

eBook Sampler

The Art Print Masterpiece

How to transform an art print into a
canvas masterpiece

A complete step by step manual



Clive Ransom and Sally Ransom

eBook Sampler

Interactive eBook

This sampler demonstrates the eBook interface for readers of the *The Art Print Masterpiece* manual. This eBook is designed to be user-friendly and provide an optimum level of interaction with both internal and external content and resources.

Whilst using modern interactive eBook technology, our goal is to retain a user-friendly experience for our reader's through simplicity, easy navigation and good readability of a content rich user manual. If you're using an Adobe PDF version, there are some useful navigation tips [here](#).

About The Art Print Masterpiece

This manual that will show you how to turn an art print into a high end painting reproduction, complete with brushstrokes on canvas. Using novel techniques given in the manual, the whole process is a lot easier than you may imagine.

The Art Print Masterpiece is the 2nd edition of *Secrets of Faking It*. This popular manual was an [Amazon number 1 bestseller](#) in the Art Reproduction Category. The new and updated 2nd edition has grown to 134 pages with step-by-step instructions, lots of tips and over 115 helpful illustrations. The 2nd edition is marked with a new cover to mark the retirement of Secrets of Faking It.

By knowing how to combine an art print effectively with canvas and artists' materials, it is possible to create truly stunning painting reproductions. However, the know-how is rarely shared. This ground breaking manual reveals the essential secrets that liberate the reader to reproduce their own favourite paintings with ease.



Using proven techniques developed by the authors, high-end painting reproductions can be created on canvas with the look and feel of originals and longevity against fading of around 100 years or more.

The pages that follow feature some of our favourite paintings that also appear on our website. Hope you enjoy them!

We welcome any comments, suggestions or feedback that you may have.

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Preface

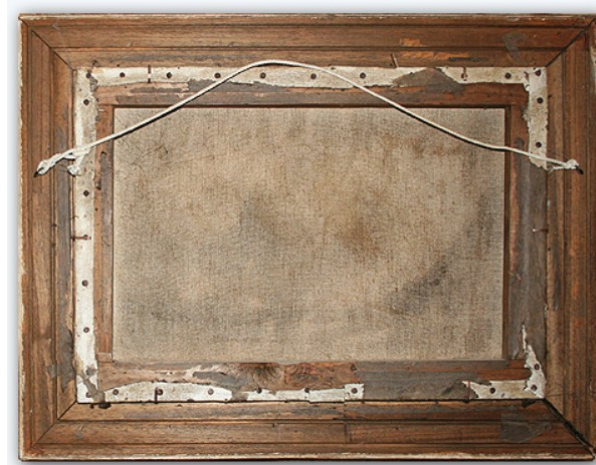
How a visit to an auction house started our adventures into creating replica paintings.

Here, we share with you the introductory preface from the manual for you to discover a little bit about us and how our adventure into creating replica paintings started.

Our adventures into picture replication started, quite accidentally, some years ago when setting up home in a 15th Century English farmhouse. At that time, I often visited local auctions that provided a source of inexpensive period furniture and paintings. On one such visit, I came across a job lot of miscellaneous pictures. Amongst them, a grubby looking picture in an antique gilded frame caught my eye. It was a picture of a horse, one of my passions, and looked vaguely familiar. I picked it up and gave it a closer look. The back of the canvas was a dirty grey and it was mounted on a coarsely made simple wooden stretcher. The frame in turn was secured to the stretcher with rusty protuberant nails. The picture itself could just be seen through a layer of what looked like dark brown varnish, beneath years of grime.



'The Stubbs' - Front



'The Stubbs' - Back

I bought the picture, along with the job lot, with a view to getting it restored. A few weeks later, I took it to a local picture restorer for his opinion. He advised me that it was a section from a picture originally produced by the 18th century English painter of horses, George Stubbs. He remarked that Queen Elizabeth II was an admirer of his work and that she had a number of his paintings. This restorer was known to be an expert and, amongst other things, had worked on the restoration of old master paintings at Thornbury Castle, formerly owned by Henry VIII.

