PYROGRAPHY PEN TIPS

Discover the wonderfully creative art of
pyrography with this in-depth exploration of the
pen tip profiles used in wood burning.

Lora S. Irish

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THE BASICS

As the hot tipped pen is pulled across the surface of the media the tip literally burns the media to create pale through dark tonal value lines. The pattern of lines and shading strokes that you use in your wood burning work determines the art style of the finished project. Any pattern can be worked in any art style or in a combination of style.

MOON FACE HEART

BURNING UNITS

A wood burning is created with five elements - the wood burning unit, the pen tips, the media on which you are working, the pattern or design you will burn, and the art style you will use to create the design. Lets look at the pyrography systems first.

CHOOSING YOUR FIRST BURNER

There are three styles of wood burning units - one temperature tools, rheostat-controlled tools, and variable temperature tools. Which you chose depends on both your interest in this craft and your pyrography budget.

ONE TEMPERATURE UNITS

One temperature burners are very similar to soldering irons. The solid interchangeable tips are made from brass and screw into the front end of the burner. When this tool is plugged into the wall outlet it heats to a single temperature - high.

The most used solid brass tip is called a universal tip. This is the tip shown on the burner, shown below, and can be used for both fine line work and shading work.

The other common solid tips that are available for this style of wood burner are the calligraphy tip used for lettering, the flow tip used for large area fills, the cone tip used for detailing, and the large shading tip used to add shadows.

Since the solid tip tool heats to only one high temperature, the color tones that you burn are controlled by the texture pattern and speed of your stroke. Moving the tool slowly will create a black brown line. If you quicken your movement the line color will become a light chocolate.

A full range of tonal values can be burned using a one temperature tool. Burn your pale tones as the tool tip begins to heat and save your darkest tones for when the tool tip has reached its full setting.

RHEOSTAT TOOLS

This inexpensive beginner's wood burning pen has a rheostat on the power cord which allows you to control the temperature of the burning tip. It allows you full control over the pen tip's heat setting.

The sample rheostat burner, shown below, uses the same interchangeable brass tips as the one temperature tool.

The tonal values in the practice board are worked by controlling the pressure of the tip on the wood, the speed of the stroke, and the density of the lines burned as well as by adjusting the rheostat temperature settings.

The sharp-edged wedge-shaped universal tip will burn finely detailed designs. Both burning units shown on this page are manufactured by Walnut Hollow.

One temperature and rheostat styled burning tools are excellent beginner's units and have a nice variety of pen tip styles for any project.

VARIABLE TEMPERATURE UNITS

With the thermostat base, this tool can be set for any temperature range from very cool at stepping number 1 to extremely hot at setting number 10.

Because this style of tool has such a wide range of temperatures you will need to discover which setting are best for your wood burning.

You can accurately set your tip temperature to easily reproduce the tonal value ranges of your burning. The settings insure that your pen tip remains at a constant temperature throughout the work.

The Colwood Detailers, a single pen unit, shown above, has a wide range of temperature settings. Changing fixed pens or changing tips on the interchangeable pens is quick and easy. The temperature dial system is very reliable for quick tonal value changes.

This particular unit can reach very hot temperatures and working to the extreme black tones is simply a matter of turning up the heat.

The cork handles are very comfort and dramatically reduce the heat transfer from the tip to your hand. Colwood uses a positive, tight connector for the interchangeable tip pen making the exchange of tips easy.

The Optima, shown above, has a duel pen system that allows you to have two burning tips ready for work at all times. A simple toggle switch lets you move from one pen to the next quickly.

The pens for this unit have a foam covering for the hand grip which dramatically reduces the heat during a long burning session.

The temperature range of the thermostat is excellent and will give you total control over your tonal values.

I use both the Colwood Detailer and the Optima 1 Dual on a regular bases, and highly recommend either wood unit as your mainstay burner.

Both systems provide a wide, reliable temperature range. I use only a small portion of their potential power, setting my temperature settings at a 2-3 level for pale tones, a 3-4 level for my medium burns, and a 5-6 level for my darkest values.

You can purchase any of the styles of wood burning units online.

BURNING SURFACES

Any natural surface can be used for pyrography including wood, gourds, paper mache, cotton and linen cloth, watercolor paper, and vegetable tanned leather. Avoid any material that has been chemically treated or painted as the high temperatures of the tool tips will release the chemical fumes of these materials during the burning process.

WOOD

Basswood and poplar are favorite woods for the pyrographer. Both species have finely packed wood grain, a naturally pale white coloration, and are commonly available in 1/8" or thicker plywood sheets.

The natural color of the wood effects the color ranges that you will be able to see in your burning. Obviously the poplar and basswood, as both are white woods, are going to show a very wide range of pale value burns. African mahogany and the black walnut probably will not show the burning until you reach a mid-tone or dark toned burning.

VEGETABLE TANNED LEATHER

Vegetable tanned, non-dyed leather is a favorite burning media. Available in large side pieces, pre-cut kits and pre-manufactured forms as purses, book covers and wallets, leather offers the pyrographer a world of three dimensional possibilities.

Leather comes in a variety of weights from very light weight at 1 ounce leather which is approximately 1/64" thick to 7-8 ounces at 1/8" thick and even heavier belt weight leathers that can be a ¼". The weight or thickness of the leather that you chose depends on the use and shape of your final project.

You can also find leather in pre-dyed colors and suede textures, neither of which are recommended for burning. The chemicals used to pre-finish and pre-dyed leather can create toxic fumes during the burning process. Suede leather does not provide the smooth, controllable surface for clean, clear burned lines.

Blue Jay Barn, 8 oz., Vegetable tanned leather.

GOURDS

Dried craft gourds make wonderful surfaces for your pyro projects. Dried gourds with their densely packed wood-like fibers provide the burner with interesting shapes for their pattern decoration. Easily cut with a craft knife or bench knife, the gourd can become a bowl, sand candle cup, vase, lamp and, of course, a delightful bird house.

Use a dust mask when cleaning and cutting any dried craft gourd. Gourds often have fine power residue surrounding the inner seed pod that can cause both skin and lung irritation.

ARTIST QUALITY PAPER

Artists use many styles of paper for their work in watercolors, illustration markers, pastels, and for hand pulled prints. These same heavy weight, fine quality papers are suitable for any pyrography pattern.

Rag content artist papers come in several textures. You can find papers with a very smooth toothed surface, light texture up to a deep pebbled texturing. For wood burning a smooth or light texture works well as the pebbling can distort your lines as you burn.

Once your burning steps are complete you can color your designs with colored pencils, pastels, and watercolors.

PAPER MACHE & CHIPBOARD

Both chipboard and paper mache are made from shredded paper pulp. The pulp can be pressed into strong, flat sheets called chipboard or pressed into a mold to create three dimensional shapes. A thin media of white glue is often used to secure and stabilize the paper mache.

Un-dyed chipboard is available in a natural medium tone gray-beige, which limits your tonal value range in the pale value areas. You can also purchase chipboard that has a polished, white paper coating.

