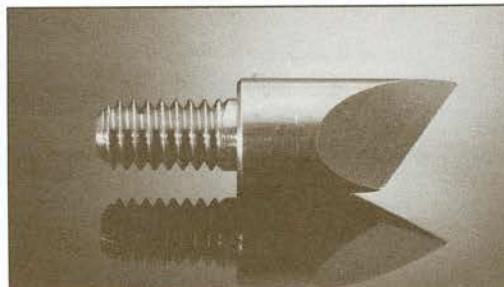


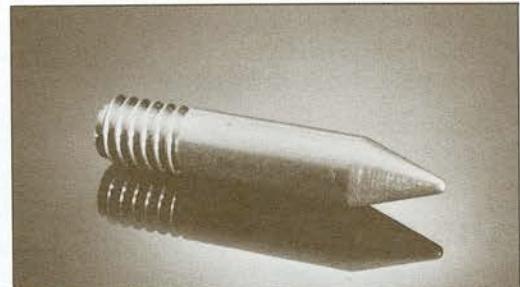
SPECIAL TECHNIQUE POINTS

expand your techniques



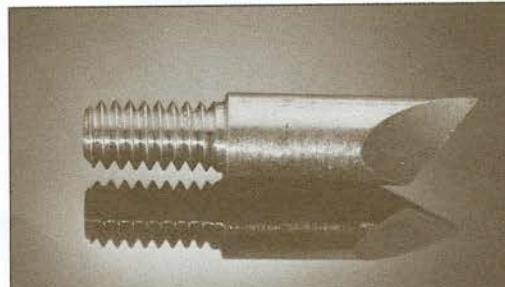
UNIVERSAL

The all purpose point that performs six fundamental Creative Woodburning Techniques.



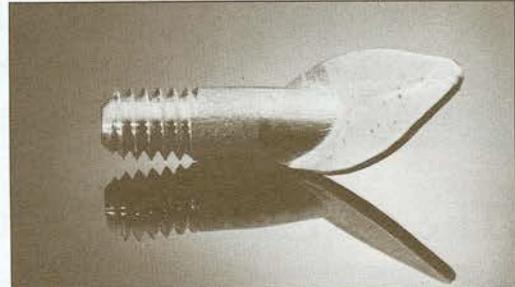
CONE

For fine lines, dots and curves. Easily makes small details. Works especially well for Dot Shading Techniques and adding textures.



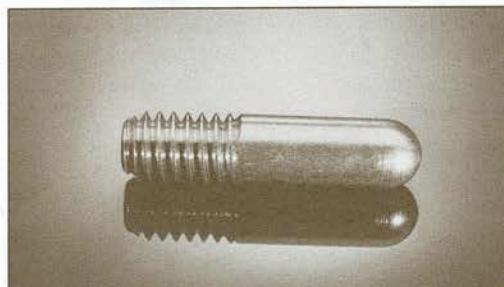
FINE TOUCH

The Universal Point made smaller for burning finer details. Many people prefer this to the Universal Point.



SHADING

For any of the Side Shading Techniques. Creates beautiful shading with a very light touch.



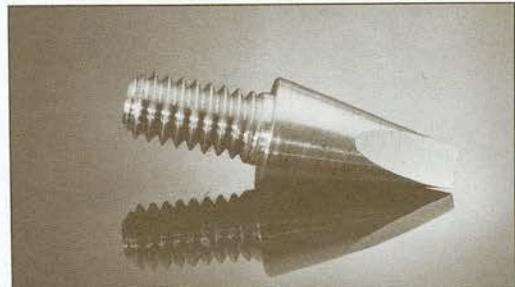
FLOW

Burns curves and makes dots with speed and ease. Perfect for Bold Point, Dot Shading, Counted Dot and Relief Dot Techniques as well as cursive writing.



MINI FLOW

Accomplishes the same techniques as the Flow Point, only on a smaller scale. Also works well for Soft Point Techniques.



CALLIGRAPHY

For woodburning basic calligraphy styles. Comparable to pen nib C-3.

GETTING STARTED

Materials you'll need . . .

pattern and wood of your choice
tracing paper
ball point pen or felt tip marker
No. 2 pencil
masking tape
fine sandpaper

woodburning pen
oil color pencils
soft eraser
tac rag
spray lacquer
spray acrylic fixative
final finish

Preparing your wood . . .

Walnut Hollow Farm woodcraft products are all finely sanded when you buy them. However, for the best woodburning and coloring surface, it's best to lightly sand with fine grade sandpaper. Sand the wood with the grain. (A sanding block works especially well on plaques and boxes.) Wipe with a tac rag to remove dust.

Wood pieces such as plaques and plates should receive a coat of wood finish on the back side before beginning to woodburn. This will help prevent the wood from warping. We recommend using Flair Finish.

Transferring your pattern . . .

