

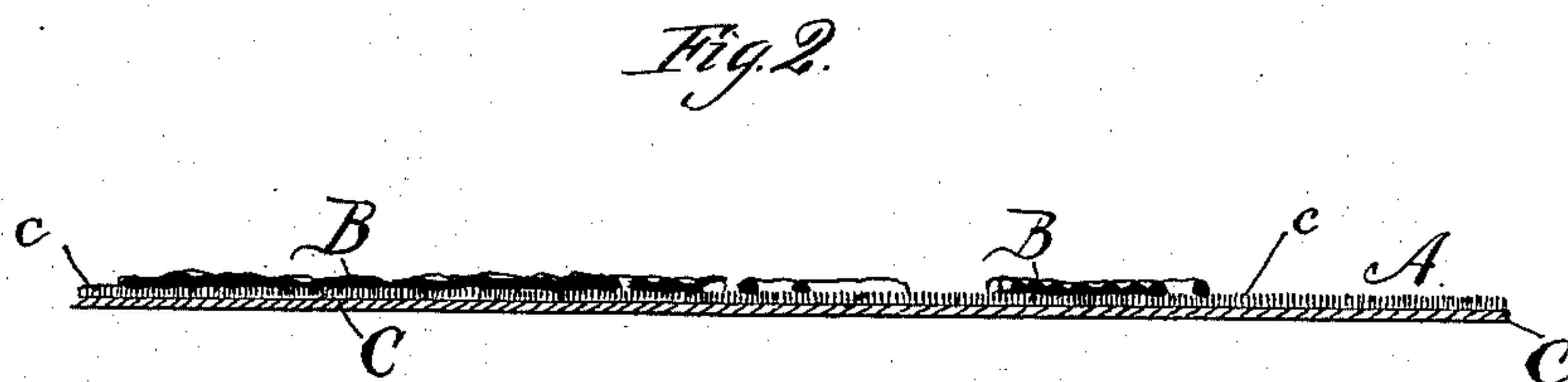
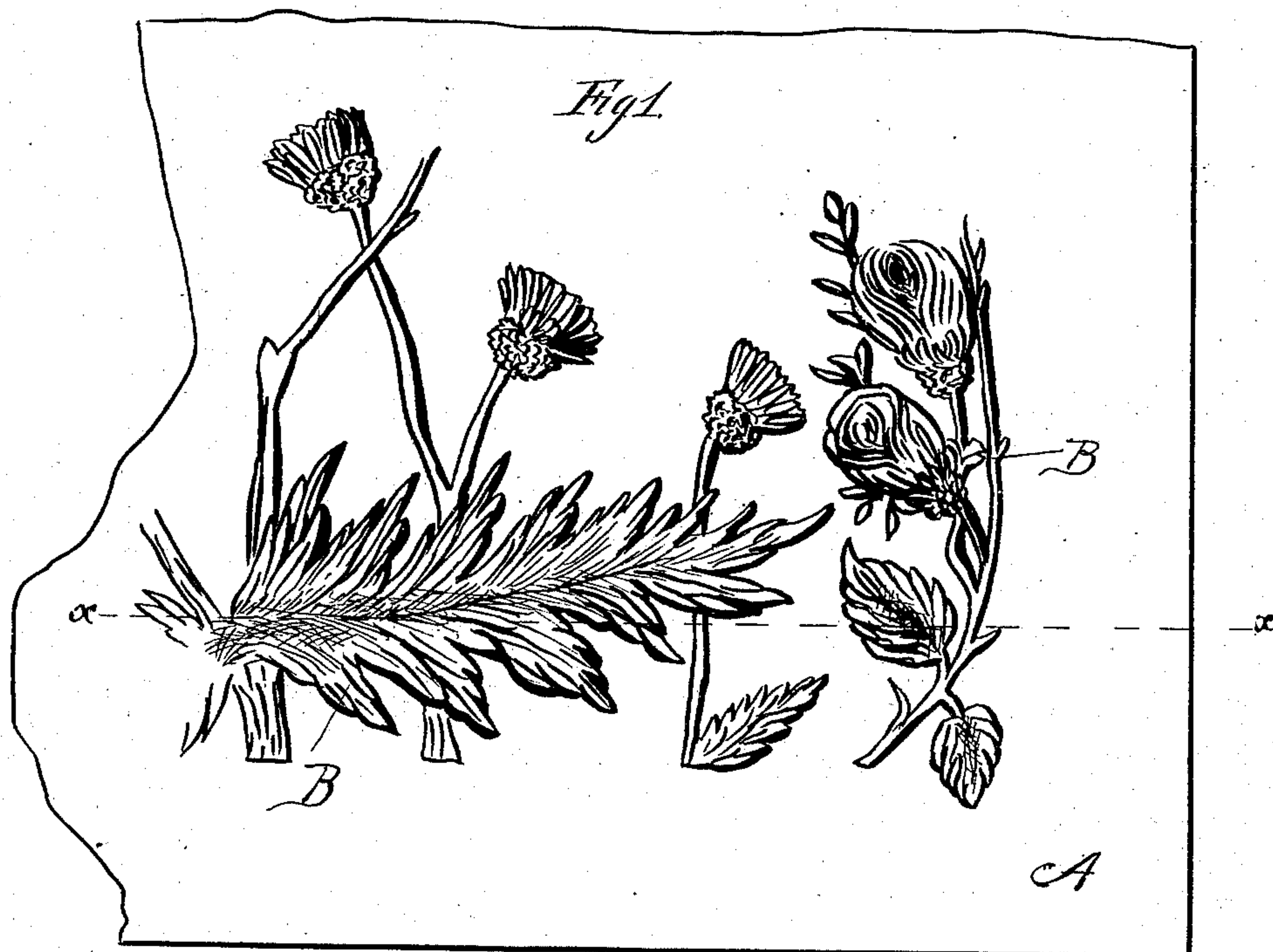
(No Model.)

