
Decorative Metal Embossing with Mia Semingson of Two Hands Paperie

Chapter 1 - Decorative Metal Embossing

Overview

- Metal embossing is the art of creating patterns and designs on pliable sheets of metal. It can look quite complicated, but anyone can do it with the right tools and techniques. You can easily transfer images onto metal using stencils, rubber stamps, or freehand drawing. I'm Mia Semingson. I'm an artist, book binder, and I own a store in Boulder Colorado called Two Hands Paperie. I've always been inspired by the traditional tin art from Mexico. Taking cues from this folk tradition, I began using embossed metal in my book projects, card making, and embellishing small objects. In this class, you'll become familiar with the tools and materials by creating a test strip. You'll apply these techniques to create an ornament, a layered metal heart, and decorate a small box. Then by adding some color to your designs, you'll be amazed at how easy it is to transform this material. This art is so special, I even used it to create a small heart-shaped book to propose to my husband. (bright music)

Materials

- There's a wide variety of tools and materials you can use for embossing metal. The most important is the metal that you choose. I recommend a 36 to 38 gauge metal. KNS makes a great metal for doing metal crafting. This one is a soft copper. You can also use aluminum, or colored aluminums, or brass. You may also find some materials around your house. For instance, this tomato paste tube is a great metal for embossing. Once you clean it out, and open it up, you have a perfect surface. To create your imagery, you can use photocopied images, templates or stencils, objects to trace. Really, you can choose just about anything to make shapes and patterns. You could also use rubber stamps with a stamp pad that works for metal, tracing paper for plotting out your designs. For the tools, any tool that can make a mark will work. I really like ball stylus tools in a variety of sizes, but an old ballpoint pen will work as well, including a sharpened pencil or paper stumps. I also sometimes use an old chopstick, a tracing wheel, anything that will make a mark. To punch holes, you could use a nail or an awl, and then a set of tweezers for doing fine work or manipulations. To color the metal, I recommend using alcohol inks, either a liquid alcohol ink, or in pen form such as a Copic marker. You'll want something to clean the metal before you apply the color. You can use isopropyl alcohol and a rag, or an alcohol ink cleaner to prep the metal beforehand. To texture the metal, you can use a green scrub pad or sand paper. To adhere your metal, either to each other or other surfaces, you can use double-sided adhesive dots. These will add a little bit of dimension to your work or just a double stick tape. For measuring, you'll need a ruler or a quilting square, a hot glue gun for layering and assembling your work. You want a variety of surfaces to draw on. This will determine the depth or the details that you can create with your metal. A simple stack of computer paper is a nice surface, but I also recommend having on hand a sheet of felt, or just a piece of styrofoam that can cushion your work. And, then you'll want a nice hard surface to also draw on, a piece of masonite, or as long as you have a nice smooth tabletop. Washi tape is used for masking areas on your work, or holding down the templates, decorative paper to back the metal. For one of the projects, we will take one of the embossed metal pieces, and mount it onto a small box. I like upcycling mint boxes that you can find at the grocery store, or you can find them, just plain metal boxes, or even a wooden box would work too. To smooth metal, you can use a metal spoon, or a

Teflon folder, which is actually my preferred tool to use but either will work. And, then an old pair of scissors for cutting. The metal that we will be using, you can easily cut with scissors, and I've dedicated an old pair for this task. These are additional ball stylus, just to make different size markings. Some Q-tips and cotton pads come in handy for cleaning up coloring work. You might find magazines or clip art books for inspiration for some of your designs. "Crap Hound Magazine," is a wonderful resource with a variety of images to choose from. In addition, you may want to purchase Rustoleum clear spray varnish in a matte, satin, or glossy finish. I don't use it all the time, but occasionally when I have a lot of color applied to the metal, it helps protect the work.

