

# SOHMER



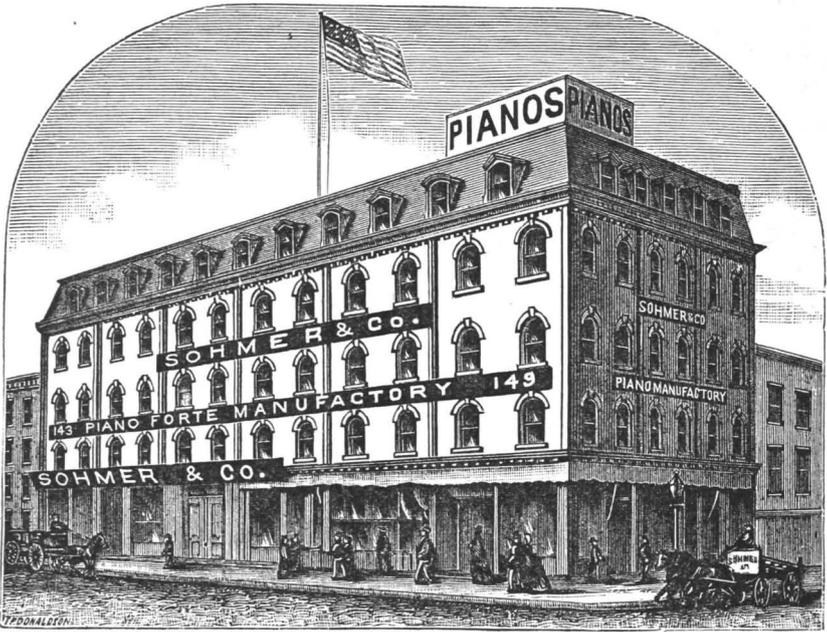
MANUFACTURERS

& C

SOHMER

NO. 149-155 EAST 14<sup>TH</sup> ST.,  
NEW YORK.

# WAREROOMS AND FINISHING DEPARTMENT.



Nos. 149, 151, 153, 155 East 14th Street,  
NEXT DOOR TO ACADEMY, OF MUSIC.

# CASE AND KEY MAKING DEPARTMENT.



Nos. 143, 145, 147 East 23rd Street,  
BET. THIRD & LEXINGTON AVES.

SOHMER & CO.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT  
PIANOS.



WAREROOMS:

Nos. 149, 151, 153, 155 East Fourteenth St.

NEXT DOOR TO ACADEMY OF MUSIC.

FACTORIES:

Nos. 149, 151, 153, 155 EAST FOURTEENTH STREET.

143, 145, 147 EAST TWENTY-THIRD ST.



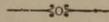
New York:

HART & VON ARX, LITHOGRAPHERS AND PRINTERS,  
19 PARK PLACE AND 16 MURRAY STREET.

1885.

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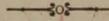
# Centennial Exhibition.



HIGHEST AWARD

TO

## SOHMER & CO.



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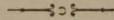


THE United States Centennial Commission have, upon the recommendation of the judges of Group No. XXV., unanimously awarded to SOHMER & CO., Manufacturers of Grand, Square, and Upright Piano-Fortes, a FIRST MEDAL OF MERIT and DIPLOMA OF HONOR, for the Essential Qualities of a perfect Piano-Forte, viz.: Volume, Purity, and Evenness of Tone, Elasticity of Touch, and Superiority of Workmanship.

**A. T. GOSHORN,**  
*Director General.*

**J. L. CAMPBELL,**  
*Secretary.*

**J. R. HAWLEY,**  
*President.*



*The "SOHMER" Pianos have also received the First Premiums  
"FOR THE BEST PIANO-FORTES" whenever exhibited.*

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# Montreal Exhibition.

— 208 —

HIGHEST AWARD

TO

## SOHMER & CO.

Another Great Victory for the "Sohmer" Piano.



WE take great pleasure in announcing to our numerous friends and patrons that, after a severe and critical test by the Judges of Musical Instruments in which nearly all the prominent and leading manufacturers of the United States and Canadas were represented, they have conferred upon "Sohmer & Co." the highest honors, viz.: FIRST PRIZE AND DIPLOMA OF HONOR, and HONORABLE MENTION and a DIPLOMA OF SPECIAL EXCELLENCE for BABY GRANDS, which was the HIGHEST and ONLY ONE GIVEN.

GEORGES LECLERE, }  
S. C. STEVENSON, } *Secretaries.*

HENRY BUHNER,  
*President.*

## SOHMER &amp; CO.

**H**AVE never pursued the policy adopted by a few other leading piano-forte manufacturers, of devoting to self-glorification the money that they have believed they ought to put into their instruments. They have preferred to give to purchasers certain benefits in quality and price, which are denied them by other manufacturers, whose energies and means are so largely spent in attempts to influence public opinion in their favor. SOHMER & CO. have not been compelled, in order to command a very extensive trade, to resort to such means.

In presenting to the public an illustrated catalogue for the year 1885, it may be stated, that this revised edition is issued to meet the demands of our largely increasing business, and to direct attention to our recent important improvements and *newest styles* of pianos. In the succeeding pages intending purchasers, who, before buying, require and are entitled to precise and trustworthy information, will find illustrations and correct descriptions of the various styles of grand, square, and upright piano-fortes manufactured by us. We guarantee that orders sent by mail will receive the same care and prompt attention as though the writer were personally present to make the selection.

The demands now made by an educated musical public are so exacting, that very few piano-forte manufacturers can produce instruments that will stand the test which merit requires.

