

# Newcombe Pianos

HEAD OFFICE

107-109 CHURCH STREET

FACTORY :

121-131 BELLWOODS AVENUE

Toronto,  
ONTARIO



# Abridged Catalogue

Favorite Styles

OF . . .



# Newcombe Pianos



Head Office : 107-109 Church Street

Factory : 121-131 Bellwoods Avenue

TORONTO, Ontario

1896

# Introduction



N entering on the twenty-fifth year since commencing a Pianoforte business in Toronto, we can confidently claim that no other department of art manufacture in Canada has shown the same remarkable advancement.

At that time very few Pianos were made in Canada, and the best of these were not considered equal to the finest class of imported instruments. Since then a great change has taken place, which has become more and more marked during the past fifteen or twenty years.

The large capital, splendid facilities, and lengthened experience of our firm, combined with a determination to excel, have enabled us to place the Newcombe Grand, Square and Upright Pianos on a par with the best productions of foreign manufacturers, and in a position as regards reputation and excellence that has not been attained by any other Canadian manufacturer.

In the early days of our business we were associated for many years with the Pianos of two of the most celebrated makers in the United States. It was then that the ideal was formed of what the Newcombe Pianos should be, and we had not been manufacturing many years before one of the **most eminent Pianists** in this country pronounced them "**the finest made in Canada.**"

In 1884, at the **World's Exposition in New Orleans, U.S.**, the expert Jury on Awards, after a careful examination side by side of all the Pianos—American and foreign—entered for competition, supplied the best possible evidence that our object had been attained, **by awarding us medal and diploma.** See page 8.

This Award was not for some few good qualities, but for "**General Excellence**, both from a **musical** and **mechanical** point of view."

At the **London (England) Exhibition of 1886**, this success was **repeated**, with the additional honor of a Newcombe Grand being selected for her Majesty the Queen, and placed in Windsor Castle.

By maintaining the same high standard that characterized the Newcombe Pianos at these Exhibitions, their reputation has been fully established for superior quality of material and workmanship, as well as excellence of touch and tone.

In this age of advancement, however, past successes will not alone suffice, and in less than a decade the greatest industrial event of this century, **the World's Columbian Exposition at Chicago in 1893**, was entered upon, and again the Newcombe Pianos were represented by the finest display of Concert Grand, Parlor Grand, and Upright style that

were ever produced in a Canadian factory, one of these being selected for the Canadian Government Pavilion, and subsequently purchased by the Commissioner for the Dominion.

The cost of the revision of the interior work, so as to embody all the latest improvements and bring every style to the most modern standard of perfection, entailed a large expenditure of money, time and skill, which could not be compensated for by the honor of successful competition alone, but it resulted in a permanent improvement in the regular productions from our factory, so that any customer that is willing to pay us a reasonable price can get the counterpart or equal of one of the Prize Pianos of the greatest Exhibition that the world has ever seen.

To construct a first-class **Concert Grand or Parlor Grand Piano** is a vastly more difficult undertaking than to manufacture an Upright or Square.

It was therefore left to the Newcombe Pianos alone to represent Canada at the World's Fair **in this important class**. The test was the severest possible, and the collection of Grands and Uprights by the best makers in the world, and of the most advanced type, was the largest ever exhibited under one roof, **and the result**, shown by the unanimous award of the six jurors (see page 6), **was a triumph for the Newcombe Pianos** and Canadian enterprise and skill.

## TO INTENDING PURCHASERS

The name and reputation of the Newcombe Pianos are now so well established that it is unnecessary, and space will not permit us, to add more than a few Testimonials out of the mass of evidence available regarding the superior touch, tone, workmanship and durability of these Pianos.

Without a special education few persons can at once perceive the important differences between an artistic Piano, such as the Newcombe, constructed on the most modern and scientific principles, of the best material by skillful and experienced workmen, and the common apprentice-made instrument. To the inexperienced buyer all Pianos look and sound very much the same, but **in time** the difference is most apparent.

The low grade Piano, often the largest and showiest in appearance, soon gets out of order, degenerates in tone, becomes a source of annoyance, and can only be got rid of at a sacrifice.

In making a selection, therefore, the experience and reputation of the manufacturer is the safest guide. The Newcombe Piano can always be chosen as one of the best, and will be certain to afford satisfaction. Each instrument is warranted for five years and the guarantee is lived up to, and means every word it says.