The "The Stubbs" as it became known, was often the topic of dinner party conversations - long after the initial intrigue had faded. Over the following years, the picture enjoyed the occasional admiration of a new viewer. One of these admirers, a professional artist, immediately recognised

the subject matter as well as the artist and doubtfully enquired if it was the real thing. Quoting the initial opinion of the picture restorer, I told her the whole story.

After studying the picture for a while, she said, "I think that we could do better than that". And so, that's how it all started. We developed our own technique from scratch, and did do so much better. So much so that I was to repeat those words some years later after friends and colleagues started requesting commissions.



Thornbury Castle

Working in the space business, I travelled extensively in the US and Europe. One afternoon in my freetime, I was wandering through an elegant European city street lined with art galleries and exclusive shops. With a small replica wrapped beneath my arm, I walked into a gallery where there was some second rate, canvas reproductions on the wall for sale. My apparent interest in these pictures was observed by the owner who approached me enquiring if he could help. With an eye on his pictures, I simply said, "We can do better than that". Of course, I had thrown down the gauntlet and had his attention. I was immediately in a position to back-up my claim with his 'show me' enquiry.

I carefully unfolded the canvas and handed him my replica. He carried it toward the window for a careful inspection. Within a few minutes, we got down to business. That is how we first started in Europe. What began as a hobby became an enjoyable business and a home packed with replicas of our favorite paintings.

When art and science come together, some amazing things can happen - including a simple new way of creating replica paintings that can't fail to impress.

Afterword

'The Stubbs' is a lesser known original and was painted by George Stubbs around 1762 - 4. The painting is called 'Grey Hunter with a Groom and a Greyhound at Creswell Craggs'. The painting is from the collection of Tate Britain, London and was purchased in 1895. At the time of writing, the painting is not on display.



Completed canvas replica ready for sending to customer in a postal tube

Introduction

The following is a sample introductory page from *The Art Print Masterpiece*.

Creating convincing copies of famous paintings is not only creative and fun, but also much easier than you may imagine. You don't have to be an artist, you just need to follow *The Art Print Masterpiece* which will show you how, every step of the way.

For most of us, an original masterpiece painting is beyond our financial reach or it belongs to someone else. Painted copies are a next best option but they can be expensive and often deviate from the original in colour and composition. Cheap reproductions often disappoint since they simply don't hit the mark and can be short lived. A good copy looks just like an original and replicates every detail; hence, they're often called replica paintings or canvas replicas.

Visually, the replica painting has all the ingredients of an original. It looks and feels the same and the colours and composition match. You may see raised brush strokes on canvas and perhaps signs of ageing and other nuances that only need a touch to confirm what you're seeing.

The humble art print contains two important ingredients, namely the colour and composition from a photographic image of the original painting. But an art print, or canvas print, is just a flat printed image that lacks the texture, depth and nuances of an original painting.

Ingredients	Original Painting	Art Print Masterpiece	Canvas Print	Art Print
Brushstrokes Contours	✓	✓	✗	✗
Ageing Craquelure	✓	✓	✗	✗
One of a kind	✓	✓	✗	✗
Artists Canvas	✓	✓	✓	✗
No Glass	✓	✓	✓	✗
Colour	✓	✓	✓	✓
Composition	✓	✓	✓	✓

Ingredients: Original Painting - versus - Reproduction Paintings

Step-by-step, this manual will show you how to add all the missing ingredients to an art print for producing a convincing replica that looks and feels just like an original painting.

If you have no previous experience, then this manual is designed for you. If you are creative, or have even a little experience in arts and crafts, then you will have a head start. Either way, now that you're armed with this book, you only need a starter pack of inexpensive tools and materials in order to begin creating your first replica.

A suggested shopping list of Tools and Materials is provided for your starter pack, which will have enough materials to replicate many paintings, so you'll only need to purchase additional art prints and canvas.

The armoury of techniques given in this manual should enable you to replicate any style of painting. It is unlikely that you will need to use all of these techniques for your first project. You should find everything you need to know to complete your projects and support your interest as your skill and experience grows.

I wish you every success and hope that you will enjoy the work that you produce as much as the originals.