SOHMER & Co., as manufacturers, rank among this chosen few, who are acknowledged to be makers of *standard instruments*. In these days, when many manufacturers urge the low price of their wares, rather than their superior quality, as an inducement to purchase, it may not be amiss to suggest that, in a piano, quality and price are too inseparably joined, to expect the one without the other. The "cheap" pianos are made to sell, and too often the purchaser is sold with the piano. While we make no pretensions as manufacturers of cheap instruments, neither do we strive for the other extreme, by asking exorbitantly high prices. Considering the fact that we use only *first-class material* and employ only the *most skilled workmen, our prices will be found extremely reasonable when compared with others.*

Every piano ought to be judged as to the quality of its *tone*, its *touch*, and its *workmanship*; if any one of these is wanting in excellence, however good the others may be, the instrument will be imperfect. It is the combination of all these qualities in the highest degree that constitutes the perfect piano, and it is such a combination as has given the **SOHMER** its pre-eminence.

**The Tone** of the **SOHMER** Piano is particularly distinguished, on account of its *volume* and *purity*, its *richness* and *singing quality*, and its *sympathetic character* throughout the entire scale.

**The Touch**, or action, of the **SOHMER** Piano is *responsive*, and unites, with *absolute precision*, a *delicacy* and *pliability* not found in the instruments of any other maker.

**The Workmanship** of the **SOHMER** piano is shown in the *perfect finishing of every part*, and in the skilled use of the best material, resulting in a product no less pleasing to the eye than durable.

By an original and *improved method of constructing the frame*, the **SOHMER** Piano acquires *extraordinary strength*, and is enabled to sustain the enormous tensional strain of the strings.

The *Agraffe Bar*, patented in 1869, is noted for the *remarkable clearness and evenness* it produces in the treble, where so many other pianos fail.

These inventions, and other important improvements, endow the **SOHMER** Piano with its *splendid sonority, power and brilliancy*.

In a word, the **SOHMER** Piano is made to stand not merely as an ornamental piece of furniture, but as a musical instrument; not for a day or a year only, but for a lifetime. *It is honestly made*, so that continuous and severe use will not impair its fine qualities of tone and action; and, owing to its extra heavy and substantial case-work, it *will remain longer in tune* than any other piano, and endure as a faithful means for the harmonious interpretation of the beautiful in music.

**The Judges on Musical Instruments at the Centennial Exhibition, Philadelphia, 1876**, after severe tests of the pianos of more than forty different makers from all parts of the world, recognized the many admirable qualities before mentioned. They therefore wrote a flattering report on the **SOHMER** Pianos recommending for them the highest reward in their power to grant; **A Medal of Merit and Diploma of Honor, which were unanimously decreed by the United States Centennial Commission.** *See page 2.*

The **SOHMER** factory is one of the most extensive in the country, and is complete in every department; it is supplied with the best labor-saving machinery, and with every facility, arrangement, and improvement for economical production. Being piano-makers

by profession, and having had a long and thorough experience, SOHMER & CO. are enabled to exercise a *practical supervision* over every department. They permit no piano to leave their establishment without a *careful inspection* in order to *insure perfection* in every part. Their lumber-yard is stocked with a large supply of the choicest material, all of which is thoroughly seasoned in the drying-rooms before being used. Their numerous employees are skilled artisans, whose best energies and talents are devoted to their labors. With such unusually favorable facilities, and such a conscientious regard for their work, it is not surprising that **the name of SOHMER & CO. upon a Piano has become a guarantee for its excellence.**

During the past year, the sales of the **SOHMER** Pianos have more than doubled, and the demand for them is still steadily increasing. Whenever the **SOHMER** Pianos have been introduced they have gained the approbation of the *best musical authorities*, and their high merits have readily been recognized.

In consequence of this increased demand for their Pianos, SOHMER & CO. have been obliged to greatly increase and extend their manufacturing facilities, adding the buildings No. 143, 145, 147 East 23rd St., where the machinery for *case* and *key* making is the most complete of its kind in America.

With these additional facilities SOHMER & Co. expect to be able to supply their numerous patrons more promptly than in the past, and at the same time keep a fine selection of all the styles on hand in their new Warerooms, which have also been much enlarged, and where artists and the musical public will at all times find a cordial welcome.

**I**N Conservatories, Schools and Seminaries, the **SOHMER** Piano has become a special favorite, on account of its unequalled durability.

The most eminent Artists and Musical Authorities have given their unqualified indorsement to the **SOHMER** Piano, and strongly recommend it.

The following are a few of the many names, to which we refer.

