

Nov. 19, 1929.

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1,735,921

CHAIR FOR CELLO PLAYERS

Filed Sept. 10, 1928

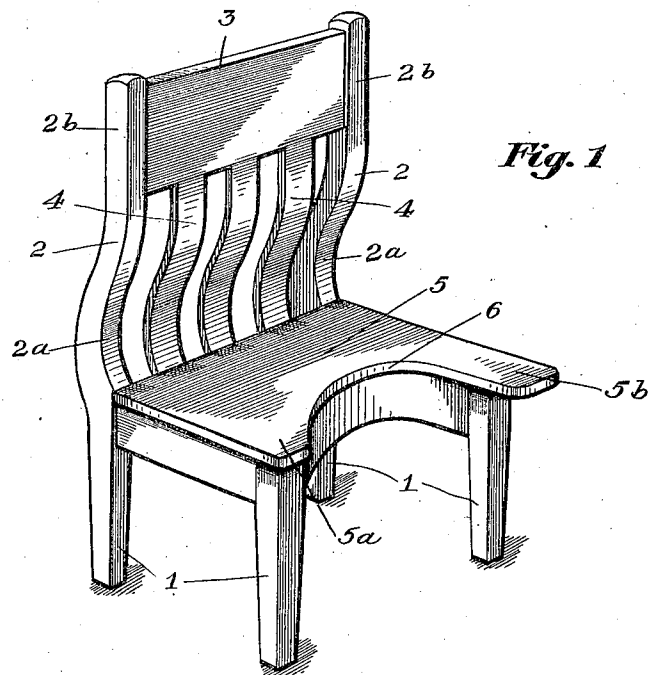


Fig. 1

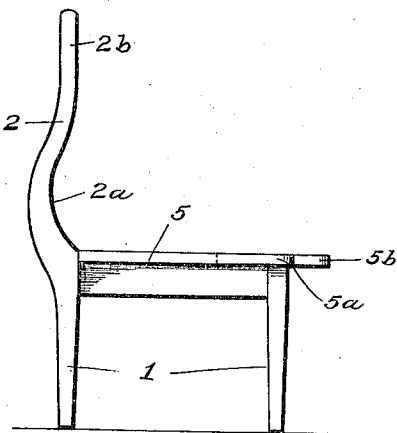


Fig. 2

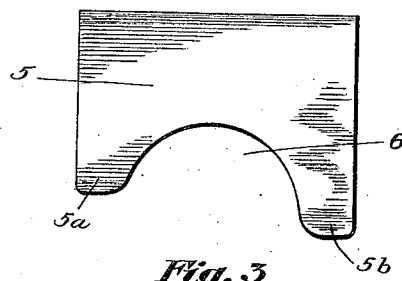


Fig. 3

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CHAIR FOR CELLO PLAYERS

Application filed September 10, 1928. Serial No. 304,861.

My invention deals generally with furniture but more particularly relates to chairs.

Its object, stated in broad terms, is to provide a chair especially adapted for use by 5
orchestral or other performers on the cello.

When sitting in an ordinary chair, the performer on this musical instrument is greatly handicapped by reason of the fact that he is obliged, while playing the instrument, to 10
straddle it, but to do this he must move forwardly on the chair seat where he gets scant seating facilities and absolutely no support for his back. In consequence, during a somewhat lengthy performance or concert he usually 15
acquires a backache and general weariness of his body; and while this is true of experienced players on the cello it applies with equal, or perhaps greater force to pupils.

The correct posture of a performer requires that he sit erect during a greater part of the time, for in this position he has a greater and more skillful command of his instrument; but he cannot, while seated on an ordinary chair, draw the instrument toward him 25
sufficiently, on account of interference with the chair seat, so he must, himself, move toward it, but in doing so the chair, to all intents and purposes, becomes nothing more 30
than a rail, devoid of comfortable support beneath and at the back of the performer.

One of the specific objects of my invention is to provide a chair in the bottom or seat of which is a depression or cut-away portion at 35
its front edge into which the cello may be partially drawn so as to be conveniently near the player while his back is in contact with the back of the chair. He thus has the full 40
length of the chair bottom on which to sit and the chair back against which to rest his body.

Another object is to shorten one side of the seat in order that the player may withdraw his right leg somewhat, thereby being able 45
to handle the bow with which he plays the instrument, to better advantage,—his left leg meanwhile being extended at the side of the cello so as to more firmly hold it while playing.

And a further object provides for the shaping of the back of the chair to more nearly

conform to the outline of the player's body than does the ordinary chair. With his head erect, his chest thrown forwardly and his hips backwardly, the player assumes a position best adapted to bring his movements 55
under perfect control. Furthermore, his efforts are attended with less fatigue and his performance naturally becomes more brilliant than would otherwise be the case.

I have illustrated, by the use of the accompanying drawing, the preferred embodiment 60
of my invention. I desire it to be understood, however, that the drawing is simply illustrative and the invention, therefore, susceptible of minor changes in structural details without departure from the meaning and intent thereof. 65

In the drawing,—

Fig. 1 is a perspective of the chair;

Fig. 2 is a side elevation thereof, and 70

Fig. 3 a plan view of the seat, or as commonly designated, the chair bottom.

Similar reference characters are employed to identify like parts in all views of the drawing. 75

Referring to Fig. 1, 1 represents the legs of the chair, which, however, may be made in various designs other than as presented,—as turned dowels.

The chair back which also is subject to deviation in design, except as hereinafter noted, comprises, generally, the upright side portions 2, back rail 3 and slats 4. 80

It will be observed that the back, immediately above the seat 5, is curved at 85
2^a, rearwardly. This is for the purpose of conforming somewhat to the shape of the lower portion of the torso of the individual seated in the chair; and so as to offer support to his back, the upper ends of the sides 90
2 gradually sweep into substantially straight, vertical portions 2^b.

The seat 5 is cut-away at 6, leaving two forwardly extending sides, 5^a and 5^b, the former somewhat shorter than the latter. 95

While the player is performing on his instrument, he draws the latter into this depression 6, his left leg above the knee having full length support on the extended portion 5^b and contacting with the side of the 100

cello to assist in firmly holding it in a correct position.

His right leg is slightly withdrawn, backwardly, and lowered, this allowing him to depress the bow so as to conveniently reach the right hand strings of the cello without interference with his right knee,—the shortening of the side 5^a permitting the player to lower his right leg so that the bow is drawn over it.

The instrumentalist is, therefore, very comfortably seated, but not only this, he has opportunity to rest his back against the chair back 2, except at such times as he may prefer to lean forwardly to execute some difficult passage in his musical score.

Another advantage accruing from the use of this improved chair is the ability of the player to retain a substantially constant sitting position throughout the execution of a musical composition.

In many musical pieces there are certain periods of rest in which the cellist is idle. Sitting in the ordinary chair he must slide back and forth, first to play his instrument and then to rest against the chair back. This is tedious for the player.

In my chair the cellist can draw his instrument toward the back of the chair, within the depression 6 sufficiently to allow him to remain in an easy and comfortable body position without constantly shifting, first ahead and then back, as he does with the conventional type of chair.

Having described the superior features and advantages of my improved cellist's chair, what I claim and desire to secure by Letters Patent is:—

A chair comprising seat-supporting legs, a seat superimposed on said legs having sides of relatively different lengths, and a depression formed in said seat, between said sides, extending rearwardly to a point in a plane disposed backwardly of the front end of the shorter of the two said sides.

In testimony whereof I affix my signature.

JOSEPH FRANZOSA.

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