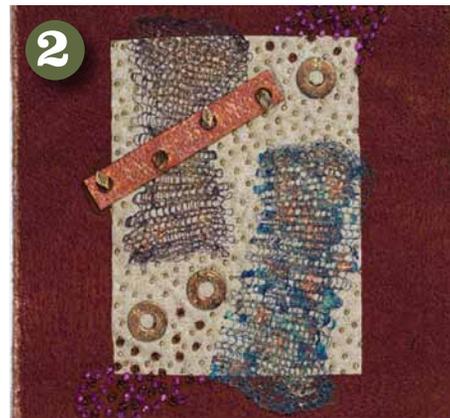
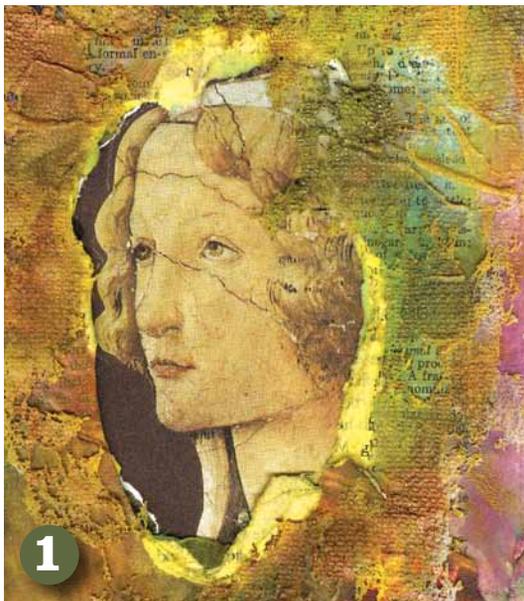


embossing for mixed media

how to emboss using fiber, paper, and embossing powders, plus techniques for metal embossing

presented by cloth paper scissors®



1 the workshop: using a heat gun to make your art sizzle

PATRICIA BOLTON

2 painted and embossed hardware

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4 impress them with angelina: stamping with angelina fibers to create three-dimensional flowers

JANE WEIR



Julaine Lofquist-Birch shows how to emboss ordinary pieces of hardware to create jewel-like objects you can use in assemblage, mixed-media collage, and fiber art. You'll love her "Painted and Embossed Hardware" technique!

Metal embossing is easy and very satisfying. All you need are metal embossing tools, craft metal, and your imagination. In "Metal Embossing Basics," Cheryl Darrow explains all there is to know about how to emboss metal using everything from clip art to your child's drawings as inspiration.

Finally, learn how to use heat embossing on fusible fibers to create a bouquet of shimmering petals and leaves in "Impress Them with Angelina," by Jane Weir.

There are so many applications for embossing in your art, and with *Embossing for Mixed Media: How to Emboss Using Fiber, Paper, and Embossing Powders, Plus Techniques for Metal Embossing*, you'll want to get started right away.

Warmly,

Cate Prato
Online Editor,
Cloth Paper Scissors Today

What is embossing? Embossing is an easy way to give your mixed-media art dimension by molding, carving, or otherwise raising the surface in low relief. You can emboss metal, paper, and even fibers.

In *Embossing for Mixed Media: How to Emboss Using Fiber, Paper, and Embossing Powders, Plus Techniques for Metal Embossing*, you'll learn all the embossing basics, from embossing tools to how to use a heat gun.

In "The Workshop: Using a Heat Gun to Make Your Art Sizzle," Pokey Bolton describes heat embossing techniques using an embossing tool or heat gun. She describes the special effects you can achieve with a heat gun on embossing powders and on metal—and that's just the beginning.