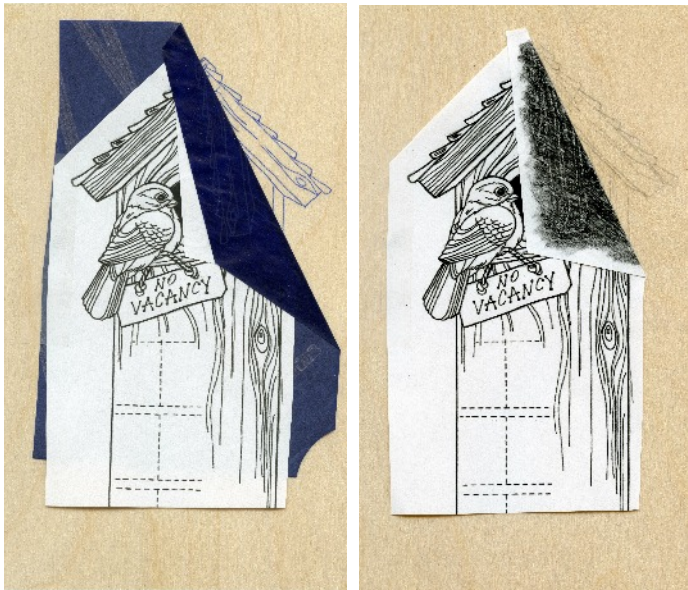Steam Punk Clock, 12" x 12" unbleached chipboard.

Pattern available in Steam Punk Clocks Pattern Package at
ArtDesignsStudio.com

TRANSFERRING YOUR PATTERN

SAFETY

Two products that are used to transfer the design to your work surface are carbon paper and graphite paper.

Both of these products are laid under your paper pattern so that the transfer side is against your work surface. As you trace the lines of your pattern on the pattern paper the carbon or graphite paper leaves a fine line on your work surface. Both should be used carefully as they can not be easily removed from your work surface after the burning is complete. Of the two I use graphite paper most often with its soft pale gray coloring especially on gourds, paper mache and darker woods.

You can also blacken the pack of your pattern paper with a soft pencil, covering the back completely. Place the pattern onto your work surface and trace over the pattern lines. This will leave a fine line of pencil graphite on your work surface. The pencil lines can later be removed with a white artist eraser.

Let's take a moment and consider a few simple safety precautions.

1.   Your project media should be an untreated, unpainted, and unfinished natural surface. Paints, polyurethane sealers, varnishes, and chemicals used in treating wood can release toxic fumes during the burning process.

2.   Do an Internet search on the media that you will be burning to discover if it has any toxic properties, there are several excellent data bases available.

3.   Work in a well ventilated area. A small fan set on your table that points toward your work will move the smoke and fume away from your face. Whenever possible work near an open window.

4.   Avoid laying your project in your lap during the burning steps. This places your face directly above the fumes, which increases your chances of inhaling the smoke.

5.   Unplug your burning unit from the wall socket whenever you are not working. An unattended hot pen tip can cause fires.

6.   While working set your pens either on the pen stand provided by the manufacturer or on a tile ceramic tile.

Carbon paper, shown above left, leaves a dark blue tracing line on your wood. Pencil graphite, rubbed on the back of your pattern paper leaves a soft, easy to erase, gray line, shown above right.

Typewriter carbon paper is available at most office supply stores. Graphite paper can be obtained through your local craft or hobby shop.

CLEANING YOUR TIPS

The best burned strokes are made with a clean, bright tip.

As you burn the tips of your pens will begin to collect resin residue from the wood sap and carbon build-up from the burned wood. The tips can become so coated with carbon that they take on a black, crusted finish.

That black carbon can even be transferred to your project and appears a long, thin dark gray streaks in the work. Carbon can cause your tip to lose heat or to create uneven distribution of the heat to your tip.

I use two methods for cleaning my pen tips - emery cloth and a wood carving strop with aluminum or red oxide rouging compound. I also clean my tips often, long before the carbon build-up becomes too intense.

The first important step in cleaning your pen tips is to unplug your burning unit and allow the pen to fully cool. A hot pen tip can burn both emery cloth and leather strops.

600-grit or finer emery cloth, which can be purchases at your local hardware store, can be used to clean badly encrusted tips. Fold the emery cloth into quarters, small enough to secure all sides with your fingers. Gently pull the tip of the pen over the cloth. Use as little pressure as possible as you clean the tip to avoid distorting or bending the burning wire of the tip.

A leather or synthetic strop used to sharpen wood carving tools makes a wonderful cleaning board for any pen tip. The strop is first prepared with a coating of either aluminum oxide powder or a fine grit rouging compound. The tip is pulled across the strop using gentle pressure until the tip returns to its bright color tone of gunmetal blue.

After your pen has been brightened, wipe it and the pen shaft with a clean, dry cloth to remove any remaining carbon particles. You are ready to return to your project.

Leather strops and roughing compounds can be purchased at any wood carving supply store.

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Sampler Pattern Package by L S Irish

126 line art patterns, plus 72 complimentary shaded drawings

FINISHING SEALERS

The lines and shading that you work with your pyrography tools do not require a finishing sealer, they are permanently set into the work surface.

However your working surface may need a finishing coat to seal the project from dirt, to give the completed project a shine, or to protect the any coloring you have added to your burning.

Cotton cloth and paper usually are not sealed after the work is completed. Vegetable-dyed leather may need a water-proof coating of oil added. Wood often needs a sealer coat of spray sealer, brushed-on varnish, or oil finish.

Both polyurethane and acrylic spray sealers are readily available and easy to use. After any painting steps are completely dry apply two to three light coats, allowing each coat to dry thoroughly. This type of sealer coat comes in matte, semi-matte, and gloss sheens and does not change the color of your wood.

An oil finish as tung oil, Danish oil, or a half-and-half mix of turpentine and linseed oil give a soft sheen to your work. Apply these oils following the manufacturer's directions. Dispose of any oil-coated rags or paper towel by submerging them in soapy water. Oil-coated rags are a fire hazard.

Oil finishes darken the tonal value of the wood, and so will change or darken your pyrography work.

Brush-on polyurethane and varnish are also available for your pyrography project at your local hardware store. Again, follow the manufacturer's directions, allowing amble time between coats for through drying.

Polyurethane does not change the natural coloring of your wood, some varnishes can give the wood a golden-yellow cast. Do a small test sample on a scrap board to check the final varnish coloring before you work on your finished project.

WOOD PATINA

Wood naturally changes color with age and develops a darker tonal value patina. White pine, which has very clear, white coloring when freshly cuts becomes a deep golden-yellow within a decade. Birch and basswood, both common pyrography woods, darken to a soft, taupe or beige-brown coloring.

As the wood ages it can appear that your pyrography work is fading. If you have worked in the palest tonal values these areas can become completely lost. The wood slowly darkens and overpowers your pale and pale-medium coloration.

You can not stop the wood from aging, however you can take several, easy precautions to minimize its effects.

Check what coloration changes your wood will eventually develop before you begin your wood burning. If your wood will darken dramatically over time, work your burning in strong mid-medium to black-dark tones, avoiding the pale tonal range.

Use a sealer that provides UV light protection. This reduces the oxidation that causes wood to develop a patina. Do not display or hang your work in full sunlight to avoid UV light changes.

Avoid using oil finishes on woods that naturally develop dark patinas. As an example birch plywood can take on a soft beige tone when coated with Danish Oil finish or Tung Oil. It naturally develops a deeper beige tone through aging patina. When combined these two factors can totally block out your mid-tone values within a few years.

PEN TIP PROFILES

touch-and-lift dot patterns for solid fill, and the scrubbie stroke for medium tonal value fills.

Spear and cured shading tips burn wide, graduated shading strokes, and a perfect for wood grain textures and leaf cluster patterns.

in-depth at the five basic pen tip profiles and the stroke patterns each make.

SUN FACE

PEN TIPS OVERVIEW

Each pen tip creates its own width and shape of line burn, and therefore is more suitable for specific textures. Thin edged spear or curved shader tip cut thin, deep lines. Loop and ball tip pens burn thick, shallow lines.

