine Newcombe Pianos, purchased in preference to any other make of pianos, regardless of cost. The above named families are connections, and are among the most desirable patrons that any musical house could desire."

KINGSTON, Can., January 30th, 1895.

MESSRS. O. NEWCOMBE & Co., Toronto.

I have much pleasure in stating that the Newcombe Piano purchased from you almost ten years ago has given entire satisfaction in every way.

Yours truly,

A. L. FOWLER, Queen's University.

*To whom it may concern:*

CAMPBELLFORD, August 13th, 1896.

Ten years ago I purchased a piano from Messrs. Octavius Newcombe & Co., and it has been eminently satisfactory.

It is a marvel of endurance, being now without any perceptible wear, and is as rich in tone as when we got it.

My daughter, who is a good musician, says she has tried many pianos, but finds none equal in rich and well sustained tone to the one at home.

Mrs. Prof. Howson, of Toronto, who gave lessons on it to a class of about six for two years, said she very seldom found a piano of such excellent tone, and which kept in tune so long.

I do heartily recommend both the instrument and its makers to the confidence of those needing a piano.

REV. T. M. CAMPBELL.



The Presbyterian Ladies' College,  
Bloor St., opposite the Queen's Park,  
T. M. Macintyre, Ph.D., Principal.

TORONTO, January 26th, 1894.

MESSRS. OCTAVIUS NEWCOMBE & Co.

Dear Sirs,—It gives me much pleasure to state that the pianos furnished us by your firm, and which we have been using for the past five years, have given excellent satisfaction.

The instruments have qualities that render them particularly suited to our work. They are durable, and stand well the heavy strain of constant practice, and the tone is everything that can be desired.

I have the honor to be, yours truly,

T. M. MACINTYRE.

VICTORIA, B.C., 27th March, 1894.

MESSRS. O. NEWCOMBE & Co., Toronto.

Dear Sirs.—We are highly pleased with the instrument which we have had now for twelve months, and we have had the pleasure of having a professional staying with us from London, England, who speaks very highly of the instrument indeed.

I remain, yours respectfully,

REV. E. JAS. GRAY.

WELLAND, ONT., December 31st.

It affords me unmingled pleasure to testify to the rare excellence of our Piano purchased from you five years ago. It has given unbounded satisfaction for sweetness, purity and power of tone.

You will perhaps remember when I purchased, I said that as I knew nothing of the merits of an instrument, I should rely upon your honor. I want to say now that the Piano is all you represented it to be. I never hear your name mentioned without pleasure.

Yours very kindly,

REV. D. E. BROWNELL.

ORANGEVILLE, December 30th.

I have much pleasure in testifying to the value of your Pianos. Have used one almost constantly for over six years, and find it all that you recommended in sweetness of tone and durability.

Yours sincerely,

MRS. S. S. McCORMACK.

ESSEX, December 16th, 1898.

My Dear Mr. Shaw,—Allow me to thank you for supplying such a beautifully-toned Newcombe instrument as you did at the opening of the I.O.O.F. Hall here. For singing and tone-quality it is one of the finest that I have had the pleasure of singing to for years.

With many thanks, believe me, faithfully yours.

HAROLD JARVIS.

NANAIMO, B.C., July 31st, 1895.

MESSRS. OCTAVIUS NEWCOMBE & Co., Toronto.

Gentlemen,—After six years' use of a Cabinet Grand received from you, I have only warm praise to speak concerning it. Its tone is of exceptional excellence, and is not deteriorating even in this trying coast climate of ours. The action is of the best. Mrs. McKechnie—who was better known in Eastern Canada as Miss Russell—an organist and teacher, and who is in a position to speak as a capable critic, endorses what I write.

Yours truly,

ROBT. E. McKECHNIE, M.D.

SANTOS, BRAZIL, S.A., September 15th, 1901.

MESSRS. THE NEWCOMBE PIANO CO., LIMITED, Toronto.

Dear Sirs,—Your favors of 27th June and 12th August have been duly received. On presentation of the draft by the London and Brazilian Bank, Limited, I paid it immediately and am now in possession of the piano. I may state, that both are superior instruments, and that no tuning was necessary on arrival, both being in first-class condition. Several friends have seen the piano I have in use and highly admire the tone; they have enquired the price, which of course, I was unable to give, not knowing what the cost of others would be.

