

(No Model.)

C. J. KRUMBEIN.
ARTIST'S FIELD AND MATERIAL CASE.

No. 409,982.

Patented Aug. 27, 1889.

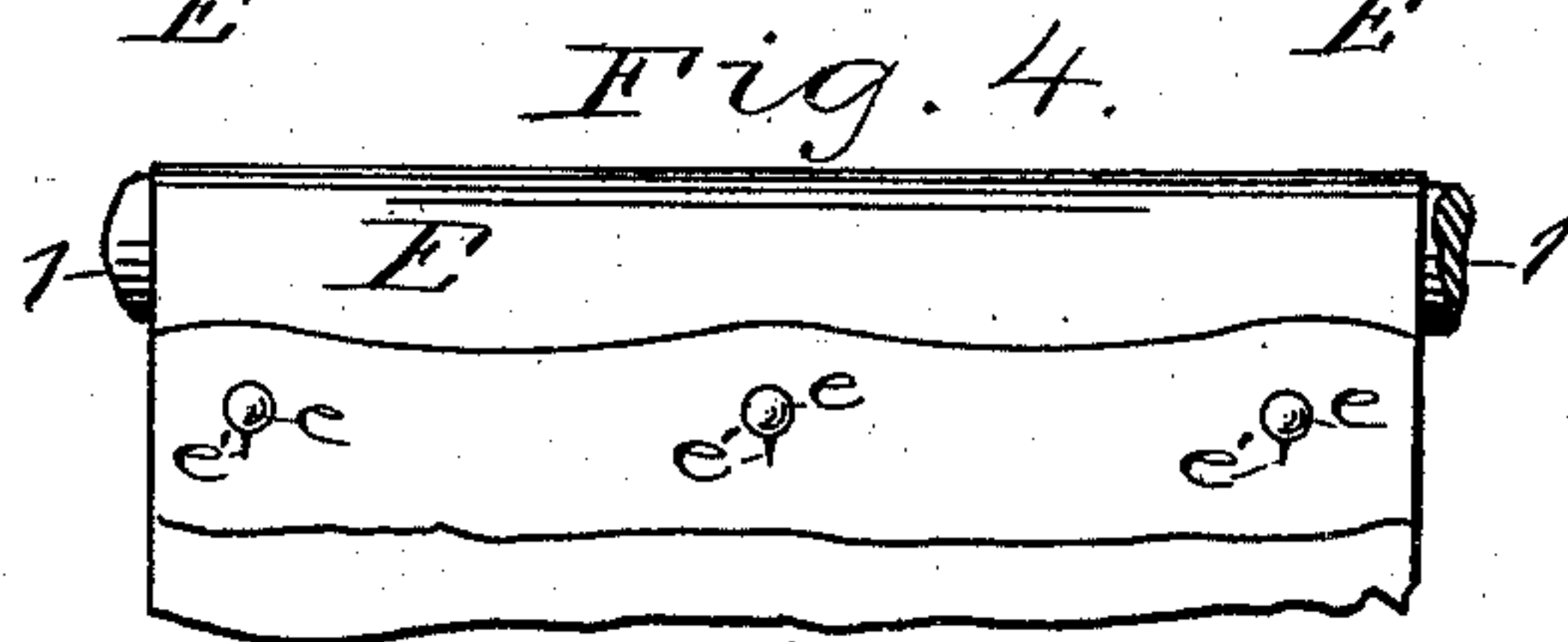
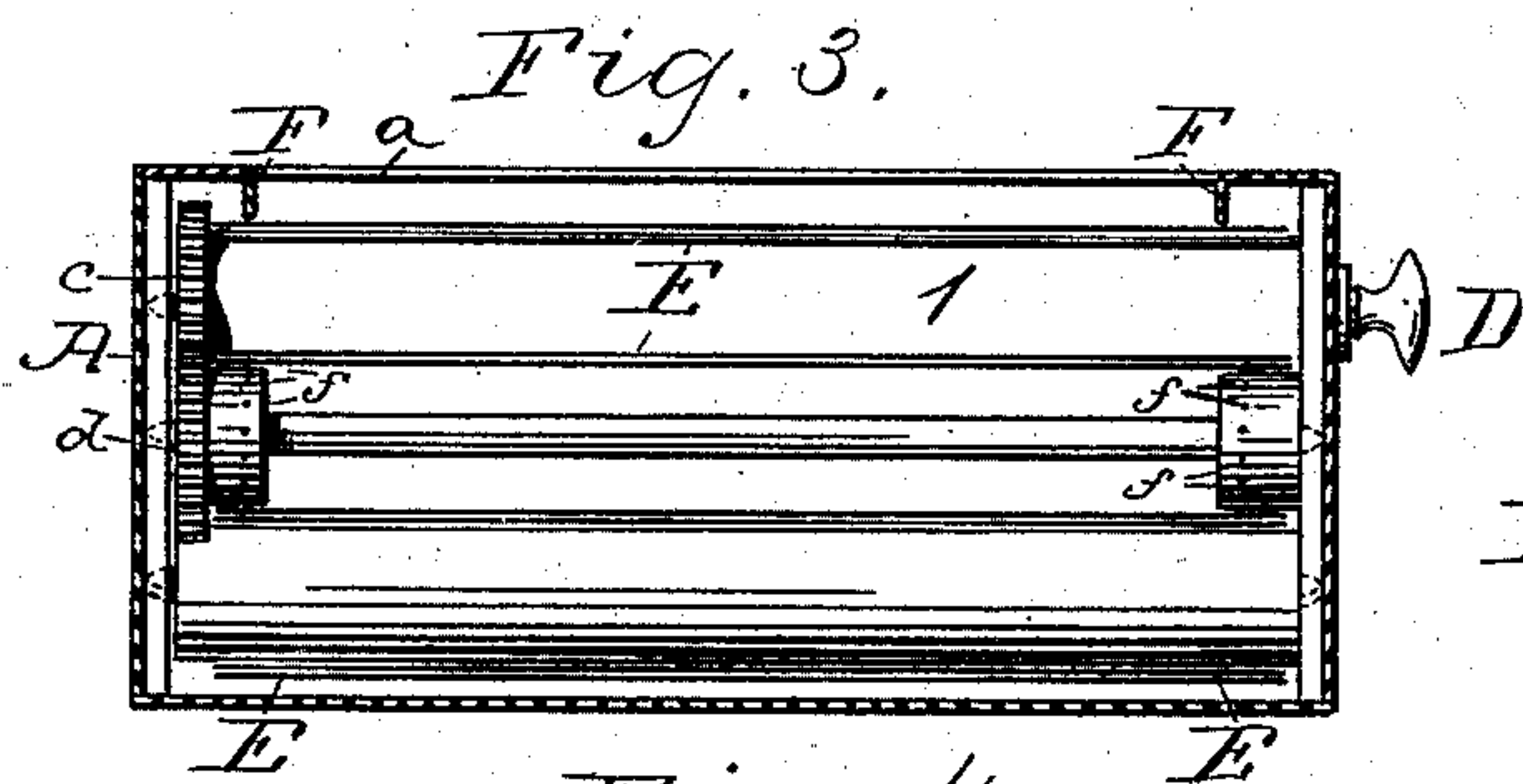
