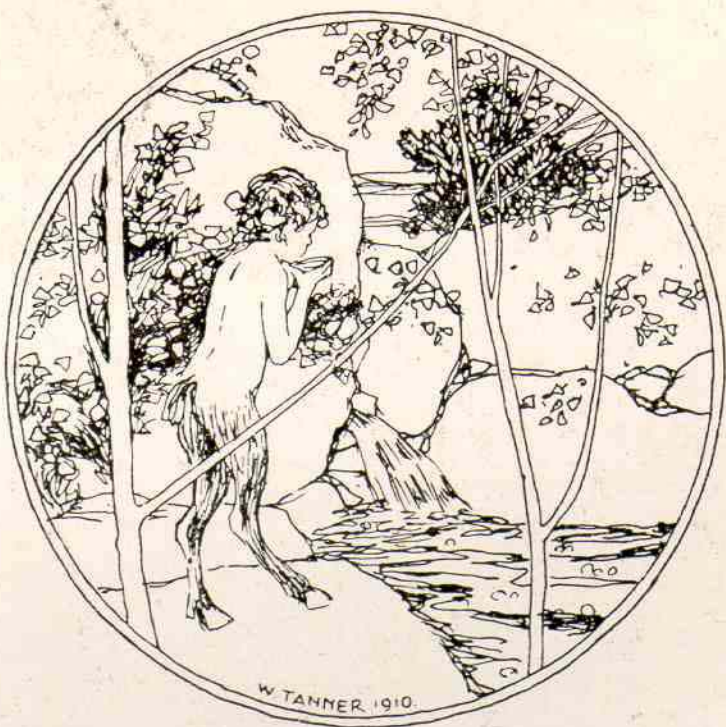


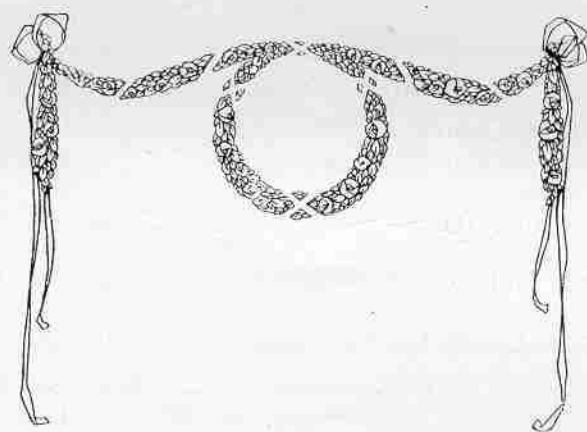
PIANOS



JOHN BRINSMEAD & SONS, Ltd.
18, 20 & 22, WIGMORE STREET.
LONDON, W.



PIANOS
UPRIGHT AND GRAND
BY BRINSMEAD



18, 20 & 22, WIGMORE STREET, LONDON, W.

BRINSMEAD PIANOS

Supplied to :—

HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
H.M. QUEEN ALEXANDRA.
H.R.H. THE DUCHESS OF ALBANY.
H.R.H. THE DUCHESS OF EDINBURGH.
H.M. KING OF ITALY.
H.M. KING OF SWEDEN.
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H.M. KING OF PORTUGAL.
H.I.H. THE SHAH OF PERSIA.
HIS HOLINESS THE POPE.
T.M. THE LATE QUEEN VICTORIA AND KING EDWARD VII.

Also to the leading Schools of Music :—Royal Academy, Royal College, Guildhall School of Music, Royal College of Music (Manchester), Leeds Conservatoire, London County Council, etc.

HONOURS AND DISTINCTIONS

Highest awards and Special Diplomas at the following Exhibitions :—

THE CROSS OF THE LEGION OF HONOUR

1851. London.	1883. Rome.	1888. Barcelona.
1862. London.	1883. Portugal.	1889. Algiers.
1867. Paris.	1883. Cork.	1890. Edinburgh.
1869. Netherlands.	1883. Amsterdam.	1891. Jamaica.
1870. Paris.	1884. Bavaria.	1895. Tasmania.
1874. Paris.	1884. Calcutta.	1897. Brisbane.
1876. Philadelphia.	1884. London.	1898. Dunedin, N.Z.
1877. South Africa.	1885. Antwerp.	1899. Auckland, N.Z.
1878. Paris.	1885. Cape Town.	1902. Wolverhampton.
1880. Sydney.	1886. Catania.	1906. Cape Town.
1880. Queensland.	1886. Naples.	1907. Christchurch, N.Z.
1881. Melbourne.	1886. Western Australia.	1907. Dublin.
1882. New Zealand.		

ROYAL PORTUGUESE ORDER OF KNIGHTHOOD, ETC., ETC.

PIANOS—Upright and Grand

Foreword



SINCE the forties, John Brinsmead has been widely known as the “Father of the Pianoforte Trade”—an appellation earned by his genius and strenuous labours, willingly accorded him as a rightful due by all who knew his work, and to the end of his days worthily maintained as a proud honour.

With scarce an exception all the distinguishing features of the modern piano—an instrument as near perfection as may be achieved by mortals—are those which his intuitive genius conceived, his mind evolved into the practical, and his knowledge and supreme craftsmanship produced and perfected in the concrete. The innumerable inventions, patents, and improvements with which his name is for ever associated have revolutionized all systems of piano building. He was a master of detail, a titanic worker, and one who made his art the absorbing passion of his life.

So it is that to-day the name of John Brinsmead & Sons on a piano is the accepted synonym throughout the world for all-round excellence, for beauty and perfection of pianoforte technique, for durability in construction that shall withstand the ravages of time and temperature, for strength and finish in craftsmanship.

From the outset success marked the career of John Brinsmead: medals and special awards followed the exhibition of his manufactures in all parts of the world, and Royal appointments to Kings and Queens, distinctions and honours, marked the unqualified appreciation in which the fruits of his genius were held.

Pianos—Upright and Grand

He was a member of the National Academy of France, a Chevalier of the Legion of Honour, a Knight of the Portuguese Royal Order; but maybe the honour which he more highly prized than all else was the famous telegram sent to him from the late King Edward VII on the occasion of the seventieth anniversary of his wedding—*The King has been informed that you celebrate to-day the 70th anniversary of your wedding day. His Majesty commands me to congratulate you on this happy event, and to express his hope that, notwithstanding that you are both in your 93rd year, you may live to see many more such anniversaries—Knollys.*

Until the end of his days, in his 94th year, he continued to control a business extending to all parts of the earth, and was laid to rest at the zenith of his fame. His life is a testimony to the world of the splendid rightness of savage sincerity and uncompromising integrity to ideals.

On every piano that is produced by the Brinsmead firm the trade mark—

JOHN BRINSMEAD & SONS
LONDON

appears. These only are the genuine Brinsmeads—the pianos which the genius of John Brinsmead rendered possible, and which to-day adhere to the traditions he created, enforced, and maintained.



House of Brinsmead

SOME years before his death John Brinsmead took into partnership his two sons, Thomas and Edgar, and later the direction of the business passed in succession to the third generation of the family. To-day it is still carried on with the zeal and industry that makes a fond tradition of the House—an industry strengthened by the advantage of almost a century's unremitting study of the piano, and the accumulated experience which forms a fundamental of the present manufacturers. Every instrument from their factory is characterized by the best quality throughout, and possesses a durability ensured by intimate knowledge and the highly-skilled workmanship employed.

The Brinsmead Piano has earned unsurpassed reputation for these intrinsic qualities—the qualities that at once define and distinguish. It is the unwavering purpose of the House of Brinsmead to-day to maintain this repute, ever following in the steps of their founder in desire to produce instruments that shall be perfect in all and every particular.

