

The Dialogue

Découpage Artists Worldwide



*1st European Convention
Traditional Découpage
in the 21st Century*

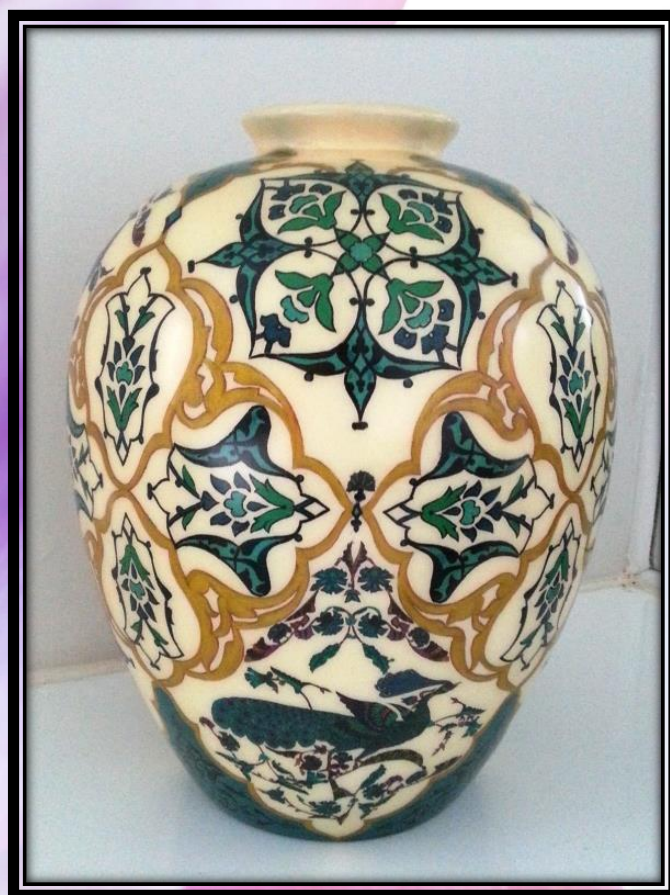
20-24

May 2015

Royal Olympic Hotel
Athens,
Greece



www.decoupage2015.com



Milu Pattinson - Australia



*January / February 2015
Volume 10 Issue 1*

The Dialogue

A quarterly on-line Journal on découpage topics

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Nominees for Office

MJ Toole- President (amjtoole@centurylink.net)

Roy Larking- Vice President (roylarking@dsl.pipes.com)
Co-Administrator of the website

Caterina Koukoulitsa- Executive Director, Treasurer,
Editor of "Focus". Published by National Guild of
Découpeurs-Découpage Artists Worldwide.
(ckoukoulitsa@decoupage.org)

Cheryl Neethling- Editor of "The Dialogue"
(justcrafts@telkomsa.net)

Fiona Varis- Assistant Editor (fionascreation@yahoo.com)

Hajime Helen Ando- Assistant Editor (hajimadeco@hotmail.com)

Petro Sckonken – Judging Chair Person
(petro@lbphotography.co.za)

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www.decoupage2015.com

A Convention is a cauldron of all things Découpage.
As a member you cannot miss it!

It is an event where we meet like minded friends, where we exchange ideas and get inspiration. Where Traditional meets Contemporary. Where we frantically learn as much as we can and where we stand in awe of each others creativeness, artistry and skill.

It can be a time of heartbreak and tears or a time of great joy and excitement. A time when we as découpeurs learn the meaning of the Art of Découpage and why we strive for excellence in our chosen art form.

A time never to be forgotten!

A time of pride in being a member of the National Guild of
Découpeurs –
Découpage Artists Worldwide

President MJ Toole



Dear Fellow Découpeurs,
I'll begin this letter by saying HAPPY NEW YEAR to you all. I hope 2015 is a good one for all of us with much success in producing beautiful découpage pieces for all to enjoy. It is so good to have this wonderful way of expressing our artistic talents and sharing them with our families and friends.

There is going to be a Découpeurs Convention in Athens in May. That is a wonderful time for the members to meet and share a common interest. The exhibit and the workshops are so very enriching. You get to see what the other découpeurs are doing and learn from the instructors some new and different techniques. All of this is so very fulfilling. So, I encourage you to participate in the Convention if you can. You will not regret it.

In the meantime, stay well and continue to work on your beautiful Art of Découpage.

