PROGRESSION

APPLIQUE WITH PYROGRAPHY

CARVING WITH PYROGRAPHY

RELIEF CARVING WITH PYROGRAPHY

PYROGRAPHY

APPLIQUE WITH PYROGRAPHY

CARVING WITH PYROGRAPHY

RELIEF CARVING WITH PYROGRAPHY

PYROGRAPHY

PYROGRAPHY

RELIEF CARVING WITH PYROGRAPHY AND PYROGRAPHY

TURNINGS

WOOD

VESSEL SHAPE

NATURAL FEATURES

WOOD

SUBTLE GRAIN, COLOR VARIATION (Avoid Burls, etc.)

HARD

LIGHTER COLOR

MINIMAL TEXTURE (Oak, Ash, etc. not best)

NATURAL FEATURES THAT CAN BE USED AS PART OF THE DESIGN (Voids, Inclusions, Natural Edges)

VESSEL SHAPE

PLEASING AND ATTRACTIVE

A BADLY SHAPED VESSEL CANNOT BE DECORATED AND MADE ATTRACTIVE

THE SHAPE CATCHES THE EYE AND THE DECORATION ENHANCES AND SURPRISES

APPROPRIATE FOR USE

VESSEL SHAPE SHOULD CONSIDER NORMAL VIEWING POSITION

FORMAL OR MORE FREE FORM SHAPE

APPROPRIATE USE OF NEGATIVE SPACE

TRY TO FIND THE GOTCHA FACTOR OR ELEMENT

QUALITY OF SHAPE AND FORM

SMOOTH CURVES

FOLLOW RULES (GOLDEN MEAN, ETC.)

VESSEL SHAPE

DECORATION DESIGN

SOURCES FOR DESIGN IDEAS
CREATING THE DESIGN
TRANSFERRING THE DESIGN TO THE VESSEL

SOURCES FOR DESIGN IDEAS

PUBLICATIONS ON PYROGRAPHY AND DESIGNS

DOVER, TREELINE, AMAZON (Authors: Norma Gregory, Steven Poole, Sue Walters)

AMERICAN ART POTTERY

"AMERICAN ART POTTERY"-Charles H. Morse Museum of American Art

NATURE PHOTOS

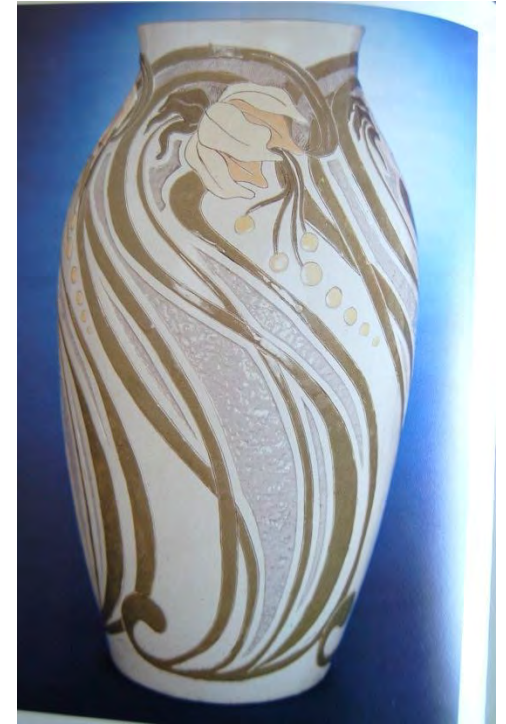MAINTAIN PHOTO FILES OF TREE LEAVES, GRAPE VINES, IVY, FLOWERS, ETC.