The illustrations and descriptions on the following pages accurately represent some of the favorite styles of Newcombe Pianos, so that purchasers ordering from a distance may rest assured that they will receive an exact counterpart of the Piano represented, and as perfect in all respects as though it had been selected in person.

OCTAVIUS NEWCOMBE & CO.



# The International Jury

On musical instruments explain the system on which the awards were made at the World's Columbian Exposition in the following letter :

CHICAGO, Sept. 5th, 1893.

TO THE EXHIBITORS:—

It seems proper, now that the examinations of musical instruments are completed, and awards made, to briefly give the plan pursued by us. The judges visited the various booths together, and together made examination of the instruments, each judge carefully noting the points as they occurred to him, fully entering them in a book he carried for that purpose. When the examinations were completed **the judges acted as a body in deciding the relative merits**, and it may be mentioned that only in two minor cases was there any disagreement whatever, and that merely on a trivial point. **Our judgment was unanimous. The awards** are the result of the **examination and judgment of six men**, not of one man. We have kept a complete record, and if our verdict is changed by other authorities, we shall be enabled to show just where the change lies.

*Wollanac?*  
*Max Schiedmayer*  
*R. Fagfeld*  
*Wm. A. Mason*  
*Geo. Kent*  
*Edwin P. Carpenter*

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Among the six distinguished men who were selected as the judges, were such celebrated names as George Steck of New York and Max Schiedmayer of Germany.



MAX SCHIEDMAYER

HUGH A. CLARKE  
DR. F. ZIEGFELD

V. J. HLAVAC  
GEORGE STECK

E. P. CARPENTER

THE JUDGES OF THE MUSICAL EXHIBITS AT THE WORLD'S FAIR

# Greatest Award, Chicago, 1893



## THE VERDICT OF THE SIX JURORS WHO EXAMINED THE Newcombe Pianos

Canada:

DEPARTMENT L—LIBERAL ARTS.

EXHIBITOR—O. NEWCOMBE & CO.

ADDRESS—TORONTO, ONT.

GROUP—158.

CLASS—930.

EXHIBIT—PIANOS.

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.*

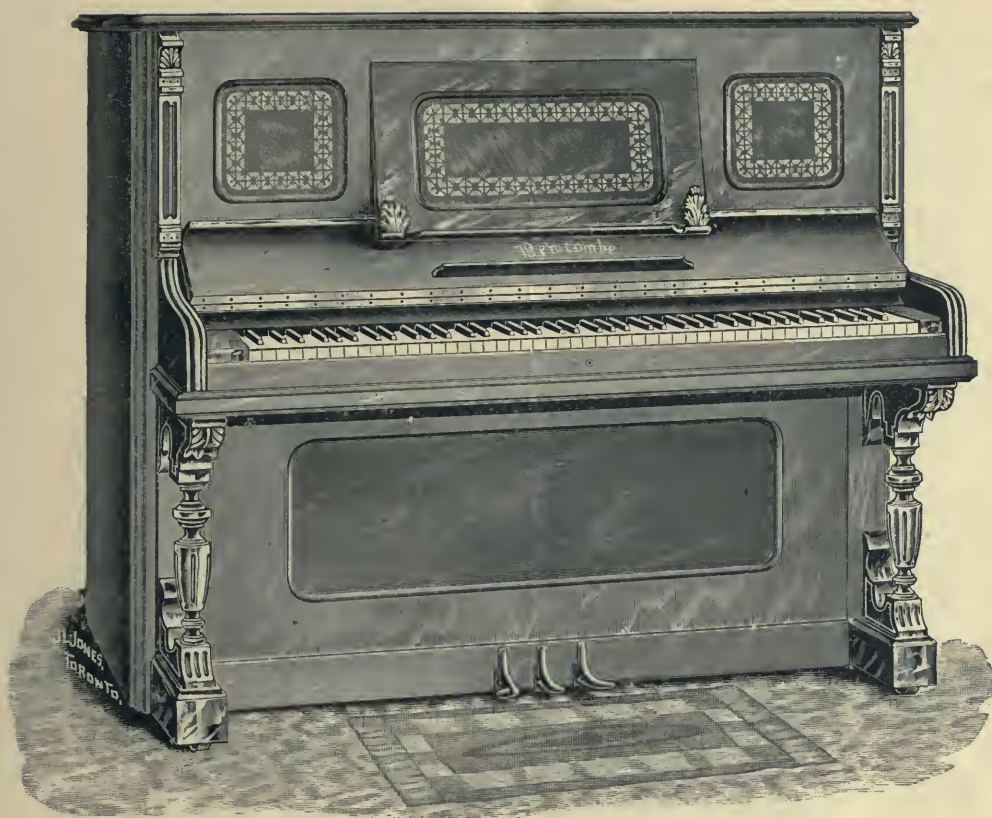
Approved—K. BUENZ, *President Departmental Committee.*