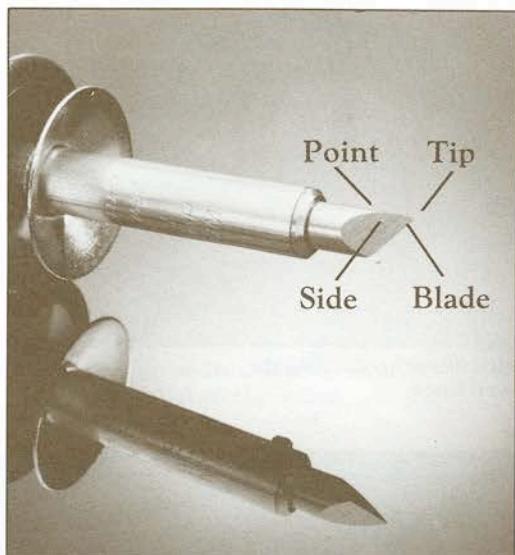
To keep your book intact, place tracing paper (available at any craft store) over the pattern and lightly hold in place with tape. Trace over the pattern lines with a ball point pen or felt tip marker. It is not always necessary to trace all design lines. Dark shaded areas are best left blank and then shaded with the woodburning pen later. If you are working with a pattern that contains a lot of linework or crosshatching, trace only a few lines to indicate a general direction and add more lines as you woodburn.

tape in position. Use a No. 2 pencil to trace all the elements of your pattern onto the wood. Press firmly, but not hard enough to damage the wood. When all lines are traced, remove the tracing paper and graphite paper.

If some woodburned lines need to be lighter than the color of the graphite paper, you can lightly erase (with a soft eraser) to reduce the darkness of the graphite lines before beginning to woodburn.

Position the traced pattern on the wood, then slip graphite paper (carbon side down) underneath and

Care of your pen and point . . .



With proper care, your Walnut Hollow Farm woodburning pen will provide you with many hours of pleasurable service. Let the pen heat for about 4-5 minutes before woodburning. Always place the pen on its holder or a ceramic mug when not in use. An asbestos pad placed under the woodburning pen will prevent tabletop burns.

The point, after being used for a while, will develop a carbon deposit. This deposit reduces the tip temperature and makes the woodburner difficult to control. Periodically scrape the point over fine sandpaper placed on a heat proof surface. Move the point quickly enough to avoid burning the sandpaper.

If your woodburner accepts Special Technique Points, place powdered graphite on the threads to make point removal easier. Only change the point when the pen is cool.



The six basic Creative Woodburning Techniques can all be accomplished with the Universal or Fine Touch Universal Points. However, some of the same techniques can be accomplished with other Special Technique Points. You can use the Shading Point for Side Shading, Flow Point for Bold Point and Tip Shading and Mini Flow Point for Soft Point. Experiment, be creative!

FINE POINT

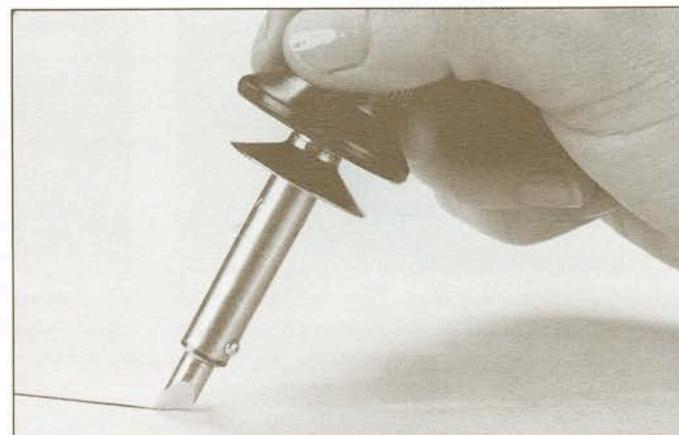
This technique is used for fine details and general outline work—especially straight and slightly curved lines. You will get a line that is precise and slightly incised.

Using the tip and half of the blade, pull a straight line back toward your working hand. Use NO pressure. Keep the pen up on the blade, with the handle at about a 45° angle to the wood. Remember: Do not push down on the pen. Darkness and lightness of the burn is controlled by speed, not pressure. For a lighter line, go faster. For a darker line, go slower. To make slightly curved lines, lightly hold the pen and twirl it between your fingers as you burn. Turn the wood between strokes if needed.

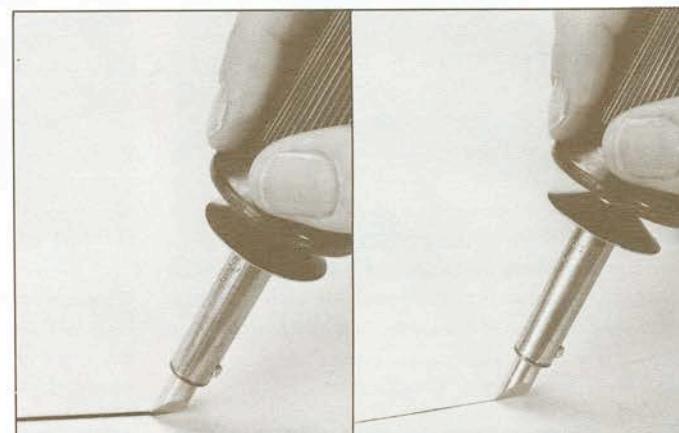


Traced

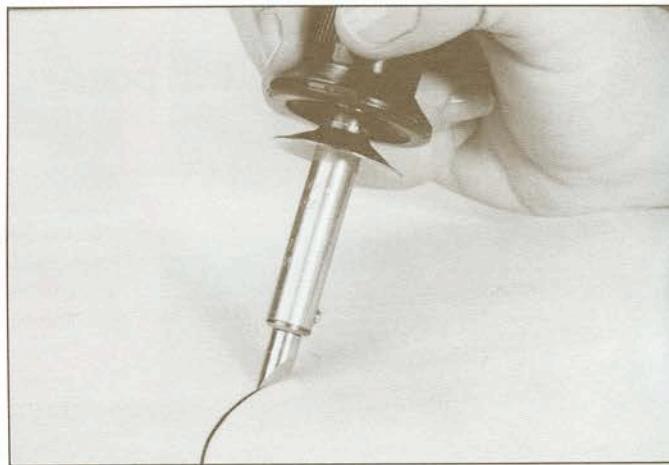
Woodburned



Use the tip and half the blade pulling toward yourself.