COMPUTER PROCESSING OF NATURE PHOTOS
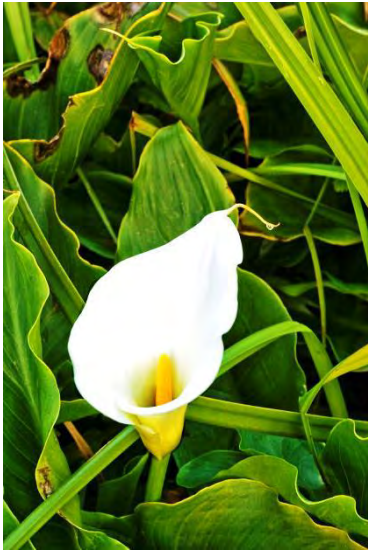
PHOTOSHOP DRAWING FILTERS, TOPAZ SIMPLIFY

YOUR OWN DESIGN FILES

SKETCH BOOK, MAINTAIN FILES OF YOUR DESIGN ORIGINALS PLUS PHOTOCOPIES

ART POTTERY PHOTOS

NATURE PHOTOS

COMPUTER GENERATED DESIGN ELEMENTS

COMPUTER GENERATED DESIGN ELEMENTS

COMPUTER GENERATED DESIGN ELEMENTS

CREATING THE DESIGN

DECORATION SHOULD ENHANCE THE PIECE

HIGHLY FIGURED AND COLORED WOOD CAN NORMALLY STAND ON ITS OWN

PLAIN WOOD TURNED INTO A GREAT SHAPE CAN BE ENHANCED

INCORPORATE NEGATIVE SPACE FROM INCLUSIONS AND VOIDS INTO THE DESIGN

SKETCH DESIGN ON TRACING PAPER

TRACE PRINCIPAL ELEMENTS FROM REFERENCES (SEE SOURCES ABOVE)

FILL IN BY SKETCING BRANCES, TENDRELS AND OTHER BACKGROUND ELEMENTS

DETERMINE HOW YOU WANT TO REPEAT THE DESIGN ELEMENTS ON THE PIECE

PROPORTION THE SKETCH RELATIVE TO HOW IT WILL FIT ON THE VESSEL

DESIGN SHOULD FLOW WITH THE SHAPE AND FEATURES OF THE WOOD

EXAMPLE SKETCHES

EXAMPLE SKETCHES

EXAMPLE SKETCH

CUT OUTS FOR CREATING DESIGN

TRANSFERRING THE DESIGN

TRACING SKETCH

USE GRAPHITE PAPER INSTEAD OF REGULAR CARBON PAPER

WHITE GRAPHITE PAPER LINES DON'T SEEM TO BE AS HARD TO REMOVE AS BLACK

TAPE SKETCH ON BOWL (2 PLACES) TO KEEP IT FROM MOVING

VESSEL IS CURVED SO WILL NEED TO "SCRUCH" PARTS OF DESIGN TO CONFORM

FILL IN ANY MISSING PARTS WITH PENCIL (WHITE PENCIL WORKS ON WALNUT)

CREATE DESIGN DIRECTLY ON WOOD USING CUT OUTS

CUT OUT LEAVES, GRAPE CLUSTERS, ETC. FROM PHOTOCOPIES OF DESIGNS

TRACE AROUND CUT OUT ELEMENTS ON VESSEL INCLUDING OVERLAPS

FILL IN BY SKETCING BRANCES, TENDRELS AND OTHER BACKGROUND ELEMENTS

WORKS VERY WELL FOR IVY BASED DESIGN ON PIECE WITH VOIDS AND INCLUSIONS

DESIGN SKETCHED ON

PYROGRAPHY TOOLS

FAN TO CLEAR SMOKE FROM WORK AREA

(SUCK SMOKE INTO THE FAN WHENEVER POSSIBLE)

WOOD BURNER

BURNMASTER (WOODCARVERS SUPPLY)

RAZERTIP (TREELINE)

