

# DOWNLOAD PDF THE PRACTICAL GUIDE TO DECORATIVE ANTIQUE EFFECTS

## Chapter 1 : Best Old House Restoration Books, Gifts & Novelties - OldHouseGuy Blog

*The Practical Guide To Decorative Antique Effects [Annie Sloan] on theinнатdunvilla.com \*FREE\* shipping on qualifying offers. "Provide[s] clear, well-illustrated instructions on a variety of decorative theinнатdunvilla.com a review of the materials.*

Founded in , this event is one of the longest running antiques shows in the country. This year, exhibitors offered a vast selection of furnishings, decorative and fine art pieces for both the period and modern American home. It was a full and successful day. Here I am in front of the Rittenhouse Hotel where we stayed. It was nice to see prominent signs for our lecture the next day. I was joined by Kevin Sharkey and Susan Magrino. This piece is called Golden Hours. It was made by Virgil Marti in using urethane, medium-density fiberboard and chrome plating. This piece was in a booth that was part of a loan exhibit. The curated, museum-quality exhibit changes with each Show and allows visitors a closer look at a specific genre of antiques. Bette and Melvyn began collecting American Pewter in the s. They started selling pewter, American, British, and Continental in , exhibiting at their first antiques show in They brought a beautiful selection with them to the show. I love brass, and have an extensive collection of brass candlesticks. These caught my eye right away. It is from the late Meiji period, also known as the Meiji era, a Japanese era which extended from October 23, , to July 30, This period represents the first half of the Empire of Japan during which Japanese society moved from being an isolated feudal society to its modern form. Here is another Japanese silk embroidery piece of four kittens. James and Nancy Glazer from Bailey Island Maine set-up this booth showing museum-quality 18th and 19th century American furniture and folk art. Marcy specializes in antique Native American Art, focusing primarily on vintage baskets, pottery, textiles, beadwork and jewelry. It is always so interesting to learn about antiques and art pieces from the expert exhibitors. Kelly is known for his inventory of tall case clocks, fire arms, Pennsylvania decorative arts and fire fighting memorabilia, but he is also interested in those objects that are outstanding in any genre and period. He has worked closely with institutions including the Smithsonian, Colonial Williamsburg and the Philadelphia Museum of Art. I spotted this peacock right away and had a couple photos taken of me standing next to it. It reminded me of my beautiful blue peacocks at home. Here is another peacock sculpture with its tail of feathers extended. We all took photos of these interesting garden benches " we all loved their intricate design. These are cast-aluminum benches made around They feature acanthus leaf and griffin motifs. These were also very interesting wall pieces " each with a different face. These belong to Greg K. Greg focuses his passion for antiques on 18th and 19th century Americana. Its wing span is inches and dates to to This reminded me of the giant falcon in my foyer. Here is a yellow, blue and red applique Pineapple Rose quilt, American to Here is a Boston, Massachusetts sampler piece by Zebiah Gore in It was exhibited by M. This piece was priced at thousand dollars. It was an important naval shipyard of the United States for almost two centuries and is now a large industrial park that includes a commercial shipyard. The United States Navy ended most of its activities here in the s. In , the city of Philadelphia took over and began to redevelop the land. We talked about our love of flowers and what inspired many of the beautiful photos we featured in the publication. I showed a selection of slides as part of our presentation. Afterwards, we conducted a book signing, where we both signed books for guests who attended. I always try to stop and talk to guests. It is a nice way for me to meet all sorts of people and to learn what consumers are looking for when it comes to lifestyle products, books, etc. It was a very interesting and fun show. If you are in the Philadelphia area next year, try to attend. See their web site for more information.

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## Chapter 2 : Annie Sloan Decorative Paint Effects: A Practical Guide by Annie Sloan

*The Practical Guide To Decorative Antique Effects has 7 ratings and 1 review. Shannon said: Pretty simple step by step on how to make literally any item.*