A basic beginner's set of tips may include a tightly bent loop writing tip , a ball point writing tip, a flat spoon-shaped shader, a curved-edge spear shader, and a wide-wire square tip shader. These tips will burn any pattern or project in this e-book. Specialty tips can be added as you discover your style of burning.

Tip shapes and names vary, depending on the manufacturer of your burning unit and are often offered in several sizes. Please check the website for your unit for more specific tips that are available for your use.

Variable temperature pens come in two varieties - fixed tip pens and interchangeable tip pens. A fixed tip pen has the burning wire permanently set in the pen. Some manufacturers create a interchangeable pen that allows different styles of tip to be inserted into the end of the pen.

Interchangeable pens often allow you to purchase a wider variety of burning tips, a great advantage to the new pyrographer.

Each manufacturer creates their pens to specifically fit the electric voltage, wire, and connections used in their wood burning units. Although some manufacturers do sell conversion kits that allow you to use pens manufacturer by other companies on their units I do not recommend this practice.

Using another companies pens can void your warranty and can damage both your pens and your burning unit.

When you purchase your variable temperature unit consider not only the power features of the unit but also the pen construction, how the pens connect to the unit, the guard grip construction, and the variety of tip profiles available for your unit.

Shown above, the top three Colwood tips are fixed pens, the bottom two are interchangeable pens. The interchangeable tips are permanently secured in a plug-in male connector that snaps into the top of the pen,giving an even, steady, and reliable temperature for your burning.

Top to bottom: curved shader, looped tip, micro looped tip, square shader, and spear shader.

Optima 1 Dual Tips, shown above, are all fixed pens.

Top to bottom: curved shader tip, spear shader tip, and ball tip.

BALL TIPPED PENS

Ball tipped pens comes in a variety of diameters with larger diameter tips creating wider lines and smaller diameters making thinner lines. They have three primary purposes - outlining, scrubbie shading, and solid fill work.

OUTLINING AND WRITING

You can outline all of your pattern lines to give your pyrography a cartoon or coloring book effect. Lightly outline the pattern using a cool temperature setting to set your lines. Next work each area with your chosen style or texture. When all of the shaded texture work is done re-work the outlines at a medium-high to high setting. Vary the width of the lines to give your outlining more interest.

Not every project needs to be outlined. If you have worked your project using shaded tonal values, outlines will not be needed to visually separate one area from another. No object in nature comes with outlines, so for landscape scenes or animal portrait use as few accent lines as possible.

SCRUBBIE SHADING

Small, short scrubbie strokes can be made with a ball tipped pen to create evenly graduated shading for your elements. Scrubbies are made in an slow, even back-and-forth motion or in a tight, random circular movement. Work several layers of scrubbie strokes to deepen the tonal value in any area.

FILL TEXTURES

Medium to medium-high temperature settings and a touch-and-lift stroke, using a ball tip pen will create your solid fill areas. The more tightly you pack the small, dark dots made by this texture the darker your area will be.
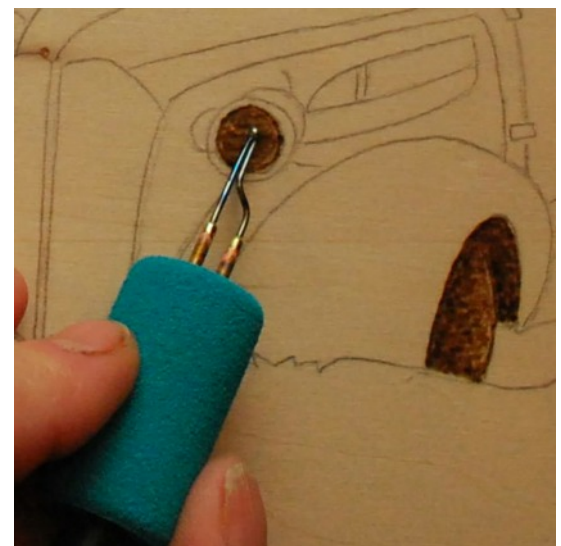
Avoid using a high temperature setting for this type of fill texture. To hot a setting will cause the dots to bleed or halo into the adjacent areas of the design.
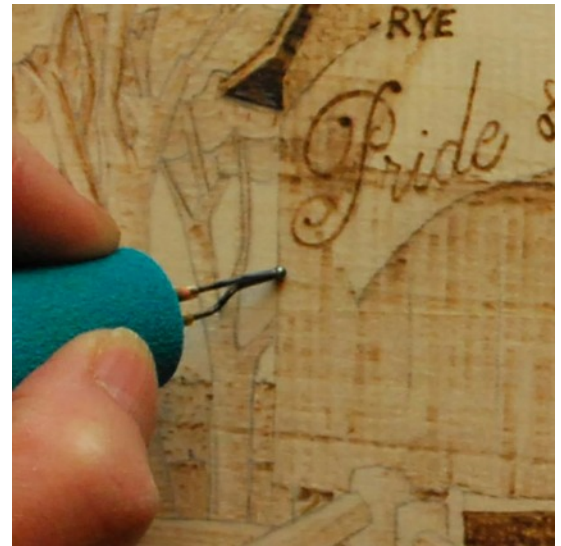
Outlining and detailing
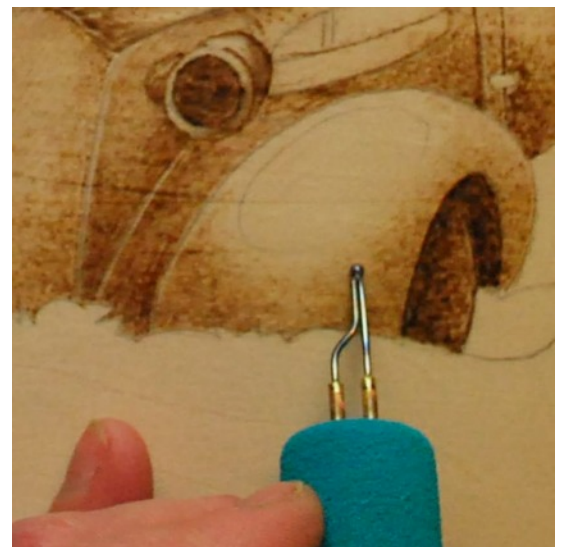
Scrubbie stroke shading

Touch-and-lift dot solid fill

LOOPED WRITING TIP

This classic burning pen tip is still a mainstay for any pyrography tool kit. The tightly bent loop at the point of the tip creates even, medium width lines and carries the heat for your burning unit well.

FINE LINE WORK

Using any temperature setting and holding the tip upright to the wood you can make even lines for both shading, accent, and outline work. The higher you set your temperature the darker and thicker the lines will burn. In the photo, top right, the fine lines work has been used to shade under the roof overhang. By re-burning the lines the tonal value can be darkened.

TEXTURE PATTERNS

Any texture pattern can be created using a loop writing tip. Simple random curls, tightly packed circles, and even cross hatched patterns are easily made using the fine line made by the loop. The more tightly you pack any texture line the denser and therefore darker tonal value that area will have.

SOLID FILL

At high temperature settings you can use the loop writing tip to create tightly packed small ovals to bring an area into your darkest tonal value. In the bottom right photo this touch-and-lift stroke was used to establish the darkest shadows for the leaves.

