

957,805.

Fig. 1.

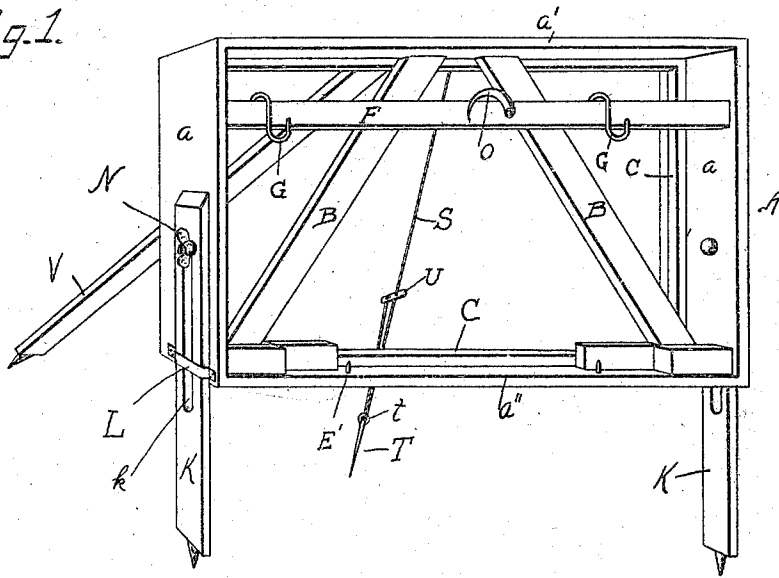
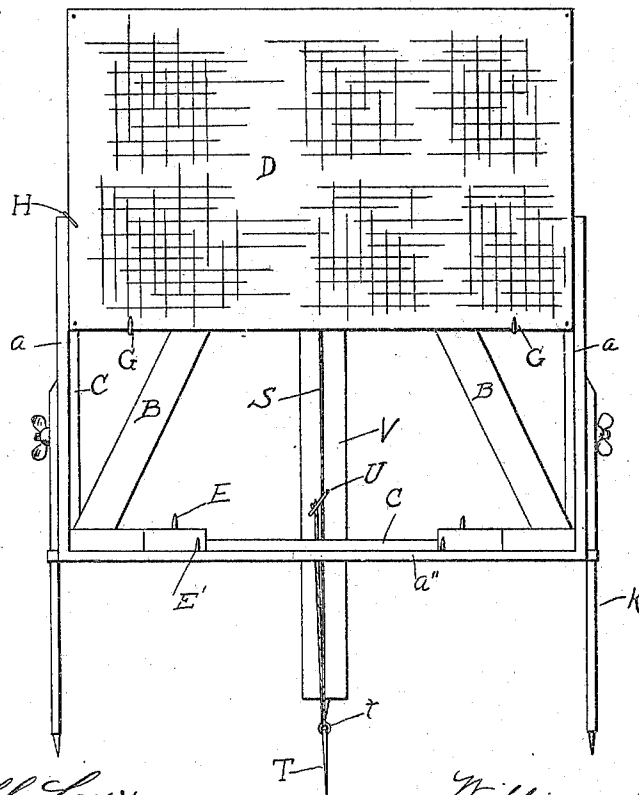


Fig. 2.