For dark lines burn slowly. For light lines burn fast.



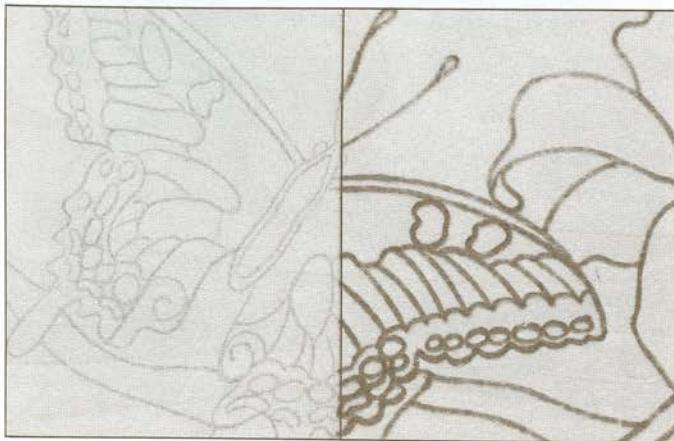
Twirl the handle between your fingers for slightly curved lines.



SOFT POINT

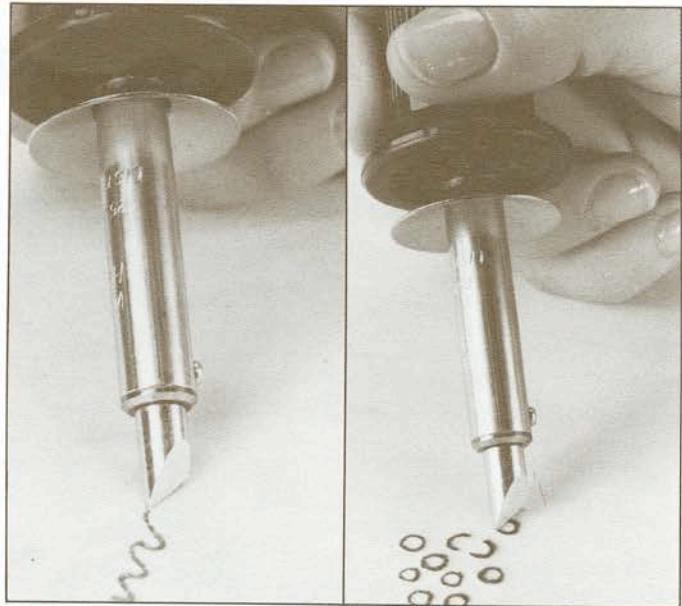
This technique is used for outlines, curves, small circles and backgrounds. You will get a line that is soft, with a feathery edge that stays on the wood's surface.

Clean the point of carbon deposits. Lean the pen handle to the side away from your body. Use only the side of the tip. Keep the blade almost parallel to the wood. Move the pen from side to side (no twirling action) and back toward the working hand. Keep the pen tip in front of the hand as if pulling a pencil point backward. Develop a feeling of "floating" over the wood surface. Let the pen do the work and don't press down. Turn the wood between strokes so you are always pulling toward your working hand.



Traced

Woodburned



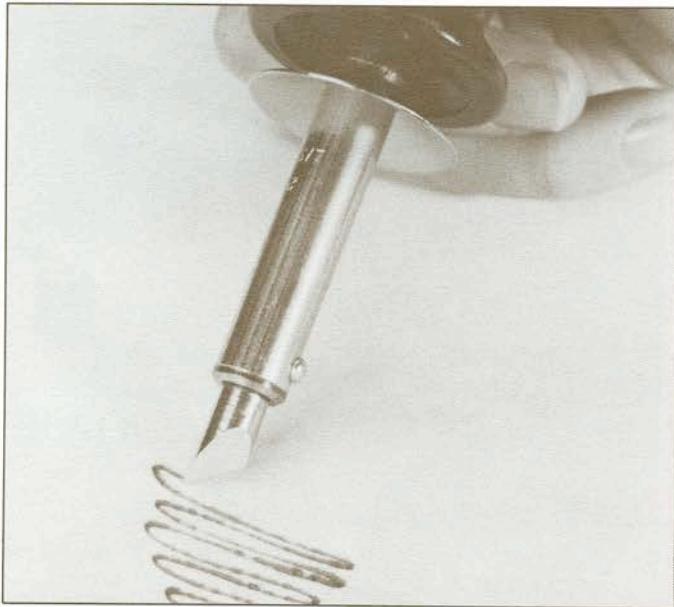
Move the pen from side to side. To make circles, connect a "C" and a backward "C."

BOLD POINT

Similar to Soft Point, this technique is used to outline or emphasize design elements. You will get a line that is dark, bold and slightly indented with a feathery edge.

For straight and slightly curved lines, place the tip and the blade on the wood as you would for Fine Point. Lean the Pen handle slightly away from you to use more of the blade's side. Always pull toward your working hand. A slight amount of pressure can be used for deeper, darker lines. You can change the angle of your pen to produce the desired line width.

