

No. 759,375.

PATENTED MAY 10, 1904.

F. ISTAS.
MUTE FOR STRINGED INSTRUMENTS.

APPLICATION FILED OCT. 11, 1901.

NO MODEL.

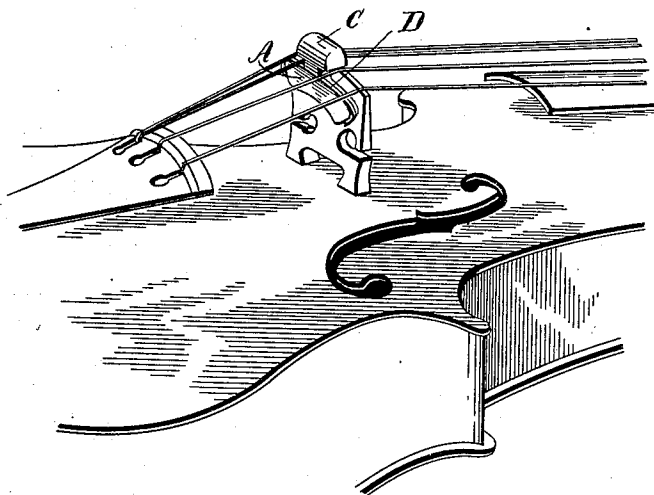


Fig. 1.

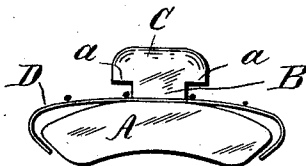


Fig. 2.

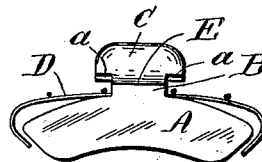


Fig. 3.

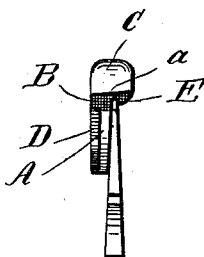


Fig. 4.

Witnesses.

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MUTE FOR STRINGED INSTRUMENTS.

SPECIFICATION forming part of Letters Patent No. 759,375, dated May 10, 1904.

Application filed October 11, 1901. Serial No. 78,358. (No model.)

To all whom it may concern:

Be it known that I, FERNAND ISTAS, a subject of the King of Belgium, residing at Antwerp, in the Province of Antwerp, Belgium, have invented a certain new and useful Improvement in Mutes for Stringed Instruments, of which the following is a full, clear, and exact description, reference being had to the accompanying drawings, which form a part of my specification.

My invention relates to a mute for a violin or similar stringed instrument; and its object is to provide a simple device which may be thrown into or out of engagement with the bridge by the performer without the necessity of first putting down his bow.

I am aware that there are other mutes in the art which have been constructed with a like object in view; but they are more or less complicated in structure and for that reason liable to get out of order. Besides their construction is such that they are apt to be in the way.

The advantage of my device lies in the simplicity and economy of its manufacture, in the ease of its manipulation, in the fact that there are no parts to get out of order, and that when not in use it is out of the road of the performer.

In the drawings like letters of reference refer to like parts of the device.

Figure 1 is a perspective view of part of a violin, showing my improved mute in position against the bridge. Fig. 2 is a front elevation of the mute; Fig. 3, a rear elevation, and Fig. 4 a side elevation showing the mute in engagement with the bridge.

My improved mute consists of a main body part A, neck B, finger-piece C, and a flat spring D, which is secured in any convenient manner at the base of the neck B, as seen in the drawings, where the spring D is shown wedged into a slot at the base of the neck B. The finger-piece C has shoulders *aa*, projecting at each side beyond the neck B, and a depending tongue E, which is intended to engage the upper edge of the bridge and in cooperation with the spring D to hold the body of the

mute against the bridge when it is in operative position.

To attach my improved mute to a violin, it is grasped by the finger-piece C and turned so that its length is parallel to the strings. The body part A is then slipped between the D and A strings at that part of their length which is between the bridge and tailpiece and turned transversely to the strings, with the shoulders *aa* resting on the D and A strings and the spring D passing immediately under said strings. When not in use, the mute is supported in this way, but is pushed back to the tailpiece, so as to be out of the road, ready, however, for instant use.

When the mute effect is desired, with bow in hand the performer grasps the finger-piece C with his thumb and forefinger and pushes it forward along the strings to the bridge, so that the depending tongue E slips over and engages the upper edge of the bridge. In this position the spring D bears up against all the springs, and thereby holds the mute down on the bridge, with the main body part A in close contact therewith.

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

1. A mute for stringed instruments, consisting of a main body part, a neck fitting between the strings, means whereby the mute is supported on the strings when not in use, and means whereby the mute is held in engagement with the bridge, when desired, substantially as described.

2. A mute for stringed instruments, consisting of a main body part, a neck adapted to fit between the strings, shoulders on each side of said neck, and means whereby said mute is held in engagement with the bridge, substantially as and for the purpose described.

3. A mute for stringed instruments consisting of a main body part, a neck adapted to fit between the strings, projecting shoulders on each side of said neck, a tongue adapted to engage the upper edge of the bridge, and a transverse spring at the base of said neck, substantially as and for the purpose described.

4. A mute for stringed instruments, consisting of a main body part, a finger-piece, a neck connecting said main body part and said finger-piece, projecting shoulders on each side
5 of said neck, a tongue adapted to engage the upper edge of the bridge, and a transverse spring at the base of the neck, substantially as and for the purpose described.

10 5. A mute for stringed instruments, consisting of a main body part, a finger-piece, a con-

nection between said main body part and said finger-piece; projecting shoulders on said finger-piece, a tongue adapted to engage the upper edge of the bridge, and a transverse spring secured to said main body part, substantially as and for the purpose described. 15

FERNAND ISTAS.

Witnesses:

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