Oct. 18, 1927. 1,646,165

W. NAUJOKS ET AL

SUPPORT FOR MUSICAL INSTRUMENTS

Filed Dec. 5, 1925

Fig. 2.

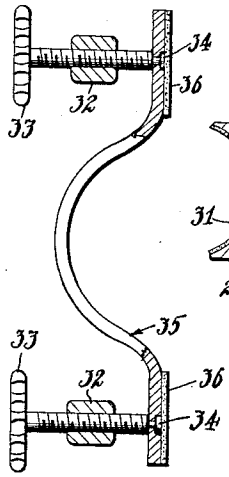


Fig. 3.

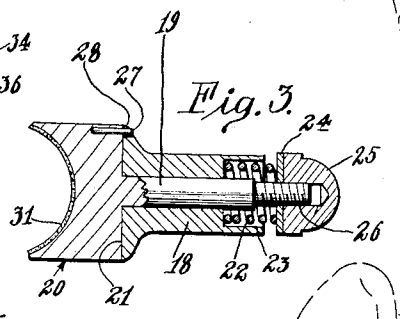


Fig. 1.

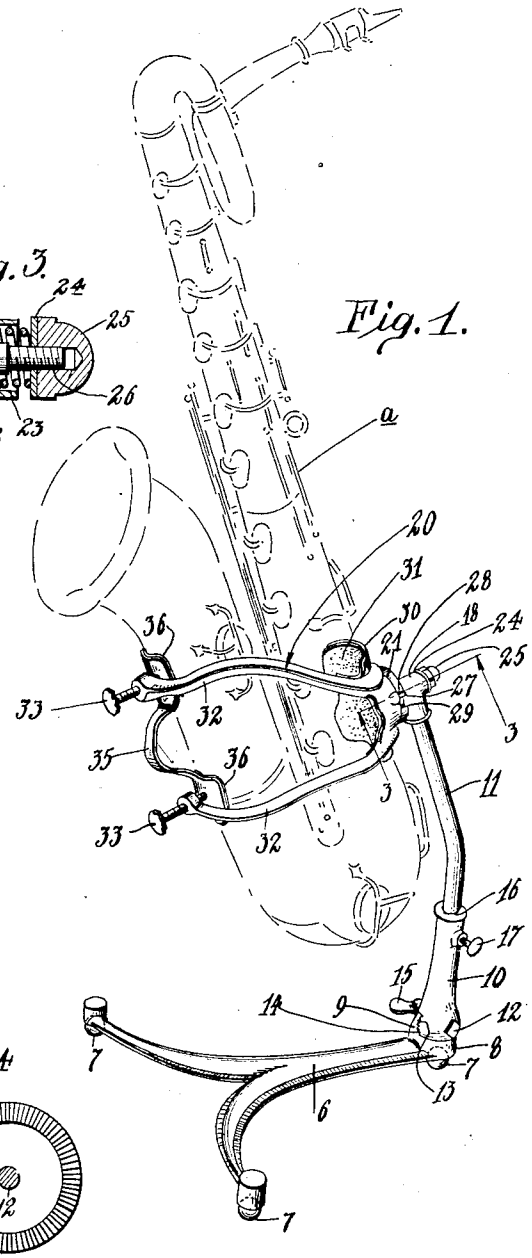


Fig. 4.

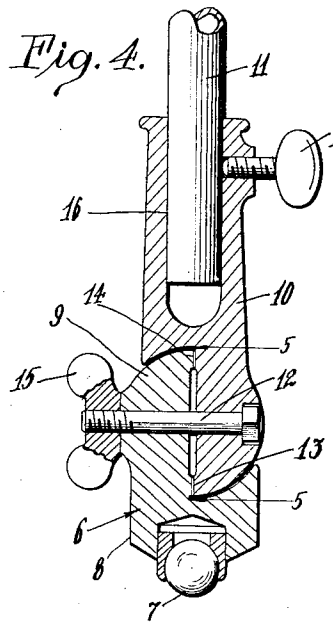
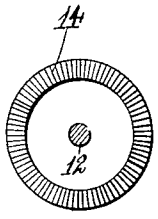


Fig. 5.



