Nov. 13, 1923.

1,473,672

G. W. DITTMANN

VIOLIN CHIN REST

Filed Jan. 4, 1921

2 Sheets-Sheet 1

Fig. 1.

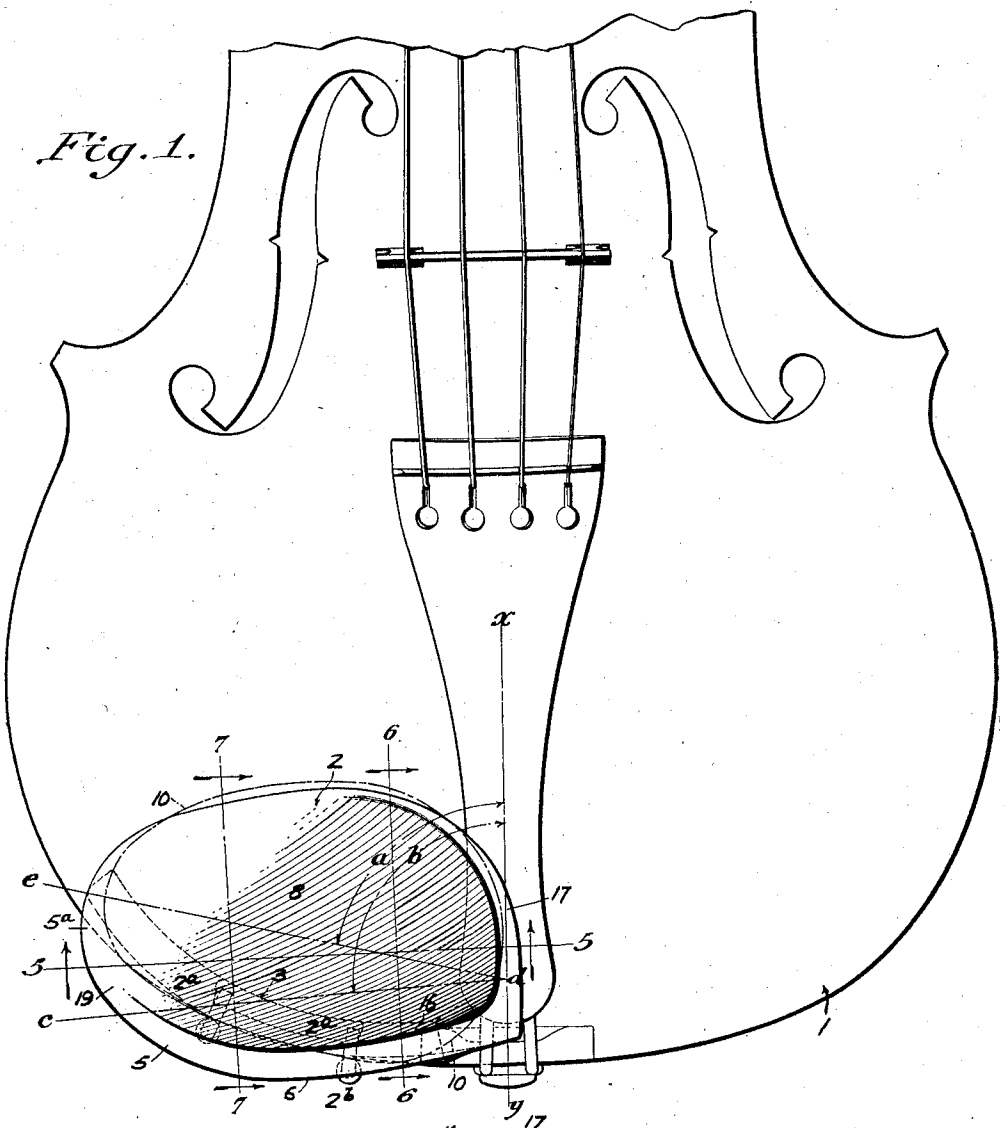
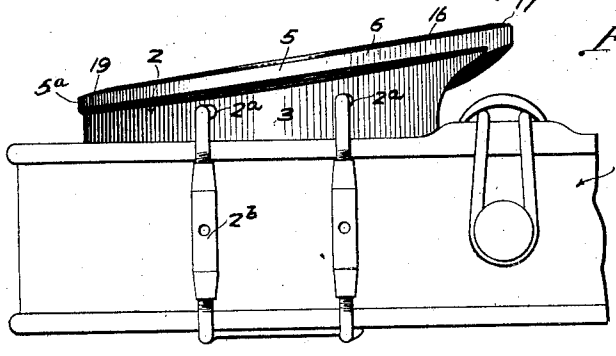


Fig. 2.



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Fig. 3.

