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ANNIE SLOAN COLUMN

Reloved

THE CREATIVE GUIDE TO UPCYCLING YOUR HOME

DECORATE WITH PAPER

30 INSPIRING STEP-BY-STEP PROJECTS

Transform furniture and home accessories with wallpaper offcuts, napkins and pretty papers



Patterned box frames on p16

Enjoy the outdoors

- Tripod planter
- Foldout picnic hamper
- Decoupage garden lanterns

Great Home Hack

Go behind the scenes at Max McMurdo's extravaganza



MIDWEEK MAKES
Photo flowers



MASTERCLASS
Paint finishes



HOME REFURBS
Painted globe



3 TAKES ON...
Camping chic



FURNITURE REVAMP
Floral chaise longue

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WELCOME!



I first discovered the technique of using paper napkins for decoupage when taking part in a furniture upcycling class a couple of years ago. I had used wallpaper and Decopatch papers to decorate previously, but a whole new world opened up to me with the use of napkins! They come in such pretty designs, and as you only use the top layer you get quite a transparent effect, which works really well if you've painted underneath. I particularly love brightening up wooden door knobs with this effect, and you can find out how to do this yourself on page 22.

This issue is packed with lovely ideas to inspire you to put all your wallpaper samples, old magazines, and paper offcuts from previous projects to good use, including the cake tin floating shelves on page 54, the decoupage chair on page 90, and even photo and paper flowers on page 40. And if you'd like to learn the art of decoupage with us in person, you're in luck! We'll be holding a photo frame decoupage workshop every day at Kirstie Allsopp's Handmade Fair at Hampton Court in September. Find out full details at www.thehandmadefair.com – don't forget to book us as your workshop session!

Also this month we get you festival ready with our three takes on camping chic from page 59, and go behind the scenes at Max McMurdo's Great Home Hack on page 67. I really hope you enjoy the issue and please do get in touch to share what you've been upcycling this issue – find details on the right. See you next time!

SALLY FITZGERALD
Senior Editor

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Reloved

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Learn how to give your battered old favourites a fresh new look



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P38 Shelving unit hack



P48 Wallpaper chest of drawers



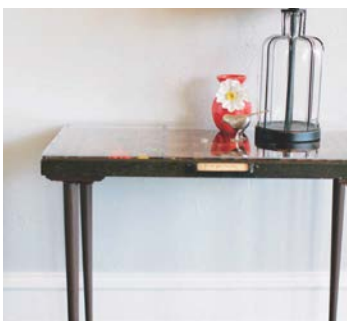
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HOME REFURB

Refresh your home décor with original upcycled pieces



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MIDWEEK MAKE

Quick makes to create in an evening



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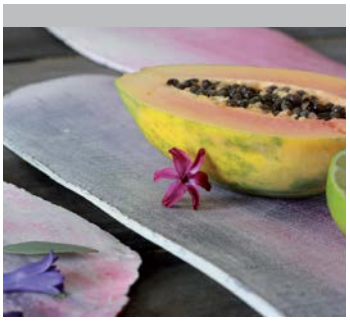
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We meet the creative upcyclers from Lebanon

GREAT HOME HACK **P67**
Keith Youngs takes us behind the scenes at Max McMurdo's event

MY VINTAGE HOME **P76**
Catrina Ruffels shows us around her French vintage haven



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WHO'S WHO

SENIOR EDITOR Sally FitzGerald
sally.fitzgerald@anthem-publishing.com

DEPUTY ART EDITOR John Thackray
john.thackray@anthem-publishing.com

PRODUCTION EDITOR Cecilia Forfitt

ART DIRECTOR Jenny Cook

AD SALES REPRESENTATION Margaret Major
Major Media Sales Ltd
margaret@majormediasales.com Tel +44 (0) 1453 836257

MARKETING MANAGER Alex Godfrey
alex.godfrey@anthem-publishing.com

ASSISTANT MARKETING MANAGER Verity Travers
verity.travers@anthem-publishing.com

ADVERTISING DIRECTOR Simon Lewis

EDITORIAL DIRECTOR Paul Pettengale

MANAGING DIRECTOR Jon Bickley
jon.bickley@anthem-publishing.com

PRINT Polestar UK Print Ltd,
1 Apex Business Park, Boscombe Road, Dunstable,
Bedfordshire, LU5 4SB Tel +44 (0) 1206 849 500

DISTRIBUTION Marketforce (UK) Ltd,
The Blue Fin Building, 110 Southwark Street, London SE1 0SU
Tel +44 (0)1582 678900

SUBSCRIPTION ENQUIRIES anthem.subscribeonline.co.uk
Call UK 0844 848 8425, Europe & World +44 1795 419 854
USA – Call Toll Free 800.428.3003, Email: reloved@servicehelpline.co.uk

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Anthem Publishing Ltd,
Suite 6, Piccadilly House,
London Road, Bath BA1 6PL
Tel **+44 (0) 1225 489985**
Fax **+44 (0) 1225 489980**

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THIS ISSUE'S CONTRIBUTORS



♥ **ABIGAIL AND RYAN BELL** are this month's featured Annie Sloan Painters in Residence. Now based in Belfast, they have a shared passion for vintage furniture and designing homewares at www.abigailryan.com. This issue we chat to them about their work with Annie and they show us how to decorate a chaise longue – turn to page 27.



♥ **AMANDA RUSSELL AND JULIET BAWDEN** Design duo Amanda Russell and Juliet Bawden, have set up R&B, www.randbconsultants.co.uk, creating design solutions from start to finish with exciting projects for the home and fashion. This month they show us how to dip-dye a plain old tablecloth to transform it into a work of beauty on page 36.



♥ **KEITH YOUNGS** is the founder of Salford's Fitzwarren Street Second Hand Market. He likes nothing better than travelling around Europe searching out vintage bargains to transform from car boot sales, auction houses and flea markets. On page 68 he goes behind the scenes at Max McMurdo's *Great Home Hack* to catch up with the man himself.



♥ Parisian-style paradise p9



♥ Art Deco inspiration p11



♥ Watery and wonderful p10

Reloved creative Hub

NEWS ♥ EVENTS ♥ PRODUCTS

This is the essential place to come for endless inspiration from the world of upcycling – just turn the page to begin...



♥ Hello handsome! p10



♥ London's vintage wonderland p10



♥ Furniture workshops p10



OUT OF THE OCEAN

Furniture and product designers Jonas Edvard and Nikolaj Steenfatt have created a new material from seaweed and paper. The material, which has a cork-like texture and the lightness of paper, is perfect for creating homeware. Passionate about recycling materials, the duo have designed chairs and lampshades made of the material. The seaweed is scavenged from the Danish coastline, and together with paper makes a 100% reusable, long-lasting substance. See jonasedvard.dk and steenfatt.dk for more information.

SHABBY CHIC

These furniture handles were once unloved vintage water faucets – can you believe it? Tracey of Etsy shop The Odd Knob cleans, primes and then paints them in an array of bold colours to transform them into knobs that are ideal for cupboards and chests of drawers. The Odd Knob offers custom orders, so you can choose the colour you'd like, altering it to complement the room it's in. We think the handles are beautifully unique, adding a shabby chic vibe to a set of drawers or wardrobe. Take a look at Tracey's online shop at etsy.com/uk/shop/theoddknob.





SALVAGED SCAFFOLDING

Inspirit, meaning to re-invigorate and enliven, is the name of interior designer Carla's business, summing up perfectly what she does. Starting with one request for industrial-look furniture back in 2013, Carla was inspired by old scaffold boards in a builder's yard. Now a budding team of experts, Inspirit prides itself on its sleek, bespoke designs, including display cases like the one pictured. See more of Inspirit's work at inspiritdeco.com.

UP IN FLAMES

Fire hoses are probably not objects you'd imagine you could transform into anything particularly stylish, but the team at Estonia-based company Hosewear saw potential in the durable, textured material, and decided to use it to create unusual accessories. Each item is made from fire hoses that were destined to be destroyed – instead they have become handbags, satchels and laptop cases. Each item has its own unique colours and marks, reflecting its history as a fire-fighting hose – which we think is pretty nifty. To see the full range and buy, go to www.hosewear.com.





CARE FOR THE COMMUNITY

Project UP is passionate not just about upcycling, but about creating fantastic opportunities for young unemployed people to acquire practical training and qualifications. Established in 2013 in Cheshire, Project UP creates furnishings from items about to be sent to landfill, making completely new pieces from discarded materials such as shipping pallets. The project donates 50% of its furniture creations to families in need in their local area, while continuing to collaborate with young people, teaching them valuable design and artistic skills and expanding their portfolios of work. Find out more about Project UP and their work over at projectup.org.uk.

PARISIAN INTERIORS

Arthur and Ede (etsy.com/uk/shop/ArthurandEde) is a vintage-lover's paradise, run by Jane Clempner who named the shop after her grandparents. Jane's time living in France had a great impact on the pieces she works on – all are rustically beautiful and decorated with great care. Jane explains: "I love to find things which seem lost and give them a new purpose; to see beauty where no-one else does." Each piece is a one-off, from painted dressers to mirrors made from repurposed crates – there really is something for everyone. See more of Jane's designs at arthurandede.wordpress.com.





♥ MICHAELA NOELLE DESIGNS
michaelanoelledesigns.blogspot.co.uk

Interior designer Michaela works with her clients to help them design their home exactly as they want – right down to each unique vintage item of furniture. Her blog reflects her admiration for all things pretty, with home tours, updates on her clients' designs and trends to keep an eye on. The blog is not only beautiful to look at, but it is an archive of absolutely stunning photography, which is perfect for finding inspiration when you are looking to redecorate your own living space.



♥ CREATIONS BY KARA
www.creationsbykara.com

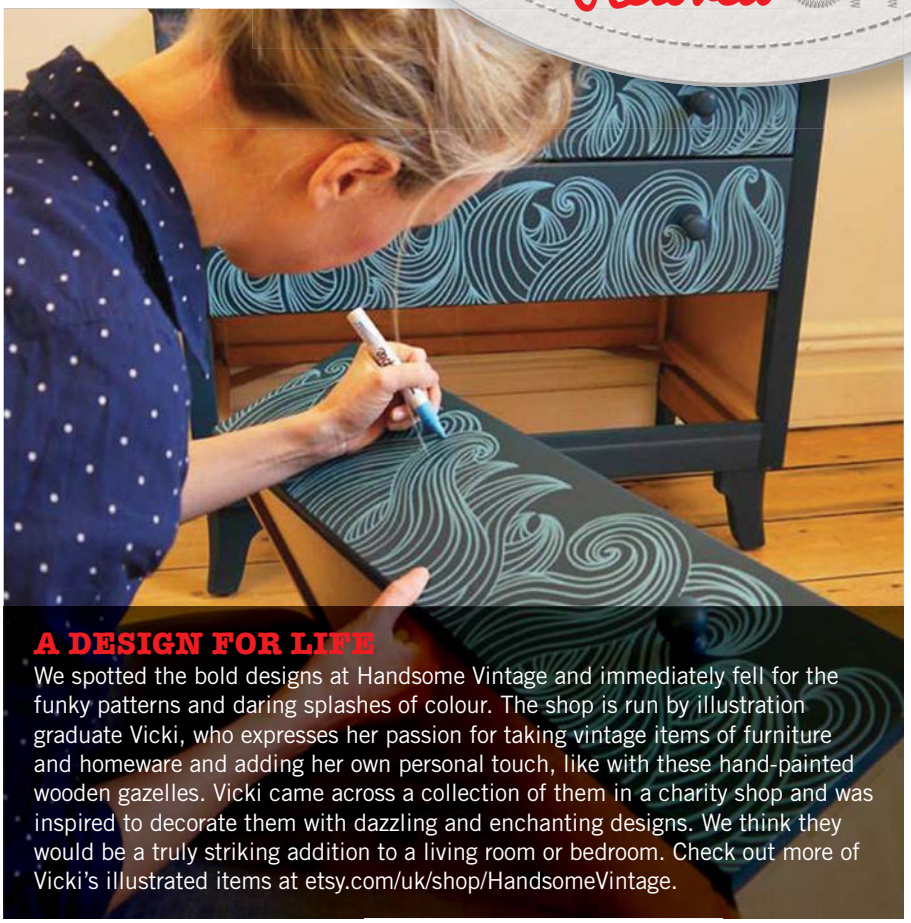
Creations by Kara is a perfect blend of DIY projects for the home and recipes. You'll be tempted to follow her wonderful project tutorials – like how to make over a lampshade or create a gorgeous ruffled wreath for your living room – and then head straight to your kitchen to bake a batch of strawberry cakes or coconut lime white chocolate cookies. Kara also offers plenty of lovely printable items such as banners and gift tags. Her Pinterest page is packed with lots of crafty inspiration too – why not take a look? Her Pinterest ID is craftymomcooks.



♥ FIFI MCGEE
fifimcgee.co.uk

When we came across Brighton-based Fifi McGee's self-titled blog, we immediately loved its down-to-earth vibe, with her simple tutorials and guides on styling and designing your home. Her photography is dreamy, documenting her travels and the interior design she loves. Fifi's guides are packed with tips on how to make use of storage in a small bedroom, and adding florals to your home without being overbearing. The blog also has a splash of food admiration and some inspiring fashion posts. What's not to love?





A DESIGN FOR LIFE

We spotted the bold designs at Handsome Vintage and immediately fell for the funky patterns and daring splashes of colour. The shop is run by illustration graduate Vicki, who expresses her passion for taking vintage items of furniture and homeware and adding her own personal touch, like with these hand-painted wooden gazelles. Vicki came across a collection of them in a charity shop and was inspired to decorate them with dazzling and enchanting designs. We think they would be a truly striking addition to a living room or bedroom. Check out more of Vicki's illustrated items at etsy.com/uk/shop/HandsomeVintage.



WATER FEATURE

Artist Stuart Haygarth attempts to create symmetry and order from salvaged and discarded materials in his exquisite works, including this one, Drop (2007). The piece is crafted using the bottom sections of water bottles confiscated at Stansted Airport, where many bottles are taken from passengers attempting to take them through security. Haygarth manages to make even plastic water bottles look mesmerisingly beautiful in his organised arrangement, describing his work as being "about banal and overlooked objects gaining new significance." Other notable works include Spectacle (2006) which was formed of 100 pairs of prescription glasses, arranged to look like a chandelier. You can find more of Haygarth's work at stuarthaygarth.com.



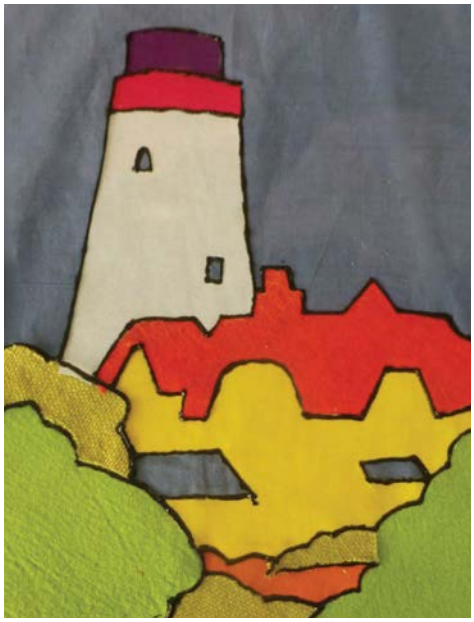
CRAFTY CLASSES

Craft studio The School of Stuff, based in Dalston, London, teaches creative classes and workshops with upcycling as one of their core subjects. Upcoming classes include a Deconstruct/Reconstruct class on 1st and 2nd August, where you'll get the opportunity to transform an item of furniture with the guidance and expertise of the craft practitioners at The School of Stuff. The team is made up of designers, furniture restorers, teachers and upholsterers. For info about classes go to theschoolofstuff.co.uk.

LONDON CALLING

For fifteen years, vintage store Cobbled Yard (cobbled-yard.co.uk) has been providing Londoners with an eclectic mix of high-quality vintage furniture in their Stoke Newington-based store – it's an ideal place to find your next upcycling project. Run by graphic designer Carole Lucas, Cobbled Yard is packed with inspiring pieces of homeware, props and accessories. Many of their items have even been rented out for location and fashion shoots. For a vintage-lover, Cobbled Yard is a dream come true, a haven of unique, retro pieces. The shop now has its stock available to browse through on its website, so if you haven't the time, or you're not in the area, you can still have a virtual rummage around and see if anything takes your fancy.





RIVIERA CHIC

The Fashion and Textile Museum (ftmlondon.org) is hosting an exciting appliqué workshop inspired by the elegance of the French Riviera, alongside their current exhibition, Riviera Style Resort & Swimwear since 1900. Sewing enthusiasts can decorate a tote bag using patterns inspired by Riviera-style embellishments. Included in the workshop's price are all materials needed for the workshop, as well as entry to the exhibition. The workshop will take place on Saturday 20th June, while the exhibition is open from 22 May-30 August 2015.



GOING UNDERGROUND

Those of you travelling on the underground up until recently will remember the iconic 'grab-handles' which have now been phased out. Michael at THOUGHT-TANK has rescued them, transforming them into a collection of funky coat hooks. The studio seek to use natural and/or discarded materials to create items for the home, using oak and industrial parts. See more of their designs at etsy.com/uk/shop/THOUGHTTANK.

GET CREATIVE

Creative Rox is a new online retailer offering a huge range of craft supplies and inspiring design ideas. Their range includes paper designs, embossing kits, labels, stamps and crafting machines enabling you to explore your creative potential. Whether you're looking to make cards to send to friends, a family scrapbook or your very own photo frame, Creative Rox have guides to lots of projects and all the tools you need. They have lovely ideas on their blog, too (blog.creativerox.com). Discover more products and DIY projects on creativerox.com.



Reloved BOOK CLUB

FESTIVAL FABULOUS

ROS BADGER AND CHRISTINA LEECH
Published by Quadrille Publishing Ltd, £16.99

If you're heading to a music festival this year, Ros Badger and Christina Leech's *Festival Fabulous* is a must-read. The book is designed to have you festival ready with a collection of project tutorials for practical and beautiful craft ideas like bunting, backpacks, picnic hampers and on-trend silk flower headdresses. Showcasing gorgeous photography, the book is a real celebration of summer, and will make you want to book a festival ticket immediately – if only so you can try out all of the crafty projects before you go!



THE NEW BOHEMIANS

JUSTINA BLAKENEY
Published by Stewart, Tabori & Chang, £21.99

Those of you seeking to create a calming, airy, relaxed vibe in your home, will love interior designer Blakeney's *The New Bohemians,* which invites you to step into the free-spirited bohemian world. The book explores 20 homes each with a bohemian aesthetic, chatting with their owners and offering tips on how to incorporate themes and styles of each home into your own. There are also step-by-step tutorials for projects all illustrated with colourful photography. This book is jam-packed with inspiration.



MODERN DECOUPAGE

LOUISE CROSBIE
Published by Search Press, £4.99

Decoupage is having a comeback – Louise Crosbie's book showcases 20 of the fun hands-on projects possible with the classic paper 'cut out' craft. Decoupage is entirely customisable and a great activity for all the family – many of Crosbie's tutorials are suitable for children to join in with. Using affordable materials like napkins, newspapers and book pages, Crosbie personalises everyday items – with her easy tutorials, so can you!



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www.VintageWeekends.eu

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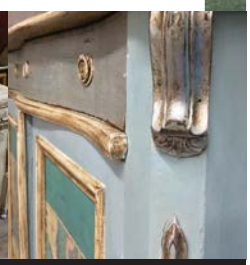
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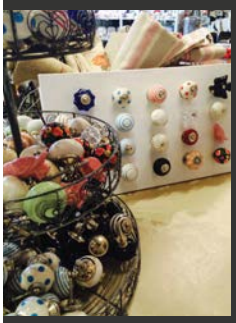
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ANNIE SLOAN'S DIARY

JULY 2015

My oak leaf stencilled rug

This month our columnist, Chalk Paint™ inventor Annie Sloan, creates a beautiful fireplace rug for her Normandy home using rustic hessian, stencils and shades of leafy green...

I needed a rug to lay in front of my wonderful new fireplace in France and had been looking for one for some time. I've had my house in Normandy for some 25 years and have recently put in a new fire surround (I say new but it's actually reclaimed!). My house is a rustic old farmhouse and the hearth is very much at its centre. We always have a fire going and it's where we gather every evening. I'd searched for ages for a rug to go in front of it, but I hadn't found anything I really liked – at least not anything without a really huge price tag!

I wanted to find something with the right colours, something soft, old and worn-in looking – it wouldn't be right if it looked brand new. So I of course decided to make my own. I can sew, but I'm not brilliant at it. So I asked Ann, who works with me on fabrics, to sew me a rectangle using hessian (also known as burlap in some parts of the world). This would be the perfect neutral base for my bespoke rug design. I asked Ann to sew it with a wide hem to make a broad border. She made the central part from two layers of hessian.

I decided I wanted to paint my rug using my paint, Chalk Paint™, adding patterns using my stencils. Above the fireplace is a painting I did many many years ago, when I first had the house, of a simple landscape of trees done in dark greens. I wanted to bring this colour into the room so I began to experiment with various colours and patterns to paint onto my rug.

I knew I would use a deep green – the original colour in my mural was a colour I used to have many years ago called Amsterdam Green. I can make something similar now by mixing two of my colours, Aubusson and English Yellow. This rich green would form the central section of the rug. I needed a second colour for the border and decided to try working with my Duck Egg Blue, a cool light blue on the green side of the colour wheel. My idea was to then create a pattern around the border using my Oak Leaves stencil and a lightened Duck Egg. I had a little bit of spare hessian over so I used that to test my colours, texture and patterns. I think this is a really necessary step so you get a chance to work out exactly what you want. After playing around on the spare piece, I decided on both my colours and textures.

Hessian is a warm brown with a great texture. I didn't want to lose this by painting too thickly, so I decided to use the paint quite thinly by diluting it with water. I only used a little in the brush at a time and then brushed it out as far as I could each time. This meant that the paint just coloured the higher weave of the fabric sometimes. In other parts, particularly when I first lay my brush down, the paint coloured more deeply into the fabric. The trick is to paint quickly and decisively so the surface is evenly uneven.

I painted the border in a wash of Duck Egg Blue, scrubbing the paint with my brush. The result was a slightly worn and faded look, as sometimes the blue seems strong and at others more faded as the colour of the hessian comes through. It was a little patchy looking, but I felt this would be okay once I did the stencil over it.

Now that I was ready to stencil, I painted on my Oak Leaves design in Duck Egg Blue lightened with Old White. I stencilled all around the edges using a small foam roller to apply the paint. It was very quick and I allowed some parts to fade in lightly and others to have more of a contrast. This helped give the overall rug a slightly worn and faded look.





Once the paint had dried (I hung it out to dry quickly in the sun), I didn't have to do anything else except put the rug in place. And the minute I put it in front of the fireplace, it felt like it had always been there. I'm so pleased to have been able to make my own!

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Floating box shelves

HOME REFURB

Keep your eyes peeled for old pallets on street corners and outside shops – there are a million and one uses for them! Made from wooden slats, these miniature box shelves are perfect for displaying precious toys and trinkets

Photography by Living4Media, www.living4media.co.uk

MATERIALS

- ☐ **Slats from a pallet or offcuts of wood**
- ☐ **Wood glue**
- ☐ **Paint in a colour of your choice**
- ☐ **Wallpaper offcuts**
- ☐ **Wallpaper paste or PVA glue**
- ☐ **Varnish** (optional)
- ☐ **Picture hook**

EQUIPMENT

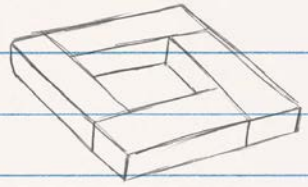
- ☐ **Saw**
- ☐ **Sandpaper**
- ☐ **Paintbrushes**
- ☐ **Clean cloth**
- ☐ **Scissors**
- ☐ **Drill**
- ☐ **Drill bit** (a size larger than the hook of your picture hook)
- ☐ **Masking tape**
- ☐ **Clamps** (optional)

♥ **STEP ONE** If you're using slats from a pallet to create this project, carefully remove a couple from the body of the pallet using gloves. Remove any nails or tacks and sand any rough edges.