Create test strip and prepare metal tube

- If you're new to metal embossing, one of the things I recommend doing to begin with is to create a test strip. I like to just roll out my metal and cut a three-inch piece and I'll revisit this piece over and over again, especially if I'm using a new color or a new tool. I'm gonna use my quilting ruler to cut off a three-inch section. Just gonna align it to the edge and use a ball stylus to make a mark and take my dedicated metal cutting scissors. Wanna be a little careful as you cut. The metal is sharp so you can cut yourself quite easily. I know this metal looks a little wonky and crooked. You can just take your metal spoon or I'm gonna use a Teflon folder to smooth out the metal. It's a good idea to clean your work surface off first. If you have any crumbs or anything on the table, you can pick up that texture onto the metal. I'm using a thin aluminum so it's the same color on both sides. It doesn't really matter what side I work from. So this is a great time to just start playing with your tools. My favorite tool is a ball stylus. So it has a little metal ball at the end and they come in different sizes. You can make different marks. I'm gonna draw directly on the hard surface of my table to see what kind of marks I can make. When I'm drawing from the top, this is called engraving. If I use a ballpoint pen, it'll give me a different texture. This is a low relief pattern that I now am creating on the backside. I'm gonna go back over to the front and continue just experimenting with my tools. You can play with different lines, different patterns. So again, I'm just drawing directly on the hard surface, but if I switch the surface, say, to a few sheets of paper, I can get a much deeper indentation or debossing into the metal. It's easy to also use like a cookie cutter or a template to just trace a design. If you move it, you can realign it. I don't like the pencil marks, so I'm just gonna use a little of my scrub pad to scrub them away. Again, I'm just playing and experimenting. I don't really have an agenda with what I'm putting down onto the metal. I just noticed that the green scrub pad gave me a matte surface, which is just a different look and feel. Gonna also take a circle template and just draw some circles using different tools. Gonna turn it over and do the same thing from the backside. You can see that I have an indented line here from the front and a raised line coming from the back. This is called low relief. I can use a ball stylus to outline some of the work that I've already done to create a different look. You can also create texture and different patterns with your tools. Add a little more padding or cushion to the surface and use it to raise this area. With my chopstick, just gonna come in and push the metal. The metal is very forgiving and pliable. You can raise it quite a bit. This is called high relief. As you're working, you'll switch back and forth between low relief, high relief, and engraving. I'm gonna play around with the edge of this heart pattern. I like finishing the edges with lines, especially if I'm gonna cut a pattern out of the metal, it helps to keep the edges a little cleaner and also less sharp. You may notice that the interior of the heart is now kind of being pushed up, and that's just because of the engraving I'm doing along the edge. When I start to add patterns and textures, you'll notice that the metal will start to buckle a little bit and this is where coming back in with a metal spoon or your Teflon folder to smooth out