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Patented Oct. 18, 1927. 1,646,165

UNITED STATES PATENT OFFICE.

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SUPPORT FOR MUSICAL INSTRUMENTS.

Application filed December 5, 1925. Serial No. 73,428.

This invention relates to supports for musical instruments and more especially to a support of the character that may be advantageously employed for holding saxophones or other instruments of that type.

An object of the invention is to support a wind musical instrument in such manner that the instrument is convenient to the musician at all times, so that by grasping the instrument he may readily tilt the same into position for applying the mouth-piece to his lips.

The support is particularly useful when a musician plays several instruments in succession, as it enables him to quickly change from one instrument to another.

Another object of the invention is to provide for ease of adjustment of the instrument to any desired position.

Another object is to effect resilient clamping of the musical instrument so that the instrument will be firmly held at all times without the necessity of clamping it so tightly as to be liable to injure the instrument.

Another object is to provide for swiveling of the musical instrument about a transverse axis, so that the mouth-piece can be swung in an arc that lies in a plane at right angles to the musician, thus making it possible for the musician to quickly swing the instrument into position to bring the mouthpiece to his lips, or to swing the instrument to position to bring the mouth-piece and the upper portion of the instrument sufficiently far from him so as not to interfere with his playing of another instrument, without the necessity of the musician moving his chair or otherwise changing his position.

The accompanying drawings illustrate the invention.

Fig. 1 is a perspective view of a support for musical instruments constructed in accordance with the provisions of this invention, a musical instrument being indicated in broken lines in the support.

Fig. 2 is an enlarged vertical section through the adjustable clamping member.

Fig. 3 is an enlarged inverted plan section on the line indicated by 3—3, Fig. 1.

Fig. 4 is an enlarged vertical section through the lower portion of the standard.

Fig. 5 is an elevation from the line indicated by 5—5, Fig. 4, the stud being in cross-section.

Referring to the drawings, there is provided a base 6 that is movable into any desired position in relation to the musician using the support. Preferably the base is provided with casters 7 so that it may be shifted very readily. In this particular instance, the base 6 is Y shape, there being a caster 7 at each of the three extremities thereof.

Rising from the base end 8 of the base 6 is a standard which, in this instance, comprises three sections, 9, 10, 11. The sections 9, 10 are adjustably connected by a pivot 12 so that the section 10 can be swung in an arc that lies in the vertical plane of the base portion 8 of the base 6. Preferably, the meeting faces of the sections 9, 10 are provided with teeth 13, 14, which are caused to interlock by screwing up a thumb nut 15 threaded on to the pivot 12 which passes through both sections 9, 10.

The section 10 forms at its upper end a socket 16 to loosely receive the lower end of the section 11. Thus the section 11 can be rotated in the socket or moved in or out so as to shorten or lengthen the standard. To hold the sections 10, 11 in their adjusted relation, the section 10 is provided with a thumb screw 17, the inner end of which bears against the section 11.

The upper end of the section 11 forms a bearing 18 for a stud 19, the bearing 18 and stud 19 consituting the swivel of a clamp, which is indicated in general by the character 20. The clamp 20 extends in line with the axis of rotation of the swivel. A shoulder 21 on the stud 19 frictionally engages one end of the bearing 18, being yieldingly drawn toward said bearing by a coiled spring 22 positioned in a recess 23 formed in the outer end of the bearing 18, the inner end of said spring seating against the bearing and the outer end seating against a washer 24 on the stud 19. The washer 24 bears against a nut 25 threaded at 26 on the outer end of the stud 19. The spring 23 is compressed to a greater or less extent by adjustment of the nut 25 on the stud 19, so as to increase or diminish the friction between the bearing 18 and face 21. The rotation of the stud 19 within the bearing is limited by a stop 27 adapted to engage either one of a pair of spaced shoulders 28, 29 on the periphery of the bearing 18, the shoulder 28 limiting rotation of the stud in one direction and the shoulder 29 limiting rotation in the other direction.