The old test that a piano should be merely capable of playing in tune is, by a standard set by the Brinsmead, fast becoming obsolete. Unless a piano shall be capable of thoroughly and adequately expressing the thoughts, moods, emotions, and the poetry and genius of the great masters, it must fail in a vital function; there must be perfection in tone and touch whereby, instantly, there is full response to the feelings, the fine shades and subtleties of the performer's conceptions. Notes must not merely follow in sequence and form a conglomeration of sound; each must be given exact duration and produce its own individual meaning and beauty; each possess its own character, its own soul.

By making this possible the Brinsmead Piano has ranked itself beyond all others. Tone, touch, and dependability is the secret of its perfection—and the crowning achievement of the firm is the certain durability of these qualities. No matter which piano a purchaser may select from the Brinsmead catalogues, the same standard of general excellence is assured; the reputation of the firm is centred on and in all they produce, and they are not prepared to sacrifice or minimize it by selling a single piano which shall fall short of the very best.

Pianos—Upright and Grand

It is quite characteristic of the firm that, of late years, they should have evolved their Equitable Hire Purchase Scheme—a scheme inspired by their spirit of thoroughness and a governing intent to invariably offer the best without consideration of cost or trouble. On the inception of the Hire Purchase as an adjunct to business generally the firm at once appreciated the multifarious advantages and possibilities of such a system, and promptly they surpassed their compeers in conceiving and formulating their “Equitable” system—a system unique in the history of “Hire Purchase.”



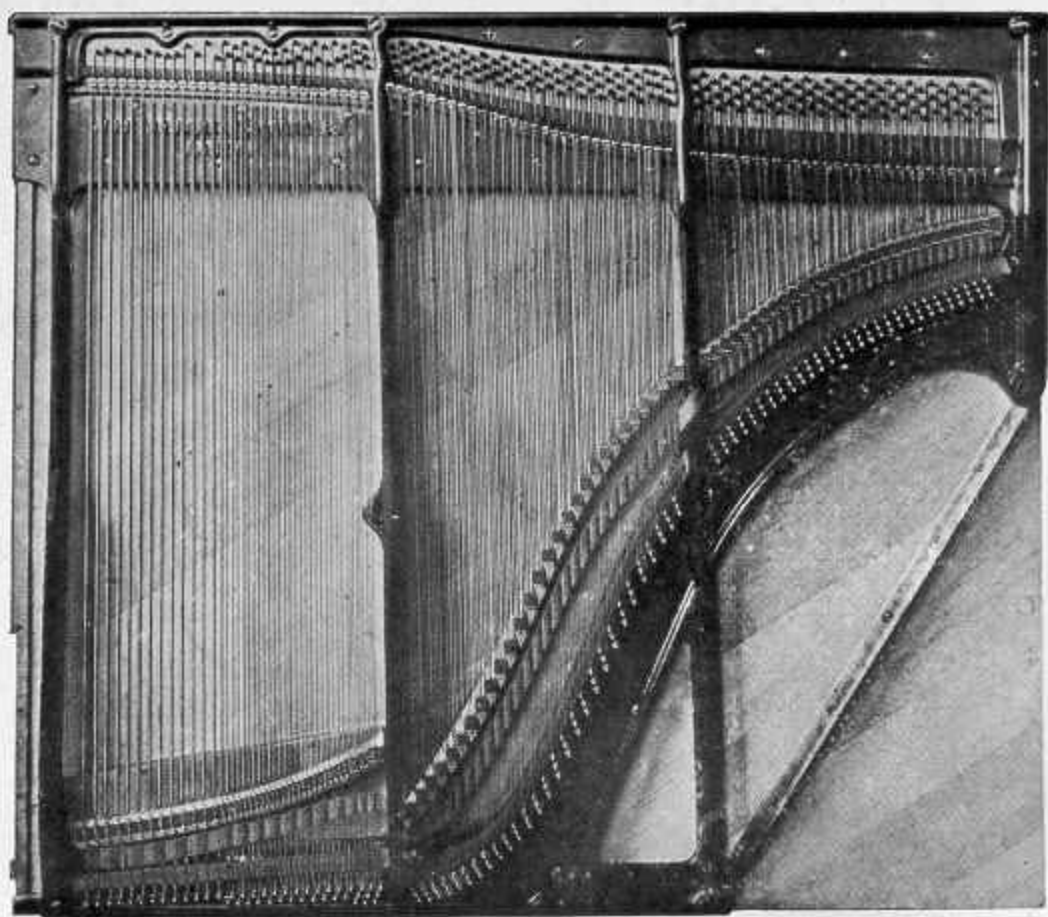
THE BRINSMEAD FACTORY
GRAFTON ROAD, RYLAND ROAD, KENTISH TOWN, LONDON, N.W.

STRIKE the full chord on a piano and you will instantly know whether the instrument is of the common grade or an embodiment of that excellence which all piano-makers strive for and so few achieve. Once hear the full, rich, true "singing note," the volume of sound throbbing with the passion and power that means music, and you will know that what colour is to a picture so tone is to the musical instrument. Hear the Brinsmead Tone and you will realize that the difference between the Brinsmead Piano and an ordinary piano is the difference between an engraving and the original masterpiece.

Strike the strident chord on a Brinsmead and there is no suggestion of the harsh bluntness that marks the *fortissimo* passage as given by the instrument of indifferent co-ordination of parts; apply the searching test of extreme *pianissimo* and there is exquisite response from the Brinsmead entirely free from the muffle and blurr that defines the inferior piano.

Take a brilliant cadence on the Brinsmead and every note rings clear and clean without metallic clash, wiry tinkle, or harsh jar. Apply the *forte* pedal and note how the resonance ceases without echo or vibration immediately the pedal is released. These are a few features of the Brinsmead Tone—features that have invariably secured the preference of the masters for the Brinsmead Piano-forte.

It is by reason of its perfected and fully sympathetic tone that the Brinsmead is the piano commonly used

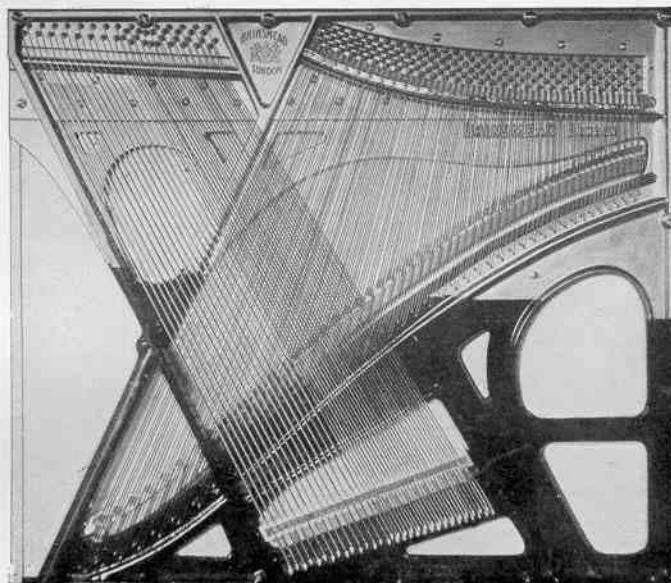


VERTICAL STRINGING.

The Brinsmead Tone

by some of the world's greatest singers, such violinists as Kubelik, Marie Hall, etc., for purpose of accompaniment—a fact alone sufficient to warrant all that the firm claim for this quality in their instruments.

The Brinsmead Tone is not only perfected in expression, it is made to endure, and, given reasonable care in general treatment of the instrument, retains all its excellence with an added mellowness during the lapse of a lifetime. It is this fact which enables the firm to adopt without the



OVERSTRINGING.

slightest temerity their scheme whereby, in the event of a Hire Purchaser desiring at any period during the first year to exchange the piano for one of increased value, the whole of the instalments paid will be allowed off the new instrument, the only extra charge being the carriage in and out of the instruments.

The illustrations of the Vertical Strung and Overstrung Pianos give a general idea of the constructive ingenuity and perfected finish—too complex to describe—which forms the basis of qualities common to all instruments produced by the firm.