Love
MJ Toole



Executive Director Caterina Koukoulitsa

Dear Members,

I have the honour and the joy to announce to you that our Office has been enriched by our valuable artists: Roy Larking in the position of the Vice President and Petro Schonken in the position of the Judging Chair Person!

Our dear Roy Larking has been always at the service of the Guild over the years-since I have been charged as ED his support was an immense help to me.

Also, our dear Petro Schonken has a long history in the world of Découpage - I can't wait to meet her at our Convention in May.

I believe their support will be a great benefit for our Guild - my sincere thanks to both of them for their acceptance of the positions offered!

Now...about our Convention - the time for our important event is almost here! In about three months we will enjoy meeting each other and learning more about our beautiful art of découpage from our teachers and the exciting demonstrations that are planned.

Your contribution is of great value! Even if you cannot come to Greece your positive thoughts will help us a lot! You can share the Convention's newsletters with your friends - spread the word about our Guild!

My dear friends I strongly encourage you to take part in the judging program and I am encouraging myself first of all! Our Convention is a great occasion to set our goal: Self-improvement! Not to gain a title but just to improve our skills and if we do not pass a category...no problem.... we can try again next time! If you cannot come to the Convention but would like to send in your artworks we will provide you with a solution which will be announced to you one month before our Convention! So please prepare yourselves - create your artworks and more information will follow shortly!

Me, Fiona, the Organizing Committee and the Greek Members are looking forward to welcoming you to Greece!

I wish you all the Best!
Caterina Koukoulitsa.

EDITOR



Dear Members

I would like to wish you all a very happy and successful New Year.

2015 is a month old already so you can see time really goes by so fast. As you know the Guild is hosting the 1st European Convention in Athens, Greece this year on 20 -24 May. So exciting!!!!

This will be the first time in many years that our Guild members have such an opportunity. Convention is always such an exciting time and you really do not want to miss it. So please try your very best to join us in Athens.

All the details are available on the website especially opened for your convenience so you can see what is happening and you can do all your bookings there.

www.decoupage2015.com

Please try and make something for judging even if it is just to experience this particular form of torture as well. ☺ Nail biting stuff!!!! If you need any advise or help please do not hesitate to email me I will try my very best to assist you.

I am looking forward to meeting you in Athens in May. I cannot wait!

Good Luck!
Cheryl

Judging – Convention 2015

It is so exciting that members can now again have the opportunity to enter pieces for judging. This is the only measure we have to maintain the standard of traditional découpage techniques. An opportunity for us découpeurs to learn these techniques that have come down through the years to us.

Although our fast and frantic lives call for us to do quick and easy techniques there is nothing so precious than to be able to sometimes take the time to do something properly. To continue the traditions of such a beautiful art form. By being a member of the National Guild of Découpeurs you have chosen to be one of the few people in the world to learn the Art of Découpage.

The convention in Greece gives you the opportunity to enter the judging program and take up the challenge. There are a few things to take note of and hopefully these will help you be successful as you take the first steps to a great sense of achievement and your ultimate goal.....that of being able to call yourself a mastercraftsman.

1. The right attitude will get you far – DO NOT assume that your work is good enough to pass. Just because you have been doing découpage for a long time....it may not meet judging standards.
2. Read and re-read the judging criteria and if you are still unsure ask for advice from one of the seniors or judges.
3. Do not try to be clever and insist on doing what you like. Conform to the criteria and guidelines. When you have qualified then you can do as you wish.
4. Remember the standards are high so concentrate on the following:
 - a) Cutting is very important – no background must show, no chopped edges etc.
 - b) Show skill with some finer cutting.
 - c) Design is very important – if it does not look right or seems unbalanced then it is most probably wrong. Make sure your design is properly centered if it calls for it. Do not eyeball it....get out the tape measure and check it.
 - d) The various prints you use should compliment each other in colour and style.

- e) Re-design – make it unique to you. The judges have seen most prints around and can see when a design has been directly copied. So change it to suit the shape and size of your piece.
 - f) DO NOT enhance your work with texture paste, stickers, 3D liners or any artificial bits or bobs. Découpage is paper.
 - g) Only use good quality paper – if unsure then photocopy. NO servietts, rice paper or mulberry paper.
 - h) No collage finishes or block mounting.
5. Give yourself time to complete a piece properly.
6. DO NOT wrap under varnish work directly in bubblewrap when packing it for transport. It will leave an impression on the varnished surface.