EMMA THURSBY,

JULIA RIVE KING,

GEO. W. MORGAN,

THEODORE THOMAS,

CHAS. FRADEL,

CARL ANSCHUTZ,

PIERRE DOUILLET,

CARL BERGMAN,

ANTON DAVIS,

H. C. TIMM,

PERLEE V. JERVIS,

EMMA ABBOTT,

Dir. F. A. GERLACH,

N. Y. NORMAL CONSERVATORY OF MUSIC.

PHILADELPHIA CONSERVATORY OF MUSIC,

N. Y. COLLEGE OF MUSIC.

PAULINE BREDELLI,

J. CHATTERTON BOHRER,

EMILY SPADER,

S. B. MILLS,

WM. MASON,

MAX MARETZEK,

WM. BERGÉ,

H. MAYLATH,

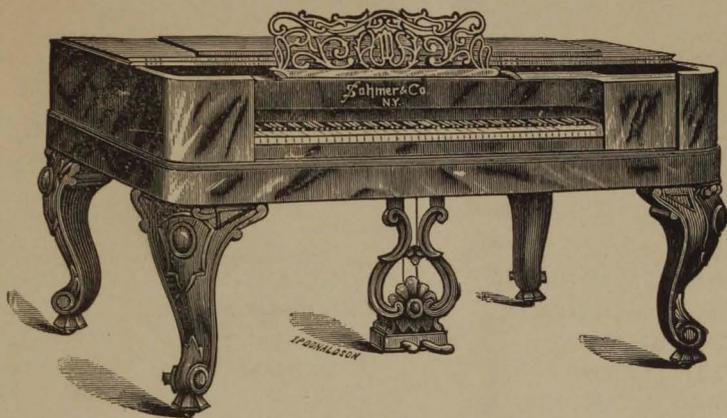
JOHN H. ICKLER,

F. JEHIM PRUME,

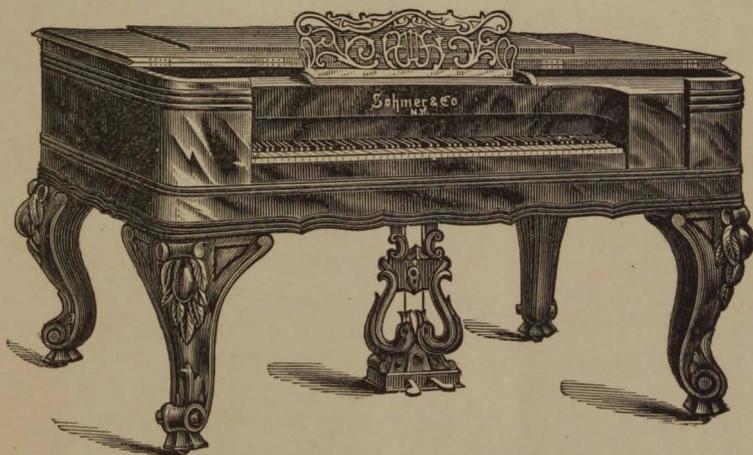
A. KOELLING,

GEORGE MATZKA,

ALEXANDER LAMBERT,



**Style 1.**—Rosewood,  $7\frac{1}{8}$  Octave, Front Large Round Corners, Moulding on Plinth, Carved Legs, Carved Lyre, Scroll Desk, Beveled Top. *Patent Agraffe Treble*. Length, 6 feet 8 inches; width, 3 feet 3 inches. **\$675.**



**Style 2.**— $7\frac{1}{8}$  Octave, Front Round Corners, Mouldings and Serpentine Moulding on Plinth and Rim, extra Carved Legs and Lyre, Scroll Desk, Beveled Top. *Patent Agraffe Treble*. Length, 6 feet  $9\frac{1}{2}$  inches; width, 3 feet 6 inches. **\$750.**

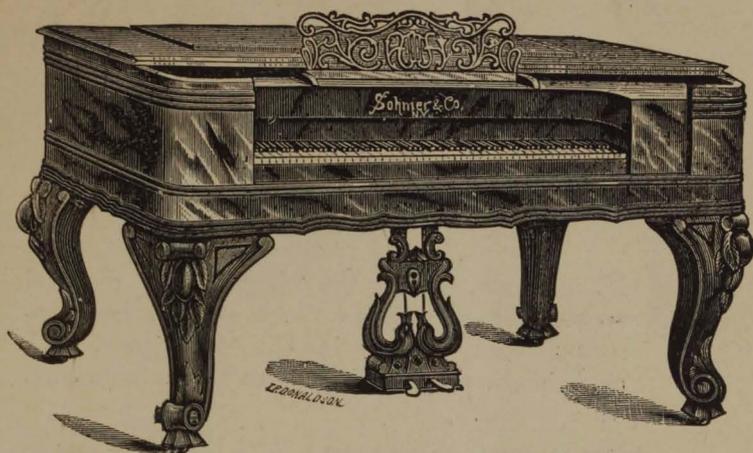


WE REFER TO THE FOLLOWING MUSICIANS as to the Merits of the **SOHMER** Pianos :

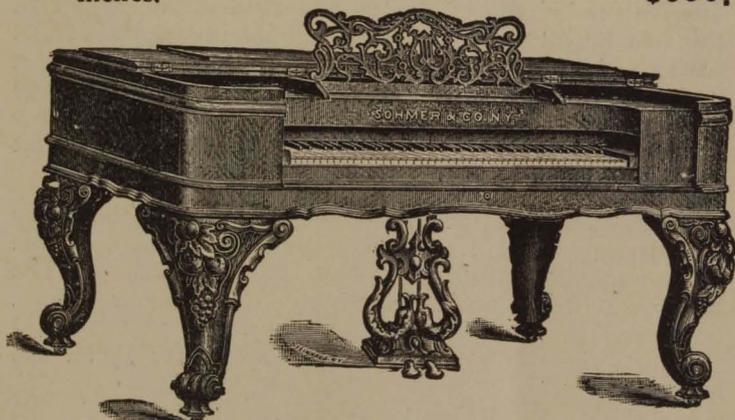
CONST. STERNBERG,  
 DR. L. DAMROSCH,  
 G. CARLBERG,  
 F. DULCKEN,  
 FRED. BRANDEIS,  
 A. F. LEJEAL,  
 FREDERICK DAVIS,  
 EMIL SEIFFERT,  
 ALFRED DESÈVE,  
 W. SEMNACHER,  
 R. MOLLENHAUER,  
 A. D. HUBBARD,  
 CARL STEINHAUS,  
 H. & F. CARRI,  
 JOS. ELLER,  
 H. L. DEDEN,  
 F. KRAEMER,  
 CARLOS A. SERRANO,  
 A. HOCH,  
 C. FROMMEL,  
 H. RIETZEL,  
 C. A. GRIES,  
 HENRIETTE MARKSTEIN,  
 ED. NEUPERT,  
 CHAS. E. BRANDT,  
 E. H. WOLF,  
 Dir AD. NEUENDORFF.