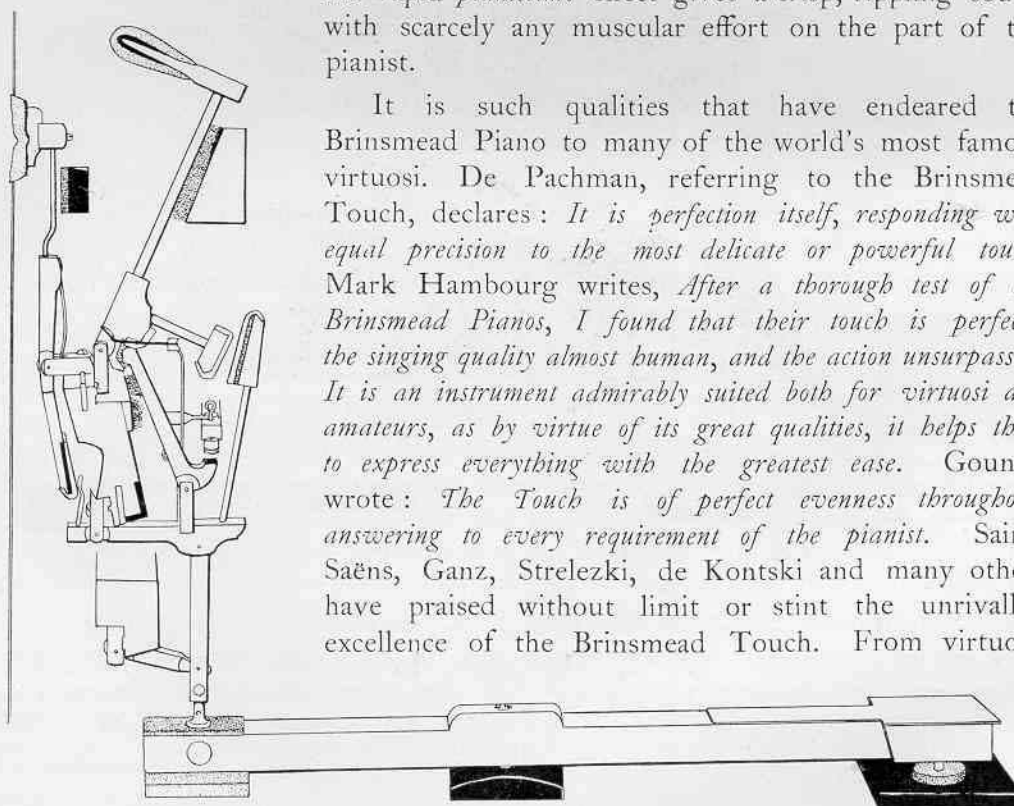
The Brinsmead Touch

A MUSICIAN cannot possibly do justice to himself unless the piano he plays is perfect in Touch—Touch rapid, sympathetic, implying a balance of mechanism to an infinitesimal degree, and instantly responding to the slightest pressure of the fingers.

This fact was recognized by the Brinsmead firm in early days. To-day they have reached a technique in piano construction which ensures in all the instruments they produce a light, elastic, sensitive Touch, affording undiluted joy to the performer, and assisting the amateur in rendering the music he would play in fashion impossible on an indifferently constructed piano.

The lightest touch on the key-board of the Brinsmead brings out a note clear, pure, faultless ; and in the brilliant scale passage the rapid *pianissimo* effect gives a crisp, rippling sound with scarcely any muscular effort on the part of the pianist.

It is such qualities that have endeared the Brinsmead Piano to many of the world's most famous virtuosi. De Pachman, referring to the Brinsmead Touch, declares: *It is perfection itself, responding with equal precision to the most delicate or powerful touch.* Mark Hambourg writes, *After a thorough test of the Brinsmead Pianos, I found that their touch is perfect; the singing quality almost human, and the action unsurpassed. It is an instrument admirably suited both for virtuosi and amateurs, as by virtue of its great qualities, it helps them to express everything with the greatest ease.* Gounod wrote: *The Touch is of perfect evenness throughout, answering to every requirement of the pianist.* Saint-Saëns, Ganz, Strelezki, de Kontski and many others have praised without limit or stint the unrivalled excellence of the Brinsmead Touch. From virtuosi,

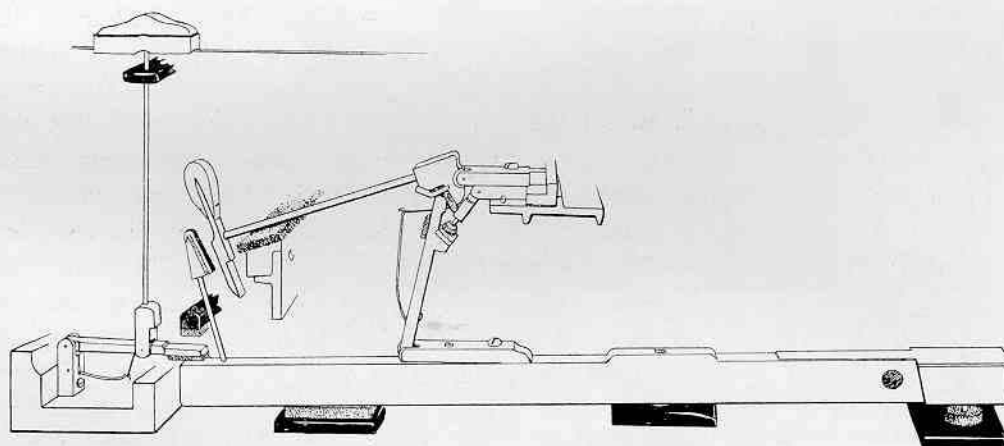


Pianos—Upright and Grand

to whom Touch and Tone subordinate all else, there could be no more significant testimony to the primal qualities of the Brinsmead.

The firm's jealous desire to preserve these qualities in that state of thoroughness which defines their creation has led to a Maintenance Scheme whereby, on payment of a small addition to the instalments or purchase moneys, the firm will send four or five times yearly and not only tune the piano, but will attend to the voicing, the regulation of the action, and effect any repairs that may be found necessary.

The illustrations of the Brinsmead Action for Horizontal Grand Pianos and Upright Iron Grand Pianos show a remarkable mechanism, ensuring that all gradations, from the most subdued whisper to the great *fortissimo* passage, can be accomplished with ease; it is a mechanism that combines the lever, the spring, and the wedge, thus providing a leverage for the fingers of the performer theoretically and practically perfect.



The Brinsmead Durability

NO matter how excellent the qualities that may mark a piano when it leaves the factory, if they are not guaranteed to endure then must the instrument be accounted a failure. Vast experience, science, skill, and flawless material must be embodied in the instrument, or, as is the case in the majority of cheap foreign pianos, advantages it may possess are merely ephemeral. Durability is absolutely essential. Had the House of Brinsmead failed in this, the high repute they enjoy to-day must inevitably have been forfeited. So it is that they rigidly adhere to the principle of never imperilling their name by inferior work or the least insincerity in anything they may do. The Brinsmead construction ensures that every piano turned out from their factory, given ordinary care, will retain its full excellence—and in this the firm is defined from all other manufacturers.

Hundreds of parts, made up of various kinds of wood, metal, cloth, and felt, go to the making of a Brinsmead, and in the selection of each, and the co-ordinating of all parts into the perfect whole, the most scrupulous care and industry are exercised. Dampness and extreme and sudden changes of temperature are the great enemies of a piano's durability. This fact is ever kept in mind as a Brinsmead is built. The wood is stored for years, so that it shall be thoroughly seasoned ere it enters the factory, the slightest flaw leading to instant rejection. As in the wood, so in the metal, ivory, felt, leather, etc., which make up the instrument, not one single part being used which falls short of the highest quality.

