



# Blue Heron Tavern

Pyrography Worksheet

by Lora S Irish



## Blue Heron Tavern Worksheet

This Blue Heron Tavern Worksheet assumes that reader has some proficiency with pyrography as an art form and focuses only on the tonal value steps for this particular project.

If you are just beginning your craft of wood burning our blog, [LSIrish.com](http://LSIrish.com) has many free, step-by-step, in-depth tutorials and projects that will help you master the skills of this favorite art.

### Supplies

14" x 11" basswood oval plaque  
220- and 320-grit sandpaper  
printed pattern  
graphite paper  
ink pen for tracing  
transparent tape  
variable temperature wood burning unit  
ball tip pen  
flat shading tip pen  
spear point detailing pen  
medium brown acrylic craft paint  
hot glue and hot glue gun  
½ pound twisted sea grass  
acrylic spray sealer



Products used for this project.

Basswood plaque - [Walnut Hollow](#)  
Optima 1 Dual Unit - [PJL Enterprises](#)  
Sea grass - [Arnie's Basket Patterns](#)  
Pattern - [Art Designs Studio by Lora S Irish](#)

## Variable temperature tool systems

Variable temperature systems have a dial thermostat that allows you to control how cool or hot your tip is. You can adjust the temperature setting quickly making it easy to control your tonal values in your project.

This style has two types of pens - the fixed tip pen where the tip is permanently set in the hand grip and the interchangeable pen where different wire tips can be used with the hand grip.

There are many excellent burning systems available to the hobbyist, which manufacture you chose depends on your budget, your pen style preferences, and what is available to you locally or online.

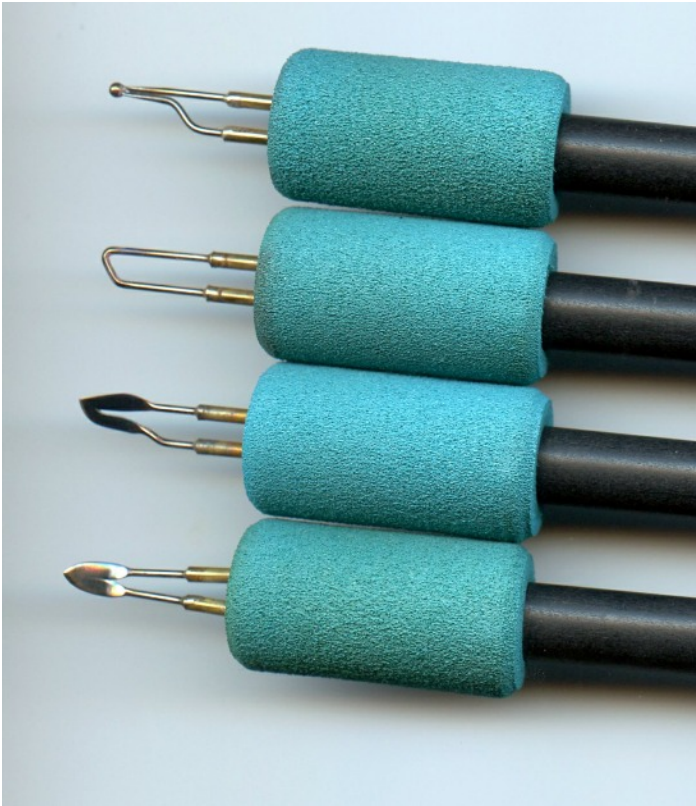


If you are looking to upgrade your current unit you might consider the Optima, the Colwood Detailer, or the Versa-Tool.

For great patterns and designs to use with this pyrography tutorial worksheet please visit our pattern web store at

[ArtDesignStudio.com](http://ArtDesignStudio.com)

## Pen Tips



The four pen tips above create a basic set that will do every type of shading and detailing for your pyrography work. Each wood burning unit manufacturer has their own specific name or number for their tips. Please refer to their websites.

Ball tip - top. The ball creates a fine thin detailing line when set at a medium-low temperature setting. As the temperature is increased the width of the line increases. A ball tip can also be used as a shading tip by using tightly packed lines or textures.

Hair tip - second from top. This thick wired tip has a crisp triangular shape the creates wonderful varying thickness lines, perfect for animal hair and for heavier detailing.

Spear point - third from top. The spear is a thin edged, pointed tip the moves through curved detail lines easily. This is the style tip to use for very fine line work.

