

(No Model.)

D. J. G. FERREIRA & H. E. GISEKE.
CAPO TASTO.

No. 581,545.

Patented Apr. 27, 1897.

Fig. 4.

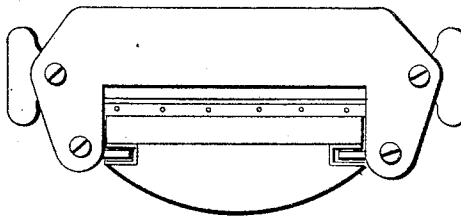


Fig. 2.

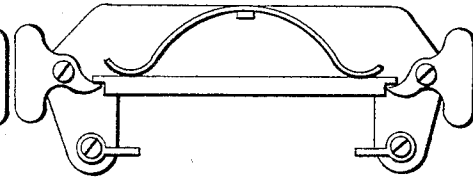


Fig. 1.

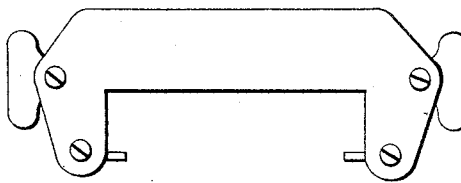


Fig. 3.



Witnesses.

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UNITED STATES PATENT OFFICE.

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CAPO TASTO.

SPECIFICATION forming part of Letters Patent No. 581,545, dated April 27, 1897.

Application filed November 11, 1896. Serial No. 611,767. (No model.)

To all whom it may concern:

Be it known that we, DOMINGO J. G. FERREIRA and HUGO EDMUND GISEKE, of Butte, Montana, have made a new and useful Improvement in Capo Tastos, of which the following is a full, clear, and exact specification.

The object of this invention is to enable the performer on the guitar to change the tone of the strings easily and rapidly to any desired key, it being an attachment for the guitar.

Figure 1 represents the plan, showing the shape of the capo tasto.

Fig. 2 is the interior view, showing a steel spring pressing down a pedal and two cams which raise the pedal against the spring when necessary. The pedal is raised by pressing the lower part of cam-lever buttons with the first finger and thumb of the left hand, which movement leaves the same hand always in position to play, and while pressing the cam-lever buttons the capo tasto can be moved up and down the guitar finger-board at will and stopped anywhere desired by loosening the pressure of first finger and thumb of the left hand, which causes the spring to push the

pedal tightly across the strings and raises the tone to any desired pitch, according to where the performer wishes to stop on the finger-board.

Fig. 3 represents the top view.

Fig. 4 represents the capo tasto as attached to the guitar-neck; two slides which work in two slots which are placed under the finger-board, one-half inch deep, on both sides of the guitar-neck. The six round dots in Fig. 4 represent the guitar-strings and manner in which the pedal closes them down.

We claim—

A "capo tasto" for guitar, consisting of the frame or body portion, adapted to embrace or partially surround the neck of the instrument, the presser-bar, the spring arranged to depress the bar upon the strings, the pivoted cam-levers for raising the bar, and the slide-piece for engaging slots in the neck of the instrument, all substantially as set forth.

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Witnesses:

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