Fine line and detailing

Scrubbie stroke texture fill

Touch-and-lift solid fill

FLAT SPEAR SHADER

Spear shaders have a flatten surface that may be rounded or pointed at the tip. The shaft of the tip is bent so that the flat of the shader lies fully against the wood. Spear shaders, sometimes called spoon shaders, tend to have a thicker metal tip than curved shader pen tips, so they may require a slightly higher temperature setting during use.
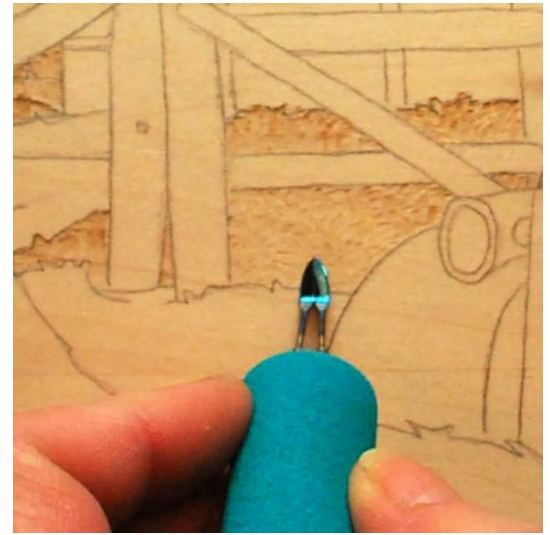
SCRUBBIE SHADING

By setting the temperature setting to medium or medium-high, you can lay the flat of the shader against the wood and pull short, small touch strokes to create the scrubbie shading effect.

Flat to board scrubbie texture fill

Lift the shader slightly to work the tip closer to the point or curved edge allows you to move in a random, circular motion for even shading. Add layers of shading strokes to graduate an area from a pale to dark tonal value.

LEADING EDGE LINES

In the photo sample, right bottom, the spoon shader has been used twice to create the copula boards. The shader was first laid flat against the wood and pulled in a long, straight line to give the general shape of the boards.

A second stroke was laid over the long, pull stroke to separate each board with a fine, thin, slightly darker tone by leaning the spoon shader's side edge into the wood.

Leading into the edge shaded lines

Sampler Pattern Package by L S Irish
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Patterns include Wood Spirits, Wizards, Dragons, Green Men, Celtic, Wildlife, Landscapes, and much, much more.

CURVED-EDGE SPEAR SHADER

The curved-edge spear shader has a thinner metal body than the spear shader which allows it to create darker tonal values at lower temperature setting. The curved side lets you make thin, even lines without a dark starting point spot as often happens with a ball tipped pen.

LONG SHADING STROKES

Using the wide point in the curve - the belly - you can pull long, wide shading strokes. In the right hand, top photo those long strokes are used to create the dips and ruts in an old country road. This is a touch-and-slowly-pull movement.

FINE LINE WORK

Leading with the point of the curved-edge shader and rolling into the belly creates extremely thin, fine burnt lines. On low temperature settings these lines are barely visible, on hotter setting the lines are perfect for engraving, cross hatching, and accent work.

In the middle, right photo the edge of the belly of the shader is used to create the line work in the dirt road. Note that some of the lines are so pale that they only show because of the natural shadow of the cut line.
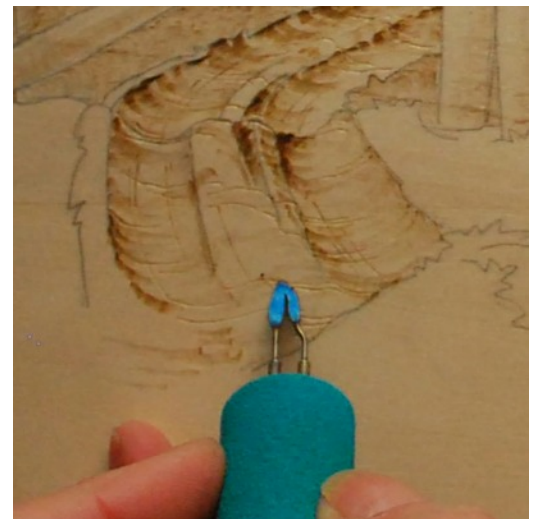
TRIANGLES

Because the curved-edge spear shader carries a large amount of heat, the tip of this shader can create small, evenly sized triangles in your designs. Set your thermostat on a medium or medium-hot setting and use a touch-and-lift stroke. The lower you hold the shader to the wood the larger your triangle will be.
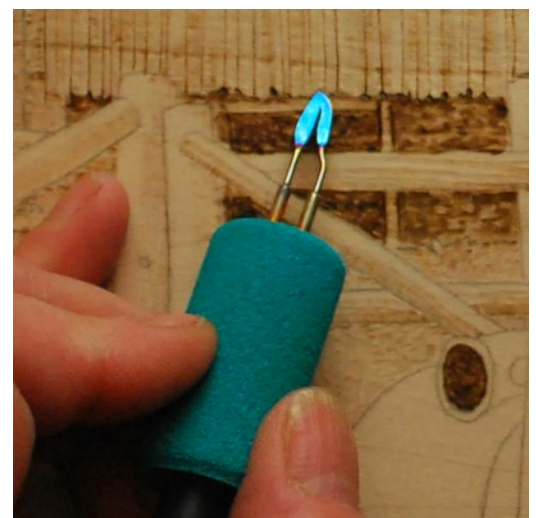
In the photo sample, bottom right, these small triangles are used to create the rotted, uneven edge of the barn boards.
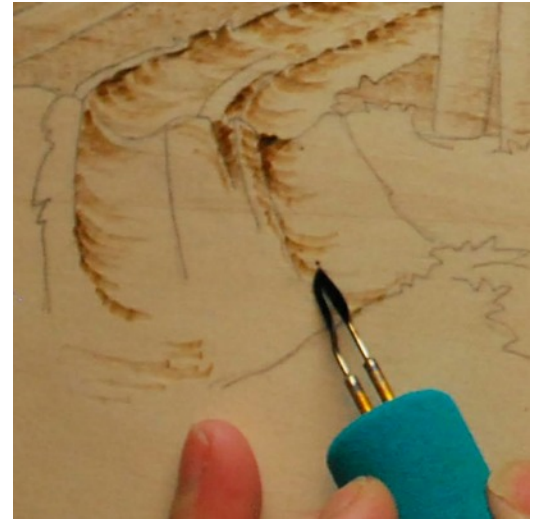
Using the belly for long shading strokes

Using the belly edge for detailing lines

Using the point for dark fill triangles

WIDE-WIRE SQUARE SHADER

The wide-wire square shader is a specialty tip that is a joy to use. The wide leading edge of this shader fills areas quickly with bold strokes. It is a must for any large sized project and will save you hours of work filling or shading the design.

Because the leading edge is straight you can hold the pen upright to the work and using a touch-and-lift stroke make perfectly straight, short lines. Lay a metal edged ruler against your project, glide the pen tip along the ruler to create long, perfect line work.

The square shader, shown top right, is made with a triangular wire, perfect for animal hair and long, flowing grass blades. With a round-wired square shaders you can lead one point of the straight edge into your wood, creating a thick to thin straight line.

Short, perfect shader lines

HAND POSITION

No matter which pen and tip you are using your hand position controls the pressure on the tip, the length of the stroke, and the curvature of the burned line.

Any pen is held loosely, as if you were holding a writing pen or pencil on the pen grip guard. In the Colwood pen sample, shown bottom right, the grip guard is a wide cork layer below the burning wire. In the photo, top right, the Optima uses a thick blue foam.

A loose grip between the thumb and index finger places the tip at roughly a 45 degree angle to your work. You can raise the angle to create a thinner line burn. By dropping the tip closer to the project you are placing more tip metal into contact with the project and therefore creating a wider burn line.

