

No. 754,059.

PATENTED MAR. 8, 1904.

G. C. FURBERSHAW.

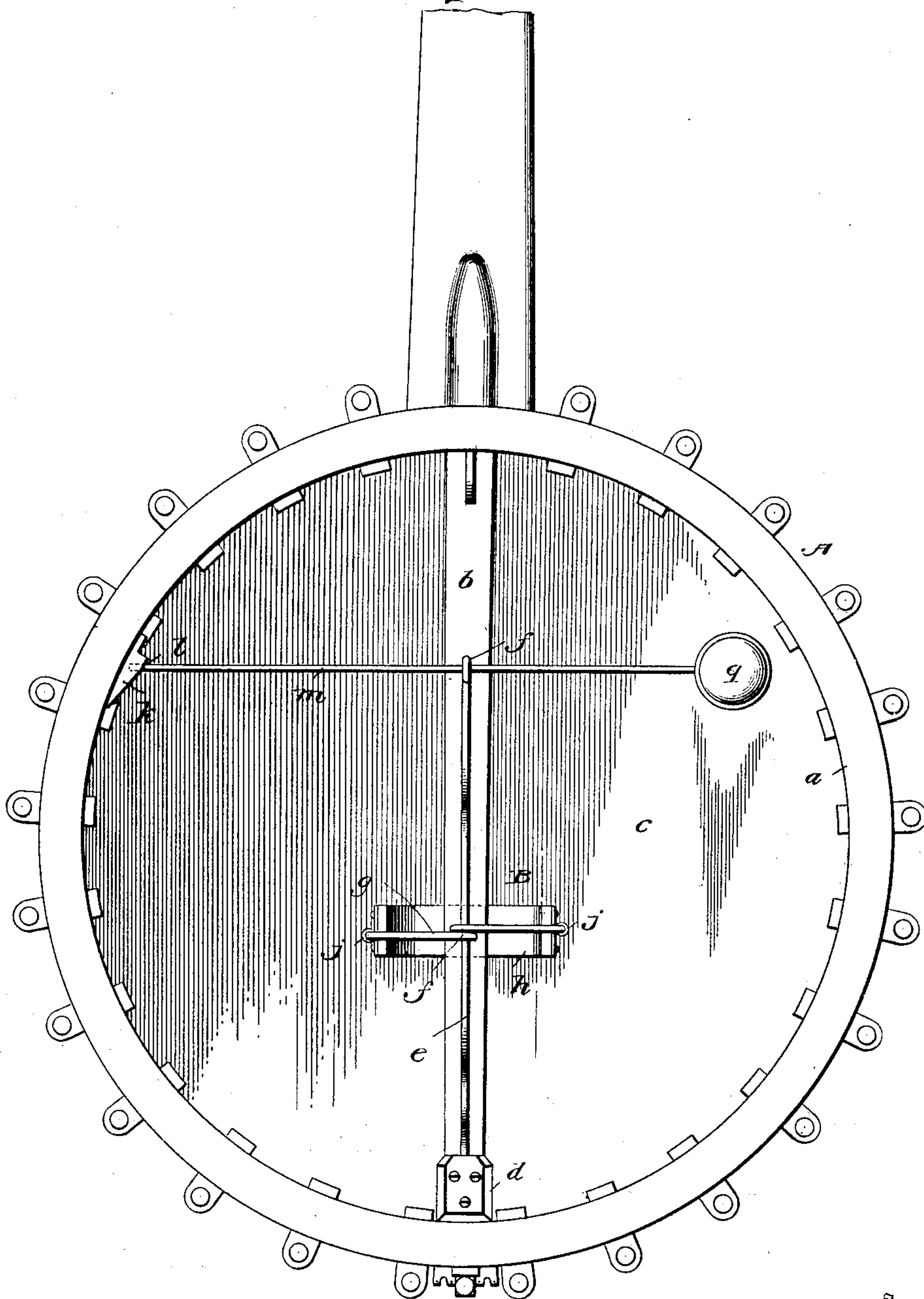
BANJO.

APPLICATION FILED JUNE 8, 1903.

NO MODEL.

2 SHEETS—SHEET 1.

Fig. 1.



Inventor

G. C. Furbershaw.

Witnesses

Wm. C. Dealy
N. C. Dealy

James J. Dealy

Attorney

No. 754,059.