Three different ways of displaying a canvas reproduction

More about Replica Paintings



Christies

Replicas of original paintings can be created using a range of technologies, materials and know-how and can appear very accurate and convincing. Usually, an image of the original painting is integrated into artists canvas and the three dimensional contours of brushwork are added separately, either by hand or machine. Visually, these reproductions can replicate the original painting to the finest detail and have sold for thousands of pounds.

In 1992, forty different fine art reproductions based on such techniques were auctioned by the world's oldest auctioneer - Christie's in King Street, London. One of these was a reproduction of a Stubbs owned by the late Queen Elizabeth II, another was of a Fantin-Latour owned by the late Queen Mother. Many of these replicas went under the hammer for several thousand pounds each and the purchaser had to sign a document agreeing not to have copies made of the copy.

According to [Business Insider](#), A replica of Leonardo da Vinci's world-famous "Mona Lisa" was sold to a European collector for about \$3.4 million at Christie's Auction House. The copy, known as the "Hekking Mona Lisa," had been expected to sell for €200,000 to €300,000 in an online auction. It sold for about 10 times that.

"This is madness, this is an absolute record for a 'Mona Lisa' reproduction," a Christie's spokesperson told Reuters. Named after its previous owner, Raymond Hekking, the replica was believed to have been painted in the early 17th century by an Italian painter.

Hekking said he was in possession of the true "Mona Lisa," according to the auction house. He said a look-alike was returned to the Louvre Museum after the real painting was stolen in 1914. Hekking devoted much of his life to proving the painting he bought for \$4 was the true da Vinci, while the work in the Louvre was a copy, [Christie's](#) said.

The National Gallery in London, the Philadelphia Museum of Art and the Hermitage Museum are amongst over 100 national galleries that have allowed access to parts of their collection for photo-enhanced reproductions. Copies of works by famous artists include Bonnard, Cezanne, Monet, Pissarro, Renoir, Turner and van Gogh. These institutions can also be a source of high quality images and art prints that you may use for your artworks and reproductions.



*The National Gallery
London*



*The Philadelphia Museum
United States*



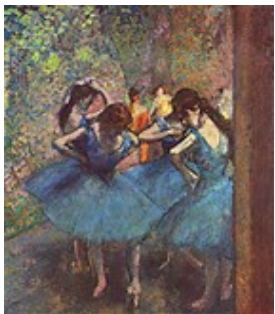
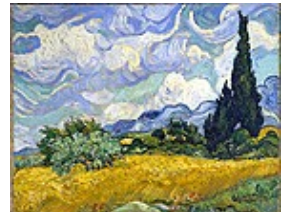
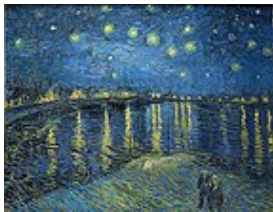
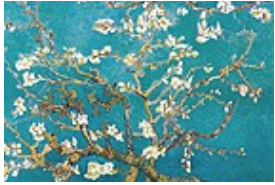
*The Hermitage Museum
Russia*

Of the famous people owning a photo-enhanced replica, former US president, George Bush, was one. He was presented with a copy of the Benjamin Franklin portrait that hangs in the green room at the White House. Bush's copy was hung at his home in Houston, Texas.



Benjamin Franklin Portrait

Thumbnail Index



Title: A Bar at the Folies Bergère

Artist: Edouard Manet



A Bar at the Folies-Bergère by [Édouard Manet](#), is considered to be his last major work. It was painted in 1882 and exhibited at the [Paris Salon](#) of that year. It depicts a scene in the [Folies Bergère](#) nightclub in Paris. The painting originally belonged to the composer [Emmanuel Chabrier](#), a close friend of Manet, and hung over his piano. It is now in the [Courtauld Gallery](#) in London.

Title: After the Rain

Artist: Arkhyp Kuindzhi



Arkhip Kuindzhi's *After a Rain* (1879) exemplifies the principles of the Russian Realism movement, which sought to depict everyday life and nature with authenticity. This movement emerged in the mid-19th century as a response to the romanticism that dominated earlier art. Kuindzhi, with his unique approach, captured the essence of the Russian landscape, emphasizing its beauty and emotional depth.