Avoid resting the side of your hand on your project, this restricts your hand movements and shortens the strokes. I lightly rest my small finger on the project. This balances my hand and secures the pen tip in a specific position on the board.

Hold your burning pen exactly as you would any writing tool. A comfortable hand position makes clean, easy burn strokes.

TONAL VALUE REFERENCE SCALE

The wood species, tip, texture stroke, density of line work, and the thermostat temperature setting of your burning unit determines your tonal values. Because so many factors come into play I can not give you specific temperature setting numbers for your unit or for the wood that you are working.
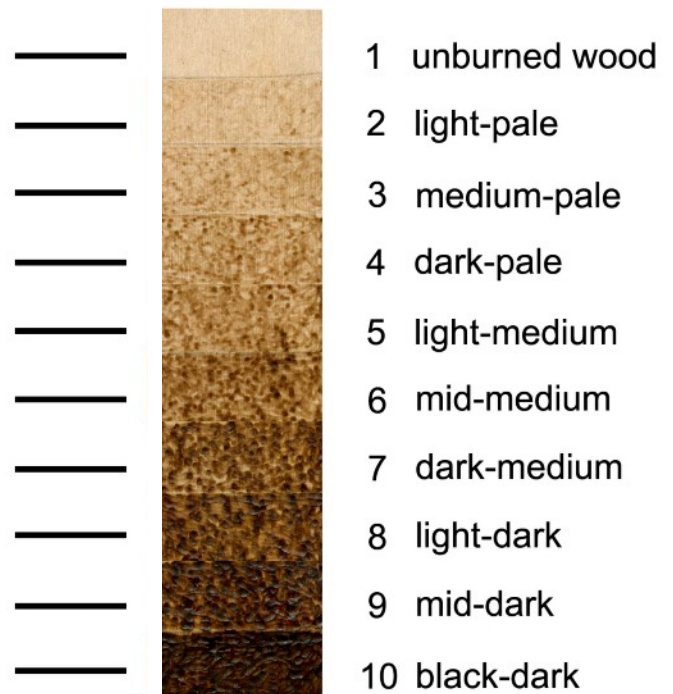
To establish a reference guide burn a ten-unit sepia scale using your burning unit and favorite pen tip.

The first unit of your scale, your palest tonal value is the color of the un-burned wood. Use the simple scrubbie stroke to fill each unit, slowly developing your range from light-pale through black-dark.

With a pencil mark your practice board with the temperature setting that your unit used to create each tonal value.

Print a copy of this page on a high ink setting. On the paper chart note your temperature settings for each tonal value.

As you work through your project you can refer to your paper chart and your practice board to accurately copy the value work in your project.

1 unburned wood
2 light-pale
3 medium-pale
4 dark-pale
5 light-medium
6 mid-medium
7 dark-medium
8 light-dark
9 mid-dark
10 black-dark

Tonal value reference guide

outlines   packed dots   scrubbie   dark fill   ball tip

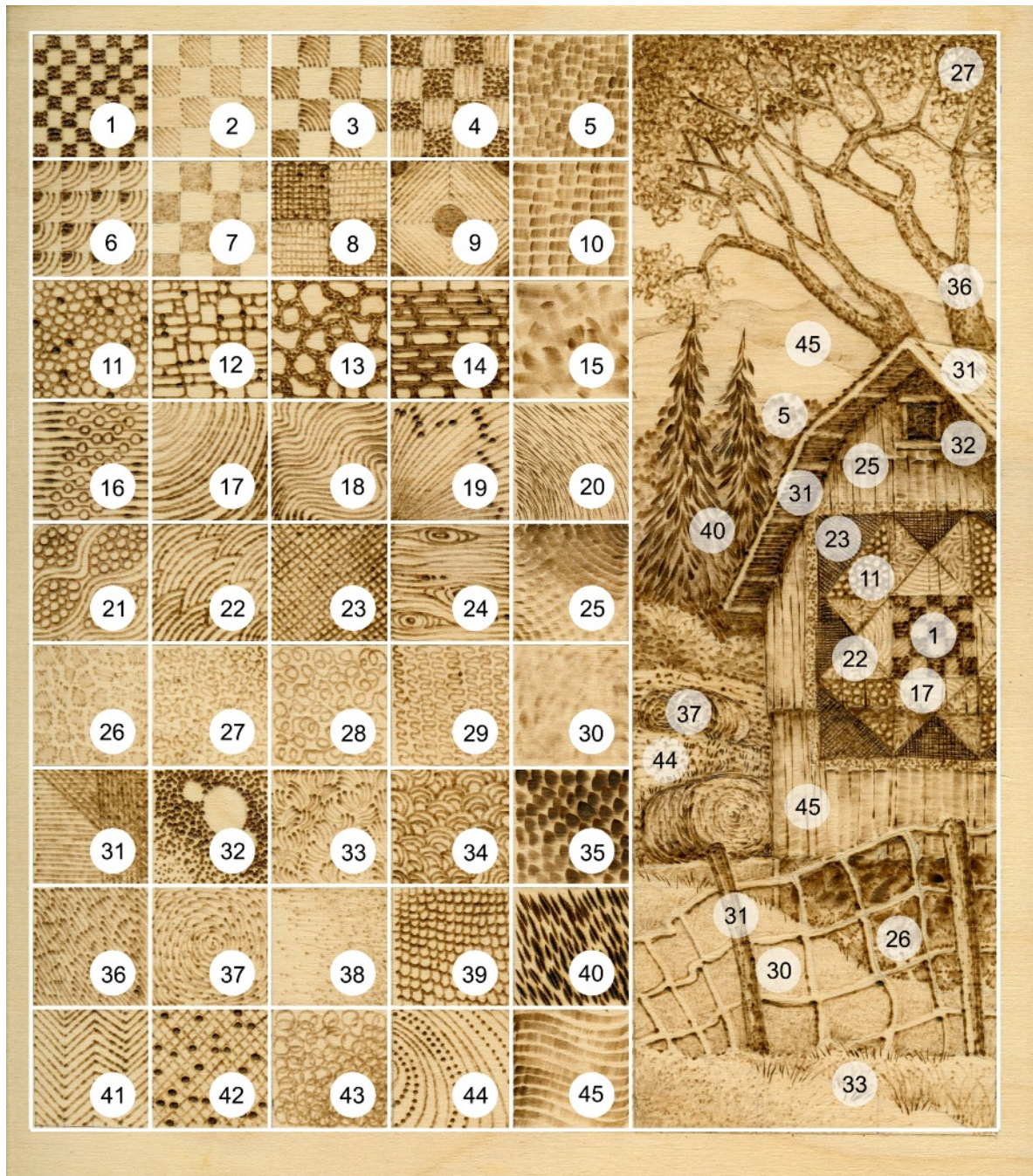short line shade   spear shader   detailing   curved shader
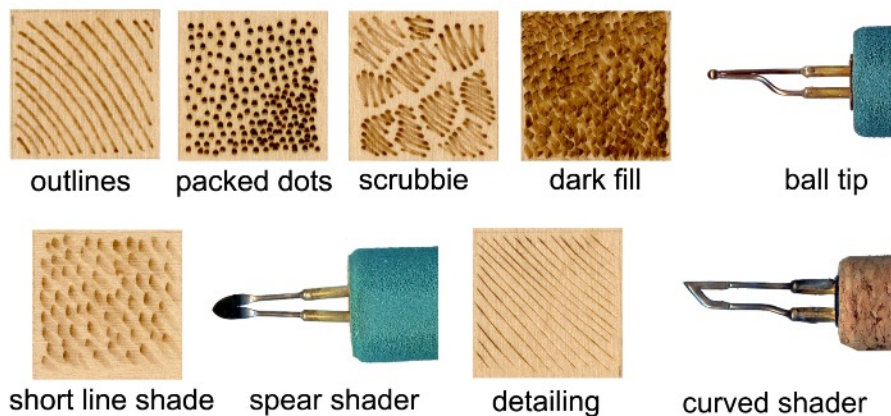
Sample texture guide