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MIXED-MEDIA DISCOVERY

Embossing for Mixed Media: How to Emboss Using Fiber, Paper, and Embossing Powders, Plus Techniques for Metal Embossing

presented by

Cloth Paper Scissors®

ONLINE EDITOR **Cate Prato**

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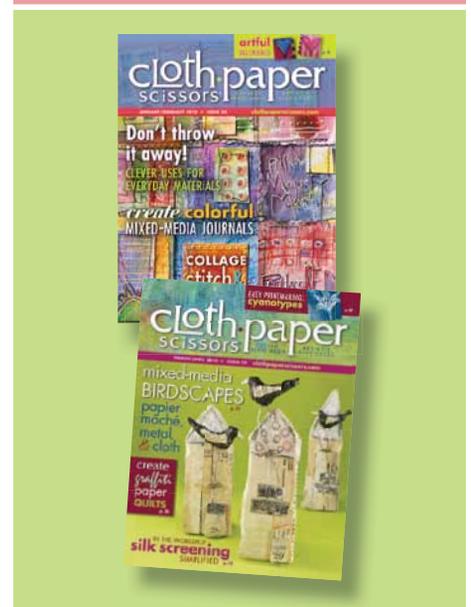
DIVISION ART DIRECTOR **Larissa Davis**

PHOTOGRAPHER **Larry Stein**

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Where mixed-media
artists come to play



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using a heat gun to make your art sizzle

BY Patricia Bolton

WHY I'M ARMED

Widely used for embossing and heat setting inks and paints, heat guns also shrink, burn, melt, or distort various textures and fabrics that can be added to collage or fabric work.

make an impression: embossing

You need pigment inks for embossing (not dye inks) as pigment inks remain wet a bit longer, enabling the embossing powders to stick to them.

1. Using your pigment ink stamp pad, ink your rubber stamp and press stamp onto your sheet of paper.

MATERIALS

- Embossing powder
- Pigment ink stamp pad
- Rubber stamp of choice
- 2 pieces of paper (one to emboss your image on, the other folded to help pour the excess embossing powder back into the jar.)



2. Pour embossing powder over the inked image, making sure that all areas are covered.
3. Fold a second piece of paper in half and gently shake off excess embossing powder onto the center of folded paper and carefully pour the excess embossing powder back into the embossing container.
4. With your heat gun about 6" above your inked image, turn it on and slowly move the heat gun around, watching how the embossing powder melts. This should take just a few seconds.

Voila! Now try it with different stamps and on different substrates to see how you fare. I have had less success with finely etched, complex images and more success embossing images that are bold, deeply etched, and fairly simple in design.

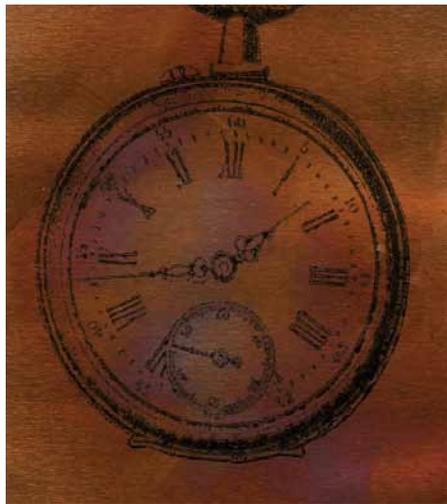
heat setting on metal

ArtEmboss makes a thin sheet of metal that can be stitched down with a sewing machine (using a very strong titanium needle). Before I stitch down the metal, I stamp an image on it—however, use StazOn inkpad for stamping on slippery substrates such as metal; others dry too slowly and will smear.

1. Ink up your rubber stamp and press onto the metal sheet.

MATERIALS

- StazOn ink (any color)
- ArtEmboss metal sheet
- Rubber stamp image
- Heat gun



2. Take your heat gun and zap the image for about 6 seconds to heat set the ink. Let the metal cool for a bit before handling!

patina your metal

This process works for copper or brass only.

Hold the heat gun about 3" away from the metal and heat for 1–2 minutes (it may take longer). You'll notice the copper metal will begin to variegate and change colors.

burning away

warning I can't stress enough that you must work in a well-ventilated area (preferably outside) when using your heat gun to burn and distort materials.

You have to chuckle at the notion that someone (and I don't know who) one day was inspired to take a heat gun to a nappy liner (why they did this I don't know, but I'm so grateful). Nappy liners (as the British call them) have the feel, look, and consistency of lens tissue paper—fibrous, strong, but fairly transparent. You can paint them, stamp

A heat gun is a hand-held device that blows very hot air in a concentrated area. There are different types of heat guns on the market for industrial and craft use; you can find them in the embossing section of your local craft store.

Use caution and sensibility while using a heat gun.

Read the manufacturer's instructions and warnings first. Work outside or in a well-ventilated area at all times—you do not want to inhale the matter that is being heated. The fumes can be toxic!