DETAIL MASTER

REPLACABLE TIP PENS

PERMANENT TIP PENS

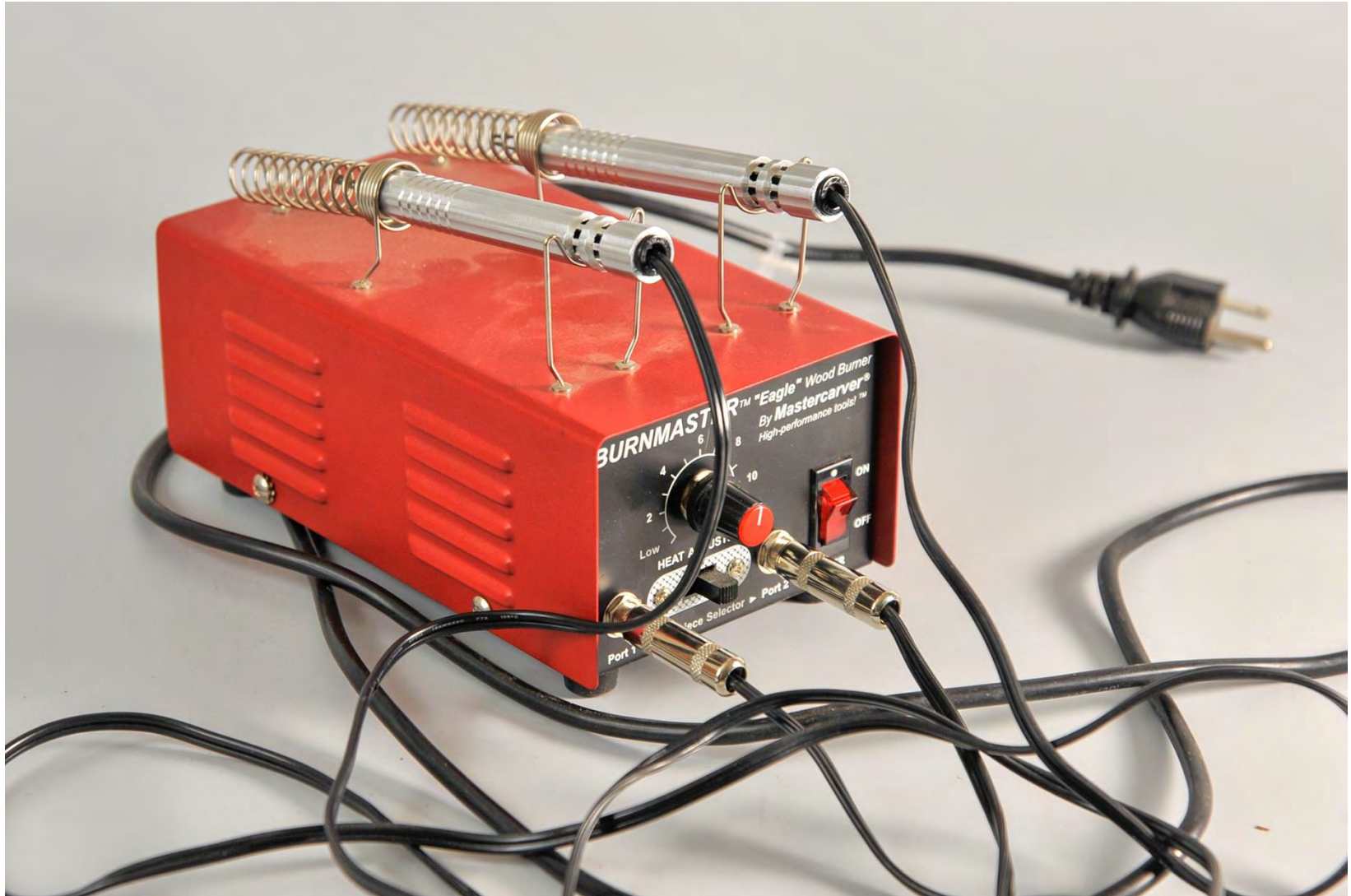DETAIL MASTER 6A (SCRIBE PEN)*

DETAIL MASTER 2C (CURVED LINES)