the metal, will just keep your work a little bit cleaner. I am gonna do some work on the backside. You may notice with your tools that at one area of the metal, it may feel a little rough as you draw. And if this happens, I oftentimes switch to my pencil, especially if I'm coming in from the back. It'll have a much smoother drawing experience. You don't necessarily have to push that hard. It just depends on how you want to define the line. So for this interior, I'm gonna poke out the center here and I'm gonna push using one of these paper stumps, and I'm gonna work on a soft surface, and that will begin to push out the metal. It's a lot of just play and repetition moving over lines that you've already created to redefine certain areas. I'm gonna use one of my printed images, going to take one of the ball stylus and just outline the design. It's easy on small patterns. Sometimes on larger patterns, I'll use a pencil instead so I can see what I'm tracing. The pattern is very, very faint, so I can take my stack of paper and go to the other side and outline what I just traced. Outline the outside and the inside and it'll pop out that pattern in just a different way. It's kind of a dance between the front and the back. A constant dance. So if I work the pattern from the backside, I'll usually come back to the front and smooth out a little bit. You can outline what you just did and it'll just add a different dimension to the piece, going to come back with my extra cushion, let me use the small paper stump to just push that metal around. Not everything that winds up on the test strip do I like. Again, it's just experimenting and seeing what the tools and techniques that you're exploring can do. I'm going to work this cloud design just a little bit more to see it more clearly, and outline from the back. I also like to use my tools at the very edge of the metal and draw borders, wavy lines, grids, dots for texture. If I don't like something, you can come back on your hard surface, and oftentimes smooth things out too. So if there's a mark that you make in your design and you don't like it, sometimes you can just erase it, which is it's really nice that you can remove things. All right, I'm gonna add a little color to this experimentation that I've been doing. Before I add the color, I need to clean the metal. If the metal's not clean, the color won't take as well to the metal. I'm just gonna use a little bit of isopropyl alcohol. You could use your alcohol ink cleaner and just scrub where you wanna add the color just to clean the oils from your fingers off the metal. I really like the Copic marking pens because all you need to do is just paint directly onto the metal to add your color. You can mix colors on the metal directly, just an easy, easy way. If you don't like something that you've done, you can easily erase it with a little bit of the alcohol ink cleaner so you can magically remove it, or use it as a way to just give the metal a bit of a tint of color or a hint of color. You can play around with mixing colors, and you can also play around with removing the color, not using the alcohol ink cleaner, but just a green scrub pad. The other way you can add marks and textures to your metal is by using a rubber stamp pad, you need to let it dry a little bit first, but that's another way you can create patterns and textures on the metal either to use it as just a, in a way, a stencil, or to add the texture and pattern just with the ink pad. This one I have is already dry and I waited about 24 hours. You can come back in with your tools and outline the designs from your stamp pad. Gonna outline what I just outlined on the backside to give it a little more dimension. You can refine that edge by just coming back in with another ball stylus. And if you really want that design to pop, coming back on a soft surface and using a paper stump, you can push the metal out to give it a little more dimension. I'm gonna clean up those edges a little more just using the Teflon folder. It'll just define my work. I see the test strip that I'm working on as just a constant work in progress. There's necessarily no finish to it. It's just a place to play and create and experiment and not let the work get too precious. Sometimes I ask myself a question, for instance, like what will this tool do and what will this mark look like? Or how will these inks react with each other? The place to answer those questions is on your test strip. I have a few other examples of test strips that I'm

always working on. Here are some other test strips that I've created using text, different borders, cutting the metal, painting, playing with different patterns and designs, experimenting with color. They're a constant work in progress.

Low-relief embossed hand ornament

- Now that you've gotten a little feel for using your tools and techniques on your test strip, we're going to take some of those and create a small metal ornament. For the design, I have decided to use my hand and place a little heart for the ornament, and I took my hand and photocopied it and reduced it. The size is about 3 1/2 inches by 2 1/4 inches. I've traced this photocopy onto tracing paper, so this is what I'm gonna use to add or transfer to my metal. This is also on the PDF template that I'm providing. I've cut a small piece of aluminum. It's a little bit bigger than the hand. It's 2 3/4 inches wide by 4 5/8 long. I'm gonna tape this down to my smooth, hard surface to trace it using a little washi tape, and I'm going to eyeball the positioning, and tape it in place. And then I'm just gonna use a pencil to trace my design onto the metal. Because I'm drawing on a hard surface, it's not going to leave a very deep impression, but I just wanna get the basic outline on there. I'm also gonna add a little embellishment, including the heart and some subtle details in the fingers. You can check your work by just carefully lifting up the tracing paper and you can see that it's just very lightly etched into the surface. You can also see that the image has transferred to the backside. I'm going to use a little bit of cushion underneath the metal with my sheets of paper, and I'm going to use a very small ball stylus and trace the outline of the hand from the backside. I'm not pressing very hard. I can always come back in and work the lines a little more if I want a deeper line. Trace the center of the heart and then see if I got all the spots. I'll check it from the front, and I'm gonna use the Teflon folder just to clean up my work. Again, I like to do this, anytime I'm pushing the metal from the backside, I like to come back in on the front side and smooth it out. I'm gonna do some more work to make the design pop. Probably a smaller tool. Going to outline the work again. I'm gonna press a little harder this time. I'm often building up layers, going over areas over and over again. It's very forgiving. If you make a mistake, oftentimes you can push the metal out. Check the other side, and it's starting to pop. Gonna outline the heart from the outside. And use the Teflon folder to smooth the metal again. I'm gonna come in on the front side and just define that raised area that I just created. You can see it start to lift, lift up from that flat surface, becoming a little more dimensional. I'm gonna use a piece of felt to continue raising the edges. Smoothing again. I'm gonna add a little bit of texture to the inside of the heart, just to add a little depth. When I add the color, it'll catch the color and create a little more of a pattern if I have something in there. Let's see what it looks like. Add a little more. I'm gonna make the center of the hand pop out a little bit, that heart shape, using low relief, and I'm gonna use a paper stump to push that metal out and make it a little more dimensional. Just kind of coloring it with this, not actually coloring it. I'm not using color, but that's what it feels like I'm doing, is coloring an area in. Oh, wow, that really worked well. Again, I'm just coming back in the front and defining that area. I'm gonna add a little more dimension to the hand. Not too much. These are great tools. They really move across the metal really nicely, the paper stumps. They come in all different sizes. Smooth that out. Looks good. Just flattening the metal from all that pushing. Alright. Gonna just fix one little part. Push this finger out just a little bit. And use the ball stylus just to come back in. It's a constant dance between back and forth. Okay, I'm gonna add a little bit of a border to the edge. Just gonna draw a line using the paper as a cushion. You could use a ruler, but I often just try and freehand it. It definitely looks handmade. I'm gonna add a little bit of a pattern to the edge. I like having some kind of texture on the edges. It just feels