♥ **STEP TWO** Cut your wood to size using a saw. You need four equal-sized pieces of wood – the length will vary depending on how big you want your finished shelf to be.

♥ **STEP THREE** Now it's time to glue your pieces together. Start with the bottom piece horizontally on a covered work surface and spread glue onto the left hand edge. Place another piece of wood vertically alongside the bottom piece so the bottom of the vertical wood is fully aligned with the bottom of your frame. Press together – you can use clamps to help you keep the wood in place.

♥ **STEP FOUR** Attach the third piece of wood in the same way, and then the fourth to create a perfect square (see illustration below). Leave to dry completely. If you prefer you could assemble the boxes with screws or tacks depending on your wood.



♥ **STEP FIVE** Sand your box all over to smooth the surface, then wipe off any dust. Paint your box with a couple of coats of paint of your choice, leaving it to dry between coats. Leave to dry completely for a couple of hours.

♥ **STEP SIX** Next, choose your wallpaper. Place the wallpaper face down on your work surface, lay the frame on top, and draw around both the outside and inside of the frame. Cut out carefully.

♥ **STEP SEVEN** Apply a layer of wallpaper paste or PVA glue to the back of the paper and attach to the frame, making sure you smooth out any bubbles. Leave to dry.

♥ **STEP EIGHT** You can either finish here, or apply a layer of varnish to the frame for added protection.

♥ **STEP NINE** To hang your box shelf, measure the depth of your frame, halve the measurement and, on your drillbit, wrap a piece of masking tape at your measured distance down from the tip (this will act as your gauge). Mark the centre of the top bar on your box and drill a hole, making sure you stop at the masking tape. Attaching the picture hook to the wall following the manufacturers instructions, hang your box shelf – and you're done!

TOP TIP
You can order up to five wallpaper samples from Farrow & Ball for free, so have a browse on their website. You can also pop in to your local Laura Ashley branch to pick up a good selection.







SWEET TIN FOOT STOOL

Sweet tins can often linger on shelves long after they've been emptied – upgrade one to create a fabric-covered foot stool!

Project by Kate Smith
Photography by Marc Wilson & Ania Wawrzkowicz

FURNITURE REVAMP



SWEET TIN FOOT STOOL HOW TO...

MATERIALS

- ☐ **Large sweet** (or biscuit) **tin**
- ☐ **Heavyweight cotton fabric: 50x110cm**
- ☐ **100cm piping cord**
- ☐ **50x110cm wadding**
- ☐ **Bias binding, 2.5x40cm**
- ☐ **50g polyester stuffing**
- ☐ **Co-ordinating polyester thread**

EQUIPMENT

- ☐ **Large sheet of paper**
- ☐ **Pencil**
- ☐ **Ruler**
- ☐ **Paper scissors**
- ☐ **Tape measure**
- ☐ **Tailor's chalk/erasable fabric pen**
- ☐ **Fabric scissors**
- ☐ **Iron**
- ☐ **Pins**
- ☐ **Sewing machine** (with zipper foot)
- ☐ **Needle**



CUT EVERYTHING OUT

♥ **STEP ONE** Lay a large sheet of paper (a sheet of newspaper would do) out flat and then place your sweet tin on top. Draw accurately around the tin and cut out. This is the bottom pattern piece.

♥ **STEP TWO** Place this pattern piece on the remaining paper and draw around it, this time leaving a 1cm margin all around, making the top pattern piece 1cm bigger than the bottom piece. Cut out the top pattern piece.

♥ **STEP THREE** Measure around the side of the tin to find its circumference. Note the measurement. Measure the height of the tin and note that down, too.

♥ **STEP FOUR** Using a ruler and tailor's chalk or a fabric pen, mark a rectangle along one edge of your fabric that is the circumference measurement plus 5cm by the height plus 5cm. Cut out this side strip.

♥ **STEP FIVE** Now lay the bottom pattern piece and top pattern piece on the remaining fabric. If you have an interesting print, position the top pattern piece carefully to frame a nice image. Pin in place and cut out both pieces.

♥ **STEP SIX** Using tailor's chalk or fabric pen, mark a rectangle on the wadding measuring the exact height by the exact circumference of the tin. Cut out the wadding side strip. Fold the remaining wadding in half and pin the bottom pattern piece onto it. Cut out around the pattern to give two wadding pieces.

MAKE AND FIX THE COVERED PIPING

♥ **STEP ONE** Cut a piece of piping cord to the length of the circumference of the sweet tin plus 6cm. Cut a piece of bias binding to the same length.

♥ **STEP TWO** Open the bias binding out flat. Place the piping cord in the centre on the

TOP TIP
Instead of using plain bias binding, you could make your own from the same or a contrasting fabric – it's a great way to give items a professional finish. There are tutorials online, and in *Makery: Sewing*.

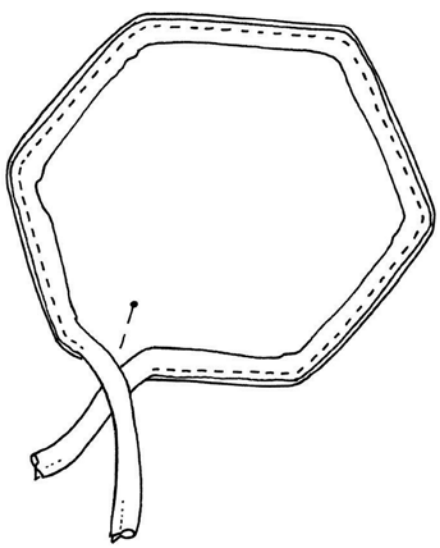


wrong side, and fold the bias binding in half over it. Pin together to hold the cord firmly in between, down the full length of the cord and bias binding.

♥ **STEP THREE** Attach the zipper foot to your sewing machine, then straight stitch down the length of the bias tape, keeping close to the piping cord.

♥ **STEP FOUR** Lay the top fabric piece right side up and pin the bias-covered piping all around it, matching all the raw edges together. Leave a trailing end of piping (of equal length) at the start and finish. Mark the point where the two parts of the bias-covered piping meet with a pin (see diagram).

♥ **STEP FIVE** With the zipper foot still attached, sew all the way around the edge on the flat bias binding, close to the piping cord, to attach the piping to the top fabric. Begin sewing 3cm in from the marker pin. Continue all the way around, keeping close to the piping, and finish 3cm before you get back to the pin.



♥ **STEP SIX** Trim the ends of the piping cord so that they meet and butt up against each other at the marker pin. Trim the bias binding to leave an extra 1cm beyond the piping at each end.

♥ **STEP SEVEN** Open out the ends of bias binding and overlay them under the piping. Turn the outer piece of bias binding in by 5mm, to neaten the edge.

♥ **STEP EIGHT** Stitch the gap closed, overlapping with the existing stitching and reversing at the beginning and end to secure.

COVER THE FOOTSTOOL

♥ **STEP ONE** Lay the piped foot stool top right side up. Take the long side strip of fabric and, with right sides together, pin it around the edge of the top, matching up the raw edges. The bias-covered piping will be sandwiched in between.

♥ **STEP TWO** Using the zipper foot, stitch all the layers together, close to the piping. Leave the first 2cm of the side strip free, and stop stitching when you reach the point where you began. Reverse at the beginning and end of the seam to secure. Trim the strip of fabric to leave 2cm at both ends. This is your fabric cover.

♥ **STEP THREE** Stretch the long piece of side wadding around the side edge of the tin. It should be taught (trim if it's gaping at all). Hand-sew together the two ends of the side wadding. Place one wadding piece on the top of the tin and sew the side piece to the top all the way around the edge. Turn the tin over, place the other wadding piece on the base of the tin and sew this tightly in place, too, stretching it taught as you go.

♥ **STEP FOUR** Put the stuffing on to the wadding top, spreading it out roughly – don't worry if it looks like a lot, as it will be compacted.

♥ **STEP FIVE** Take the fabric cover, turn it right side out and pull it down over your padded tin, catching the stuffing inside. Use ladder stitch to hand-sew the two sides together, pulling tight (it's important you get a tight fit).

CREATE A PROFESSIONAL FINISH

♥ **STEP ONE** Turn the tin upside down. Working your way around the tin, pull the raw edges of the outer fabric up over the bottom and pin it in place on the wadding base. Go round several times, pulling and re-pinning more fabric each time, until you have stretched the fabric as taut as it will go. Just think about how much use this stool will get – you don't want it to go baggy over time. When you're happy with the stretch, hand-sew the fabric to the wadding base with a few large stitches, just to last you until the next step.

♥ **STEP TWO** Take the bottom fabric piece, turn over a 1cm hem to the wrong side of the fabric all the way around and iron in place. Place the bottom fabric piece on the base of the tin to hide all the raw edges. This will leave a 1cm gap all the way around the edge. Hand-sew to the stretched sides of the fabric using ladder stitch.





This project is taken from *Makery: Sewing* by Kate Smith, published by Mitchell Beazley (imprint of Octopus Publishing Group) **RRP £14.99**



Decoupage drawer knobs

MIDWEEK MAKE

Before you hide that tired old chest of drawers away in the attic, give it a new lease of life with this easy afternoon project. Believe it or not, the pattern on these pretty vintage knobs started life as a a packet of paper napkins!

Project by Louise Crosbie. Photography by Paul Bricknell

MATERIALS

- ☐ **6 plain wooden drawer knobs**
- ☐ **Pale blue paint**
- ☐ **Paper napkins**
- ☐ **Gold gilt wax polish**
- ☐ **Decoupage glue**

EQUIPMENT

- ☐ **Paintbrushes**
- ☐ **Scissors**
- ☐ **Soft cloth**

♥ **STEP ONE** Paint the drawer knobs with the blue paint and allow them to dry.

♥ **STEP TWO** Peel the napkin layers so you have a single-ply sheet and discard any pieces without images on them. Cut out the required images.

♥ **STEP THREE** Using decoupage glue and a paintbrush, carefully attach an image onto the centre of each drawer knob.

♥ **STEP FOUR** Allow the drawer knobs to dry before applying more coats of decoupage glue to seal and varnish them.

♥ **STEP FIVE** When the drawer knobs are dry, apply some gold gilt wax polish around the edges of the knobs. You can gently apply a small amount over the surface, too.

♥ **STEP SIX** Let the wax polish dry and harden before buffing up with a soft cloth.



This project is taken from *20 to Make: Modern Decoupage* by Louise Crosbie, published by Search Press Ltd. **RRP £4.99** (www.searchpress.com)





PICNIC BLANKET

An old car blanket needn't stay hidden in the boot – a few tweaks and it will be fit for al fresco lunches and beach barbecues

Project by Susan Beal
Photography © Burcu Avsar

HOME REFURB





A PICNIC BLANKET IS A MUST FOR ROAD TRIPS! SPONTANEOUS LUNCHES ARE ONE OF THE BEST THINGS ABOUT SUMMER DRIVES

PICNIC BLANKET HOW TO...

MATERIALS

- ☐ **19.75x23.5cm blanket**
- ☐ **190cm water-resistant nylon**
- ☐ **2 sets of 2.5cm metal release buckles**
- ☐ **190cm 2.5cm nylon webbing**
- ☐ **Thread to match nylon**
- ☐ **Wooden matches**

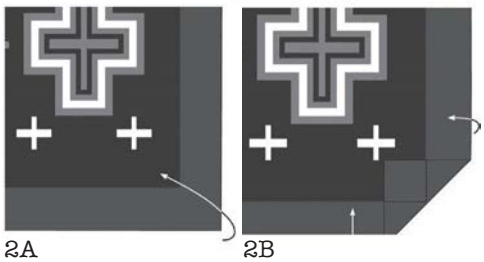
EQUIPMENT

- ☐ **Pins**
- ☐ **Sewing machine**
- ☐ **Scissors**

BIND THE BLANKET

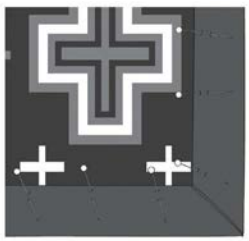
♥ **STEP ONE** Place the nylon fabric on a flat surface, coated side up. Place the blanket fabric over it, centering it so that the extra nylon fabric is even on all sides.

♥ **STEP TWO** Create simple mitered corners with the nylon fabric by folding each corner toward the blanket fabric corner.

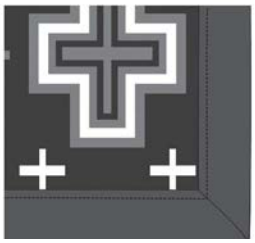


2A 2B

♥ **STEP THREE** Turn the top edge of your nylon fabric down over the blanket fabric, smoothing it down. Pin in place.



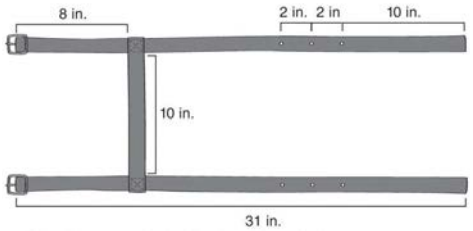
♥ **STEP FOUR** Repeat steps 2 and 3 on the other three sides of the blanket. Topstitch around the nylon to join the picnic blanket layers and bind the perimeter of the blanket.



MAKE THE CARRIER

♥ **STEP ONE** Cut one 25.5cm piece of webbing and set aside. Cut the remaining 157.5cm piece of webbing in half to yield two 78.5cm lengths. Mark 5cm from one end of each long piece of webbing.

♥ **STEP TWO** Light a match, blow it out, and quickly press the head through your marked point to pierce a small hole. Let it cool and thread a buckle onto each one, passing the prong through the small hole. Secure the loose end of the webbing to the buckle with a seam, backstitching at the beginning and end to hold it. Measure 20.25cm from the buckle end of each piece and create the harness by folding an end of the 25.5cm piece of webbing around each of them. Pin in place and secure each side with a box stitch.



♥ **STEP THREE** Use pins to mark spots 25.5cm, 30.5cm and 35.5cm from the plain end of each webbing strap. Light a match (as you did in step 5) and use it to pierce neat, centered holes in each of those spots, making sure the two straps align.

♥ **STEP FOUR** Use matches or a lighter to melt the edge of the webbing in each spot so it will not fray. Roll your picnic blanket up, place it in the webbing carrier, buckle it closed, and take it outside!

TOP TIP
If you're giving this blanket as a gift, check the washing instructions of the fabric you've used. Put the washing instructions on a label and pop it in when you wrap the gift, as washing some fabrics can ruin them.

This project is taken from *Hand-stitched Home* by Susan Beal, published by The Taunton Press, 2014. **RRP £16.99**









Painters IN RESIDENCE 2015

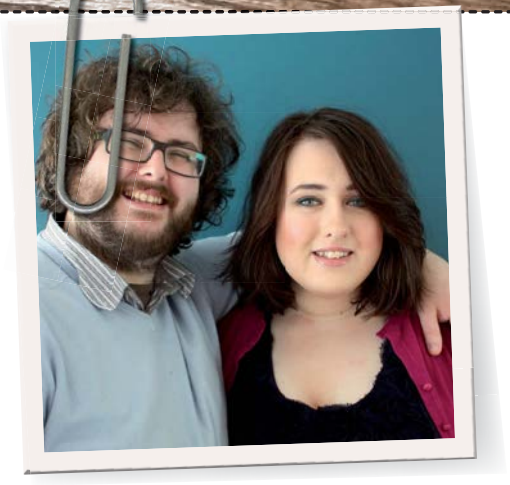
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Painters in residence

This issue sees the second part in our new series where we meet some of Annie Sloan's Painters in Residence. These talented artists have been handpicked by Annie for the creative ways they use her Chalk Paint – and this issue is the turn of Abigail and Ryan Bell. Turn the page to begin...





IN CONVERSATION WITH...

abigail*ryan

We talk to one half of the inspiring husband-and-wife design duo, Abigail Bell, about colour, collaboration and being Annie Sloan's newest Painters in Residence...

When Abigail and Ryan Bell began a long-distance relationship between Belfast and Glasgow they never imagined that they would combine their talents to create a successful business, inspired by the natural colours and shapes occuring in nature.

♥ When did you first both become interested in upcycling?

Both of us have a strong passion for antique and vintage furniture, and we have quite a few mid-century pieces in our home. We also source gorgeous pieces of furniture to have reupholstered with our own fabric collection as vintage pieces often have the most wonderful shape and fantastic lines. We both love wood, though, so we usually upcycle by lavishing care on the existing wood, rather than painting it, for example. This gives the pieces a new lease of life, and allows them to be enjoyed all over again! That said, painting a 'past its best' piece is a fantastic way to bring a pop of colour into your home, so we will occasionally do that, too!

♥ What are your design backgrounds?

I received a BA (Hons) degree in Silversmithing and Jewellery at Glasgow School of Art, and then ran my jewellery company for seven years before we started abigail*ryan, specialising in print and pattern. Ryan got his degree in Photography at The University of Ulster, Belfast, and then ended up running a small accessory design brand creating bespoke handbags. We've also been styling and photographing for the last 10 years, so that is part of our business practice too, and we love working with designers to realise their vision and give a strong visual identity to their products.

♥ You use Annie Sloan Chalk Paint™ in ways other than painting furniture. Tell us more!

We were tasked, as Annie's Painters in Residence, to come up with innovative and exciting ways to use her paint, so we decided to approach the projects a little differently. We knew from reading one of Annie's books that you could use the paint to dye fabric because of its high pigment concentration, so we thought, why not take it to the next level and tie dye with it, creating our own fabric to upholster and make cushions with. We had seen Annie make her own version of a lime wax with white paint mixed with soft wax, and felt there was a natural possibility of creating transparent colour that could be washed onto items we created, like air-drying clay, so that





it didn't look like paint any more. It was just about thinking how we could use the paint in a different way, and letting that take the lead in the conception of our design projects.

♥ How did your experiments with Annie's Chalk Paint begin?
We hadn't used Chalk Paint very much before we were appointed as Painters in Residence. This perhaps made us a strange choice, but it meant that we were able to approach the projects from a different point of view, without the constraints someone whose work is normally based around the paint would have. We were able to think about the paint as a path to exciting colour, interesting texture or as a pigment. This meant we were able to keep our house style, which isn't at all about distressed or shabby chic, for which Chalk Paint is perhaps primarily known, and produce something with a different point of view. We were so glad that Annie and her team loved the projects we created so much.

♥ What's your favourite alternative use for it?
We really loved the effect from the transparent coloured waxes we made, and think they have a lot of mileage. I think you could create a really beautiful ethereal painting, rubbing those onto canvas and building up layers of soft colour on top of one another. The tie dye technique also has endless possibilities.

♥ Why did you decide to set up your company?
We were dating long distance between Glasgow and Belfast, working alongside each other in our studios when we were visiting. We loved working together, so wanted to create a collaborative project. We weren't sure what we wanted it to be – perhaps fabric to line Ryan's handbags – but we realised the designs were too nice not to be stand-alone, and created abigail*ryan as a brand on its own. We launched at Christmas 2009 with our first line of cushions and tea towels.

♥ Where do you find design inspiration?
Our inspiration comes from nature, which is endlessly inspiring. I draw the flowers and plants that feature in our patterns in pen and ink, before we transfer them onto the computer and create our designs. We are both into colour, and love creating exciting combinations that have their foundation in colour theory, or even in an unusual colour combination we've seen when out and about, be it in the natural world or the man made.

♥ How would you sum up your style?
Our tagline is 'Reinvented Florals with an Uncommon Colour-Palette' and that's spot on. We create exuberant prints, but temper that with my graphic line work and illustration style so they would work both in a modern home and a country cottage.





♥ What advice do you have for new upcyclers?
Assess every piece of furniture and decide if it's an appropriate piece for upcycling. We see a lot of beautiful furniture being adapted, and it feels like a bit of a crime against beautiful design. You need to be adding something enduring to a piece, creating something of value for your home that you want to live with for a long time. If you want to slap paint on something because you want a colour scheme for a few years, find a piece that needs your love and attention to give it a new lease of life. Leave the design classics as they are, so someone can enjoy them for their beauty that took so much skill to create.

♥ How do you work together on your projects?
We work together on almost everything, though there is a split of duties. I create our illustrations and Ryan does the majority of our graphics work. Although I do a lot of our branding and promotional graphics work, we work together on the colourway and content of our patterns, and split our social media work between us. Ryan has taken over handling our accounts and he also sews our cushions. I make our lampshades and handle the photography, styling and order packing. Everything is quite interchangeable – you wear a lot of hats within a small business!

♥ Your fabric designs feature bold colours. What are your favourite colour combinations?
Anything that works! We're not afraid of bright colour, and can happily layer and clash before it gets too much for us! We love the colourways we have at the moment (Powder-Puff, Margarita, Maraschino, Flamingo) and appreciate them all in different ways. It would be almost cruel to pick a favourite!

♥ Any exciting plans for the rest of the year?
We have a new wallpaper colourway planned for later in the year, as well as more cushions. We're also working on our next two pattern designs, Foxglove and Clematis. We are starting to venture into licensing our patterns to other companies as we love collaborating. We have just launched our new website, and are, for the first time, offering our styling and photography services for hire. I am also training with a florist here in Northern Ireland, as it's always been a huge passion of mine after being inspired by all the incredible florists I saw in New York on a recent trip. It's my dream situation, being surrounded by flowers all day, then bringing some home to draw and create patterns from at night. We couldn't be happier!

Keep up to date with Abigail and Ryan by visiting their website, www.abigailryan.com. You can also visit their shop: Atelier-Design, No.7 Wellington Place, Belfast BT1 6GB



Coloured ceramic platters

It's amazing what you can do with a piece of linen and a couple of pots of Chalk Paint! Abigail and Ryan have experimented with a transparent colour technique to create these beautifully unusual platters

By Abigail and Ryan Bell (www.abigailryan.com). Photography © www.anniesloan.com. The 'limed oak look' technique features in Annie Sloan's book, *Colour Recipes for Painted Furniture and More* (published by CICO Books, £14.99)

MATERIALS

- ☐ **White air-drying clay**
- ☐ **Old plates**
- ☐ **Annie Sloan Clear Soft Wax**
- ☐ **Annie Sloan Chalk Paint**
- ☐ **Irish Linen by abigail*ryan**

EQUIPMENT

- ☐ **Rolling pin**
- ☐ **Craft knife**
- ☐ **Clean cloths**

♥ **STEP ONE** First, roll out your clay using a rolling pin.

♥ **STEP TWO** Create a texture in the clay – Abigail and Ryan used Irish linen to do this.

♥ **STEP THREE** To shape the platters, leave them to dry on plates and slightly curve the edges, or cut the shapes out roughly using a craft knife.

♥ **STEP FOUR** Mix a teaspoon of Chalk Paint with roughly three teaspoons of Clear Wax. Abigail and Ryan used the following shades of Chalk Paint: Old Violet, Antoinette and Emperor's Silk.

♥ **STEP FIVE** Apply the paint-wax mix to the dry clay, rubbing it into the imprint to highlight the texture.

♥ **STEP SIX** To create a sheen, buff the surface of the platter with a clean cloth (this is optional). Do this the following day.

TOP TIP

Create homemade stamps using household objects such as string, material and corks.

Air-drying clay dries within 20-24 hours of being opened, so wrap it well after you use it.







CHAISE LONGUE

Turn a lucky flea market find into a talking point with botanical sketches in a beautiful palette of sea green, teal and lilac...

Project by Abigail and Ryan Bell (www.abigailryan.com)
Photography © www.anniesloan.com

A CHAISE LONGUE IN NEED OF A MAKEOVER IS A FORTUNATE FIND – LUCKY YOU IF YOU HAPPEN TO STUMBLE UPON ONE!

