

Working wood the hard way



In the age of Ikea, using veneered sheet materials is the sensible way to make a kitchen dresser. However, our resident craftsman Steve Prescott believes you shouldn't skimp, even if working with solid wood adds a challenge or three

As his first job since setting up a workshop with *British Woodworking*, Steve Prescott was commissioned to make a kitchen dresser. He'd made a few pieces for friends while at David Savage's, but this was the first 'for real'. The commission came through a colleague of Steve's wife Kirsten, who knew someone who might want to have a bespoke dresser built.

The brief was pretty simple. "We decided

early on that they didn't want anything frilly and fancy," Steve remembers, "so I produced four layouts all based on one idea. We settled on the lower doors quite quickly, but had some discussion about the glazed ones for the upper unit. They didn't want those doors raised up, with a gap, because they wanted to keep clutter off the work surface by having full-length doors they'd be opening all the time."

The panelled doors are in keeping with the customer's existing kitchen cupboards, and the top of the dresser follows the line of the other units, which are also oak. This helps to make the dresser 'at home'. Steve sent his clients nearly a dozen SketchUp (SU) drawings of door pulls to find out what they wanted, especially as they were considering metal handles. They knew they didn't want turned knobs, and eventually

Cramps Steve arrived at our workshops with a large collection of Record sash cramps but has fallen in love with the Bessey versions. He spent ages jointing boards for the dresser



Planer Upgrade



The first machining of rough stock for Steve's dresser was done on an old Elektra Beckum planer-thicknesser (used only as a planer) and Delta thicknesser. Steve had improved the EB with a taller MDF fence for better support, but we decided it would be a good idea to upgrade because the 10in width of cut can be limiting, Steve thinks the tables are twisted, and you can get a much better finish with a three-knife block.

So we rang up those nice people at Record Power to see if we could try out their PT300 and see what sort of difference the upgrade would make in a small workshop. "The 12in capacity means that I was able to plane and thickness the ends on the upper unit of the dresser as single boards, rather than have to joint them up from thinner components. This improves the look and speeds up manufacture."

The PT300 not only gives a wider cut but also greater stability and of course three cutters. That means there's a better finish requiring less sanding later. We don't have the Delta thicknesser in the workshop any longer, so you have to swap between planing and thicknessing. "It would be lovely to have separate machines," says Steve, "but it's not a chore swapping back and forth. You just have to make sure you've done all your batching in the right order."

You get a lot of machine for about £1000, but it's not flawless. We've had to install a circuit breaker to stop it blowing fuses, and the thicknesser adjustment is quite aggressive, at 3mm per turn. Nor can we find a way of locking the thicknessing depth. Few people probably do lock this when they can, but Steve has knocked the handle midway through a batch.

Details recordpower.co.uk, 01246 561520.

chose wooden grips. "SketchUp is brilliant for that sort of thing; for being able to show the customer options, and it's brilliant for the price [it's free]! It's really valuable as a tool to show how the doors will work open and closed, and so that you can fly around things."

David Savage famously produces beautiful watercolour sketches of designs for clients. "They look gorgeous," says Steve, of his master's work, "but they're not as flexible. They are a romantic part of the experience of commissioning a piece, and SU is a bit plasticity, but you could also say that what you can show with it is quite professional. You can do the touchy-feely by taking wood samples for them to smell and touch."

Wastage rates

The oak comes from Timberpride in nearby Tetbury (timberpride.co.uk, 01666 504436). Alec Golesworthy, who owns the business, is a good friend of *British Woodworking* and let Steve rummage his way through stacks of oak, most of which comes in from France. "I found a couple of bullets in the wood!" laughs Steve. He bought about 25cuft in total, collected over a number of trips in his silver estate. Our workshop is really only a single garage with a room tacked on the side, and was soon heaving with oak, plus some cedar from Interesting Timbers (interestingtimbers.co.uk, 01761 241333) near Bath.