like it finishes off the cut edge a little more nicely than just having it a straight cut. I am gonna add some texture to the background. Just gonna place some simple dots coming from the front side as some texture. I'm using the styrofoam cushion just so that the dots are a deeper impression. I'm gonna turn it over and do the same thing from the back. Change my tool. If I were to come back in with the Teflon folder and try and smooth this out, it would smooth out my work, so I'm not gonna do that. It'll just be a little bit buckled, but that's fine. I am just gonna finish off this edge of the hand, and then I'm ready to add some color. Add a little detail to the edge. Let's see what it looks like. And I will define it from the front side. I'm gonna push out from the backside to fix what I just pushed back in from the front. I think it's ready. I'm gonna clean the metal before I begin adding some color. I'm just gonna put a little bit of the alcohol on a rag and use it to clean. I'm not pressing too hard, because I don't wanna press down on any of the work and put a dent into it. I'm gonna dry it off. Oh, I did push in there, so I'm going to flip it over and just carefully push it out just a little bit. I'm going to use the Copic markers to add some color. It's gonna look very bright as I apply it. Being careful, but I'm gonna go back in and remove some. It'll look more like a patina in the background. I'm also gonna add some color to the center of the heart. These pens are really fun to work with to apply color. Let me use a little bit of tape to just mask off the center of my design, 'cause when I remove the color, I'm gonna use the green scrub pad and I don't want to scrub the hand area, just the center of the heart and the blue background. Just carefully scrub until you get the desired look that you want. If you take off too much of the color, you can always go back and add. I usually take some off and then get to a point where I'm pretty pleased with it. I'm gonna wipe it clean, just to see what it looks like. I might add a little bit, actually. This area. I need to let that dry a little bit. You can use circular motions. Remove the tape. So this becomes a little more matte finished, whereas the hand remains nice and shiny. I'm going to do the same thing with the blue area, but I think I can avoid the hand. Also, if you like the bright color, you could just leave it very brightly painted. This is just another option. You can keep scrubbing until you get the finish that you like. The patina background is basically done. I'm just gonna go back in and do some little touch-ups with a Q-tip and some of the alcohol ink cleaner. Just picking up some areas that are a little dark. And while I was scrubbing, I noticed that part of the fingers got a little bit indented so I'm just gonna push those back out again. And then come back in and create a hole so that I can add a string or ribbon. I'm gonna find the center, and push into a padded surface. The metal's really soft, so I don't need a hammer. It'll just easily make a hole. It'll be a little sharp on the back, so I'm just gonna try and push it aside so it's not so jagged. And then I'm gonna add a ribbon. Have just a nice piece of silk ribbon, 12 inches long, and fold it in half. Feed it through the hole, and loop it around, and tie it off at the top. Now that your ornament's done, you can decorate your wall, hang it on a tree, or attach it to a gift.