CONSTANTINE WEIKERT,  
 G. WERRENRATH,  
 W. F. MILLS,  
 A. BAYLIS,  
 R. A. WELLENSTEIN,  
 MAX TREUMAN,  
 PAUL STEINHAGEN,  
 ALOIS ALLMUTH,  
 W. F. MUELLER,  
 OSCAR KLEIN,  
 E. MEDEFINDT,  
 H. B. DODWORTH,  
 FERD. VON INTEN,  
 H. GREINER,  
 E. LAVIGNE,  
 S. C. ENGEL,  
 MDM. P. De SALAZAR,  
 CARL KERSSSEN,  
 A. BRUENN,  
 L. ENGLÄNDER,  
 A. WEHNER,  
 P. BIGNARDI,  
 EMILIE BENIE SERRANO,  
 E. CATENHUSEN,  
 CALIXA LAVALLEE,  
 DOMINIQUE DUCHARME,  
 VICTOR BENHAM.

BERTHA B. BURGE (Chicago).  
 VOGT'S CONSERVATORY OF MUSIC,  
 VILLA MARIA CONVENT, MONTREAL,  
 VILLA DE SALES CONVENT, LONG ISLAND.



**Style 3.**—Rosewood,  $7\frac{1}{2}$  Octave, Front Large Round Corners, Moulding on Rim and Plinth, Large Serpentine Moulding on Plinth, Extra Carved Legs and Lyre, Scroll Desk, Beveled Top. *Patent Agraffe Arrangement through entire Scale.* Three stringed in the Treble. Length, 6 feet  $9\frac{1}{2}$  inches; width, 3 feet 6 inches. **\$800.**



**Style 4.**—Rosewood,  $7\frac{1}{2}$  Octave, Four very Large Round Corners Finished all round, Extra Heavy Mouldings on Rim and Plinth, Serpentine Moulding on Plinth, Extra Rich Carved Legs and Lyre, Extra Desk, Beveled Top, with *Patent Agraffe Arrangement through the entire Scale.* Three stringed in the Treble. Length, 6 feet  $9\frac{1}{2}$  inches; width, 3 feet  $6\frac{1}{2}$  inches. **\$900.**

# UPRIGHT PIANOS.

## OUR CABINET GRANDS.



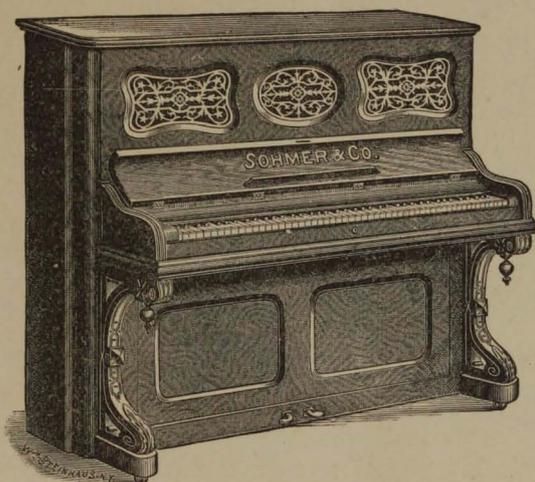
HE compact form, the elegant and graceful appearance, as well as the wonderful improvements recently made in Upright Pianos, have made them the favorite styles with a large class of Piano buyers.

**OUR UPRIGHT PIANOS.**—Styles 5, 6, 7 and 8, we can confidently recommend to Piano dealers and the public generally as the *most complete* and *perfect* Upright Pianos ever yet produced. Our new Upright scale with repeating action, patented June 1st, 1882, has created a sensation among musicians and Piano makers. It remedies all the faults heretofore found in the touch and mechanism in upright Pianos and renders the same with this new invention as the most desirable instrument made to-day. All judges of piano-fortes are full of the highest praise and admiration for them. They are made with many important improvements, which have so greatly added to the power and singing quality of their tone, that they may justly be termed *the best of their class*.

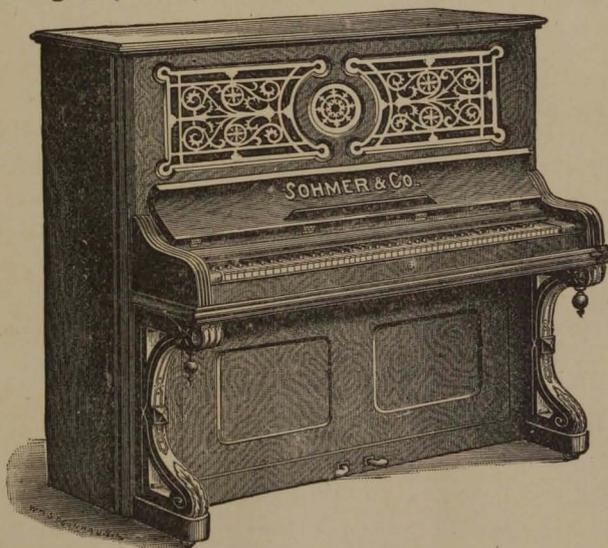
**GRANDS.**—Of the four styles of Grands, the Baby Grands, Styles 9 and 10, are certain at all times to be the most popular and to meet with the largest sales. The newly patented Agraffe treble bar used in all our grands, produces the compactness, brilliancy, sympathetic and singing quality of tone, so long sought after by all the leading makers.

They have all the excellent qualities of the Concert and Parlor Grands in a high degree; and almost the same power of tone, while their cost (although higher than the Square and Upright,) is still considerably below the full size Grands.

Of the Concert Grands of SOHMER & CO. it is unnecessary to speak, as their reputation in the concert room, as well as among musicians, is perfectly well established.