Arkhip Kuindzhi was a master of light and a member of the Peredvizhniki (The Wanderers) movement. This work is celebrated for its dramatic use of light and high contrast, capturing the fleeting moment when the sun breaks through heavy storm clouds to illuminate a lush, rain-soaked landscape.

Title: Almond Blossom

Artist: Vincent van Gogh



Almond Blossoms is a group of several paintings produced in 1888 and 1890 by [Vincent van Gogh](#) in [Arles](#) and [Saint-Rémy](#), southern France of blossoming [almond](#) trees. Flowering trees were special to van Gogh. They represented awakening and hope. He enjoyed them aesthetically and found joy in painting flowering trees. The works reflect the influence of [Impressionism](#), [Divisionism](#), and [Japanese woodcuts](#). Almond Blossom was made to celebrate the birth of his nephew and namesake, son of his brother [Theo](#) and sister-in-law [Jo](#)

Title: Beach Path Between Wheat Fields at Pourville

Artist: Claude Monet



Beach Path Between Wheat Fields at Pourville (1882) is an Impressionist oil painting by [Claude Monet](#) depicting a windy, sunny coastal landscape in Normandy, France. It features a path cutting through vibrant golden wheat fields towards the sea, emphasizing light, movement, and atmospheric, loose brushstrokes. The painting is housed in the [Denver Art Museum](#).

Title: Boulevard of the Parrots (Papageienallee)

Artist: Max Liebermann



Bremen's Liebermann collection is among the best in Germany, including this example of the Papageienallee, considered to be a major work of German Impressionism.

Title: Carnation, Lily, Lily, Rose

Artist: John Singer Sargent



Carnation, Lily, Lily, Rose is set in an English garden at Farnham House in [Broadway](#) in the ___, where Sargent spent the summer of 1885 with Millet shortly after moving to England from Paris to escape the scandal caused by his 1884 painting [Portrait of Madame X](#).

Title: Cats on a Red Cloth

Artist: Franz Marc



Cats on a Red Cloth (German: Katzen auf rotem Tuch) is a 1909–1910 Expressionist oil painting by German artist Franz Marc. The painting, featuring a simplified, intimate depiction of cats with nervous brushwork inspired by van Gogh, belongs to his early period focusing on animal subjects and emotional color symbolism.

Title: Dancers in Blue

Artist: Edgar Degas



Dancers in Blue (or Blue Dancers), was created around 1897–1899, and is a renowned Impressionist pastel work by Edgar Degas, featuring four ballerinas in vibrant lavender-blue costumes. Located in Moscow's Pushkin Museum, this masterpiece showcases Degas's focus on motion, color harmony, and the candid, backstage moments of dancers.

Title: Fields in Spring

Artist: Claude Monet



Fields in Spring (1887) is an oil-on-canvas Impressionist painting by Claude Monet, often depicting the landscapes of Giverny. The painting (93 x 74.3 cm) features vibrant, textured brushstrokes capturing light, color, and a sense of movement in nature. The original work is located in the Staatsgalerie Stuttgart in Germany.

Title: Flaming June

Artist: Sir Frederic Leighton



Flaming June is a painting by Sir [Frederic Leighton](#), produced in 1895. Painted with oil paints on a 47in x 47in (1,200 mm × 1,200 mm) square canvas, it depicts a sleeping woman in a sensuous version of his classicist [Academic style](#).

Flaming June disappeared from view in the 1930s and was rediscovered in the 1960s. It was auctioned shortly after, during a period of time known to be difficult for selling Victorian-era paintings, where it failed to sell for its low reserve price of US\$140 (the equivalent of \$1,126 in modern prices). After the auction, it was promptly purchased by the [Museo de Arte de Ponce](#) in [Ponce, Puerto Rico](#). It was brought back to the UK to be displayed at the Royal Academy of Art in 2024 where it was presented as the masterpiece by the artist for his retrospective.

Title: White Lilacs in a White Vase

Artist: Édouard Manet



Title: I am Half Sick of Shadows Said the Lady of Shalott

Artist: John William Waterhouse



Title: Miranda, The Tempest

Artist: John William Waterhouse



Miranda - The Tempest is an evocative oil painting by the English Pre-Raphaelite artist John William Waterhouse, completed in 1916. It depicts the character Miranda from William Shakespeare's play The Tempest as she watches a ship struggle against a violent storm conjured by her father, Prospero.