CHAISE LOUNGE HOW TO...

MATERIALS

- ☐ **An old chaise longue**
- ☐ **Annie Sloan Chalk Paint in Pure, Antibes, Florence, Provence, Henrietta and Emile (also Aubusson if your upholstery has a trim, see step six)**
- ☐ **Black fine liner pen**
- ☐ **Wax**

EQUIPMENT

- ☐ **Brushes**
- ☐ **Clean cloths**

♥ **STEP ONE** To create a clean, fresh, canvas for your sketches, paint the upholstery with a couple of coats of Chalk Paint in Pure. Leave the paint to dry.

♥ **STEP TWO** Sketch simple succulents on the surface with a pencil until you're happy with the shapes and composition.

♥ **STEP THREE** Select the colour palette for your succulents. Abigail and Ryan used Henrietta and Emile, and made their perfect shades of green by mixing Pure, Antibes, Florence and Provence.

♥ **STEP FOUR** Use a small artist's brush to paint the leaves of your succulent sketches.

♥ **STEP FIVE** Once the paint is dry, outline the leaves with a black fine liner pen.

♥ **STEP SIX** Use Florence to paint the woodwork and, if the upholstery has a trim, use Aubusson to complement this.

♥ **STEP SEVEN** Finally, apply wax to the surface of the woodwork. Abigail and Ryan did not wax the upholstery, as their chaise longue is just for decorative purposes.

♥ **STEP EIGHT (OPTIONAL)** You may want to wax the leather or faux leather surface to increase durability. Make sure the paint and pen are completely dry before doing so.





TOP TIP
Abigail and Ryan suggest using just two or three shades per succulent to give the piece a more stylish, minimalist look.

Use loose leaf brass to add a gilded effect to the wood.







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HOME REFURB

Tie-dyed tablecloth

Upgrading to Egyptian cotton, or spilt a cup of tea on your bedsheets? Instead of throwing old bedclothes away, turn them into retro-style tablecloths using simple tie-dying techniques.

Project and photography by Amanda Russell and Juliet Bawden from R&B Design (www.randbconsultants.co.uk)

MATERIALS

- ☐ **1 packet of Dylon hand dye in Jeans or Ocean**
- ☐ **250g of table salt**
- ☐ **Clingfilm**
- ☐ **Single bedsheet**

EQUIPMENT

- ☐ **Measuring jug**
- ☐ **Bucket or bowl in which to dye**
- ☐ **Scissors**

♥ **STEP ONE** Although a single sheet is oblong in shape, grab it at its centre and gather it all together, like a fat sausage.

♥ **STEP TWO** Use clingfilm to wrap the part of the sheet that you do not want to dye. Wet the part of the sheet you are going to dye under a running tap.



♥ **STEP THREE** Mix the dye according to the instructions on the packet.

♥ **STEP FOUR** Fill a bucket or bowl with water. Add dye and salt to the water and mix.

♥ **STEP FIVE** Add the wet fabric to the dye bath. The colour will change as the dying proceeds. Stir as per the instructions on the packet. Leave for a further 45 minutes.



♥ **STEP SIX** Once the fabric is dyed, cut away the clingfilm.



♥ **STEP SEVEN** Rinse the fabric and then wash in warm water or a washing machine.

TOP TIP

Use a cheap bucket or stainless steel bowl for your dye bath. It's also a good idea to do the rinsing outside with a hose. Do not be tempted to use your bath or sink, as the dye will probably stain the porcelain!



Shelving unit hack

FURNITURE REVAMP

Take one functional cubby shelf and turn it into a curiosity display cabinet with a touch of chalk paint and some old-fashioned label holders. It's perfect for showing off junk shop discoveries and carboot sale finds!

Project and photography © Jessica Davis from Dear Emmeline (dearemmeline.blogspot.co.uk)

MATERIALS

- ☐ **A square compartment bookcase**
- ☐ **Plywood**
- ☐ **Tacks**
- ☐ **Annie Sloan Chalk Paint in Old White**
- ☐ **Metal label holders**

EQUIPMENT

- ☐ **Hammer and nails**
- ☐ **Saw**
- ☐ **Paintbrushes**
- ☐ **Wood glue**

♥ **STEP ONE** First, cut 5mm plywood to the correct size to cover the entire back of the unit, then nail it in place.Tack the plywood around the perimeter and then tack the plywood to the vertical cubby dividers. We marked the verticals using a yardstick and pencil, which made it much easier to keep a straight line.

♥ **STEP TWO** Next, cut strips of 5mm plywood to cover the front horizontals.

♥ **STEP THREE** To create a 2.5cm lip on each cubby shelf, the base board needs to be 19cm tall and the rest 5cm tall (or to mirror the measurements of your shelving unit). Nail on each strip so that it is evenly aligned with the base of the shelving unit.

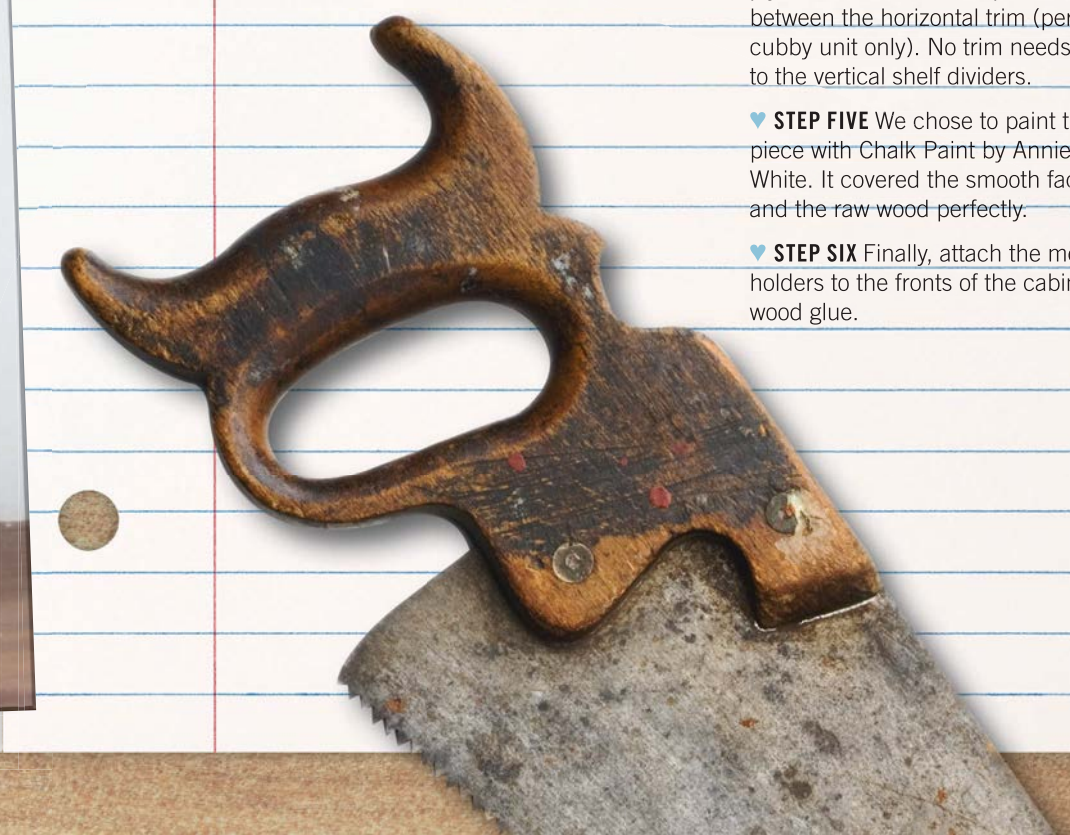
♥ **STEP FOUR** Next, cut and tack strips of 5mm plywood to the vertical spaces remaining between the horizontal trim (perimeter of cubby unit only). No trim needs to be added to the vertical shelf dividers.

♥ **STEP FIVE** We chose to paint the whole piece with Chalk Paint by Annie Sloan in Old White. It covered the smooth factory finish and the raw wood perfectly.

♥ **STEP SIX** Finally, attach the metal label holders to the fronts of the cabinet using wood glue.

TOP TIP

This is a great way to store your flea market finds. Simple arrange them by a different colour in each section for a really interesting look that is guaranteed to attract attention in any room.







MIDWEEK MAKE

PHOTO FLOWERS

Hold on to a bunch of memories by upcycling old photos – these blooms make a great gift, or even a quirky wedding bouquet!

Project and photography by Hester van Overbeek (www.hestershandmadehome.com)


Belvoir
Raspberry



EVERYONE HAS A BOX OF OLD SNAPS FROM THE DAYS BEFORE DIGITAL — SURPRISE OLD FRIENDS WITH THIS THOUGHTFUL GIFT

PHOTO FLOWERS HOW TO...

MATERIALS

- ☐ **Sizzix® flower dies** (659441 Bigz™ XL Die – Jumbo Tattered Florals by Tim Holtz®, 657051 Bigz™ Die – Flower Layers #6 by Basic Grey, 656522 Bigz™ Die – Flower Layers #5 by Stu Kilgour, 657116 Bigz™ Die – Flower, 3-D Wrapped by Eileen Hull, 655370 Bigz™ Die – Flower Layers #4 by Debi Potter)
- ☐ **Photos**
- ☐ **Metal wire**
- ☐ **Patterned paper (the one used is from a selection from Tiger)**
- ☐ **Green washi tape (also from Tiger)**

EQUIPMENT

- ☐ **Sizzix® Big Shot™ Plus Machine**
- ☐ **Glue gun**
- ☐ **Pliers**

♥ **STEP ONE** Select the photos you want to use – these ones are printed on 10x15cm photo paper. Use family shots, holiday snaps or pictures of your favourite pet.

♥ **STEP TWO** Glue patterned paper to the back of your photos. Using this paper means the back of your flowers will look pretty too.

♥ **STEP THREE** Line up your photo over the flower die so the main image will still be visible once the flower is cut out.

♥ **STEP FOUR** Put the die with the photo on top in between the cutting pads and run it through the Sizzix® machine.



♥ **STEP FIVE** Make the flower stem out of metal wire. Cut a 50cm piece and fold it double. Create a little holder for your flower, folding the top pieces around your finger, creating a loop. Twist the end bits around the stem, making sure no sharp edges are on show (see below).



♥ **STEP SIX** Glue your flower pieces together using the glue gun. All different flower dies require different assembling, so you'll need to follow the instructions that come with them.

♥ **STEP SEVEN** Use your glue gun to glue the flower to the wire stem.

♥ **STEP EIGHT** When the glue has cooled, wrap the stem of your flower in green washi tape. Also cover the metal loop where the flower is attached. You can make it look like a real flower by creating a receptacle with the tape.



♥ **STEP NINE** You can make leaves and little flowers to attach to the stem if you like. To make a leaf, use a leaf shape die and cut it out of a double layer of paper, glue the two shapes together, then cut a little slit at the leaf base. Slide the leaf around the stem and keep in place with a little bit of clear tape. To make a small flower, cut out a small shape – the same way you did with the bigger flowers. Cut a small piece of wire and make a little loop in the top, pierce a hole through the middle of the flower and put your wire through. Wrap the wire around the flower stem and cover the wire with the green washi tape (see above).

♥ **STEP TEN** Make more flowers in this way to create a bouquet that requires no watering.

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Annie Sloan

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Tin can tealight holders

MIDWEEK MAKE

Planning a garden party? Hang these lanterns from branches, or use them to hold citronella candles and ward off unwelcome midges. Your guests will never guess that they were once baked bean tins!

Project by Louise Crosbie. Photography by Simon Pask

MATERIALS

- ☐ **1 clean food can, with label and adhesive removed**
- ☐ **Paper napkin with insect designs**
- ☐ **Rusty wire**
- ☐ **2 rusty tin hearts**
- ☐ **Cream-coloured chalk paint**
- ☐ **Rusty brown chalk inkpad**
- ☐ **Decoupage glue**
- ☐ **Strong metal glue**

EQUIPMENT

- ☐ **Hole punch suitable for metal**
- ☐ **Scissors**
- ☐ **Paintbrushes**

♥ **STEP ONE** Make sure the can is dry and, using the hole punch, make some holes along the top. Make sure you have two evenly matched holes opposite one another, as this will help you to attach the hanger centrally.

♥ **STEP TWO** Paint the outside of the can with the cream-coloured chalk paint.

♥ **STEP THREE** When the paint has dried, use the inkpad around the top and bottom to give a fake rust look. Be sparing with it by applying lightly.

♥ **STEP FOUR** Carefully peel the paper napkin so that you have a single-ply piece, then carefully cut out some butterflies and dragonflies with scissors.

♥ **STEP FIVE** Using a paintbrush and decoupage glue, carefully apply the images to the can.

♥ **STEP SIX** Allow the glue to dry before attempting to add a second coat of glue, as the wet napkin will be fragile and can tear very easily.

♥ **STEP SEVEN** Coat the whole can in decoupage glue a few more times to seal and protect it.

♥ **STEP EIGHT** Using the rusty wire, make a large loop for a hanger, attaching the ends through two of the punched holes and twisting to secure.

♥ **STEP NINE** Glue one of the hearts to the top of the can (see below) using metal glue.

♥ **STEP TEN** Punch a single hole in the other rusty heart (see below) and thread it onto a length of rusty wire. Wind the wire around the top of the can, twisting the ends together to keep it secure.

TOP TIP
You'll find that chalk paint adheres to most surfaces, but you can use any multi-surface paint that will cover metal.





This project is taken from *20 to Make: Modern Decoupage* by Louise Crosbie, published by Search Press Ltd. **RRP £4.99** (www.searchpress.com)

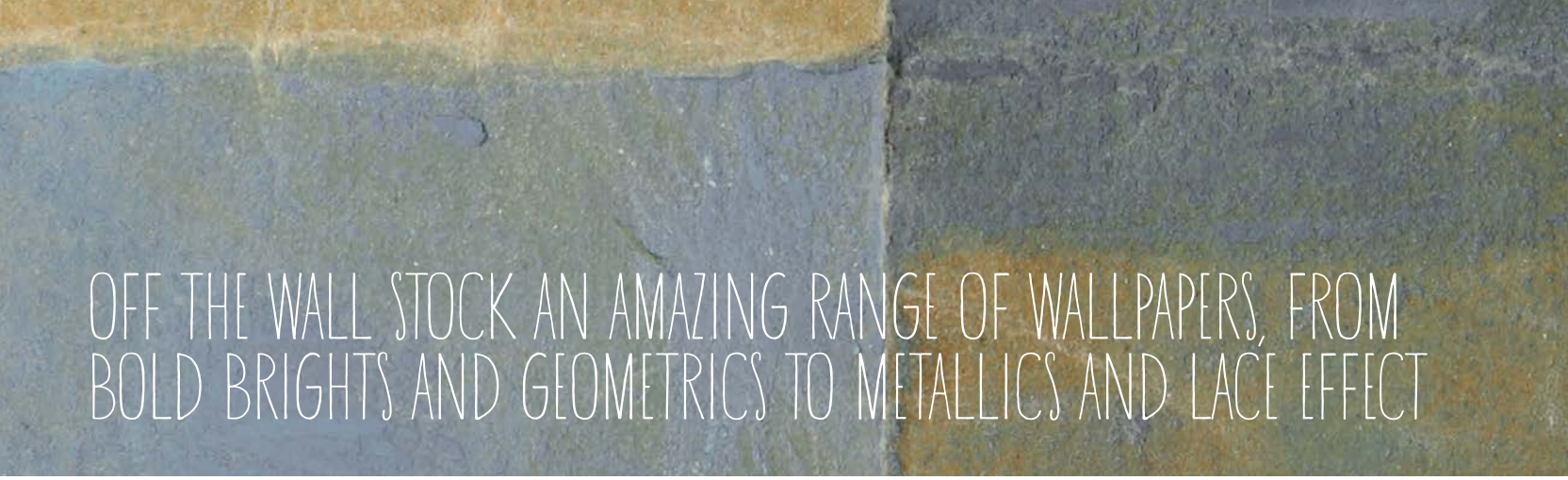




WALLPAPER CHEST OF DRAWERS

It takes a little imagination to see the potential in an unloved object, but look past the bumps and scratches and you can create a beautiful piece of furniture

Project and photography by Ellie Dobson from Off The Wall (www.offthewall-paper.com)



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WALLPAPER CHEST OF DRAWERS HOW TO...

MATERIALS

- ☐ **Old chest of drawers**
- ☐ **1m of Elmas in Granite/Grey from offthewall-paper.com**
- ☐ **2 Farrow & Ball sample pots**
- ☐ **Primer**
- ☐ **Wallpaper paste**
- ☐ **Matte varnish**

EQUIPMENT

- ☐ **Sandpaper**
- ☐ **Paintbrushes**
- ☐ **Sharp knife**
- ☐ **Long, sturdy ruler**
- ☐ **Masking tape**
- ☐ **Newspaper**
- ☐ **Kitchen roll**

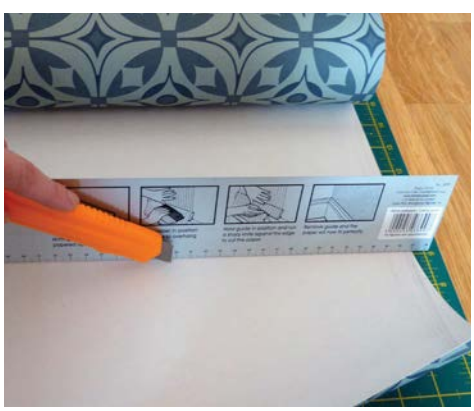
TOP TIP
Before you buy second hand furniture check for tiny holes that are the telltale signs of woodworm. If you can't resist the piece and the insects are active, you can easily treat the wood to get rid of them.

♥ **STEP ONE** Start by sanding your chest of drawers to remove any paint or gloss, and to buff away any imperfections. You're looking to achieve a nice smooth surface as paint won't cover any lumps and bumps.

♥ **STEP TWO** Once sanded, we highly recommend applying a coat of primer before the good stuff goes on. It will give a better finish, last longer, and it's more economical as it will make your paint go much further. Cover any fixings with masking tape before painting.

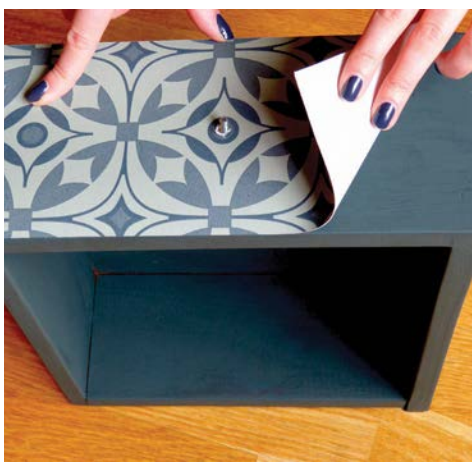
♥ **STEP THREE** Allow your primer to dry for at least two hours before applying the first coat of paint, and a further two hours before you apply your second coat. We recommend leaving the paint to dry overnight before applying wallpaper.

♥ **STEP FOUR** Carefully measure the areas that you want to cover with wallpaper and cut them out using a sharp knife against a large sturdy ruler. We do not recommend using scissors for this as you want them to be perfectly straight. For this chest, we wanted the handles to fall in exactly the same place within the pattern on each drawer, so we identified the central point (where the handle fixing is), and measured outwards to get a perfect fit. Once cut, hold your pieces in place to check they fit snugly, and trim if you need. Be cautious when trimming – remember you can always trim more, but you can't stick it back on.



♥ **STEP FIVE** Next, mix your wallpaper paste. We recommend using a paste that comes in powder form as you will only need a very small amount. Mix about half a pint of paste by dividing the ratios specified on the paste instructions (for example, if a whole packet should be mixed with 12 pints of water, to mix just half a pint you should divide the total packet weight by 24 and mix it with only half a pint of water). You can store the remaining powder for your next project.

♥ **STEP SIX** Using a clean paintbrush, apply the paste evenly to the reverse side of your wallpaper (you can do this on some newspaper to avoid damaging your surfaces) then quickly apply to the drawer.



♥ **STEP SEVEN** Using a piece of kitchen roll, immediately smooth the wallpaper, working from the centre outwards in circular motions to remove any bubbles. Press firmly and ensure that all corners and edges are thoroughly glued. Move on to the next piece, but keep an eye out for any bubbles that may appear after a few minutes. If any do appear, quickly and carefully smooth them out towards the edges.

♥ **STEP EIGHT** To help protect your masterpiece, finish with a thin layer or two of matt varnish – make sure you use one that's suitable for use on wallpaper.



BOKJA DESIGN

At Bokja, the way to decide how to upcycle a piece is to have a conversation with it – Bob Wade listens in...

UPCYCLING HEROES







♥ **Top left** Bokja breathe life into antique fabrics, giving them new purpose
♥ **Below** Boeing sofa, one of Bokja's beautiful 'Coup-de-Cœur' creations
♥ **Bottom left** Some of Bokja's most elaborate projects start as small pieces of discarded fabric
♥ **Top right** Bokja seek to connect with people through their creations
♥ **Middle** Every Spaceship chair is unique
♥ **Bottom left** The team plan to add garments and accessories to the range
♥ **Bottom right** Huda and Maria celebrate imperfection

One thing every upcycler faces is that decision as to what to do with a salvaged item of furniture or a piece of fabric. At Bokja Design the process is more than just picking an idea out of thin air, as co-founder Huda Baroudi explains, "Deciding how to transform each piece is a conversation with every object, and we let our gut decide when it is time to hold back, or when it is time to go further. The transformation really then depends on every piece, which is what makes every object at Bokja genuinely unique."

Huda and her friend Maria Hibri are Bokja's designers, based in Beirut, Lebanon, and their conversations with objects have created an extraordinary range of furniture, featuring stunning use of colour and fabrics. Bokja is now internationally renowned (featuring in *ELLE Decoration*, *Harper's Bazaar* and *Selvedge*) and upcycling is in no way new to the company, as Huda explains: "We have unconsciously been upcycling for the last 15 years. At Bokja resourcefulness is key, and we never let anything go to waste. Some of our most elaborate pieces have started from a small piece of fabric that might have otherwise been overlooked or discarded by someone else – most of the time this is the attraction."

"We love spending long hours in our atelier sorting through bits and pieces of textiles, both large and small, antique and contemporary. The democratic exercise of assembling the different fabrics together often surprises us with the results!"

Bokja's method of working is integral to the end result and to respecting the materials they use, which Huda explains in more detail, "With our assemblage, a textile is democratized. Though it pains us to sometimes use a beautiful antique fabric for a piece, we know that by using it for a contemporary purpose it helps write a new history for it and brings it exposure to a new generation of people, who might have not otherwise been aware of it had it been tucked away in a dusty archive. We ensure that every item we create then bears a literal passport that it carries with it and which helps define its new identity."

This respect for the history of the raw materials, while simultaneously looking to give them purpose and a new life, is even reflected in the company name: "Bokja is a word found in different languages, but in the Arab world it describes a container where one's most prized possessions are stored to take on a journey. Traditionally, when a bride would get married her Bokja would hold hand-embroidered objects and linens made by the women in her family. She would then carry these with her into the next stage of her life."

Like many upcycling ventures Bokja came from a small beginning, "Bokja came about serendipitously when Maria and I met and created our first piece together. The success of our first endeavour was so great that we realised that we had created something that had the strong potential to continue, and since then it has flourished quite organically. The response from the public has

been overwhelming, and it has been incredible to see how the Bokja philosophy has, and continues to, resonate with people all over the world. It has gone beyond the aesthetics to touch people in a deeper sense."

We asked Huda to expand a little on Bokja's design philosophy, and she says: "To seek beauty in the appreciation of the imperfect, to gather the unexpected, seek out the human emotion and connect." She sums Bokja's style up as "human, unexpected, borderless and intriguing."

