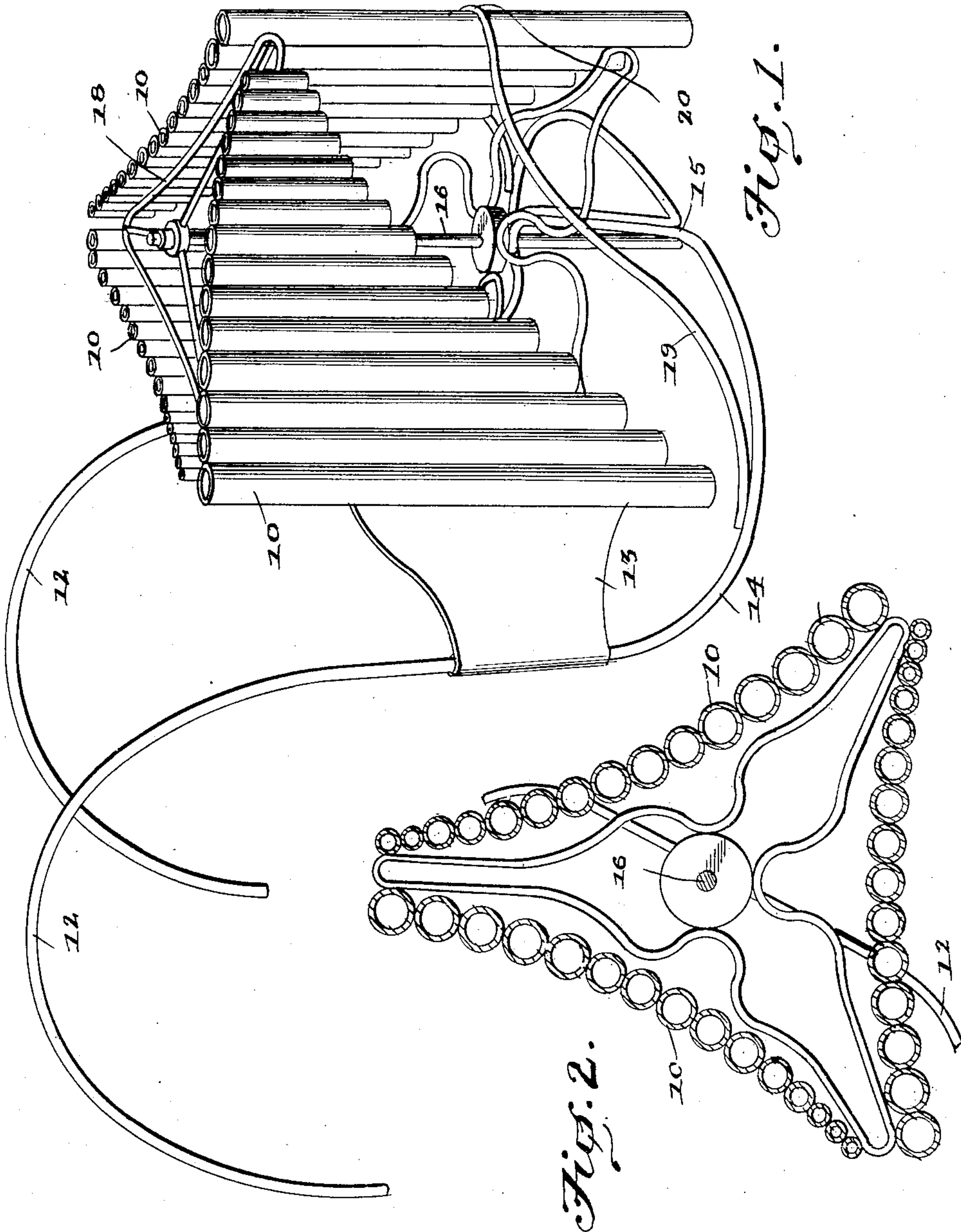


No. 860,484.

PATENTED JULY 16, 1907.

S. KEELER.
PIPE HARMONICA SUPPORT.
APPLICATION FILED SEPT. 13, 1906.

2 SHEETS—SHEET 1.



Witnesses

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James W. Quinn

Inventor

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2 SHEETS—SHEET 2.

Fig. 4.

