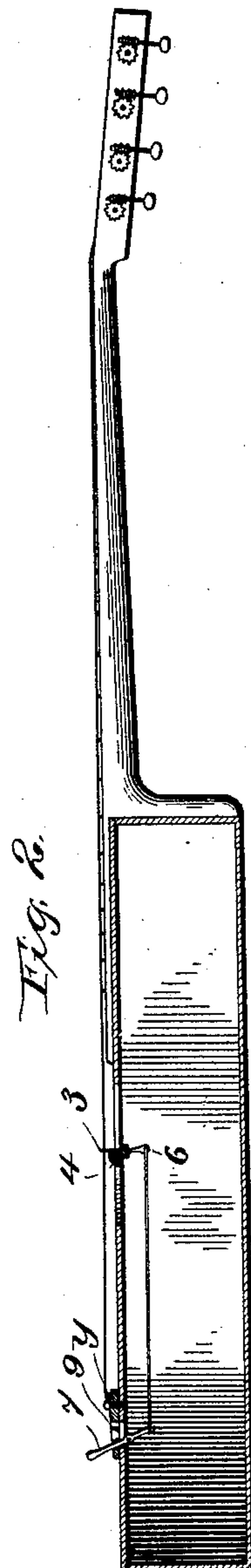
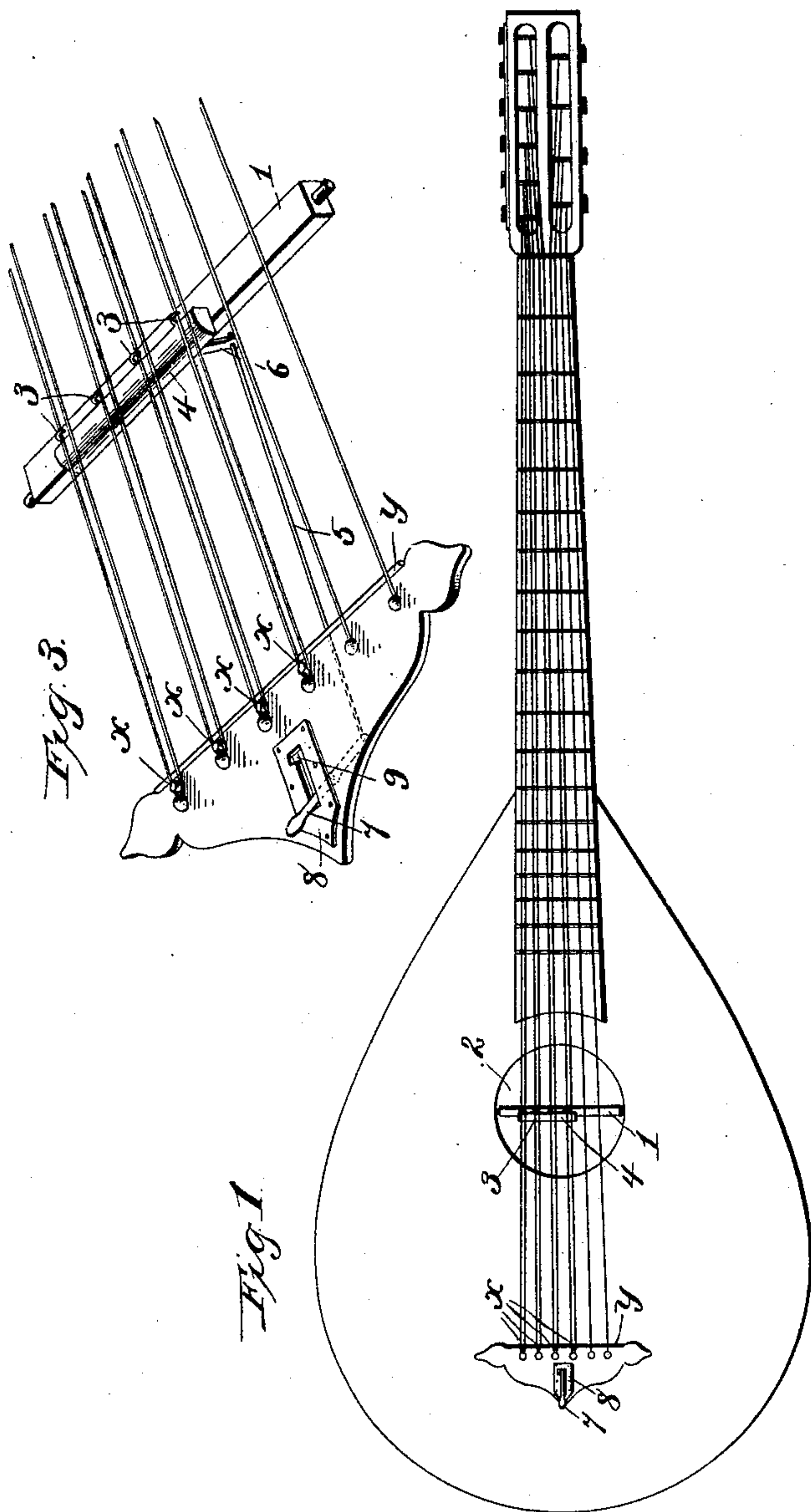


(No Model.)

C. E. BROWN.
GUITAR.

No. 568,108.

Patented Sept. 22, 1896.



Witnesses
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UNITED STATES PATENT OFFICE.