This is why the Brinsmead is used exclusively on the boats of the P. & O. and other lines sailing to every part of the world. The Brinsmead is not the piano for a year, but the piano for a lifetime; not the piano for the temperate zones alone, but the one piano that will withstand the hot climate of India and the Tropics or the severest Canadian winter.

Convinced of the durability of all their work, the firm readily accepted the general principles of the Hire System, carrying it to an extent whereby, if desired, payments may cover a period of thirty-six months—a fact of considerable significance as to the enduring qualities of their instruments.

Brinsmead Finish

THOSE with an eye for the beautiful in furniture will demand a piano that shall add a note of distinction to the home and harmonize with decorative treatments. For them the instrument must not only give pleasure to the ear—it must please the eye.

The Brinsmead Finish ensures beautiful work, even as it guarantees excellence in fundamentals and durability. It follows in line the established canons of proportionate and symmetrical design without the least suggestion of the *rococo* or *bizarre*. The intrinsic qualities of a piano must be enhanced by lustre of case and tasteful embellishment, and in this is the *leit motif* of the Brinsmead Finish.

No matter what price you may pay for a Brinsmead, whether it be a Concert Grand or a Boudoir Upright, whether a Sheraton Model or an Oak Case, all instruments mark the highest standard of excellence so far as essentials are concerned, and are stamped with a beauty characteristic of the Brinsmead Finish. See the Brinsmead, and at once conviction holds that it is not merely a piano, it is a creation! The fact is first announced by its finish. This finish is constructed to endure so long as the instrument; no gaudy gildings or tawdry tinsels are employed; the effect is obtained by pure beauty of line, grouping of ornamentation, and the natural charm of the figured wood used.



Brinsmead Upright Pianos

I N the Brinsmead Showrooms instruments of styles innumerable, to suit all classes of purchaser, may be seen, and all bearing the name of the firm which guarantees the Brinsmead excellence throughout, whether the amount of purchase be large or small. No other makers have such a variety of styles. Whether it be a Vertical Strung Piano or an Overstrung Upright, there is almost unlimited choice to be had.

John Brinsmead & Sons do not make a "cheap" piano. The same care and scrupulous attention given to Grands is strictly exercised in every detail of the Uprights. Each instrument contains the vital improvements and inventions which define the firm's manufactures, and ensure the Brinsmead Tone, Touch, Durability, and Finish. A variety both of woods and designs enables the customer to select a pianoforte which shall appeal to his sense of beauty and harmonize with the surroundings of his home.

In the following pages are reproduced some of the firm's models with descriptive matter to define and distinguish each—points to be remembered in choosing, buying, the general upkeep of instruments, and prices and particulars of varying finishes to the models.

STYLE 14.—*Semi-Cottage (Vertical Strung)*

STYLE 14 is a veneered instrument specially designed for those who, while desiring a first-class piano such as a Brinsmead, do not feel justified in an expenditure on a more expensive Upright Grand. It has had all the care bestowed on its manufacture which is given to higher priced instruments, but is simplified in case-work and embellishment ; it stands for quality stripped of the ornate. It is particularly adapted to meet the requirements of the small house, and for those who desire a plain, sound, and serviceable instrument suitable for all classes of work. It has the new Brinsmead Wrist Plank, Front Escapement, Check Action, Ivorite Keys, etc., and is made either in Rosewood, Walnut, or Black.

Height	.	.	4 ft. 2½ in.
Width	.	.	4 ft. 9 in.
Depth	.	.	2 ft. 1 in.

PRICES

Rosewood	.	.	47 Gns.	Burr Walnut	.	.	49 Gns.
Black	.	.	49 Gns.				

PATTI.—“I am charmed with the tone and touch of the splendid pianoforte, and the case is lovely.”



STYLE 14.

STYLE 17.—*Semi-Cottage (Vertical Strung)*

STYLE 17 is an Upright Semi-Cottage, unique in design and adapted for a medium-sized room. An entirely new scale has been adopted in this piano. It is resonant and full, with bright, clear treble, and is particularly suitable for the amateur. It has an Iron Frame, Full Trichord, Front Escapement, Under-damp Check Action, etc., and is made either in Ebonized Mahogany, Chippendale Mahogany, American Walnut, or Oak.

Height . . . 4 ft. 2½ in.

Width . . . 4 ft. 8½ in.

Depth . . . 2 ft. 2 in.

PRICES

Black	55 Gns. * †	American Walnut	55 Gns. *
Chippendale Mahogany	55 „ *	Oak	55 „ *

DE PACHMAN.—“Their quality of tone is so wonderfully sympathetic, brilliant, and powerful, they are of the most perfect kind. The action is perfection itself.”

* Specially recommended for extreme climates.

† Mahogany Stained Black—all other Blacks are veneered.



STYLE 17

STYLE 27.—*Upright Iron Grand (Vertical Strung)*

STYLE 27 is an Upright Grand of large dimensions, being 4 ft. 6 in. high and made only in solid cases. Owing to the simplicity of the cabinet work in this instrument the cost has been reduced to such an extent that, although one of the largest and most powerful Brinsmead Upright Grands, it can be placed on the market at a remarkably low figure. It has Full Iron Frame with open web, New Five-ply Wood Wrest Plank, Front Escapement, Underdamp Check Action, etc., and is made either in Chippendale Mahogany, Black, American Walnut, or Oak.

Height	.	.	4 ft. 6 in.
Width	.	.	5 ft. 0½ in.
Depth	.	.	2 ft. 2½ in.

PRICES

Black	.	.	.	70 Gns. * †	American Walnut	70 Gns. *
Chippendale Mahogany	70	„	*		Oak	. . 70 „ *

PATEY.—“Extremely easy and agreeable to sing to, the full bright tone sustaining the voice admirably.”

* Specially recommended for extreme climates.

† Mahogany Stained Black—all other Blacks are veneered.



BRINSMEAD

STYLE 27

STYLE V.—*Oblique Upright Grand*

STYLE V. is a piano combining the advantages of both Overstrung and Vertical Strung scales without the disadvantages so commonly met with in the former. It has been evolved only after long experiment. By radiating the strings, they are extended as in the Overstrung without the break caused by crossing of the strings; so the full sonorousness of an Overstrung is obtained without sacrifice of the quality of tone peculiar to the Vertical Strung. It is a piano with a maximum tone in a minimum space—the piano for the drawing-room or the cottage parlour. It has the Brinsmead Five-ply Wreath Plank, Extended Iron Frame, Front Escapement, Action, etc., and is made either in Rosewood, Walnut, Black Mahogany, or Oak.

Height	.	.	3 ft. 11 in.
Width	.	.	4 ft. 8 in.
Depth	.	.	2 ft.