Bent spear shader - bottom. The flat of the spear lies against the wood during work to create an even layer of shading and toning in any area of the work

## Tool tip cleaning

Emery cloth  
silicon carbide cloth  
Fine steel wool  
leather strop & rouge



It is important to keep your tool tips well cleaned during any burning session to insure even heat to the tip and consistent color tones to your burning.

As you work you will notice that the tool tips will become dark or dull as carbon from the burning builds up on the wire.

This carbon can affect the heat coming from the tip to the wood and it can leave black carbon smudges on your work.

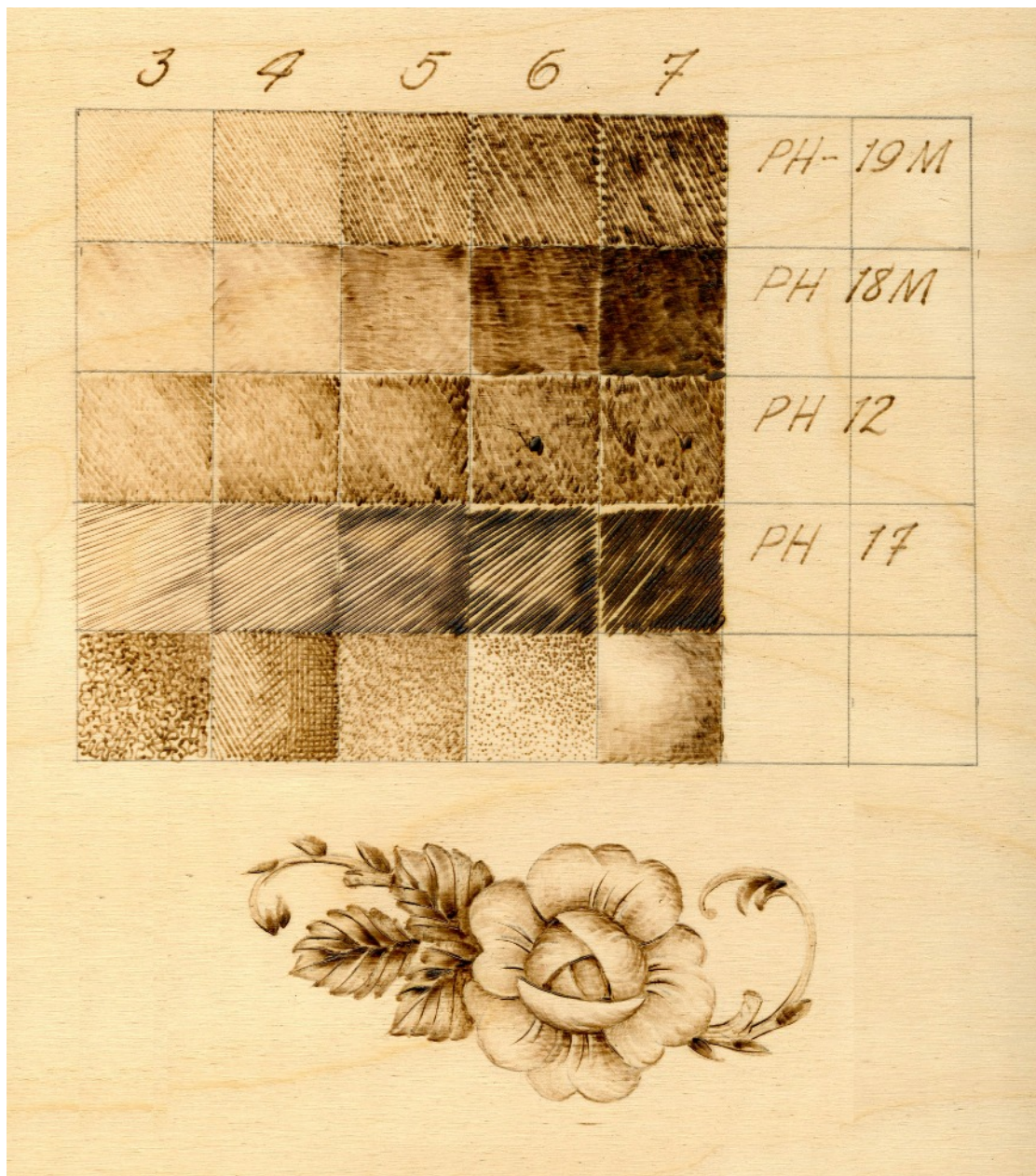
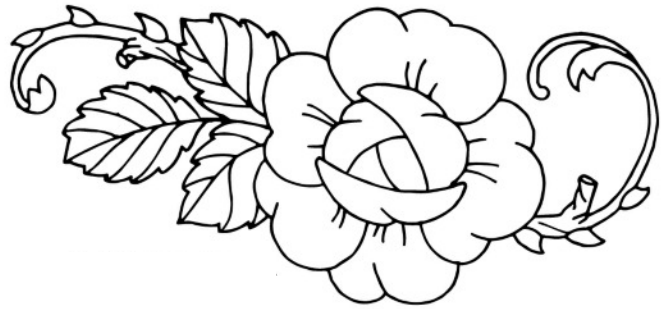
Whether you are using a one temperature tool or variable temperature system you will need to clean the tips of your tools often to remove the carbon build up.