Interior Design , Laundry Room Shabby chic or vintage laundry rooms bring a touch of soft country charm to your home. With the pretty vintage laundry room decor ideas on this list, you can transform a room in your house that you dread to one you actually want to spend time in. This list also has entire vintage laundry room designs to give your room a complete shabby chic over-haul! From counters made of butcher block and antique wood crates to vintage-inspired sinks, these ideas will give your laundry room a charming makeover. They work great in every room, especially the unique storage and organization ideas that maximize your space. From wash tub shelving to lost sock boards, these projects are both pretty and practical! Finish off your revamp with vintage laundry room decor ideas that are just for fun like an antique washboard and tub display and clothespin cabinet handles as a finishing touch. Set against the clean vintage feel of white subway tile and white wood cabinetry, this area has rustic charm to spare. The overall look is enhanced by a black counter that sets perfectly against off-white walls. The vintage tub also beautifully enhances the weathered shelving, for a real farmhouse feel. The weathered paint on this door is also gorgeously offset by the clean white lines of the surrounding entryway. A vintage laundry sign and charming glass storage pieces add extra charm. Installing a hanger bar is a smart way to hang drying clothes, and charming industrial gears add extra interest on the wall. These pieces are all displayed beautifully within an aged metal frame, to charming effect. From the charming farmhouse door with a built-in chalkboard sign to the wicker wall decor and repurposed washboards, this room has charm to spare. [Lost and Found Laundry Organizer Source](#): This rustic wood piece, along with some well-chosen vintage wall art and textured storage pieces, gives this room an unusual charm. [Antique Washboard and Tub Decoration Source](#): Vintage decorative pieces, like an old-time scale, just add to the old-time feel. Durable but delightful, these sturdy handles add a fun commentary to the laundry chore experience. The practical sock-saving laundry pins act as an added sock-saving bonus.

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## Chapter 3 : 25 Best Vintage Laundry Room Decor Ideas and Designs for

*Compared with her Decorative Paint Effects, Sloan's new book focuses more on the use of different media (e.g., varnishes, waxes, paints, and stains) and on decorations applied by freehand painting or decoupage than on different effects created by paint techniques.*

Flynt However much we love our replica arms, most of us would prefer to own antiques. Although inexpensive replicas may be the most likely candidates for this treatment, it can add interest even to a collection of fine replicas that might otherwise exhibit a dull sameness. The techniques described in this article are intended to add variety to a personal collection of replicas and momentarily fool the eye, not to help their user get away with fraud. Antiquing replica arms requires abusing them. Real, destructive corrosion is part of this process. Especially keep that fact in mind if you plan to use your replica for extensive test-cutting or western martial arts study. Most of the techniques described here are at least partially reversible, but the more pronounced the antique effect, the harder it will be to undo. You must also, at minimum, wear a dust mask when sanding and wear eye protection when working with stripper. Seeing originals in varying states of preservation will give you good ideas about what authentic aging and conservation look like. Find examples in museum collections, auction catalogs and especially the myArmoury. Print color guide images and keep them in your work area. He described a process of long-term burial, regular watering, periodic removal and examination and, finally, professional conservation. Fortunately, many replica collectors have discovered that satisfying, if not perfectly convincing, results can be achieved in less than a week with apparatus no more complicated than a discarded spray bottle. A modern-made basket-hilt in "new" condition The same sword with its hilt bluing stripped and an antique treatment applied to both the hilt and the blade Quite often, the hardest part of antiquing a replica edged weapon is removing the protective lacquer that many manufacturers use to keep it shiny through months of shipping and storage. If your replica feels greasy, it probably is not lacquered. If your sword feels dry, apply sandpaper to a small area of the blade. It must be removed before you can proceed. This process will be easier if you can dismantle the replica. Start removing the lacquer either with a sanding sponge and various grades of sandpaper, or by applying Citristrip and then scrubbing the steel with Very Fine 00 steel wool. Depending on the thickness of the lacquer, the latter method may work and save you lots of sanding. In my experience, neither lacquer thinner nor Citristrip have much effect on the heavy lacquer found on many Windlass Steelcrafts Museum Replicas Limited blades, although Citristrip worked well on a lacquered brass Windlass hilt in my collection. If you sand the steel, the transition from the cloudy finish of the scratched lacquer to bright steel will let you know when to stop sanding. Whichever method you choose, wear a dust mask, eye protection and gloves, and sharpen the blade only after removing the lacquer. My fellow antiquers have accelerated the rusting of steel with everything from used cat litter to yellow mustard. Mild acid is the key factor in all such treatments, so feel free to experiment with various solutions. All the antiqued steel finishes shown here are the result of ordinary vinegar and salt applied with a spray bottle. My method is simply to combine the ingredients in random amounts and shake the bottle until the salt has dissolved. If you choose to work with this solution, spray it over all the steel, overlapping sprayed areas to ensure coverage, but not using so much solution that it pools and runs. The finer the mist you can get from the spray bottle, the better. Lean the sword against a wall so any excess solution will drain to the tip of the blade rather than down into the grip and pommel. The effects of vinegar and salt on five replica sword blades. A light hour antiquing of an Angus Trim blade; more pronounced treatment of a Windlass Steelcrafts backsword; a Windlass falchion strongly treated then restored; beautiful mottling on a Windlass hanger; the effects of the treatment on etched designs Three sections of a Kukri blade, from left to right, show the effects of the vinegar and salt solution left on the steel one day, two days, and four days. A stronger than usual cleaning with a sanding sponge and steel wool emphasizes pitting The sprayed steel will quickly begin to turn gray. Within 24 hours it will be brown, with areas that look dry and bubbly. After re-sanding those spots,