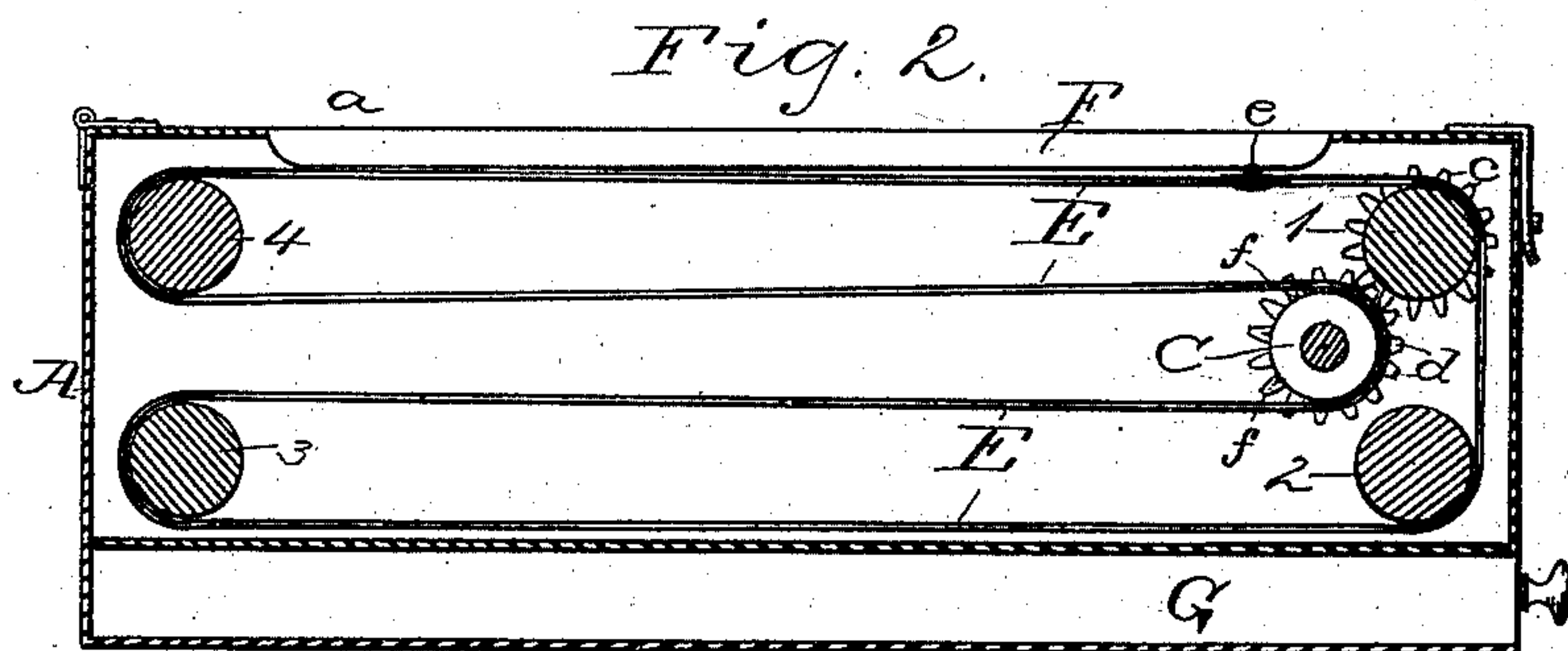
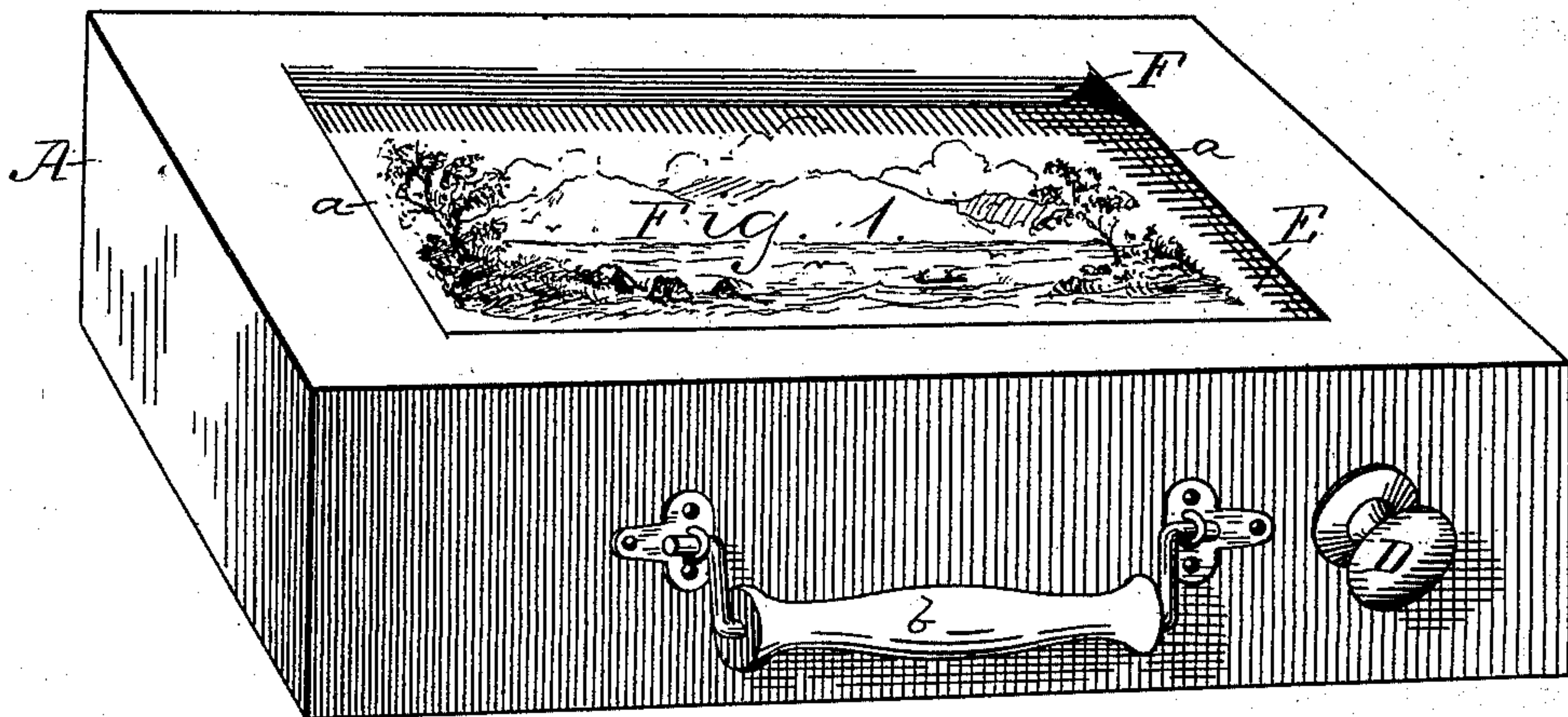