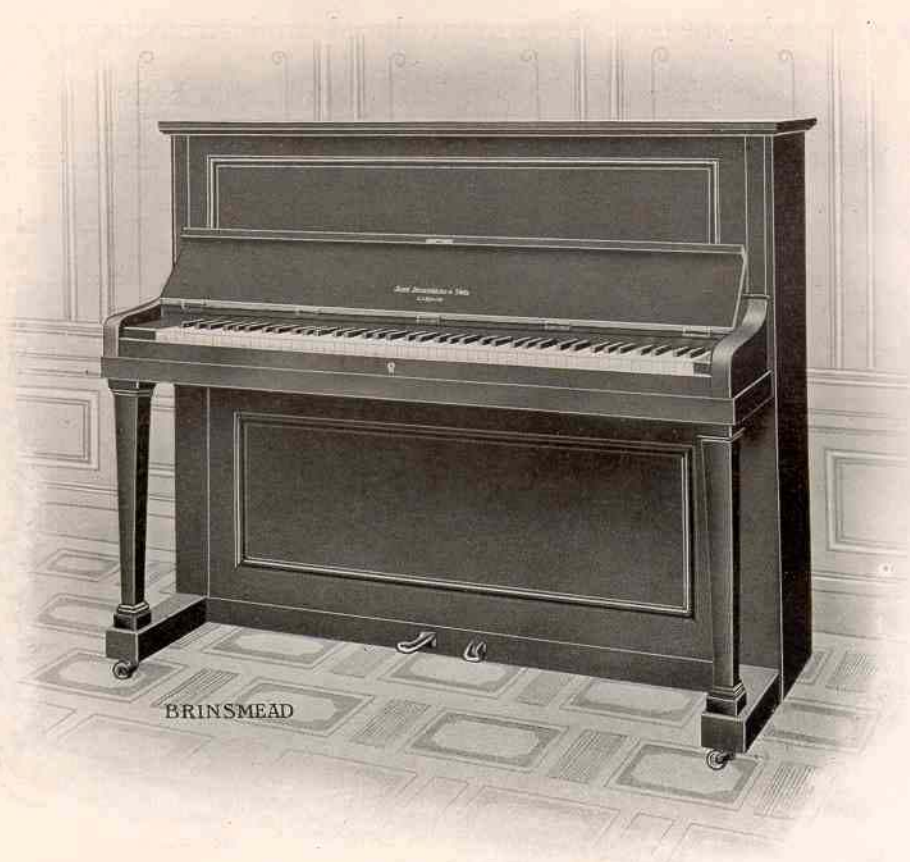
PRICES

Chippendale Mahogany	50 Gns.*	Black	.	.	50 Gns.*†
Rosewood	.	.	52 „	American Walnut	50 „ *
Burr Walnut or Black	53 „	Oak	.	.	50 „ *

MARK HAMBOURG.—“The touch is perfect, the singing quality almost human, and the action unsurpassed.”

* Specially recommended for extreme climates

† Mahogany Stained Black—all other Blacks are veneered.



STYLE V.

STYLE W.—*Upright Overstrung Grand*

STYLE W is an innovation in the Brinsmead manufacture ; never before have the firm produced an instrument with such characteristics at so low a price. A full, rich body of sound is assured by the Extended Iron Frame ; it has the New Front Escape-ment, Under-damp Half-blow Check Action, the New Developed Overstrung Scale, Five-ply Wrest Plank, etc., and is peculiarly suitable for private teaching or general use in the moderate-sized drawing-room. The case is strikingly handsome, made either in solid Mahogany (Rosewood colour), American Walnut, Oak or Black.

Height . . . 4 ft. 3 in.

Width . . . 4 ft. 9 in.

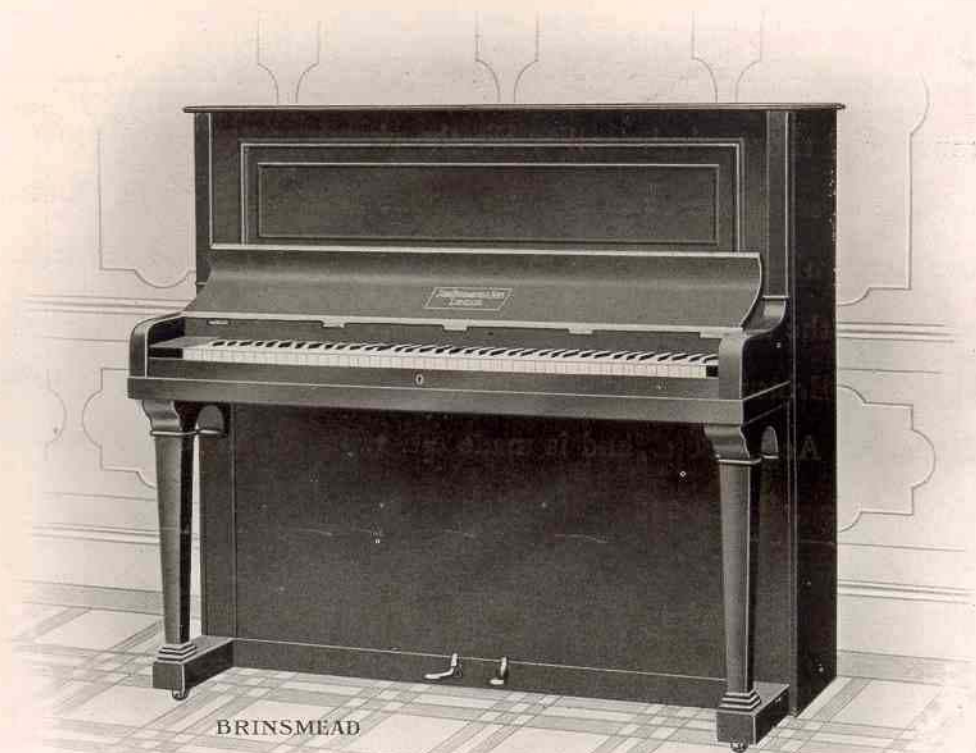
Depth . . . 2 ft. 1 in.

PRICES

Mahogany 55 gns. American Walnut 55 gns. Black† 55 gns.

SIMS REEVES.—“In every way highly satisfactory ; in fact, all that one could desire.”

† Mahogany Stained Black.



STYLE W.

STYLE X.—*The New Overstrung Iron Grand*

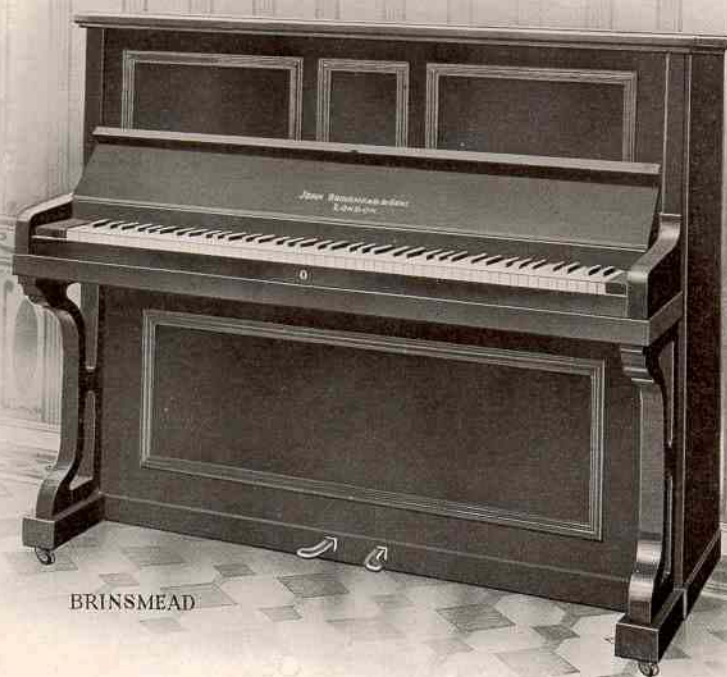
STYLE X. is the very latest production of the Brinsmead manufacture, and is fitted with their new invention—The Brinsmead “Barless” Scale. Little cost has been expended on the case—it is plain, substantial, and made to endure. Body of tone, perfection of touch, and thorough durability are the characteristics of this piano; it is made to stand the exacting work demanded from an instrument in the Academies and Colleges, to give utmost facility to the performer, and to assist the student in using his adolescent powers to full extent. It has the Brinsmead Wrest Plank, Extended Iron Frame, Front Escapement, Action, etc., and is made either in Mahogany, American Walnut, Black, Rosewood, Burr Walnut, or Oak.

Height	.	.	3 ft. 11 in.
Width	.	.	4 ft. 8 in.
Depth	.	.	2 ft. 1 in.

PRICES

Mahogany, American Walnut or Black.	.	60 Guineas.
Rosewood	.	62 „
Burr Walnut	.	63 „

SIR JOHN STAINER.—“The highest praise is certainly due to Messrs. Brinsmead & Sons for the complete success which has crowned their efforts.”



BRINSMEAD

STYLE X.