CARL E. BROWN, OF COLUMBUS, OHIO.

GUITAR.

SPECIFICATION forming part of Letters Patent No. 568,108, dated September 22, 1896.

Application filed February 8, 1896. Serial No. 578,494. (No model.)

To all whom it may concern:

Be it known that I, CARL E. BROWN, a citizen of the United States, residing at Columbus, in the county of Franklin and State of Ohio, have invented certain new and useful Improvements in Musical Instruments, of which the following is a specification.

My invention relates to a new and useful improvement in musical instruments, and has for its object to combine the features of a harp and guitar, and also to provide mechanism whereby the addition to the guitar may be thrown out of action, so that for all purposes it becomes a simple guitar.

With these ends in view my invention consists in the details of construction and combination of elements hereinafter set forth, and then specifically designated by the claims.

In order that those skilled in the art to which this invention appertains may understand how to make and use the same, I will describe its construction and operation in detail, referring by numbers to the accompanying drawings, forming a part of this specification.

Figure 1 is a plan view of my improved instrument; Fig. 2, a section of the body; and Fig. 3, a detailed perspective showing the strings, the bridge, the mute-strip, and hooks and lever for operating same.

Similar numbers and letters denote like parts in the several views of the drawings.

As my invention may be divided into two heads, I will first describe that part which has to do with the combining of parallel strings to produce the double effect of a harp and guitar. This instrument has ten strings, six of which are tuned as those of an ordinary guitar; namely, to the pitch of large E, A, D, G, B, and small E. Running parallel with the first four of these strings, and at a distance therefrom of about one-sixteenth of an inch to the left looking toward the neck of the instrument, are smaller strings tuned one octave above each of the first-named strings. The secondary strings are kept at their proper relative distance from the primary strings by the iron pegs and sit in the tailpiece back of the bridge J.

In practice the harp guitar is played similar to the ordinary guitar, except that upon the former the air is played upon the double

strings with the bare thumb, while the accompaniment is picked upon the other available strings with the first three fingers and thumb, when at liberty, and I have found that the volume of tone produced by this instrument is twice that of an ordinary guitar, and the additional strings and their arrangement make it possible to play any ordinary piece of music, while upon an ordinary guitar comparatively very few pieces can be executed.

The mute attachment of this instrument is an arrangement of hooks fastened to a swinging block, by means of which the smaller parallel strings may be thrown out of action, and this device is constructed and operated as follows: 1 is a rod pivoted across the sound-hole 2 and having projecting upward therefrom the hooks 3, which correspond with the extra parallel strings of the instrument and project over the same, as clearly shown in Fig. 3. 4 is a strip of felt secured to the rod 1 so as to turn with the latter, and this rod is controlled by a wire 5, which is pivoted to an eye 6, secured upon the rod and to the operating-handle 7, pivoted to the sounding-board back of the bridge-pins. This lever projects through the escutcheon 8, which has formed therein a slot and two notches 9, so that the lever may be locked in one of two positions, the object of which is to hold the hooks into contact with the parallel strings or release them therefrom. When all of the strings are to be operated upon, the lever is locked in the position shown in the drawings, which will hold the hooks in a vertical position, as clearly shown, out of contact with the extra strings and permit them to give forth their proper tone when struck; but when it is desired to convert the instrument into an ordinary guitar the lever is pushed forward in its slot and locked into the forward notch 9, by which operation the rod 1 will be swung upon its center and the hooks drawn downward against their strings, thus lowering the latter out of operating position and against the felt block, which will prevent their vibration. From this it will be seen that not only is a compound instrument provided which resembles a harp and guitar, but it may be so manipulated that at any time it can be converted into an ordinary guitar.

I am aware that slight modifications might be made in the exact construction herein de-

scribed for bringing about the silencing of the extra strings, and therefore do not wish to be limited to this exact construction, as the gist of my invention rests in the broad
5 idea of providing an instrument of the general design of a guitar which shall have the effect of a harp.

Having thus fully described my invention, what I claim as new and useful is—

10 1. The herein-described combination, a frame, suitable strings arranged thereon, a rod having hooks to engage a series of strings, a lever having a connection for operating the rod and means for locking the lever in its ad-
15 justed position, as and for the purpose described.

20 2. The herein-described combination with the frame of an instrument, a series of pairs of strings, a rod having connection with one string of each pair, a lever having a connection for operating the rod, and a muffling-strip arranged on the rod, as and for the purpose described.

25 3. The herein-described combination with the frame of an instrument, a series of pairs of strings, a rod having hooks connecting with one string of each pair, a muffling-strip car-

ried by the rod, a lever having connections with the rod and means for securing the lever in its adjusted position, as and for the pur- 30
pose described.

4. The herein-described combination, with the frame of an ordinary guitar and the six strings thereof, of four smaller or treble strings arranged parallel with four of the first- 35
named strings, a pivoted rod having four hooks projecting therefrom in such manner as to be brought into contact with the four afore-
said treble strings when the rod is swung, an operating-lever, a wire or rod for connecting 40
said lever with the said pivoted rod, means for locking said operating-lever in one of two positions, and a felt strip, against which the
aforesaid treble strings are pressed when the hooks are swinging downward, as shown and 45
described.

In testimony whereof I have hereunto affixed my signature in the presence of two subscribing witnesses.

CARL E. BROWN.

Witnesses:

ROSE D. BROWN,
EDWARD M. TAYLOR.