You can use your heat gun to heat set inks and paints, even glues, but be very careful: a heat gun is extremely hot and you do not want to ruin your work. If, for example, you are trying to speed up the drying process of the gesso you just slathered all over an altered book page, you'll warp your page if you apply too much heat. Use your heat gun from farther away and keep it moving around the page so no one particular area receives too much heat.

them, collage them, stitch through them. You can also take your heat gun and create a lacy texture that adds depth and interest to a piece.

MATERIALS

- Heat gun
- Nappy Liner
- Paint colors of choice (I prefer Golden acrylic glazes)
- Foam brush
- Altered book page that has been collaged
- Gel medium

1. Take your heat gun and briefly zap your nappy liner. It only takes a matter of a few seconds before it begins to distress and shrink.
2. When finished, you can keep intact or rip into bits to apply to a collage with gel medium and a foam brush.
3. When gel medium has dried, take a foam brush and acrylic glaze (color of choice) and brush over the nappy liners to integrate them into your collage.

chiffon scarves

1. Lay your fabric hearts onto the felt, positioning them in a way that pleases you.
2. Sprinkle your thread snippets and bits of copper curls around the hearts. Don't worry if they overlap your heart shapes—this will provide more interest.
3. Lay your chiffon scarf on top to create a sandwich.
4. Free-motion embroider the entire piece. In my example, I chose to free-motion a heart-shaped design to accent the hearts. When finished, snip off the excess machine threads.
5. Zap the piece with your heat gun, being careful to move the heat gun around the entire piece. Not only will you notice the chiffon burning away

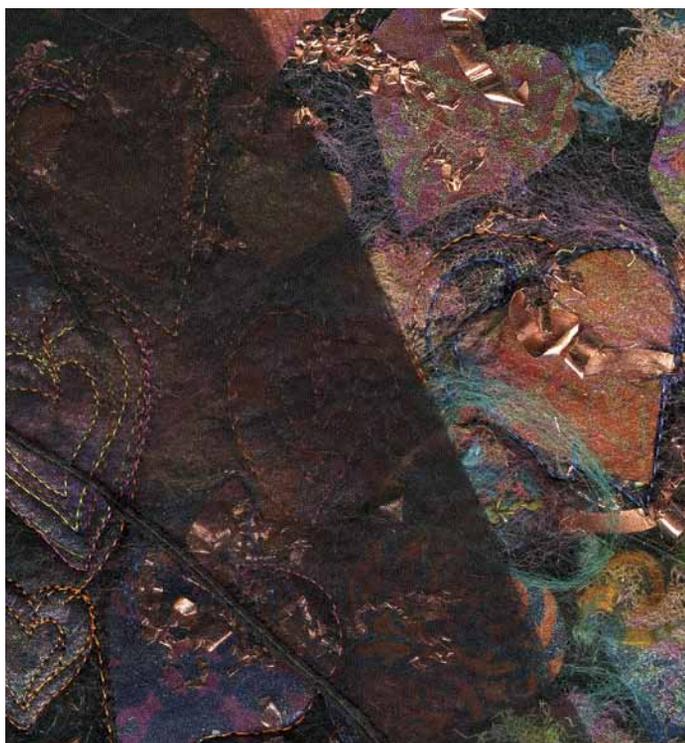
MATERIALS

- 9" × 11" sheet of Kunin felt
- Snippets of yarns, silk roving, and other fibrous embellishments
- Copper curls (optional)
- Sewing machine with free-motion capabilities
- 1"–2" hearts cut out of fabric (approximately 20)
- Colorful machine thread of choice for top needle and bobbin
- 9" × 12" piece of chiffon scarf (I prefer black)
- Heat gun