John William Waterhouse painted two distinct versions of Miranda from William Shakespeare's The Tempest at the opposite ends of his career: a pensive, early version in 1875 when he was 26 and the highly dramatic, iconic version shown above in 1916, just a year before his death on 10 February 1917.

Title: Niagra Falls

Artist: Fredic Edwin Church

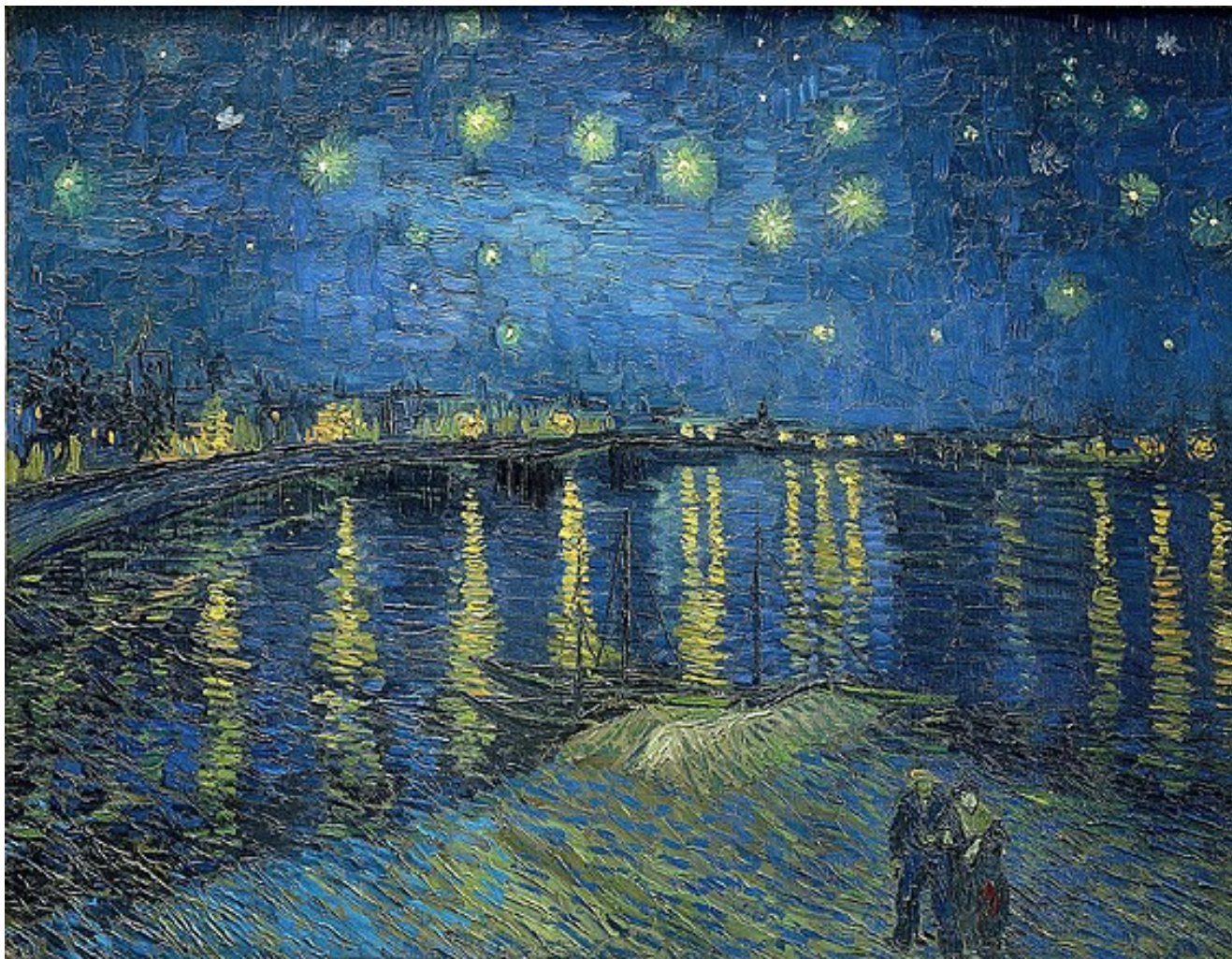


Niagara is an oil painting produced in 1857 by the American artist [Frederic Edwin Church](#). Niagara, which portrays the [Horseshoe Falls](#) portion of [Niagara Falls](#), was Church's most important work at the time and confirmed his reputation as the premier American landscape painter of the era. In his history of Niagara Falls, [Pierre Berton](#) writes, "Of the hundreds of paintings made of Niagara, before Church and after him, this is by common consent the greatest.

The Falls were commonly painted, being such an attraction to landscape artists that, writes John Howat, they were "the most popular, the most often treated, and the tritest single item of subject matter to appear in eighteenth- and nineteenth-century European and American landscape painting". Moreover, the public was captivated by the natural wonder of the Falls, considered a landmark of the North American landscape and a major tourist destination. It was the "Honeymoon Capital of the World", and prints of Niagara were given as wedding gifts. In the 1850s, Niagara was the subject of millions of [stereographs](#), and its image could be found on wallpaper, china, and lampshades, among other consumer items. In 1853, a 1600-foot [moving panorama](#) of Niagara Falls was exhibited in New York City.

Title: Starry Night Over the Rhone

Artist: Claude Monet



Starry Night (September 1888, French: La Nuit étoilée), commonly known as Starry Night Over the Rhône, is one of [Vincent van Gogh's](#) paintings of [Arles](#) at night. It was painted on the bank of the [Rhône](#) that was only a one or two-minute walk from [the Yellow House](#) on the Place Lamartine, which van Gogh was renting at the time. The [night sky](#) and the effects of light at night provided the subject for some of van Gogh's more famous paintings, including [Café Terrace at Night](#) (painted earlier the same month) and the June, 1889, canvas from Saint-Remy, [The Starry Night](#).

