

(No Model.)

J. REIMERS.
PIANO CASE.

No. 483,811.

Patented Oct. 4, 1892.

Fig. 1.

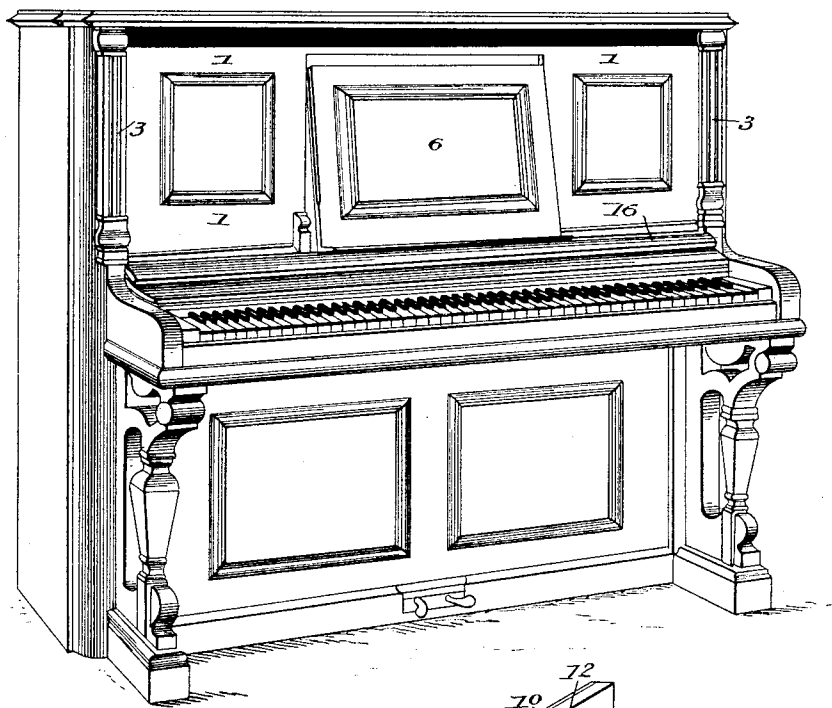


Fig. 2.

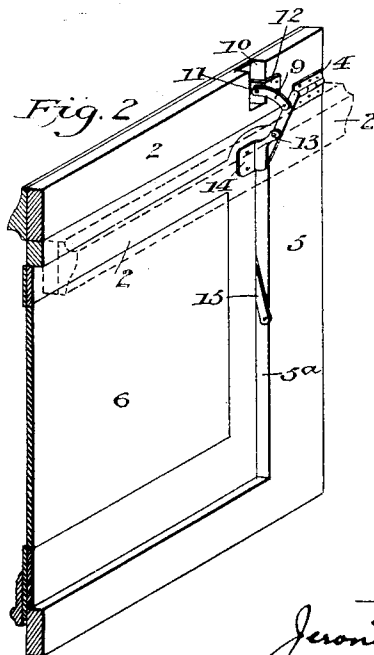
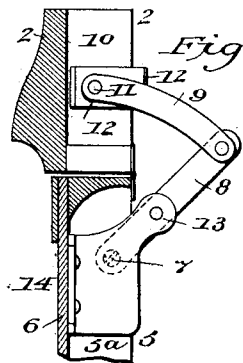


Fig. 3.



Witnesses.

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UNITED STATES PATENT OFFICE.

JERONIMUS REIMERS, OF TORONTO, CANADA.

PIANO-CASE.

SPECIFICATION forming part of Letters Patent No. 483,811, dated October 4, 1892.

Application filed February 5, 1892. Serial No. 420,445. (No model.)

To all whom it may concern:

Be it known that I, JERONIMUS REIMERS, piano-manufacturer, of the city of Toronto, county of York, Province of Ontario, Canada, have invented certain new and useful Improvements in Tone-Liberators; and I hereby declare that the following is a full, clear, and exact description of the same.

The object of this invention is to produce a device which will give the fullest possible freedom to the volume of tone of the instrument and which will overcome the inconvenience connected with the use of those tone-liberators heretofore produced; and it consists, essentially, of providing the piano-case with a molding located along the top of the upper front frame and hinging this molding in such a manner as to allow of its being folded down against the inside of the upper front frame simultaneously with the movement of the music-desk when it is being drawn out and lowered and raised back into its closed position simultaneously with the raising and closing of the music-desk, the whole being constructed and arranged as hereinafter more fully set forth, and more particularly pointed out in the claims.

In the drawings, Figure 1 is a perspective view of a front of a piano-case, showing the hinged molding located along the top of the upper front frame, being folded back simultaneously with the lowering movement of the music-desk. Fig. 2 is an enlarged perspective view of the music-desk, a portion of the upper front frame, and a section of the hinged molding located along the top thereof. Fig. 3 is an enlarged view of the hinging device.