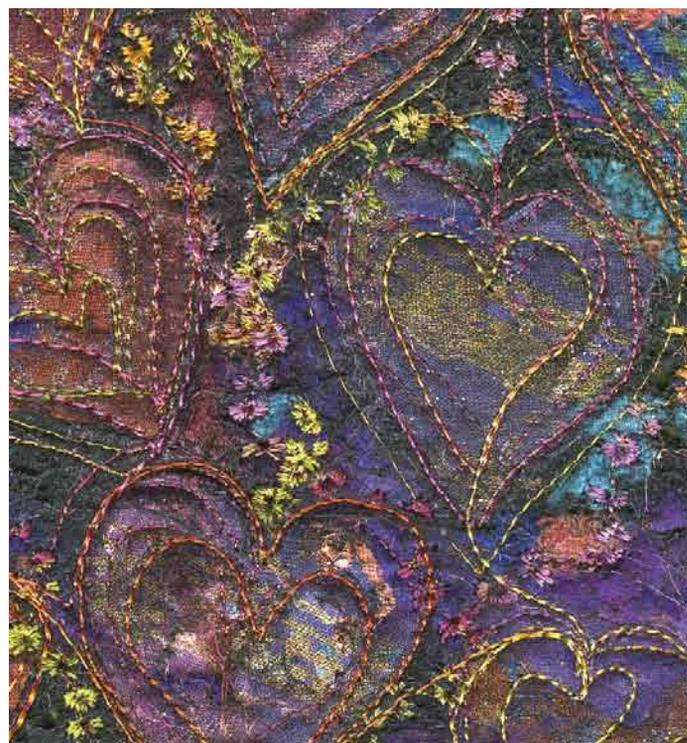
in areas, but the black felt is also burning away, creating a lacy texture. Stop applying heat when you are happy with the result.

There are a host of other applications for the heat gun. Go ahead: arm yourself and have fun! ●

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Black chiffon placed over thread snippets, copper curls, and felt.



Piece was free-motion stitched, then zapped briefly with a heat gun to burn away bits of the chiffon.



Painted & embossed hardware

Maybe my fascination with hardware stores started when I was young and would tag along with my father. That local store of my youth is still there, and it's always where I go hardware shopping. I'm sure that growing up with five brothers and seeing all that metal in the garage inspired me, too. I'm always on the lookout for unusual found items and have been seen digging through boxes at thrift shops and looking down at the pavement while out walking.

BY Julaine Lofquist-Birch

Above: Metal shank buttons, a variety of washers, and random hardware all painted, embossed, and ready to be used in art.

MATERIALS

- Pébéo Vitrail a L'eau, or Pébéo Vitrea 160 transparent
- Ultra Thick Embossing Enamel™ (UTEE)
- Clear embossing stamp pad
- Metal hardware or found items, such as washers, brackets, switch plate covers, pieces of lint traps, decorative mirror hangers
- Coarse sandpaper or sanding block
- De-greasing soap, such as Dawn®
- Strong thread
- Safety pins
- Large pin or toothpick
- Waxed paper or parchment paper
- Plastic garbage bag or drop cloth
- Small bristle brushes
- Old cotton towel
- Heat/embossing gun
- Respirator or well-ventilated work area

OPTIONAL

- Novelty threads or fibers for embellishment
- Metallic markers
- Craft wire
- Masking or painter's tape
- Small rubber stamps
- Glue that works on metal

While cleaning and organizing my studio one day, I came across some transparent glass paint that I had never used and a few jars of Ultra Thick Embossing Enamel (UTEE). I pulled out a few metal washers from one of my bead containers and decided to engage in some creative playtime. By painting and then embossing on the washers and other metal findings, I created some very colorful and unique pieces of embellishment to use in my art. First I incorporated them into small art quilts, then a journal, then a bead box and an artist's coloring book. I guess I would



"Hardware Collage" • 8" x 9" • Cotton; painted and embossed hardware and lint traps, glass beads; embossed edges.

say that the most difficult part of this technique was waiting for the paint to dry.

What's next? I'm not sure, but if I'm ever over at your house for a visit, you might want to lock your junk drawers!

directions

preparation

1. Designate an open area for the painted metal to hang until it is dry. A clothes line or wire works very well as a hanging system. Place a plastic garbage bag or drop cloth on the floor beneath your line to protect the floor from drips.
2. Since hardware can often be somewhat oily, it's important to wash it first with a little de-greasing

soap and water. Dry your pieces thoroughly and set them aside on your workspace.

