

The title page features a dark, textured background. At the top, a rectangular frame contains a lighter, textured area. Within this frame is a white rectangular box with a decorative border. The word "ACHIEVEMENT" is printed in a large, bold, serif font. Below it, the subtitle "An Ascending Scale" is written in a smaller, italicized serif font. The entire frame is decorated with ornate, symmetrical scrollwork and floral motifs at the corners and bottom center.

ACHIEVEMENT

An Ascending Scale

Grateful acknowledgement is made to the Society of the Preservation of New England Antiquities for their kindness in permitting us to photograph the first Chickering piano in the old Harrison Grey Otis house, 2 Lynde Street, Boston, thus providing a suitable setting for this most interesting relic of early American piano making.

ACHIEVEMENT

An Ascending Scale



*Being A Short History of the
House of Chickering and Sons*



JONAS CHICKERING

1798-1853

The Boyhood of Jonas Chickering

IT is interesting in these days of reconstruction to go back a hundred years and more to observe seemingly trifling conditions and events obtaining at that time, and to trace from them the growth of an enterprise which today, a great industrial and artistic power, seems almost never to have had a period of construction.

Going back in imagination to the time of the inception of the House of Chickering & Sons, now rounding out a hundred years of existence, we find ourselves at a period in which our country was just beginning to be recognized as an independent nation. It was in June, 1796 at Mason Village, a little town in the New Hampshire hills, that Jonas Chickering, founder of the House of Chickering, was born.

Viewed in comparison with the wonders of achievement which confront and amaze us today, the world had not advanced very far then. Remember, it was over one hundred years ago. Washington had just relinquished the presidency and retired to private life at Mount Vernon; Napoleon was at the height of his glory as Dictator of Europe; George III sat on the throne of England, consoling himself as best he could for the loss of his American colonies.

There was no railroad, no telegraph. Steam navigation was as yet an improbable dream.

The stage and the post-chaise were the only means of communication between town and town, and journeys over the lonely roads were not without adventure. Even what we now call the middle west, was then an untrod wilderness. It was the day of simple ways and simple things.

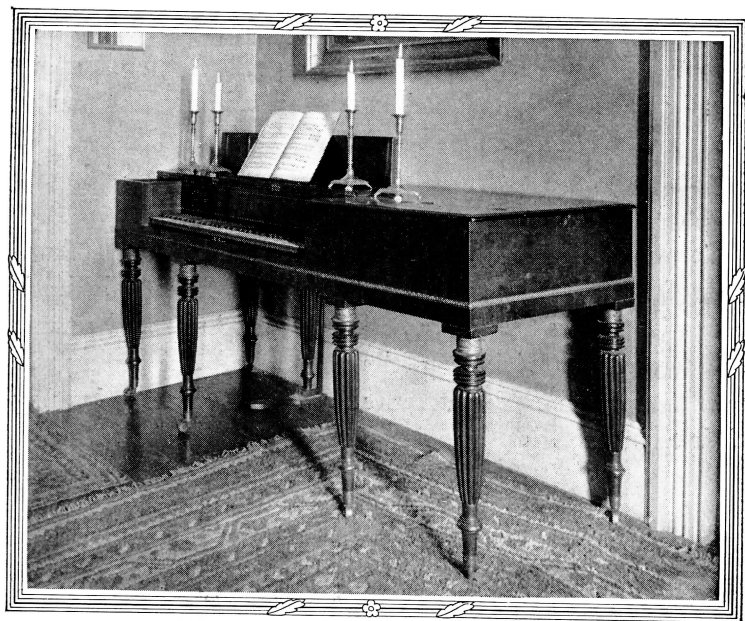
Soon after the birth of their son the Chickering family moved to New Ipswich, N. H.

In the quiet atmosphere of this village, the boyhood of Jonas Chickering was passed. He was of an inquiring mind with hands skilled in the trade of the cabinet maker. That he had ability that was to raise him above his townsmen and to make his name known throughout the civilized world, no one foresaw, least of all the very modest lad who only guessed, then, that he was very fond of music.

New Ipswich possessed one instrumental rarity—a piano. It was made by Christopher Gaynor of London and had been at one time the property of Princess Amelia, the daughter of George III. The old piano became sadly out of order and it was young Jonas Chickering who tried his hand at mending it. The task was accomplished successfully, a remarkable feat for the young cabinet maker.

But the workman was unsatisfied for there were no more pianos to mend and he had just found his life work. Back to the cabinet maker's bench he went carrying with him a "divine discontent."