PATENTED MAR. 8, 1904.

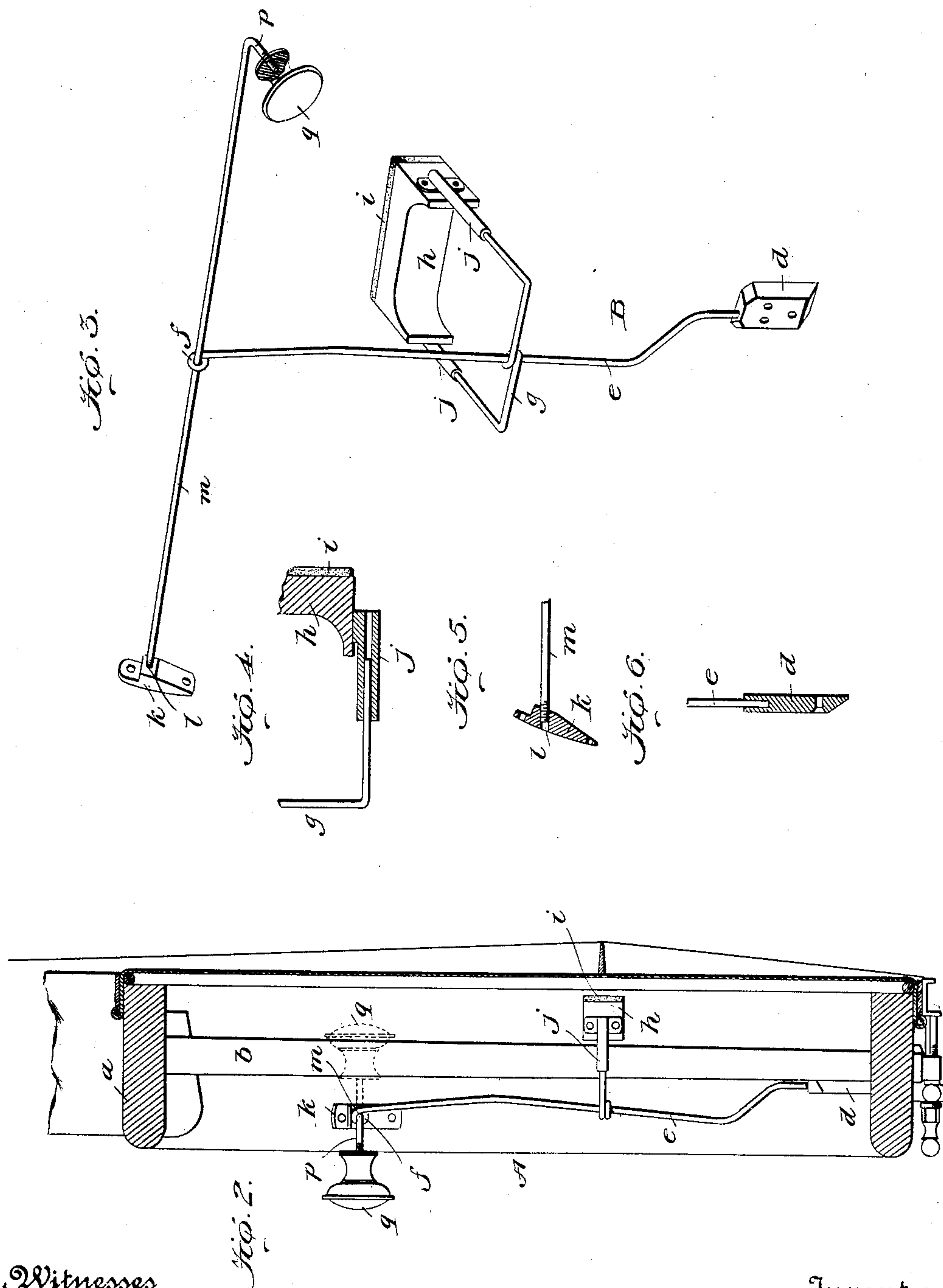
G. C. FURBERSHAW.

BANJO.

APPLICATION FILED JUNE 8, 1903.

NO MODEL.

