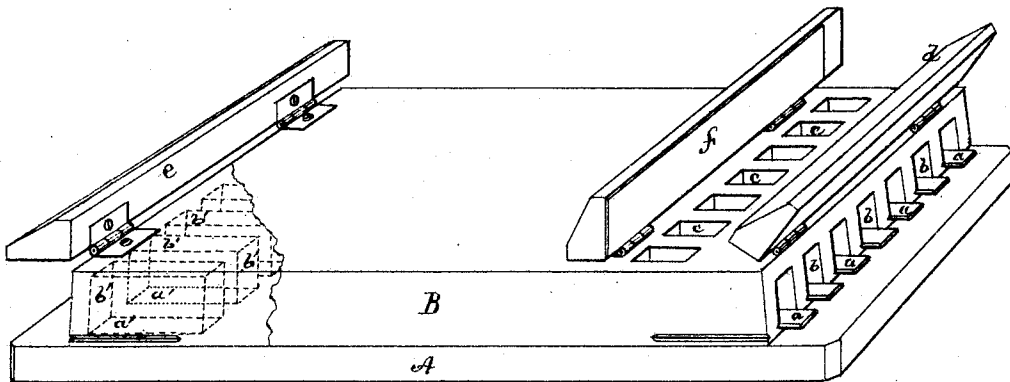


W. J. KENT.
Reed Organs.

No. 144,549.

Patented Nov. 11, 1873.

Fig. 1.



Witnesses:

J. R. Drake

C. Hisehorn

Inventor:

Wm. J. Kent, by
Burke, Fraser & Co.
Attys.

UNITED STATES PATENT OFFICE.

WILLIAM J. KENT, OF BUFFALO, NEW YORK, ASSIGNOR OF ONE-HALF HIS
RIGHT TO GEORGE A. PRINCE, OF SAME PLACE.

IMPROVEMENT IN REED-ORGANS.

Specification forming part of Letters Patent No. **144,549**, dated November 11, 1873; application filed
May 31, 1873.

To all whom it may concern:

Be it known that I, WILLIAM J. KENT, of Buffalo, in the county of Erie and State of New York, have invented certain new and useful Improvements in Stops of Reed-Organs, of which the following is a specification:

This invention relates to producing in reed-organs operated by an exhaust a quality of tone called the vox celeste, (celestial voice;) and the invention consists in the arrangement and combination of two sets of reeds with three openings and three mutes, by which the celeste tone or stop is obtained, as hereinafter explained.

In the drawings, the figure represents a perspective of a section of the reed-board, showing the position of the reeds, openings, and mutes.

A indicates the top of the wind-chest or exhaust-chamber, and B the reed-board. *a a* represent the usual single set of reeds placed on one side of the reed-board, and *a' a'* a second row on the opposite side. Both sets of reeds have their usual reed-openings *b b'*. In addition to the usual openings *b b'* of the front row of reeds *a a*, I make oblong slots or openings, *c c c*, in the top of the reed-board, each one leading into the reed below it, thereby making double openings for this set of reeds. The other set of reeds *a' a'* on the opposite side have only the usual single openings *b' b'*. Each set of reeds *a a'* is supplied with a mute, *d e*, and, in addition, a mute, *f*, is hinged on top of the reed-board over the oblong slots *c c*.

The object of this is that the double openings *b c* increase, and thereby sharpen, the tone of that set of reeds *a a*, while the other set of reeds on the opposite side, with only one set of openings *b' b'*, retain their usual pitch, both sides being tuned in unison. The third series of openings *c c*, or slots placed over the first set of reeds, throw these reeds out of tune with the others, *a' a'*, by sharpening the tone, and thus produce that peculiarity of sound—by this combination of reeds, openings, and the three open mutes—called the vox celeste.

By this simple arrangement and combination a very cheap and beautiful stop is obtained without the expense of another set of reeds.

In reed-organs usually the vox-celeste tone is produced by filing the single set of reeds a little out of tune, or tuning them a trifle sharp, their vibrations thus giving out a peculiar quality of tone.

I claim—

In a reed-organ, in combination with a double set of reeds, *a a'*, the three reed-openings *b b' c* and three mutes *d e f*, to produce the tone or stop called vox celeste, all constructed and arranged to operate substantially as specified.

In witness whereof, I have hereunto signed my name in the presence of two subscribing witnesses.

WM. J. KENT.

Witnesses:

J. R. DRAKE,
FRED. HADDICH.