There was a time not so long ago when Beirut and the Lebanon were synonymous with conflict, but celebrating Bokja helps affirm that those troubles are in the past. Huda tells us more about their location: "Our store is located in the historic district of Saifi in Beirut. It was the artisans' quarters before the Lebanese Civil War, and has since been re-generated into a creative district. We were attracted to the store because of its hidden location and beautiful garden. We wanted to create a space that was more than just a store, but somewhere that would transport you away from the chaos of the city."

Bokja's connection with the local community is strong, as shown by their biggest project, "We were recently asked to upcycle a statue for the Beirut Marathon. It was the first time we had ever tackled such a project and it took time to get it exactly right, but the sight of the colourful mascot on the streets of Beirut, amongst all the runners, definitely brought a smile to our face! It was wonderful to be part of an event that brought people from all over the country together."

A crucial aspect of any upcycling operation is sourcing the materials, and Huda talks us through how Bokja goes about it: "We source things from anywhere and everywhere! Our fabrics come from our travels, our friends, from people who are looking to throw stuff away. For example, our latest Boeing sofa has a back made of jeans that were going to be discarded. Our assemblages are an amalgam of historic and contemporary fabrics. The historic fabrics have been collected over a period of many years from around the countries of the Silk Road, and our archive holds beautiful pieces from places such as Uzbekistan, Syria, and China. The more contemporary fabrics are also gathered from our travels, but not exclusively; we also sometimes find something locally that might catch our eye. We experiment with creating our own textile designs in our atelier as well, through the use of different techniques such as hand-painting and embroidery."

You can clearly see the passion and commitment that everyone at Bokja has for upcycling and creating their designs, and Huda tells us why: "Upcycling is a way of working that comes naturally to us as we don't believe in always having to start from scratch to create something new. It is usually the banal and discarded that catches our eye first, because we love the challenge of turning it into something desirable and breathing new life into it. We have been fortunate to keep doing what we love for a long time now. We consider the natural expansion of the Bokja family to be a wonderful achievement, and we hope that it will continue to grow in unexpected ways."

There's already a magnificent range of designs available from Bokja, and Huda tells us that there are plenty of exciting future plans: "We are looking to diversify the Bokja ethos and see the different ways it can be applied, whether it be partnering with technology to create innovative new textile designs or creating soft non-furniture products such as handbags and coats. Whatever it is, we definitely know it will be exciting!"

For more information visit www.bokjadesign.com.











HOME REFURB

Cake tin floating shelves

A few too many cake tins cluttering your cupboards? Repurpose them into stylish storage solutions – they're perfect for storing small baking accessories, or using as decorative storage for your living room

Project and photography by Vicky Myers (vickymyerscreations.co.uk)

MATERIALS

- ☐ **Springform cake tin**
- ☐ **Wallpaper**
- ☐ **Adhesive which works on metal** (I used E6000)
- ☐ **Spray paint** (optional)

EQUIPMENT

- ☐ **Sandpaper**
- ☐ **Scissors**
- ☐ **Tacks**

♥ **STEP ONE** Ensure your tins are clean, removing any traces of grease.

♥ **STEP TWO** Draw around the tin bases on your wallpaper and trim carefully. Check that the wall paper circles fit inside the tin.

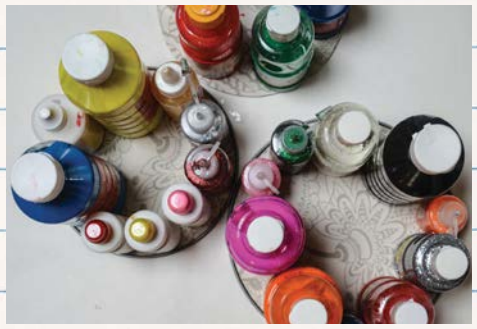
♥ **STEP THREE** Sand the base of the tins, breaking up the non-stick surface.



♥ **STEP FOUR** Clean the sanded surface to remove any dust.

♥ **STEP FIVE** Apply glue to the base of the tins.

♥ **STEP SIX** Apply wallpaper, and weigh down to stop the paper from curling as it drys.



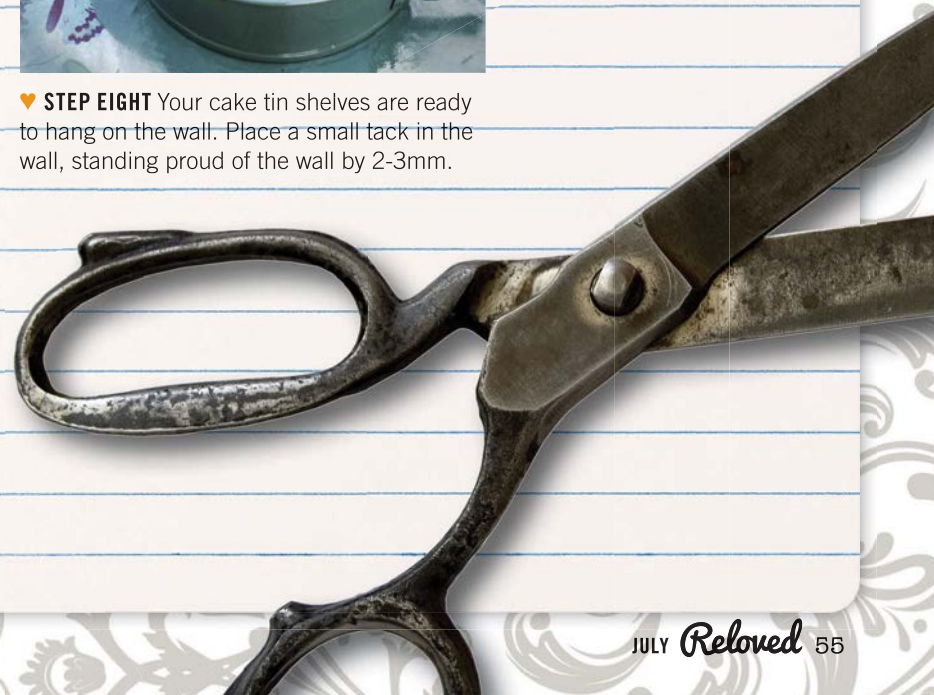
♥ **STEP SEVEN** If you want to add a little colour, spray the sides of the tins with spraypaint.



♥ **STEP EIGHT** Your cake tin shelves are ready to hang on the wall. Place a small tack in the wall, standing proud of the wall by 2-3mm.

TOP TIP

You can add all sorts of backgrounds to these cake tin shelves. Vintage maps, pages from old recipe books, old sheet music and even children's paintings – the list is endless!





DOILY PLACEMATS

A stack of lace doilies is a great flea market find – add a dash of colour and turn them into vintage-chic placemats

Project by Lisa Comfort
Photography by Tiffany Mumford

MIDWEEK MAKE

VINTAGE DOILIES ARE HANDMADE PIECES OF HISTORY – BRING THEM UP TO DATE WITH COLOUR AND GIVE THEM A NEW PURPOSE

DOILY PLACEMATS HOW TO...

MATERIALS

- ☐ **Medium-weight fabric for the base, such as canvas or cotton drill**
- ☐ **Doilies of different shapes and sizes**
- ☐ **Dylon hand dye and salt**

EQUIPMENT

- ☐ **Rubber gloves**
- ☐ **Bowl and spoon**
- ☐ **Sewing machine**
- ☐ **Free embroidery foot**
- ☐ **Scissors**

♥ **STEP ONE** Make a pattern for the placemat. Mine were 32x38 cm but they can be any size you want.

DYEING THE DOILIES

♥ **STEP TWO** Gently wash the doilies.

♥ **STEP THREE** Pop your rubber gloves on and mix up the dye and salt according to the manufacturer's instructions.

♥ **STEP FOUR** Drop the doilies into the dye and make sure they are fully covered. If you want them to be the exact colour advertised on the packet, dye them for as long as recommended. If you prefer a pastel colour, leave them in for a quarter of the time.

♥ **STEP FIVE** Rinse and wash the doilies, following the manufacturer's instructions. Be gentle with them and don't put them in the washing machine.

♥ **STEP SIX** Dry the doilies flat so they don't lose their shape.

♥ **STEP SEVEN** Once dry, iron them back into their original shape.

MAKING THE PLACEMATS

(The seam allowance is 1cm)

♥ **STEP EIGHT** Using the pattern in step 1, cut out two pieces for each placemat.

♥ **STEP NINE** Pin the ironed doily on the centre of the placemat, using a tape measure to ensure it is centred accurately.

♥ **STEP TEN** Tack the doily in place. Your stitches can be nice and big – don't worry about being neat!

♥ **STEP ELEVEN** Lower the feed dog on the machine and attach the embroidery foot. Select a narrow zigzag stitch (1.5) with an average stitch length (2). Start working your way around the doily, couching over the edge of the design. You want the stitches to be discreet, so stay on the doily as much as you can. You may need to start and stop, as it can be hard to get around the doily in one go. To start and finish, allow the needle to stitch on the spot for a few stitches to anchor the thread. Make sure you sew around the edge and anchor the doily in a few places in the middle. It depends on the design, but you can follow the outline of flowers or patterns. Trim away any loose threads.

♥ **STEP TWELVE** Place the other placemat piece right sides together with the doily piece. Pin in place.

♥ **STEP THIRTEEN** Starting in the middle of one of the long edges, sew all the way round, leaving a 15cm gap in the middle of one of the long edges. Trim the corners and turn the right way around.

♥ **STEP FORTEEN** Using a knitting needle or chopstick, push the corners out from inside the placemat. Press the placemat flat, making sure the seam is right on the edge. At the opening, tuck in the raw edges and press so that it lines up with the stitched edges.

♥ **STEP FIFTEEN** To finish, edgestitch around the placemat about 2mm from the edge, pivoting at the corners.

This project is taken from *Sew Over It: Vintage* by Lisa Comfort, published by Ebury Press (out June 18th). **RRP £15**









Reloved
THREE WAYS

Camping chic

Escaping to the countryside or a festival? Pack these beautiful shabby chic makes, some fairylights and a bottle of something fizzy, and you're all set for a beautifully boutique camping experience!

Projects by Ros Badger & Christine Leech
Photography by Joanna Henderson

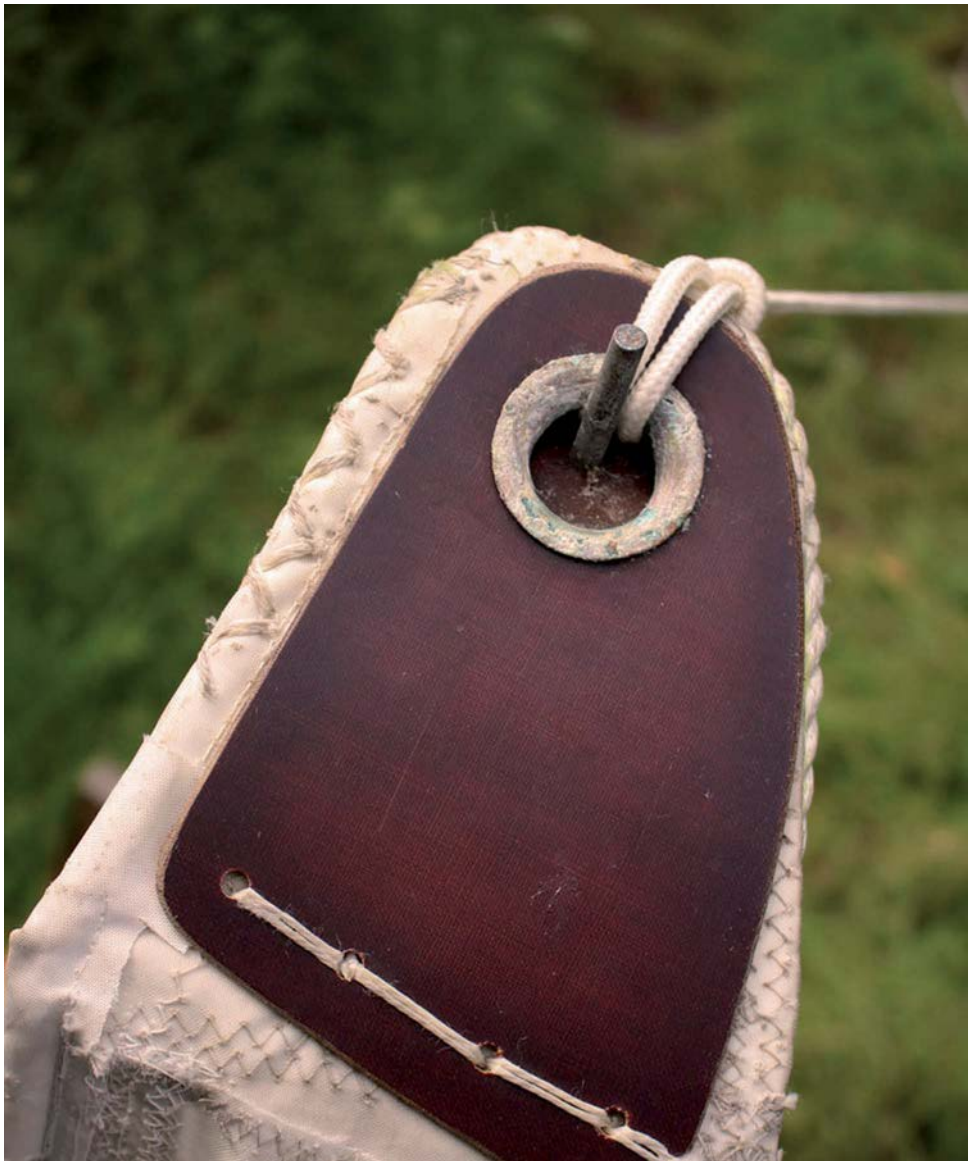
Sailcloth awning

MATERIALS

- ☐ **Old sail** (alternatively you could use any large canvas fabric, preferably water repellent)
- ☐ **50cm-wide webbing or strong tape** (if you're not using the sail's rigging)
- ☐ **3 D-rings, size 4cm** (optional)
- ☐ **10-12m of 10mm rope or yachting rope** (reflective cord is available)
- ☐ **2m wooden pole with a 6x8mm diameter screw-in metal dowel screwed 3cm vertically into top end**

EQUIPMENT

- ☐ **Scissors**
- ☐ **Sewing machine and strong thread**



♥ **STEP ONE** Your finished awning will be in the shape of an isosceles triangle with the two angled sides of an equal length of 285cm and a base length of 270cm (straight vertical from base to top 290cm).

♥ **STEP TWO** Begin by laying out your sail and see if it offers any areas that can be built into your design. Here the sail's original 99 was used in the finished awning and the guy ropes were then attached to the existing large eyelets at the bottom edge. If you don't have these use 3x4cm D-rings (see step 5).

♥ **STEP THREE** In some instances you may be required to remove an oversized eyelet from the head of the sail. This is traditionally used to attach the sail to the mast head. You will need to re-stitch it back onto the top point of your awning as an opening for the wooden pole or third guy rope. If your sail doesn't have these then add a D-ring here too.

♥ **STEP FOUR** Because the sail is so large there will be certain areas of it that look better than others. You will need to cut out the best bits to sew together, in order to form the isosceles triangle of the awning. Once you have cut out your parts, sew them together using a zigzag stitch on a sewing machine, like a patchwork to make the triangle shape. If you prefer a simpler life, cut out the triangle shape from your fabric in the first instance. If you don't think your machine is tough enough to handle the sailcloth, you could use a tough fabric glue instead or a staple gun.

♥ **STEP FIVE** If you are adding D-rings then do so as follows. Cut out 3x15cm pieces of webbing or tape. Fold each in half through the straight edge of the D-ring, then stitch one to each corner of the awning, reinforcing it with an extra piece of fabric between the webbing and the sailcloth.

TO HANG THE AWNING

♥ **OPTION ONE** Divide your rope into three and add one piece to each corner either through the D-ring or eyelet hole using an overhand or reef knot to secure. Use these ropes to attach the awning to three solid points to create shade, i.e. two could be attached to your camper van or tent and one to a tree or a second tent or van.

♥ **OPTION TWO** (shown in the photograph) Divide your rope into three and add one piece to each of the two bottom corners, either through the D-ring or eyelet hole using an overhand or reef knot to secure. Use these ropes to attach to two points on either your camper van or tent.

Finally, thread the third rope through the eyelet or D-ring then add the metal dowel at the top of the 2m pole. Manoeuvre the pole into place to hold the awning taut, and use the rope like a tent guy rope, attaching it to a tent peg in the ground.

Create a shelter using an old sail and you can eat outdoors come rain or shine! As well as being great for huddling under when it rains, this awning makes the perfect sun shade.



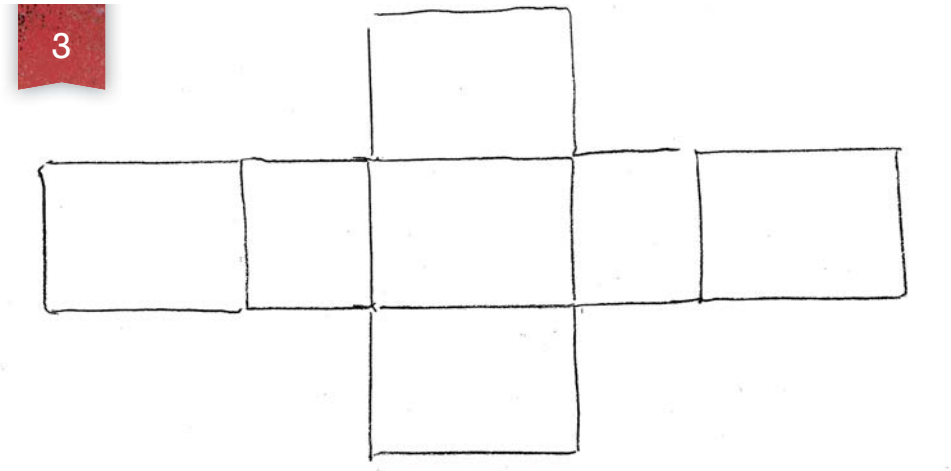
Fold out picnic hamper

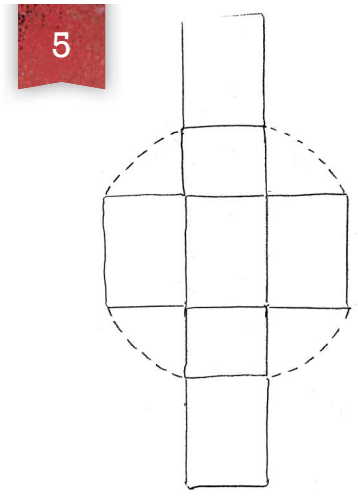
MATERIALS

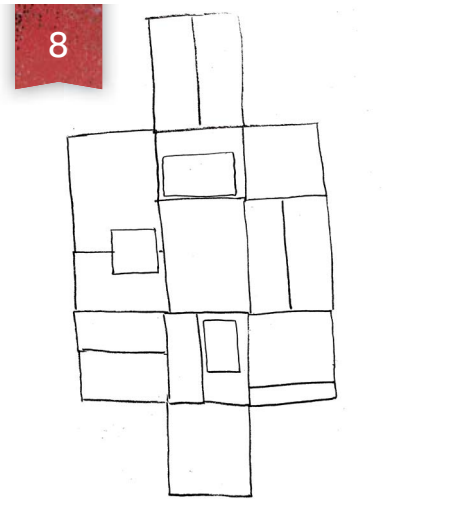
- ☐ **Cardboard**
- ☐ **1.5m oil cloth**
- ☐ **Various pieces of fabric to make a patchwork cross approx 1x1.6m**
- ☐ **1.5m large popper tape**

EQUIPMENT

- ☐ **Basic sewing kit**
- ☐ **Pencil**
- ☐ **Scissors**







♥ **STEP ONE** First make a template from grey cardboard. This will dictate the size of your picnic hamper's base. A 34x25cm landscape rectangle is a good size. Draw a vertical line down the middle of this rectangle.

♥ **STEP TWO** Lay several sheets of newspaper on the floor and tape together. This will become your pattern.

♥ **STEP THREE** Lay the card template in the middle of the paper and draw around. Then, using the template, draw two rectangles, one above and one below the first. These are the long sides.

♥ **STEP FOUR** For the short sides and flaps you need a measurement that is one and a half rectangles long on each side. Place the template on the pattern so the short edge butts up with the left hand short edge of the first rectangle drawn. Draw one half-rectangle and one full one. Repeat on right hand side.

♥ **STEP FIVE** On the pattern draw quarter circles joining up the sides of the hamper. Cut out the pattern. If you have used several pieces of paper make sure they are taped together securely.

♥ **STEP SIX** Lay the pattern on the reverse of the oilcloth, then draw around and cut out, leaving a 1cm seam allowance all around. Cut out the shape.

TO MAKE THE BAG LINING

♥ **STEP SEVEN** If your lining is made from one piece of material, cut out the pattern as you did for the oilcloth above.

♥ **STEP EIGHT** If you are making a lining like we have here then begin building up a patchwork pattern using your fabrics. Try and make the patchwork in blocks the same size as the original rectangle of the bag as this helps the bag fold up neatly. You can make the rectangles up using smaller shapes but keep to the three main strips. Remember to leave a 1cm seam allowance around each of your patchwork pieces.

♥ **STEP NINE** When you are happy with the layout of the patchwork, sew the pieces together. Start by sewing the smaller pieces to form rectangles, then sew these together to form strips. Finally sew the three strips together. Place the pattern on the reverse of the patchwork. Draw round leaving a 1cm seam allowance, then cut out.

TO MAKE THE POCKETS

♥ **STEP TEN** Pockets are useful for picnic cutlery and other small bits. For a cutlery pocket cut a rectangle of fabric 21x13cm. Turn and press a 1cm double hem on one long side, then sew.

♥ **STEP ELEVEN** On the three remaining sides turn and press a 5mm hem. Pin the pocket in place on the patchwork (on one of the side walls) then sew around the three sides. Make cutlery dividers by sewing two straight lines of stitches down the pocket. Make other pockets to suit.

TO ADD THE POPPERS

♥ **STEP TWELVE** Take the oilcloth and on the reverse draw out the rectangle pattern. This makes it easier to position the poppers.

♥ **STEP THIRTEEN** On each of the quarter circles, measure 2cm in from the short edge of the long side and 2cm up from the short side edges. Cut a strip of four poppers (possibly more depending on the size of your

This may look like an ordinary picnic hamper, but just unpop the sides and you'll find that it also doubles up as a patchwork picnic blanket, complete with a handy waterproof bottom!



Fold-out picnic hamper (continued)

poppers) separate the poppers and pin the halves at right angles to each other at the points marked.

♥ **STEP FOURTEEN** Repeat with the other three corners. Sew in place using a zigzag stitch to cover the raw edges of the popper tape.

♥ **STEP FIFTEEN** Place the oilcloth and liner together with right sides facing. Pin then sew together, leaving a 15cm turning hole along one long straight edge. Notch the fabric around the curves of the bag then turn right side out and carefully press. Hand sew up the turning hole.

TO MAKE THE CARRY STRAPS

♥ **STEP SIXTEEN** Cut two strips of oil cloth 8cmx1m long (join up several pieces if necessary. Patchwork together two strips of the same length from the remaining fabric. Pin one oilcloth and one fabric strip right sides together, then machine sew along both long sides with a 5mm seam allowance. Turn right side out, tucking the raw edges of the open ends inwards, then press (be careful not to melt the oilcloth). Repeat with the second strap.

♥ **STEP SEVENTEEN** Place the unfolded bag on a flat surface, oilcloth side up. Place one end of one strap in the centre of the base 5cm in from one side. Pin in place. Fold the handle around at the top and bring it back down onto the bag in the same position on the other side of the rectangle. Pin in place, then repeat with the other handle.