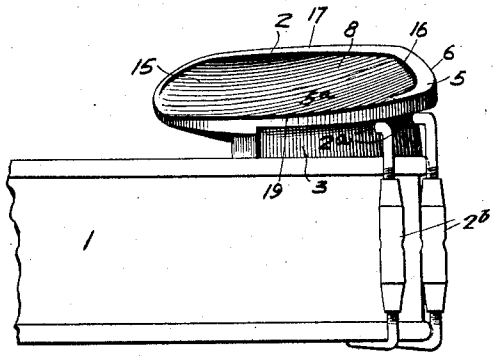
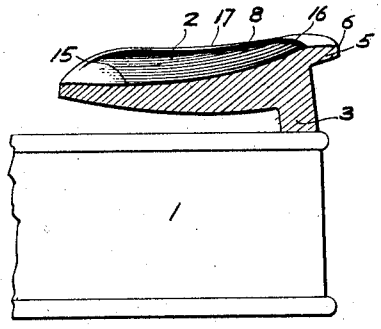


Fig. 6.



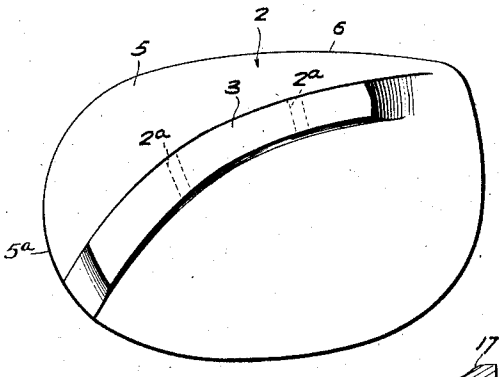
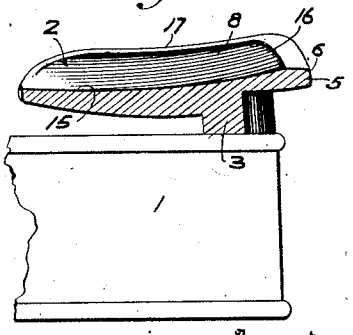


Fig. 4.

Fig. 7.



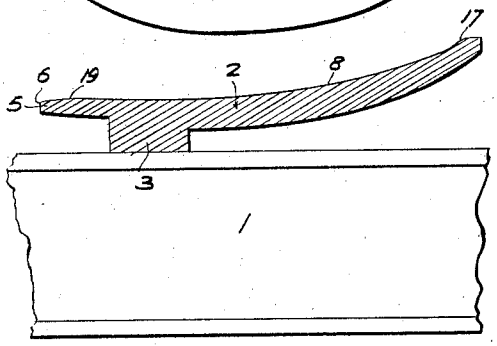


Fig. 5.

Inventor

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Attorneys

Patented Nov. 13, 1923. 1,473,672

UNITED STATES PATENT OFFICE.

GEORGE W. DITTMANN, OF CINCINNATI, OHIO.

VIOLIN CHIN REST.

Application filed January 4, 1921. Serial No. 434,997.

To all whom it may concern:

Be it known that I, GEORGE W. DITTMANN, a citizen of the United States, and residing at Cincinnati, in the county of Hamilton and State of Ohio, have invented a new and useful Improvement in Violin Chin Rests, of which the following specification is a full disclosure.

This invention relates to the formation and attachment of violin chin-rests. As at present formed and attached, the long axis of the chin-receiving depression of the rest, is so disposed in relation to the central long axis of the violin, that the lower surface of the inferior maxillary bone crosses or traverses the outer and upper relatively sharp edge of the rest, with resulting painful contusions of the chin-bone and unnecessary fatigue of the performer.

Objects therefore, of my invention, are to overcome the above-mentioned difficulties by providing a form of chin-rest, the chin-receiving depression of which conforms accurately to the outline of the under surface of the inferior maxillary bone and related muscles and tissues, the said rest being attached in such an angular relation to the violin, that a firm and restful grip may be had thereupon, when the instrument is held in playing position between the lower surface of the inferior maxillary bone and the broad, flexed, deltoid muscle.

Other objects and certain advantages will appear in the description, forming a part of this specification, and reference is made to the drawings, in which:

Fig. 1 is a plan view of a portion of a violin, showing my improved chin-rest attached thereto, and showing in dot-and-dash lines the outline and angular relation of the old form of chin-rest to the violin, and to my improved form of rest.

Fig. 2 is a side elevation of the structure shown in Fig. 1.

Fig. 3 is an end view of the attached rest.

Fig. 4 is a detached bottom plan.

Fig. 5 is a longitudinal section on line 5, 5, Fig. 1.

Figs. 6 and 7 are transverse sections respectively on lines 6—6, 7—7, Fig. 1.