3. Lightly sand the hardware with coarse sandpaper or a sanding block. This step is important as it helps the paint adhere better. Be sure to sand the edges also.
4. Cut a 24" piece of strong thread for each piece of metal. Insert the thread through a hole in the metal, pulling the 2 loose ends together. Knot the ends together through the base of a safety pin. Keep the safety pin open so it will be easier to hang after the paint is applied.

process

1. Place a piece of waxed or parchment paper on your work surface and open

a jar of the glass paint. Using a small bristle brush, apply the paint to the top and all the edges of the metal. Since you have already attached it to the thread and safety pin, it is ready to hang for drying. Pick it up by the safety pin and pin it to your hanging system. Do this for each piece of metal as you finish painting it. Depending on the humidity level in your home, the pieces may dry in a few hours or it may take overnight.

2. After your pieces have dried, cut the thread close to the edge of the metal piece. This will allow you to reuse the thread many times, even though it will eventually become too short to use. Peel away any remaining thread from the metal.
3. Dampen an old cotton towel and place it on your work surface. Place another piece of waxed or parchment paper on top of the towel. The dampened towel will help diffuse some of the heat from your heat gun and protect the underlying surface while you're embossing your metal. Lesson learned: I once ruined a cutting mat by not protecting it first—it has warped waves on it now!
4. Using a clear embossing stamp pad, press the top surface of your metal piece into the pad until it is coated with the ink. You can see this by holding it up to a light, and the metal will have a slight tacky feel.
5. Choose a color of UTEE and pick up a small amount using your thumb and a finger, just like you would do when adding a pinch of something while cooking. Sprinkle this over the surface of the metal and shake any excess back into the jar. Place the lid back on the jar, so the remaining enamel won't come in contact with the heat gun.

6. Wear a respirator or work in a well-ventilated area for this step. Allow the heat gun to get hot, and then hold it over the metal until the enamel starts to melt. Holding the heat gun steadily over one area, the enamel melts together into a solid mass whereas moving the heat gun around produces small bumps and a more textured appearance.

At this point, the metal will be very hot, so use a large pin or toothpick to push it away from your work surface and allow it to cool. When your piece is completely cooled, it is ready to be used in your art.

possibilities

- I have experimented with embossing directly onto fabric, and while I wouldn't recommend it on large quilts that may be rolled or folded, embossing a few areas on a smaller quilt adds an exciting element. On the small art quilt pictured here, I embossed the edges.
- By painting one side of the hardware, allowing it to dry, and then painting the other side before embossing it, you can use them as elements in a piece of jewelry. A simple necklace can be made by stringing some rattail cord through a washer or glue a few pieces together to create a brooch.
- Two or three lengths of string with washers attached to them can be used to make an indoor wind chime.
- Wrap novelty threads or interesting fibers around the enameled pieces to jazz them up a little or a lot. Wrap craft wire around them. Highlight painted areas with metallic markers.
- You can stamp an image onto the hardware by building up three or four layers of the embossing enamel. This can be done by sprinkling on the

tips...

- Experiment with using two or three colors of UTEE together, sprinkling on one color at a time. Start with a darker color first, and then add a smaller amount of a lighter color.
- A pinch of one of the metallic enamels on top of a matte color will create some stunning pieces. Some of the colors may be mixed while they are still hot by using a toothpick, but the resulting texture will be a little less interesting.
- To blend the colors, try mixing two of the primaries together, such as yellow and fuchsia to get orange; fuchsia and blue to get purple; blue and yellow to get green.
- For added interest and dimension, place narrow strips of painter's tape on the surface of your piece, creating sections. If you plan to use more than one color of UTEE, emboss just one color at a time.

extra layers, one at a time, before the underlying enamel becomes hard.

You don't have to limit yourself to painting and embossing hardware. Metal shank buttons, especially the ones meant to be covered with fabric, work great. Metal costume jewelry can be used, too. How about a metal mint box or another metal container? As long as the pieces don't sit flat while drying, they'll come out beautifully! ●

julaine.blogspot.com

metal embossing basics



MATERIALS

- 40g Art Metal (I used Rock Star black.)
- Paper trimmer or other cutting tools
- Embossing tools, basic set
- Mat set for embossing (thin foam, thick foam, and acrylic)
- Paper stump
- Burnishing block
- Mold(s) (I used Big Daddy Mold #8.)



Above, from back to front: Acrylic mat, thick foam mat, and thin foam mat.