**Style 5.**—Rosewood,  $7\frac{1}{2}$  Octave, Cabinet Overstrung Scale, Three Stringed Repeating Action, Carved Legs and Fret Work Panels. Width, 5 feet 2 inches; height, 4 feet 4 inches. **\$675.**



**Style 6.**—Rosewood,  $7\frac{1}{2}$  Octave, Cabinet Grand, Overstrung Scale, Three Stringed Repeating Action, Carved Legs and Fret Work Panels. Width, 5 feet; height, 4 feet 8 inches. **\$800.**

## WM. MASON

SAYS OF THESE PIANO-FORTES:

“I find that they possess, in the highest degree, all the essentials of a perfect piano-forte. The grandness, purity, equality and duration of tone are combined in a degree rarely to be met with.”

---

 FROM

## FREDERICK BRANDEIS.

“I take pleasure in giving my testimony in favor of your pianos. I have had good opportunities of judging them, and recognize their superior qualities.”

---

 GOTTSCHALK,

THE CELEBRATED COMPOSER AND PIANIST, SAYS:

“These pianos I recommend to the public in general, for the power, purity, richness and equality of the tone.”

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 CENTENNIAL EXHIBITION, October, 1876.

Among the piano-fortes exhibited, I find, after careful examination, that those made by SOHMER & Co. are of the most superior order, *ranking foremost among the very best.*

P. STEINHAGEN,

*Of the German Musical Department,*

CENTENNIAL EXHIBITION.

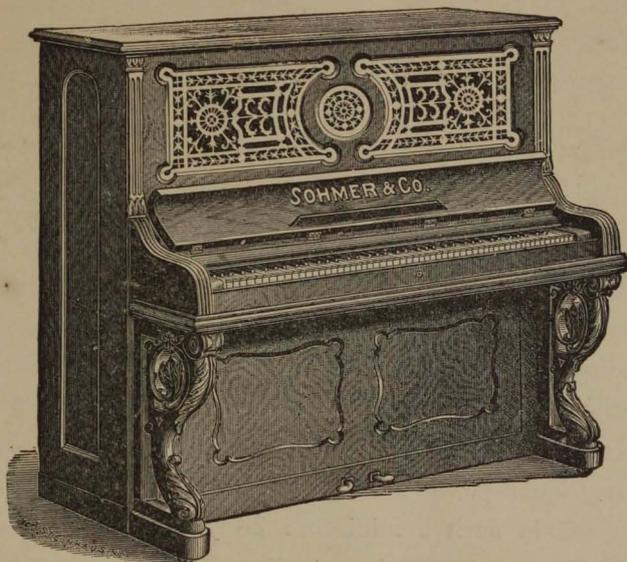
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“Having used SOHMER & Co.’s Pianos for more than six years, I can say that they have proved perfect in every particular. I consider them the most durable and reliable instruments I have ever seen.”

CARL STEINHAUS,

*Professor of Music*

AT N. Y. CONSERVATORY OF MUSIC.



**Style 7.**—Rosewood,  $7\frac{1}{4}$  Octave, Cabinet Grand, Overstrung Scale, Three Stringed, Repeating Action, very handsomely Carved, with extra carved Legs and Ornaments, Width, 5 feet; height, 4 feet 8 inches. **\$900.**



**Style 8.**— $7\frac{1}{4}$  Octave, Cabinet Grand, Overstrung Scale, Three Stringed Repeating Action, very handsomely Carved, with extra Rich Design of Case in Rosewood and Gilt, Ebony and Gilt, and Burl Walnut and Mahogany; also White Ash with Hungarian Ash trimmings. Width, 5 ft. 4 in.; height, 4 ft. 8 in. **\$1,000.**

## BIJOU GRAND.

The smallest **Grand** Piano ever manufactured, and pronounced by *artists* as the most practical novelty yet presented to the public.

The cut on opposite page illustrates our new "Bijou" Grand, which is certainly the smallest **Grand** Piano ever manufactured, being only 5 feet one inch in length. It astonishes the *Connoisseurs* and *Critics* with its great power and volume of **Tone** and unsurpassed **Tone-Sustaining** quality, which seems almost impossible to be contained in such a miniature body. The **Touch** has that elastic and pleasing quality so anxiously sought for by *Artists* and *Dilletanti* in a perfect "**Concert Grand Piano.**" Taken all in all—size, scale, tone, touch and design—this **Grand** is undoubtedly a great step in advance in the construction of pianos in recent times, and will, after examination by all musicians, create, as it has already among those who have heard it, a veritable furore.

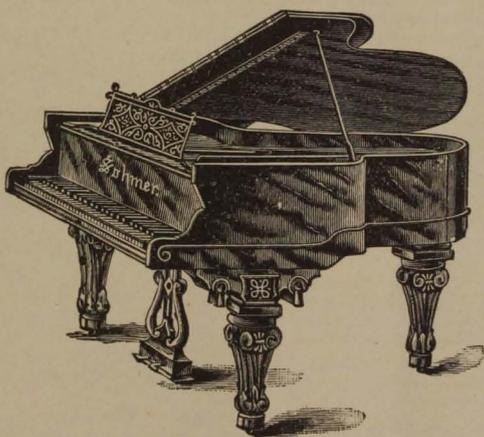
The design is novel, in-so-far, that instead of being curved on one side only, as Grand Pianos have heretofore been made, it is curved evenly on both sides, which gives it a more elegant and pleasing appearance, and has the advantage, (being finished alike on both sides,) that it can be placed in any position that the size and surroundings of the room may require.