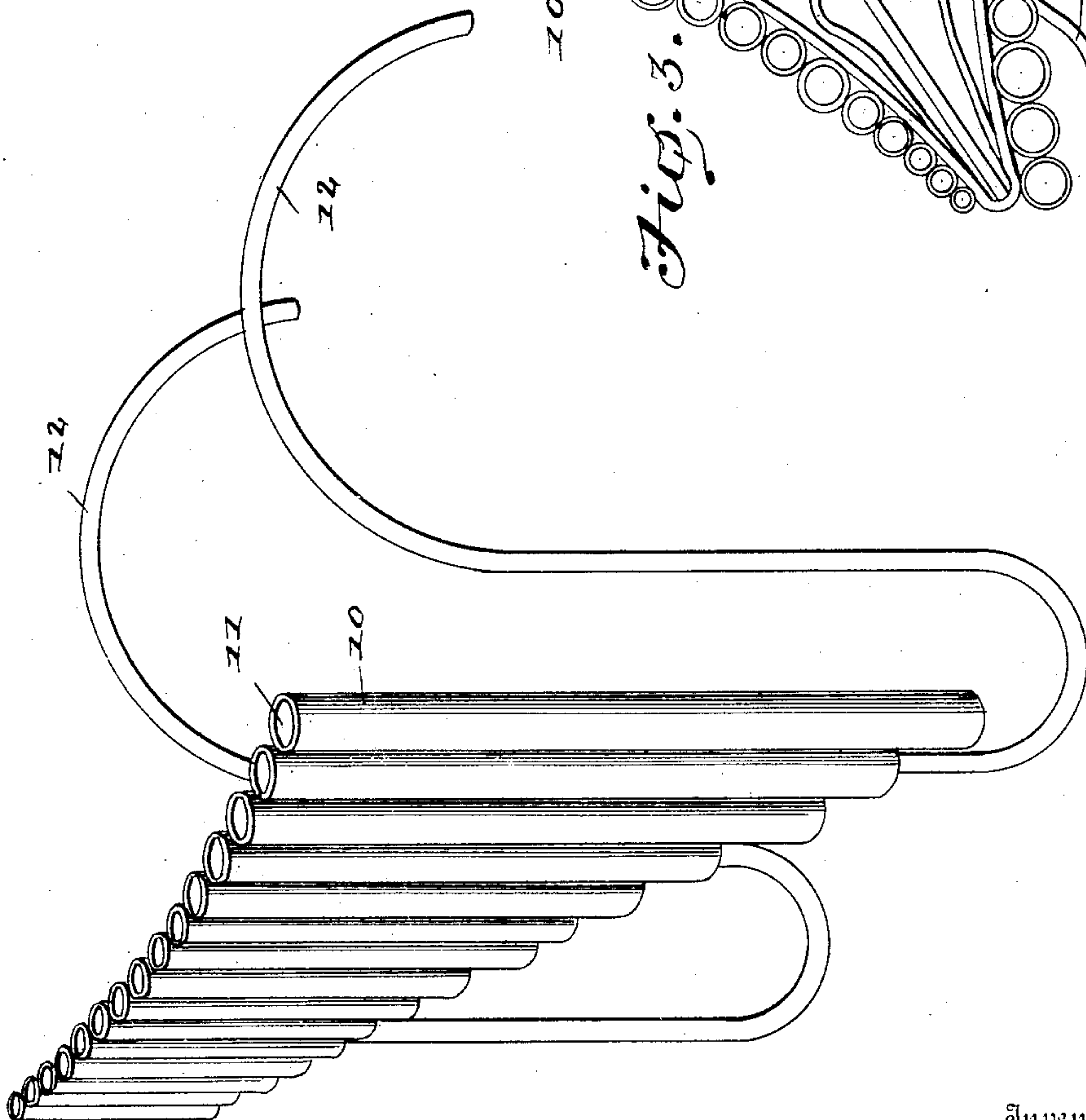