Fig. 5.
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Witnesses
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UNITED STATES PATENT OFFICE.

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ARTIST'S FIELD AND MATERIAL CASE.

SPECIFICATION forming part of Letters Patent No. 409,982, dated August 27, 1889.

Application filed November 10, 1888. Serial No. 290,498. (No model.)

To all whom it may concern:

Be it known that I, CHARLES J. KRUMBEIN, of Chicago, Cook county, Illinois, have invented certain new and useful Improvements in Artists' Field and Material Cases, of which the following is a full, clear, and exact description, reference being had to the accompanying drawings, and to the letters of reference marked thereon.

The object of my invention is to provide a case in which a quantity of artist's canvas or drawing-paper may be attached to an endless belt and carried upon the same within the case, so that the fresh painting thereon may not come in contact with the walls of said case, or with one another, and so that by revolving the rollers around which the belts travel said painting, when desired, may be brought opposite an opening of suitable dimensions in the top of said case, through which said painting may be worked upon, substantially as hereinafter fully described, and as illustrated in the drawings, in which—

Figure 1 is a perspective view of my improved case. Fig. 2 is a longitudinal vertical section of the same. Fig. 3 is a transverse vertical section on the line $x\ x$, Fig. 2, and Fig. 4 is a detail view of part of the endless belt.

Referring to the drawings, A represents a rectangular oblong box having an opening a in one side, preferably of a rectangular shape, and provided with a suitable handle b on one of the narrower longitudinal sides for convenience in carrying the same.