Copyist—C. M. F.

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

Date—JAN. 24, 1894.





### New Style 15

An attractive and popular Upright in tone and appearance, of medium height, suitable for a Drawing Room of moderate or large size. The upper panels are carved or engraved instead of fret cut, the corners being squared with mouldings, as in Style 21.

7 $\frac{1}{3}$  Octaves, Overstrung Scale, Three-Stringed, Latest Improved Repetition Action, Strong Wooden Back, Full Iron Plate, Graduating Soft Pedal, Metal (Nickel-Plated) Action Brackets and Rail, Continuous Hinges, Swing Desk, Patent Practice Stop and Third Pedal. Height, 4 feet 4 inches. Width, 5 feet 1 $\frac{1}{4}$  inches.

Double Veneered Mahogany, Rosewood, or Finely Figured Walnut; or Solid Case Rosewood or Mahogany Finish.

# The Newcombe Pianos

The First Silver Medal and Diploma



AWARDED

In Competition with the World's Manufacturers

"For CONSTRUCTION, QUALITY of MATERIAL, WORKMANSHIP, EVEN TONE THROUGH-  
OUT the INSTRUMENT, and GENERAL EXCELLENCE from a MUSICAL as well as  
MECHANICAL point of view."

New Orleans, U.S.A., 1884=5



### New Style 13

A large and effective instrument, both in appearance and tone. The four solid Pilasters and substantial carved Trusses give it just a sufficiency of ornament, while the graceful outlines and faultless proportions of this Style have contributed towards making it a favorite for Drawing Room or Concert use.

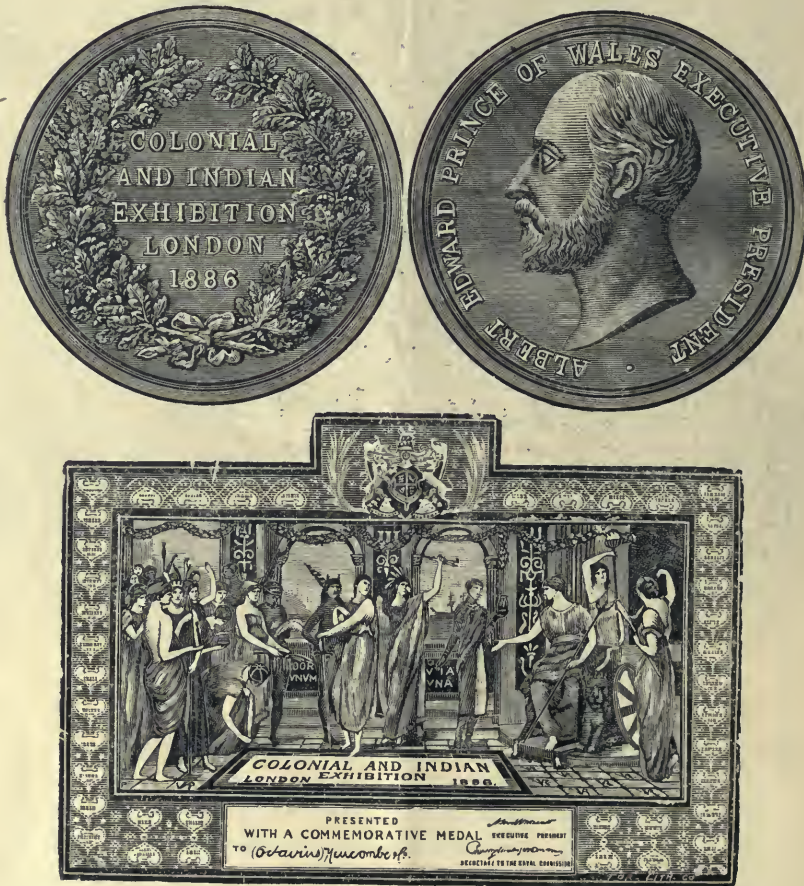
7 $\frac{1}{3}$  Octaves, Overstrung Three-Stringed, Graduating Soft Pedal, Improved Repetition Action with Extra Levers and Metal (Nickel-Plated) Brackets and Rail, Extra Strong Wooden Frame Heavy Full Iron Plate, Folding Music Rest, Continuous Hinges, Patent Practice Stop and Third Pedal. Height, 4 feet 7 inches. Width, 5 feet 3 inches.