## Practice board

Any new design or pattern will present new challenges for you as a wood burner. Each working surface has its own texture, density, and color tone that effect the evenness and final look of each burn stroke. By working a small scrap of the same material you can experiment with your pyrography to insure the best burn possible on your larger project.

My practice board tells me my tonal values according to my temp settings. It tells me how large or small a temp change I need to change the color of an area. Most importantly I can experiment and practice an area of shading, a new texture or a special detailing somewhere other then on my project.





## Prepare the basswood plaque

1. Sand your plaque using 220-grit sandpaper, working the paper in the direction of the wood grain to avoid cross-grain scratches. Remove the dust with a tack cloth. Repeat using 320-grit sandpaper.

For a pristine, smooth burning surface you can work a third sanding with fine grade steel wool.

2. Center your pattern over the plaque. Tape one side to secure the paper. Slide a sheet of graphite paper under the pattern. Using a fine point ink pen, trace along the outer pattern lines. Do not trace the inside detailing lines.

Use light to medium pressure when tracing to avoid scoring the basswood with the pen point.

3. Take a little time to examine your pattern, establishing where each element of the pattern lies in the overall design.

## Establishing your light source

Since this pattern is a line art pattern, not a shaded drawing, you need to establish where your light source will be.

For this pattern I placed the light source at the 11 o'clock position, which puts the darkest shadows at 5 o'clock.

You can mark both the light and darkest shadow points directly on your paper pattern. With a #2 pencil circle those areas that will be in direct light source - the whitest, palest tones of the burning. Lightly mark where no light will reach an area - these areas will be your darkest values. You can refer to the paper pattern as you work your burning.



Learn more at [LSIrish.com](http://LSIrish.com)

[The Basic Wood Burning Tool](#)

[Basic Wood Burning Strokes & Textures](#)



BLUE  
HERON

t  
a  
v  
e  
r  
n



---

tall ships • tall drinks • tall tales



## Mapping your highlights & shadows

When I begin a new burning I like to map out the stages or layers of work that I will need to complete the project.

As a general rule I will first burn the areas that have the darkest tonal values in the design. At the same time I make notes on my pattern paper where my unburned highlights will fall in the pattern.

The second burning or second layer of work is used to create the general shape of the large areas or elements in the design.

Texture work is done during the third layer of wood burning with the fine detailing done is the last or fourth layer.

For this stage of the Blue Heron Tavern pattern I have used the bent spear shader tip at a temperature setting of 3 - low temp setting. Lay the entire flat of the spear against the wood and slowly pull the tip across the wood to create an even light tonal value.



Learn more at [LSIrish.com](http://LSIrish.com)

[Mapping your Pyrography Pattern](#)

[Wood Burning Sepia Values](#)

[Pyrography, Working in Layers](#)





BLUE  
HERON

t  
a  
v  
e  
r  
n



---

tall ships • tall drinks • tall tales



## Develop the general shapes

Using the bent spear shader tip and a temperature setting of 3.5 begin establishing the curvature of each area.

The darkest point of a curve will fall at the 5 o'clock position and the brightest highlight at 11 o'clock.

Continue using a slow pull stroke with the entire flat of the spear against the wood when possible.

The tip of the spear can be drawn across a pattern line to lay a wide shaded stripe at the edge of an area, as along the bottom bellies of the decoys.

Place the tip into the s-shaped sections of the individual twines of the rope. Pull the tip towards the center point of the rope to create the graduated shading in these areas.

The edge of the spear can be used to create the grain lines in the pier.