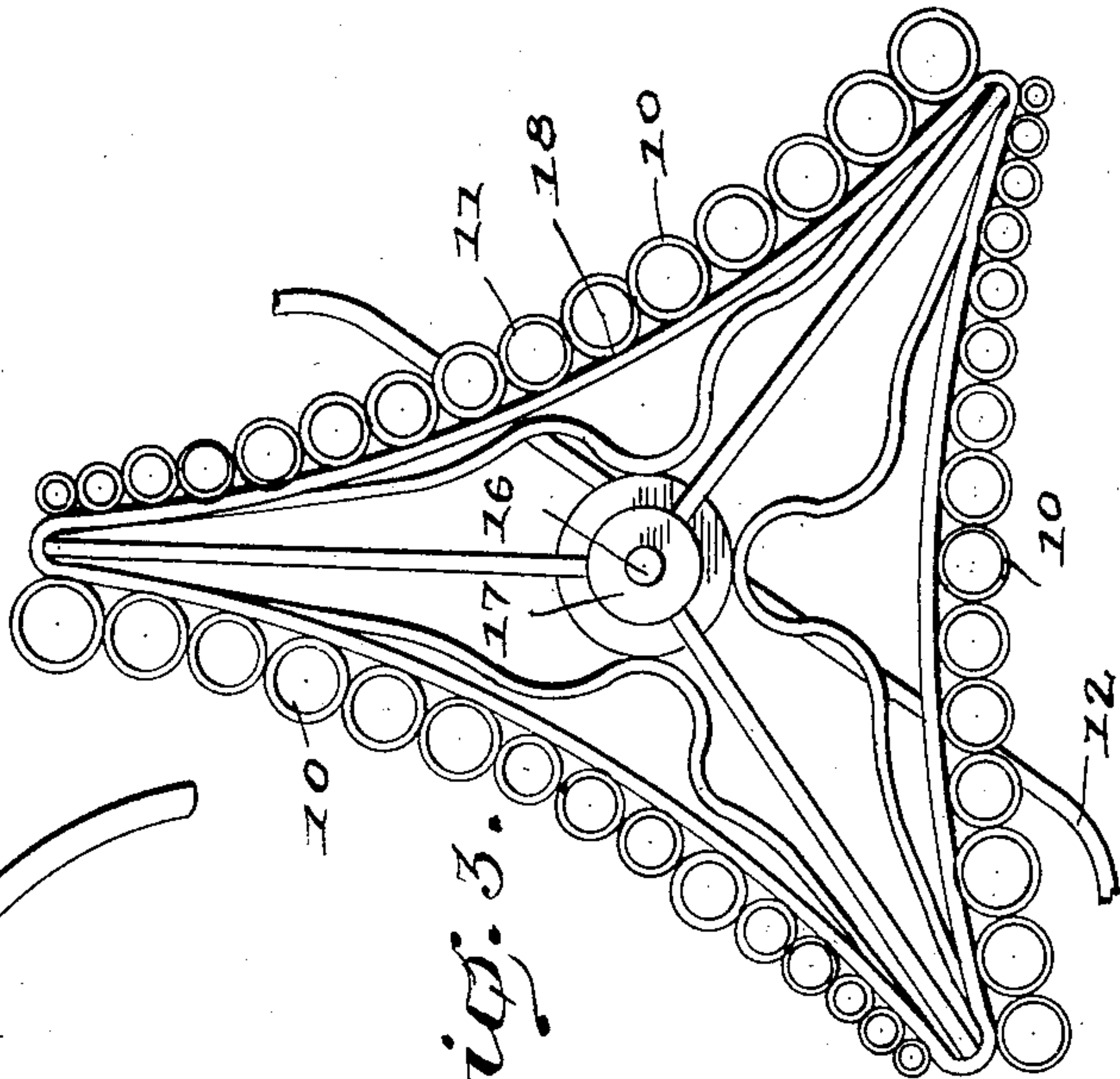