Most of the oak Alec sells to woodworkers is straight edged, a by-product of machining floorboards. Even so, Steve has worked out that of the boards he bought, 50% was lost to wastage. This is usually and confusingly referred to as 100% wastage, which sounds as if you're converting every cubic inch of the boards you buy into sawdust! He'd hoped for 50-60%, but is learning fast that time spent trying to be more efficient is often undone if you run out of wood. A commission while on the course had been for a dining table with 1½in top. He'd been able to produce this from 2in stock without losing too much. "For the dresser the boards were 27-30mm thick to start with, taken down to 20mm, so you are losing a lot just in thickness, and there were 200 components to machine! I probably spent eight hours selecting and collecting the wood, and I've learnt it's better to over-buy to save repeat



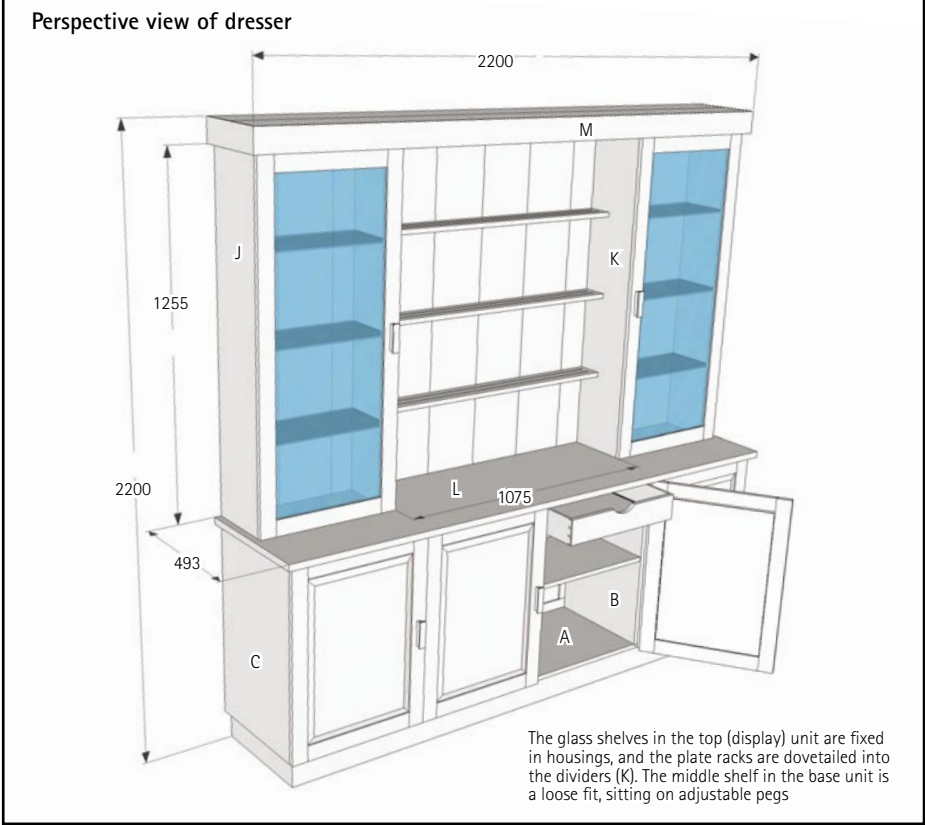
trips and to ensure you get boards from the same stack. At least I'll be able to use it in the future."

Back in the workshop, and stepping gingerly around the piles of boards, Steve could start machining the timber and gluing up panels. "You start roughing out the longest parts as there are only a certain number of pieces that can give you them, and you can always make up the width." Compared, say, with ash, which has distinctive streaks of darker, olive wood, plus more conspicuous grain patterning and stand-out knots, oak is quite consistent in colour and texture and grain, and you don't have to be too selective when it comes to laying out the panels. "I just chucked the boards together," says Steve. "It's important to work your way down the cutting list carefully, ticking off as you go. Some of the panels Steve produced were put in stick in the workshop for a couple of months before he was ready for them.