Like numerals of reference refer to like parts throughout the specification and drawings.

Located along the top of the upper front frame 1 is a molding 2 of any suitable design which will present a pleasing appearance to the eye. The ends of this molding 2 pass behind the pilasters 3, situated at the sides of the upper front frame 1, in such a manner as to allow of the pilasters 3 overlapping the ends of the molding 2 and hiding the same. When this molding 2 is in its closed position, it forms part of the piano-case and appears to be inseparable from the surrounding parts, thus adding to in place of detracting from

the appearance of the instrument. The molding 2 is secured in place by means of hinges 4, screwed to the inner side of the top of the upper front frame 1 and to the lower edge of the back of the molding 2.

To the edge 5^a of the side pieces 5 of the frame surrounding the music-desk 6 is secured a pivot 7 for the lever 8. Pivotally connected to the free end of the lever 8 is one end of a link 9, while the opposite end of the link 9 enters a slot 10, formed in the back of the molding 2 and so arranged as to allow the link a freedom of movement while the molding is being raised or lowered. This link is secured in the slot 10 by means of a pivot-pin 11, forming part of the pivot-block 12, arranged in the form of an angle-iron. The object of the peculiar construction of this pivot-block is to allow of it being secured to the back of the molding 2 and to permit the entrance of the pivot-pin 11 into the slot 10.

Pivotally connected to the lever 8 intermediate the link 9 and pivot 7 is the arm 13 of the plate 14, firmly connected to the top of the back of the music-desk 6 at or near its top edge. Pivotally connected to each side of the music-desk 6 in such a manner as to be invisible from the front of the instrument is one end of a strap 15, while the opposite end is pivotally connected to the edge 5^a of the side piece 5 of the surrounding frame. It might also be stated that this strap is so arranged as to allow the music-desk a forward and downward movement while being opened and to allow of the reverse movement while being closed.

As before stated, the plate 14 is firmly secured to the top of the back of the music-desk 6 and must as a consequence move in conjunction with it. During the downward movement of the music-desk 6 the plate 14 draws downward the lever 8, which must of necessity draw downward with it the link 9. The downward movement of the link 9 folds the molding 2 down and against the inner side of the upper front frame 1, as indicated in dotted lines in Fig. 2 of the drawings. The molding 2 is returned to its closed position by the reverse or closing movement of the music-desk. When the music-desk 6 has completed its downward and forward movement, its lower edge is on about the same level

as the bottom of the fall 16 when opened, bringing the music to the level of the eye of the performer. The straps 15 guide the music-desk into its lowered and forward position and hold it firmly therein, and the plate 14, connected to the lever 8, arrests the downward and forward movement of the music-desk the instant the movement of the molding 2 is arrested by coming in contact with the inner side of the upper front frame 1.

I am aware that Letters Patent of the United States No. 324,052 were granted on the 11th day of August, 1885, to Wilhelm Umland for improvements in upright-piano cases, in which Letters Patent is shown a hinged panel forming part of the upper front frame of the piano-case, which hinged panel is opened and closed by the respective opening or closing movement of the lid at the top of the piano-case.

In view of this patent I do not claim, broadly, the use of the movable piece at the top of the upper front frame of the piano-case; but I do claim the use of this movable piece or panel opened and closed by the respective opening and closing movements of the music-desk.

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

1. In a tone-liberator, the combination, with an upright-piano case, of a movable panel located in the middle of the upper front frame, a supplemental panel located above the movable panel and extending across the top of the upper front frame, means for pivotally connecting the supplemental panel to the piano-case, and an arm connecting the supplemental panel to the movable panel, said supplemental panel adapted to be opened and closed, re-

spectively, by and simultaneously with the opening and closing of the movable panel, substantially as described.

2. In a tone-liberator, the combination, with an upright-piano case, of a movable panel located in the middle of the upper front frame, a supplemental panel located above the movable panel and extending across the top of the upper front frame, a pivotal connection between the supplemental panel and the piano-case, a lever pivotally connected to the inner side of the upper front frame, an arm connecting the movable panel and the lever, and a link connected to the lever and to the supplemental panel, substantially as described.

3. In a tone-liberator, the combination, with an upright-piano case, of a movable panel located in the middle of the upper front frame, a supplemental panel located above the movable panel and extending across the top of the upper front frame, a hinge connecting the supplemental panel to the inner side of the upper front frame, a lever pivotally connected to the inner side of the upper front frame, an arm connecting the lever with the movable panel, a link connecting the supplemental panel with the lever, the movable panel adapted to move downward and forward when opened, stops to arrest the downward and forward movements of the movable panel, and the supplemental panel adapted to move simultaneously with the movement of the movable panel, substantially as described.

Toronto, January 11, 1892.

J. REIMERS.

In presence of—

CHARLES H. RICHES,
M. E. ANGELL.