Layered sacred heart

- For this next project, we're gonna use high relief and incorporate it into a multi-layered embossed metal piece. I have a design traced out on my tracing paper. This design is taken from the PDF that I've created for the class. I'm gonna trace elements of this design onto three separate pieces of metal. The first metal I'm gonna use is going to be my background. You'll notice it is pink on one side and silver on the other. I'm just gonna lay the design down and tape everything together so it doesn't move. I'm eventually going to be cutting out the design from the metal, so placement doesn't need to be perfect, it just needs to have a little bit of room around all the edges. Going to use one of the embossing tools to trace using a solid hard background. Using firm pressure, I'm just

going to go around the edge of this design and then come back in with just a few details. I'm gonna check my work and add these inner details. That part is complete. Set that aside. And trace the second layer. Going to tape the metal down so it doesn't move. You'll notice that the metal is much smaller than the full design, but I only need it for a small portion. And finally, the last part, which is mostly the center and a little bit of detail. Now that we have our three pieces, I'm going to go back in and add detail. I'm gonna use my stack of paper just to start with a softer surface and go back in and make my lines just a little more indented. You'll notice that on the pink metal, it's just a surface coating, and so depending on how hard I push, I can actually pull the pink color off. I don't mind this, I like the distressed look, but that might be something to consider when you're working with a colored metal. Once I have the front side where I want it to be, just gonna go and add a little more detail to the back using a much smaller tool. Gonna outline everything that was added on the front. This will allow the design just to pop out from the base a bit more. I use this technique a lot. Usually when I am etching into the metal, I'll come back in from the backside and basically outline it again, what I just did. I'm gonna do that on the inside of the line too. You'll see how it changes the pattern when I turn it over. And these little scalloped edges, I'm gonna do the same thing. This is a good time to smooth out the work, or the metal I should say, on the front side just to clean it up. Then I'm going to, on one of the felt pads, go back in with another tool and just push the design out a little bit from the back. I'm going to now add some detail to the very top of this flamed, jagged edge, just drawing lines. And I am gonna go back in and add more lines and turn it over and use a tool to push it back out. You can use this step on the middle design. It's gonna be pretty much the same process at the top. You'll just go in and add detail and add a little dimension with your tools. That pushed it out quite a bit. I'm just gonna go back in and clean up my edges. You'll also notice that the design is starting to push out a little bit in the center, which is fine. Push it out a little bit more. Smooth it. And I'm gonna add some little details on the inside, around the edge. And then this section will be done. Let me smooth it a little bit more. On the second layer, I'm just going to do some details at the very top. This heart section will not be visible. Going to outline what I just drew. And again, outline on the inside. I'm just gonna use the Teflon folder to smooth out and then add some more details at the top and use the paper stump to push it out. For this section, I'm actually gonna go ahead and cut out the shape from the metal border. Just be careful, the metal is sharp. I'm just gonna smooth this out. Add a few more details. And I'm gonna lay it on top so you can get a sense of how the piece will come together. So that will be the middle layer, and then we'll have a third layer on top. I've already started working on adding detail to this part of the heart, so I'm just gonna swap it out and continue working. You can see that I've emphasized the areas at the top and then deepened the lines around the sides. I'm gonna add a little more detail to the border, basically just drawing lines, pulling to the very edge, adding some texture. I want the texture to be on the heart and around the edge, which, it will eventually get cut away from the border. This is one of my favorite textures to create on my work is this lined bordered edge. I'm adding the texture before I actually push out the center of the heart, because once I push that center out it would be difficult to add these details afterwards. All right, I'm gonna take my padded styrofoam piece and flip it over and begin to do the high relief area for this project, which is basically just slowly pushing the metal out, kind of out from the center to the edge, and working it slowly. As I work, I'm going to then come back to the front and smooth out those edges. Just makes it a little easier to work with the metal if it's flat. Eventually, it'll just be completely cut off from that edge. I'm always amazed at how much the metal will stretch, how far I can push it. (laughs) I can also come back in before I continue stretching and just define this edge a little bit more. Once I get it to a good depth, I'm gonna actually go in and fill this area with some hot