**SOHMER & CO.,**

149 E. 14th ST., NEW YORK.



**Extra Fancy Case, Rosewood, 7½ Octave, Cabinet Grand, Overstrung Scale, Three stringed repeating action, extra rich carving and design; can be made to order of any woods, same as style 8; width, 5 feet 4 inches; height, 4 feet 8 inches. \$1,200.**



**Bijou Grand, 7 Octave, Rosewood, also Ebony, Plain and Fancy Case, Overstrung Scale, Three Stringed, Carved Legs and Lyre, Patent Repeating Action, Patent Agraffe Arrangement through the entire Scale. Length, 5 feet 1 inch. \$1,200. Fancy, \$1,300.**

## PRICE LIST.

### LARGE SCALE.

- Style 1.— $7\frac{1}{2}$  OCTAVE, FRONT LARGE ROUND CORNERS, Moulding on Plinth Carved Legs, Carved Lyre, Scroll Desk, Beveled Top. *Patent Agraffe Treble.* Length, 6 feet 8 inches; width, 3 feet 3 inches. \$675
- Style 2.— $7\frac{1}{2}$  OCTAVE, FRONT ROUND CORNERS, Moulding and Serpentine Moulding on Plinth, Carved Legs and Lyre, Scroll Desk, Beveled Top. *Patent Agraffe Treble.* Length, 6 feet  $9\frac{1}{2}$  inches; width, 3 feet 6 inches. 750

### SQUARE GRAND.

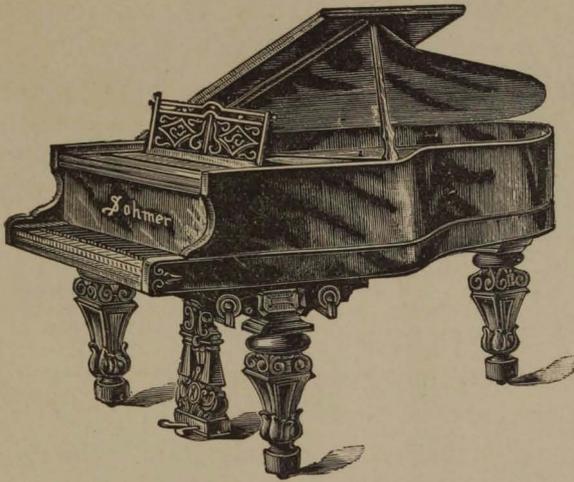
- Style 3.— $7\frac{1}{2}$  OCTAVE, FRONT LARGE ROUND CORNERS, Moulding on Rim and Plinth, Large Serpentine Moulding on Plinth, Extra Carved Legs and Lyre, Scroll Desk, Beveled Top, with *Patent Agraffe Arrangement through the entire Scale.* Length, 6 feet  $9\frac{1}{2}$  inches; width, 3 feet 6 inches. 800
- Style 4.— $7\frac{1}{2}$  OCTAVE, FOUR VERY LARGE ROUND CORNERS, FINISHED ALL ROUND, Extra Heavy Moulding on Rim and Plinth, Serpentine Moulding on Plinth, Extra Rich Carved Legs and Lyre, Extra Desk, Beveled Top, with *Patent Agraffe Arrangement through the entire Scale.* Length, 6 feet  $9\frac{1}{2}$  inches; width, 3 feet  $6\frac{1}{2}$  inches. 900

### UPRIGHT.

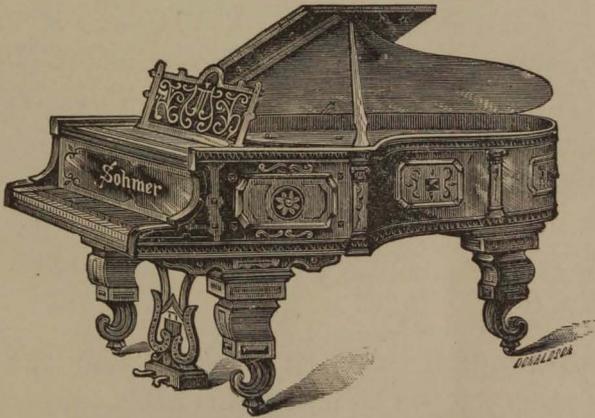
- Style 5.— $7\frac{1}{2}$  OCTAVE, CABINET, OVERSTRUNG SCALE, Three Stringed, Repeating Action, Carved Legs, and Fret-work Panels. Width, 5 feet 2 inches; height, 4 feet 4 inches. 675
- Style 6.— $7\frac{1}{2}$  OCTAVE, CABINET GRAND, OVERSTRUNG SCALE, Three Stringed Repeating Action, Carved Legs and Fret-work Panels. Width, 5 feet; height, 4 feet 8 inches. 800
- Style 7.— $7\frac{1}{2}$  OCTAVE, CABINET GRAND, OVERSTRUNG SCALE, Three Stringed Repeating Action, very handsomely Carved, with Extra Carved Legs and Ornaments. Width, 5 feet; height, 4 feet 8 inches. 900
- Style 8.— $7\frac{1}{2}$  OCTAVE, CABINET GRAND, OVERSTRUNG SCALE, Three Stringed Repeating Action, very handsomely Carved, with extra rich design in Case in Rosewood and Gilt, Ebony and Gilt, and Burl Walnut and Mahogany; also, White Ash, with Hungarian Ash Trimmings. Width, 5 feet 4 inches; height, 4 feet 8 inches. 1,000
- Extra Fancy Case Rosewood— $7\frac{1}{2}$  OCTAVE, CABINET GRAND, OVERSTRUNG SCALE, Three Stringed Repeating Action, Extra rich Carving and design; can be made to order of any woods same as Style 8. Width, 5 feet 4 inches; height, 4 feet 8 inches. 1,200