Remember the judges want to see you succeed. They do not know whose pieces they are looking at so there is no favouritism. They judge strictly to the rules of the judging criteria so make sure you hand in work that meet the judging criteria standard.

Classification

Each classification consist of five categories. You may enter as many pieces as you wish. If you like you may also open one of the other classifications but you may not start directly at Journeyman or Mastercraftsman. It is advised that you complete Layman first before entering the more difficult classifications. If you have questions please contact me or one of the other judges.

Certification

A certificate is not issued for each piece qualified. Only once you have qualified all five pieces within a category will you receive a certificate for that classification.

Proof of Qualification

If you have passed pieces or classifications at previous judgments of the National Guild of Decoupeurs (USA) then you will need to supply proof of this. Bring a copy of the cerificate or the judges letter/copy of the registration form that you would have received after qualifying a piece for judging. DAW does not recognize qualifications issued by groups or associations that do not work according to the National Guild of Decoupeurs (USA) criteria.

Traditional





Cheryl Neethling

South Africa

Under Varnish

Over Eggshell

Ceramic Ginger Jar



Wash and dry empty chicken egg shells. Press down on them so that they break into pieces. Glue piece by piece onto the ceramic jar using wood glue. (As you would do a mosaic). When dry sand lightly to smooth rough edges and paint with acrylic paint to the desired colour. Apply two coats of Modge Podge. Mix a little paint with tile grout and a little water, to a slightly darker shade than your background colour. Apply the grout and wipe clean with a damp sponge. When dry apply two coats of Modge Podge. Cut out your prints and glue them into position. When dry start applying Podge in alternate directions for each coat. At least 40 coats it must be buried well. Wet sand with 400#, then 600# and finally with 1000# grit sandpaper. Polish with 0000 steel wool and white facial tissue until a warm satin finish is achieved.

Glass Containers repurposed
Under Vanish technique over Eggshell





Milu Pattinson

Australia

Under Varnish

Persian Vase

My original thought for this vase was to create a more exuberant piece like a Moroccan container. A tentative sketch was created to give vision to my thoughts.

After much searching for the right shapes and patterns and unable to find at the time anything suitable for what I had in mind a compromise was reached after finding some Persian patterns.

The design transformation started to evolve.

The vase was painted white.

Shapes originally orange in colour

found in the outline of the elaborate medallion shape found in a Persian design book were enlarged, copied and coloured gold with a gold marker pen. Variations for the contrast colour within the elaborate medallion also complemented the colours in the paper pattern chosen. This paper purchased in England a long time ago, had a beautiful pattern of peacocks in the same tones.

After lots of intricate paper cutting the design for this vase fell into place with a great deal of precision placing of the patterns to achieve the complete design.

After gluing the design on the container sealed with Liquitex Medium Gloss varnish and varnished with a water base varnish. Approximate total coats of varnish 60

Regular sanding with various grits of silicone carbide sandpaper until the background surface was level with the cut outs. Eventually this stage was reached. The piece was cut back with 1200 grit sandpaper to a dull finish then polished with a Micromesh Kit to give it its shiny finish.





Adele Marano

Italy

Under Glass With Crackle Background

Follow the classic under glass decoupage technique using paper prints. Once the first coat of acrylic paint has been applied the crackle effect is done using alcohol lacquer and Gum Arabic. Then fill the cracks as desired and seal to protect.



On the above plate the cracks where made larger by waiting less time before applying the Gum Arabic. Gold wax was used to fill the cracks.



This plate is done with the more classic smaller cracks by waiting longer before applying the Gum Arabic. Here the cracks where realised by using Brown Oil Colour.



Michal Freidson

Israel

My name is Michal Freidson, I'm Israeli and a native of Jerusalem.

My "love affair" with decoupage began about 20 years ago. I have no idea how I began..... though I never took any art courses, I just started cutting images and gluing them onto boxes, and eventually, under glass. My first attempts were an unmitigated disaster, I had no idea what I was doing. Eventually though my technique improved -- with the help of many books on the subject - and it seems that I was decoupageing everywhere and at all hours.