STYLE X 1.—*Overstrung Upright Grand*

STYLE X 1 is an Upright Boudoir Grand, designed for those who require the comparatively small Overstrung Upright. Like all the firm's Upright Pianos (excepting X 2), it has a full compass of seven octaves. Like Style X it is fitted with the new Brinsmead "Barless" frame. The case-work is tasteful, and is relieved by narrow lines round panels, and pilasters. It has Front Escapement, Under-damper, Half-blow Check Action, etc., and is made either in Rosewood, Walnut, Black, or, if destined for extreme climates, in solid case similar to Style 17.

Height	.	.	4 ft. 1½ in.
Width	.	.	4 ft. 9 in.
Depth	.	.	2 ft. 1½ in.

PRICES

Chippendale Mahogany	63 Gns.*	Oak	.	.	63 Gns.*
American Walnut	. 63 „ *	Black	.	.	63 „ *†

DE GREEF.—"I compliment you on the sweetness of tone and facility of touch of your beautiful pianos."

* Specially recommended for extreme climates.

† Mahogany Stained Black—all other Blacks are veneered.



STYLE X 1

STYLE X2.—*Upright Iron Grand (Overstrung)*

STYLE X2 is an Upright Drawing-Room Grand—a large, powerful instrument with volume of tone equal almost to a short Horizontal Grand. The compass is seven and a third octaves. The case-work is simple and designed primarily to meet modern requirements in taste and adaptability. It has New Front Escapement, Under-damper, Half-blow Check Action, etc., and is made in either Rosewood, Burr Walnut, Black, or, if destined for extreme climates, in solid case similar to Style 27.

Height	.	.	4 ft. 6 in.
Width	.	.	5 ft.
Depth	.	.	2 ft. 2 in.

PRICES

Rosewood	.	.	80 Gns.	Chippendale Mahogany	80 Gns.*
Burr Walnut	.	.	85 „	American Walnut	80 „ *
Black	.	.	{ 85 „	Oak	80 „ *
			{ 80 „* †		

Ganz.—“The touch is so exquisite that the smallest gradations of tone may be obtained.”

* Specially recommended for extreme climates.

† Mahogany Stained Black—all other Blacks are veneered.



BRINSMEAD

STYLE X 2

STYLE X3.—*Upright Iron Grand (Overstrung)*

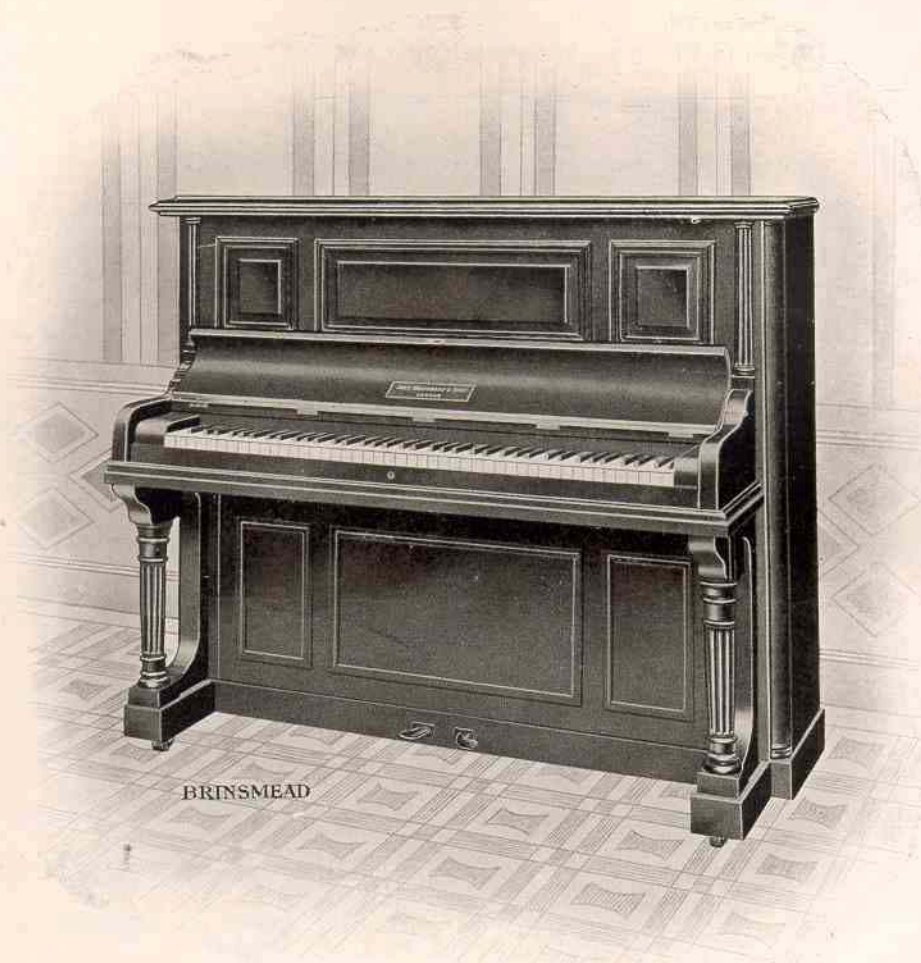
STYLE X 3 is an Upright Concert Grand fitted with the latest improvements similar to the Horizontal Grands. Special care has been used in the design of the case-work, which is on classical lines and rich in embellishment. Its full grand sounding-board is supported by the Brinsmead patent "Triplex" bars, and produces a resonant tone essential in the instrument of this class. It has complete Metal Frame with open web, Full Trichord, "Brinsmead" Patent Check Repeater Action, etc., and is made either in Rosewood, Burr Walnut, or Black.

Height . . .	4 ft. 3 in.
Width . . .	5 ft. 2½ in.
Depth . . .	2 ft. 3 in.

PRICES

Rosewood	90 Gns.	Burr Walnut	95 Gns.
Black	95 Gns.		

SAINT SAENS.—"Je les ai trouvés excellents aux points de vue de la facilité du toucher, de l'éclat et de la suavité de son."



BRINSMEAD

STYLE X₃

Brinsmead Horizontal Grands

THE characteristic qualities of the Brinsmead Grands throughout—no matter what the size or price—are identical; there is no second quality. Although the cost of the manufacture of these instruments is high, they are sold to the public at prices that might well be named popular, and are clearly defined from all other makes of this type of instrument by the certain endurance of their primal and distinguishing qualities.

Renowned throughout the world for their general excellence, the essential points that make the Brinsmead Concert Grand the most popular and sympathetic instrument on the Concert platform are embodied in the smallest Grand the firm manufacture.

The Brinsmead "Baby" Grand is one of the greatest achievements among the Brinsmead creations; it has done incalculable service in popularizing this type of instrument as adapted for the home. Occupying a minimum space, it affords all the beauties which mark the Concert Grand, surpassing the Upright in appearance and convenience, and outrivalling all other makes in their fragile delicacy by its durability—the Brinsmead Durability, a result only achieved by arduous experiment and that long experience which has done so much to give the present Brinsmead manufacture its proud position.

STYLE SS.—“*Bijou*” or “*Baby*” Grand

STYLE SS is the “*Bijou*” or “*Baby*” Grand. The cult of music and the increasing number of Conservatoires and Colleges create a demand for an instrument strong, serviceable, and of perfect touch and tone. The “*Bijou*” meets this need. It is small and convenient, marked with all the qualities of the Brinsmead manufacture, and, simple in case and ornamentation, the price has been fitted to a popular figure. This piano is the outcome of long and intimate experience of the schools and their requirements. It has Front Escapement Action, the Brinsmead Wrist Plank, Seven Octaves, etc., and is made in either Rosewood, Burr Walnut, Black, Chippendale Mahogany, American Walnut, or Oak.

Music Desks in all Grands can be alternated to suit customers' taste.

Length . . . 5 ft.
Width . . . 4 ft. 7 in.