The period of close study and experiment, of success and disappointment, perhaps, too, moments of doubt which preceded the actual decision to become a piano maker,



The piano, once the property of Princess Amelia, from which Jonas Chickering received his inspiration to become a piano maker

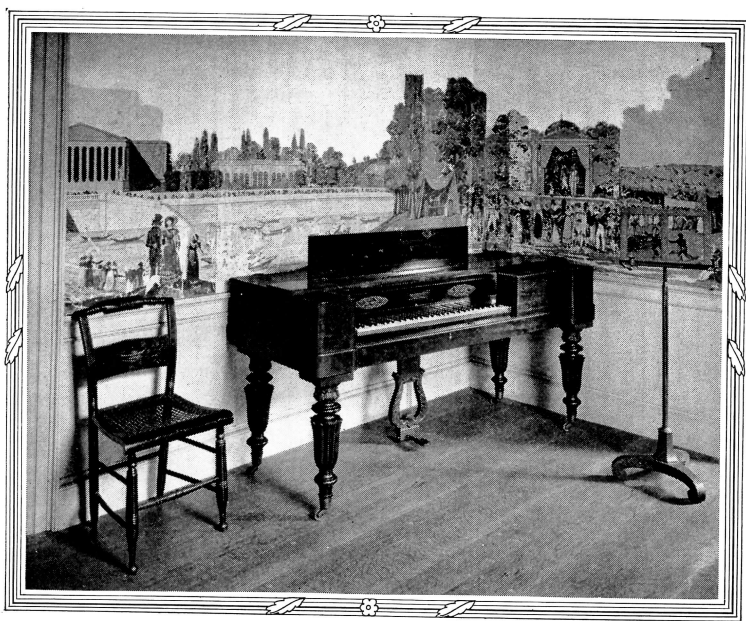
would be interesting reading could the story be told. But of this period of his life there is no record. We do know, however, that he passed the first milestone on the road to fame at the age of twenty by going to Boston.

Picture the scene on that last happy day of the journey when the stage brought him safely to the New England metropolis. One may fancy with what enthusiasm and hope the young man with the slender body and the deep eyes of the poet picked up his carpet bag and bounded down the coach steps, his heart and his pocketbook equally light.

Upon arriving in Boston he at once took employment

in the piano making establishment of John Osborne. Within the next five years Jonas Chickering had mastered every detail of the work and had made many improvements of his own. His name appears in the Boston Directory of 1822 as a piano maker at which time he was still in the employ of John Osborne.

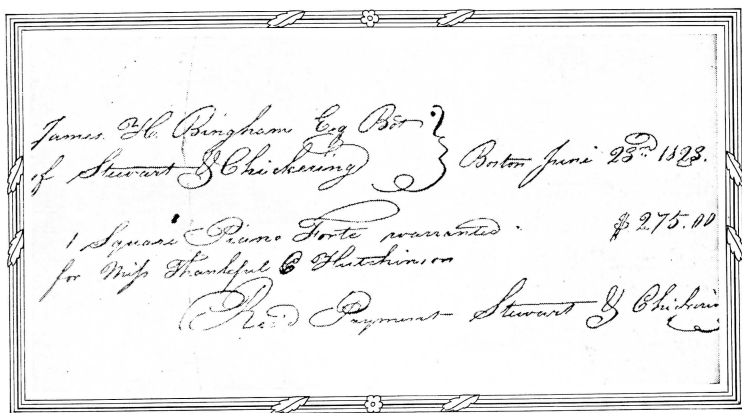
It was on April 15, 1823, in a tiny workroom on Common Street, Boston, that he established himself in business with James Stewart, a Scotchman, and under the name of Stewart & Chickering, the House of Chickering was born. Stewart soon thereafter returned to Europe and young Chickering was left in sole possession of the business.



The first Chickering piano. This piano was sold on June 23, 1823, to James H. Bingham, Esq.

The First Chickering Piano

The first Chickering piano is now in the possession of Chickering & Sons, a treasured and carefully guarded relic, the work of Jonas Chickering's own hands. Its remarkable condition today testifies to the thought and care the young artisan put into its construction for its tiny voice is still clear and resonant although tinged by its great age with a far-off quality as though it sang, as indeed it does, of other days and other times.



The bill of sale of the first Chickering piano

This piano found a ready purchaser in Mr. James H. Bingham, who desired it for a birthday present for his niece and the original bill of sale, obtained with the piano itself from the descendants of Miss Thankful C. Hutchinson, is preserved amongst the Chickering archives in the great factory in Boston.

Others followed it as rapidly as the meagre facilities of

the first Chickering "factory" could produce them. All of them were made with that scrupulous care that the young mechanic brought to all the pianos that were to bear his name. They were highly regarded from the very first and many an old family in Boston counts amongst its treasured possessions a Chickering of these early days.

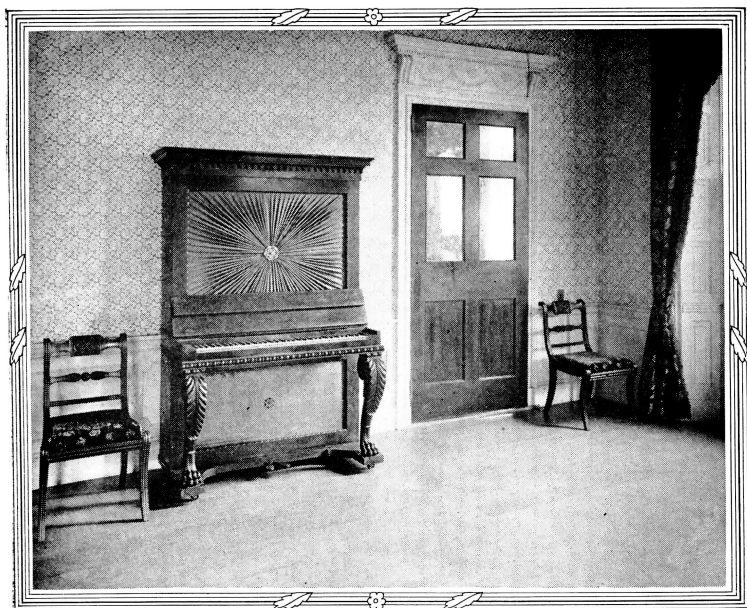
The fame of the young piano maker soon spread and customers came to him from New York, Philadelphia, Baltimore and other cities of the South, which at that time was rich and prosperous, and Chickering pianos of this period still adorn the old mansions of the South of "before the war."