Finally, after several years, I had the courage to display my pieces in art shows and retail holiday fairs in New York (where I lived for 25 years). I cannot say that I became rich selling my pieces, but I was very gratified that gift shops and galleries bought my work, (some on consignment), I realized that it now became more than just a hobby --

That's about it.... I am a paperholic - collect more gift wrap and greeting cards than I can store in my small apartment. I also sometimes buy art books, (when I can get them very cheaply) and either photocopy or cut straight from the book (I know, criminal).

I'm basically all over the place in terms of style -- and I try to constantly come up with new designs and compositions - with mixed results -- sometimes the compositions are a bit over the top, and if I'm not pleased the piece is scrapped, and I start again.

The Crystal Jug

The Camelia was cut out from a greeting card (I think it's a Redoutte image), and the delicate floral background from a gift wrap. I usually peel the back of the greeting card thinning it out by using a finger nail, as it allows more flexibility and ease when gluing. I never soak the image - I know some recommend this, but I find it unnecessary and it often results in tears.

I use water based white glue. To avoid "shinnies", I try to use plenty of glue diluted with a bit of water, though this is very messy at times. Sometimes I overlap images, and sometimes they stand alone. I don't mark the design on the front of the glass, I usually have a pretty good idea what the design should look like, (this may be because I'm a bit on the lazy side) -- My only other tools are a pair of small cuticle scissors, a larger pair for cutting straight -- very often for round pieces a compass is also helpful, acrylic paints -- and finally composition gold leaf (as in this case).

Using gold leaf takes some practice, I use water based size, it is easier and dries to the right tack in approximately 15 minutes.

That's about it, I seal the gold leaf with acrylic sealant, and hope that it is never immersed in water, as it is not water resistant, and should be handled with care.

Under Glass with Gold Leaf





Ljubomira Boncheva

Bulgaria

Materials:

Ceramic churn; Wallpaper glue (PVA); Gesso; Decoupage glue (Marabu); Acrylic paints Maimeri - ivory, gold; Decoupage motifs; Water-based varnish; Acrylic varnish; Brushes; Sponge; Soft towel.

How to do it:

1. Clean the churn carefully.
2. Coat the churn with wallpaper glue (PVA) on the outside. Wait until it is dry.
3. After that, coat the churn with gesso and let it dry again.
4. Lay one coat ivory acrylic paint with a brush - outside the churn. After it is well dried,
lay one coat of ivory with a sponge.
5. Prepare the decoupage motifs. Compose them on the face of the churn and glue
them and all the surface of the churn gently with the decoupage glue.
Let it dry.
6. With a round brush lay golden acrylic paint lightly - on protruding part of the churn.
7. Let it dry well.
8. Apply varnish and finish in the under varnish decoupage technique.



Hiram Manning

At the risk of being tarred and feathered by some dedicated followers of Hiram Manning, I feel I would like to bring some points to your notice.

Hiram Manning was an extremely talented découpeur and was the pioneer of modern découpage as we know it. His books make for interesting reading and any good découpeur will have at least one of his books in their collection. There is no denying the love and respect he commanded and still does from many découpeurs worldwide.

What we as serious découpeurs must take into consideration is that times have changed, there are more modern techniques and materials available to us now. Some techniques that Hiram Manning used were what he had learnt fifty years ago and he used materials that were available to him at the time. Continuing to teach what he knew.

I know there are some of you that practise your découpage according to his instructions and that is fine but when it comes to doing découpage for the **Guild you must read your guidelines on each technique**. You will find that some of these older techniques are not applicable anymore and have changed considerably.

I am including a project done by one of our new members from the USA who studied Hiram Mannings' work at The Twentieth Century Club in Pittsburgh, Pennsylvania in the early 70's. It is a project to create a raised image on a flat surface. Today we call this technique Repoussé.

This is for your pleasure and interest. It is amazing to see the extent découpeurs had to go too, to create beautiful items in the not so distant past. Again I want to remind you that this technique is not used anymore and is not accepted by the Guild.

Enjoy this look into Découpage History!
Cheryl Neethling



Special Project

With thanks to

Wendy Heinz

USA

Here is my paper-mâché purse. This was how Hiram Manning taught three dimensional work on a flat surface.

This purse was decoupaged in the 1970s. Hiram Manning instructed students in the use of "paper- mache collage". It is, in his words, "taking a flat print and modelling it on a paper-mâché filling until it has a third dimension."

For this purse,

First I glued the print down to the purse top minus the two baby birds that I had previously cut out.