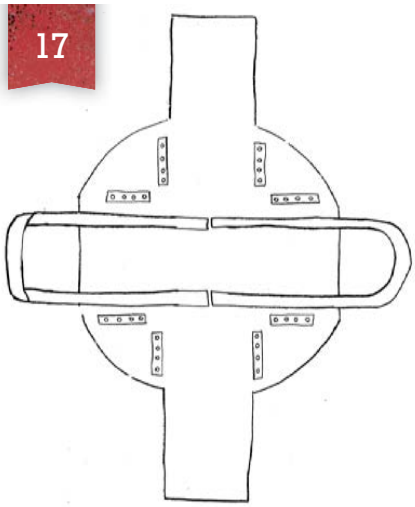
♥ **STEP EIGHTEEN** Sew the handles to the bag by running a line of stitches up the sides, top and bottom.

TO CONSTRUCT THE BAG

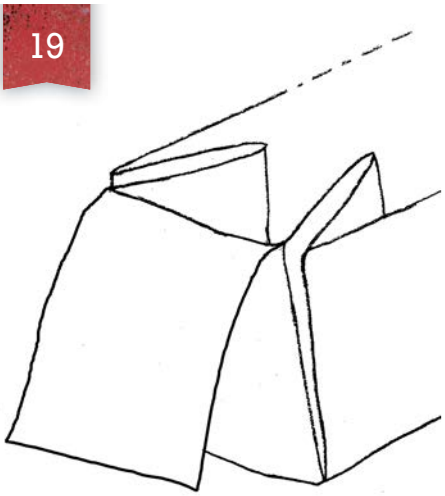
♥ **STEP NINETEEN** To fold the bag up, simply popper each corresponding side together, folding the quarter circles of excess fabric inwards into the bag. Fold the flaps over the bag. You can add a button and loop to keep it securely closed if you wish.



17



19





The patchwork picnic blanket can be made from offcuts you already have. If you're running low then why not get hold of a few fat quarters instead? Bundles of six cost as little as £5.



Covered coat hangers

MATERIALS

- ☐ **Lots of strips of shredded fabric approximately 5mmx50cm**
- ☐ **Wire coat hangers**
- ☐ **All-purpose glue**

EQUIPMENT

- ☐ **Scissors**

♥ **STEP ONE** Begin by shredding lots of strips of fabric. Use a variety of different fabric weights for your hangers, from linen to an old silk scarf that has seen better days.

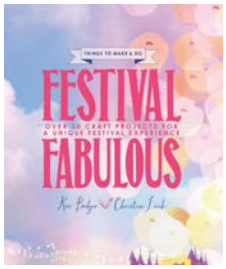
♥ **STEP TWO** To make ribbons, make a series of snips, 5mm apart, into the fabric along the shortest edge, then rip down to the end.

♥ **STEP THREE** To wrap the hanger, begin at the hook. Put a blob of glue on the end of the ribbon and start wrapping it tightly all around the wire, overlapping as you go. The glue will dry hard and clear, so don't worry if it looks milky at first.

♥ **STEP FOUR** When you get towards the end of the first ribbon, tie it back on itself in a knot around the hanger. Add another blob of glue, then start wrapping with the second piece of shredded fabric, covering the knot from the end of the last piece.

♥ **STEP FIVE** Continue until the hanger is covered. Secure the end with glue, trim and leave to dry.





These projects are taken from *Festival Fabulous* by Ros Badger & Christine Leech, published by Quadrille, **RRP £16.99**

TOP TIP
You needn't buy new fabric for these hangers – why not ask as many people as you can for an unwanted offcut? You're bound to end up with lots of great prints!







Keith Youngs spends the day at the very first Great Home Hack, where he meets designer, entrepeneur and upcycling extraordinaire, Max McMurdo...

This month I have been lucky enough to catch up with someone I have been wanting to chat to for ages. Since Max McMurdo first came to our attention, with his wonderful bath and shopping trolley chairs and sofas, we have seen this truly talented all-round nice guy slowly make a name for himself, appearing more and more on our screens and in magazines. I managed to grab some time with him at the very first Great Home Hack back in March, organised by Brancott Estates. With Max involved, the event looks set to become a date for upcyclers and DIY enthusiasts to look forward to every year!

♥ **Congratulations on an amazingly inspiring event. How did the idea for it come about?**
I've wanted to create an event to bring all of these incredibly talented upcyclers together for ages. I was really fortunate to be approached by Brancott Estate who wanted to celebrate 40 years since they pioneered planting the first Sauvignon Blanc grapes in Marlborough, New Zealand, by holding an upcycling event – they asked me to curate it. It's such an obvious collaboration: wine, home entertaining, interior design. It just worked beautifully.

♥ **When planning the event, what were the key elements you wanted to showcase?**
I was eager to show the upcycling movement in all its glory. The designers and retailers were all specifically selected from a shortlist put together by myself and Brancott Estate to represent the high-quality craftsmanship that's out there. The Brancott Estate Great Home Hack wasn't just another craft fair – it was a feast of beautiful interior design, innovative reuse, high end finishes and passionate creatives, with some delicious wine masterclasses available, too.

♥ **Obviously what you do is more than your career, it's a passion. When did you decide to take that passion and turn it into your career?**
I think it's actually very dangerous to try and turn your passion into a career, and I certainly didn't do it intentionally! It's not for everyone, and at times can be a little frustrating. If you're not careful, the commercial and financial strains can reduce or remove some of the joy. I've had to be very determined and willing to sacrifice a lot of things over the years that my peers were able to do while earning a proper wage in full-time employment. I've just been very focused and I pride myself on working at least 14 hours a day – that gives me twice as many working hours as most full-time employees. In all honesty, I had absolutely no business training and my initial business plan was doodled on the back of an envelope!

♥ **Is there a downside to what you do?**
I would say it's the commercial side that gets me down the most. I absolutely love being in the workshop designing and making, but as the business has grown I've had to increase the time I spend chasing suppliers, invoicing and meeting the accountant. I suspect this is the same story for a lot of creatives who become self employed or run small businesses. I still wouldn't swap my job with anyone, though, and feel privileged every day that I don't resent going to work.

♥ **Do you find coming up with new ideas all the time easy? Where do you find inspiration?**
My problem is quite the opposite, I have too many ideas and need to learn to focus them into commercial opportunities and prioritise better! Sometimes I'm like a kid in a sweetshop; the way I design changes from product to product. Increasingly, though, I find myself coming up with an idea that's really





♥ **Left** Max has a wealth of knowledge under his belt, which he's more than happy to share

♥ **Top centre** Visitors travelled from far and wide to Fulham Palace, keen for a day of inspiration

♥ **Bottom centre** The stalls at The Great Home Hack were overflowing with vintage goodies

♥ **Top right** From upcycled piano stools to retro-style chests, there were plenty of inspiring items to be seen!

♥ **Right centre** There were workshops aplenty at the Great Home Hack

♥ **Bottom right** Visitors turn pallets into wine holders

desirable and current, and then I decide what to make it out of, whereas I used to let the rubbish dictate a lot more.

♥ **There are so many people to speak to and things to see here! Have you a favourite stall?**
I have to say, for sheer inventiveness, the guys at Vulpestruments are incredible. They make working musical instruments from random old books and that sort of thing – I was blown away by their designs.

♥ **What advice would you give to someone wanting to turn a hobby into their line of work?**
Be careful, it's not as easy as you think. Consider the additional costs you will incur such as insurance, accountants, rent, rates and VAT. Also, be true to yourself regarding the hours you spend making things and build in paying yourself a proper wage – your time is not free! That said, I am so blessed to be doing what I love. I'm passionate about what I do and never feel like I'm actually going to work!

♥ **Do you have a list of future projects, or tend to concentrate on the project at hand?**
I'm always dreaming up my next project, but have people around me now to ensure I focus and concentrate! This year, for example, I'm going to be building an upcycled houseboat and an off-roading pick-up truck to collect my scrap in.

♥ **Is there a project you would love to work on that seems to keep getting away?**
Not really – one of the joys of TV is that the ridiculous somehow becomes possible! Building an office out of an aeroplane was nuts. I guess I'd love to work with an old decommissioned war boat or an oil rig.

♥ **What can we looking forward to seeing from you this year?**
I'm writing my first book which is exciting – it's a lot harder than I imagined if I'm honest. I'm filming numerous TV shows, which is always fun – if a little stressful – and we are moving the business into a purpose-built stack of containers, which I've wanted to do for years.

♥ **Do you prefer writing or TV work?**
Well, I've actually realised only recently that one of the things that drives me is being out of my comfort zone. It's weird, but I love it. TV always has a great buzz about it, and you're working with energetic, go-getting people. Writing my book is a little bit lonely, but it's nice to reflect on experiences and appreciate the knowledge I've gained over the years.

♥ **Are you writing the book yourself or have you had some help – it's not something you do every day, obviously?!**
I've written it myself so far, but I hope a trained adult from the publishers will help to make me sound better before it goes to print!

♥ **You've been doing some very popular workshops recently. How can people get involved in one of these?**
I love holding workshops – we always have such a great time and share some great stories and tips. You can keep an eye out on twitter @maxreestore or visit reestore.com for more information. Keep up with @brancottestate and #greathomehack as the guys there are sharing loads of really cool upcycling tips following The Great Home Hack.

♥ **What is your favourite part of the process – the idea itself, the practical stage or seeing someone use the finished item?**
I think most concepts have a Eureka moment – it doesn't have to be anything technical

or fancy, but that warm fuzzy feeling you get when you eventually manage to solve a problem is always unbeatable.

♥ Based on the success of this year's Great Home Hack, we're sure it will become an annual event. Are you planning another?
I think everyone involved would love there to be another Great Home Hack event. I'm sure I'll be speaking with the team at Brancott Estate to see how we move on from the success of this year's event.

♥ Is there a trademark that can be found on any piece of Max McMurdo work?
We don't deliberately have any distinguishing features when it comes to our designs, but I have been told that you can tell if it's one of my pieces. I like to think our designs are identifiable as they are sensitive to the origins of the waste item and use a variety of high end finishes. My love of vintage always appears to be evident.

♥ Are you involved with the judging of Channel 4's *Shed of the Year* again?
I'm delighted to announce that I am! I'll be honest, I was a little bit sceptical when I was first approached to judge last year's competition, but it turned out to be an incredible experience. So far this year the standard has been even higher than ever before, and I'm loving every minute of it!

♥ We've heard a rumour that you may be involved in a bit of building yourself soon. Can you give us any sneaky details?
It's a bit hush-hush, I'm afraid, but it involves shipping containers, a marina, George Clarke and Channel 4!

♥ Do you find yourself having to turn down projects these days? How do you select the ones you want to be involved with?
I tend to just follow my gut instinct. There will always be stresses and problems as we are constantly pushing the boundaries, but we never seem to fail! It's a shame to have to turn some projects away, but that's the joy of being busy I guess. I still always reply to student enquiries though.

♥ What are the three main things a project has to have to stir your interest?
It has to be innovative. A social element always appeals, and I'm not keen on too much repetition – much to the annoyance of my accountant, of course!

♥ Can people commission you to create bespoke designs? What's the best way to convince you to take the job on?
You could always ply me with wine – preferably delicious Brancott Estate! Erm, I don't know really, I'm generally quite vocal on Twitter so maybe send me some sneak previews and ideas on there?

♥ What is the strangest thing you have been asked to design or build for someone, and can you tell us about it.
I once made a beautiful bathtub sofa for a lady who re-homed unloved ex racing greyhounds. She asked me to make the upholstery in pet-friendly fleece and she wanted the plughole to be left unplugged, due to the age and lack of bladder control of the dogs!

♥ Who can we expect to see you working alongside next? Is there anyone you would really jump at the chance to work with?
Well I seem to have exhausted my Channel 4 property favourites already! I'd love to work with a top chef and I might have something brewing... Ooh, and I may have just applied for a presenting role on a well-known car show... but don't tell anyone!

To keep up with Max's adventures in design log on to www.reestore.com or go to www.maxmcmurdo.co.uk. You can also follow him on twitter @maxreestore

To find out about the next Great Home Hack and purchase tickets, go to brancottestate.com or follow them on twitter at @brancottestate and #greathomehack









Woven denim bench

FURNITURE REVAMP

When Vera Vandenbosch came across a dusty old bench in a Salvation Army store she was inspired by its unusual shape and spindles, and revamped it using old denim – the result is this beautiful Japanese-style seat

Project and photography by Vera Vandenbosch

MATERIALS

- ☐ **Vintage bench/chair with rush seat**
- ☐ **Denim remnants or a pair of jeans**
- ☐ **Upholstery tacks**
- ☐ **Wood stain**

EQUIPMENT

- ☐ **Box cutter**
- ☐ **Sandpaper**
- ☐ **Brush**
- ☐ **Seam ripper**
- ☐ **Ruler**
- ☐ **Pencil or tailor's chalk**
- ☐ **Scissors**
- ☐ **Sewing machine and thread**
- ☐ **Hammer**

♥ **STEP ONE** Vintage rush seats often become brittle with age, so the rushing is usually quite easy to remove. Use a box cutter if necessary. You may want to do this outside, as it will be a messy and dusty process.

♥ **STEP TWO** Once all the rushing has been removed, thoroughly sand the bench, first with a rough sandpaper, then with a finer grit.

♥ **STEP THREE** Brush off all the dust and clean with a damp cloth. If any structural repairs need to be made to the bench, now is the time to do this.

♥ **STEP FOUR** Once the bench is completely dry, brush on a coat of wood stain in your chosen colour. I used Minwax® in Ebony.

♥ **STEP FIVE** Open up the inside leg seam of the jeans with a seam ripper, press it flat, and cut out long, vertical 2.5cm-wide strips.

♥ **STEP SIX** Join the strips together by overlapping them by about 1.25cm at the ends and stitching several times back and forth over both layers.

♥ **STEP SEVEN** Once you have a long length of denim strips you can start weaving. First, attach the end in the corner on the underside of the bench by nailing it in place with two upholstery tacks. Do not use regular thumbtacks as they will not be strong enough.

♥ **STEP EIGHT** Wrap the strips tightly all around the bench until the entire seat is covered – this will be your warp. Cut off your strip and secure underneath the bench with two more upholstery tacks.

♥ **STEP NINE** Repeat the process for the weft. Only weave the strips – over-under-over-under – through the warp. Make sure both ends are secured very tightly with the upholstery tacks.



This extract is taken from *Scraps* by Vera Vandenbosch, published by The Taunton Press, 2015. www.taunton.com
RRP £16.99






CLOTH
CLOTH

MIDWEEK MAKE

FOLDAWAY BREAD PLATTER

A rustic loaf deserves a basket to match. Give your kitchen a farmhouse feel with this one, made from tea towels!

Project by Kate Smith
Photography by Marc Wilson & Ania Wawrzkowicz



THIS PROJECT CAN BE WHIPPED UP IN AN EVENING – PERFECT IF YOU WANT TO IMPRESS LAST-MINUTE GUESTS AT BREAKFAST!

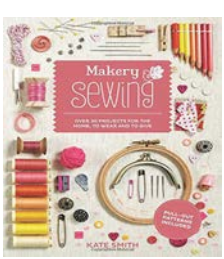
FOLDAWAY BREAD PLATTER HOW TO...

MATERIALS

- ☐ **2 pieces of medium to heavyweight cotton or linen fabric, 50x60cm** (use tea towels cut to size, if you like)
- ☐ **Heavyweight iron-on interfacing, 50x60cm**
- ☐ **Cotton tape, 2x150cm**
- ☐ **Co-ordinating polyester thread**

EQUIPMENT

- ☐ **Tape measure**
- ☐ **Iron**
- ☐ **Ruler**
- ☐ **Tailor's chalk/erasable fabric pen**
- ☐ **Fabric scissors**
- ☐ **Pins**
- ☐ **Sewing machine**
- ☐ **Needle**
- ☐ **Embroidery scissors**



This project is taken from *Makery: Sewing* by Kate Smith, published by Mitchell Beazley (imprint of Octopus Publishing Group) **RRP £14.99**

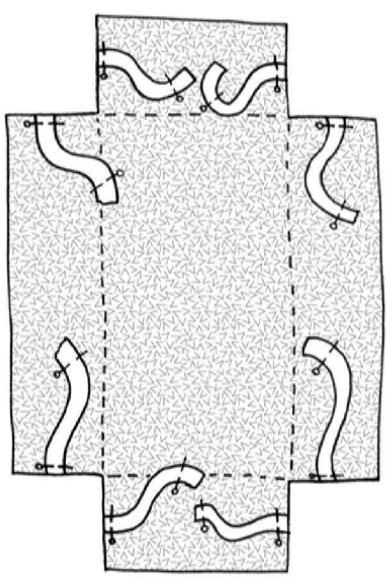
TOP TIP
You could easily make this bread platter in a range of different sizes – just adjust the measurements to suit. This project uses tea towels, but it would also look lovely with natural linen or fabric with a pattern – floral, for example.

PREPARE THE FABRIC

♥ **STEP ONE** Iron the interfacing to the wrong side of one of the pieces of fabric, following the manufacturer's instructions.

♥ **STEP TWO** Measure, mark and then cut out a 9x9cm square at each corner. Repeat with the second piece of fabric.

♥ **STEP THREE** Now cut the cotton tape into eight equal-length pieces and then pin each piece of tape to the centre of one of the raw edges on the right side of the interfaced fabric. Pin the trailing ends in toward the centre, so that they will not accidentally get caught in a seam.



SEW THE PLATTER

♥ **STEP ONE** Place the second piece of fabric on top, right side down and matching the raw edges. Pin in place. With your machine set to straight stitch, sew round the edges with a 1cm seam allowance, leaving a 15cm gap on one of the long edges. Make sure you don't accidentally catch any pieces of cotton tape in your stitches.

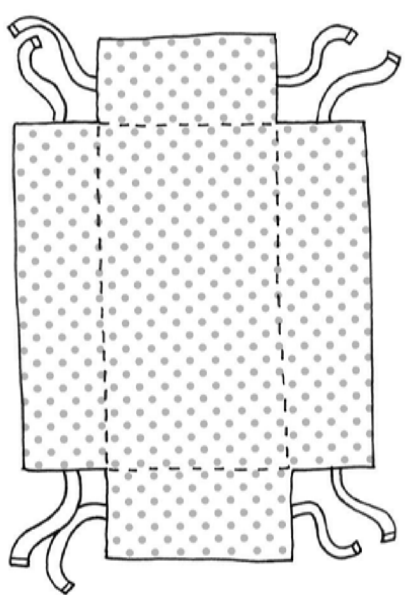
♥ **STEP TWO** Clip all the corners – this will make the finished piece neater. Use a sharp pair of embroidery scissors. When you've sewn the corner, with the fabric still inside out, snip off the top of the corner diagonally, leaving 3mm between your cut and the line of stitching. Turn the platter right side out, making sure you push fully into all the corners. Iron flat.

♥ **STEP THREE** Turn in the raw edges of the 15cm gap. Pin in place, then iron flat. Use ladder stitch to hand-sew the gap closed.

ADD THE FINISHING TOUCHES

♥ **STEP ONE** To neaten each of the ends of the tape, make a double hem: turn the tape in by 5mm and then 1cm. Machine stitch the hem through all the layers. Reverse stitch at the beginning and end to secure.

♥ **STEP TWO** Topstitch where you will fold up the platter through the layers. This will help the platter to sit neatly when being used.



♥ **STEP THREE** Fold each of the four side pieces toward the centre and iron in place – this will ensure a neater finish and give the shape a helping hand. When you want to use the platter, simply tie up the tapes.

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MY **vintage** HOME

Les Rouges Terres

We catch up with Catrina Ruffels, who runs Vintage Weekends at her beautiful home in the Normandy countryside

Photography by Catrina Ruffels

MY vintage HOME







Catrina Ruffels and her family have lived full time at Les Rouges Terres since 2004. She and her husband stumbled across the 18th Century farm over 24 years ago when the house and barns were virtually derelict. Catrina remembers: "The room downstairs had been used by the farmer to have his lunch and shelter from the rain and had a table and fireplace, but that was about it. The upstairs hadn't been lived in for over a hundred years. There was no plumbing, no heating, but loads of potential!"

Over Easter, summer and Christmas holidays Catrina, Jeffrey and their daughter gradually renovated the five-bedroom house and barns. Les Rouges Terres is in the heart of dairy and cider country, surrounded by the green fields of Normandy in a beautifully tranquil spot: "In the mornings the only sound you hear is birdsong," Catrina says.

The house is a vintage-lover's dream, and over the years Catrina has filled it with pieces found at *brocantes, depots vente and vide greniers*. In the bedrooms, old metal beds which were bought covered in rust have been transformed with a couple of coats of paint. An old mirror that once graced the walls of a chateau was picked up for a song in the local *brocante* and looks gorgeous against the old stone wall of a bedroom. "It's like those mirrors you get at fairgrounds," Catrina says. "It tends to make anyone look slightly pear shaped, but I love it, and it has this gorgeous aged mottling on it too!" A 1930s armchair discovered in a shed has been re-covered with orange velvet and sits in the cosy hallway, which is painted a deep orange. "The house was so cold when we first came that you had to wear about four layers of clothing and so I wanted warm colours – now there is the luxury of central heating, though!"

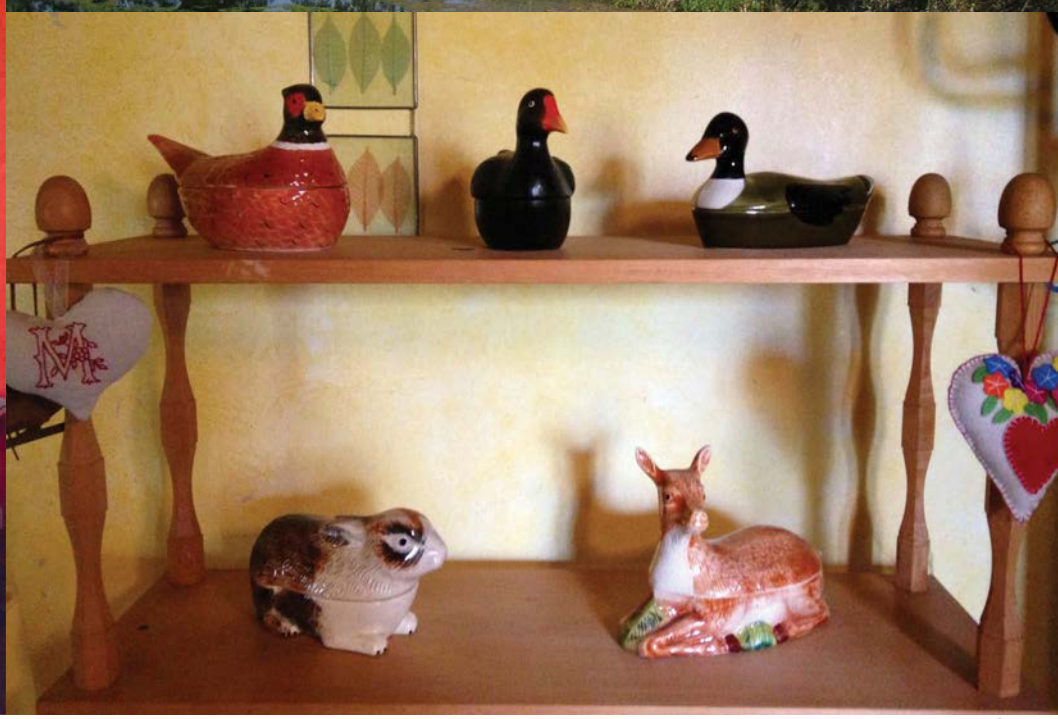
Collections of Catrina's favourite finds are placed around the house and frequently added to and re-displayed. "I have a thing about animals at the moment, and I'm collecting Michel Caugant terrines, I have a duck, a moorhen and a pheasant and I'm on the lookout for a white rabbit." Catrina loves the texture and history of old things, and often wonders about the family that built the house and farmed the land for hundreds of years. "Babies would have been born here, women would have cooked at this fireplace and cleaned these windows, seeing the same view that I see, and yet their names and stories are lost in time. I find that incredibly poignant."