The First Chickering Upright

It was not many years after his establishment that Jonas Chickering completed his first upright piano. It was modeled after the English instruments and was of the high "bookcase" type as the illustration shows.

This interesting piano was made in 1830 and at once became very popular on account of its fine appearance and its beautiful tone. At the same time improvements were constantly being made in the square type and the instruments were enlarged and amplified and all the time Jonas Chickering dreamed of the day when he should bring out the first Chickering grand.

As the business grew and prospered, he associated himself with the master of a fine sea-going vessel, Captain John Mackay. The firm at this time was styled Chickering & Mackay. There was much advantage in this partnership for the Captain made frequent trips to South American ports.



The first Chickering Upright

When the out-going breeze filled his sails, the ship was laden with sweet-toned, six octave pianos which he sold in different ports. Home-coming, the hold was filled with rosewood and mahogany brought from the South American countries to be used in the factory.

This association continued until 1841 in which year it was terminated when on an extra hazardous voyage, the brave Captain was lost with his ship. To this day visitors to Buenos Aires and other South American cities find there many of these old six octave Chickering pianos, still sweet-toned although nearly eighty years old.

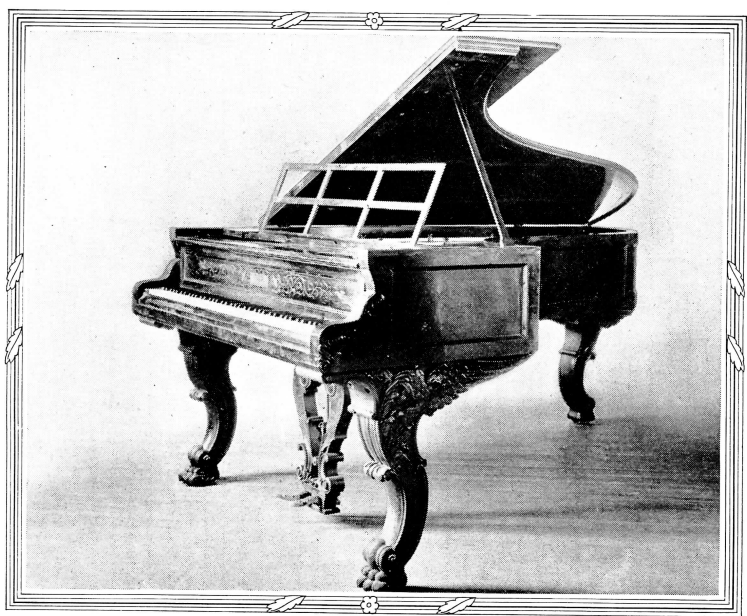
After the death of Captain Mackay, Mr. Chickering

bought out the interests of the son of his former partner and thereafter kept the business in the Chickering family.

The First Chickering Grand

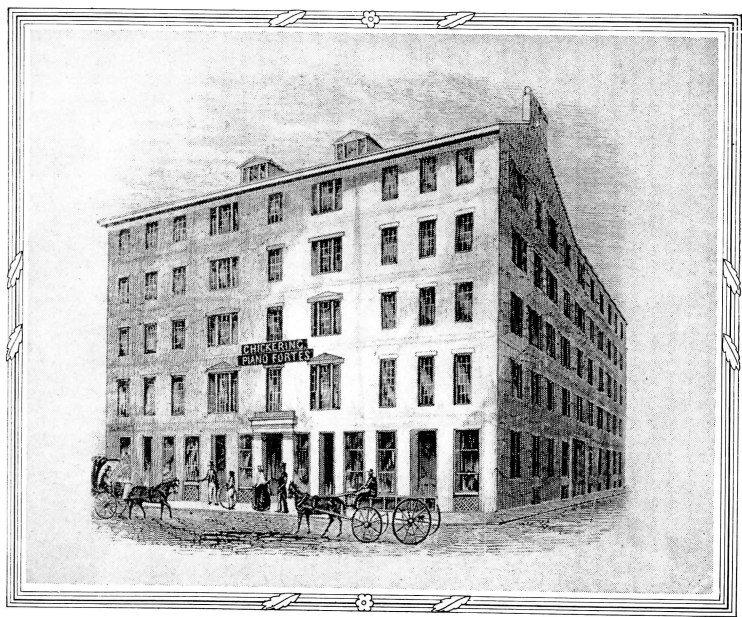
Grand pianos had been made in England prior to Chickering's effort; indeed the first piano ever made by its inventor, Cristofori, in 1706 was a grand. This precious instrument one may see in the Crosby-Brown collection at the Metropolitan Museum in New York.