I have to admit that I'm a rather lazy crafter. I will not spend days creating something—I like to see results fast, and it has to be easy. I look for ways to make embossing on metal as quick and as much fun as possible; embossing only “looks” difficult and time consuming.

I like to use metal in a variety of ways, whether it's card making (yes, you can use metal with most die-cut machines), home décor, journals, scrapbook pages, wedding albums, candles, or mailboxes.

For easy gifts, I like to keep a bunch of plain frames and inexpensive spiral

notepads on hand. Using the following instructions, you can emboss a piece of metal and attach it to a frame or notepad in no time and have a great, inexpensive gift that looks fabulous. I guarantee you will go through your stash and end up metalizing everything.

The following directions will guide you through a tutorial of different embossing techniques you can try on metal. Master these steps and you'll be incorporating embossed metal into your art in no time at all.

BY Cheryl Darrow



a. Paper stump
b. Wheel tool
c. Ball and cup tool
d. Wheel
e. Tip refiner tool
f. Brass brush tool
g. Burnishing block
h. Mold

directions

note: Refer to the photos on the next page to see examples of the techniques described here.

using a wheel

1. Take 1 sheet of 9" x 12" art metal and cut it into 3" x 4" rectangles. I used the black side as the front and the aluminum for the back, but you can always reverse the sides.
2. Place the metal on top of the thin foam mat, aluminum side up. Roll the wheel from the tool set along the metal at an angle.
3. Flip the metal over (black side up) and place it on the acrylic mat. Using the tip refiner, trace along both sides of the mark made by the wheel, outlining it so that the image stands out.

making ball shapes

1. Place the metal on top of the thick foam mat, aluminum side up. Using the ball tip from the ball and cup tool, slowly twizzle the ball into the metal. Work carefully so that you don't puncture the metal. I created a border of balls next to the design created by the wheel.
2. Flip the metal over (black side up), place it on the acrylic mat, and "cup" all of the domed ball shapes to refine them.
3. With the metal still on the acrylic mat, flatten the area around the balls with the tip of the paper stump. This will flatten the background metal and the design work will "pop."

using a mold

1. Place the metal (black side up) over the mold and gently rub over the



design with your finger so the image starts to show on the metal.

2. Holding the paper stump like a pencil, rub over the mold again so the image stands out even more. You can go all around the edges of the image with the paper stump.
3. Keeping the metal on the mold, take the pointed tip refiner and outline the image. Get as close as possible on all sides of the image.



1. Lines created with a wheel tool.

2. Wheel marks outlined with the refiner tool.

3. Ball shapes created and "cupped" with the ball and cup tool.

4. A rough image of a word was created by rubbing a finger over the metal on a mold.

5. The image is refined using the paper stump to rub over the metal on the mold.

6. Once it is traced with a refiner, the word stands out.

7. The word really pops after it is sanded with the burnishing block.

common terms

REFINE – to flatten the area around an image on a flat surface so that the background of the metal is totally smooth and flat, and the embossed area is more defined.

TWIZZLE – to twist into the metal, using the ball end of the ball and cup tool, creating a domed shape. Care must be taken so that the metal is not punctured.

4. Keep the metal on the acrylic mat and use the paper stump to flatten the background metal around the word(s) so they'll really stand out.
5. Remove the metal from the mold and sand the black side with the burnishing block. Like magic, the black coloring is removed, exposing the aluminum for a really cool look.

tip: You could also use the brass brush from the tool set to burnish and take off color to give the metal a stainless steel look.

drawing on metal

Drawing your own designs on metal is very easy to do and allows you to customize your designs.

1. Doodle a design very lightly on the top side (black side) of the metal using a small, pointed tip refiner from the kit.