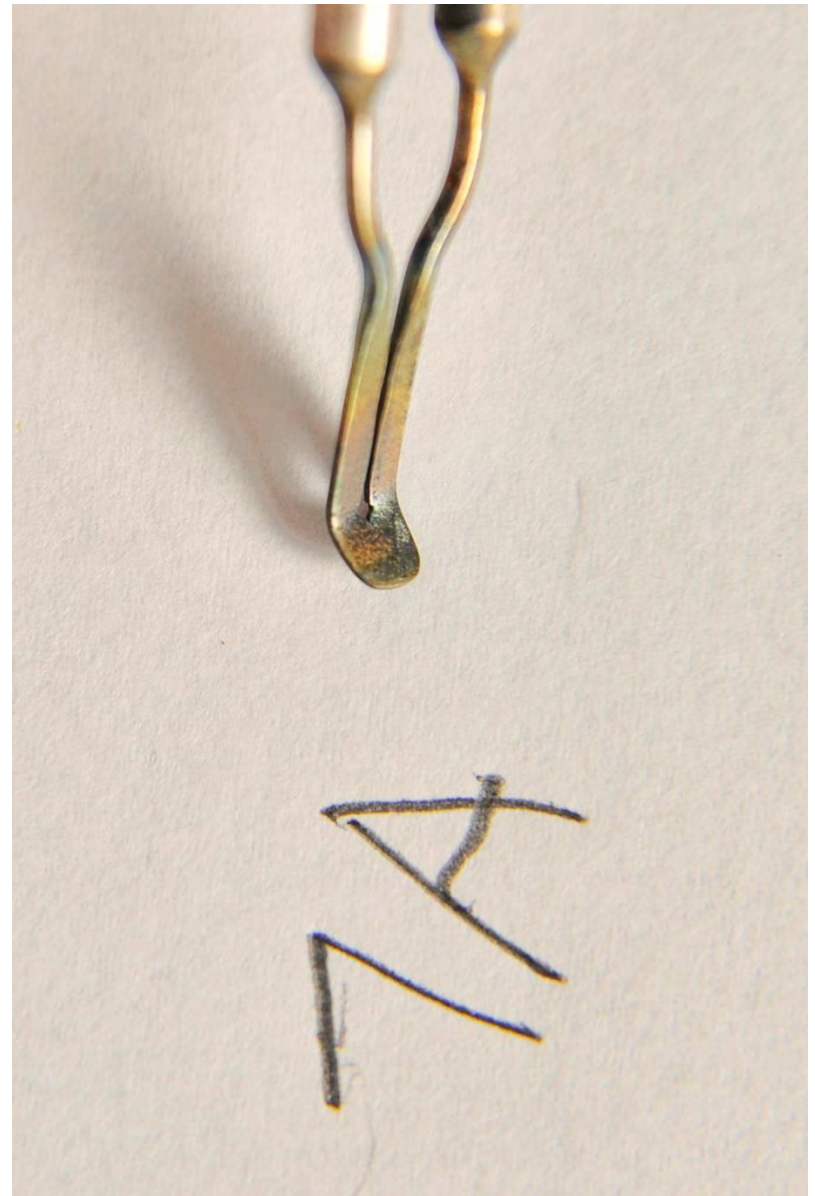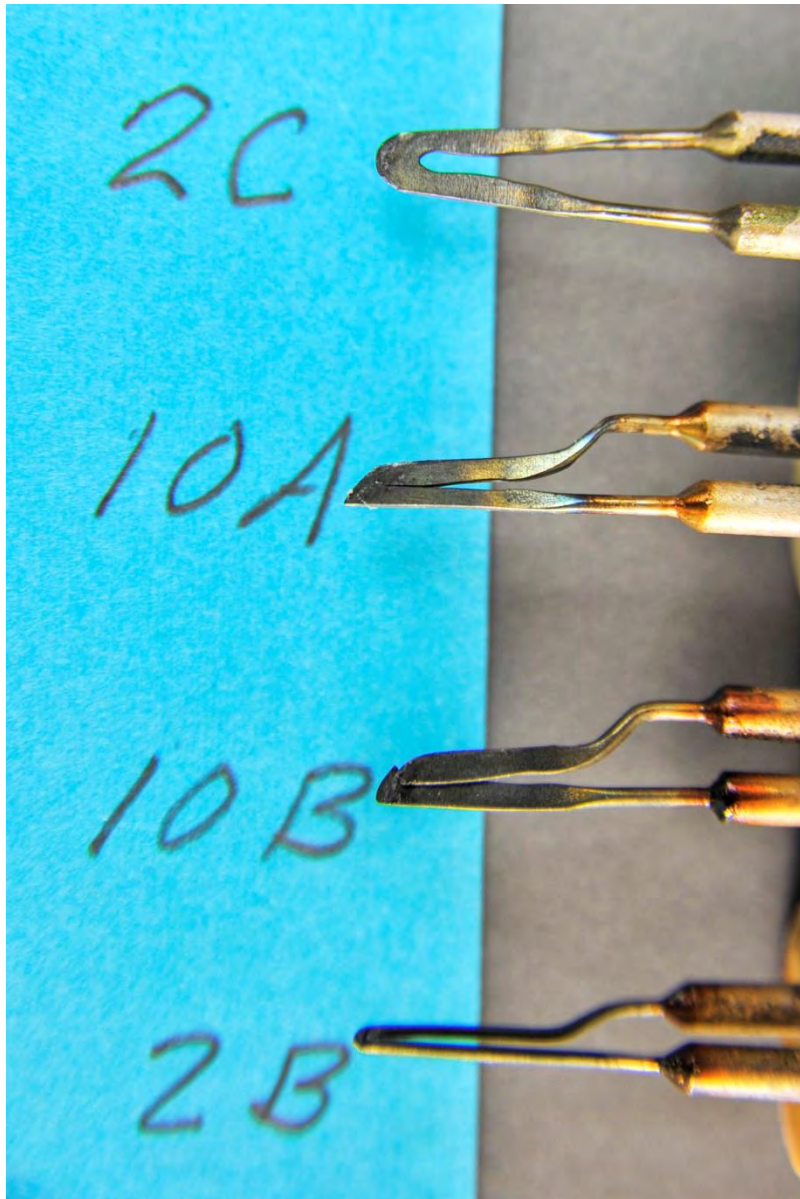DETAIL MASTER 10A (CURVED LINES)