The great strain of the strings made the instrument, constructed as designed by Cristofori, hardly practical, for it



The first Chickering Grand

was next to impossible to keep it in tune. Jonas Chickering, realizing this difficulty, set for himself the task of overcoming it, and after years of experiment his dream of producing a grand piano scientifically constructed was realized in 1837 by his invention of the full iron plate for grand pianos recorded in that year. This invention is accepted by the scientific world as one of far-reaching importance. Indeed, it proved to be the foundation of all modern piano construction, for without it the sonorous grands of today would have been impossible. It successfully solved the problem of the proper support for the great strain of the strings and defined a new era in the history of piano making.



Factory on Washington Street, destroyed by fire in 1852

Other Inventions of Great Importance

In 1843 Jonas Chickering invented a new deflection of the strings and in 1845 he invented the first practical method for over-stringing in square pianos, that is, setting the strings not side by side but in two banks, not only saving space but bringing the powerful bass strings directly over the most resonant part of the sound-board, a principle which obtains to this day in the construction of all pianos both grands and uprights.

The House of Chickering speedily took the lead in America and this invention with others that followed, not only placed Chickering pianos in the foremost position, but absolutely revolutionized the piano maker's art not only in this country but in Europe as well, so that in the first World's Fair held in the Crystal Palace, London, in 1851, Chickering pianos proved a veritable sensation and received the highest awards.

It is pleasant to pause a moment to remember that it was the Yankee lad who mended the piano of the English princess in the little New England village, who now comes to London with pianos that all the world was to copy.

In 1852 the Chickering factory, then in Washington Street, Boston, was burned. With characteristic energy, Mr. Chickering laid the foundation stone of another and greater establishment, the present building on Tremont Street, Boston, which, when finished, was the largest building in the United States with the exception of the Capitol at Washington.

Jonas Chickering did not live to see this factory com-

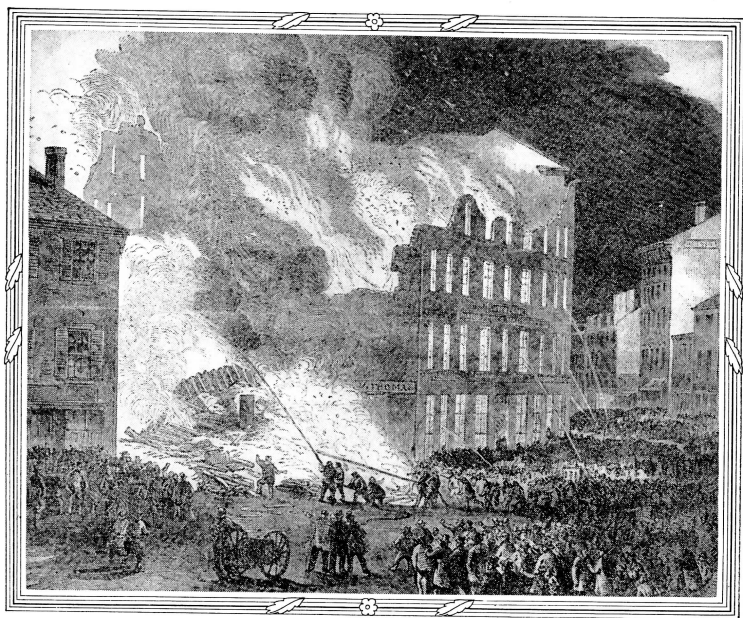


Illustration from "Harper's Weekly" of the fire in the great Chickering Factory

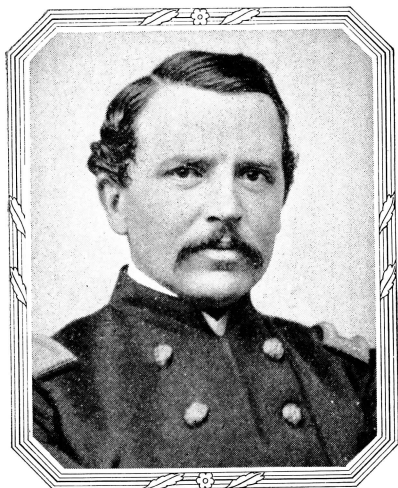
pleted, for he died suddenly in December, 1853. In his comparatively short life, he had laid the foundation of an industry which was to grow to such proportions that today piano making is one of the greatest industrial and artistic factors in the nation.

Jonas Chickering has been justly called the father of the American piano. He loved his vocation and was sincerely mourned as a true citizen, patriotic and public spirited, who detested humbug and was never above his calling; a model to his friends and fellow citizens, he founded his business on a rock and to him more than any other man, piano makers throughout the world are indebted.

The Firm Now Styled Chickering and Sons

JONAS CHICKERING was blessed with three sons: Thomas E. Chickering, Charles Francis Chickering and George H. Chickering. As each one came of age he took his boys into partnership in the firm which thus became known as Chickering & Sons.

