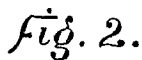
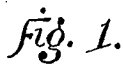


2 Sheets—Sheet 1.

OCTAVE COUPLER FOR REED ORGANS OR HARMONIUMS.

Patented Sept. 29, 1896.



Inventor:

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By Whitman & Milkinson
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S. JENKINSON.

OCTAVE COUPLER FOR REED ORGANS OR HARMONIUMS.

No. 568,686.

Patented Sept. 29, 1896.

Fig. 3.

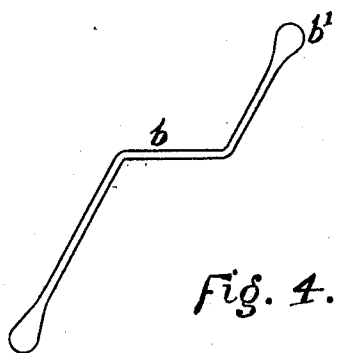
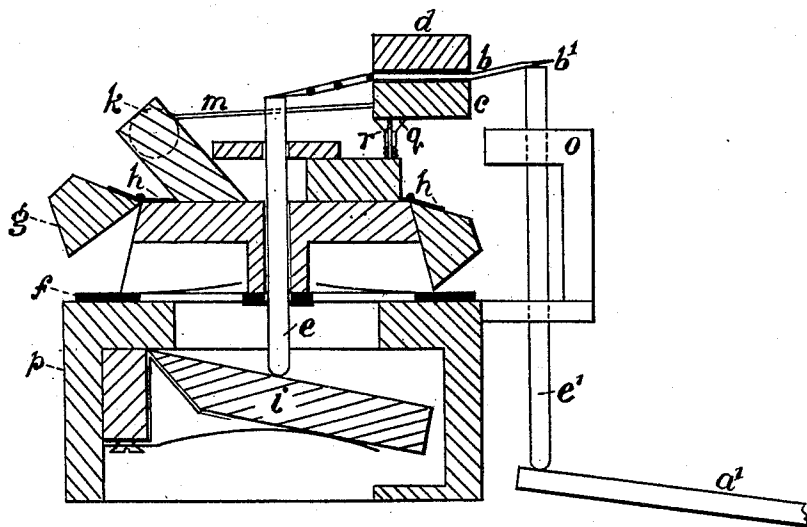


Fig. 4.

Witnesses:

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UNITED STATES PATENT OFFICE.

SAMUEL JENKINSON, OF LONDON, ENGLAND.

OCTAVE-COUPLER FOR REED-ORGANS OR HARMONIUMS.

SPECIFICATION forming part of Letters Patent No. 568,686, dated September 29, 1896.

Application filed July 15, 1896. Serial No. 556,038. (No model.) Patented in England February 13, 1894, No. 3,115.

To all whom it may concern:

Be it known that I, SAMUEL JENKINSON, a subject of the Queen of Great Britain and Ireland, residing at 3 and 5 Stanhope Street, Tottenham Court Road, London, in the county of London, England, have invented Improvements in or Relating to Octave-Couplers for Reed or American Organs or Harmoniums, (for which I have obtained a patent in Great Britain, dated February 13, 1894, No. 3115,) of which the following is a specification.

With reed-organs (commonly called "American organs") and harmoniums provided with octave-couplers (as hitherto constructed) it has been found that power is lost in the last octave, owing to the fact that after the last key in connection with the coupler is depressed no further key in the remaining octave is coupled up, and consequently only one note is being played for every two in the preceding octave. In order to overcome this defect, I fit in the American organ or harmonium extra reeds and suitable mechanism to couple up such extra reeds, which latter are not represented by keys on the American organ or harmonium; and in order that my said invention may be more clearly understood I will now proceed to describe the same, with reference to the drawings accompanying this specification, which show my improvements as applied to an American organ.

Figure 1 is a top plan representing an extra octave of reeds. Fig. 2 represents a section through line A B, Fig. 1. Fig. 3 is a section, drawn to an enlarged scale, of the reed-board, showing the position when the key is depressed; Fig. 4, a detail view of one of the cranked levers.

The same letters are employed to denote the same parts in all the views.

a shows the keys; *a'*, extension-pieces connected therewith; *b*, cranked levers, the ends being bent at opposite angles. One of these levers is shown detached at Fig. 4. The levers *b* pass through and turn in holes in the piece *c*, and are kept in position by the piece *d*, which is screwed onto the top of the piece *c*. The ends of the levers *b* are flattened out, as shown, so as to come over and depress the plungers *e* and be raised by the plungers *e'*, as hereinafter described.

f shows the reeds.

g shows the mutes, hinged at *h h*.

i shows pallets.

r shows a spring, supporting the piece *c*, to keep the ends *b'* of the levers *b* raised from the plungers *e'*.

k shows a rest-piece, to which the piece *c* is pivoted at *l l* by means of the arms *m m*.

n shows the tube in connection with the wind-chest.

o shows a piece in which the plungers *e'* work.

p shows the reed-board.

q shows screws (of which there are two) to prevent the piece *c* from being pulled down too far.

The extra set of reeds, as shown on the drawings, is fitted at the back of the last octave of the manual in such a way that when the keys of this octave are depressed they will play the corresponding reeds of this octave as well as their own reeds.

The action is as follows: Supposing the "coupler-stop" to be drawn out, (which will bring the extra set of reeds into action, as well as the ordinary coupling arrangement,) or a "super coupler-stop," (where the extra set of reeds is not brought into action by the ordinary coupler-stop,) this will pull down the piece *c*, thus bringing the ends *b'* of the levers *b* onto the tops of the plungers *e'*. Now when the key is depressed its corresponding extension-piece *a'* will push up the corresponding plunger *e'* and the end *b'* of the lever *b*, thus forcing the corresponding plunger *e* down, (by means of the other end of the lever *b*,) which in its turn forces down the corresponding pallet *i*.

Of course one or more of the stops actuating the mute or mutes *g* must also be pulled out, in order that sound may be produced.

It is of course obvious that, although I have described my invention as applied to the last octave toward the treble end of the manual, it might also, if desired, be applied to the last octave toward the bass end.

What I claim as my invention is—

1. A reed-organ or harmonium provided with octave-couplers for the valves throughout the keyboard-scale, in combination with an extra set of reeds, one octave higher than the highest octave in the keyboard and coupled with the same, substantially as described.

2. A reed-organ or harmonium provided with octave-couplers for the valves throughout the keyboard-scale, in combination with an additional set of reeds, one octave higher than the highest octave represented on the keyboard and connected at will to the keys of the said octave and operated by the lever

b held in the block *c*, the plunger *e* and the stop *g*, substantially as described.

SAMUEL JENKINSON.

Witnesses:

WALTER EVERETT,
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