TEXTURE PAINTING QUILT BARN BOARD

The Quilt Barn was worked using texture fills to create both the line work and tonal value shadings.
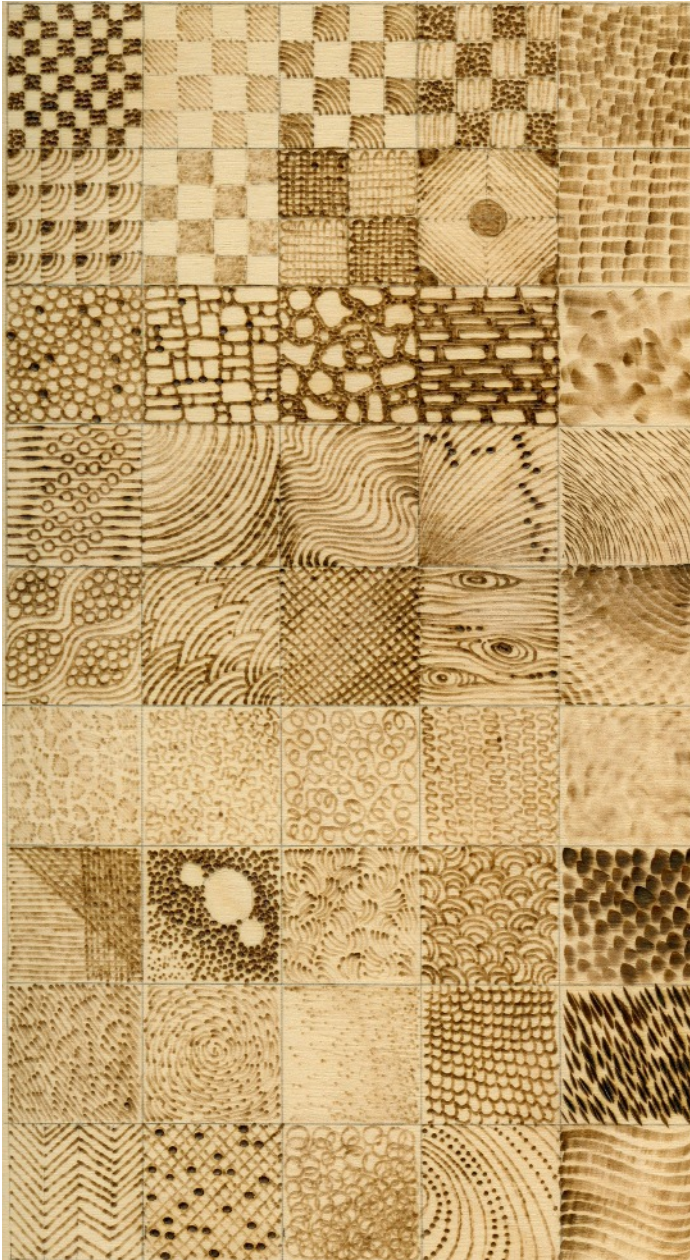
Quilt Barn

Quilt Barn Texture Practice Board

Supplies:
   9" x 11" birch plywood
   pencil and ruler
   ball, looped, spear, curved, and square shader tips
   graphite paper

1. Lightly sand your plywood and remove any dust with a clean cloth.

2. Using a pencil and ruler mark the texture practice area using 1/2" margins, and nine rows of 5 - 1" squares. In the remaining areas, right side, of the board trace the Quilt Barn pattern.

3. Following the guide numbering above work through pages 72 - 74 filling each grid square. Work the texture patterns into the quilt Barn tracing after each completed square, following the photo above for tonal value.
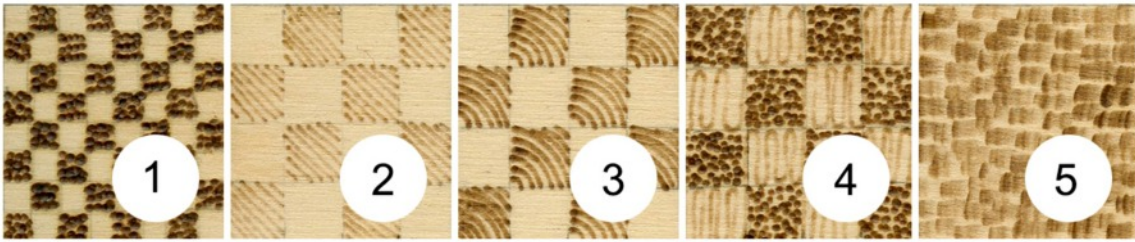
1   Ball point tip, high temperature setting, dot pattern
2   Ball point tip, low temperature setting, straight line pattern
3   Looped writing tip, medium temperature setting, curved line pattern
4   Looped writing tip, medium temp setting, dot and looped line pattern
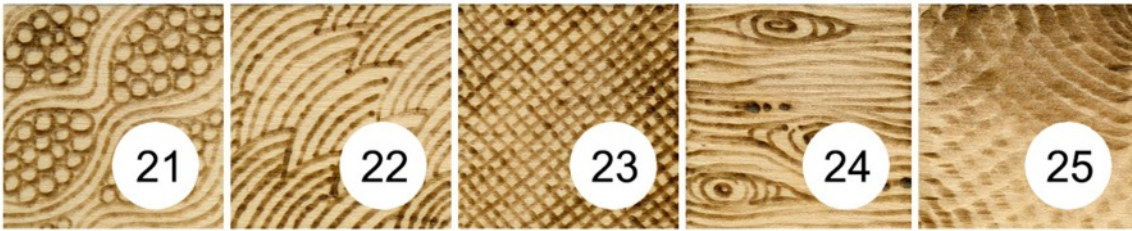5   Curved shader tip, medium temperature setting, short pull line
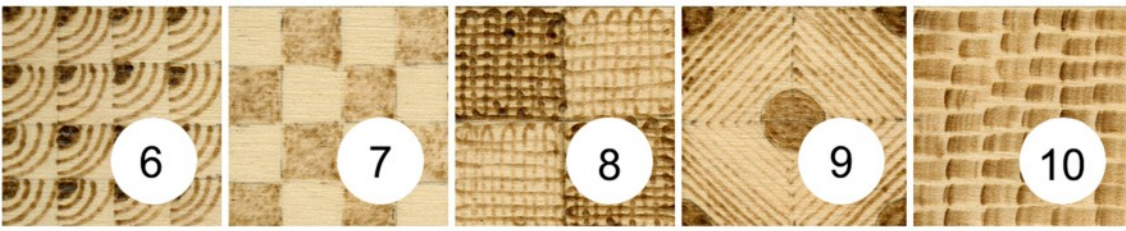
6   Ball point tip, high temperature setting, curved line pattern
7   Ball point tip, low temperature setting, tightly packed scrubbie lines
8   Looped writing tip, medium and high temperature settings, looped line pattern
9   Looped writing tip, graduated temperature settings, straight line pattern
10 Spear shader on edge, medium temperature setting, pull stroke
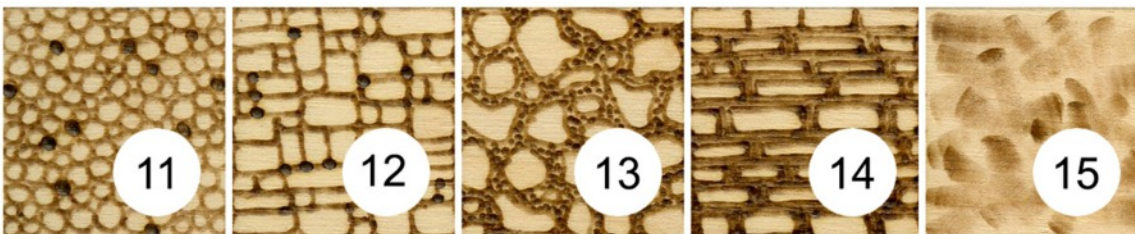
11 Looped writing tip, medium temperature setting, small open circles and dots
12 Looped writing tip, medium temperature setting, brick pattern
13 Looped writing tip, medium-hot temperature setting, rock path pattern
14 Looped writing tip, hot temperature setting, field stone pattern
15 Curved shader on edge, hot temperature setting, random pull stroke