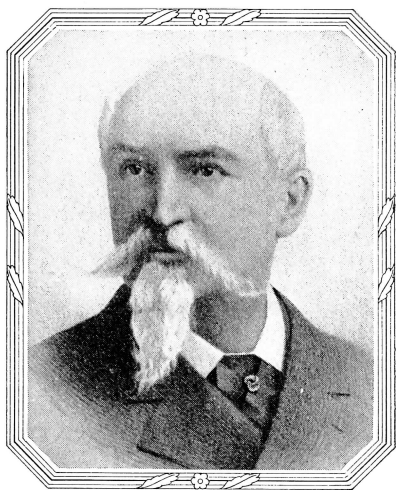
The business now firmly established was carried on by his boys who had been carefully trained by their distinguished father. An immense number of patents were devised by Charles F. Chickering. With the demand for Chickering pianos from all quarters of the earth came the extension of the business. Agencies were established, the art of music was fostered in all its branches. Under the auspices of Chickering & Sons, musical enterprises of all kinds were encouraged; pianists and singers of the greatest distinction associated themselves with the House, and owe much of their success to the energy of Chickering & Sons in featuring their art and conducting their concerts.



Thomas E. Chickering, elder son of Jonas Chickering

The Sons of Jonas Chickering

AFTER the demise in 1871 of Thomas E. Chickering, whose only son died in infancy, the business continued in the hands of the two remaining brothers. The efficiency and brilliant management of the affairs of Chickering & Sons during the years following the death of Thomas Chickering, brought it to a greater eminence than ever before. The name "Chickering" became and has been ever since a household word, wherever music is known. Through their activities in fostering the art of music, Chickering & Sons became the most powerful influence in the development of music in the United States. Truthfully, it has been said around the name of Chickering is wrapped the musical

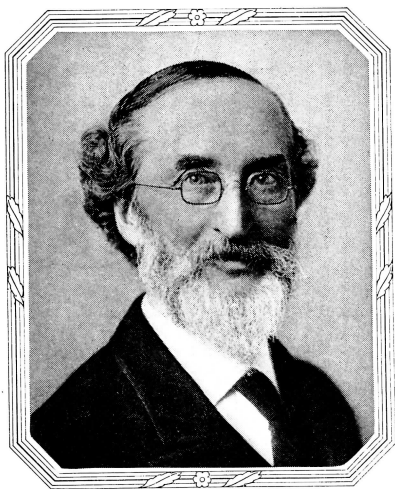


C. Francis Chickering, second son of Jonas Chickering

history of our country. In 1891, Charles Francis Chickering died without issue leaving the youngest brother, George H. Chickering, sole possessor of the great business.

Mr. George Chickering, having no son to succeed him, associated with himself business men and scientific experts who should after his death carry on the business in the interest of his daughters and grand children and the daughter, the sole surviving child of his older brother, Thomas Chickering. Mr. George Chickering died in 1899 since which time the business has been conducted in the interests of the Chickering heirs and brought to even greater prominence and importance than it had achieved during any time in its long history.

In 1909 the House of Chickering & Sons affiliated itself with other houses in the formation of the American



George H. Chickering, youngest son of Jonas Chickering

Piano Company of which it thus became a division. It insured for the Chickering interests a wider scope for musical activity and valuable advantages in securing for itself the best the world's markets offered in materials which enter into piano construction. The Chickering ideals and Chickering personality remain, however, unimpaired.

The foresight and wisdom of this vitally important decision is apparent to any student in modern American business which discloses this affiliation with other interests of similar ideals to be the foundation of the present day success of practically every great American institution.

This advantage is not merely one of co-operative buying, but includes the advantages of co-operative intelligence, marketing and financing, resulting in the betterment of each member of the affiliation.

A Roll of Honor

The Roll of Honor of the Chickering piano is a long one. Amongst the distinguished musicians who have used and endorsed these instruments are the following:

Clarence Adler	Arthur Friedheim	Edward S. McDowell
Max Alvary	Mme. Fursch-Madi	S. B. Mills
Conrad Ansoerge	Amelita Galli-Curci	Maximilian Mitnitzky
Frederick Archer	Arabella Goddard	Emanuel Moor
Adriano Ariani	Robert Goldbeck	J. Moscheles
Germaine Arnaud	L. M. Gottschalk	Lambert Murphy
Maria Barrientos	Charles Gounod	Ilma di Murska
Jules Benedict	Charles Hackett	Edmund Neupert
Fanny Bloomfield-Zeiser	Sir Charles Hallé	Emma Nevada
Conrad V. Bos	Asger Hammerick	Arthur Nikisch
F. Boscowitz	Stephen Heller	Adele aus der Ohe
Richard Buhlig	George Henschel	Madame de Pachmann
Hans Von Bülow	Richard Hoffman	Vladimir de Pachmann
Ferruccio Busoni	Alfred Jaell	Ernst Perabo
Teresa Carreño	Charles H. Jarvis	Louis Plaidy
William Russell Case	Amalie Joachim	Jos. Posnanski
William H. Chapman	Rafael Joseffy	George Proctor
George Copeland	Dr. Jeno Kerntler	Carl Reinicke
Marcella Craft	Henry Ketten	Julie Rivé-King
Walter Damrosch	Marie Krebs	Theodore Ritter
Camille Decreus	Alexander Lambert	Mme. de Roode-Rice
Suza Doane	B. J. Lang	Edith Rubel Trio
Jessie Downer-Eaton	Lilli Lehmann	Franz Rummel
Franz Egenieff	Franz Liszt	Joseph Rummel
Amy Fay	Henry Litolf	Lillian Russell
Emil Fischer	A. Marmontel	August Sauret
Caril Florio	Margerete Matzenauer	Xavier Scharwenka
Arthur Foote	Victor Maurel	Madeline Schiller