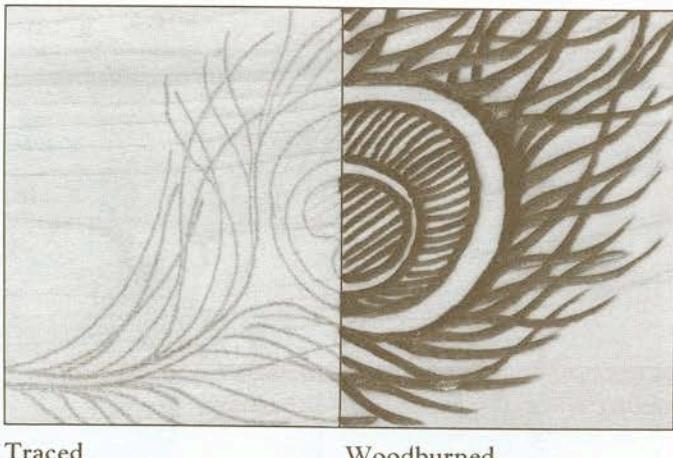
For small curves that are bold, use the side of the point at the tip as you would for Soft Point. Lean the pen handle further away from you to use more of the blade's side. Move the pen from side to side (no twirling action) and back toward the working hand. Change the angle of the pen to produce the desired line width.



Lean the pen to the side away from your body. Keep the blade almost parallel to the wood.

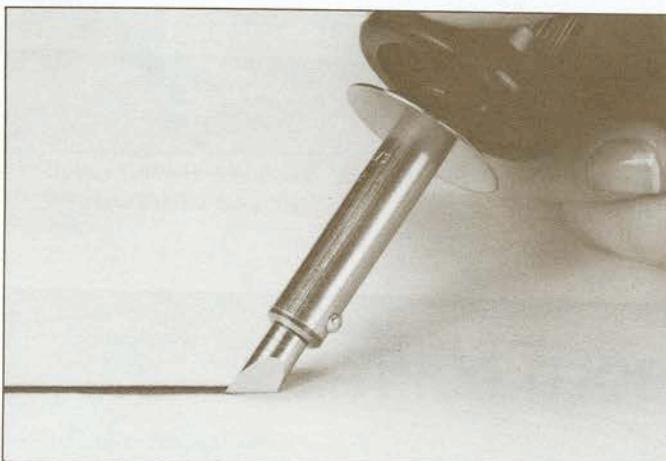


BOLD POINT cont.

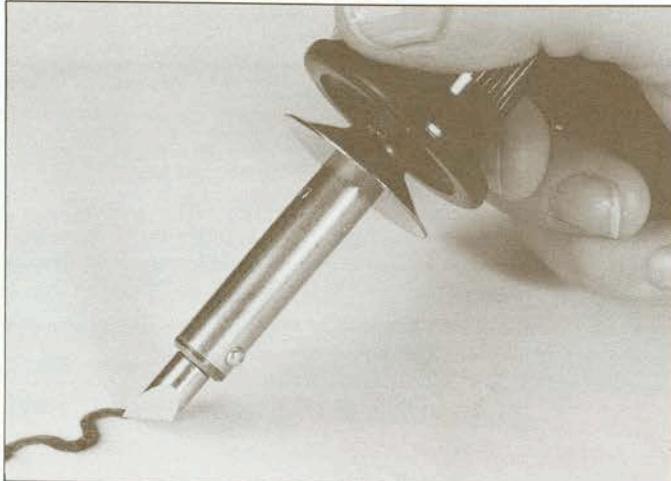


Traced

Woodburned



For straight lines place the tip and blade on the wood.

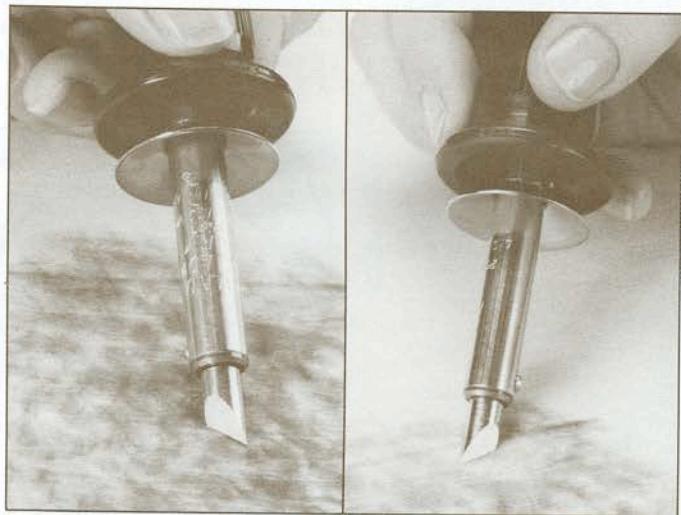


For small curves use the side of the point at the tip.

SIDE SHADING

This technique is used to fill in large areas after outlining a design. Side Shading gives a design depth, dimension and warmth. Experiment with Side Shading that is smooth and even, textured or graduated.

Lean the pen handle away from you. Lay the entire side of the pen on the wood. Repeat this until you can make a mark of the entire side. Now, release all pressure and move the point in any direction. Use a very light touch, almost as though the side of the point is not touching the wood.



Left Handed

Right Handed



Remember, always use a light touch.



TIP SHADING



SMOOTH SIDE SHADING is achieved by moving the point over the wood at a constant speed. For lighter shading move faster. For darker shading move slowly.



TEXTURED SIDE SHADING results from irregular speed. Vary fast and slow movements for a textured look. No marks from the blade or the back of the pen should be seen in the shading.



