



## ONE TO WATCH TIM EVERSHED

*This maker crafts beautiful furniture and homewares from his Hampshire workshop, Brook Studio. We find out more about his design methods and ethos*

**Can you tell us how you got into your field?** At university I studied product design, but by the time I graduated, it no longer excited me to design things that I could never imagine using. Searching for inspiration, I headed to the local marina, where I became a boat-builder. I loved the fact that I could see the contribution I had made at the end of the day but I realised the only way I could progress was to become a laminator and use lots of harsh chemicals. Instead, I decided to re-train at Robinson House Studio as a furniture maker and swapped noisy power tools for delicate hand tools. The design skills I had learned at university made sense in a furniture-making context.

**Where do you get your inspiration?** A lot comes from the Shakers, who inspired much of the work of the modern movement. Their work was without decoration and every detail had its purpose. They were not stuck in the past, as many people believe, but were innovators, responsible for the invention of the table saw. It would be rare to see a workshop without one now.

**How long does it take to create a piece of furniture and what methods do you use?** Some of the timbers I have bought speculatively will be air-drying here at my studio for many more years before I use them, so it depends if you include that. I enjoy the design aspect of my work as much as the actual making, so the product development stage can be time consuming. I like my pieces to be simple and functional, but quite often simple design can be deceptively difficult; simple and original is harder still, but I enjoy that challenge. I'd like to explore joinery more as a way to add

interest to a piece. There's something very honest and inviting about visible joinery.

**What are your favourite materials to work with?** I enjoy using natural materials most. This began when I lined one of my first pieces, a desk, with a leather writing surface. I was amazed by the cohesive qualities of the wood and the leather and realised that cohesion exists between all natural materials. It's important that the product looks better the more it is used. I love how wood develops a patina over time, but can also be sanded to look like new.

**What has been your proudest achievement so far?** I was accepted onto the Hot House programme run by the Crafts Council this year. This caters for a select number of makers across the UK and focuses on the business side of running a creative practice. It has helped me to establish a direction of travel and to gain traction. I've also met some great people and had fun while doing so.

**How important is sustainability to you and how do you think the design industry can help?** When I began my practice, I realised that if I wanted to be comfortable calling myself sustainable, I would have to go back to the start. My workshop is made from reclaimed materials and heated using offcuts (if they can't be made into a product). Wood should be high on the list for designers looking to be sustainable. It's light, strong, doesn't go out of fashion and locks away carbon dioxide. I tend to use English timber that hasn't travelled too far. I also use European imports from time to time, as I believe it's important to sustain all of our timber trades and in turn support the management of our forests.



Simplicity and functionality are the keys to Tim's work, which is hand-crafted in natural materials. Prices from £125 for a Shaker box.



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