### GRANDS.

- Bijou Grand 7 Octave Rosewood—Also, EBONY PLAIN AND FANCY CASE, OVERSTRUNG SCALE, Three Stringed, Carved Legs and Lyre, Patent Repeating Action, *Patent Agraffe Arrangement through the entire Scale.* Length, 5 feet 1 inch. 1,200
- Style 9.— $7\frac{1}{2}$  OCTAVE, BABY GRAND, Three Stringed, Carved Legs and Lyre, Patent Repeating Action, *Patent Agraffe Arrangement through the entire Scale.* Length, 6 feet. 1,200
- Style 10.— $7\frac{1}{2}$  OCTAVE, BABY GRAND, Three Stringed, Extra Rich Design of Case, Carved Legs and Lyre, Patent Repeating Action, *Patent Agraffe Arrangement through the entire Scale.* Length, 6 feet. 1,300
- Style 11.— $7\frac{1}{2}$  OCTAVE, PARLOR GRAND, Three Stringed, Carved Legs and Lyre, Patent Repeating Action, *Patent Agraffe Arrangement through the entire Scale.* Length, 7 feet 6 inches. 1,400
- Style 12.— $7\frac{1}{2}$  OCTAVE, CONCERT GRAND, Three Stringed, Extra Rich Carved Legs and Lyre, double Serpentine Mouldings, Patent Repeating Action, *Patent Agraffe Arrangement through the entire Scale.* Length, 8 feet 6 inches. 1,500



**Style 9.**—Rosewood, 7 $\frac{1}{2}$  Octave, Baby Grand, Overstrung Scale, Three Stringed, Carved Legs and Lyre, Patent Repeating Action, *Patent Agraffe Arrangement through the Entire Scale.* Length, 6 feet. **\$1,200.**



**Style 10.**—Rosewood and Ebonized, 7 $\frac{1}{2}$  Octave, Baby Grand, Overstrung Scale, Three Stringed, extra rich design of Case, Carved Legs and Lyre, Patent Repeating Action, *Patent Agraffe Arrangement through the Entire Scale.* Length, 6 feet. **\$1,300.**

MESSRS. SOHMER & Co.:

*Gentlemen*—Allow me to testify to the merits of your beautiful instruments. They answer all the requirements of the most exacting Artists, and respond nobly to the most delicate as well as powerful demands. I shall deem it a pleasure to recommend your instruments in every respect whenever opportunity presents.

ALEXANDER LAMBERT.

MESSRS. SOHMER & Co.:

*Dear Sirs*—Permit me to express my earnest admiration of the excellent Grand Piano you so kindly placed at my disposal at the concert recently given at the Academy of Music. I have never played upon a piano that responded more promptly and satisfactory to my interpretation of classic and modern composition. Allow me also to specially compliment you on the production of the finest toned Upright Pianos I ever met with. Having occasion to use them daily at the N. Y. College of Music, I can conscientiously state, that the power, touch and singing quality is unequalled.

Hoping that I may often use your Pianos at any future concerts or recitals to be given by me, I remain with many thanks,

Sincerely yours,

June 17, 1884.

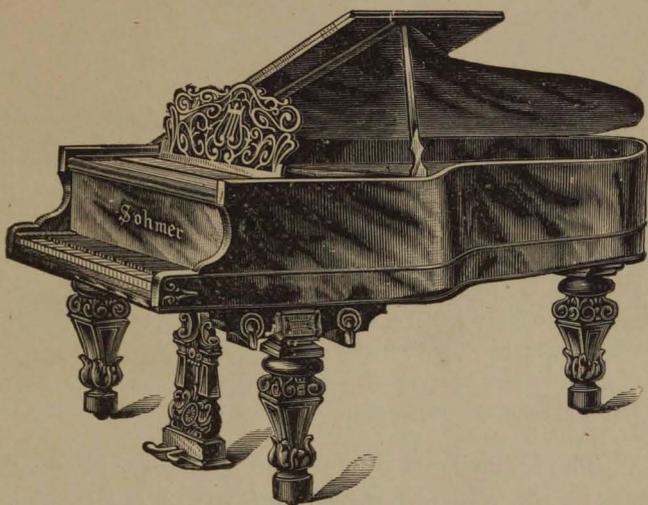
EDMUND NEUPERT.

MESSRS. SOHMER & Co.:

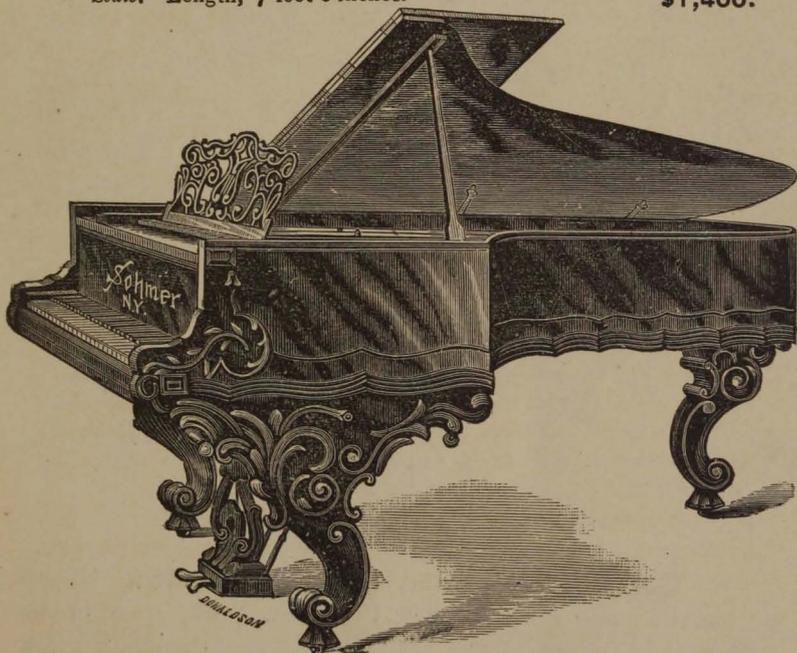
*Gentlemen*—It is with great pleasure I state that the Grand Piano you sent for my concerts has in every respect met my expectation. The tone is round, full and sonorous. The touch is simply perfect, and I congratulate you upon your success as manufacturers of the first rank.