GRADUATED SIDE SHADING is a subtle transition from dark to light

For small areas within a design, place the blade along the outline and pull the side of the point away from the line within the shaded area. Pull slowly at first, then faster. For larger areas, move the point back and forth slowly, then gradually speed up the motion to lighten.

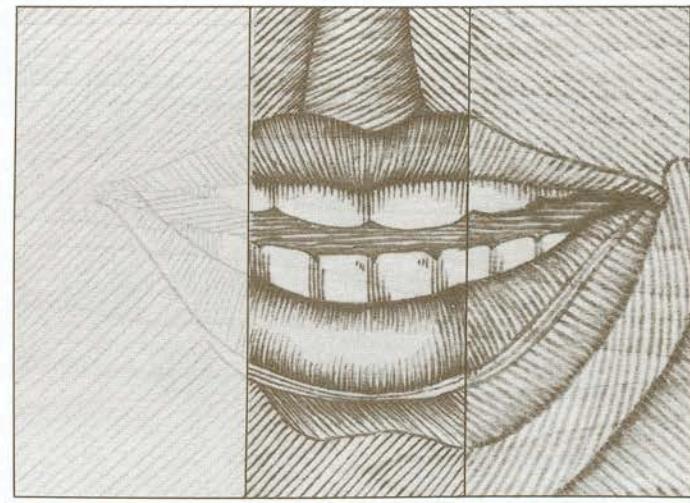
This technique is perfect for shading small areas. The results will be similar to Side Shading, but in smaller areas.

Use the side of the tip as you would for Soft Point. Change the angle of the pen according to the size of the area that you are shading. By keeping a light, delicate touch, you'll have control over the lightness or darkness of the shading.



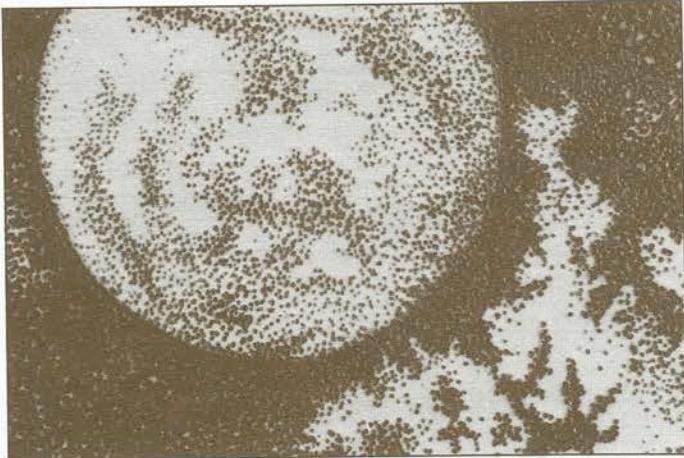
LINE SHADING

This technique uses groups of lines to appear as shading from a distance. Use Fine Point for an etched look. Soft Point gives a subtle shaded appearance. Darkness and lightness is controlled by the number and closeness of lines. Crosshatch shading is a group of lines burned perpendicular to the first lines. This gives a dark, shaded, textured background.



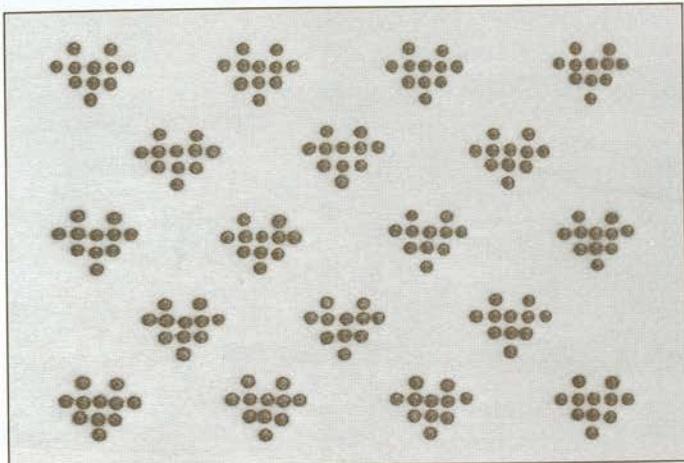
DOT SHADING

This technique uses groups of dots to appear as shading from a distance. Use the Flow, Mini Flow or Cone Point depending on the size of the dot you want. Place the point on the wood without pressure and randomly burn dots. Lighter areas have fewer dots. Darker areas have more dots. Remember, it is better to start with fewer dots and add more.



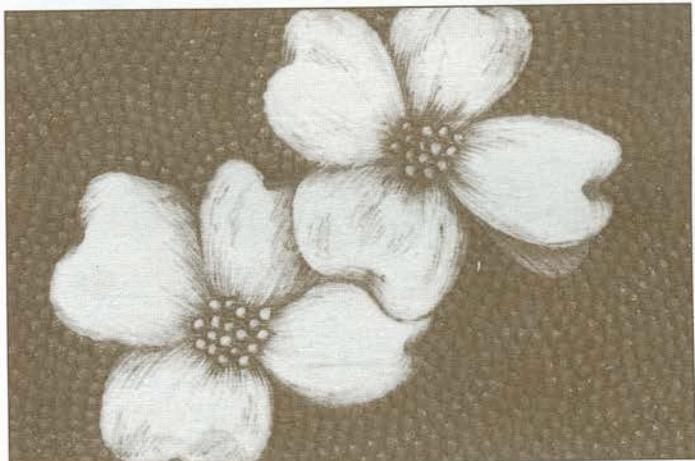
COUNTED DOT

Counted Dot, like counted cross stitch, uses a burned dot in place of a stitch. The results can be unique and beautiful! Use the Flow or Mini Flow depending on the size of the dot you want. There are two methods: 1. Trace each dot onto the wood. 2. Mark a graph of $1/16"$ squares on the wood with a soft pencil. Follow the pattern counting rows and columns where the dots appear. This method looks more uniform the pencil lines can be erased with a soft eraser.