The garden and grounds of the house are filled with vintage treasures, too – a collection of enamel jugs and coffee pots hang from the stone walls and chalkware figurines sit on window sills. "I love enamel coffee pots and canisters. They come in so many gorgeous









AN OLD MIRROR THAT ONCE GRACED THE **walls of a chateau** WAS PICKED UP FOR A SONG IN THE LOCAL **brocante** AND LOOKS GORGEOUS AGAINST A STONE WALL

colours and I think the rust adds to their character. I like to display them wherever I can, indoors or out."

Catrina's passion for *vide greniers* grows each year. Meaning 'empty your loft' in French, they are the equivalent of car boot sales. "There is nothing more exciting than setting off with a pocketful of euros and my trusty wheely trolley in the boot," says Catrina. "Have a rummage in an old box under a table and you might find hand-painted crockery, monogrammed linen sheets or a gorgeous mottled mirror for a few euros."

A couple of years ago Catrina's friend suggested she share her knowledge with fellow vintage-lovers who would love the house too. "I did a search on the internet and couldn't see anyone doing anything similar, so the idea of Vintage Weekends was born. Now that we live in one of our converted barns, guests can stay in the main house." Guests arriving on a Friday or Saturday settle in and relax after a big welcome from the resident dogs, Basil, Dodge and Bertie. Catrina gives her guests a list of the *vide greniers* on in the area along with directions, and they can head off after breakfast and shop to their hearts' content. In the evenings, Catrina provides a dinner served by the chestnut tree by the lake if it's sunny, or indoors in front of a roaring log fire if it's chilly. "There is no more pleasant way to end a day's shopping than ooh-ing and aah-ing over each others' purchases over a pre-dinner glass of wine."

Vintage Weekends have been a real success so far, and Catrina thinks that, unlike other parts of France like Paris and further south where it is harder these days to find a vintage bargain, there are still fabulous things to be found in Normandy. And she can tell you where! "It's so much fun sharing my passion and knowledge with kindred spirits, and I get to show off our home as well!"

Visit Catrina's website at vintageweekends.eu and have a look at her Facebook page, T.Ruffels Vintage Gifts, to see the beautiful things she sells.



Fabric daisy petal stool

FURNITURE REVAMP

Raid your fabric stash for leftovers to create this striking floral seat. If you don't have enough of the same material, mismatch shades or add prints for a colourful twist on this simple upcycling project...

Project and photography © Almie Louis from Grand Recycler (grandrecycler.com)

MATERIALS

- ☐ **Metal or wooden stool with a round seat** (I used one with metal legs and a wooden seat)
- ☐ **50x50cm padded table protector** (one side felt and the other side rubber)
- ☐ **Leftover white fabric**

EQUIPMENT

- ☐ **Paper, pencil and ruler to draw petal template**
- ☐ **Sewing machine**
- ☐ **Staple gun and staples**
- ☐ **Pen**
- ☐ **Scissors**
- ☐ **Embroidery thread and needle**



♥ **STEP ONE** Draw a petal template on a piece of paper and cut it out.

♥ **STEP TWO** Trace the outlines onto the rubber side of the table protector with a pen.

♥ **STEP THREE** Cut out approximately 40 petals using scissors. Place the petals to one side while you prepare the seat cover.

♥ **STEP FOUR** Measure and cut a fabric circle with a diameter 10cm larger than the wooden seat of the stool.

♥ **STEP FIVE** Draw a circle 15cm smaller than the diameter of the cut fabric. Draw three more circles on the fabric, each one 5cm smaller than the other. These circles are your guidelines for the petal positions.

♥ **STEP SIX** Start work on the big circle first and secure the petals with pins all around the line that you have drawn.

♥ **STEP SEVEN** When you are happy with the position of your petals, sew them to the fabric using the sewing machine. Repeat this process for all the petals on the drawn lines until all the circles are filled with petals.

♥ **STEP EIGHT** Sew the last petals to the fabric with a needle, and thread to create an attractive flower.

♥ **STEP NINE** When you are satisfied with the look of your daisy, fold the edges of the fabric over the edges of the wooden seat and secure it using staples and a staple gun.

TOP TIP

Create an ombré effect by dip dying the petals. If you use nylon you can singe the edges slightly with a candle to create uneven, petal-like edges – an added bonus is that the petals will not fray.





VINTAGE FABRIC LAMPSHADE

This project is perfect for a piece of fabric or an old dress you haven't been able to part with. It's a quick make that requires no sewing!

Project by Lisa Comfort
Photography by Tiffany Mumford

HOME REFURB





YOU CAN OFTEN PICK UP OFFCUTS IN HABERDASHERY SHOPS AND DEPARTMENT STORES – RIFLING THROUGH THEM TO FIND THE PERFECT PRINT IS HALF THE FUN!

VINTAGE FABRIC LAMPSHADE HOW TO...

MATERIALS

- ☐ **Drum lampshade kit** (you can buy these in different sizes – this project used a 30cm drum kit. The kits come with rings, adhesive panel, double-sided tape and a finishing tool)
- ☐ **25x70cm vintage fabric**
- ☐ **An old lamp base**

EQUIPMENT

- ☐ **Iron**
- ☐ **Scissors**

♥ **STEP ONE** Iron out any creases in the fabric and lay the fabric wrong side up on the table.

♥ **STEP TWO** Peel back the paper from the adhesive panel at one end. Place the sticky side down onto the fabric. Make sure the end is lined up straight with the fabric so that as you unroll it stays on the fabric. Continue to peel back the paper as you smooth the panel along the fabric with your hand.

♥ **STEP THREE** Trim away the excess fabric so that it is the same size as the panel. However, on one of the shorter ends, leave an extra 1cm of fabric.

♥ **STEP FOUR** Fold over the top and bottom edges of the panel along the scored lines until they snap, then peel them away.

♥ **STEP FIVE** Place a strip of double-sided tape at the end of the panel where the extra 1cm of fabric extends. Peel off the plastic and fold over the fabric onto the tape.

♥ **STEP SIX** Place a further strip of double-sided tape on the end of the panel (on top of the fabric).

♥ **STEP SEVEN** Wrap the double-sided tape around the two rings. The ring should sit centrally on the tape so that you can wrap the tape around the edges.

♥ **STEP EIGHT** Peel the plastic from the tape on the rings and position the two rings at the non-taped end of the panel. The rings should sit right on the edge of the panel but not over the edge. The ring with the light fitting needs to be facing inwards. Make sure that your fabric is facing the right way up – the ring with the light fitting should be at the bottom of the lampshade and the pattern on your chosen fabric.

♥ **STEP NINE** Start to roll the rings simultaneously – the panel will then stick to the rings.

♥ **STEP TEN** Before you reach the end, peel the plastic from the tape at the end so that as you overlap the beginning and end they stick.

♥ **STEP ELEVEN** Fold the fabric over around the rings. On the ring with the light fitting, you will need to make snips where the bars are – this will allow you to wrap the fabric around these points.

♥ **STEP TWELVE** Tuck the raw edges of the fabric in between the rings and the panel, using either your thumbnail or the tool provided in the kit.







This project is taken from *Sew Over It: Vintage* by Lisa Comfort, published 18th June by Ebury Press. **RRP £15**

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IN CONVERSATION WITH...

Liz Bauwens & Alexandra Campbell

We talk upcycling on a budget and the difference between quirky and cluttered with the inspiring pair behind new book, *Upcycled Chic and Modern Hacks*

When Liz Bauwens and Alexandra Campbell began working together at *Good Housekeeping*, a wonderful working relationship was created, as well as a lifelong friendship born out of a mutual appreciation for wandering around flea markets, junk shops and thrift stores, then using their creativity to breathe new life into the items they found. Together they are the authors of *Flea Market Chic*, *Thrifty Chic* and, most recently, *Upcycled Chic and Modern Hacks*. We find out what makes this talented twoesome tick.

♥ When did you first become interested in upcycling?

Liz: Our previous books were, *Thrifty Chic* and *Flea Market Chic*, so it almost seemed a natural progression as far as the book was concerned. I think we have both been upcycling for years, though.

What was the first thing you created?

Liz: The first time I can remember upcycling was 21 years ago when I moved into a new house with very little money. The main room had the kitchen in an open plan L-shape, so it really mattered to me how it looked. The units had moulded orange wooden doors and horrible tiles. I put a plain piece of wood over the unit doors so the effect was flat, then put some Philippe Starck bullet-shaped stainless steel knobs on and painted them a modern Farrow & Ball grey-green. Finally I put a sheet of zinc over the tiles, covering them completely. The final effect was very chic.

Alexandra: My mother used to have a stall at the grotty end of the Portobello Road, so everything I owned probably came from there and was either upcycled or recycled. I can't remember the first project, though – just a more recent one when we re-used church pews from the local parish church to make our kitchen table. The church was getting rid of the pews as they wanted more open space, so we paid them what we would have paid for new wood and commissioned a local furniture designer to turn them into a long kitchen table. The pews are made from Victorian oak, but the table looks very modern. I think it's important to remember that upcycling doesn't always mean





cheaper – it's also about craftsmanship and re-using resources.

♥ When did you start working together?
Liz: Alexandra and I started working together on *Good Housekeeping* probably 20 years ago. I was the Design Director working on the interior pages and Alexandra was the Managing Editor. We made a great team!

♥ Do you have a favourite technique?
Liz: My favourite upcycling technique would be paint. It is such a simple way of transforming literally anything, from furniture and floors to wooden panelling. By using a very simple paint effect on the walls (see pages 64-67 and 106-111 in our book, *Upcycled Chic and Modern Hacks*) you can get a fabulous background.

♥ What gives you a thrill at a flea market?
Liz: I really love walking into a flea market and seeing the stalls laid out in front of me. I do a fast scan of what there is, then go back to my favourite stalls.The biggest thrill is getting a bargain – that piece you know would have cost so much more in a shop. I find it's a good idea to make a mental note of just a few items you are looking for – it stops you getting too diverted.

♥ How would you sum up your style?
Liz: Vintage and modern; simple and pretty.
Alexandra: Eclectic. Almost everything we have is second hand, either handed down or bought at auction or in a junk shop, so I try to keep it on the contemporary side of classic. I'm not sure if I succeed, though, as contemporary means 'uncluttered' and I am a bit of a clutterer.

♥ What are your top tips for anyone who is just starting to upcycle?
Liz: My top upcycling tip would be to keep it simple. Look for something you like the shape of and have a use for, but that won't take too much effort or specialised care to alter. Maybe something that just needs a quick change of colour.

♥ What would you tell someone who was looking to upcycle their home on a budget?
Alexandra: I would advise anyone trying to upcycle on a budget to take the time to get to know a few styles well. If you like mid-century modern furniture, for example, look at it in books, magazines and online, and visit shops and auctions. The more you know about a particular type of furniture, the easier you'll find spotting it amid a lot of junk. Being patient saves money, because you can wait for the right thing at the right price. But if you really need to get something sorted quickly, you'll probably have to pay a bit more to get exactly what you want.

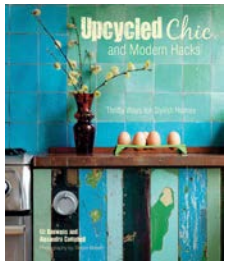


♥ What was the inspiration behind your brilliant new book, *Upcycled Chic and Modern Hacks?*
Alexandra: We begin by having a meeting with the publishers, CICO, and agreeing a rough idea of what we're looking for. Liz usually then finds most of the houses to photograph, as she's got lots of friends who are artists and photographers and have very creative ideas. We also often find interiors in newspapers and magazines, and I and the rest of the team usually put forward some houses too. Once the houses have been shot, there's a bit more research to be done on the writing side – sometimes I will need to research a particular angle, like mid-century modern furniture or a particular type of china.

♥ Where do you find upcycling inspiration?
Alexandra: I think upcycling is instinctive after a while. It starts with a need, to have more storage for example, and then you ask yourself 'what do I already own that might work in a different context?' It's also helpful to look at how other people are sorting the problem out, and then, once you have a rough idea of what you might want, it's time to keep an eye out in junk shops and internet auctions. It's difficult to find good things unless you have some sort of a mental framework of what you are looking for – at least, that's what I find.

♥ What's the best way to bring together eclectic pieces in a home without it looking too cobbled together and crazy?
Alexandra: The best way to pull things together without them looking too eclectic? Well, eclectic can be good. But I think colour is a good anchor – you don't need to match things, but if you've got a colour theme running through a room (ie brights, whites and neutrals or muted tones) then it helps. Our TV room has a mix of different styles in it (including curtains and wallpaper from the previous owners), but everything is either green or has a bit of green in it, so it looks more planned than it is.

♥ What plans do you have for the future?
Liz: More books, we hope, and Alexandra is developing her gardening blog, The Middlesized Garden, www.themiddlesizedgarden.co.uk.



Upcycled Chic and Modern Hacks by Author, published by Liz Bauwens and Alexandra Campbell. Published by cicobooks.co.uk, **RRP £19.99**



Wooden blind wall decoration

HOME REFURB

Create a unique piece of decoupage art with an old wooden blind and leftover wallpaper. You can use the same technique to transform all sorts of surfaces, from junk shop furniture to plain kitchen cupboards...

Project and photography © Almie Louis from Grand Recycler (grandrecycler.com)

MATERIALS

- ☐ **Old wooden blind**
- ☐ **Big wooden frame**
- ☐ **Leftover wallpaper/gift wrapping decorated with flowers and birds**
- ☐ **Acrylic paint**
- ☐ **Mod Podge**
- ☐ **Water-based varnish**
- ☐ **Blu-tack**

EQUIPMENT

- ☐ **Staple gun**
- ☐ **Wire cutter**
- ☐ **Sponge brushes**
- ☐ **Brushes**
- ☐ **Small scissors**
- ☐ **Craft knife and cutting mat**
- ☐ **Measuring tape**

♥ **STEP ONE** Cover the image side of the wallpaper with a layer of Mod Podge and allow it to dry.

♥ **STEP TWO** When the wallpaper is completely dry, start to cut around the edges of the images with scissors. For intricate patterns, you may prefer to use a craft knife and cutting mat. Place the images aside while you prepare the frame.

♥ **STEP THREE** Measure the opening side of the wooden frame with a measuring tape. Cut the blades of the blind loose from the blind strings. Use the measurements of the opening and cut the blades to that size (adding 4cm to the length). The 4cm will allow you to fasten the blades safely with the staple gun to the back of the frame.

♥ **STEP FOUR** Use the brush to paint the blades on both sides and allow them to dry.

♥ **STEP FIVE** When the blades are completely dry, place the frame face down on a level surface. Start to fasten the blades to the back of the frame with the staple gun or tacks, leaving 5mm spaces between the blades. This will allow some light to come through.

♥ **STEP SIX** Turn the frame around, with the opening fully covered by the blades. Decide how you want to arrange the images on the blades. Pictures can be in any design and can overlap each other. Secure it temporarily with Blu-tack.

♥ **STEP SEVEN** When you are satisfied with the layout, paint some Mod Podge on the reverse side of your first image. Place the image in position on the blade and cut it in half with the craft knife to leave the gaps between the blades clear. Stick the rest of the image on the next blade. Do this with each image. This may sound like a lot of work and planning, but it is very rewarding if you persevere.

♥ **STEP EIGHT** When you have glued all your images, cover it with another layer of Mod Podge, allow to dry and then seal it with the water-based varnish.

TOP TIP

If you can't get hold of any Mod Podge you can make your own using equal amounts of PVA glue and water. It's a good idea to make up a batch and store it in a jar to use for future decoupage projects.







FURNITURE REVAMP

DECOUPAGE CHAIR

Transform a dining chair into a Rococo-style seat that Marie Antoinette would happily perch on, using paper napkins...

Project and photography by Amy Chalmers (maisondecor8.blogspot.co.uk)



ONCE YOU'VE STARTED USING NAPKINS TO COVER FURNITURE YOU'LL BE HOOKED – IT'S SUCH AN INEXPENSIVE UPCYCLING TECHNIQUE!

DECOUPAGE CHAIR HOW TO...

MATERIALS

- ☐ **An old chair**
- ☐ **Printed paper cocktail napkins**
- ☐ **Annie Sloan Decoupage Medium** (Annie Sloan Decoupage Medium is a furniture grade medium and can be found at your local Annie Sloan Stockist, see www.anniesloan.co.uk for details)

EQUIPMENT

- ☐ **2.5cm chip brush**



TOP TIP
If you're worried about tearing the napkins, place clingfilm on the freshly applied napkin and smooth with your fingers. Clingfilm is easy to smooth out, and will protect your hands from the medium.

♥ **STEP ONE** Select a chair with interesting lines for a project with a better finish. We chose a Rococo-style chair with a scrolled ribbon back style and curved legs.

♥ **STEP TWO** Pick out three or four printed paper cocktail napkins that coordinate with each other, in colours and patterns that appeal to you. We like using one pattern with font graphics, and then several different sizes and colours with floral patterns.

♥ **STEP THREE** Separate the top printed layer of the cocktail napkin from the bottom layers of tissue. Typically, napkins are four ply and we only want to use the top printed layer. You don't need the bottom paper layers, so you can recycle these.

♥ **STEP FOUR** Rip the top printed papers into small strips and sections in various sizes and shapes in 2.5cm widths by any length. The ripped pieces can be any size and irregular shape but roughly 2.5x7.5cm works best.

♥ **STEP FIVE** Using decoupage medium and the chip brush, start applying the ripped papers onto the wooden frame of the chair by painting the medium onto a small section of the frame, then lay the paper on top of the decoupage medium. Paint over the freshly applied paper with more decoupage medium.



♥ **STEP SIX** Repeat step 5 with the rest of the papers, using a slight overlap as the next piece is added. Continue until the frame of the chair is completely covered.

♥ **STEP SEVEN** Finish the decoupaged chair with a coat of the decoupage medium to seal.

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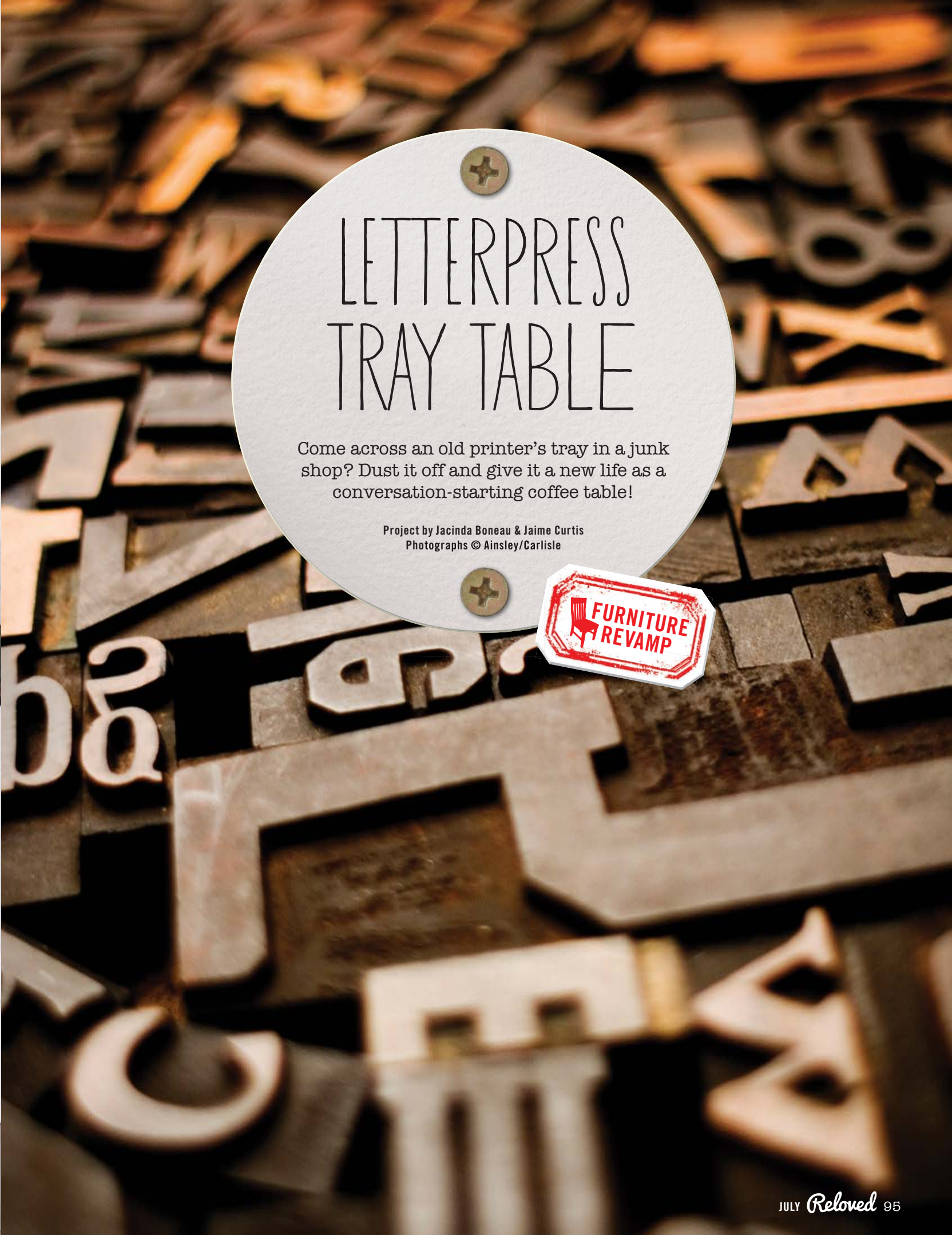
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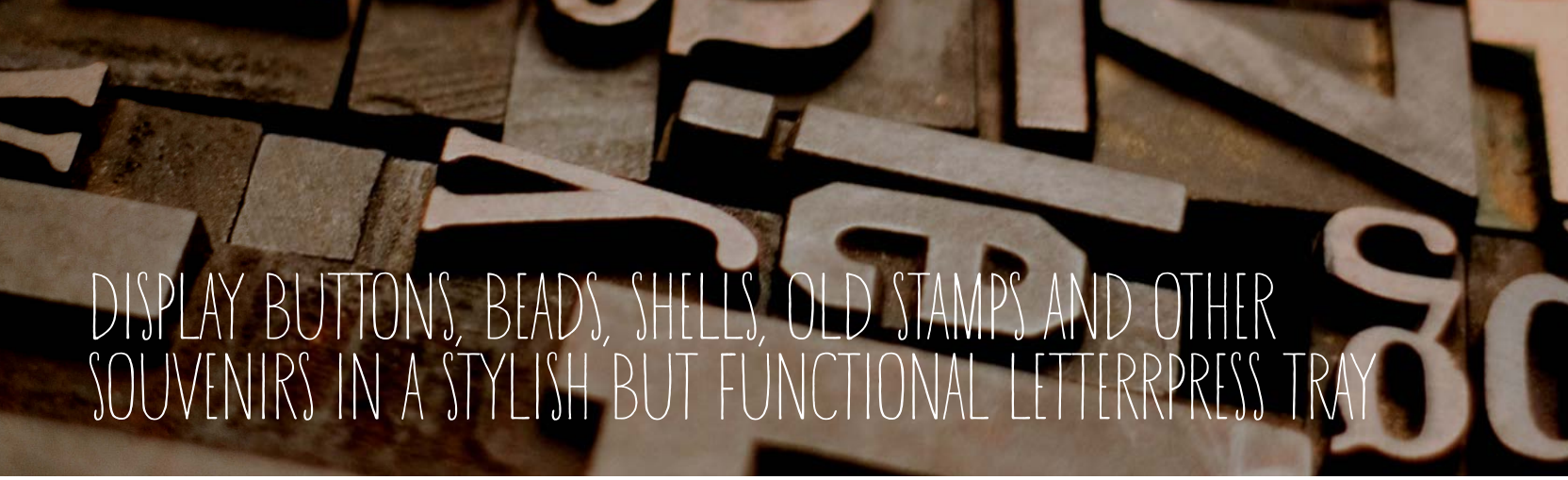


LETTERPRESS TRAY TABLE

Come across an old printer's tray in a junk shop? Dust it off and give it a new life as a conversation-starting coffee table!