Starry Night, which is now in the [Musée d'Orsay](#) in Paris, was first exhibited in 1889 at Paris' annual exhibition of the [Société des Artistes Indépendants](#). It was shown together with van Gogh's [Iris](#), which was added by Vincent's brother, [Theo](#), although Vincent had proposed including one of his paintings from the public gardens in Arles.

Title: Tahitian Landscape

Artist: Paul Gauguin



Paul Gauguin's Tahitian Landscape refers to several oil-on-canvas paintings created during his time in French Polynesia, most notably the 1891 version held at the [Minneapolis Institute of Art](#). These works are cornerstone examples of Post-Impressionism, defined by Gauguin's shift away from realistic European traditions toward a "primitive," symbolic style that used vibrant, non-naturalistic colours and bold, sinuous outlines.

Title: The Bay of Estaque

Artist: Paul Cézanne



Paul Cézanne's *The Bay of Estaque* (or *The Bay of Marseille, Seen from L'Estaque*), painted roughly between 1878 and 1885, is a seminal Post-Impressionist oil-on-canvas work. It features a structured, high-viewpoint scene of the Mediterranean, emphasizing geometric form, vibrant colors, and block-like brushstrokes, bridging Impressionism and Cubism.

Cézanne created more than a dozen views of the Mediterranean from L'Estaque during the 1880s.

Title: The Fox

Artist: Franz Marc



Title: The Iris Garden at Giverny

Artist: Claude Monet



The Artist's Garden at Giverny is an oil on canvas painting by [Claude Monet](#) done in 1900, now in the [Musée d'Orsay](#), Paris.

It is one of many works by the artist of [his garden at Giverny](#) over the last thirty years of his life. The painting shows rows of [irises](#) in various shades of purple and pink set diagonally across the picture plane. The flowers are under trees that in allowing dappled light through change the tone of their colours. Beyond the trees is a glimpse of Monet's house.

Title: The Magpie

Artist: Claude Monet



The Magpie (French: La Pie) is an oil-on-canvas landscape painting by the French [Impressionist Claude Monet](#), created during the winter of 1868–1869 near the commune of [Étretat](#) in Normandy. Monet's patron, Louis Joachim Gaudibert, helped arrange a house in Étretat for Monet's girlfriend [Camille Doncieux](#) and their newborn son, allowing Monet to paint in relative comfort, surrounded by his family.