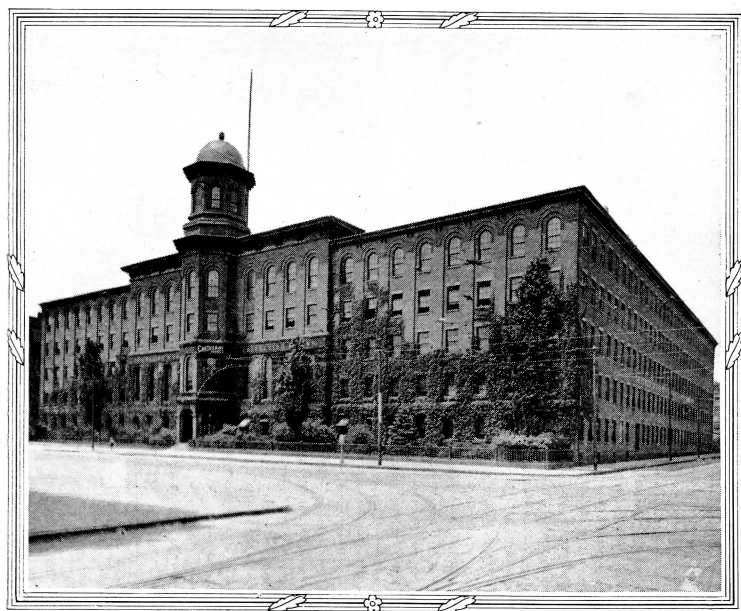
Germaine Schnitzer
Oscar Seagle
Anton Seidl
William H. Sherwood
Sir Arthur Sullivan
Jeska Swartz-Morse
Antoinette Szumowska

S. Thalberg
Theodore Thomas
Clara Thoms
Teresina Tua
H. G. Tucker
Jacques Urlus
F. Van Der Stucken

Clementine de Vere
George W. Warren
Reinald Werrenrath
Caroline White
Dr. Ludwig Wüllner
Eugene Ysaye
Maña Zucca

The Chickering of Today

The present factory on Tremont Street, while it is the one as designed and built by Jonas Chickering, has been



The present factory, Tremont Street, Boston

greatly enlarged so that it is now believed to be the largest factory under one roof on this continent. In this vast building there is an accumulation of the most effective and modern machinery known in pianoforte making, providing every facility for making pianos of the highest excellence. One finds there a legion of highly trained workmen and a staff of eminent foremen, each specially skilled in his particular work.

The guiding principle which operates the Chickering factory today is actuated by the ideals of Jonas Chickering, ideals which he imparted to his sons which were held by them as a sacred trust; ideals which were always to insure advancement on lines which would make for permanent progress and glorify the art of piano making. These ideals are constantly before those who are today entrusted with carrying on and extending the great business founded by Jonas Chickering.

The great excellence of the Chickering piano from the start was brought about by strict personal supervision. Today the same care attends every instrument sent out and therein is found the reason why the Chickering piano, the first practical one made in America, has not only retained its lead in this country in its nearly a century of life, but has influenced by its inventions and improvements the pianos of the whole world. There is today a vital and constant activity at the Chickering factory to maintain and improve the high artistic and musical standards which have always been the guiding star in the making of Chickering pianos.

Another Roll of Honor

Besides the Roll of Honor of the various musicians who have paid tribute to the Chickering piano, there is another list without which this little history would be incomplete. It is the Roll of Honor of the men who have made the Chickering piano what it is.

Jonas Chickering and subsequently his sons, and after them the scientific experts who displayed a genius for piano making, have determined and imparted the methods by which the splendid musical achievements of the Chickering piano have been gained and maintained, but it is no less due to the hands of the trustworthy workmen who, with care and understanding, perform the tasks laid out for them, that the success of the Chickering piano has been attained.

In 1903, upon the completion of eighty years of existence, commemorative exercises were held in Chickering Hall, Boston, at which Dr. Edward Everett Hale made an address. He knew Jonas Chickering and his sons and was acquainted as well with the spirit pervading the great institution. He had lived in Boston all his life and his house was not far from the Chickering factory.

Dr. Hale chose for his subject "Each for All and All for Each" and in his address he paid a remarkable tribute to the feeling of cooperation displayed by the Chickering workmen, the pride each man took in doing his part. This, he pointed out, was part of the secret of the great success of the Chickering organization.

It is still a vital factor in its well being and prominence. There are very few firms in our country that can boast a



This group of men represent an average of forty years' each of continuous service with the House of Chickering

hundred years of existence and continued progress. The House of Chickering has always made every man in its employ feel that he is a part of the organization with his particular work to do which no man can do better than he, and there can be no finer testimony to the success of the spirit thus established than the fact that there are still in the employ of the House the men whose names follow, none of whose service is less than twenty-four years, and whose average is thirty-five years.

These are men who take pride in their work and share in the honor and reputation of the house they have served so faithfully. They and their associates regard each and every piano as a special art work to be constructed with the same care that was brought to the making of a Stradivarius violin.