Double Veneered Figured Walnut; or solid case, Rosewood or Mahogany Finish.



AWARDED

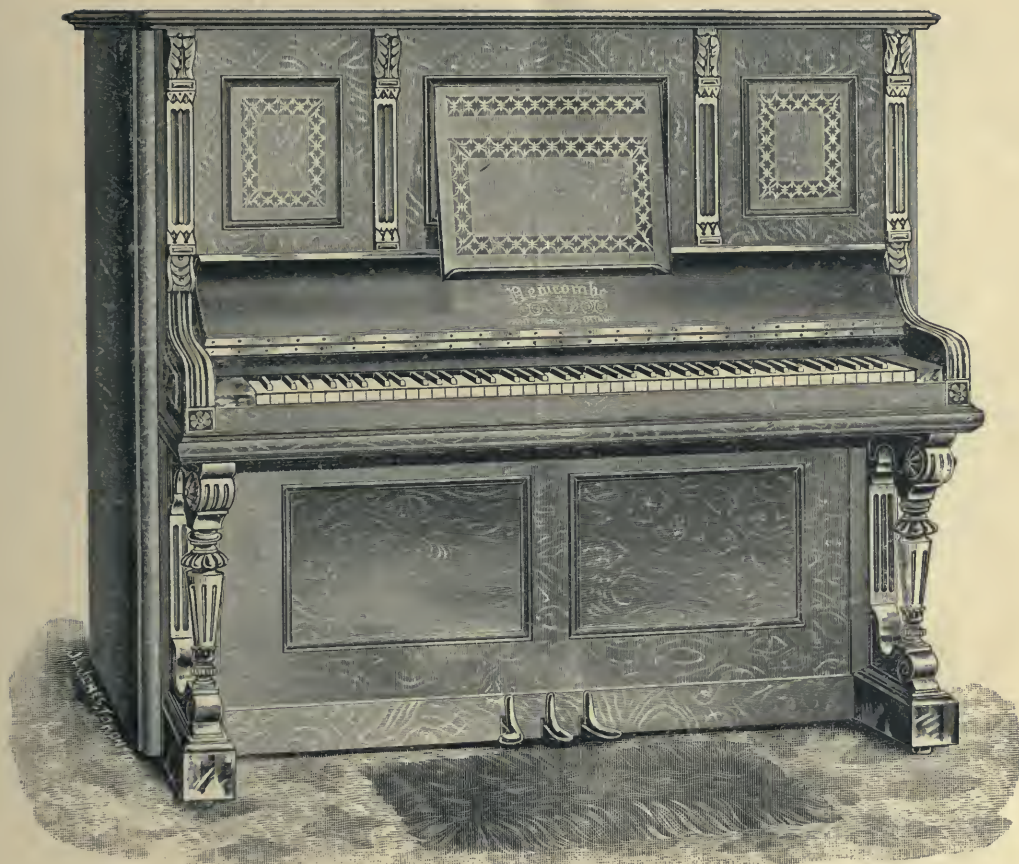
# Medal and Diploma



LONDON, ENG., 1886

With the Great Honor of supplying Her Majesty the  
Queen with a Grand Piano





### Cabinet Grand, Style 19

A really beautiful design that in the richness and elegance of its appearance gives a true impression of its perfect interior mechanism and rare excellence of tone.