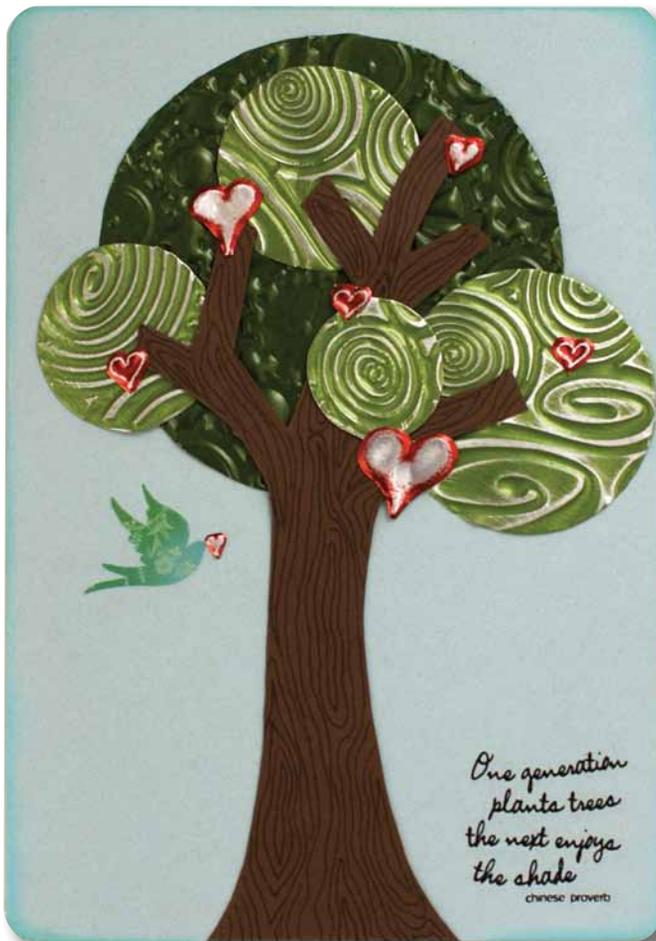


Gear Heart card by Lisa Patterson
Slate colored metal was layered under acetate with gear-shaped embellishments and embossed Grungepaper.

note: You can also create designs from clip art, computer-generated art, your child's drawings, etc. Simply print out the image, tape it to the back side of the metal (silver side), and trace around the image. Remove the paper and go on to step 2.

2. Flip the metal over (black side down) and go over the design, adding more pressure to create the embossed look.
3. Flip the metal back to the front (black side up) and place it on the acrylic mat.
4. Using the same pointed tip refiner, outline both sides of the image line so that it looks refined.
5. Flatten the background area with a paper stump to make the embossed image "pop."

tip: Use a rubber stamp to create an image. Stamp on the back side of the metal using permanent ink, and then trace the design as described above. Try to pick simple designs without a lot of detail.



People tend to use different amounts of pressure when embossing on metal, but for the best results you want to use a medium amount of pressure. Too light and you won't be able to see the embossed image very well; too heavy and you may tear through the metal. Medium pressure is just right. ●

tensecondsstudio.typepad.com

Tree card by Lisa Patterson • A creative way to use die-cuts, molds, and metal. Green metal was used for the tree tops and red metal hearts were embossed using a mold.

impress them with angelina

STAMPING WITH
ANGELINA FIBERS
TO CREATE
THREE-DIMENSIONAL
FLOWERS



angelina lights up my soul! I was immediately fascinated by the way this shimmering, versatile fiber seems to have a mind of its own. I can guide it along, but it always does the unexpected. Experimenting with this product has resulted in never-ending surprises.

BY Jane Weir



My first experience with Angelina was in creating a wall hanging. I designed a flat sunburst on an ocean background. I was so amazed to see the reflection on the water that it sparked something deep inside of me, and I became enamored with its iridescence.

Because of my love for flowers, it was only natural for me to journey with

Angelina into flora. I started by ironing a pillow of the fibers flat and then I cut out petals. But that approach didn't give me the radiance I desired, so I started looking at live flowers in a different way. Instead of looking at a flower in whole, I examined all the parts that it's composed of. This brought me to the concept of using rubber stamps to get the deep impressions I needed to reflect light and obtain the luminescence that only Angelina can give.

One flower led to another, and then the tiny little butterflies began to emerge. I found that by manipulating different petals this way and that, there was always a surprise in store.

Actually, my most popular stamp happened by accident.

While visiting with friends, I was unconsciously twisting and bending a rejected flower and when I looked down there was a perfect dragonfly. Consequently, I have found that it is better not to try to make something happen, but rather to just let it emerge.

My stamps are deeply etched and can be used for more than one purpose. (The dragon flower stamp, for example, makes several different flowers as well as the dragonfly.)