Project by Jacinda Boneau & Jaime Curtis
Photographs © Ainsley/Carlisle

FURNITURE REVAMP



DISPLAY BUTTONS, BEADS, SHELLS, OLD STAMPS AND OTHER SOUVENIRS IN A STYLISH BUT FUNCTIONAL LETTERRPRESS TRAY

LETTERPRESS TRAY TABLE HOW TO...

MATERIALS

- ☐ **24** (approximately) **strong magnets, each 12×3mm thick** (we used rare-earth magnets)
- ☐ **Letterpress tray**
- ☐ **All-purpose quick-bonding gel glue** (we used Krazy Glue)
- ☐ **1cm thick acrylic glass** (such as Plexiglas) **cut to same length and width as the tray**
- ☐ **Acrylic paint in a coordinating colour to your letterpress tray** (we used Martha Stewart's Multi-Surface Paint in Vanilla Bean)
- ☐ **Four 56cm tapered table legs**
- ☐ **4 x 7.5×12×2cm wooden plaques** (found in the wood aisle of most hobby stores) **or 4 blocks of wood of a similar size**
- ☐ **1 litre of polyurethane** (optional)
- ☐ **Wood glue** (we used Elmers ProBond Advanced)
- ☐ **Wax paper**
- ☐ **Small wood scraps or cardboard**
- ☐ **Spray paint for metal in a coordinating colour to the acrylic paint** (optional)
- ☐ **Four dual top plate hardware pieces for table assembly** (you can use straight/angled top plate hardware)

EQUIPMENT

- ☐ **Two paintbrushes**
- ☐ **Four C-clamps**
- ☐ **Pencil**
- ☐ **Drill with 2.8mm drill bit**
- ☐ **Screwdriver**



♥ **STEP ONE** Stack two magnets, one on top of the other, at all four corners of the letterpress tray and at additional key points where the dividers will allow. Use the gel glue to adhere only the bottom magnets to the tray. Let the glue dry completely.

♥ **STEP TWO** Place a drop of gel glue on the top side of each top magnet. Carefully position the acrylic glass, with edges even with the tray, on top of the magnets. Let the glue dry completely.

♥ **STEP THREE** Paint the table legs and wooden plaques with the acrylic paint. Let the paint dry. Seal with polyurethane (this is optional) and leave to dry.

♥ **STEP FOUR** Remove the acrylic glass and set aside. Place the tray, wrong side up, on a protected work surface. Completely cover the bottom of one wooden plaque with a thin coat of wood glue.

♥ **STEP FIVE** Adhere the wooden plaque to one corner of the tray, aligning the two edges. Secure them with a C-clamp. Place wax paper and a small piece of wood or a few layers of cardboard between the C-clamps and the plaques to prevent the clamps from sticking to them and leaving marks. Repeat these steps to glue the remaining three wooden plaques to the bottom of the tray. Wait 24 hours before removing the clamps to allow the glue to dry.

♥ **STEP SIX** While the glue is setting up, spray the dual top plate hardware with spray paint (this is optional).

♥ **STEP SEVEN** Once everything is dry, remove the clamps and position your hardware on the wooden plaques. The dual top plate hardware lets you select whether you want angled or straight legs. We used straight.

♥ **STEP EIGHT** Mark the holes for the screws clearly using a pencil. Repeat this step at all four corners.

♥ **STEP NINE** Temporarily remove the dual top plate hardware to pre-drill holes for the screws at the marked points at all four corners. Be sure not to drill through the front of the tray.

♥ **STEP TEN** Replace the hardware and secure them with the screws. When finished, screw the legs into the hardware at all four corners. Turn the table right side up and fill with tiny treasures and keepsakes. Place the acrylic glass back on the table tray over the magnets.



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This project is taken from *Pretty Prudent Home* by Jacinda Boneau & Jaime Curtis, published by Stewart, Tabori & Chang. **RRP £15.99**



Finishing touches

So, you've raided your local flea markets and car boot sales, hunting high and low for the perfect upcycling project – turn your junkshop discovery into a distressed work of art with simple ageing techniques, metallic accents and added details.

Words and selected photography by Stephanie Jones
Illustrations by Hannah Rhodes

Adding age and patina

Why is it that it's important for us to look young, and yet we value a little age on our furniture? On some pieces, there is definitely dignity in having been around a little bit.

Several methods add the patina of age to painted furniture. Authenticity is key – avoid contrivance! A mellow, aged feel can be given with glaze, wax, or stain. The technique is basically the same for all three: brush or wipe on, and then carefully remove excess. Use oil-based glaze on either water-based or oil-based paints. Latex or acrylic glazing media will only adhere to water-based paint.

MATERIALS FOR DISTRESSING

- ☐ **Rocks or a piece of brick**
- ☐ **Bolts, screws, nails and/or keys**

FOR GLAZING

- ☐ **Glazing medium tinted with raw umber, or a pre-made 'antiquing' glaze**
- ☐ **A top coat such as varnish or polyurethane, or clear wax**

FOR WAXING

- ☐ **Pigmented wax in brown, black or an 'antique' tone**

FOR STAINING

- ☐ **Wood stain in a mellow colour such as walnut**

EQUIPMENT FOR DISTRESSING

- ☐ **A hammer**
- ☐ **Sandpaper in grits from 120-400**
- ☐ **Coarse steel wool**

FOR GLAZING

- ☐ **Natural bristle brushes**
- ☐ **A dense foam roller** (optional)
- ☐ **Cheesecloth**

FOR WAXING

- ☐ **A firm-bristled brush**
- ☐ **Shop towels or lint-free rags**

FOR STAINING

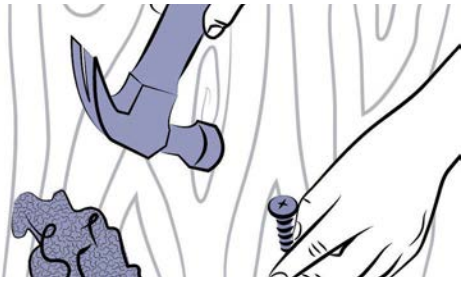
- ☐ **Lint-free rags**
- ☐ **A brush**



DISTRESSING

Distressing adds another dimension. It's simply when paint is roughed up with tools and abrasives. Strive for authenticity. Study old painted pieces and note where wear typically shows: the edges of dresser tops and drawers, the bottoms of chair and table legs, and areas around hardware and pulls.

♥ **STEP ONE** Use the rocks and tools to create wear and tear, focusing on the edges and lower areas, where dings and scuffs would occur over time. Tap in clusters of shallow nail holes in order to give the look of worm-eaten wood.



♥ **STEP TWO** Use sandpaper or steel wool to ease the paint back at the edges, again taking care to create an authentic look. You can sand primitive styles a little more vigorously, but give just a little gentle wear to more elegant looks.

GLAZING

A glaze is the most translucent choice and offers greater flexibility. Because you can tint it yourself (or have it tinted at the paint counter in the hardware shop) it's easy to control the level of pigment that is added. Glazes can be any colour: a grey/white for a limed, bleached look; olive green for mossy effects on stone colours; or raw umber for a cool grey, aged appearance. Since glaze stays 'open' or workable for a few minutes, it's easier to manipulate for more subtle looks.

Besides brushing, you can roll glaze on with a dense foam roller, and then pull the excess off with a rag or cheesecloth. Once you have a rag or cloth that's a little saturated with glaze, hold on to it – at the end of the glaze application, it's nice to add little spots of patina here and there by gently patting the surface with that cloth bunched up in your hand. Use a dry chip brush and feathery brushstrokes to soften areas that might have had too much glaze.

WAXING

Wax is a little heavier and less workable than glaze. Brush it on with a firm-bristled brush and a firm hand, and wipe it back and move it around as you go. It may take just a few passes to get your rhythm, but keep in mind that some clear wax on a fine steel wool pad or some mineral spirits will lift any excess or mistakes right off.

STAINING

Using stain as an ageing glaze of sorts works well on pieces that have had a lot of distressing done to them, since the stain will not only mellow the paint and give it a pretty patina, but will also soak into the bare wood that has been revealed, staining it to a rich colour. As with other stained surfaces, a varnish or other protective top coat is recommended. For glazing, waxing, and staining, the process is basically the same:

♥ **STEP ONE** Working one section of your piece at a time, brush on an imperfectly even layer of glaze, wax, or stain.

♥ **STEP TWO** Working quickly, wipe and pat the surface to remove the excess and to give the antiquing medium a faded, mottled look. Use a cheesecloth and a dry brush to soften the glaze, a sturdy rag to wipe back wax, and a lint-free cloth to move the stain around.

♥ **STEP THREE** Leave a little more patina at the edges of your furniture, and on the bottoms of table legs and chair feet.

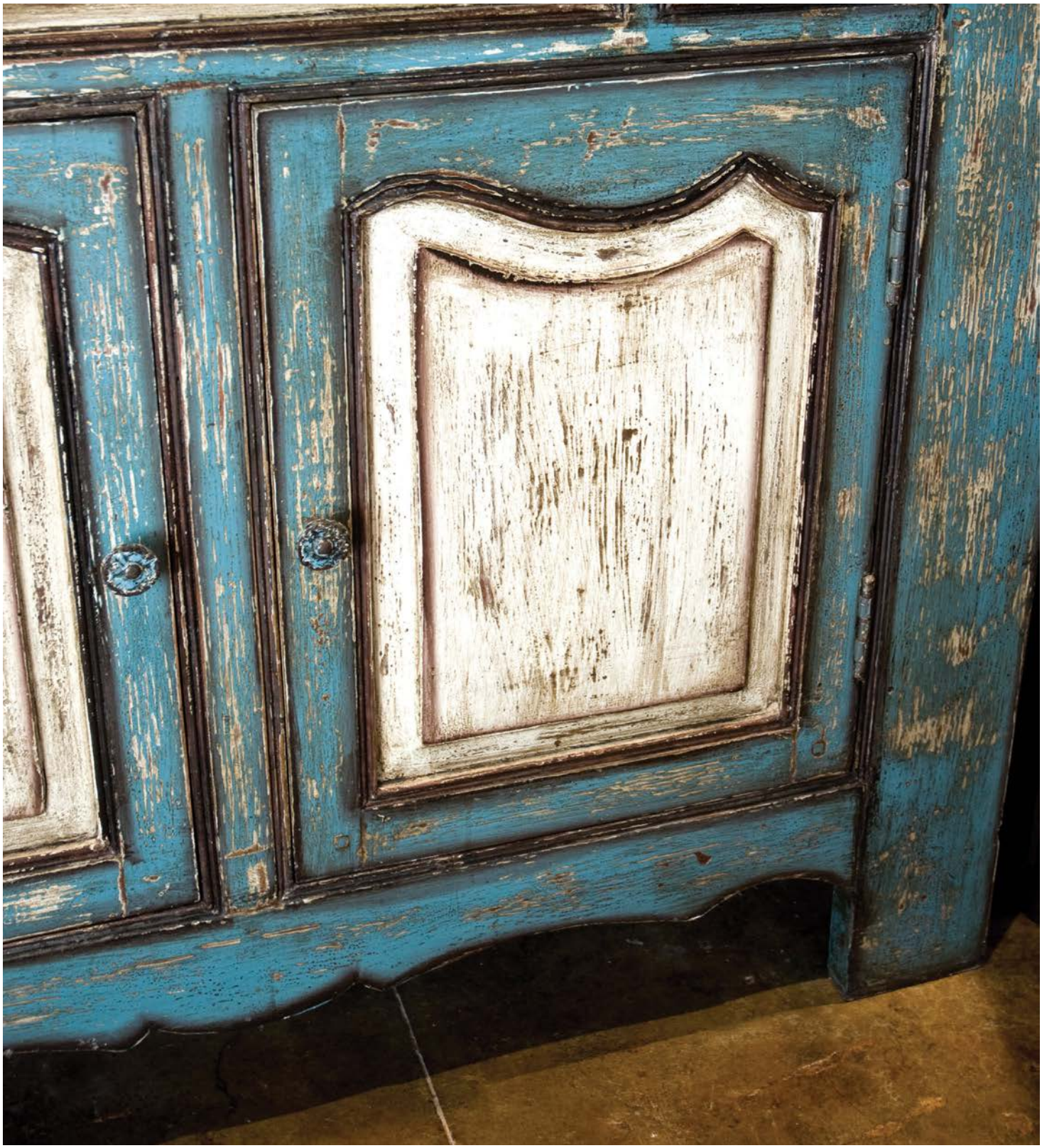
♥ **STEP FOUR** Apply a top coat to the glazed or stained pieces as desired. Buff waxed furniture to a soft gleam with rags.

OPPOSITE Distressed cabinet, image © iStock.

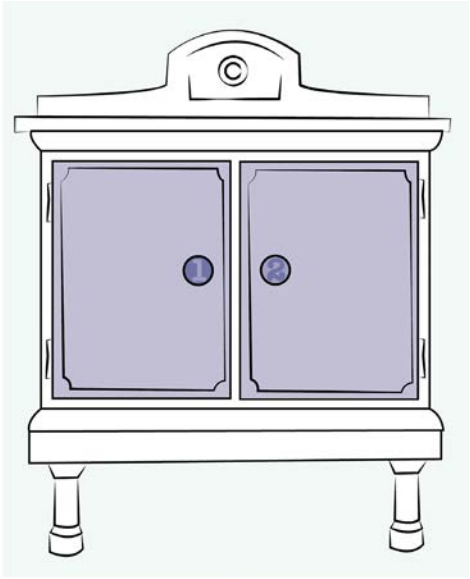
TOP TIP

Next time you're browsing old furniture, whether in shops or online, note where old paint takes the most wear and tear, and keep that in mind when you are distressing and ageing your pieces: around the edges, the handles or pulls, chair backs, and the bottoms of legs and feet. If you want to add an additional layer of age, use a 'fly-speck' technique. Load an old toothbrush with your antiquing medium (glaze, stain, or thinned-down wax) and then run a craft stick or your thumbnail across the bristles to spatter the surface here and there with patches of specks.

A few simple ageing tricks can turn a new piece of furniture into a beautifully distressed heirloom piece



Fixes for hardware



The right hardware on a piece of furniture is much more than utilitarian. In fact, it's the detail that can elevate a piece from plain-Jane to knockout. When possible, it's good to reuse original hardware, maybe with a tweak or two. You'll be amazed at what fine steel wool, brass polish and polishing with a soft cloth will do for neglected, crusted-over pulls!

If parts are missing or broken, salvage the good ones for another project and choose something new for your current project. There are endless choices for replacements made of ceramic, bone, and glass.

Besides good looks, hardware must function. Make sure that knobs, pulls, hinges, and other parts are sturdy enough for the job and installed correctly. Just a little wood filler and slightly longer wood screws can steady a rickety door. If the hole for a knob has become too big over time, a washer will help hold the nut in place. If you're stumped, snap a photo on your phone and find a helpful fellow at the hardware store. In a pinch, even strong jute twine can make a good-looking handle on a rustic piece.

When refinishing pulls, knobs and the like, replace the screws in each piece, flip a sturdy box upside down, cut Xs with an artist's utility knife every few inches and then push the screws through the Xs. That way they will sit up straight for painting or gilding and can be easily moved around for, say, spray-priming outside and finishing inside. Finials for curtain rods can be set up in the same way.

On ornate metal handles that need a fresh look, you could try a coat of high-bonding water-based paint. When the paint has dried to the touch, use an old washcloth dampened with water and gently rub the paint back on the raised details, revealing a little bit of the metal beneath.

Go to the tutorials on metal leaf, metallic paints and gilding wax (page 102) for specific instructions on changing a look from one metal to another. Look around the spray paint section at your local craft store for more easy fixes. Some paints may need a coat of primer made especially for metal applied first for the best adhesion – drawer pulls on an oft-used piece will see some wear, so make sure you use the correct undercoat. Metal primers come in spray form, which makes them very convenient to use.

Wooden knobs can be done up in a contrasting colour, hand-embellished, gilded, painted to match for a monochromatic look, or stencilled. Use your imagination and unleash your creativity.

OPPOSITE Detail of a painted and distressed writing desk trimmed in gold leaf with gilt wax on the pulls by Elizabeth Humphreys Moore of me & mrs. jones (memrsjones.co.uk). Photograph by Stephanie Jones.

MATERIALS

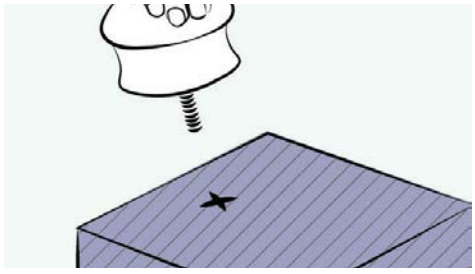
- ☐ **Wooden knobs**
- ☐ **A sturdy box**
- ☐ **Primer**
- ☐ **Top coat of your choice**
- ☐ **Paint**

EQUIPMENT

- ☐ **220-grit sandpaper**
- ☐ **Cloths**
- ☐ **An artist's utility knife**
- ☐ **Small paintbrush**
- ☐ **Small stencilling brush**
- ☐ **Small-scale stencil**
- ☐ **Paper towel**

♥ **STEP ONE** Gently sand the knobs to knock any shine down. Wipe with a damp cloth to remove sanding dust.

♥ **STEP TWO** Make Xs in the bottom of the box with the artist's utility knife, and push the knobs (with the screws still attached) through to hold them steady for painting.



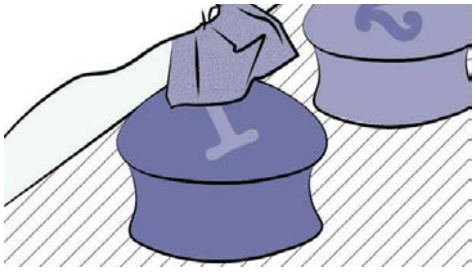
♥ **STEP THREE** Brush on a coat of primer, and when it's dry, apply two coats of paint, allowing drying time in between coats.

♥ **STEP FOUR** Load the stencilling brush with a tiny bit of paint, offloading the excess onto a folded paper towel.

♥ **STEP FIVE** Holding the stencil on the top of the knob, pounce the paint through the stencil openings.



♥ **STEP SIX** Sand gently, if desired, to soften the pattern. Top with wax, poly or varnish to protect the finish.



TOP TIP

When hunting for a replacement pull or knob, check with a local junk dealer or antiques restorer to see if they have a stash of cast-offs and odd pieces you can have a look through – you never know, you may get lucky and find exactly what you are looking for!

Gilding wax is an easy and inexpensive way to create an ornate finish on a chest of drawers



Metallic accents

Beyond metal leaf and metallic paints is another method for adding shimmer to furniture and hardware: gilding wax. A soft, spreadable, sparkling finishing touch, gilding wax comes in small tubes or pots in a variety of metallic hues, and packs a lot of punch for just a little bit of effort.

Trace a pretty detail, change the finish on knobs or pulls, or highlight a stencilled pattern by applying the wax with your finger or a small brush. Blend gilding wax with a clear soft wax to create a translucent shine over a large area. Use a tin or pewter wax over deep gray paint for a zinc-like look, or copper wax on top of a turquoise-verdigris colour for a knockout patinated appearance.

Due to their somewhat delicate nature until they're totally dry and cured, gilding waxes must be your very last touch on a piece. Applying other waxes or oil-based topcoats over them will lift the shine right off. The silver lining is knowing you can use a tiny dab of clear wax to tweak the gilding wax.

Brushes and other utensils will need to be cleaned with mineral spirits.

MATERIALS

- ☐ **Gilding wax in one or two shades**
- ☐ **Clear soft wax**

EQUIPMENT

- ☐ **Plastic saucer and spoon or palette knife**
- ☐ **A 5cm or 7.5cm chip-style brush**
- ☐ **A small brush or cotton swab**
- ☐ **Soft rags**

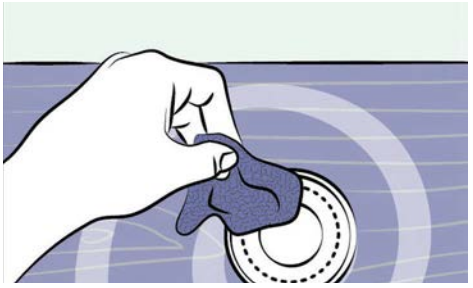
♥ **STEP ONE** Mix a dab of gilding wax with a good dollop of clear wax, about one part to eight. Blend it well on the saucer, using the spoon or palette knife.

♥ **STEP TWO** After the paint (and top coat, if any) has dried thoroughly, use the chip brush to sweep the wax on in a nice, even layer. Wipe back any excess with a soft cloth.



♥ **STEP THREE** Allow the wax mixture to dry completely, and then buff to a shine.

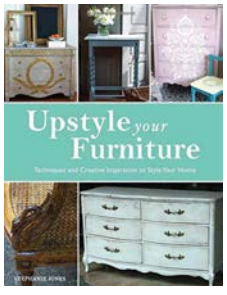
♥ **STEP FOUR** On pulls, details, or a patterned area, use a small brush or cotton swab to apply full-strength gilding wax. Use a dab of clear wax on a cloth to fix any places that are too heavy.



♥ **STEP FIVE** Allow the wax to dry, and give it a good polishing with a soft cloth to bring up the shine and help harden the wax.



These projects are taken from *Upstyle your Furniture* by Stephanie Jones, published by Apple Press
RRP £14.99



TOP TIP
Don't be afraid to blend colours to get just the metallic tone that you want. A bit of a bright gold leaf colour mixed with silver will yield a lovely Champagne-hued wax. Tone a platinum colour down with a little bit of black to get a mellow pewter. Experiment!

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Wooden spool bookcase

FURNITURE REVAMP

Rescued at the last moment from being thrown away by a hardware store, a wooden spool is transformed from transporting cable to carrying knowledge. All you need is a spool and a few plumbing pipes to make your own...

Project and photography by Karianne Wood from Thistlewood Farms (www.thistlewoodfarms.com)

MATERIALS

- ☐ **Spool**
- ☐ **9 plumbing pipes**
- ☐ **Elmer's ProBond Advanced Glue**
- ☐ **Castors**

EQUIPMENT

- ☐ **Drill**

♥ **STEP ONE** Our spool was 82cm in diameter. We evenly spaced out the pipes around the base of the spool. I wanted to have space for larger books, so we spaced the pipes roughly 22cm apart.

♥ **STEP TWO** Using a drill bit slightly larger than the pipe diameter, drill holes where you have marked. Our holes were then about 22cm apart.

♥ **STEP THREE** Using your pipe and the bottom hole as a guide, mark holes on the underside of the top of the spool. Drill holes where you have marked. Here's the trick that makes the project so easy – all you have to do is drill the holes at the top deeper than the bottom holes. Your pipe will fit into those holes and then slide into the bottom holes without ever having to remove the top.

♥ **STEP FOUR** Repeat for each of the nine pipes, then glue all the pipes in place with Pro-Bond Advanced Glue. Let dry according to the directions.

♥ **STEP FIVE** After the glue has dried, flip the spool over and add castors to the bottom. We added three castors.

TOP TIP

Spools are used for cable, wire, tubes and hose, so they can come from a number of different sources. Old electrical cable spools are probably easiest to find, so ask an electrician to steer you in the right direction.







