

(No Model.)

P. WEBER.  
STRINGING PIANOS.

No. 438,393.

Patented Oct. 14, 1890.

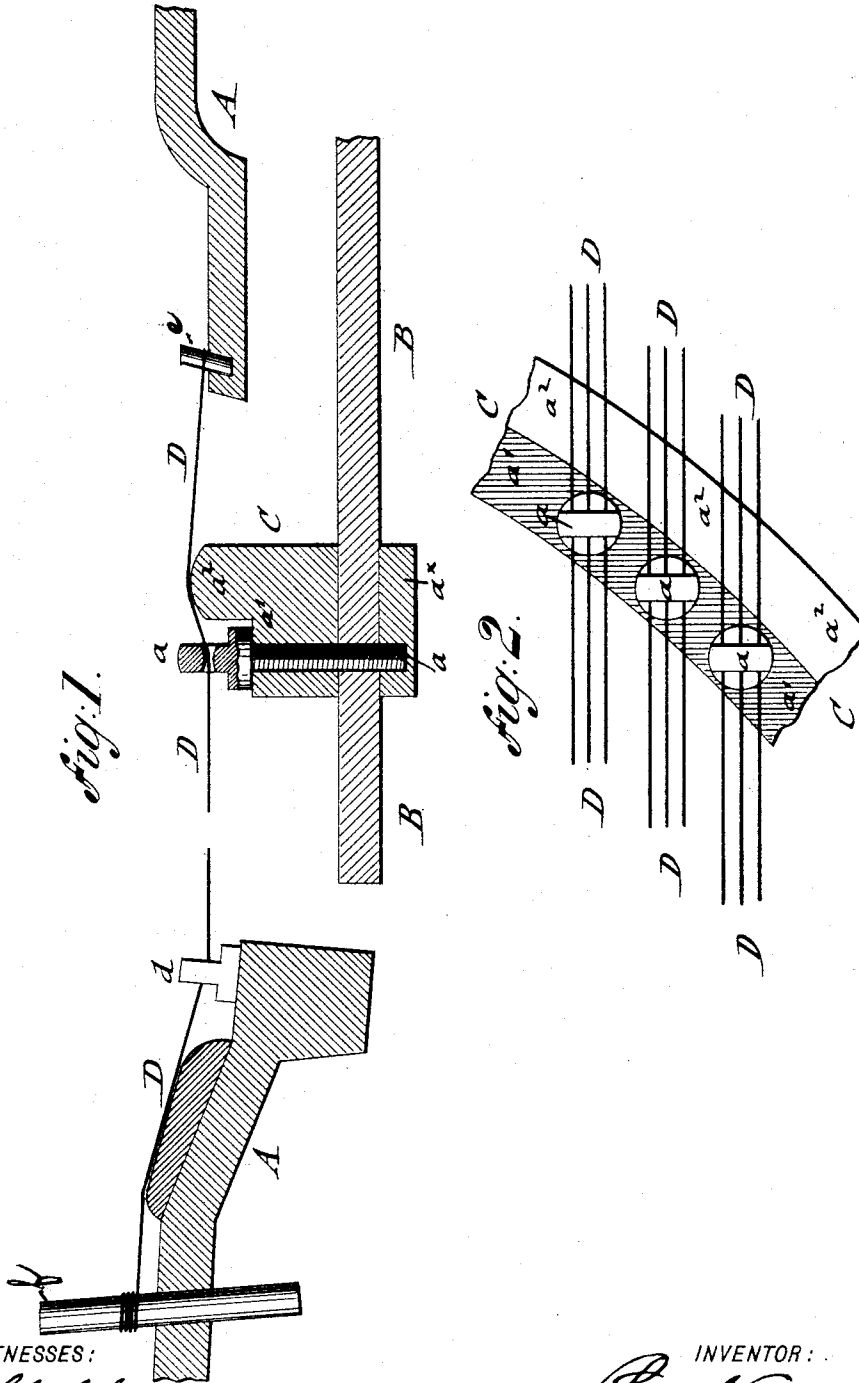


Fig. 1.

Fig. 2.

WITNESSES:

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# UNITED STATES PATENT OFFICE.

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## STRINGING PIANOS.

SPECIFICATION forming part of Letters Patent No. 438,393, dated October 14, 1890.

Application filed April 10, 1890. Serial No. 347,341. (No model.)

*To all whom it may concern:*

Be it known that I, PETER WEBER, of Brooklyn, in the county of Kings and State of New York, a citizen of the United States, have invented certain new and useful Improvements in Stringing Pianos, of which the following is a specification.

The object of this invention is to secure the strings of pianos to the sounding-board bridge by means of agraffes, so as to do away with the straining-pins on the bridge and obtain the advantages arising from the use of the agraffes; and the invention consists of the combination, with the sounding-board bridge of a piano, said bridge having an offset, of agraffes attached to said bridge, the strings being passed through said agraffes and over the raised portion of the sounding-board bridge to the straining-pins of the string-frame, agraffes being provided with threaded shanks, which are passed through the sounding-board bridge, the sounding-board and the re-enforcing strip below the sounding-board by which the bridge is securely attached to the sounding-board so as to resist the strain exerted on the same.

In the accompanying drawings, Figure 1 represents a vertical longitudinal section of a string-frame and sounding-board bridge of a piano, showing one string stretched on the same. Fig. 2 is a top view of a portion of the sounding-board bridge, showing the connection of the strings with the same.

Similar letters of reference indicate corresponding parts.

Referring to the drawings, A represents the string-frame of a piano; B, the sounding-board; C, the sounding-board bridge, and D the strings of a piano. The strings D are applied to the hitch *e* at one end of the string-frame A and are passed through agraffes to said pins *e*, while they are applied to straining-pins *f* at the other end of the string-frame A in the usual manner. At the points where the strings pass over the sounding-board bridge C they are stretched through the eyes

of agraffes *a*, which are arranged on a depressed portion or offset *a'* of the sounding-board bridge C, the threaded shanks of the agraffes passing through the body of the bridge and through the sounding-board into a re-enforcing strip *a<sup>x</sup>* at the under side of the sounding-board, as shown clearly in Fig. 1. From the eyes of the agraffes *a* the strings are passed over the raised portion *a<sup>2</sup>* of the sounding-board bridge, and then to the hitch-pins *e*, as shown in Fig. 1. The raised portion *a<sup>2</sup>* of the sounding-board bridge is made integral with the same, so that the vibrations of the strings that are stretched over the raised portion *a<sup>2</sup>* are transmitted by the bridge to the sounding-board, whereby a greater volume of tone is obtained.

By stretching the strings through agraffes of the sounding-board bridge, the stringing of pianos is not only greatly facilitated, but also a better support for the strings on the sounding-board bridge obtained, so that the piano is less apt to get out of tune and can be tuned more quickly and more easily.

Having thus described my invention, I claim as new and desire to secure by Letters Patent—

The combination, with the sounding-board bridge of a piano, said bridge having a depression or offset and a raised convex portion adjacent to said offset made integral with the bridge, of a re-enforcing strip located below the sounding-board bridge, and agraffes located on the depressed portion of the bridge and provided with threaded shanks that are passed through the sounding-board bridge, sounding-board, and re-enforcing strip, substantially as set forth.

In testimony that I claim the foregoing as my invention I have signed my name in presence of two subscribing witnesses.

PETER WEBER.

Witnesses:  
N. REIMHERR,  
PAUL GOEPEL.