RELIEF DOT

This technique uses dots, placed in contoured rows around the outside of a design, to form a rippled, ebony colored background. Use the Flow or Mini Flow Point depending on the size of dot you want. Begin by making one row of dots around the outside edge of the design. Place the point on the wood for equal amounts of time for each dot. Once one row is complete, burn a second row of dots. Be sure to complete one row of dots all the way around before starting the next. In this way you will be making ripples of dots around the outlines to the edge of the wood.



BASKETWEAVE

This technique uses groups of randomly placed lines to create a woven, basketweave texture. Use Fine Point or Soft Point depending on how crisp or soft you want your lines. Place groups of five to seven parallel lines at random directions to one another. Extra warmth and depth is added by Side Shading over this.



FIGURE EIGHT

This technique uses overlapping figure eights to create a background that has an unmatched softness, warmth and richness. Use Soft Point to make small eights that overlap and run in different directions. Start light and build up several layers. With practice, you can burn in one fluid motion, instead of making each individual eight. Lightly Side Shade over this for added warmth.



Woodburned



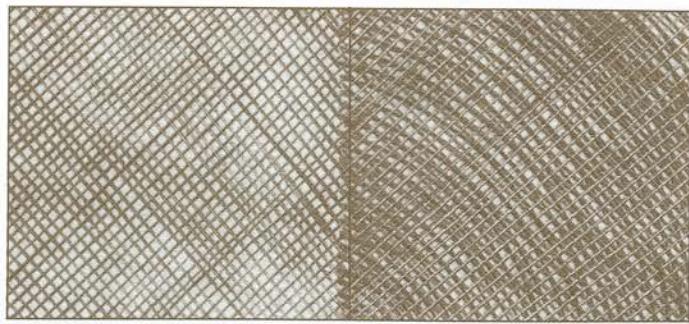
Follow a woodgrain pattern.



Follow an "S" curve contour.

CONTOUR CROSSHATCH

Crosshatching is two groups of parallel lines that are perpendicular to each other. Contour Crosshatch adds a third group of lines that follow a contour. This gives a beautiful etched look with unbelievable depth. Use Fine Point or Soft Point depending on how crisp or soft you want your lines. Begin by burning the contour group of parallel lines. Use any contour you want - an S curve, a natural contour in the design, the contour of the woodgrain or any contour that is visually interesting. You can lightly sketch this contour on the wood with a soft pencil. Once all of the parallel contour lines are burned, burn a group of straight or slightly arching parallel lines at about a 45° angle to the contour lines. Then burn parallel lines that are perpendicular to the previously burned lines. Add varying degrees of Side Shading over this for added depth.



Crosshatch

Contour Crosshatch

SFUMATO

Sfumato is an Italian word that literally means to evaporate with smoke. It is the definition of form without abrupt outline by the blending of one tone to another. This technique uses "smokey", darkly shaded areas, combined with light, subtle outlines to create an illusion of great warmth, depth and realism. Woodburning is usually thought of as line work - patterns are reduced to lines, and these lines are outlined with the woodburning pen. Sfumato technique uses very little outlining; it turns a design into patterns of light and dark. When viewed from a distance, the human eye mixes these patterns and creates the illusion of a dimensional, realistic image.

Begin by sanding the wood surface very smoothly. Since most of the wood will be covered with shading, any roughness will be apparent. After the design has been traced, lightly erase the graphite lines with a soft eraser. Remember, definition of shapes is achieved by light and dark - one area should "evaporate" into another. Dark graphite lines will hinder this effect.

Use the Mini Flow Point to outline shapes in the design. These lines will later become part of the shading, so they should be very light. Outline main elements only. DO NOT outline any details. When the outlining is complete, erase any remaining graphite.



SFUMATO cont.

For the dark background areas, use the Shading Point in conjunction with any background technique (Figure Eight or Contour Crosshatch work especially well). Burn the Background Technique first, then gradually add layers of Side Shading. Start light and continue to darken as desired. Bring the edge of the Shading Point up to, but not over, the outlines made with the Mini Flow Point. Hold the woodburning away from you. Notice how the shaded tones look from a distance. When this step is complete, you should have a dark background with the design elements showing "white."

The design elements of a pattern usually have broad, tonal, shaded areas, that range from dark to light to graduated. Continue to use the Shading Point to shade these areas. Start light and gradually darken as needed. Bring the edge of the Shading Point over the outlines made with the Mini Flow Point and into the dark background areas. This will make the outlines "evaporate" and give the "smokey" appearance we are looking for. Continue to shade and soften edges.

The remaining details of the design are added with the Mini Flow Point and the edge of the Shading Point. Again, start light and gradually darken. These details should be very subtle. Additional softening can be achieved by lightly shading over these details. Continue to look at the woodburning from a distance and make corrections in the tonal value of areas.

Erase any remaining graphite lines. Stubborn lines can be covered by additional shading. Retouch any areas with the Shading Point. Remember, view the woodburning from a distance; don't worry about how it looks close up.