Yours truly,

CONSTANTINE STERNBERG.



**Style 11.—Rosewood, 7½ Octave, Parlor Grand, Overstrung Scale, Three Stringed, Carved Legs and Lyre, Patent Repeating Action, Patent Agraffe Arrangement through the entire Scale. Length, 7 feet 6 inches. \$1,400.**



**Style 12.—Rosewood, 7½ Octave, Concert Grand, Three Stringed, extra rich Carved Legs and Lyre, double Serpentine Mouldings, Patent Repeating Action, Patent Agraffe Arrangement through the entire Scale. Length, 8 feet 6 inches. \$1,500.**

AN ABSOLUTE

# GUARANTEE

The following is the form of guarantee given with each piano-forte manufactured by SOHMER & Co.

NEW YORK, ..... 188

*We, the undersigned, WARRANT the Piano-Forte No. .... to be a PERFECT INSTRUMENT in every respect (made of the BEST SEASONED MATERIAL), and hold ourselves responsible for any defect in material or manufacture, except when exposed to extreme heat, cold, or dampness, for the term of SIX Years from date.*

SOHMER & CO.,

NEW YORK.

**CAUTION.**—Every genuine “SOHMER” Piano has the name “SOHMER & Co., New York,” cast in the left-hand corner of the iron frame, also the trade-mark stamped on the sounding board.

SOHMER & CO., NEW YORK.

## ON THE PRESERVATION OF THE PIANO.

**A Piano should not be placed in a damp room, nor very near a heated stove or register of a furnace.**

Dampness is very injurious to the works of a piano; it causes the strings and other metal parts to rust and the action and keys to work sluggishly, or perhaps to stick altogether. The dryer the parts, the more rapid is the absorption of moisture, and the best Pianos, made of the most thoroughly seasoned materials, are necessarily affected.

**EXTREME HEAT OR COLD** will injure and check the varnish and also check the ivory. It is, therefore, advisable not to place a Piano too near a stove or register.

The instrument should be closed when not in use, in order to prevent the collection 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 the Piano, will cause a rattling, jarring noise.

All new Pianos should be tuned three or four times during the first year. It is very essential that they should be tuned as often as twice a year thereafter.

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## HOW TO UNPACK A PIANO.

**SQUARE PIANO.**—Remove top of box; take out the legs and pedal; remove the partition in the box; take out the pieces, holding the Piano from slipping into the place where the legs have been; slide the Piano towards the open space (where the legs were) about six inches; have the Piano lifted out by four persons, one at each corner, and set it on its back, on a pair of trusses or stout chairs covered with blankets, unscrew the cross boards on each end of the bottom; screw on the legs and pedal (the legs are numbered, and there is a corresponding number on the bottom of the Piano); attach the pedal rods to the pedal, then turn the Piano down. Remove the paper strips, and wipe off the dust lightly with a soft silk handkerchief or piece of buckskin.

**UPRIGHT PIANO.**—Remove lid of box; draw the screws out of the back of the box, releasing the piano thereby, then lift out the instrument.

While unpacking a Piano in extremely *cold* or *damp* weather, it is necessary to wipe off the Piano carefully in and outside, as the instrument while in transit will sweat; if this is not done, it will cause the metal parts to rust, and destroy the surface of the varnish.

In damp weather the varnish or polish on a Piano will at times tarnish, and give the instrument a cloudy appearance. This is more apt to happen during the summer months, when windows are kept open more frequently.

The only way to remove this cloudiness is to wipe the case with a chamois skin or soft cloth dampened with *water*; then follow it up with a dry soft cloth.

A few drops of sweet oil and turpentine, in equal parts and thoroughly rubbed over the surface, will improve the polish still more. The oil must in turn be thoroughly removed and rubbed off, otherwise the dust will stick to it.

*N. B.—All Upright Pianos can be furnished with desk panels if desired, without extra charge.*



**SCHMIDT & CO.**  
**PIANO**  
**MANUFACTURERS.**

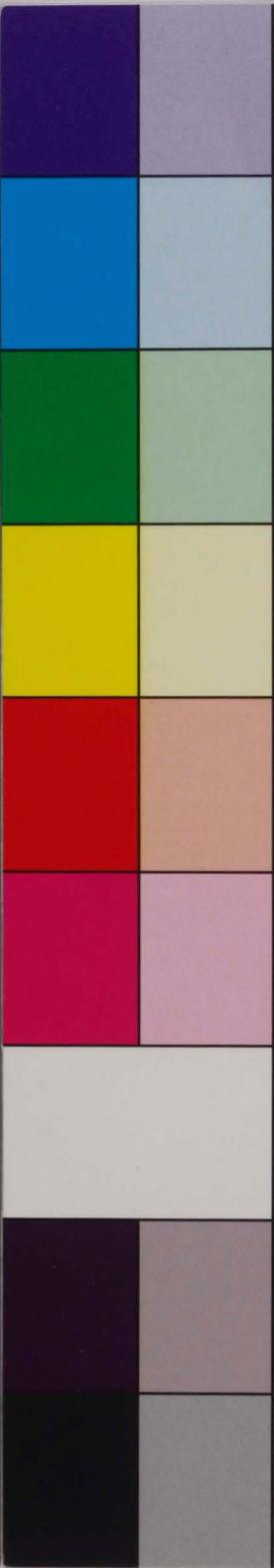
SCHMIDT & CO.

inches  
1 2 3 4 5 6 7 8  
cm  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

# Kodak Color Control Patches

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Blue Cyan Green Yellow Red Magenta White 3/Color Black



# Kodak Gray Scale



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A 1 2 3 4 5 6 M 8 9 10 11 12 13 14 15 B 17 18 19