Then, I used tissue paper and "blended" it in an electric bender, as Hiram Manning taught. (They had electric blenders in the 1970s!) I separated the tissue into two sheets each. It is good to blend two at a time until you have a bowl full of "fluffy white cotton". Add all purpose glue and mix and mash it up until smooth with no lumps.

I placed the baby birds face down and spooned on the prepared paper-mâché about 1/2 inch thick in the centre. I used less paper-mache closer to the edges. I then moulded the birds into a rounded shape around the filling. I then placed the moulded baby birds onto waxed paper making sure that the bottom edges lay flat to the waxed paper. I let them dry completely.

When they were dry, I glued them into place on the print which was already glued to the purse top.

I applied about 25 coats of oil based varnish, wet sanding after every fifth coat. Care needed to be taken, of course, around the moulded parts as the print might rub off.

I finished by wet sanding with #600 sandpaper and then #0000 steel wool. Then I waited a day or so and finished by waxing the purse top.

The "old school" of decoupage took a lot longer to complete, but that process resulted in pieces that "glow" through their varnishes and look even more beautiful in their old age! Thank you Hiram Manning!





NOT TO BE MISSED D.A.W CONVENTION - ATHENS 20 -24 MAY 2015

I have been extremely fortunate. Découpage has provided me with many very happy occasions in various parts of the world.

Some of the most enjoyable, valuable and satisfying times were whilst attending Guild Conventions. The opportunity to sit and chat with like- minded people, (friends or soon to become friends), exchange ideas, hints and techniques was both pleasant and informative.

The chance to attend workshops and learn about creating a variety of differing types of découpage is not to be missed. A rare opportunity to learn about new techniques, methods and materials from experienced Teachers who will inspire you to produce new work which will surprise and impress you. Most of us tend to prefer one technique - under varnish or under glass for example but once you have learnt other categories of work it expands your options and you soon find yourself enjoying new and fascinating techniques.

Bring your treasured work pieces to Convention - they will form part of a display of découpage items and create a wonderful exhibition.

I have gained an enormous amount of inspiration and encouragement from the opportunity to view a wide range of pieces produced by fellow découpage artists.

If you are ambitious to have your work Judged to gain the Guilds advanced categories of Layman - Journeyman and Master Craftsman, the opportunity will be provided for you to enter your work for Judging.

So there are just a few of the many reasons to treat yourself to a wonderful few days in Athens this May.

Do come and join us!



WORKSHOP 1: On Fabric with Illumination

'Fruit of the Gods' (All materials included)

Make this beautiful wall hanging depicting the pomegranate illuminated with gold leaf.

Times: 10.00-13.00 on Thursday 21 May 2015 and
14.00-17.00 on Friday 22 May 2015

From Greek mythology to modern times the pomegranate is associated with life and death. In mythology it is said that when Persephone was kidnapped by Hades he tricked her into eating six pomegranate seeds which condemned her to spend six months in the underworld every year, causing the earth to become unfertile during that period, thereby explaining the seasons. In modern times the pomegranate still holds strong symbolic meaning to the Greeks and are prominent at weddings and at funerals as well as on important days in the Greek Orthodox calendar such as the Presentation of the Virgin Mary and on Christmas Day.

www.decoupage2015.com



WORKSHOP 2: Under Glass

‘Field of Violets’

(All materials included)

Enjoy making this lovely decorative plate using the under glass decoupage technique.

Times: 10.00-13.00 on Thursday 21 May 2015 and
14.00-17.00 on Friday 22 May 2015

Violets are the unofficial national flower of Greece along with the Laurel and the Bears Breech. The Laurel is depicted in the flag of Greece and the Bears Breech is said to be the inspiration for the beautiful columns found in ancient architecture.



WORKSHOP 3: Repoussè

‘Lucky Owl’

(All materials included)

Join in and make this lovely plaque done in the repoussè decoupage technique.

Times: 14.00-17.00 on Thursday 21 May 2015 and
10.00-13.00 on Friday 22 May 2015

In Greek mythology the owl was sacred to Athena, the goddess of wisdom. Therefore it was considered a protector of the Greek armies; if an owl flew over the army before battle, this was believed to be a sign of victory. The owl was commonly depicted on ancient coins, and on the modern One Euro coin of Greece



WORKSHOP 4: Elevation

'Island Style'

(Frame not included)

A gorgeous workshop giving a glimpse of the beautiful Greek islands.