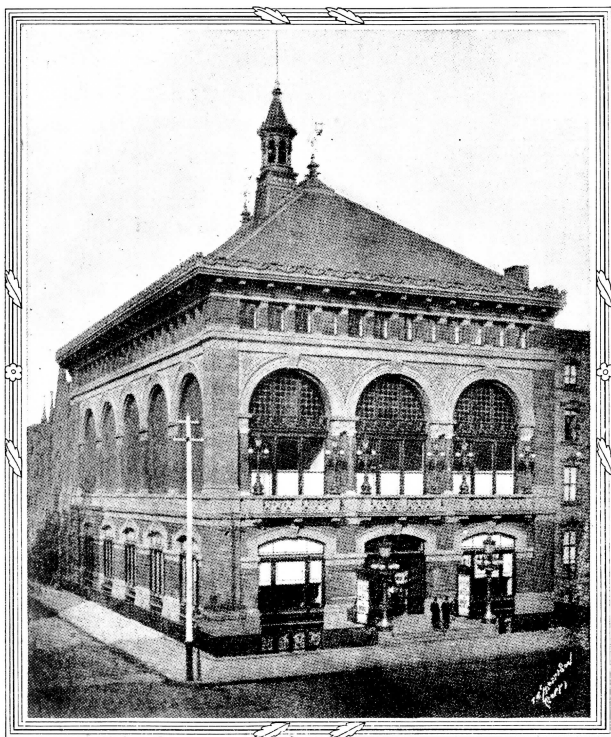
This Roll of Honor contains these thirty-three names:

	Years of Service		Years of Service
Otto Anderson	41	William Lynde	48
Edward Berg	26	John Magnusson	28
William L. Burkhardt	38	J. B. McDermott	27
James Burns	24	J. C. McDermott	38
John Eckman	25	John Munroe	27
Carl Edlund	46	Eric W. Nelson	38
Nils Erickson	24	V. Peterson	26
Theodore Fandel	28	Edward Rose	45
George Goodwin	27	F. A. Rosenquist	26
John Hagelin	48	Erik Runnestrom	37
Louis E. Hall	31	Edward C. Sager	39
William C. Hinds	34	Nes A. Sandell	29
Edward I. Humphrey	65	Martin Sefriansen	24
J. J. Johanson	47	John Svanson	36
Jefferson Johnson	38	Gustav A. Svedman	20
Nils J. Kleist	38	Timothy Teahan	63
W. A. Lucy	39		

In the aggregate, the time which this portion of the working force has devoted to bringing the Chickering piano to its present eminence, represents over a thousand years of service. All honor to them.

New Standards Created Year by Year

Art, aided by science and the ever-present realization of a great ideal to be maintained, is year by year creating new standards of excellence for Chickering pianos. Incomparable beauty of tone, perfect action and the finest workmanship throughout, are the attributes of the Chickering of today. In it is represented the highest development of the piano maker's art.



Chickering Hall, at Fifth Avenue and Eighteenth Street

Chickering Hall, New York

*I*T is difficult to estimate the immense influence on the musical life of a great city exerted by an institution like Chickering Hall in New York, which, for a quarter of a century, was the center of the musical life of the metropolis.

Built for the double purpose of the home of the Chickering & Sons business and that of a suitable place in which to exploit the countless musical enterprises of the House, it made for the people of New York the center of their musical life and continued so to be until the march of time and change left it too far down town to serve the purpose for which it was so singularly fitted at the time of its erection.

It is impossible to give consideration to the history of music in New York during the twenty-five years of its existence without observing that Chickering Hall was one of the most potent factors in the making of that history. It received a notable dedication to its career of musical service in a concert given under the direction of Dr. Leopold Damrosch at which Hans Von Bülow made his first appearance in America. All of Von Bülow's subsequent recitals in New York were given at Chickering Hall.

Madame Teresa Carreño also made her bow to New York at Chickering Hall in the same year. In 1876, a superb new organ was installed, built by Roosevelt, a marvelous addition to the city's, at that time, meagre supply of concert organs. At the festival of its installation it was played by George William Warren, S. B. Whitney, Dr. S. Austin Powers, Samuel P. Warren, George W. Morgan and Dudley Buck. For many years it was the instrument chosen for all the most important organ recitals given in the city including the notable concerts of Frederick Archer, the great English organist in 1881.

Chickering Hall was eagerly claimed as its home by a number of choral societies as soon as its excellences for

such purposes were disclosed. Among these are the following: the Mendelssohn Glee Club, the English Glee Club, the New York Vocal Society, the Harlem-Mendelssohn Union, the Manhattan Choral Union, the Choral Club, the Musurgia, St. Georges Glee Club, Gounod Vocal Society, the Ursula Glee Club, the Banks Glee Club, the Lennox Hall Vocal Society, the Metropolitan Musical Society, the Palestrina Choir and the Rubinstein Club.

String quartets soon found an abiding place in Chickering Hall. Amongst those which will be remembered by old New York concert goers are the New York String Quartet, the Beethoven String Quartet, the Kneisel Quartet. Rafael Joseffy made his first American appearance here in 1879. Edmund Neupert played the Grieg Concerto, dedicated to himself, there in 1882.