16 Looped writing tip, hot temperature setting, lines and bubbles pattern
17 Looped writing tip, graduated temperature settings, connected curved lines
18 Ball tip, medium temperature settings, wavy line pattern
19 Ball tip, medium temperature setting, curved line and black dot pattern
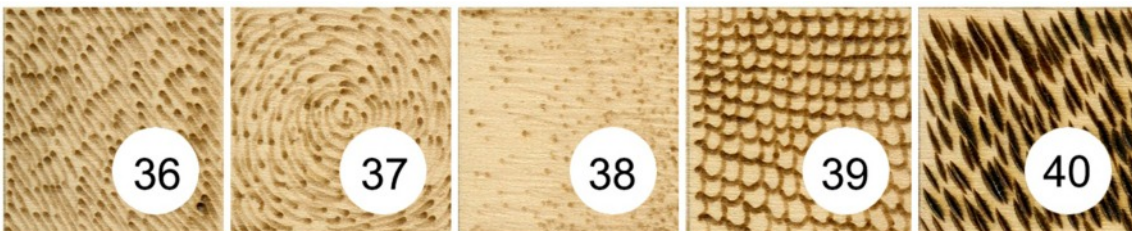20 Curved shader on point, hot temperature setting, short curved lines

21 Ball tip, medium temperature setting, bubbles and wavy lines pattern
22 Ball tip, medium temperature setting, interlocking curves pattern
23 Spear shader on edge, medium temperature setting, cross hatching pattern
24 Loop writing tip, hot temperature, wood grain lines
25 Spear shader on edge, hot temperature setting, end grain wood pattern

26 Curved shader on point, medium temperature setting, giraffe spot line pattern
27 Ball tip, medium temperature setting, random doodle line pattern
28 Ball tip, medium temperature setting, looped line pattern
29 Ball tip, medium temperature setting, bedsprings line pattern
30 Spear shader on flat, medium temperature setting, random line shading

31 Looped writing tip, medium temperature setting, cross hatch sample
32 Looped writing tip, medium temperature setting, pointillism sample
33 Looped writing tip, medium temperature setting, grass seed heads pattern
34 Looped writing tip, medium temperature setting, random shell pattern
35 Spear shader on flat, hot temperature setting, touch and lift dash pattern

36 Spear shader on point, medium temperature setting, short dash fill pattern
37 Spear shader on point, medium temperature setting, short curved dash fill
38 Spear shader on point, low temperature setting, graduated dash line fill
39 Ball tip, medium temperature setting, dragon scales pattern
40 Spear shader on edge, hot temperature setting, touch and lift dash pattern
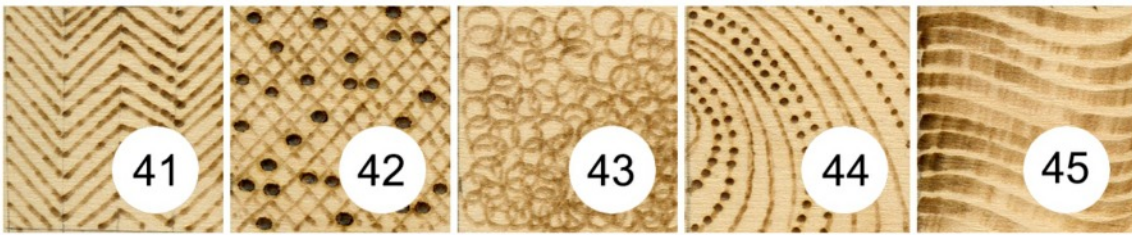
41 Ball tip, medium temperature setting, herringbone line pattern
42 Ball tip, medium and hot temperature settings, dot filled cross hatching pattern
43 Ball tip, low temperature setting, overlapping circles pattern
44 Ball tip, medium and hot temperature settings, crop circles pattern
45 Curved shader on edge, hot temperature setting, long slow-pull lines pattern
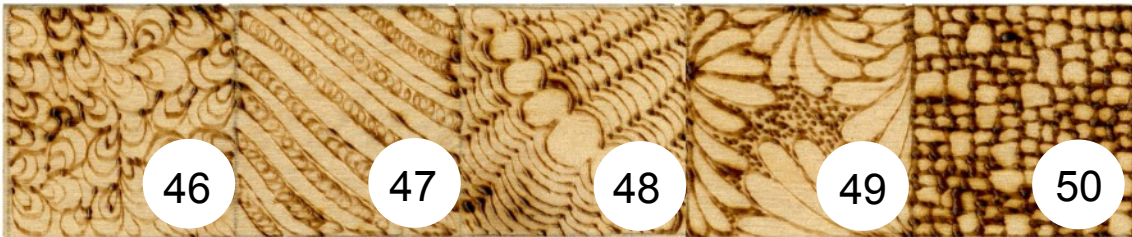
46 Loop writing tip, hot temperature setting, quick tear drop fill
47 Loop writing tip, hot temperature setting, quick coiled lines
48 Loop writing tip, hot temperature setting, reflections pattern
49 Loop writing tip, hot temperature setting, simple daisy petals pattern
50 Loop writing tip, hot temperature setting, packed blocks pattern
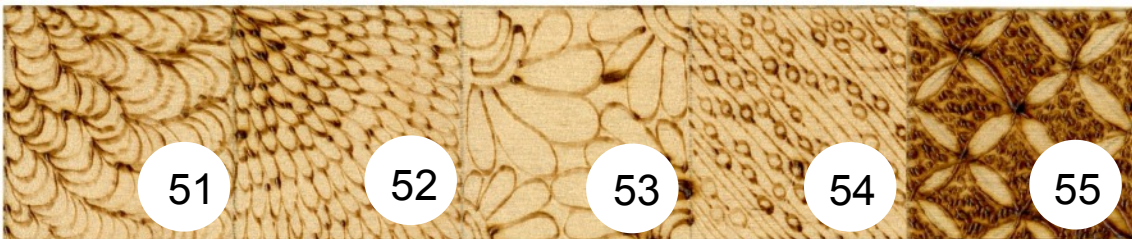
51 Ball tip, hot temperature setting, half-circle coil line pattern
52 Ball tip, graduated temperature setting, packed flower petals pattern
53 Ball tip, medium temperature setting, random flower petals pattern
54 Ball tip, medium temperature setting, rain drop lines pattern
55 Ball tip, hot temperature setting, wedding quilt pattern