DETAIL MASTER 10B (HEAVY OUTLINING)*

DETAIL MASTER 7A (SHADING)*

* CAN USE FOR ALL BURNING TASKS JUST A LITTLE HARDER TO DO

PYROGRAPHY EQUIPMENT BURNER

PYROGRAPHY EQUIPMENT PENS

PYROGRAPHY TECHNIQUES

PRESERVE PATTERN AS YOU WORK

MAIN STEPS

1. BURN OUTLINE OF MAIN FEATURES FIRST (10A, 10B)
2. BURN MAIN BRANCHES AND STEMS (10A, 10B)
3. BURN VEINS ON LEAVES (2C, 10A)
4. ADD SMALL DETAILS SUCH AS TENDRILS (2C, 10A)
5. WASH WITH ALCOHOL
6. COMPLETE SHADING (7A)
7. WASH WITH ALCOHOL
8. TOUCH UP DESIGN (10A)
9. BURN IN BACKGROUND (6A)

PYROGRAPHY METHODOLOGY

GO FOR IT ON YOUR ORIGINAL

ONCE BURNED IT IS ESENTIALLY PERMANENT

SHADING CAN BE A LITTLE TENUOUS

CREATE REFERENCE BURNINGS (SAMPLERS)

REFERENCE SAMPLES CAN BE USED OVER AND OVER

YOU GET A CHANCE TO LEARN WHAT WORKS BEST FOR YOU

YOU CAN SEE HOW PYROGRAPHY WORKS ON DIFFERENT WOODS

SAFETY FIRST

PENS ARE HOT AND HEAT UP ALMOST INSTANTLY-ALWAYS SET PENS IN HOLDER ON BURNER WHEN NOT BEING USED

SMOKE IS NOT GOOD FOR YOU-USE A FAN TO SUCK IT AWAYFROM YOUR WORK AREA OR BLOW IT AWAY

DO NOT LEAVE HOT PENS UNATTENDED-TURN OFF BURNER AND UNPLUG WHEN YOU WILL NOT BE USING IT FOR A WHILE.

SAMPLERS

OUTLINE MAIN FEATURES, BRANCHES AND STEMS

BURNING VEINS ON LEAVES AND TENDRILS

SHADING LEAVES, BRANCES, STEMS AND TENDRILS

ADDING BACKGROUND AND FINAL ALCOHOL WIPE