ADVICE FROM THE EXPERTS

In our new Q&A section you have a chance to pitch any upcycling questions to the experts. Get involved by emailing your queries to sally.fitzgerald@anthem-publishing.com

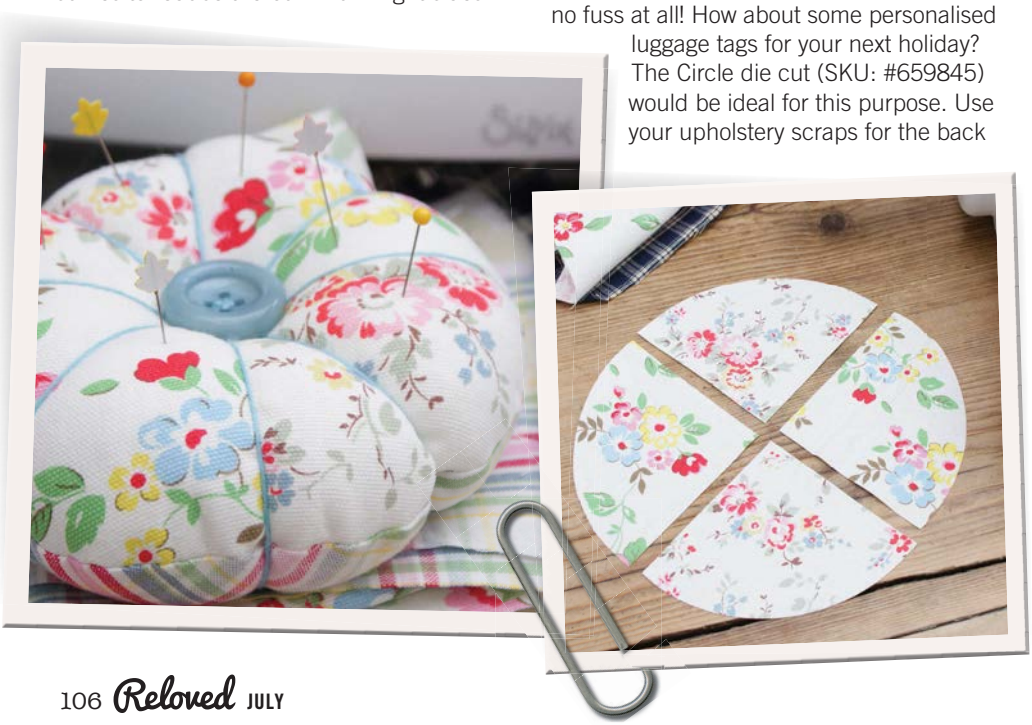
ODDS AND ENDS

♥ I have lots of scraps of fabric left over from my upholstery projects – do you have any suggestions of what I can do with them?

Like you, I also have lots of scraps left over from a multitude of home furnishing projects – us crafters like to hold on to everything! My Sizzix® Big Shot™ Plus machine (#660020) is a real time-saver and workhorse in this department. It's fantastic for scraps! There is a huge variety of dies available, so you can create endless crafty projects for those otherwise wasted pieces. I've made a scrap-busting pumpkin pincushion using a Drunkard's Path Quarter Circle die cut (SKU: #657169). This one is great because you can go as scrappy as you like depending on what fabric pieces you have to hand. You will need to cut eight segments in total. Sew two pieces together to create a half circle, then sew another half circle and join the two half circles together, matching the seams. Repeat, so you have a top layer and bottom layer for your pincushion. Place the two circles with the right sides together and sew around the edge leaving a gap of 6.5cm. Clip into the curves to reduce the bulk. Turn right sides out and stuff with filling. Whipstitch the stuffing hole closed. Take a long length of wool and, starting from the underneath, take the thread in loops around the sections of the pincushion, pressing firmly as you do so. Knot to finish, then take a button and sew to the centre of the pincushion.

For other crafty home decor ideas why not create some Scrappy Banner Bunting (SKU: #660119) to hang around your sewing area. Just cut two pieces of each banner and sew them right sides together and turn. Combine that with some homemade bias binding, which can be made from the 2½in Sizzix® Strip die (SKU: #658328) for a finished project. Another way you can use the bias binding is by adding some decorative edging to an otherwise plain napkin. If you don't have enough for a complete strip that's no problem – just cut lots of scraps using the strip die cut and join them together for a super scrappy finish. If you have really tiny pieces left you could use the versatile Big Shot™ Plus machine in a different way – sew your scraps together in an improv fashion, then place the finished piece over your banner die cut and have the shape cut with no fuss at all! How about some personalised luggage tags for your next holiday? The Circle die cut (SKU: #659845) would be ideal for this purpose. Use your upholstery scraps for the back and use a half circle in clear vinyl for the front to slot your details in, finished with bound edges. You could even appliqué your family initial to the back for a unique homemade touch. The Big Shot™ Plus is perfect for cutting out intricate shapes like monograms and circles, as it completely eliminates the bother of creating templates and cutting out with scissors. It takes all the hard work out of the process, leaving you more time for sewing!

Jessie Fincham
sizzix.co.uk/blogs



FEELING SWISH

♥ I've heard a lot about swishing parties and would quite like to hold one. Do you have any tips for setting one up?

Swishing is a fabulous way to refresh your wardrobe for free, but it's also a great night out! The simplest swishes involve you and your friends, the contents of your wardrobes that you no longer like or wear, and a bottle or two of wine (optional). If you swish like this, pick friends who are a similar size to you, and if you're feeling really sneaky, pick friends whose clothes you drool over!

For bigger events, there are some things you need to think about:

The venue is important. Ask around your local area for places that might let you have some space for free – the back room of a pub works well.

The simplest way to run a swish is to ask everyone to bring at least one item, and they can take away as many items as they want. If you are worried about people legging it with all the donations, don't! People are usually really fair. Or, you can issue tokens for the number and quality of items people bring with them, and they can exchange them for the things they like. This takes a lot more organisation, but helps to avoid any concerns over people bringing an H&M skirt and leaving with a Boden coat!

It's useful to have hanging rails, but not essential – stringing up a temporary washing line also works well. Things like jeans and jumpers can just be folded on tables. You will need a changing area with a mirror, or a



folding screen to section off a corner of the room so that people can try things on.

There's lots more information about how to organise a swish over on www.makedoandmendyear.wordpress.com

Jen Gale
www.mymakedoandmendyear.wordpress.com

STAIRWAY TO HEAVEN

♥ I've seen lots of images on Pinterest where people have decorated or wallpapered their stairs. They look amazing – how do I do it?

I was renovating a holiday cottage in Devon and wanted to do something a little different. I'd ripped up the carpet and the wooden stairs underneath weren't in too bad condition, so I decided to make a feature of them with wallpaper.

Make sure any staples or carpet tacks are removed and start by sanding down the wood so that bare feet aren't a problem. Give the stairs a good clean to ensure they are ready for the paint and wallpaper. I wanted to use vintage wallpaper on my staircase but you can use anything you like really! I'd seen on various shabby chic sites that Sarah Moore Vintage had decorated her own staircase and I decided to contact her. She was really helpful, and I bought a pack of several different vintage wallpaper samples that I could use on the stair risers (see above).

Firstly, though, I painted the stair treads with Annie Sloan Chalk Paint, perfect as the wood doesn't need prepping or priming! Two coats of paint transform the treads. I wanted a patchwork effect on the risers so I cut the wallpaper up into brick-style pieces and stuck each piece to the stairs with PVA glue. Once all the risers were complete I finished with three coats of Polyvine Decorator's Matt Varnish on the entire staircase. It's best not to wax the Chalk Paint as you definitely don't want it to be slippery!

Pinterest is a fantastic source of inspiration for this project, and you'll find a pin of my staircase on there too! My account is @doodledashlove.

Deb Hunt
www.doodledash.co.uk

STAMP OF APPROVAL

♥ We're decorating my daughter's bedroom and I've got an old roller blind and plain white lampshade that I'd like to decorate. I want to use stamps but don't know where to start with making them – can you help?

Sprucing up plain material is a cost-effective alternative to buying new items. Printing will produce a bespoke item where you have control over the colour, style and size of your print. There are several different approaches to printing on fabric that would work in this instance. I would recommend block printing or stencilling. You will need to consider the appropriate method for each item – the roller blind will allow you to experiment more with the size and consistency of pattern, but the lampshade will require a more flexible stencil or smaller stamp to wrap around the curve of the shade. You can repeat the same pattern on both items or tie in different patterns by using colours from your new colour scheme.

Wooden block printing is an ancient tradition and produces beautiful effects. If you feel confident and have a pattern in mind, but would like to forego the carving, you can combine a lino print and mount this onto a wooden block for added accuracy. Draw your image onto the lino, assessing what you would like to have in relief (the image made from the paint) and carve round the designs. Make sure you carve around your image so any excess paint does not mark the overall effect. Mount the lino print with wood glue onto a small block of wood and leave to dry. Roll the fabric paint across with a mini roller and print. If you would like a more abstract approach and you're less confident with carving, try gluing buttons to a woodblock or printing straight from objects such as flat shells. Create your own stencil, perfect for bold designs, on thick paper or cardboard, using a printed out design or your own drawing. Cut out your designs using a craft knife and dab on the fabric paint through the gaps using a square-headed brush.

Ellie Harrington
duckeggdesigns.com

JESSIE FINCHAM

MESSY JESSE
sizzix.co.uk/blogs

Jessie Fincham is a passionate quilter and contributes to a number of books and magazines internationally. She has a passion for English Paper Piecing and sells her own line of Sew and Quilt English Paper Pieces, plus a beautiful selection of vintage-inspired fabrics. To see more beautiful projects from Jessie, go to sizzix.co.uk/blogs or messyjessecrafts.blogspot.co.uk



JEN GALE

MY MAKE DO AND MEND YEAR
www.mymakedoandmendyear.wordpress.com

Jen and her family undertook a challenge to spend a year buying nothing new, and Jen kept a daily blog documenting their experiences along the way. Making, making do and mending has become a way of life for the Gale family, and Jen is now a great advocate of all things thrifty. In writing her blog, this keen crafter aims to engage people to join her in all aspects of living more sustainably.



DEB HUNT

DOODLEDASH
www.doodledash.co.uk

Doodledash has been trading since July 2013, specialising in handpainted furniture, antiques and vintage interior items. Deb is a stockist for Chic Mouldings, providing enhancements for your projects, too. Doodledash Interiors can be found within Lottie & Friends at Craycombe Farm, Fladbury, Worcs. WR10 2QS and at The Malt House Emporium, Stroud. GL6 6NU.



ELLIE HARRINGTON

DUCK EGG DESIGNS
duckeggdesigns.com

Ellie runs interiors business Duck Egg Designs, specialising in upcycled furniture and original fabric designs with a modern vintage feel. Inspired by a move to the country and a desire to create a bespoke home with a sense of nostalgia, ex art teacher Ellie created furniture and fabric for friends, and so the company was born. For more on the Duck Egg story, go to Ellie's website (see above).





HOME REFURB

Retro-style garden planter

Make a miniature garden in five simple steps! A quirky addition to a patio or balcony, these planters can be made out of serving bowls in all shapes and sizes, and filled with kitchen herbs, shrubs and seedlings.

Project by Justina Blakeney. Photography © 2015 Dabito, project illustration © Katie Wilson

MATERIALS

- ☐ **A wooden bowl** (I used IKEA's RUNDLIG serving bowl, which is the perfect size, shape and price)
- ☐ **Three wooden peg legs with screws attached**
- ☐ **Three nuts that fit over the screws on the peg legs**
- ☐ **Potting soil for succulents**
- ☐ **A collection of succulents**
- ☐ **Craspedia flowers (or Billy Balls) dried or fresh** (if you use fresh flowers they will dry in the pot)
- ☐ **Wood glue**

EQUIPMENT

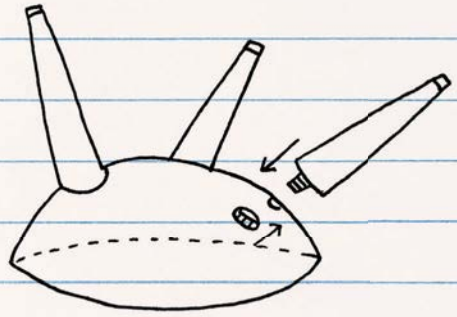
- ☐ **Tape measure**
- ☐ **Pencil**
- ☐ **Drill with drill bit**

♥ **STEP ONE** Turn the bowl upside down on a clean, smooth surface. Measure out and mark the positions where you want the legs to go. The distance will vary depending on the size of the bowl and legs. Remember that you want the legs to angle outward a bit, so mark the holes far out enough on the bowl that the legs will protrude at an angle, but not so far that the planter starts to look like a spaceship! Make sure the holes are equidistant from each other and from the centre of the bowl.

♥ **STEP TWO** Drill a small hole at each mark. The size of the hole should be just shy of the size of the screws that are attached to the tapered legs.

♥ **STEP THREE** Drill a couple of additional small holes in the bottom of the bowl for water drainage to prevent root rot.

♥ **STEP FOUR** Cover the flat surface at the top of each leg with wood glue, then screw the legs into the holes designated for the legs. Secure the legs by screwing the nuts onto the screws inside the bowl (see below).



♥ **STEP FIVE** Fill the bowl almost to the brim with the soil. Plant the succulents and water them. Don't water them again until the soil is completely dry. Add Craspedia flowers for a little pop of yellow, and admire your sweet mid-century-style planter!

TOP TIP
Wooden peg legs can be bought from eBay or Etsy – use search terms like 'tapered furniture legs' or 'furniture peg legs' to find what you're looking for. You can buy them individually, or in packs of four.

Reloved
READER OFFER
To buy this book for the special price of **£18.99** including free UK P&P call **01903 828503** and quote code *50517*



This project is taken from *The New Bohemians* by Justina Blakeney, published by Stewart, Tabori & Chang. www.abramsbooks.com
RRP £21.99

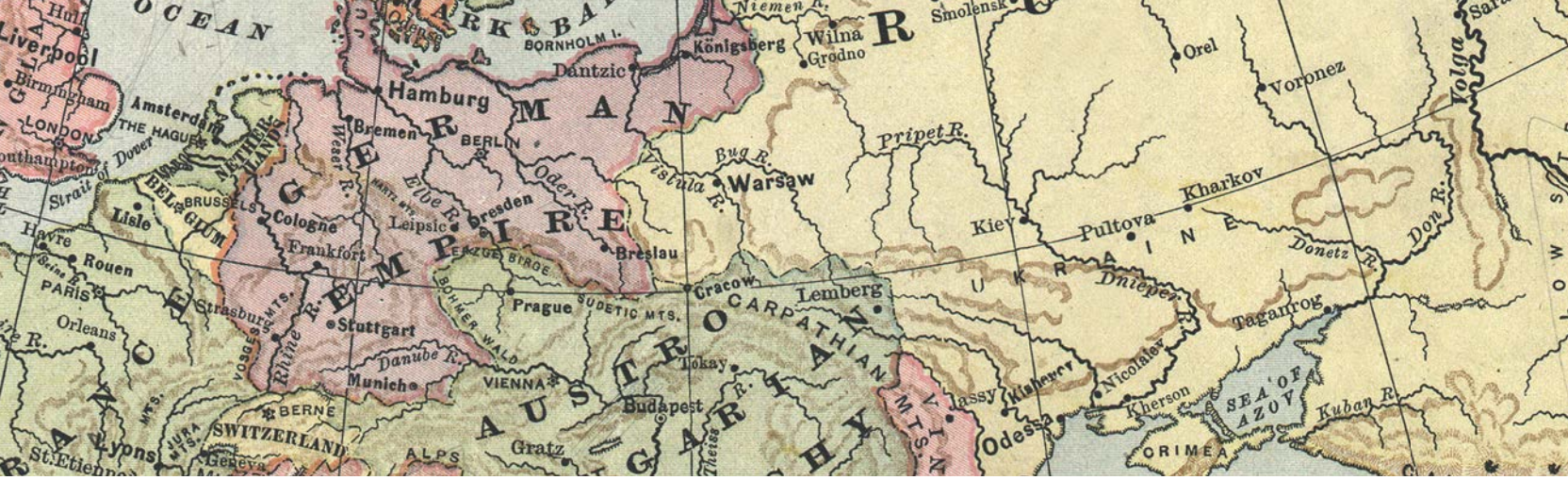
GLOBE MAKEOVER

An old schoolroom globe gets a second chance and becomes a wanderlust-inspiring piece of art...

Project and photography by Jenny Brownlees

FURNITURE REVAMP


Not all those
that wander
are lost
love
Peace
Wanderlust



GLOBE MAKEOVER HOW TO...

MATERIALS

- ☐ **A globe**
- ☐ **2mm Molotow acrylic premium paint pen in Peach Pastel (117)**
- ☐ **A sample pot of Crown Easyclean in Palest Blue**
- ☐ **Gold spray paint** (I used Rust-Oleum craft and hobby enamel spray in Gold Metallic)
- ☐ **Sample paint pots** (I used Crown Breath Easy Matt Paint in Stepping Stone and Honey Fever; Crown Period Colours Acrylic Paint in Promenade, Tudor Rose and Velvet Plum; Dulux Matt Acrylic in Sweet Pink and Sexy Pink; Dulux Natural Hints in Orchid White; Dulux Light & Space in Absolute White)
- ☐ **Gold and bronze Sharpie pens**

EQUIPMENT

- ☐ **Wire cutters/pliers** (optional)
- ☐ **Paint brushes**

TOP TIP
This makes a great 'welcome home' gift for a friend who's just returned from their travels – add quotes in the languages they learnt along the way!

♥ **STEP ONE** Find a globe in need of a revamp – you can often get them in your local charity shop or on eBay.

♥ **STEP TWO** Our globe had a light up bulb inside, and a plug and wire that we didn't want on display. Remove the globe's semi-circle holder (by gently pulling it out at the top and bottom). Screw off the bulb and discard. Use wire cutters/pliers to cut off the wire from the base, then discard the wire and plug.



♥ **STEP THREE** Make sure the globe's arm is wiped clean and, laying on newspaper to protect surfaces, cover with two light coats of the gold spray paint. Do the same with the circular holder at the top of the globe. Set these aside to dry (touch dry in 20 minutes, fully dry in 24 hours)

♥ **STEP FOUR** We used a Molotow acrylic paint pen for the land. It was the perfect shade of peach, and the pen's thin 2mm tip made tracing the outline of the land easy. Start with the outline of all the land, omitting small islands, then fill in the entire land using the paint pen. We allowed the first coat to dry, then repeated twice for even coverage.



♥ **STEP FIVE** For the sea, use a thin paintbrush, carefully tracing the edge of the land, then fill in the entire sea using Crown Easyclean in Palest Blue. Wait for the first coat to dry, then repeat twice for even coverage.

♥ **STEP SIX** Once you are happy with the colour of the land, trace all its edges using a bronze Sharpie to make them really stand out. This also helps to tidy any rough painting edges nicely.

♥ **STEP SEVEN** Choose a few travel-inspired words and quotes to paint on your globe. We went for 'Not all those who wander are lost", by J. R. R. Tolkien and 'Oh the places you'll go' by Dr Seuss.

♥ **STEP EIGHT** Before we started writing our quote, we placed the globe back in its stand, to see the angle to start writing from. One quote can cover the main part of each side of the globe. Think carefully about the positioning before you begin, and write using the gold Sharpie. If you do make a mistake don't panic, as you can cover it with an extra coat of paint.

♥ **STEP NINE** We added some inspirational words around the bottom and top of the globe using the gold Sharpie, such as 'love' 'adventure' 'wanderlust' and 'peace.'



♥ **STEP TEN** To add the finishing touch, we filled any spaces on the sea with painted flowers and green leaves. We used a mix of sample paint pot shades, mixing them with white to create different tones. To make them stand out, edge them with the gold Sharpie.



Reloved

August issue... on sale 9 July

FLEA MARKET GARDENING

Discover fresh ideas for upcycling items for your garden and kitchen garden, including mason jar herb planters, a garden bench revamp, outdoor folding screen, and a diy bird bath!

♥

Learn how to upholster a mid-century sofa

♥

Put chipped old china to good use with our three takes on mosaics

* contents subject to change

Project and photography by Sara Davies from Sincerely Sara d (www.sincerelysarad.com)



AN UPCYCLED LIFE... *making memories*

In West Devon, volunteers are busy making beautiful stationery from upcycled books and maps. We talk to Helen Moore, one of the crafty folk at the Tavistock branch of Oxfam Books...

♥ When did you first start upcycling the shop donations?
The bookshop opened for business at the start of 2011, and one of the volunteers, Sarah, suggested selling handmade cards about six months after the shop opened, so the shop has been stocking upcycled products for four years now. Initially the cards were the only upcycled items on sale, but this was then extended to framed prints, upcycled envelopes with notecards and, most recently, our pigeon postcards.



♥ Which items do you upcycle and what do you make with them?
We tend to use books and maps, atlases and sheet music that are either too damaged to sell in the shop or that haven't sold in the shop after a certain period of time. The main criterion for the books that get used is that they contain good-quality, usable illustrations that are the right size to be cut down and made into greetings cards or prints. Examples include the Beatrix Potter books, natural history books and the *Country Diary of an Edwardian Lady*. The postcards are created from old Ordnance Survey maps of the UK.

♥ Are a lot of the volunteers regular crafters?
The volunteers involved with the upcycling projects do have some crafting ability but that isn't necessarily the main reason we make them – a good eye and attention to detail are most important as we need items to look smart and professional. We also have volunteers who do other crafts but don't get involved with the upcycled products.

♥ Tell us about your upcycled postcards!
The upcycled postcards came about after seeing the pigeon postcards feature a few months ago in *Reloved*. I had bought some of the maps we had in the shop to make lampshades for my lounge, and I had some offcuts left, saw the article and suggested creating and selling the postcards to our shop manager, Val. She agreed to trial them so I set to work! Rather than use the templates used in the articles, I found a bird stamp in Hobbycraft and used this to make lots of birds. We also needed some way to credit the postcards to Oxfam, so a small address label was stuck on the reverse of the postcard, and these were sold in packs of six.

♥ What kind of response do you get to your upcycled area from customers?
We have had some great responses to our upcycled products – customers have said they are unique, attractive and a great way of raising more money for Oxfam, which ultimately is the main aim of the shop.

♥ How do you decide if an item will be sellable or would be better transformed?
The main decider is condition when we are deciding whether a book or map is better suited to selling in the shop or for upcycling. All the volunteers are trained to sort and clean the donations, and any that don't meet the basic requirements for sale in the shop but are good candidates for cards, pictures, envelopes or postcards are put to one side for the upcycling volunteers.

♥ Can you tell us about your upcycled envelopes?
The envelopes are made by Anne using a template that she found on the internet. The template is placed on the back of the piece of map or picture, and drawn around and cut out. The envelopes are folded up and sealed using double-sided sticky tape, and a piece of tape is left on so that the buyer can seal the envelope when needed. Each pack of envelopes contains six envelopes, six notecards, and six address and Oxfam stickers. We source the card mounts, clear plastic sleeves and blank postcards from a local market stall and stationery shop.

♥ What other items would you like to try upcycling and what would you do with them?
The shop has just started stocking vinyl, so one of our vinyl volunteers is now looking at opportunities to upcycle vinyl records we can't sell in store – there are quite alot. We are also looking into making confetti to sell too, either for weddings or as table decorations. All the products we make are made to increase the amount of profit that the store makes for Oxfam, so although we all enjoy making these highly individual and quality products, it is with the intention to add to the profitability of our store. Our upcycling projects are not only reducing the amount of waste that goes to landfill, but raising crucial funds for charity, too.

Oxfam Bookshop, 5 Market Street, Tavistock, PL19 0DA
Call 01822 613901 or email oxfamshopf3207@oxfam.org.uk









Reloved

THE CREATIVE GUIDE TO
UPCYCLING YOUR HOME

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♥ FURNITURE REVAMPS ♥ UPHOLSTERY

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