7 $\frac{1}{3}$  Octaves, Latest Improved Repetition Action, with Extra Levers and Metal (Nickel-Plated) Action Brackets and Rail, Overstrung Bass, Three-Stringed, Graduating Soft Pedal, Extra Strong Wooden Frame, Heavy Full Iron Plate, Folding Music Rest, Continuous Hinges, Patent Practice Stop and Third Pedal. Height, 4 feet 7 inches. Width, 5 feet 3 inches.

Double Veneered, Finely Figured Walnut, Solid Engraved instead of Fret Cut Panels, Four Handsome Solid Pilasters, Moulding on Upper Edge of Front Frame, Mouldings around Upper and Lower Panels, Handsome Solid Walnut Trusses.

Toronto College of Music,

12 and 14 Pembroke Street, Jan. 24, 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.

Messrs. O. Newcombe & Co.,

KINGSTON, June 30th, 1895.

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 practice 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.*

Messrs. O. Newcombe & Co.,

TORONTO, Jan. 24th, 1894.

Dear Sirs,—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 merits 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—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,

*Professor of Singing, Toronto Conservatory of Music.*

VANCOUVER, B.C., January 16th, 1895.

Dear Sirs,—I have much pleasure in testifying to the merits of the "NEWCOMBE" pianos. I have had one of these instruments in use for ten years. It has been twice moved; first from Kincardine to Calgary, and later to this city.

The extreme changes from the severe frosts of Ontario and the dry, clear air of the Territories to the damp atmosphere of the Pacific coast have not had the slightest injurious effect on it.

I consider my "NEWCOMBE" piano after ten years constant use and two long railway removals to be equal to any new instrument I could procure, and would have no hesitancy in recommending a "NEWCOMBE" piano to any person wanting a first-class instrument.

I have the honor to be, sirs, yours,

H. COLLINS.





### Cabinet Grand, Style 21

An instrument of exceptional richness and artistic beauty of design, as well as of tone, that has led to its being pronounced "faultless." It is large and massive, but the graceful sweep of its curved lines, and the correctness of its proportions, make it singularly pleasing. A rich moulding is continued all the way round the bottom of the case. The Trusses are solid, original and handsome. The Pilasters are in keeping and beautifully carved. The large front round corners of the gables are relieved by three artistically carved ornaments, and altogether it forms one of the most strikingly handsome designs to be met with. The tone is full, rich and powerful, yet pure and clear, and possesses that fine singing quality or prolongation that is characteristic of the Newcombe Pianos.

7 $\frac{1}{3}$  Octaves, Latest Improved Repetition Action, with Extra Levers and Metal (Nickel-Plated) Brackets and Rail Overstrung Bass, Three-Stringed Scale, Graduating Soft Pedal, Extra Strong Wooden Frame, Heavy Iron Plate, Engraved Panels, Folding Music Rest, Continuous Hinges, Patent Practice Stop and Third Pedal. Height, 4 feet 8 inches. Width, 5 feet 4 inches.

Double Veneered Circassian Walnut, of handsome figure, or Rosewood.

# The Newcombe Grand Pianos

The Grand Piano is the prince of instruments, and excels all others in grandeur, power and ideal beauty of tone.

"It is at once the triumph, as it is the test of the piano makers' art, for its proper construction involves the possession on the part of the manufacturer of great skill, long experience and unsurpassed manufacturing facilities."

The Newcombe Grand Pianos are the only instruments of this class—manufactured in Canada—that have been placed **in the front rank** by the **award of an international jury at a world's exposition**, in competition with the finest productions of the United States and Europe.

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.

Newcombe Grand Pianos are made in three sizes, the same general characteristics in respect to appearance and construction being embodied in each.

The actions are the most perfect possible, affording the artist a touch that is delicate, responsive and powerful, and a tone-language capable of all the varying shades of expression possible in the highest type of Pianoforte.

The system of construction of the sounding-board, full metal frame, with suspension ("capo d'astro") bar, and even the case—being of a number of longitudinal layers of bent wood—all contributing to the production of a magnificent tone-result not possible in Grands of ordinary make.





## Full Concert Grand

**Style A1**—The largest size, possesses a wealth of tone of the most exquisite quality in keeping with its magnificent dimensions and perfect proportions.

7½ Octaves. Length, 8 feet 11 inches. Width, 5 feet 2 inches.