The clamp 20, in this instance, is fur-

ther constructed as follows: The swivel stud 19 projects from an instrument seat 30 which is concave in cross-section to approximately fit the musical instrument that it is designed to hold. Preferably, the seat 30 is provided with a lining 31 of soft material such, for example, as felt.

Projecting from one side of the seat 30 is a resilient arm or arms 32, there preferably being two such arms. The arms are preferably somewhat curved so that they will more readily spring and produce the desired yielding clamping effect. Through the free ends of the arms 32 are screwed thumb screws 33 which are swiveled at their inner ends, as indicated at 34, to the opposite ends of an instrument seat 35. In this instance, the end portions of the seat 35 are transversely concave and the intermediate portion is U shape for the purpose of clearing any valves or other structure that there might be on the musical instrument that is to be held in the support. The seat 35 may have a lining 36 of soft material, such as felt. The instrument seats 30, 35 are in line with the axis of rotation of the swivel.

In practice, the musical instrument, indicated at "*a*" in Fig. 1, will be placed between the seats 30, 35, the screws 33 being loosened sufficiently to permit of this. When the instrument is in place in the support, as in Fig. 1, the musician will make the several adjustments so as to place the instrument in the position most convenient for him to play and also so that it may be swung away from him when he desires to play on another instrument, not shown. These various adjustments will be secured by loosening the thumb nut 15, turning the standard section 10 to the desired angle and then tightening the thumb nut 15; loosening the thumb screw 17, rotating the standard section 11, and pushing the same in or out, and then tightening the thumb screw 17. By these various adjustments, the instrument "*a*" can be brought into position so that when the instrument is substantially vertical with the stop 27 against the shoulder 28, the mouthpiece of the instrument will be adjacent to the musician's lips, in position for playing. When the musician desires to temporarily discard said instrument in order, for example, to play upon another one, he will press the upper end of the instrument "*a*" toward his right, thus tilting the instrument toward the right and causing the stop 27 to engage the shoulder 29. This angular movement is sufficient to move the upper part of the instrument sufficiently far from the musician so that he may readily play upon another wind instrument without the necessity of moving his chair or changing his position on the chair. This is due to the above described connection between the standard sections 10, 11 and to the described relation between the clamp and the axis of rotation of the swivel.

The Y-shape of the base permits it to be drawn into position with the standard close to the musician's body and chair so that the musician can play the instrument in the natural position and so that the support will have relatively great stability.

Thus, it can be readily understood by looking at Fig. 1, that the musical instrument held by the support may be adjusted to a position aslant upwardly away from the musician with the fork portion of the base 6 turned away from the musician so that, not only can the standard be positioned very close to the musician's chair without interference, but the support will be much more stable than if the standard were to be mounted centrally of the base, because said standard rises from the base end of the Y-shape base.

We claim:

1. A support for a musical instrument comprising a base, a standard on said base, an instrument seat connected with the standard, an arm projecting from one side of the instrument seat, a second instrument seat, the space between the instrument seats being open on the side opposite to said arm, and a screw threaded into the arm and engaging the outer face of the second instrument seat.

2. A support for a musical instrument comprising a base, a standard on said base, an instrument seat connected with the standard, a resilient arm projecting from one side of the instrument seat, a second instrument seat, and a screw threaded into the arm and engaging the outer face of the second instrument seat.

3. A support for a musical instrument comprising a base, a standard on said base, an instrument seat connected with the standard, arms projecting from the instrument seat on one side thereof, a second instrument seat, and screws in the free ends of said arms engaging the outer face of the second instrument seat.

4. A support for a musical instrument comprising a base, a standard on said base provided at its upper end with a bearing having its axis transverse to the standard, an instrument seat having a stud rotatable in said bearing, means yieldingly holding the stud in position to force the instrument seat into frictional engagement with one end of the bearing, an arm projecting from one side of said instrument seat, and a second instrument seat connected with said arm.

Signed at Los Angeles, California, this 25th day of November, 1925.

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