Thanking you for the exception. I remain, dear Sirs,

Very faithfully yours,

J. G. CRAMER.



THE NEWCOMBE PIANO CO.

BRANTFORD, March 14th, 1901.

Dear Sirs,—We can highly recommend the Newcombe Pianos for purity of tone and durability. The Newcombe Piano we have at our home (Style 21) has been in use eighteen years. The case is perfect, and the tone is exceedingly sweet and powerful. Our musical friends speak very complimentary of our very nice tone Piano. We wish you continued success.

C. A. DEEKS,  
101 Northumberland St., Brantford.

MESSRS. O. NEWCOMBE & Co.

KINGSTON.

Gentlemen,—When I first came to this city some years ago, I was pursued by piano dealers to purchase a piano. Your representative was not among them. I had a well-known piano placed in my house and was just about to close the purchase of it.

On going to a pupil's home to give the first lesson, I found a "Newcombe" Piano, which, from its excellent qualities, at once decided me in procuring one for my own use; and, furthermore, I also got one of your Pianos for training the choristers in the cathedral.

My experience is that boys imitate the tone of the instrument they practise with. I have been informed by clergymen and others who have attended the cathedral services, that the boys sing with a purity and fullness of tone like English boys.

This I think should settle the question of tone. On other points I cannot speak too highly.

I am, yours faithfully,

J. D. MARTIN,  
Organist and Director of Music, St. George's Cathedral.  
Late of St. John's Church, Edinburgh, Scotland.

WINNIPEG, February 5th, 1900.

THE NEWCOMBE PIANO CO.

Dear Sirs,—The Newcombe Piano we purchased from your Mr. Glover nearly twenty years ago, has stood the severe climate of Manitoba in every respect. It has stood like a Trojan. The tone is as sweet to-day as it was when I bought it. I can recommend the Newcombe Pianos to those requiring a superior tone and durable piano.

J. W. KENNEDY.

MESSRS. F. R. PRATT & Co.,  
Agents for the Newcombe Pianos,  
Smith's Falls.

NORTH AUGUSTA, Jan. 31st, 1903.

Gentlemen,—It is with much pleasure I add my name to those who justly praise your pianos. I am very much pleased and perfectly satisfied with Style No. 60, purchased from you. Its power of tone and security of touch are the admiration of my musical friends, and the workmanship on the instrument does your firm very great credit indeed.

Yours very truly,

MRS. A. T. DUNN.

CARTHAGE, Mo., U. S. A., April 25th, 1903.

THE NEWCOMBE PIANO CO., LIMITED, Toronto.

Gentlemen,—We received the piano yesterday and are more than pleased with the style, tone and finish of it. I have honored your draft and hope everything will turn out satisfactorily.

Yours truly,

JAMES WADDELL,  
Pres. of the Mignonette Mines.

H. H. LENNIE, ESQ.,

General Agent for the "Newcombe Pianos," New Westminster.

Dear Sir,—Before leaving New Westminster we wish to express our appreciation of the exceedingly kind and prompt manner in which you came to our assistance, and the assistance of our committee here, in supplying at so short a notice so splendid an instrument as the Newcombe we had the pleasure of using last evening. Instead of our being put to extreme inconvenience, through the failure to arrive of the piano we expected, we were, through your instrumentality, provided with a really first-class one, and we wish to thank you for your kindness and courtesy.

Yours very truly,

R. WATKIN MILLS.  
EDUARD PARLOVITZ.  
OWEN A. SMILEY.

New Westminster, B. C., June 3, 1902.

# Newcombe Upright. Style 20.

Finished in Fancy Figured Walnut and Mahogany.



NEW improved scale, with full metal plate. Beautifully figured Walnut or Mahogany case, double veneered inside and out, artistically carved pilasters and trusses, carved key bottom front, top panel plain or elegantly carved, full front, swinging music desk and rolling fall with continuous hinges on top and fall. Plated mouse-proof pedals and guard. Three unisons, overstrung bass, patent repeating action, with brass hammer butt flange, ivory keys, and polished ebony sharps. Seven and one-third octaves.

#### DIMENSIONS:

Height, 4 feet 4 inches ; width, 5 feet 3 inches ; depth, 2 feet 4 inches.

Manufactured by

**The Newcombe Piano Co., Limited,**  
TORONTO.