Lear more at [LSIrish.com](http://LSIrish.com)

[Simple Shading, Sea Dragon](#)

[Wood Burning Scene Samples](#)





BLUE  
HERON

t  
a  
v  
e  
r  
n



---

tall ships • tall drinks • tall tales



## Working the lettering

Lettering should be treated exactly like any other element or segment of your pattern. I prefer to work any lettering early in the burning to establish the words as my dark tonal value.

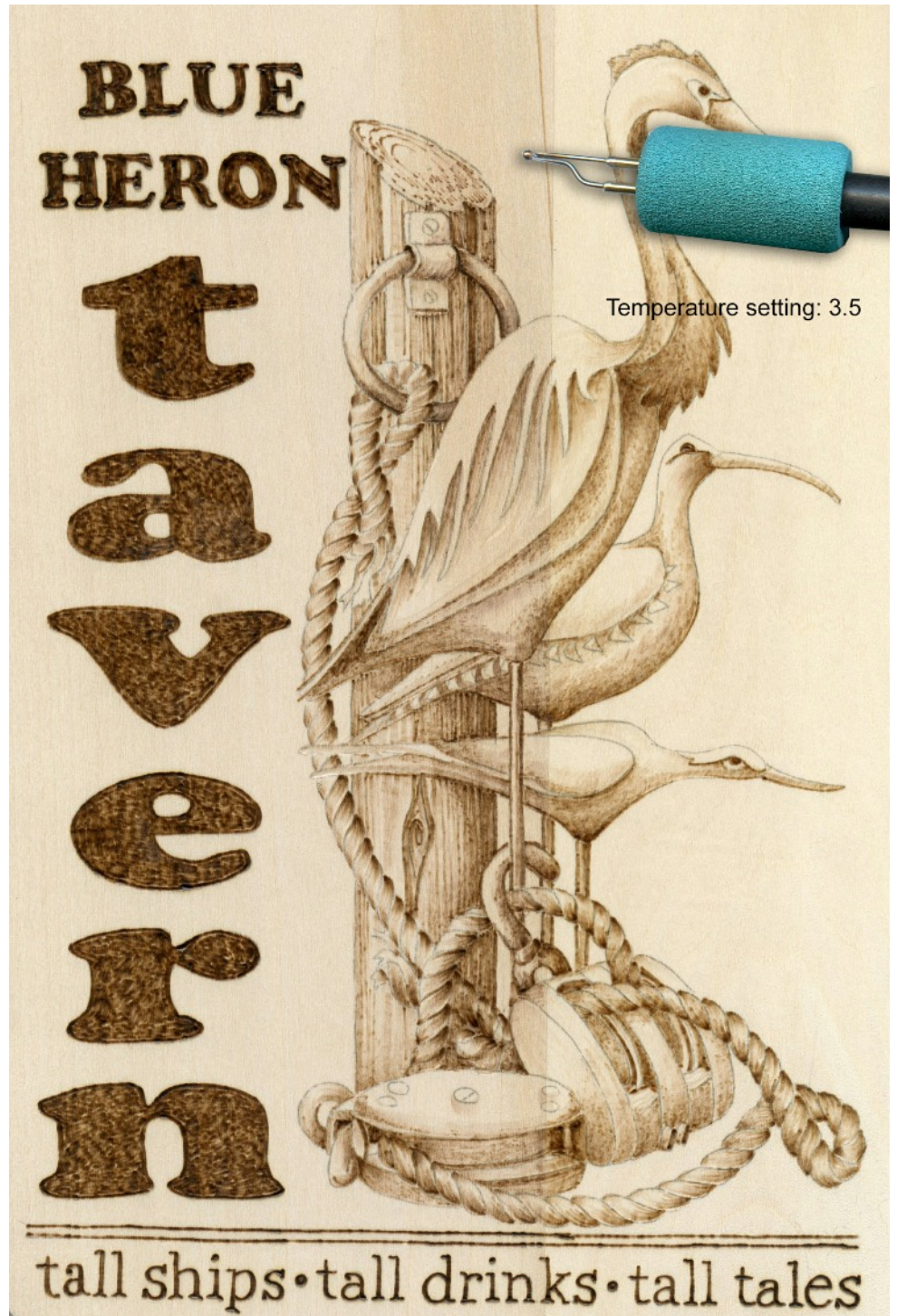
I used the ball tip pen and a temperature setting of 3.5.

### Large Letters

Gently pull the ball tip along the pattern line of each letter to create a light toned outline. Fill the inside of each letter using a tight scrubbie stroke - back and forth movement.