2 SHEETS—SHEET 2.



Witnesses

W. C. Healy

Inventor

G. C. Furbershaw
by *James J. Healy* Attorney.

UNITED STATES PATENT OFFICE.

GEORGE C. FURBERSHAW, OF WASHINGTON, DISTRICT OF COLUMBIA.

BANJO.

SPECIFICATION forming part of Letters Patent No. 754,059, dated March 8, 1904.

Application filed June 8, 1903. Serial No. 160,602. (No model.)

To all whom it may concern:

Be it known that I, GEORGE C. FURBERSHAW, a citizen of the United States, residing at Washington, in the District of Columbia, have
5 invented new and useful Improvements in Banjos, of which the following is a specification.

My invention pertains to banjos and similar stringed instruments, and contemplates the
10 provision of improved means for enabling a banjo-player to muffle the instrument to a greater or less extent, as desired, without the necessity of removing his fingers from the strings.

15 With the foregoing in mind the invention will be fully understood from the following description and claims, when taken in connection with the accompanying drawings, in which—

20 Figure 1 is a rear elevation of a banjo-body equipped with my improvements; Fig. 2, a cross-section of the body with my improvements in elevation; Fig. 3, a perspective view of the improvements removed from the banjo-
25 body, and Figs. 4, 5, and 6 detail sections hereinafter referred to.

Similar letters designate corresponding parts in all of the views of the drawings, referring to which—

30 A is an ordinary banjo-body, comprising a rim *a*, a cross-brace *b*, and a head *c*, and B is an attachment constituting the preferred embodiment of my invention and adapted to be readily applied to the body illustrated or any
35 other ordinary body. As best shown in Fig. 3, the said attachment comprises a block *d*, a spring-bar *e*, fixed at one end to the block *d* and having an eye *f* at its opposite end, a bail *g*, fixed on the spring-bar at an intermediate
40 point in the length thereof, a muffler *h*, of wood or other suitable material, fixed with felt or the like, as indicated by *i*, and having sleeves *j*, receiving and held by frictional contact on the legs of the bail *g*, a block *k*, having a screw-
45 threaded or other suitable socket *l*, a rod *m*, which is preferably resilient or springy, extending through the eye *f* of the spring-bar *e* and having one of its ends threaded and loosely arranged in the socket *l* of block *k* or other-
50 wise connected to said block in such manner as

to permit of the rod being turned on its axis and also having an outwardly directed and threaded arm *p* at its free end and a threaded knob *q*, mounted on the arm *p* of the rod *m* and adjustable in the direction of the length of
55 said arm *p* for a purpose presently pointed out.

In applying my improved attachment to the banjo-body A the muffler *h* is placed as shown in Figs. 1 and 2, the bail *g* is arranged to
60 straddle the brace-bar *c* of the body, and the muffler is properly adjusted on the legs of said bail, after which the block *d* is fixedly connected to the brace *c* and the block *k* to the inner side of the rim *a* at the points shown. 65

With the attachment applied as stated and the rod *m* and knob *q* in the positions shown by full lines in Fig. 2 a performer is enabled while playing the banjo to press the knob *q*
70 against his body, and thereby move the muffler *h* against the head *c* and muffle or modulate the tone to the extent desired. In this way it will be observed that the desired volume of tone from double forte to pianissimo may be obtained and nice effects produced without the
75 performer removing his attention from the fingering of the strings. It will also be observed that by gradually lessening the pressure against the knob *q* and enabling the spring-bar *e* and muffler *h* to move toward
80 their normal positions the volume of tone may be increased. Again, it will be observed that irrespective of the volume of tone being produced the spring-bar *e* and muffler *h* will assume the positions shown in Fig. 2 on the
85 knob *q* being relieved of pressure and will normally remain in such positions with the muffler away from the head, as is desirable.

By virtue of the knob *q* being adjustable on the arm *p* of the rod *m* in the direction of
90 the length of said arm, as described, the knob may be made in its operative position to project a greater or less distance beyond the plane of the back of the body A, as the performer desires. 95

Inasmuch as the rod *m* is free to be turned on its axis, it follows that the arm *p* and knob *q* may be swung from the position shown in full lines in Fig. 1 to the position shown in dotted lines. In this way the knob may be
100

disposed entirely within the body A when the banjo is to be placed in its case without the muffler *h* being pressed against the head *c*, which is an important desideratum.