Stamping impressions into Angelina and turning them into flora and fauna can add warmth and excitement to almost any fiber and paper craft. My

MATERIALS

- Dragon flower stamp (used in example) or another deeply etched stamp to practice stamping with Angelina
- Two (or more) colors of hot-fix Angelina fibers
- Teflon® pressing sheet or parchment paper
- Iron
- Sharp scissors
- Clear adhesive (I recommend Beacon™ Adhesives Fabri-Tac™)
- One bead for dragonfly head or a sprinkle of seed beads
- A small amount of thin wire
- Wooden dowel or skewer
- Florist wire and florist tape for flower stems

instructions are intended to lead you through the mechanics of stamping with Angelina. Allow yourself the fun and freedom to twist and turn your way to the surprises Angelina has in store for you.

directions

note: Use caution when using a hot iron.

1. Place the stamp face up on a firm surface or your ironing board.
2. Arrange a medium to thick coverage of Angelina fibers on your stamp. Make sure the Angelina fibers are covering your entire stamp. When making three-dimensional flowers, for example, you'll want to make sure the ends of the petals are covered with Angelina as the thickness of fibers will help hold the curl.

option: Before you cover your stamp with your main color, take a second color (gold is wonderful) and with scissors cut tiny shreds over the stamp, lightly dusting it with these shreds. Then apply your main color as directed above.

3. Place your pressing sheet on top of the Angelina-covered stamp.
4. With your iron set at dry silk (get to know your iron setting before starting) iron back and forth until you can see a slight impression of the stamp emerging. Don't overheat!
5. Take the pressing sheet off without removing the Angelina from the stamp. Keep one finger firmly in the middle of the stamp to keep the fibers in place until you are sure the Angelina is completely fused. Re-iron, if necessary.

Voilà! You've made an impression! Continue to the next steps if you are working with the dragon flower/ dragonfly stamp and want to achieve a three-dimensional flower.

6. Remove the Angelina from the stamp and carefully cut out the flower around the outside edges of the impression.
7. To curl the petals and give them dimension, think of your dowel or skewer as a curling iron. For each

petal, place your dowel underneath the Angelina petal, curl the Angelina around the dowel, pinch, and roll the dowel back and forth to "set" the curl. You can make the petals more dimensional with two waves. For the first wave, place the dowel on top of the Angelina and then pinch the Angelina around the dowel from the middle of the petal to the tip. For the second wave, place the dowel underneath the petal, and roll the petal from the middle to the base. Multilayered petals add a special feature to flowers. When you do this, curl the bottom flower tips down, and the top petals up. Experiment with your own interpretation.

8. Add a medium-size drop of glue to the center of the flower and sprinkle on one or more beads.
9. If you decide to put the flower on a stem, twist the end of a florist wire

stem into a flat loop. Place a drop of glue on the loop and attach the flower to the top. *(Diagram B)*

10. Now, take the florist tape and attach it to one end of the wire stem. Then, while pulling and stretching the tape, spiral it down to the other end of the wire.

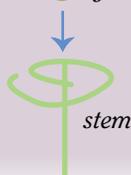


a. curl



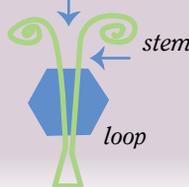
Arrows show direction of Angelina being curled around skewer or dowel.

b. glue



stem

c. bead hole



stem

loop

option: Make another flower with a color that reflects green and use two or more of the petals for leaves. Attach the same way as before.

dragonfly

note: The stamp has one petal longer than the others. Place the longest petal straight down towards you. This is the tail.

1. Follow steps 1 and 2, above.
2. With a tiny amount of Angelina, roll a long thin line and place it from the tip of the tail up to in between the "Y" part of the two top petals. You will find it easier to keep this in place if you tuck it under the stamp on both ends.
3. Follow steps 3 through 8 above.
4. Make small $\frac{1}{8}$ " - $\frac{1}{4}$ " cuts where indicated on Diagram D.
5. Bend the front wings backwards over the back wings and pinch down securely.
6. Pinch the body in half length-wise.
7. Curl the wings as directed in Diagram A.
8. To use a single bead for the head, take a short piece of florist wire, place a bead on it, and bend the wire on either side of the bead to hold the bead in place. Glue the bead to the top of the dragonfly body. ●