glue. This will add a little support. Since we're pushing the metal out, it's definitely a little fragile and I don't want it to get dented, so the glue will just support it. Smooth it one more time. All right. Gonna add some hot glue. Have to be a little careful 'cause the metal heats up pretty fast. You won't see this area of the heart. It's gonna be completely hidden, so it's okay if it looks messy. You wanna fill your design area pretty much basically to the top with the hot glue. Really, the hot glue is there to just help support it. I'm gonna let that cool. And I'm going to go ahead and finish my last two pieces. I'm going to use some decorative paper and double stick tape to finish off the backside. Grab your tape and roll out a piece and just lay your design on the tape. Cut it out, trim to the very edge, and use your Teflon folder or metal spoon to really create a good, strong connection between the metal and the tape, particularly around the edge because a lot of this section will be removed, but I will leave a little bit of a flange when I cut so that it has something to grab onto. Peel the backing off the tape so you can see your design is coated with the tape. And grab a decorative sheet of paper. Just gonna trim the paper from around the edge so I can see the design a little better. And then trim around the design. Not too close, though. Again, you want that tape to adhere to the back and attach the paper. You don't want it to peel up if you cut too close. Flattening out the edges. And here is the back. Go ahead and cut out the heart. This is gonna be the top layer. And you can start to see that one will be the center and this one will be layered on top. I wanna have a little bit of visual distinction between the two layers, and so I'm gonna add some color. You have to clean the metal first before adding the color. I like playing with the different colors of pens and then changing the color that way, just directly on the piece. If you don't like the color you can always wipe the color off and start again. For the edge work, I'm gonna add a little bit of liquid brass. This is just an alcohol ink that I'm gonna apply with a brush. You wanna make sure you shake this up really well. You can hear that there's a little metal ball in the container, moving the ink around. There's so many different colors of alcohol ink. Really, the sky's the limit as far as what you might want to choose to color your pieces. If you decide to add quite a bit of color, you may want to use that spray varnish, and I would make sure to spray the varnish on before you assemble the final layers. The final step is just to assemble, and I'm going to use these little three dimensional glue dots. Put them on the piece in the foreground, and then add some to this middle section. You could also use hot glue to assemble, but again, I like how the layers have a little bit of lift to them from the dots, and so it kind of divides each layer and makes it pop. I'm gonna add one to the very edge. Needs a little lift assistance. For an extra embellishment, I'm going to add three little metal roses to the front of the heart. Cut about a one inch square, and just going to round the corners and then begin cutting a spiral to the center of the square. Gonna also add some detail to the outer edges. You can imagine just these forming the shapes of the petals, so it's a subtle wavy line. Starting at one end, grab the metal and begin to roll it into the very center. Once you get to the center, you can open up the rose shape. Gonna just trim the edge a little. I've already made two additional roses, and they can be attached with the hot glue. This one's a little scrunched. I'm just un-spiraling it a little just to open it up. This layered sacred heart is inspired by the many Mexican tin hearts I've collected over the years. This one will fit right in with the collection that already exists on my wall.