Inventor

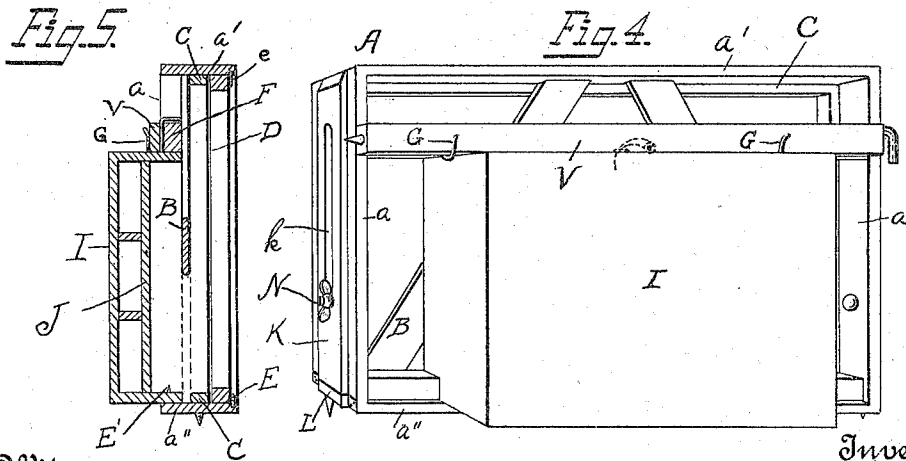
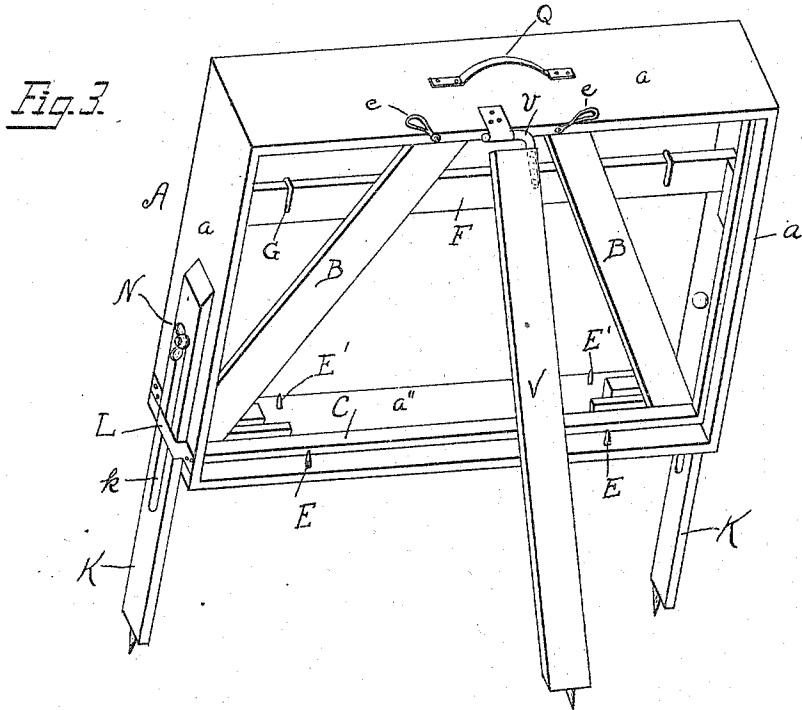
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ARTIST'S SKETCHING OUTFIT.
APPLICATION FILED JULY 28, 1909.

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2 SHEETS—SHEET 2.



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UNITED STATES PATENT OFFICE.

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ARTIST'S SKETCHING OUTFIT.

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Specification of Letters Patent.

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To all whom it may concern:

Be it known that I, WILLIAM P. SILVA, a citizen of the United States, and resident of Chattanooga, in the county of Hamilton and State of Tennessee, have invented new and useful Improvements in Artists' Sketching Outfits, of which the following is a specification.

My invention has for its object to produce an artist's sketching outfit, comprising paint box, canvas, easel, and carrying case, the parts of which are constructed and arranged for convenient and compact assemblage for transportation, and for cooperative use in out-of-door sketching, as will be hereafter pointed out.

In the accompanying drawings—Figure 1 is a perspective view of the invention, with the several parts of the outfit arranged for out-of-door sketching. Fig. 2 is a front view of the same parts, the canvas being in place upon the easel. Fig. 3 is a perspective view, as seen from the rear. Fig. 4 is a perspective view, the parts being assembled for carrying. Fig. 5 is a cross sectional view of the case with the several articles it carries represented in place.

In the drawings A illustrates a box or frame of rectangular outline and preferably open both front and back. It is formed of wood, metal, or other suitable material, and comprises the side pieces *a*, the top piece *a'*, and the bottom piece *a''*, and is braced by pieces B, B, which may be united to constitute a frame, or separate from each other as found most desirable. The case is provided on its inside and preferably near the rear edge, with a rib C, arranged to serve as a bearing or flange against which may be set a mounted canvas D, as indicated in Fig. 5. The canvas is put into the case face inward, and rests at its edges against the cleats or ribs C, which being only about a half an inch square in cross section, will not rub or injure the painting upon the canvas. It will be understood that the frame is made to receive and support canvases of standard sizes. Thus a frame having inside measurements of 18½ by 24½ inches would support a canvas 18 by 24 inches, or two canvases either 10 by 18 or 12 by 18, or one 14 by 18 or 16 by 18, etc. The canvas or canvases, resting against the rib C, are held in place by stationary pins E behind which the canvas frames are set and movable buttons, *e*.