Fig. 3.



Witnesses

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UNITED STATES PATENT OFFICE.

SMITH KEELER, OF MIAMI, FLORIDA.

PIPE-HARMONICA SUPPORT.

No. 860,484.

Specification of Letters Patent.

Patented July 16, 1907.

Application filed September 13, 1906. Serial No. 334,477.

To all whom it may concern:

Be it known that I, SMITH KEELER, a citizen of the United States, residing at Miami, in the county of Dade, State of Florida, have invented certain new and useful Improvements in Pipe-Harmonica Supports; and I do hereby declare the following to be a full, clear, and exact description of the invention, such as will enable others skilled in the art to which it appertains to make and use the same.

10 This invention consists of pipe-harmonicas and means for supporting the same, from the shoulders, below the mouth and the upper ends of the pipes arranged on a curve, so that as the player turns his head from side to side, the mouth of each pipe shall be at the same
15 distance from his lips, leaving his hands free to play an accompaniment on another instrument, such as a piano, harp, guitar or banjo.

The invention also consists in connecting three different sets of pipes to be played in three different keys, the
20 pipes of each set being arranged on a curve, as stated and made rotary on the support so that any set desired may be brought into position to be played upon and when brought into position to be held with sufficient force against accidental movement out of proper position.
25 tion.

The invention is clearly represented in the annexed drawing, forming a part of this specification, in view of which it will first be described with respect to its construction and manner of use, and then be pointed out in
30 the subjoined claims.

Of the said drawings:—Figure 1 is a perspective view of the invention. Fig. 2 is a transverse section showing the manner of supporting the three series of pipes at the bottom. Fig. 3 is a plan showing the manner of supporting the pipes on the top of the spindle so that they
35 may be rotated thereon. Fig. 4 is a perspective view of a modified form of supporting means for a single series of pipes.

Similar numerals of reference designate similar parts
40 or features, as the case may be, wherever they occur.

In the drawings referring to Figs. 1, 2, and 3, the numerals 10 designate three sets of pipes each contrived to be played in a different key, each set of pipes are connected by solder or otherwise with their mouths 11, in
45 the same horizontal plane and arranged on a curved line for a purpose to be presently explained. 12 designates two lengths of wire curved at their upper ends to extend over the shoulders of the player upon the said musical device, which wires are of such length as to bring
50 the tips 11 of the pipes within reach of his lips. 13 designates a breast-plate extending between the vertical portions of the wires, the lower portions of which are

curved outwardly as at 14, and then turned inwardly meeting each other at 15, whence together they are turned vertically upward forming a supporting means 55 for a spindle 16 on which the three series of pipes 10 are adapted to turn. The upper part of the spindle 16 is provided with a collar 17, having a hole in its center through which projects the upper end of the spindle. An approximately triangular frame 18 connected on its 60 outer side to the pipes by solder or other means, not only keeps the pipes of each series in proper position but maintains the proper relationship of the three series to each other, as well. 19 designates a light spring secured at its lower end to the wire 14 and curved upward 65 and given a bend 20 of a form that adapts it to fit about the largest pipe of each series, so that as the connected series of pipes are turned on the spindle 16, (as they may be, the spring 20 yielding to slight force exerted upon it) the largest pipe of the outer series will be 70 caught in the bend 20 and lock the entire series in place, with the upper ends of the inner series in position to be reached by the lips of the person upon whose shoulders the support is adjusted, so that he can play upon the said inner series. 75

As the player moves his head around from side to side to bring his lips in contact with the mouth of the pipe he wishes to sound, his lips will naturally in their movement, with his head describe an arc of a circle, hence the mouths of the pipes are arranged on a circular 80 line, as explained. When a series of pipes of a different key from those being played upon are desired to be brought into place, the player can by his lips or by hand turn the set on the spindle 16, bringing such desired set into position. There can be additional sets of 85 pipes tuned in other keys that can be instantly substituted for those in place on the spindle.

In Fig. 4 a modified form of support is employed for use with a single series of pipes, which have their mouths arranged circularly as before explained, but 90 which united series are sustained on the vertical portions of the wires 12, the said vertical portions being in this case separated as shown. The shoulder hooks of the wires 12 can be readily bent to adjust the mouths of the pipes to suit the position vertically of the lips of the 95 player.

What is claimed as the invention, is:—

1. A pipe-harmonica-holder consisting of curved lengths of wire adapted, to extend over the shoulders and curving down to the breast in front, combined with a series of vertically arranged pipes of different lengths and diameters 100 connected and having their mouths arranged in the same horizontal plane on a curved line and supported by the said holder in front and in proximity to the players lips.

2. A pipe-harmonica-holder comprising curved lengths 105

of wires adapted to extend over the shoulders and curving
down to the breast in front, combined with a plural se-
ries of pipes each series attuned in a different key from
the others and the several series rotatably supported on
5 the holder in front of and in proximity to the lips of the
player and a light spring locking wire arranged to engage
one of the pipes of a set and hold the several sets from
being accidentally rotated on their support.

3. A series of vertically arranged harmonica pipes hav-
10 ing their mouths disposed in the same horizontal plane,

on a curved line, combined with means for supporting the
said pipes from the body of the player, with their upper
ends in proximity to his lips.

In testimony whereof, I affix my signature, in presence
of two witnesses.

SMITH KEELER.

Witnesses:

S. J. MOORE,

CHAS. R. DILZER.