L. FARQUHARSON.

Process of Painting on Velvet in Oil Colors.

No. 238,221.

Patented March 1, 1881.



Witnesses:

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UNITED STATES PATENT OFFICE.

LIZZIE FARQUHARSON, OF CHICAGO, ILLINOIS.

PROCESS OF PAINTING ON VELVET IN OIL-COLORS.

SPECIFICATION forming part of Letters Patent No. 238,221, dated March 1, 1881.

Application filed June 23, 1880. (No model.)

To all whom it may concern:

Be it known that I, LIZZIE FARQUHARSON, of the city of Chicago, in the county of Cook and State of Illinois, have invented certain new and useful Improvements in the Process of Painting on Velvet in Oil-Colors in Imitation of Needle-Work, of which the following is a specification.

In the accompanying drawings, which form a part of this specification, Figure 1 represents a piece of velvet painted with a design after the manner of my invention, and Fig. 2 is a vertical longitudinal section of the same on the line *x x* of Fig. 1.

Similar letters of reference indicate like parts wherever used.

My invention relates to improvements in painting on velvet and similar fabrics in oil colors designed to imitate needle-work or embroidery, and to be used in ornamenting the borders of piano and table covers, lambrequins, picture-screens, and such cloths and tapestries; and the invention consists in applying or laying the oil-colors on the pile of the velvet in the manner hereinafter described, so as to give the oil-colors a peculiar raised, rigid, or corrugated appearance, the pile of the velvet which is covered by the oil-colors being in some parts depressed, and in others standing on end and the oil-colors raised thereon, producing an effect much resembling fine embroidery, and giving an extraordinary brilliancy, durability, and appearance of solidity to the oil-colors, so that they stand out in a kind of relief.

In said drawings, A represents the velvet or fabric upon which the painting is made, and B B the painted designs. C is the body, and *c* the pile, of the velvet.

In laying the oil-colors on the pile of the velvet I use a small wooden stylus with an egg-shaped end, a pointed spatula or pen, and a veiner, which last consists of a steel needle in the end of a stick or holder. The velvet receives no preparation previous to applying the colors, and no turpentine, benzine, or like substance is employed, either to mix with the oil-colors or as a previous application to the surface of the velvet, as the use of such substance is not necessary for the purpose of dry-

ing the oil-colors when the same are laid on the pile of the velvet in the manner contemplated by my invention, and the oil-colors are caused to penetrate, mix with, and adhere firmly to the pile of the velvet by being thoroughly mixed, stirred, and incorporated therewith by the use of the spatula and veiner, so that when the colors have become dry it is almost impossible to separate or break off any portion of the oil-colors from the surface of the painting. By avoiding the use of turpentine and such materials the oil-colors have much greater elasticity and flexibility, as well as a richer and softer luster, and the painting is much more durable and serviceable also.

In applying the oil-colors to the pile of the velvet I use the stylus to lay the oil-colors over the outlines of the design, giving it with the fingers a twirling motion in order to properly distribute the oil-colors over the outline. I then use the spatula and veiner to mix and impregnate the pile of the velvet with the oil-colors, so that the whole body or mass of the colors will adhere firmly thereto; and these instruments are also used to shape and form the painting, to blend the colors, and to produce the depressions and ridges or raised portions in the surface of the painting.

Besides velvets, other similar cloths and fabrics may be used with equal success. They should be chosen of such colors or shades as to make a suitable background for the painting, as the whole surface of the velvet should receive no painting or preparation preparatory to applying the oil-colors, as the pile of the velvet is more easily operated upon in the manner described when in its natural state.

I avoid the use of any instrument so soft as a brush, and generally use all the instruments described in forming different portions of the work. As a general thing the stylus will be found best for rolling the outlines in the form of a ridge, and the filling in the center with the other tools, according to the nature of the design.

Having now described my invention and its mode of operation, what I claim is—

1. The within-described process of painting in oil-colors on velvet and similar fabrics in imitation of embroidery, which consists in ap-

plying the oil-colors to the pile of the velvet
by means of sharp-pointed instruments, incor-
porating it therewith, and forming, blending,
and raising the colors into shape and form in
5 accordance with the design selected, substan-
tially in the manner described, and for the
purpose set forth.

2. The new article of manufacture described,
consisting of a raised painting in oil-colors on

velvet or similar fabrics in imitation of em- 10
broidery, the oil-colors being incorporated
with and made firmly to adhere to the pile of
the velvet or fabric, substantially in the man-
ner described, and for the purpose set forth.

LIZZIE FARQUHARSON.

Witnesses:

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