Among the long list of names of artists who have appeared at the Chickering Hall are the following favorites of a by-gone day: Richard Hoffman, Miss Emma Thursby, Miss Winant, Mr. and Mrs. Henschel, Mme. Emma Nevada, Teresina Tua, Campanini, Mme. Ilma di Murska.

It was at Chickering Hall that in 1889 Vladimir de Pachmann gave his remarkable series of recitals, devoted almost entirely to the works of Chopin.

Amongst the works now familiar to music lovers everywhere which had their first New York hearing at Chickering Hall are Theodore Thomas's "Festival March," Brahms's "Double Concerto," Saint-Saens' "Samson and Delilah," Beethoven's "Ritter Ballet," Grieg's "Autumm Overture" and "Peer Gynt Suite," Rubinstein's "Don Quixote," MacDowell's "Second Concerto," Tschai-
kowsky's "Symphony No. 4."

sky's "Fifth Symphony" and many other less important works.

During the season of 1898, Chickering Hall was the scene of a most important series of orchestral concerts under the management of Chickering & Sons with the directorship of Anton Seidl. Among the soloists who appeared at these concerts were Franz Rummel who made his appearance under most auspicious circumstances; Xavier Scharwenka and Richard Hoffman.

The remarkable facts chronicled above, which offer but a small part of the countless concerts and musical activities of which it was the center, show what a potent musical influence has emanated from Chickering Hall. A complete history of Chickering Hall and what it has meant to the musical life of New York would be a large and most interesting volume in itself and can only be touched upon in this brief history of the House of Chickering & Sons.

In December, 1901, the Chickering Hall property was sold to the Alliance Realty Company of New York. It is interesting to note that just before the closing of the hall, Richard Hoffman, the veteran pianist gave a recital there. He had at that time been playing the Chickering piano and no other for fifty-two years.

Amongst the last and most brilliant of recent concerts given there were those of Madrigal Singers under the direction of Frank Taft.

*Important Events in the History of the
House of Chickering & Sons
Chronologically Arranged*

- 1796 Jonas Chickering born Mason Village, New Hampshire.
- 1817 He repaired the piano formerly the property of the Princess Amelia.
- 1818 He went to Boston and apprenticed himself to John Osborne, piano maker.
- 1822 Concluded his apprenticeship with John Osborne.
- 1823 Associated himself with James Stewart and established the House of Chickering under the name of "Stewart and Chickering."
- 1823 First Chickering piano completed and sold.
- 1828 James Stewart returned to Europe leaving Jonas Chickering in sole possession of the business.
- 1830 First Chickering upright completed.
- 1835 Jonas Chickering took as partner John Mackay and the firm became known as "Chickering & Mackay."
- 1837 Invented the full iron plate or frame for grand pianos.
- 1841 John Mackay lost on voyage to South America.
- 1842 Purchased from the Mackay family the interests of John Mackay leaving Jonas Chickering again in sole possession of the business, the firm at this time being styled "J. Chickering, Piano Maker."
- 1843 Important invention concerning a new deflection of the strings.
- 1845 The first practical method of over-stringing for grand and square pianos.
- 1848 Jonas Chickering takes his sons into partnership and the firm becomes known as "Chickering & Sons."
- 1849 The method of over-stringing applied to upright pianos.
- 1852 The Chickering factory at 334 Washington Street, Boston, destroyed by fire December 1st.
- 1853 Cornerstone of the present factory on Tremont Street, Boston, laid June 15.
- 1853 Jonas Chickering died suddenly on December 8.
- 1855 Completion of the present factory on Tremont Street, Boston.

- 1867 Chickering pianos awarded the first gold medal at the International Exhibition at Paris and C. Frank Chickering awarded the Imperial Cross of the Legion of Honor.
- 1871 Thomas E. Chickering, eldest son of Jonas Chickering, died February 14.
- 1871-1891 During this period a great number of improvements and inventions were consummated by Mr. C. Francis Chickering. It was the period of the greatest development in piano construction throughout the world, during this time all piano makers following the Chickering leadership developed the piano from the foundation laid by Jonas Chickering with his invention of the full iron plate patented in 1837.
- 1891 C. Francis Chickering, second son of Jonas Chickering, died March 23.
- 1893 George H. Chickering, now sole proprietor of the business, associates with himself business men and scientific experts in continuing it.
- 1899 George H. Chickering died November 17.
- 1904 Perfection of the Quarter Grand, the smallest grand piano of modern construction yet made.
- 1909 The House of Chickering & Sons affiliates itself with the American Piano Company, thus securing opportunity for wider musical and artistic scope at the same time preserving all the individual characteristics and management of the Chickering organization.
- 1910 A player piano mechanism was for the first time installed in a Chickering piano.
- 1911 This year marks the first installation of the Ampico in a Chickering piano.
- 1913 Important improvements in the construction of upright pianos increasing the volume and enriching the quality of tone of these instruments.
- 1914 Reconstruction of a large part of the Chickering factory, including the installation of the latest type of machinery.
- 1916-17 Further reconstruction of the factory completing its equipment with modern machinery of all kinds.
- 1919 This year marks signal improvements in the construction of grand pianos in producing a series of new scales superseding in beauty of tone the grands of previous years, especially a concert grand of superb tonal power and variety of tonal color.