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clean off all the loose rust with Very Fine 00 steel wool. A worn-out sanding sponge will speed the cleaning process, but should be followed with the steel wool. Compare the cleaned finish to your guide images and decide how to fine tune the next application of solution. You may want to skip some areas in the next spraying, for example, or let the steel rust for a longer period. Repeat the rusting and cleaning cycles until you have the desired finish. Be sure to remove all reddish-brown rust, but leave the brown or black staining beneath. Hard-to-clean recessed areas such as pits, engravings and fullers will be significantly darker than the surrounding steel after cleaning, and will have much better definition than bright steel. Remember that the goal is not to have a long lump of red rust, but to have steel that looks like it has been neglected, then carefully cleaned and conserved. When you have the finish you want, wipe the replica clean and protect it with a preservative such as WD or Renaissance Wax. If antiquing a sword with a brass hilt, be sure to antique the blade first. Antique brass is rich and buttery, and the effect is very easily achieved with ammonia fuming. A replica Confederate "Shelby Sword" and Windlass Steelcrafts Hanger, both after antiquing treatments The brass on your replica is likely to be lacquered, though probably not as heavily as the steel might be. Rub the brass with Very Fine 00 steel wool. Coat the entire surface of the brass with Citristrip as directed, then clean with the steel wool and a discarded toothbrush, being sure to scrub recessed areas. Use steel wool or mild sandpaper to soften the contours of the resulting pits and scratched areas. Once the brass is cleaned and distressed you need to somehow suspend it over a pool of ordinary ammonia. A cat litter bucket with a hinged lid served as my fuming chamber, but anything similar will work. Holding your breath, pour ammonia into the bucket; one half-inch of fluid should be sufficient. Get away from the bucket, breathe again and, if applicable, thrust your replica sword through the end of the trash bag from the inside. Balance and secure the brass hilt over the bucket this is where a lid becomes handy and draw the bag down over the bucket. Small brass items such as furniture tacks and hilts separated from their blades should be easier to fume because they can simply rest on a chicken wire or mesh platform inside the covered bucket. Let the brass fume for at least 24 hours. Upon removal from the fuming chamber, it will be a sickly, hazy, greenish-blue color. Recessed areas, including pits and scratches, will remain dark after the cleaning, and another day of fuming and cleaning will leave those areas a beautiful brown-gold against the cleaned highlights. Repeated fuming and cleaning will create a more convincing finish. Light green verdigris may develop in some areas soon after fuming. Verdigris is toxic, so wear gloves if you want to clean it off with steel wool. Here again, photos of genuine antiques are invaluable. Look closely at your guide images. Do they show bits of torn leather still clinging to dark wooden sword grips? Are polearm hafts eaten by woodworm? A wooden shaft showing results of being distressed I used the first tool that came to hand-locking pliers-to create many of the dents in the axe haft shown here. Drop the wood on the ground, step on it, bump it against the edge of a table, or scratch it with your fingernails-anything that will suggest the hazards of regular use followed by centuries of neglect. Add woodworm holes by gripping a small nail in locking pliers and boring shallow holes in the wood. The effect should be subtle, randomized and well worn. Lightly sand the wood after abusing it or the scars will look too crisp and recent. The haft shown here is poplar with repeated applications of dark walnut stain. Just slather on the stain, let it dry and keep adding new coats until the wood is almost black. When the final coat of stain has dried, wipe down the wood with a dry paper towel or rag then gently rub Very Fine 00 steel wool over the entire surface of the wood. Recessed areas dents, holes and other scars will remain dark. When the overall finish is as light and clean as you want it, start thinking about where to apply some strategic wear. Wield the weapon and pay attention to where your palm and fingers are rubbing the wood. Give those areas enough extra attention with the steel wool to make them just slightly lighter and smoother than the surrounding wood. Leather Like steel, brass and wood, leather scabbards and grip wraps can be abused and rubbed with steel wool or sandpaper to simulate wear. Repeatedly bending and twisting scabbards will soften and wrinkle the leather, giving it a much more worn appearance. Staining and scratching the leather slightly, tearing it away in places taking care to antique exposed areas or popping seams also adds to the effect. Experiment with dark shellac or other hard finishes that might crack with abuse and add to the impression of old, preserved leather.