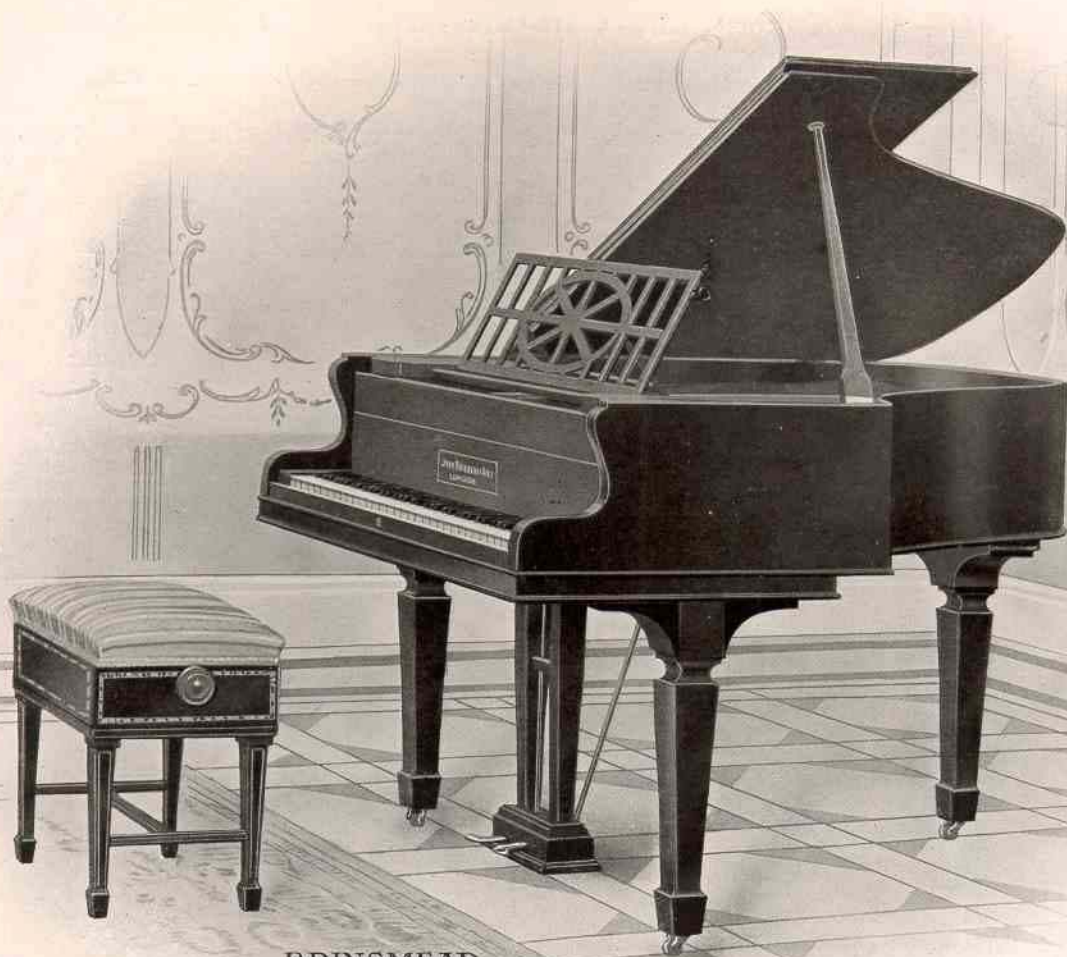
PRICES.

Chippendale Mahogany	100 Gns.*	Burr Walnut	110 Gns.
Rosewood	105 Gns.	American Walnut	100 Gns.*
Oak	100 Gns.*		
Black	100 Gns.*†		

GOUNOD.—“These excellent pianos merit the approbation of all artists.”

* Specially recommended for extreme climates.

† Mahogany Stained Black.



BRINSMEAD

STYLE SS.

STYLE 34.—*Boudoir Iron Grand*

STYLE 34 was for many years the smallest size Grand the firm made. It is of full concert compass—seven and a third octaves—and, save for size, resembles in detail the Concert Grand. It is specially designed for adaptation to the small rooms at present in vogue in the modern house. It has been aptly named the Concert Grand of the Drawing-room. It has Complete Metal Frame with open web, etc., and is made either in Black, Chippendale Mahogany, American Walnut, or Oak.

Music Desks in all Grands can be alternated to suit Customers' Taste.

Length . . . 6 ft. 3 in.

Width . . . 4 ft. 9½ in.

PRICES.

Black . . . 120 Gns.*† American Walnut 120 Gns.*

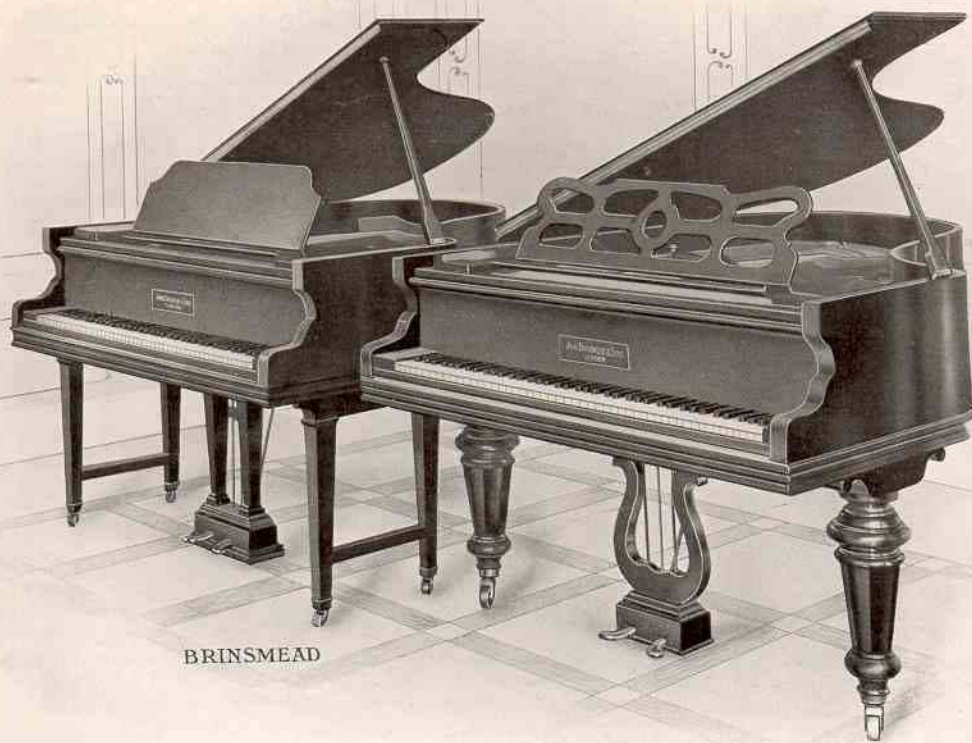
Chippendale Mahogany 120 Gns.* Oak . . . 120 Gns.*

Grands with six legs 10 Guineas extra.

DE KONTSKI.—“The tone is marvellously prolonged and powerful, like a full orchestra.”

* Specially recommended for extreme climates.

† Mahogany Stained Black—all other Blacks are veneered.



BRINSMEAD

STYLE 34.

STYLE 41.

STYLE 41 is particularly adapted to meet the requirements of the small concert hall or the large drawing-room, and has all the characteristics of the finest Grand made, only differing in its size. It is the piano most commonly selected by professional pianists for use in their own homes—a significant testimony to its sterling worth. It has a Full Iron Frame with open web, Gun-metal Treble Bearing Bridge, etc., and is made in either Rosewood, Burr Walnut, Black, or Chippendale Mahogany.

Length . . . 7 ft. 2½ in.

Width . . . 5 ft. 1½ in.