The numeral 1 generally designates a conventional form of violin, at the left rear base end of which is attached in an improved angular relation, my chin-rest 2, of novel conformation. Upon the bottom surface of the rest 2, is formed a downwardly directed rib 3, designed to conform to the outline of the upper edge of the violin body, and drilled as at 2^a for the reception of the usual form of attaching means, shown at 2^b, in Fig. 1.

In a direction rearwardly of the rib 3, the rest is formed with an overhanging shelf portion 5, the outer peripheral edge 6 of which is eccentrically related to the outer peripheral edge of the rib 3, as shown. The exact angular relation of the chin-receiving depression 8, to the violin, is shown in Fig. 1, in which the line x—y is drawn conformably to the central long axis of the violin. The outline of the old form of chin-rest is shown in dot-and-dash lines at 10, and the long axis of its chin-receiving depression is indicated by the line d—e, which line is seen to form an acute angle at its intersection with the line x—y. The line c—d is drawn conformably to the long axis of the chin-receiving depression of my improved rest, and will be seen to form an outwardly facing obtuse angle b with the line x—y. The obtusity of the angle b, as herein illustrated, is slight; however, the angle b may be varied and even be made slightly less than a right angle, but in the great majority of cases will be of greater obtusity, depending upon the individual needs. As a result of the obtuse angular relation of the chin-receiving depression 8, represented by the angle b, and as distinguished from the old forms of chin-receiving depression angularities, indicated by the angle a, I overcome two serious difficulties, to-wit, the production of painful contusions upon the lower surface of the inferior maxillary bone, and related muscles and tissues, and the tiring of the performer in his effort to securely hold the instrument during practise or performance periods.

As best shown in Figs. 6 and 7, the transverse curvature 15 of the chin depression is gradualy flattened towards the left end (see Fig. 1), of the rest, and the ridge 16 presents no sharp angles to bruise and irritate the tissues, muscles, or bone of the chin.

As shown in Fig. 5, the longitudinal curvature of the chin-depression is gradual, beginning at a point 17, higher in respect to the upper surface of the violin belly, than the point 19, at the left side of the rest, thus providing a gradual downward curve, conforming to the long curvature of the interior maxillary bone.

My rest further provides a relatively

broad chin-receiving depression, (see Fig. 1), as compared with the old form of rests, and the natural conformation of this depression of my rest, to the under surface of the inferior maxillary region, is a distinct improvement and advantage.

With my rest, it is impossible, in normally supporting the violin, to have the chin bone intersect the marginal ridge of the rest, as in the old conventional type.

My rest forms an easy, comfortable, natural bearing for the chin, the bony structure and correlated muscles and glandular tissue, uniformly distributing the pressure and eliminating any inflammatory or acute pressures or strains. In fact, in addition to comfort and freedom from acute impingement, this rest enables the player to securely hold the violin between the shoulder and chin practically independently of the supporting influence of the hand grasping the neck of the violin and consequently has the additional function of enabling the player freer use of the hand and fingers for the technique of stopping, while at the same time eliminating the fatigue, chafing and irritation which has been a constant source of trouble and annoyance inhering in the use of the old or conventional type of chin rest.

The inner portion of the rest is set in over the belly, adjacent to the tail piece for the strings, from which point it sweeps in a gradual curve laterally and rearwardly overhanging the tail of the violin, projecting inwardly toward the neck of the player. That is to say, my chin rest, while disposing the pivotal portion of the chin, over the belly in the prescribed position, deviates in structure, shape and dimension, from the contour of the instrument in order to conform to the contour and relative disposition of the anatomy of a player supporting the violin in playing position.

Further, and as best shown in Fig. 2, my chin-rest is preferably made higher at the extremity adjacent the tail piece and sloping downwardly to the terminal lobe 5^a, so that when the violin is horizontal, the bearing surface of the rest is at an angle to the horizontal and hence the bearing surface of the chin-rest will be brought into an approximate horizontal plane, in playing position.

With a chin-rest constructed on this principle, it is unnecessary and undesirable to supplement the support by tucking a handkerchief between the rest and the chin, as is the common practice with the conventional chin-rest.

Having described my invention, I claim:

A violin chin rest, comprising a body member having a chin depression in the upper face thereof, the depression surface inclining downwardly from the rear and inner edges to the opposite forward edges forming an elevated margin at the rear and inner edges, and a rib extending from the under side of said body member, having a rear edge curved to the outline of the violin at the point of attachment to the violin, and tapering from its rear end forwardly, for downwardly inclining the body member from the rear end forwardly, whereby the long axis of the depression forms with the long axis of the violin an outwardly facing obtuse angle when the rest in attached to the violin.

In witness whereof, I hereunto subscribe my name, as attested by the two subscribing witnesses.

GEORGE W. DITTMANN.

Witnesses:
L. A. Beck,
J. C. Junius.