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PROCESS FOR PRODUCING DESIGNS IN IMITATION OF PAINTINGS

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Fig. 1.

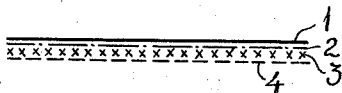


Fig. 2.

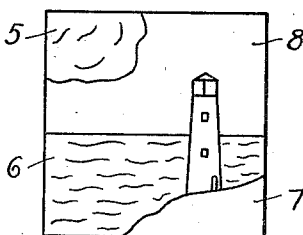


Fig. 3.

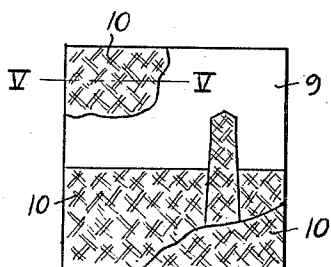


Fig. 4.

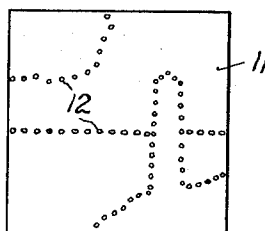


Fig. 5.



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## UNITED STATES PATENT OFFICE

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PROCESS FOR PRODUCING DESIGNS IN  
IMITATION OF PAINTINGS

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## 1 Claim. (Cl. 41—33)

In the producing of designs in imitation of paintings it is formerly known to print the colors, which form the picture, directly on transfer paper and apply over the picture a coat of a varnish which binds the color or pigments. The picture prepared in this manner is then saturated with water, eventually immersed in water bath, whereby the paper detaches from the varnish film, which latter is stuck with the colors downwards to the new canvas support.

Even if the varnish film, after it has been stuck to the canvas support, during the drying sinks into the roughness of the surface and thereby gives the produced imitation a corresponding rough surface, the imitation still lacks the appearance of relief or such differences in height in the surface, which is the result of the application of the layers of paints, as well as the strokes of brush, both of which are special and conspicuous characteristics of a painting.

The present invention relates to a method by means of which the above named drawbacks are avoided and by which the produced imitation becomes a true copy of the painting, figuratively as well as in the whole structure of the surface.

The method is described in detail in the following description with reference to the accompanying drawing showing the various steps diagrammatically.

In the drawing:

Figure 1 is a section illustrating the paper with the layers of gum, colors and transparent film,

Figure 2 shows the design of the picture,

Figure 3 shows the new support,

Figure 4 shows a stencil, and

Figure 5 shows a section taken along the line V—V in Figure 3.

The picture from which the imitation is to be produced is printed in usual manner and with the usual media on a sheet of paper 1 the surface of which is coated with a thin layer of gum 2, which is soluble in water. The printed layers of colors 3 is then coated with a transparent varnish, for example celluloid varnish, which binds the colors of the picture and constitutes a resistant film serving as a support for the picture during the operation of transferring the picture to a new support.

In viewing a painting, for example one corresponding to the picture illustrated in Figure 2, it will be seen that the clouds 5, the sea 6 and the cliff 7 with the lighthouse are, according to the succession and thickness of the layers of paint, situated at different and higher levels than the

heavens 8, and moreover the strokes of the brush give the surface corresponding irregularities.

In order to produce similar effects on the imitation, the process according to the invention is carried out in the following manner.

The surface of a piece of canvas 9, which constitutes the new support for the picture, is covered with a thin coating of flexible glue, which preferably may be mixed with white pigment in order to obtain the same ground for the picture as it had on the paper 1 upon which it was printed. On that portion of the surface, where the picture or the colors, according to the original painting, shall lie at a higher level, the support 9 is coated with a correspondingly thick layer 10 of a hardening mass, the surface of which, by means of a relatively stiff brush or a similar suitable instrument, is given an irregularity corresponding to strokes of a brush.

In order to facilitate the application of the hardening mass a stencil is used, having cut away portions corresponding to the portions which are to be coated, which stencil is placed upon the support 9. A stencil as shown in Figure 4 may also be used. This consists of a sheet 11 in which the contours of the portions of the picture, which are to be elevated, are pointed out by perforations 12. When this stencil is placed upon the support 9 and rubbed over with a color pad or the like, the color will be deposited on the support 9 through the perforations and, when the stencil is removed, point out the portions which are to be coated with hardening mass.

The said hardening mass may, for example, consist of a mixture of oil and zinc-white, constituting a thick white paint. Instead of zinc-white other charging materials may be used, at the same time as the oil may be replaced by other liquids.

When the support 9, prepared as above described, has obtained the desired degree of dryness the transfer of the picture can take place.

The sheet of paper bearing the picture and the varnish film is saturated with water and, when the layer 2 of gum becomes moistened, detached from the picture, which adheres to the varnish film. Thereafter the support 9, and preferably also the film 4, is provided with a layer of adhesive, whereupon the film is stuck with the colors downwards to the support 9 in the correct position in relation to the applied mass 10.

During the drying of the film, this will sink into the special roughness of the surface of the mass 10 and of the canvas 9, so that the strokes of brush and roughness of the canvas appear in

the film precisely as in an actual painting. Moreover the respective portions of the picture, owing to the mass 10 applied on the support 9, appear with the correct levels with respect to the surface of the canvas so that the finished imitation receives a likeness true to nature to the original painting.

I claim:

10 A process for producing designs in imitation of paintings consisting in printing a picture positively on a gummed surface of a sheet of paper,

coating the picture with a film of varnish, saturating the film when dry with water for removing the sheet of paper, applying a coating of hardening mass to a canvas support on portions where it is desirable to raise the surface of the picture in accordance with the surface of the original painting and roughening the surface thus raised to simulate the stroke of a brush and finally applying the picture bearing film to the raised roughened surface of the canvas support.

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