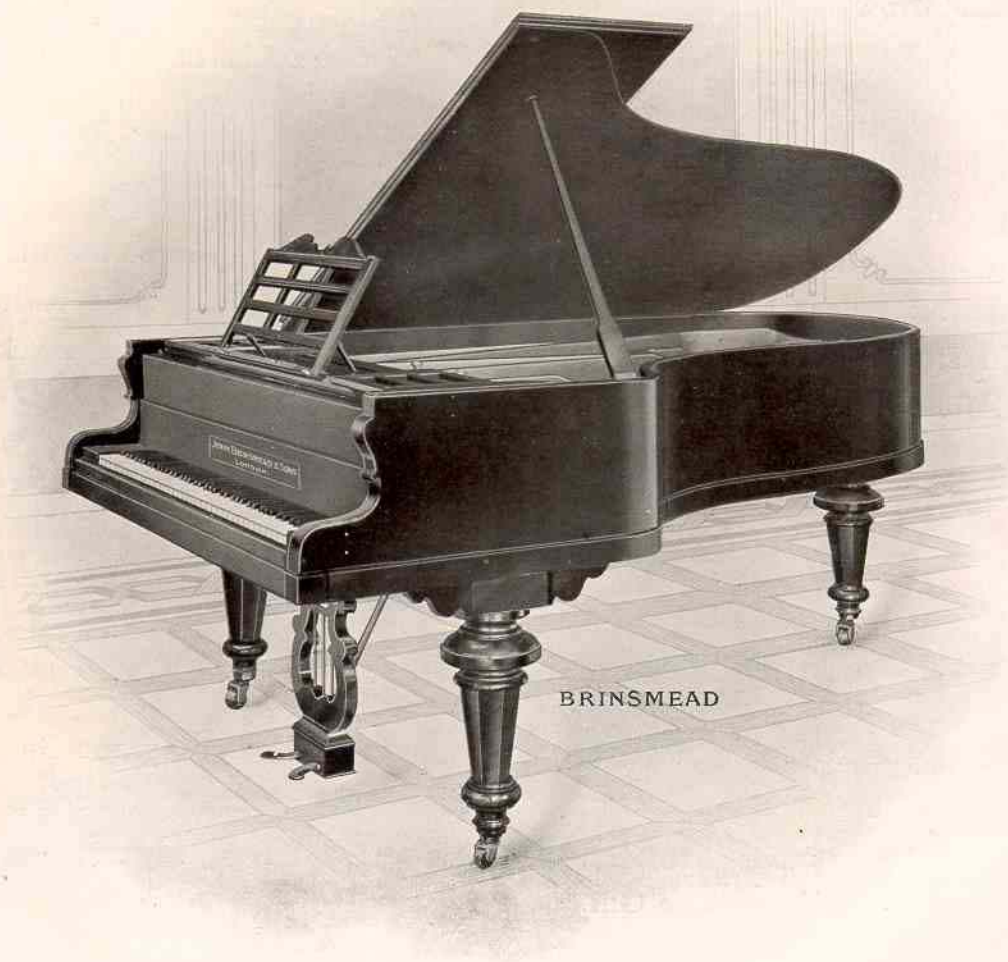
PRICES.

Chippendale Mahogany	155 Gns.*	Burr Walnut	185 Gns.*
Rosewood	165 Gns.	Black	{ 185 Gns.*† 165 Gns.*†

L. E. BACH.—“Every pianist with a soul must feel himself carried away by the poetical gradations of sound given out by these pianos.”

* Specially recommended for extreme climates.

† Mahogany Stained Black—all other Blacks are veneered.



STYLE 41.

STYLE 36.

STYLE 36 is a Concert, or Full Drawing-Room Grand Piano. The Action used is the "Brinsmead Perfect Check Repeater"—rapid, delicate, responsive; the sounding-board is supported by the Brinsmead Patent "Triplex" bars; it has Full Iron Frame with open web, designed to give the greatest amount of rigidity with least perceptible break in the scale; the use of the special Five-ply Brinsmead Wrest Plank assures the piano standing in tune, every tuning-pin being held firm by working in no less than five successive layers of wood, each with grain running in opposite directions. It is made in either Rosewood, Burr Walnut, Black, Chippendale Mahogany, American Walnut, or Oak.

Length . . . 8 ft.
Width . . . 5 ft. 3 in.

PRICES.

Rosewood . . .	220 Gns.	Chippendale Mahogany	200 Gns.*
Burr Walnut . . .	250 Gns.	American Walnut . . .	200 Gns.*
Black . . .	{ 250 Gns. 200 Gns.*†	Oak	200 Gns.*

STRELICI.—"A more beautiful piano I have never played on."

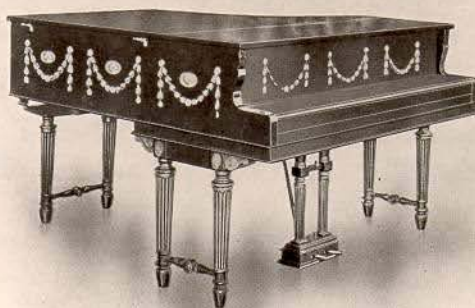
* Specially recommended for extreme climates.

† Mahogany Stained Black—all other Blacks are veneered.

Special Designs.



SHOULD a purchaser be desirous of having the case of the instrument designed to meet his particular requirements, or if he would have his own architect design the external instrument in fashion to follow certain preconceived lines of treatment,



the Brinsmead firm will carry out the work from desired specification and drawings. The accompanying illustrations show five distinct types of cases produced in this fashion.



FOLI.—“More than delighted with its wonderful tone and touch.”

Points to Remember

IF, when purchasing a Brinsmead, you have an old piano, full value will be allowed for it, the amount being deducted from the cost of the new instrument.

A Brinsmead, by its characteristic qualities and its durability, is always a sure investment ; for, if after many years' use you wish to realize on it, its very name is a guarantee, commanding a higher price than any other instrument having been used a similar period.

To do full justice to the Brinsmead Pianos they must be kept under proper conditions, otherwise they may get out of order, and you may be unjustly blaming the instrument instead of your own lack of attention and foresight.

Never keep an instrument near an open window if the weather be wet ; see that it is well removed from the fireplace, steam pipes, or radiators.

Do not let the thermometer rise above 75 degrees, or fall below 50 degrees, in the room which contains the instrument.

Dampness may cause the strings and metal to rust, therefore open the piano during the day so that it may get air and the keys may retain their whiteness ; close it during the night, and always when the room is being dusted, the carpets swept, and so on.

Do not load the top of the instrument with ornaments, photographs, bric-à-brac, and other superfluous items. See that no pins, matches, or any substance fall into the instrument. Place a little camphor folded in paper in a corner of the piano to prevent moths, insects, etc., from finding lodging.

Be certain to have the instrument carefully and regularly tuned. The expert tuner not only keeps the piano in tune and to concert pitch ; by the regularity of his visits and careful work, he maintains an even tension on the strings, overhauls the regulation of the action, keeps the touch in order, and by his knowledge of details detects and remedies slight defects ere they may develop and reach serious proportion.

Points to Remember

When removing an instrument from one house to another it is advantageous that it should remain at least two weeks in its new quarters ere tuning is proceeded with.

The firm employ a large staff of tuners, all of whom have been trained in the Brinsmead factory and are thoroughly experienced and of exceptional ability. They are at the service of London and Suburban customers. Country purchasers would be well advised to exercise as much care in choosing a tuner as in the choice of the piano.

WAREHOUSING

Pianos are warehoused at the charge of 12*s.* 6*d.* per month for Grands, and 8*s.* per month for Uprights. Carriage, packing, and hire of case are charged as extras.

A warehoused piano will be kept in perfect tune and regulation *free* of all additional charge and will be stored in a specially prepared building warmed to an even temperature of 60°.

Messrs. Brinsmead further insure all instruments deposited with them against loss or damage by fire *free* of expense to their customers. It is therefore necessary that owners should state the value of their instruments before the same are received into the warehouse.