Traced

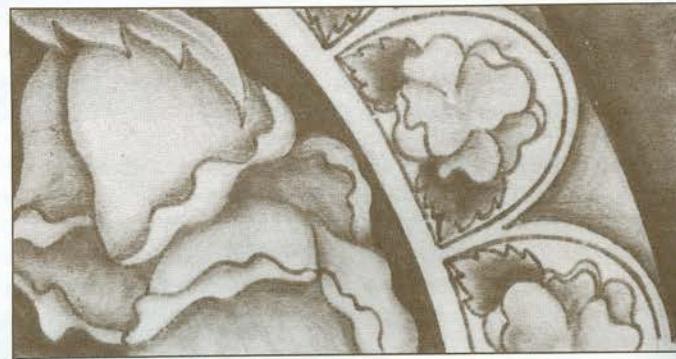
Lightly Erased



Lightly Outlined



Shade Background



Shade Design Elements



Add Detail



SFUMATO cont.

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Traced

Lightly Erased



Lightly Outlined



Shade Background



Shade Design Elements



Add Detail

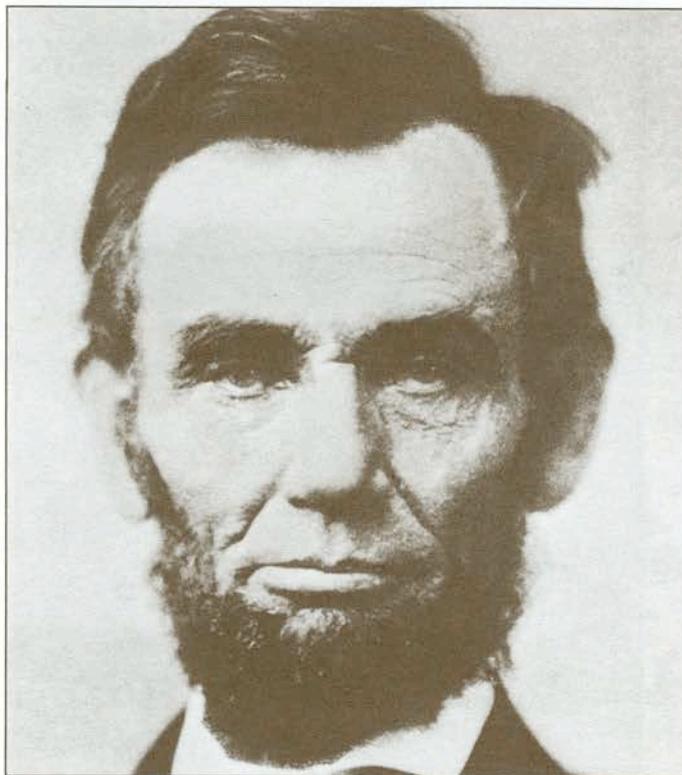


PHOTO REALISM

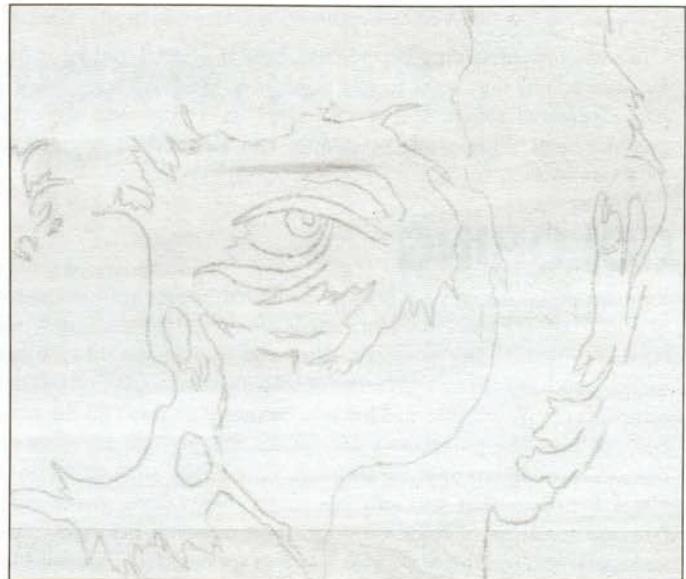
You can create beautiful woodburned likenesses of people, places, or things with this technique. Use a photograph of your subject as a pattern (8 x 10" or larger works best). Make a copy of the photo with a copy machine on the lightest setting. This black and white copy represents how light or dark the woodburned tones should be. You may want to make a range of copies with the machine at different settings to give you a better feel for the light and dark areas.

Choose a piece of Basswood without noticeable grain lines. These lines can burn unevenly and detract from the woodburning. Sand the plaque as finely as possible and wipe with a tac rag. Center the copy on the plaque and transfer the design as usual. Do not trace all of the shaded areas. Trace only the main outlines. After the design has been traced, lightly erase the graphite lines with a soft eraser.