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Before antiquing, both of the scabbards shown below were of the black, high-gloss variety common to Windlass Steelcrafts replicas. Grips Many replica swords, antiqued or not, can benefit from more attractive, custom designed grips. Fortunately, even some inexpensive replicas may have solid grips underneath their glossy, cheap-looking leather wraps, though the wood might benefit from stabilization with epoxy. After stabilization, a mass-produced grip may prove to be a solid foundation for a new wrap like those on the replicas shown here. Two aged scabbards Three different grip treatments A leather-over-cord grip wrap like those on the falchion and backsword shown here will be substantially thicker than the plain leather wrap found on most inexpensive replica swords. Use pieces of cord and leather to gauge how much wood you need to remove. I use two sizes of hemp cord from a craft store. This material is rough and irregular in diameter along its length, which gives it a more homespun quality that I like. The narrower gauge cord is for the basic grip wrap while the heavier gauge is for risers in the surface of the grip. Very thin, high quality leather is expensive and hard to find in small quantities. However, chamois is inexpensive, readily available and easily dyed. Go to the automotive aisle of your local department store and get the thinnest chamois you can find. As-is, the matte finish of chamois may not be what you want in your final grip, but this leather is easily polished to a smooth, semi-gloss finish. With the sword tightly clamped to the work table and the grip hanging out over the edge, apply a few drops of epoxy or wood glue at the base of the wooden core and press the end of the cord into the glue for better or worse, epoxy sets faster and is permanent. Once that glue is set, spread glue over the rest of the core and tightly wind the cord onto the core. When you reach the top of the core, tie a weight to the free end of the cord to keep the cord wrap tight as it dries. If you want risers in the surface of the grip, simply glue thicker pieces of cord wherever you choose. When the cord wrap is dry, trim the free end of the cord flush with the grip.

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## Chapter 4 : The Instant Antique: A Practical Guide -- [theinnatdunvilla.com](http://theinnatdunvilla.com)

*The Practical Guide to Decorative Antique Effects: How to Achieve the Look of Real Antiques Through Varnishing, Waxing, Stenciling and Decoupage by Annie Sloan (, Paperback) Be the first to write a review.*

When chosen correctly, window treatment gives a finishing touch to any room. With such potential, curtains can easily overwhelm a room instead of just accentuating its mood, so they need to be chosen with care. And the decisions are not only about bright versus subtle or plain versus patterned. Fabrics, length, headings and styling is what matters too when you want to give your windows a fabulous and by all means practical treatment. Is it formal or more relaxed, classic and elegant or casual and cozy, modern and minimalist or retro-styled? What effect do you want to achieve? Do you want the curtains to blend with the decor or to pop? These are the questions that need to be answered first.

**Solid curtains** Solid curtains give you many decorating options and leave considerable space for future modifications of accessories. They are a safe option when patterns have already been introduced as they provide the necessary balance. If you want to make a statement, choose bright curtains that will coordinate well with some other pops of color in the room. Keep in mind, too, that rooms which get a lot of sunlight will be infused with bright colors, plus the curtain may fade over time. Color-coordinated curtains create a soft, harmonious look that basically suits any decorating scheme. For a subtle touch of vibrance in light, airy rooms, go for small, neutral prints, like dots or florals. Medallions, trellises and arabesques suit a more traditional, elegant interior, while contemporary patterns such as stripes, chevrons, and geometric shapes bring a modern feel into a space. Vertical stripes are perfect for small rooms as they trick the eye into making a ceiling appear taller. **Etsy Sheer curtains** Sheer curtains are perfect when you are looking to keep your view but at the same time care for privacy. **Houzz Blackout curtains** Blackout or thermal curtains use very tightly woven fabrics, usually in multiple layers, to offer protection against outside temperatures and light, but they do not necessarily look heavy and overwhelming. Good-quality blackout curtains look like normal decorative window treatment and can be obtained in a variety of colors, including white. If you want to add a royal touch and opulence to your bedroom or living room, choose heavily pleated curtains made of silk or satin.