F indicates a bar extending across the

frame between the two opposite side pieces *a* and a little below the top piece *a'*. Upon this bar are mounted hooks G which are free to slide along it lengthwise, and serve as supports for the canvas when the case is arranged to form part of an easel, as represented in Fig. 2; the bottom piece of the canvas stretcher or frame resting in the hooks, which are adjusted such distance apart as to give firm support to the canvas, whatever its size. Above the hooks and cross bar F the canvas frame or stretcher rests against the front edge of the top piece of the case where it may be securely held by a hook H set in a seat provided therefor in one of the frame pieces of the case.

The box I for holding paints, brushes, etc., is of a size to fit within the case below the cross bar F and in front of the braces B. It may be held in place by any suitable means, as by the pins E' carried by the bottom pieces of the case and adapted to enter apertures or recesses provided therefor in the paint box, and a hook O carried by the cross bar F arranged to engage with that side of the box which is uppermost when the outfit is packed and being carried. The palette J may be so supported in the box as to serve as the cover therefor.

To the side pieces *a* of the frame are attached adjustable legs K, these being preferably formed of thin material so as to lie flat against the sides. The lower ends of the legs are pointed so they may be easily driven into the ground to steadily support the case when set up as an easel, and these pointed ends may be metal-shod if desired.

L are keepers that lie over the legs and in which the latter slide. Each leg is longitudinally slotted, as indicated at *l*, and through the slot passes a set screw N by means of which the leg may be held securely in whatever position of longitudinal adjustment it may be set.

V represents the rear leg or brace of the easel, which is extensible or not, as may be found desirable. Its lower end is pointed and preferably metal-shod while its upper end is hinged to the upper piece *a'* of the frame. The connection between the frame and the leg or brace V may be of any suitable character, such as a separable hinge *v*, one part of which is carried by the leg and the other by the frame. When the parts of the outfit are packed for carrying the leg V is separated from the case and lies in the

hooks G and is supported thereby, as represented in Fig. 4.

Q indicates a handle by which the case, when packed with the several articles described, may be carried. Or instead of using the handle, the case may be carried by a strap adapted to pass over the shoulder.

In order to steady the easel, especially when it is set up during a high wind, I employ a guy cord or rope S. One or more of these may be used, each being attached to the frame or case at a convenient point. The cord passes from the frame A, through a ring *t* at the end of a pin T adapted to be driven into the ground, and to a clamp U secured to the end of the cord and arranged to engage with the guy cord as indicated in Fig. 2, and by adjustment of which the cord is held taut.

The outfit which I have described enables an artist to pack and carry all of the materials he needs for a short sketching trip in a manner convenient for carrying and so that all the articles taken shall be securely held and well protected. Further, the protecting and carrying case is adapted to serve as an important part of the artist's easel when the scene of his work is reached, as has been pointed out.

What I claim is:—

1. An artist's kit or outfit, comprising a rectangular case adapted to inclose and protect the articles carried, in combination with front legs secured against the faces of the two lateral side pieces of the case, and a separable rear leg, hinged to the upper side piece of the case, whereby the case is adapted to serve as the frame of an easel upon which the canvas may be supported.

2. An artist's kit or outfit and easel, comprising a rectangular case adapted to inclose and protect the articles carried, adjustable legs, means for holding the legs against the sides of the case, so they may be adjusted on lines substantially parallel therewith so as to extend beyond the ends thereof, and for securing them in whatever position they may be adjusted, and a rear leg secured to the upper side piece of the case.

3. An artist's kit or outfit comprising a rectangular case adapted to inclose and protect the articles carried, legs for supporting the case so that it constitutes the frame of an easel, two of the legs being secured to the sides of the case and a third being hinged to the upper piece of the case and constituting the rear support of the easel, a bar supported by and extending across the case parallel with its upper side piece, but at a distance below it, and hooks adjustably mounted upon the bar and supported thereby and arranged to sustain a canvas when the case is set up as an easel.

4. An artist's outfit and easel, comprising a rectangular case adapted to inclose and protect the articles carried, legs at the ends of the case adjustable so as to extend beyond the case in one direction, and substantially parallel with the ends to which they are attached, means for securing the legs in the different positions to which they may be adjusted, a rear leg, and a bar extending across the case parallel with and adjacent to the top side of the case.

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Witnesses:

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