Journaled in suitable vertical strips secured opposite each other to the inside surfaces of the case near the end are the rollers 1, 2, 3, and 4, rollers 1 and 4 and 2 and 3 being journaled on the same horizontal planes and rollers 1 2 and 4 3 on the same vertical planes. Roller 1 has a cog-wheel c secured to one end next its journal, which is engaged by a similar cog-wheel d , secured to the corresponding end of the roller C, which has bearings in the same vertical strips as rollers 1 and 2, and the journal of which, opposite the end thereof carrying gear d , extends through its bearings and has a knob or hand-grasp D, with which to operate it, and endless belt E, made of stiff oiled cloth or other suitable material, is

stretched and run around these rollers. Commencing, say, with roller 1, it runs to and around roller 2; then to and around roller 3, then back again to and around roller C, then in the opposite direction to and around roller 4 to the place of beginning. Arranged and secured transversely at a given point in said belt is a series of buttons $e\ e\ e\ e$, to which the canvas to be painted upon is secured by having longitudinal slits $e'\ e'$ cut therein near its end edges, through which said buttons are projected. The canvas must be of sufficient width to permit of its being placed within said case, and when fastened in the way indicated above is stretched by turning knob D and revolving the rollers, the possibility of the belt slipping being avoided by means of a series of short spurs $f\ f$ projecting from near the ends of roller C, which catch into fabric of which the said belt is composed and insure the moving thereof. As the belt is moved, say, from left to right the canvas is moved with it and continues to be carried therewith until sufficient length thereof has been paid out to make it coequal with the belt. The canvas is then cut off and secured on the buttons $e\ e$ by cutting slits $e'\ e'$ therein, as shown in Fig. 2.

If the length of canvas the artist has at his disposal is not sufficient to cover the entire belt, as above explained, hooks $g\ g$, as shown in Fig. 5, may be used, one end of which is caught into the end edge of the canvas following that secured to the buttons e , and the other end of which is caught in the belt. The passage of these hooks around the rollers is permitted by locating them laterally so as to be in transverse register with circumferential grooves in rollers 1, 2, 3, and 4. Buttons $e\ e$ may be dispensed with entirely and these hooks used instead; or, instead of either of these devices, pins may be used to secure the canvas in position.

It will be noticed that roller C is cut away and materially reduced in diameter between its ends. This is done so that a painting, be it wet or dry, will not be injured when passing around the same, as it would otherwise be because of its being next the roller, with the belt on the outside, when passing around the same. The cutting away of this

roller is an important and necessary feature of my invention when the belt is made to pass around it.

The belt may, if desired, be only run around 5 rollers 1, 2, 3, and 4.

In order to prevent the paint from getting on the ends of roller C, I can provide guards F F along the longitudinal sides of the opening *a* of the case, which are made by bending 10 the same down a distance sufficient to all but touch the belt, as shown.

If desired, I can hinge the top of the case at one end and fasten it at a suitable catch at the other, as shown in Fig. 2. I can also put 15 a drawer G in the bottom of said case for paints, brushes, &c., if necessary, as shown in the same figure.

I do not wish to be confined to the details of construction shown in the drawings, as it 20 is obvious they could be changed without departing from the spirit of my invention.

What I claim as new is—

1. An artist's field-case consisting of a rectangular box having a suitable opening in the 25 upper side thereof, in combination with a series of rollers 1, 2, 3, and 4, journaled therein, roller C, cut away between the ends thereof, and belt E, as set forth.

2. An artist's field-case consisting of a rect-

angular box having a suitable opening in the 30 upper side thereof, in combination with a series of transverse rollers 1, 2, 3, and 4, journaled therein, roller C, having a series of spurs projecting from its circumference near its ends and being cut away or reduced to a 35 less diameter between said ends, and an endless belt, as set forth.

3. An artist's field-case consisting of a rectangular box having a rectangular opening in its upper side, and having guards bent in- 40 ward along its longitudinal sides, as described, in combination with a series of transverse rollers 1, 2, 3, and 4, journaled therein, and roller C, cut away or reduced to a less diameter between said ends a distance corresponding to 50 the width of said rectangular opening in the upper side of said case, as set forth.

4. An artist's field-case consisting of a rectangular box having an opening in the upper 55 side, in combination with a series of transverse rollers 1, 2, 3, and 4, journaled therein, belt E, and a transverse series of buttons *e e*, secured to the same, as set forth.

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Witnesses:

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