High-relief embossed box lid

- I love adding embossed elements to existing objects, particularly little boxes or things that I've collected to store random needles, postage stamps, or other things that I just need to house in a little cute box. Take your candy box and just lay it on a piece of tracing paper, trace the perimeter. Then I measure the height of the box lid, which is about 1/4-inch, and I transfer that measurement

onto my tracing paper. I really like using these quilting rulers because I can see my design and easily add a dimension, that extra space. Now that I have the shape of the lid plus the overhang, you can add your design to the box lid area. I've already done that here on this additional piece of paper. This star that I'm using is created using the variety of designs from the PDF file I'm providing. Now, I'm just gonna transfer this directly onto the metal. I've cut my metal just a little bit larger so that I have plenty of room to work with, and then I will trim the metal down to the actual size that I'm going to adhere to the lid. Tracing the outer edge of the metal piece, and also the shape of the lid itself, this will give me a little bit of a guide for when I'm placing the metal onto the lid. You'll notice that my design is a little bit larger than the lid, and oftentimes, I'll have my design move to the edge as a border, or add decorative elements for the area that wraps around. I like just getting the basic shape and then I'll go back in and add more detail to the different areas. You can see that the image is now transferred on. I've gone ahead and added some high relief, low relief, and engraved areas to my image, and I've also had fun using the tracing wheel to add these small dots that go beyond the face of the lid. I've also gone ahead and added a little bit of hot glue just to support those areas that are a little bit raised on the front, and to act as a guide, I've used an alcohol ink pen to just trace the area of the box. This will help me place it on the lid more accurately. Using my double stick tape, I'm going to adhere the metal and rub the design so it has nice contact with the tape. It's also gonna clean up my design area a little bit, and then I'll trim everything to the edge of the metal. The nice thing about having the hot glue on the backside of the design is I can push in pretty hard and it's not going to dent my image. Now that I have the double-stick tape connected, remove the backing so you can see the area that I need to adhere the lid to. I'm gonna make sure that my design is oriented in the way that I want it to be on the lid, and I am just going to carefully place it in that area. Can usually pick it up and get a sense of where the design is landing and see if that's good. If not, you can peel it off. Just gonna take the scissors and round the corners to mimic the shape of the box lid itself since it has those rounded corners. And using my Teflon folder, I'm gonna start at one end the top edge, and just carefully bend the metal around the edge. The hinges are right here, so I'm gonna try and carefully cut a little bit of metal away from that to fit around the hinged area. This part, I'm just gonna kind of work around the edge, doing the best I can to align the metal to this little lip area on the box. When you get to the corners, you'll need to cut some little angled lines so that the metal can wrap around. Don't worry about it being attached right away, I'm gonna go around the entire perimeter once I have basically everything where I want it to be. This metal is so thin that it's pretty easy to shape it around the box. You just have to be a little patient. All right, then I'm just gonna take the Teflon folder and smooth out my edges and smooth out the lid design a little bit, and with a little patience, you'll have your image attached to the lid. I'm gonna go back in and just define some of the details that may have gotten shifted or moved around when I attach the lid, and then I will clean up my design and add color. I love how forgiving this process is. If you mess up something, it's usually easy to fix it again or change it, modify it, add a little more detail. It's kind of a constant work in progress. Before I add the color, I'm just gonna degrease or clean the metal since my fingers have been handling it quite a bit using a little alcohol. One reason why I am adding the color after the design is attached to the lid is that it's much easier to mess up my placement when I'm attaching the metal to the box. If I mess up the coloring, it's really easy to remove it. So I like to start with what I want my design to basically look like already attached. It's fun painting these alcohol inks onto the metal. They are so vibrant and fun to work with, and I'm gonna extend the color around the edge. It will also hide any little mistakes. If the metal is not, doesn't perfectly meet that lip of the edge on the box, I can usually hide it with the ink. You can clean up your work with a

Q-tip and a little bit of the alcohol ink cleaner. If you touch it though, it'll start to move the the color around, but I can always go back in and and touch up that area. I oftentimes go in between using the liquid alcohol inks and the pens. I prefer to use the pen on raised areas, but it also just depends on the color that you're trying to achieve. And I think this light yellow is really nice, and I have it in my pen format. I'm gonna keep adding paint to my design. Here's my finished tin. I've added a little bit of gold paint to the center of the star and a dot of blue just to highlight the eye. It's probably a good idea to use a little spray varnish to seal your work. Once that's dry, you can use them to hold all your treasures. You've learned many ways to emboss metal. Now it's your turn to take these techniques and create your own designs.