

# Artist's Pyrography Machine



**Refined and perfected over 20 years by Britains  
foremost manufacturer of pyrography  
equipment.**

- ★ Ideal for the finest detailed work but with plenty of power available for heavy lettering jobs.
- ★ Slim pencil with handle close to the point gives precise control. Quick and easy to use. High tip temperature enables fast, free-flowing strokes.
- ★ Handle runs cool even with continuous use.
- ★ Warm-up from cold in under 2 seconds. Finely adjustable heat to over 1000 degrees C.
- ★ Low cost wire points can be quickly replaced but can last for years. Range of shapes available.
- ★ Make your own brands from wire at very low cost.
- ★ Spare pencils can be quickly plugged in to change to a different style of point. Fast warm up.
- ★ Safe, reliable, low voltage control unit housed in heavy duty steel case. Maximum output at terminals is only 2.5 Volts. Recommended for use in schools. Versions available for 240V or 110V mains.
- ★ Made in Britain from the finest quality materials. Designed for continuous professional use.



Examples of some of the fine work that can be achieved using our machine.

## PRINCIPLE OF OPERATION

The hot wire principle used by this machine has many advantages for pyrography. The point is a loop of wire held in screw clamps and heated by the electric current. The loop is pinched together at the tip to concentrate the heat. The points can work at a very high temperature so they burn a mark very quickly allowing free flowing strokes to be made with very little pressure just like using pen and ink. The heat control on the power unit gives precise and immediate control of point temperature up to white heat. Warmup from cold is virtually immediate. Because the heat is produced at the very tip and no separate element is used the handle always stays cool and comfortable and the machine is a pleasure to use. The points are cheap and expendable. They can last for four years but can be replaced in a minute at negligible cost.

## PYROGRAPHY

Pyrography - from the Greek meaning "fire writing" - is an ancient and unusual art. The effect is produced by burning the surface of a wood panel to various depths of brown to make a picture. It gives a similar impression to that of a pen and ink drawing but is capable of additional subtle and beautiful effects. Many superb works of art have been done in the medium and a number of interesting early nineteenth century examples from the Pinto collection are to be seen in the Birmingham City Museum. They were done by the application of steel tools heated over a charcoal fire, supplemented in some cases by the use of acid or hot sand. Sometimes light carving with a gouge was used to heighten the effect or to give light lines on a dark background. Very great skill and patience was required for the finest work because the method was so difficult, but the modern electric tool is much easier to control and the medium is rapidly gaining popularity.

Now, anyone can do pyrography. The secret is light and even pressure combined with even speed of stroke. Begin and end the stroke off the wood. Any slight hesitation during the stroke, especially at the start or finish of the stroke, will result in a blob. The depth of colour depends on the length of time that the point is in contact with the wood. Pressure has very little to do with it. Heavy pressure should never be used. So it will be realized that a slow stroke will give a deep, dark burn, and a fast stroke will give a fine faint line. The heat control is normally left at one setting. The best setting will be determined after a little practice, but most artists use one which gives a dull-red colour to the point. Too much heat makes the point bend easily and can give fuzzy outlines. The plain "squashed loop" is best for general work, but a spoon shape is better for shading and the edge of the spoon is handy for fine lines. A spare pencil with a different point is useful to have because it can be quickly plugged into the machine when needed.

The wood surface should be prepared without any polish and sanded perfectly smooth. Birch, sycamore,

holly and boxwood are recommended. Birch plywood can be obtained at D.I.Y. shops and builders merchants, but be sure to pick out the best quality. A very good surface is sycamore veneer stuck to hardboard or thin chipboard with contact adhesive. Peculiarities of grain can often be used a part of a composition and are particularly useful for shy or water effects. Pyrography can be used to enhance marquetry. (Purists may not agree!). The completed work needs a finish to seal out dirt and a good ultra-violet absorbing polyurethane varnish or Rustins Plastic Coating is recommended. Pyrographs should not be exposed to direct sunlight or the lightly burnt parts will fade.

## POKERWORK

Pokerwork is the burning of lettering or decorative patterns onto the wood surface. The method can be used for ornamenting or lettering useful wooden objects, spice jar rack, house nameplate, clock face, wooden jewelry and toys, and for the signing of work. Any wood can be used but a light coloured hardwood with a fine grain is best. The machine can be used on leather with very good results.

The design should first be done in pencil or traced using carbon paper to provide a guide. The burn should be as black as possible. It will then be indelible and fast to light. Most work can be done using the plain loop point but a wide variety of points can be fitted to the pencil to give different effects. The user is expected to make his own special points by bending the wire supplied using fine pointed pliers to the form required, but some points are available ready-made to special order. One useful shape for heavy work is a compact coil of 3 to 6 turns (wound round a piece of thick wire). An open loop of wire up to about 1" across can be fitted to the pencil and shaped with pliers to make a brand for simple repeat decoration. Pokerwork patterns can be easily tinted with dye, stain or paint. The pokerwork lines stop the colour from spreading.

### Distributors in Ireland

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