5 Notwithstanding the advantages of my improvements as pointed out in the foregoing it will be noticed that they are very simple and inexpensive, and hence do not materially increase the cost of the banjo to which they are
10 applied.

I have entered into a detailed description of the construction and relative arrangement of the parts embraced in the present and preferred embodiment of my invention in order
15 to impart a full, clear, and exact understanding of the same. I do not desire, however, to be understood as confining myself to such specific construction and relative arrangement of parts, as such changes or modifications may
20 be made in practice as fairly fall within the scope of my invention as claimed.

Having described my invention, what I claim, and desire to secure by Letters Patent, is—

25 1. The combination with the body of a banjo or similar musical instrument, of a spring-bar arranged in and connected to the body, a muffler connected and movable with said spring-bar, and a movable rod connected to the body
30 and the spring-bar, and having an angular arm.

2. The combination with the body of a banjo or similar musical instrument; of a spring-bar arranged in and connected to the body, a muffler connected and movable with said spring-
35 bar, and a movable rod, mounted to turn on its axis in the body and the spring-bar, and having an angular arm.

3. The combination with the body of a banjo or similar musical instrument; of a spring-bar arranged in and connected to the body, a muffler connected and movable with said spring-
40 bar, and a movable spring-rod journaled, at one end, in the body, and, at an intermediate point of its length, in the spring-bar, and hav-
45 ing an angular arm.

4. The combination with the body of a banjo or similar musical instrument, having a head; of a rod mounted to turn on its axis in the
50 body, and movable toward and from the head thereof, and having an angular arm, and a muffler connected with said rod, and movable with the same toward and from the head of the body.

55 5. The combination with the body of a banjo or similar musical instrument, having a head; of a resilient rod, mounted to turn on its axis in the body, and spring toward and from the head thereof, and having an angular arm, and
60 a muffler connected with said rod, and movable with the same toward and from the head of the body.

6. The combination with the body of a banjo or similar musical instrument, having a head;

of a rod arranged in the body, and movable 65 toward and from the head thereof, and having an angular, threaded arm, a muffler connected and movable with said rod, and a threaded knob adjustable on the arm of the rod for the purpose set forth. 70

7. The combination with the body of a banjo or similar musical instrument; of a movable bail arranged in and connected with the body, and having legs extending toward the head thereof, and a muffler adapted to engage the 75 head, and having sleeves receiving and held by frictional contact on the legs of the bail.

8. The combination with the body of a banjo or similar musical instrument; of a spring- 80 bar arranged in and connected to the body, and having a free end provided with an eye, a bail connected to said bar at an intermediate point in the length thereof, a muffler having sleeves receiving and held by frictional con- 85 tact on the legs of the bail, and a spring-rod journaled at one end in and secured to the body, and extending through the eye of the spring-bar, and having an angular arm.

9. An attachment for banjo-bodies comprising a block adapted to be connected to the 90 cross-brace of a body, a spring-bar fixed at one end to said block, and having an eye at its opposite end, a muffler connected and movable with said spring-bar, a block adapted to be connected to the rim of the body, and a 95 movable rod journaled in and connected to the latter block, and journaled in the eye of the spring-bar, and having an eye.

10. An attachment for banjo-bodies comprising a block adapted to be connected to 100 the cross-brace of a body, a spring-bar fixed at one end to said block, and having an eye at its opposite end, a bail connected to the spring-bar, and having straight legs, a muffler having sleeves receiving and held by frictional 105 contact on the legs of the bail, a block adapted to be connected to the rim of the body, and a movable, resilient rod journaled in and connected to the latter block, and journaled in the eye of the spring-bar, and having an angu- 110 lar arm.

11. The combination with the body of a banjo or similar musical instrument, having a head; of a rod mounted to turn on its axis in the body, and movable toward and from 115 the head thereof, and having an angular, threaded arm, a muffler connected with said rod, and movable with the same toward and from the head of the body, and a threaded knob adjustable on the arm of the rod for the 120 purpose set forth.

In testimony whereof I have hereunto set my hand in presence of two subscribing witnesses.

GEORGE C. FURBERSHAW.

Witnesses:

T. E. TURPIN,
N. C. HEALY.