## Parlor Concert Grand

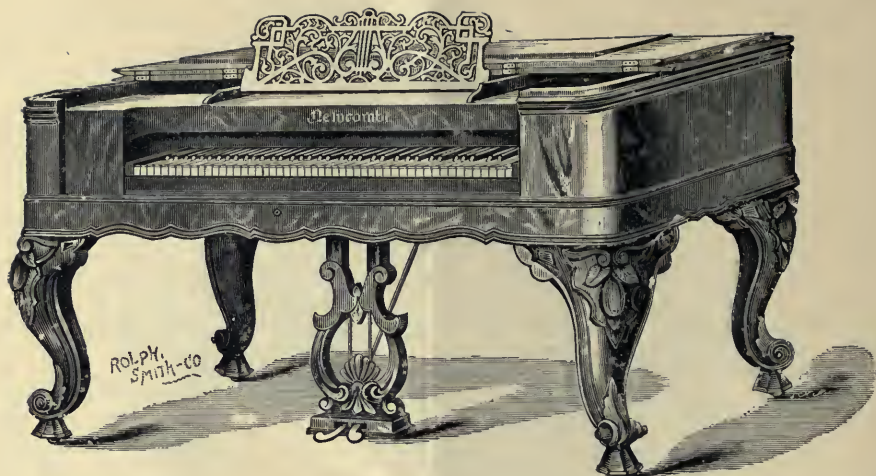
**Style A**—Smaller than the Full Concert Grand, is suitable for a drawing room of moderate or large size, and possesses the same delightful touch combined with a remarkable breadth, sonority and prolongation of tone.

7½ Octaves. Length, 7 feet 4½ inches. Width, 4 feet 11 inches.

## Small Parlor or Baby Grand

**Style B**—Is a noble, yet compact and symmetrical instrument, occupying less space than a Square Piano, yet is much handsomer in appearance and more powerful in tone, possessing all the charming features of the concert instrument in a smaller case.

7½ Octaves. Length, 6 feet 3 inches. Width, 4 feet 11½ inches.



### Square Grand, Style 5

In town and country houses where the rooms are usually large, a Square Piano looks very appropriate. In cities, small rooms and the necessity for economizing space has led to the general adoption of the Upright.

The excellence of the Newcombe Square Pianos—as well as Grands and Uprights—is not only the result of thoroughly seasoned and faultless material and perfect workmanship, but there are many important differences and improvements in construction which add greatly to their tone and durability.

Although very few of the new makers recommend the Square Pianos, as they have neither the facilities nor experience in manufacturing them, there continues to be a limited demand for the Newcombe Square Pianos, for in this, as well as in the other styles, the best is the cheapest.

7½ Octaves, Three-Stringed Overstrung Scale, Agraffes throughout, same as a full Grand Piano, Full Iron Plate, best Action manufactured, Veneered Bridges.

Rosewood Case, Front Round Corners. Serpentine and Rim Mouldings. Carved Legs and Lyre. Length, 6 feet 10 inches. Width, 3 feet 6 inches.

### Square Grand, Style 10

Same as Style 5, with the addition of four round corners and back finished same as front.

## Special Notices

*We also keep in stock some rich and costly artistic styles of Newcombe Uprights, made from special drawings and suitable for an elegant environment.*

*In addition to the new Grand, Square and Upright Pianos of our manufacture, we have constantly on hand at our Ware-rooms in Toronto and Ottawa, slightly used or second-hand Newcombe Pianos, as well as second-hand instruments of many other well-known Canadian and American makers.*

*Every second-hand Newcombe Piano sold by our firm is in good condition and fully warranted for five years the same as a new Piano.*

**Second-hand Pianos by other Canadian and American makers** *are constantly being taken in exchange for the Newcombe Pianos. These instruments are thoroughly repaired by our firm, and though not warranted by them, as in the case of a second-hand Newcombe Piano, are fully worth the prices asked for them, and can be exchanged at our Toronto or Ottawa Warerooms at about the same value, within a reasonable time, towards the purchase of a new piano of our manufacture.*

*It has been a source of gratification to our firm that a second-hand Newcombe Piano after many years' use will often command a more ready sale and be preferred by musical people to the new pianos of many other makers.*

OCTAVIUS NEWCOMBE & CO.

Toronto, 1st March, 1896.