PRACTICE PATTERNS

Black-Eyed Susan
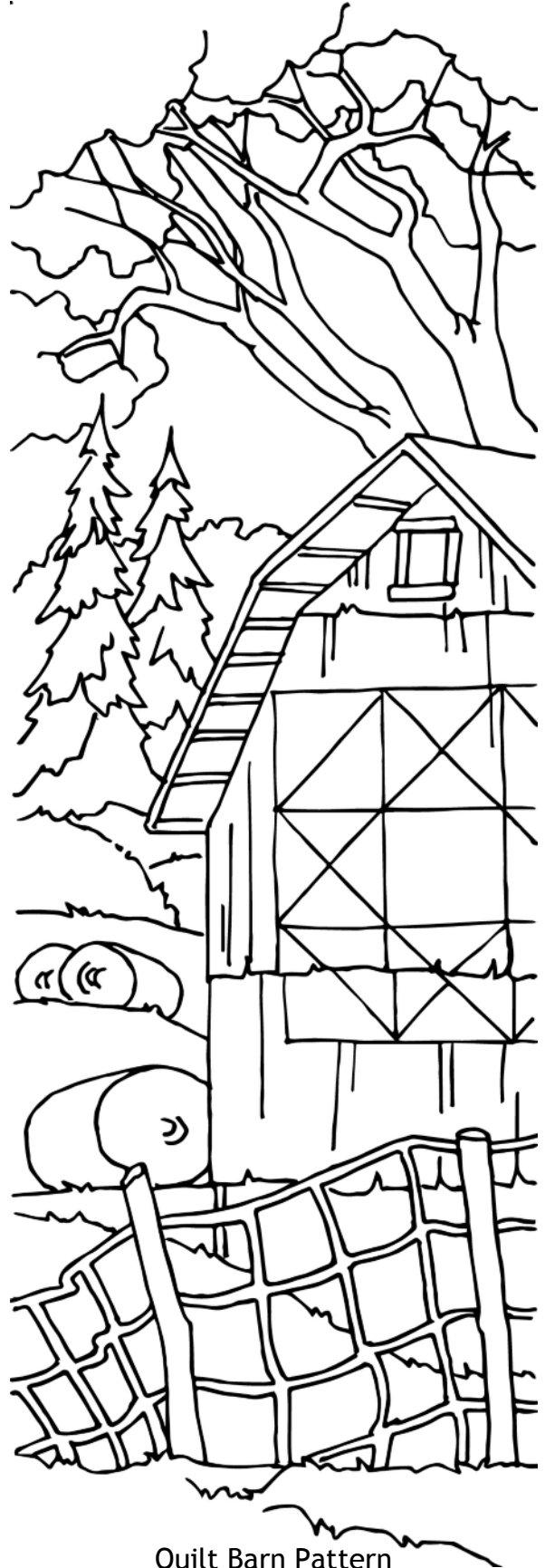
Quilt Barn Pattern

Moon Face Pattern

Sun Face Pattern

ABOUT THE ARTIST

Lora S. Irish Books
Available at Amazon.com

Chip Carving 1 - Chipping Away, Inc.
Chip Carving 2 - Chipping Away, Inc.

Classic Carving Patterns - Taunton Press

101 Artistic Relief Patterns for Wood Carving
135 Gunstock Carving Patterns
Arts & Craft of Pyrography
Chip Carving Workshop
Easy & Elegant Beaded Copper Jewelry
Essential Links for Wire Jewelry
Great Book of Carving Patterns
Great Book of Celtic Patterns
Great Book of Dragon Patterns
Great Book of Fairy Patterns
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Great Book of Tattoo Designs
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Landscapes in Relief Carving
Learn to Draw Celtic
Learn to Draw Dragons
Modern Tribal Tattoo Designs
North American Wildlife Scroll Saw Patterns
Official Vampire Artist's Handbook
Pyrography Basics
Relief Carving Wood Spirits
Relief Carving Workshop
Wildlife in Relief Carving
Wood Spirits & Green Men
World Wildlife Scroll Saw Patterns

ABOUT THE ARTIST

Join Lora S. Irish, internationally known wood carving, pyrography, and pattern book author, as she teaches the basic steps, techniques, and practices to pyrography.

You can contact Lora S. Irish directly through her free projects blog at LSIrish.com and visit her line art pattern website at ArtDesignsStudio.com.
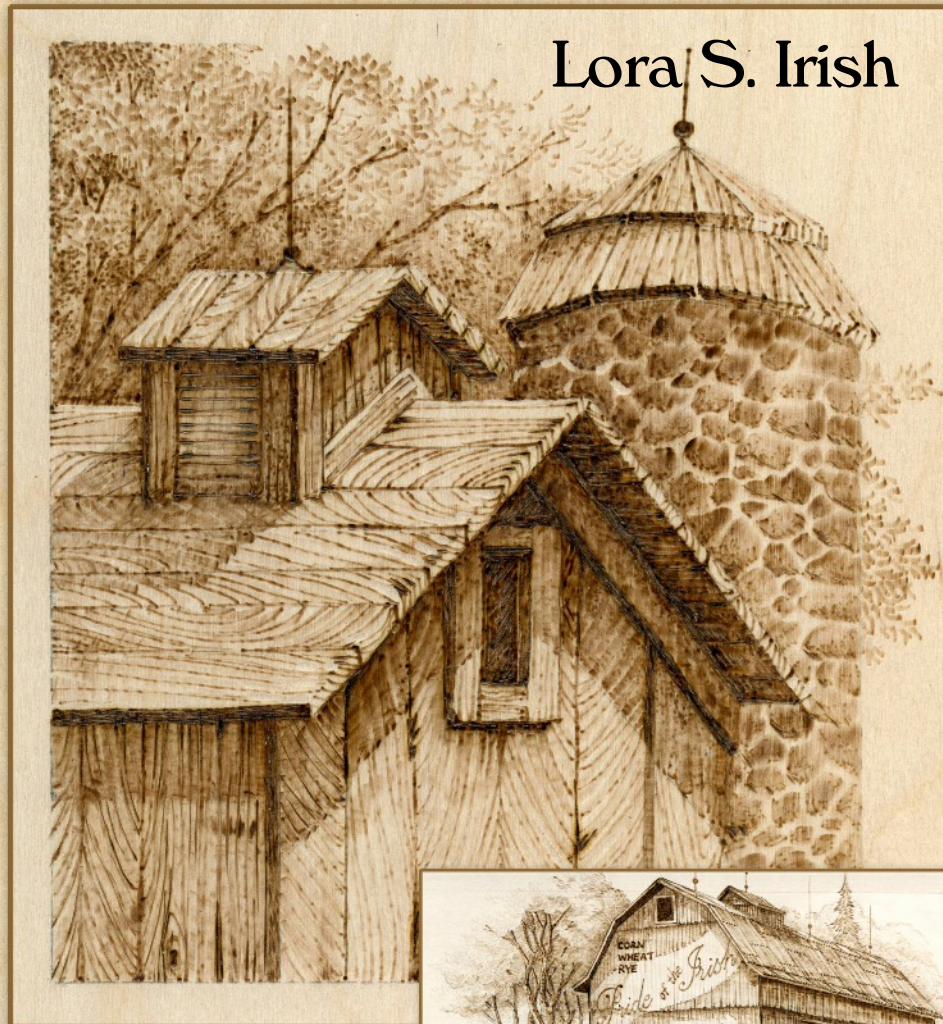
Lora is the author of 28 Carving, Pyrography, and Crafts books, available online at Amazon.com

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ART STYLES OF PYROGRAPHY

Lora S. Irish

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