**Valances** A valance is a short piece of cloth that covers the uppermost part of the window, letting in plenty of light and usually installed over kitchen sinks or in other areas where floor space is limited. It can be hung alone or sit atop curtains, which is a great solution when you want to conceal drapery rods. Valances come in a variety of forms, blending well with a lot of decorating schemes. Straight valances are most universal and when hung alone, a simplest way to add a romantic, country feel to a room. Heavily draped, more decorative valances are commonly referred to as swags. **Houzz Swags** Although swags vary from light and simple to highly elaborate and ornamental, they usually bring a more elegant feel to the overall design and can easily become the focal point of the room. The fabric drapes across the top of the window, forming graceful curves and cascading gently down its sides. Swags are perfect for Victorian style decor. **Houzz Scarves** A window scarf is a single, lengthy piece of lightweight fabric that wraps loosely around a decorative rod, or loops through decorative brackets placed on either side of a window frame. Scarves are a wonderful way to add romance and softness to a room that is supposed to be rich and elegant in character but not overembellished. The length of a window scarf is really a matter of taste: **Tent flaps** Tent flaps are a great opportunity to use two coordinating prints the panels need to be lined with decorative fabric since both sides will show when the flaps are open. **Houzz Tiebacks** From simple fabric holdbacks to fancy ropes with tassels “tiebacks will give your curtains a more graceful, elegant look. Moreover, they allow for maximum light control and help you keep the curtains in position, which is really useful when they are hung next to a patio door and can be blown around by wind or get in your way. **Houzz Overlaps** Overlapping sheers that pool generously on the floor are perfect for airy, romantic bedrooms. **Heart 2 Home Hourglass** Hourglass curtains work best with large French doors or particularly tall, narrow windows. Generally, they are held between rods at the top and bottom and drawn at the center with a tieback, but you can achieve a similar effect

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by just tying a soft, silky panel in the middle and letting it puddle on the floor. The most common types are: Rod-pocket A casing is sewn across the top of the curtain panel through which the curtain rod is inserted. Rod pockets create a nice, gathered effect, fit for casual rooms. Houzz Pleats Pleats come in many styles, but are generally considered more formal than other types of headings because of their regular structure. They look neat and elegant, giving any room a refined, distinguished look double or triple pinch pleats are particularly smart. The most common type of pleated headings is pencil pleats, designed with long, tightly packed folds at the top of the curtain that resemble a row of vertical pencils. Houzz Tab top Tab-top headings consist of flat loops spaced along the top edge of the curtains, and usually read as modern, relaxed, and less formal. A more feminine and romantic variation on this theme is tie-tops, with bows instead of loops. Tab tops are commonly used for sheers and curtains that serve purely decorative functions as the loops can make moving the panels difficult. Houzz Eyelets Eyelets or grommets are metal rings inserted at evenly spaced intervals across the top of the curtain heading. The panel is hung on a decorative rod and forms soft deep folds. They will not collect fluff or require you to arrange the excess fabric any time they are moved. Curtains that puddle on the floor are a lot less practical in this respect plus they pose slipping hazard , so they should be considered only if you need stationary panels. In casual rooms, they offer a relaxed, romantic feel, but heavier, thicker fabrics extending onto the floor are also suitable for formal, elaborate settings. The width really depends on the purpose of curtains and the look you are trying to achieve. When choosing pleated panels, remember that they are already nice and full, so their width should more or less be equivalent to the span you will be covering.

## Chapter 5 : Paint Effects - Home Decorating Projects to try from Resene Paints

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

## Chapter 6 : The Ultimate Guide To Choosing Curtains - Decor LoveDecor Love

*Applying a variety of ideas from colorwashing to decoupage, a detailed reference demonstrates how inexpensive furniture and objects can be made to look like antiques while providing tips on equipment, surfaces, and more. 25, first printing.*

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