Between 1867 and 1893, Monet and fellow Impressionists [Alfred Sisley](#) and [Camille Pissarro](#) painted hundreds of landscapes illustrating the natural effect of snow (effet de neige). Similar winter paintings of lesser quantity were produced by [Pierre-Auguste Renoir](#), [Gustave Caillebotte](#), and [Paul Gauguin](#). Art historians believe that a series of severe winters in France contributed to an increase in the number of winter landscapes produced by Impressionists.

The Magpie is one of approximately 140 snowscapes produced by Monet. His first snowscape, [A Cart on the Snowy Road at Honfleur](#), was painted sometime in either 1865 or 1867, followed by a notable series of snowscapes in the same year, beginning with [The Road in Front of Saint-Simeon Farm in Winter](#).

Title: Sunflowers

Artist: Vincent van Gogh



Title: Water Lilies

Artist: Claude Monet



“One instant, one aspect of nature contains it all,” said Claude Monet, referring to his late masterpieces, the water landscapes that he produced at his home in Giverny between 1897 and his death in 1926. These works replaced the varied contemporary subjects he had painted from the 1870s through the 1890s with a single, timeless motif—water lilies. The focal point of these paintings was the artist’s beloved flower garden, which featured a water garden and a smaller pond spanned by a Japanese footbridge. In his first water-lily series (1897–99).

Monet painted the pond environment, with its plants, bridge, and trees neatly divided by a fixed horizon. Over time, the artist became less and less concerned with conventional pictorial space. By the time he painted *Water Lilies*, which comes from his third group of these works, he had dispensed with the horizon line altogether.

Title: Wheat Fields with Cypresses

Artist: Vincent van Gogh



A Wheatfield with Cypresses is any of three similar 1889 oil paintings by [Vincent van Gogh](#), as part of his [wheat field](#) series. All were exhibited at the [Saint-Paul-de-Mausole](#) mental asylum at [Saint-Rémy](#) near [Arles](#), France, where Van Gogh was voluntarily a patient from May 1889 to May 1890. The works were inspired by the view from the window at the asylum towards the [Alpilles](#) mountains.

Title: The Fisherman and the Syren

Artist: Frederic Leighton





By knowing how to combine an art print effectively with canvas and artists' materials, it is possible to create truly stunning painting reproductions. However, the know-how is rarely shared.

The Art Print Masterpiece reveals the essential secrets that liberate the reader to reproduce their own favourite paintings with ease. Using proven techniques developed by the authors, high-end painting reproductions can be created on canvas with the look and feel of originals.

This ground breaking manual is ideal for beginners with no prior knowledge, as well as artisans who want to develop their skills for creating professional quality reproductions.

Every part of the process is clearly explained with step-by-step instructions, how-to illustrations and lots of hints and tips. The book includes anecdotes from the authors' adventures into creating and selling their works, to galleries and collectors in the US, Europe and the UK.

There are also chapters on how to stretch canvas, how to make picture frames, selling your work and more.



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Some Navigation Tips

Turning Page Version

- Pages can also be turned using the (Alt+left arrow) key and the (Alt + right arrow) key.
- Use your browser 'Back' button to go back one page.
- If the viewer remains in full screen mode after pressing the 'Esc' key. Try again using the F11 key.

PDF Version

Pages can also be turned using the (Alt+left arrow) key and the (Alt + right arrow) key. The same keys may be used to 'go backwards one page'. or to 'go forward one page'.

How to revert to the previous user interface in Acrobat.

The following tip is courtesy of Bevi Chagnon - PubCom.com:

When Acrobat was updated to version 2023, it replaced the traditional user interface that's been in place for the past 20+ years with what Adobe called the "Modern Viewer," which has some severe technical problems (missing utilities) and a complete relocation of familiar tools, menus, and quick access tool bars.

Here is how to revert back to the classic GUI user interface:

<https://community.adobe.com/questions-9/acrobat-2023-how-to-revert-to-classic-gui-user-interface-1285215>