Times: 14.00-17.00 on Thursday 21 May 2015 and
10.00-13.00 on Friday 22 May 2015

The stunning contrasts of Greece is what makes it the wonderful place it is. A visit to Greece will not be complete without experiencing some of the beautiful islands that surround the mainland.

Open to PUBLIC AND MEMBERS



WORKSHOP 5: Under Varnish

'Grecian Urns'

(All materials included)

Choose between a more modern garden style urn depicting the olive or the ancient style of amphora. Make this lovely utility hanger done in the traditional under varnish technique.

Times: 10.00-11.30 on Saturday 23 May 2015

The olive tree is the national tree of Greece.

The beautiful ancient vases in the amphora style can be found everywhere in Greece. These vases depict scenes from ancient history and were even given as an award at the first Olympic games which was held in Greece.



WORKSHOP 6: Serviette Decoupage

'Bags of Fun'
(All materials included)

Learn this fun technique for a beautiful and quick art work.
Choose between a dolphin print, the national animal of Greece or a pretty design of Irises

Times: 12.00-13.00 on Saturday 23 May 2015

Serviette decoupage has become very popular of late because it has stunning results and gives busy people a quick creative outlet. Work done with serviettes make lovely gifts and home décor pieces.



MASTER CLASS WORKSHOP

By Petro Schonken and Cheryl Neethling

Learn how to prepare gold leaf ready to decoupage. You will place the gold leaf within the design as per the Guild criteria. We will demonstrate the technique of reverse gold leaf as well.

Cost: 10 euros

Time: 17.30-19.30 on Friday 22 May 2015

BOOK NOW!!
LIMITED SEATING
FOR THESE ONE OF A KIND WORKSHOPS
DESIGNED ESPECIALLY FOR YOU BY CHERYL NEETHLING

Contemporary





Adele Marano

Italy

On Glass

Apply white acrylic paint to the front of the plate. When dry seal with a coat of water based varnish. If the plate is already white, then just seal with a coat of water based varnish. Apply rice paper prints. When dry apply two coats of clear varnish to which is added powder mother-of-pearl. The stencils are realized with wax bronze.





Karen Snyder
USA

Block Mount Under Glass

Materials

Clear glass plate, Decoupage glue, Bird, flower and butterfly images from various sources
Black and white scrapbook paper, Green damask scrapbook paper
Black acrylic paint, Clear lacquer

Method

Scan the images and scrapbook papers.

Cut the black and white paper into thin strips and glue them to the edges of the reverse side of the plate to create the border.

Assemble the images and damask paper in a photo editing program to create a digital composition that is pleasing to the eye.

Print and glue the composition as a single piece of paper to the reverse side of the plate.

Finish the back of the plate with black acrylic paint and seal with several coats of clear lacquer. Decorative paper could be used instead of paint.





Tish Barrentine

USA

Creating a Wine Cooler Using the Transfer Method

Materials:

Terra Cotta pot

Acrylic paint(s) of your choice

Laser copy graphic of your choice (mirror image, if using one with writing)

Modge Podge matte finish

Sponge brush, Sea sponge, Sand paper, Brayer, Satin polyurethane sealer (optional)



Method:

Clean pot inside and out. Paint outside of pot using your sea sponge and dabbing the paint on. For this cooler, I used two colors. Once each coat dried, I lightly sanded and wiped off all dust to give it an old world look. Cut around image so that only a minimal amount of white background remains. Brush an even layer of Modge Podge on the image and place on your pot, glue image side down. Using brayer, remove all bubbles insuring that the image is completely glued down flat.

Wait 24 hours for the glue to completely dry. Then using a damp sponge or clean cloth, moisten the image and you will see the image come through. With the pad of your finger and using a light pressure, start rubbing the image in a circular motion to remove all the paper. You will have to wet and rub the image several times before the paper is completely removed. Be patient, it will happen and remember to use a light pressure otherwise you could completely remove the image or part of it and you would have to start over! You will know you have completely removed the paper when you do not see any white residue on the pot!

You can seal the pot and the image with one coat of polyurethane but that is up to you. This pot is multi-functional as it can be used for wine cooler, utensil holder, and vase! This item has become a popular selling item in my shop. I've also made some personalized ones using the last name initial!

Note:

I have an Epson Wide Format printer that uses water proof inks and I have used this method with those copies as well but you do have to wait a good 24-48 hours for the ink to dry completely before gluing your image to the blank.