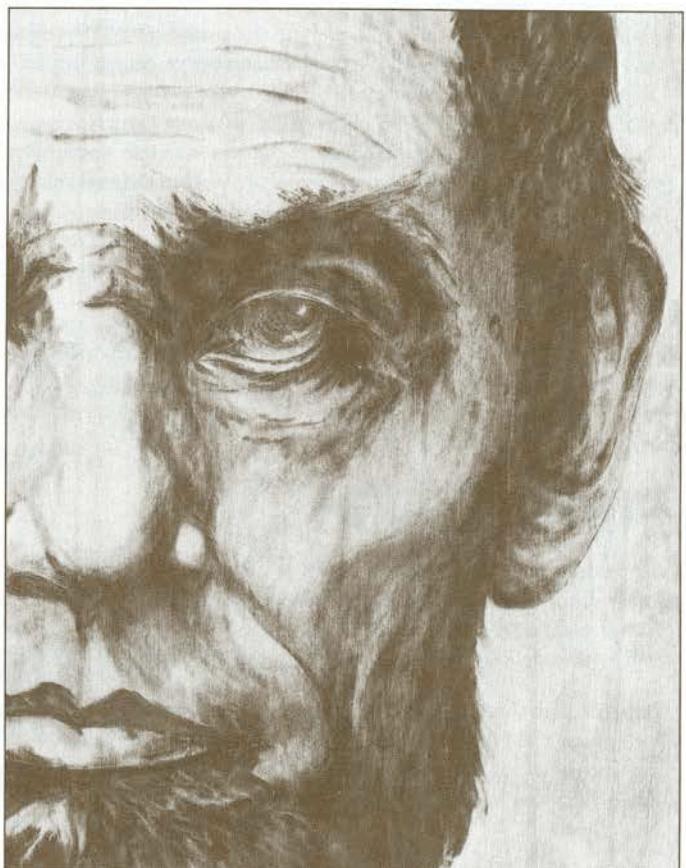
You can use some of the same principles of Sfumato technique to burn the design. Use the Mini Flow Point to lightly outline main shapes in the design. Use Side Shading to achieve the light and dark areas of the design. Constantly refer to your copy for correct shading. Occasionally hold the plaque away from you to see how the design looks from a distance. A background will add depth and enhance the design. Any of the Side Shading techniques work well for adding a background.



Copy



Traced



Woodburned



COMPLETION

Once your woodburning is complete, hold it up and look at it from a distance. You may want to add some lines, shade an area darker or add a personal touch. Use a soft eraser to remove any remaining graphite lines. Fine grade sandpaper can be used to remove any stubborn lines.

COLORING

You can add color to your project for added impact and dimension. Walnut Hollow Farm Oil Color Pencils are superb for coloring Woodburned projects. They're simple, clean and easy to use. They adhere well to wood and offer a wide range of coloring effects. Oil Color Pencils complement any woodburned projects because they don't fill the woodburned lines like paints and are translucent enough to allow the beautiful woodgrain to show through. One of the advantages of Oil Color Pencils is that you can put colors over colors, giving you a fantastic spectrum of color variations and nuances. Before coloring, we suggest you seal the wood with a coat of spray sealer. This will allow you to erase any coloring mistakes. After coloring, we also suggest a coat of spray sealer. This will prevent the final finish from lifting or smearing the colors. You can use the pencils in a light, loose sketching manner for a pastel effect or full strength for a solid color effect. Either way, you can build up several layers of harmonious or contrasting colors. Use white or a lighter shade of the color you are working with for highlights. Use black, brown or a darker shade of the color you are working with for shadows. Smooth the colors into the wood by rubbing with a cotton tipped swab. A small amount of mineral spirits on the tip of the cotton swab will make blending even easier.

PAINTING

For a more finished appearance, we painted the edges on some of our plates, plaques and boxes. We prefer using acrylic paints in squeeze bottles. Apply one coat of paint, let dry, lightly sand, apply a second coat and then apply a final finish.

FINAL FINISH

When your woodburning and optional coloring are complete, a final finish should be applied to protect the wood from dirt and moisture. Flair Finish makes an excellent final finish. It is a waterbase varnish that is non-yellowing, non-toxic and waterproof.

After the first coat has dried thoroughly, lightly sand with fine grade sandpaper and wipe with a tac rag. Continue applying coats and sanding until you reach the desired finish. Do not sand after the final coat. For a soft, low luster finish, buff with fine grade steel wool after the final coat.

Flair Finish will not change the color or appearance of the wood. Some people prefer a golden hued finish. To achieve this, apply a coat of lacquer, let dry, sand and wipe with a tac rag. Then proceed using Flair Finish.

SPECIAL REMINDERS

- Your pen gets hot! Don't touch the point or ceramic parts. Be careful with your pen and remember that it's not a toy.
- Learn to hold your pen lightly. Squeezing it will make your fingers or hand hot.
- Take your time. The results will be worth it!
- Practice any unfamiliar moves on the back of your wood.
- Always move the pen toward you.
- If you aren't real steady, use your other hand for control. Rest that hand on the wood and use your index finger to help guide the pen.
- Don't be afraid to move your wood to get the right angle or position for burning.
- The slower you go, the darker the line.
- Every few hours, lightly scrape your pen's tip and side across fine sandpaper. This removes any carbon build-up.
- Erase all of your transfer lines as soon as you're done burning, before sealing and coloring. Use a soft eraser.
- When shading, or when uncertain, start light and go back to darken.
- Don't color too heavily over woodburned lines or dark areas. It fills in and covers the woodburning.
- Coloring mistakes can be easily erased when you've sealed your wood first. Use any clear wood sealer and lightly seal your wood.
- Try using a red pen for tracing the pattern - it shows up well so you can see where you've missed. If you use a pattern more than once, try a different color pen each time.
- Sand your wood as finely as possible before transferring your pattern. This will make woodburning (especially shading) easier.
- If your woodburner accepts Special Technique Points, place powdered graphite on the threads to make point removal easier.
- Seal the back of your wood before beginning to woodburn. This will help prevent the wood from warping.