### Small Letters

The small lettering at the bottom of the pattern is also worked using the ball tip pen and a temperature setting of 3.5. For thin lined lettering hold the pen vertical to the wood. Work each letter in small section strokes - for the “p” work the backward c, the vertical line, and then the top and bottom serif strokes.





**BLUE  
HERON**

**t  
a  
v  
e  
r  
n**



---

tall ships • tall drinks • tall tales



Deepen your tonal values

I prefer working any pyrography pattern in layers of tonal value work, slowly bringing the darkest values to their final coloration.

For this pattern the darkest tones fall along the right side of the pier, the lowest edge of the decoy bellies, and inside the pulleys.

I used my ball point tip pen and a temperature setting of 3.5. The ball tip can be used in a tight scrubbie stroke or in tightly packed touch-and-lift spot patterns.



Learn more at [LSIrish.com](http://LSIrish.com)

[Wood Burning Animal Hair](#)

[Cougar Pyrography Project](#)





**BLUE  
HERON**

**t  
a  
v  
e  
r  
n**



---

tall ships • tall drinks • tall tales



## Detailing

For any design I work to create thick and thin lines during the detailing steps to give some variety to the pattern. The ball tip pen creates a medium line when used with a light pressure, quick movement stroke. As you slow the movement the burned line becomes thicker.

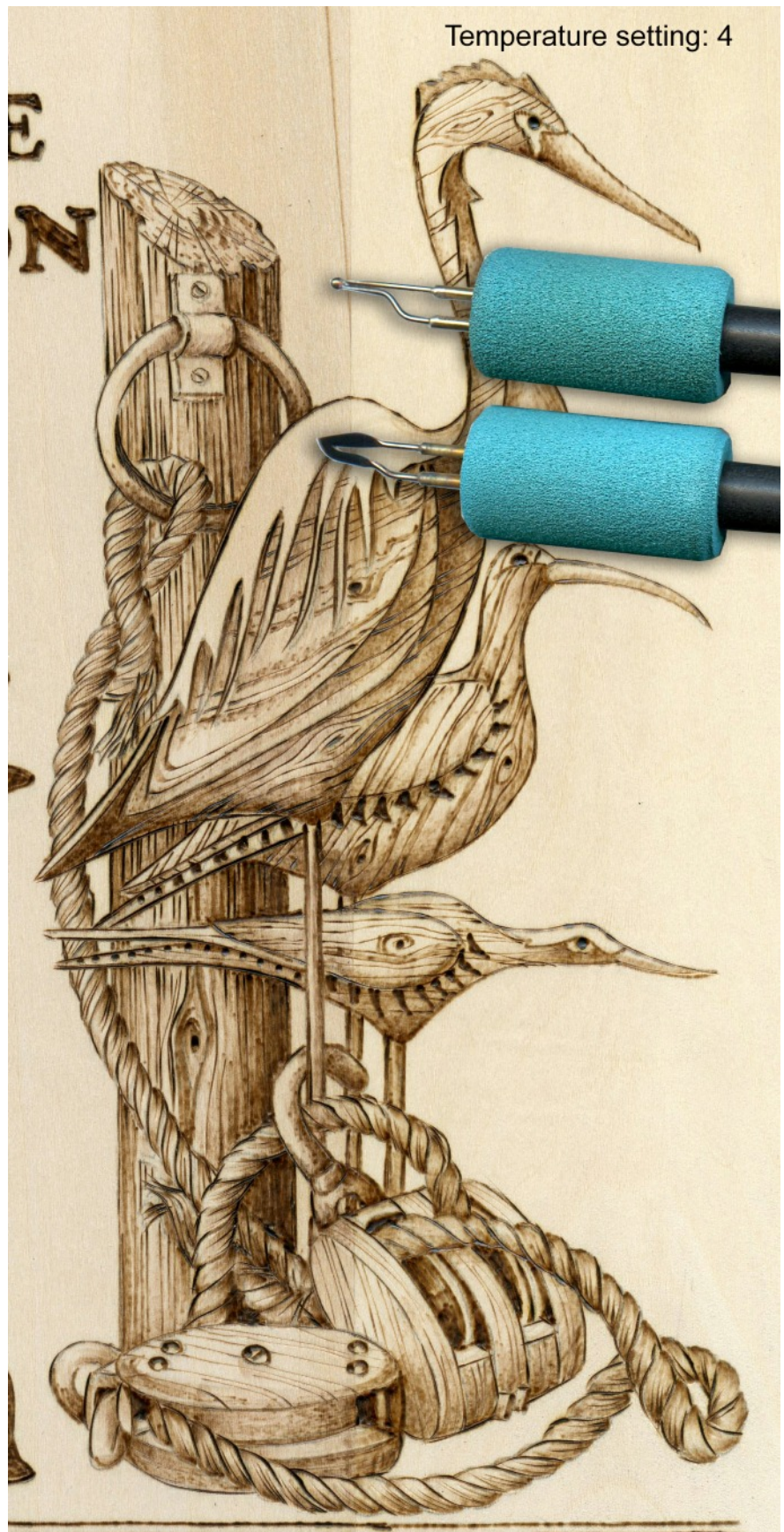
The spear point tip pen creates very thin lines and can cut into the wood, creating a three dimensional effect.