Sofia Dimopoulou

Greece

“Vintage Clock in bygone time window”

An old wooden shutter inspired me to make this vintage creation. A clock would once again make the old neglected shutter useful. As the shutter was very long, shortening it would make it ideal for the creation that I had in mind. I'm looking forward to inspiring you, as I was, to decorate something similar that has a sentimental value for you. Before starting with the step by step instructions I would just like to remind you that when we create something from an old object, apart from its obvious sentimental value we also create something that is visually appealing and we recycle!

Materials:

Wooden shutter, Clock mechanism, Rice paper, Primer or gesso, Acrylic colors: light green, Shabby paste, Eskitme paints: blue-brown, green, Light paste (three dimensional effect) Stencil-lace, Oil based varnish

Method:

- 1) Sand the surface of the old shutter until all the old paint, rust and dirt has been sanded away.
- 2) Apply primer or gesso, as the base coat.
- 3) After the primer has dried, paint the surface with light green acrylic paint.
- 4) The next step is to apply the shabby paste. Add some of the light green paint to the paste to create a slightly lighter tone of the light green paint than used previously. The shabby paste is white so it can be colored any color. Apply the paste with light brush strokes to the surface of the shutter. The paste dries easily and we can apply as much or as little as we want, thus emphasizing certain areas to create a pattern.
- 5) Distress the edges and certain areas to create artificial aging by gently rubbing the surface with sandpaper.
- 6) Use the Eskitme colors to duplicate rust and mold effects, (blue-brown and green) which will give the illusion of age to the metal parts of the shutter.

- 7) Using rice paper with nature images, decoupage on both panels of the shutter.
- 8) After the shutter has completely dried, using the light paste and a spatula, apply the paste to chosen areas of the decoupage image to create a 3 dimensional effect.
- 9) On the upper left hand side panel we will attach the clock. Create dots to represent the four numerals of the clock i.e. 12, 3, 6 and 9. Fix the clock mechanism in place. (I would like to point out that we need to drill a hole in the shutter where the clock mechanism will be).
- 10) Lace is the perfect detail to complement the era that our shutter is from so we will use a stencil with a lace pattern which we will apply vertically to both of the outer edges of the panels. Use smooth paste on the stencil to create the relief effect.
- 11) To seal our work apply approximately seven coats of oil based varnish.

I hope that the step-by-step process which I used to create my beloved work is clear and will inspire you to create beautiful and exciting art works from recycled materials.

Before finishing, I would like to thank my dear friend Caterina Koukoulitsa who so appreciates my love for decoupage and also my good friend and teacher Cheryl who chooses to present my work in the Dialogue. I wish you from the bottom of my heart "Good luck" in your art projects and please do not stop creating as creation is an endless JOURNEY IN ART.



Web Sites, Blogs

Australia

Thompson Danielle – <http://www.decordecoupage.com.au>

Bulgaria

Boncheva Lyubomira- www.decoupage-bg.com

Popova Olivera – <http://decoupage.ucoz.com>

England

Pachulska Alexandra -www.decorattic.blogspot.com

Boogaloo Boutique – <http://www.boogalooboutique.com>

Turner Sue Marie (Le Boudoir) – <http://www.le-boudoir-online.com>

Germany

PaGi - <https://www.facebook.com/PagiDecoplageArt?ref=hl>

Greece

Dimopoulou Sofia -www.artvoyage.gr

Varis Fiona - www.fionascreations.com, www.etsy.com/shop/HandmadebyFiona

Koumasiti Barbara – <http://www.ergastirimorfes.gr>

Mpitzou Anastasia – <http://www.natalyshobby.gr>

Italy

Del Bon Rosanna

www.delbondecoupage.it/www.delbondecoupage.it/index.html

Marano Adele - www.facebook.com/Adeletuttofattoamano

Milana Patrizia - www.patrizia-isentieridellarte.blogspot.com

Russia

Luchinsky Alice-<http://dcpgru> <http://alice.luchinsky.ru> (blog)

<http://www.pinterest.com/dcpgru/> Decoupage – mobile application on Play.google.com

RUSNIKA (Nigora Conway) - <http://www.livemaster.ru/RusNiKa>

USA

Barrentine Tish -www.allthingsdecoupage.etsy.com, www.pendantsetc.etsy.com