During this stage create the wood grain lines in your decoys, add twine fibers to your rope, and heavily grain texture the pier.

Avoid outlining the patterns - burning every design line of the pattern. To keep your work away from a coloring book look allow some areas the have no detailing or pattern line tracing.

Use the side of the spear point shader to add a small amount of shading to the wood grain by pulling the shader along the burned wood grain line.

Sign and date your work.





# BLUE HERON

t  
a  
v  
e  
r  
n



---

tall ships • tall drinks • tall tales



## Finishing steps

1. When any pyrography project is complete I work a white artist eraser across the surface to remove any remaining graphite or pencil lines and to remove any dirt or oil from my hands. With a clean, dry cloth remove the eraser bits.
2. Paint two water-thinned coats of medium brown craft acrylic paint to the routed edge of the plaque. Allow to dry thoroughly, about two hours.
3. Cut three two-yard lengths of twisted sea grass. Twist the three strands together at the center point of the strands. With a hot glue gun, glue the twisted center point of the sea grass to the routed edge of the plaque. Work a three inch section at a time to insure that each strand is hot glued.

Begin this gluing at the center point of the opposite side of the plaque from where you want your grass knot. Twist and glue the sea grass, working in small sections at a time until you are two inches from the knot area.

4. Cut a twelve inch long section of sea grass. Untwine this section to create several individual strands.
5. Hold the three strand sea grass that crosses the top of the plaque hands down towards the bottom of the wood. Fold the three strand sea grass that comes across the bottom of the plaque into a u-shape and lay it on top of the first three strand section.
6. Feed the individual strands around all three strand pieces of sea grass to create a knot. Tie the individual sections into a simple overhand knot at the back of the twined grass. Hot glue this area to the wood.
7. Cut each strand of sea grass to between 6" to 12" long. Tie a knot 3" from the end and untwine the strand below the knot.
8. Finish your Tavern Sign by applying two to three light coats of polyurethane or acrylic spray sealer. Allow to dry. Add your hanging hardware to the back of the plaque.



For great patterns and designs to use with this pyrography tutorial worksheet please visit our pattern website,

[ArtDesignsStudio.com](http://ArtDesignsStudio.com)





C. 2013 by Lora S. Irish, 2013

Blue Heron Tavern Pyrography Worksheets is an original work, first published in 2013 by Lora S. Irish and Art Designs Studio. The patterns contained herein are copyrighted by the author.

Readers may make copies of these patterns for personal use. The patterns themselves, however, are not to be duplicated for resale or distribution under any circumstances. Any such copying is a violation of copyright law.

To discover more line art patterns and detailed drawings to use with your next pyrography project visit us at [Art Designs Studio](#), Lora S. Irish's online original craft, carving, and pyrography pattern site. For free, online craft projects visit us at our blog, [LSIrish.com](#).

Because making the artwork shown in this book using craft, woodworking, or other materials inherently includes the risk of injury and damage, this book can not guarantee that creating the projects in this book is safe for everyone. For this reason, this book is sold without warranties or guarantees, of any kind, expressed or implied, and the publisher and author disclaim any liability for any injuries, losses, or damages caused in any way by the content of this book or the reader's use of the tools needed to complete the projects presented here. The publisher and the author urge all artist to thoroughly review each project and to understand the use of all tools before beginning any project.

Lora S. Irish, LSIrish.com and ArtDesignsStudio.com are not an affiliate, subsidiary, nor employee of Fox Chapel Publishing, Wood Carving Illustrated, Pyrography Online, or Scroll Saw Magazine, nor responsible for their business practices.