Milling The workshop was full to heaving with rough sawn timber for weeks while Steve gradually worked his way through the cutting list, ticking off items as he went. He has made himself a few sanding blocks, with abrasive spray mounted onto MDF, for quick finishing jobs



One of the first questions Steve asked when he arrived at *British Woodworking* was if we knew anyone with a wide belt sander locally. For anyone who hasn't seen one of these before, they are large industrial machines about 6ft tall, with one or two huge abrasive belts about 1m wide. A rubber conveyor belt moves wide panels under the spinning belts. Fortunately the furniture business Nick Gibbs's father



Tight There's hardly been room for Steve to assemble the whole dresser. Fortunately he wasn't working in winter as he couldn't get to the woodburning stove with the base unit assembled, and it would have wrecked anything he'd already assembled. The Record sash cramps have the advantage that they can be bolted together, and are much lighter than the Bessey ones for this sort of job



founded is still run by a friend, Malcolm Carmichael, in Cirencester, and for an hourly rate Steve was able to take wide pieces in there after hours. Malcolm even uses the sander for assembled frames, removing the cross-grain scratches afterwards with air-powered random orbit sanders. "It saved me weeks of work that I would have had to do by hand." The panels were glued up with PVA and

assembled using Steve's Record sash cramps and four Bessey ones we had on test. "I was a bit sceptical about the Besseys at first, but I now reach for them first almost every time. The Record ones are a bit more flexible because you can bolt them together, and they are lighter, but the Bessey jaws don't mark." A further advantage, according to Steve, is that the Bessey jaws give parallel pressure, whereas conventional sash cramps

will tend to bow pieces that are being assembled if the work isn't in line with the thread. "I usually put boards to be glued up on waxed MDF bearers to raise them up off the work surface. The bearers are parallel with the cramps, at right angles to the joints. I place the sash cramps between and outside the bearers (before putting the boards on the bearers, of course), and then clamp it all up. With the Besseys it doesn't matter how high or low the crampheads are as you get even pressure across the whole jaw. You have to be much more careful with

FUNDAMENTALS
Setting Up



TIP

Taking the bother to mill extra wood for use in setting up machines and jigs is a sign of a diligent woodworker. This increases the wastage because you are having to produce more components than you need, but the time spent testing a fit is very rarely wasted. Milling boards longer than you need can be wasteful because of any twist or bow, so often it's best to actually make a few extra pieces, even if they're not quite long enough. This also improves your options when it comes to selecting parts and lessens the risk of a component being unusable because you haven't noticed a knot at a critical place. Very short test pieces may themselves be difficult to run over a router table or spindle moulder, and they don't always give a precise idea of fit, especially if you are dealing with long housings. What might appear to be an easy fit for an inch or so, turns out to be more than snug over 18in.

the Record ones. That said, the Besseys do cost about £40 each, and I got loads of Record sashes from Tilgear on a special deal. You need a balance of quantity and quality. The Besseys are more positive than the green Dakota ones, which are cheaper, and the Dakota mechanism doesn't seem to bite on the bar so effectively. You sometimes have to hold the jaw with your finger to stop it walking along the bar."

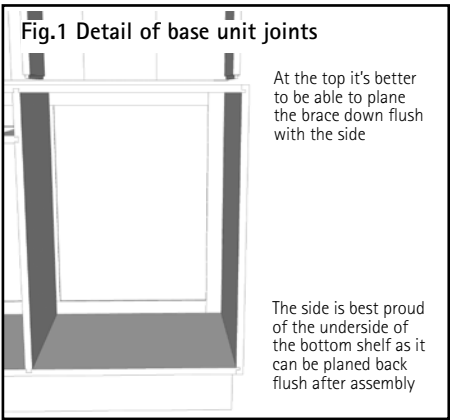
Base unit

With the panels assembled, and stacked everywhere, Steve could start work on the base unit. It's actually much simpler than it might appear. There's a solid oak bottom shelf (right, A) and two vertical dividers (B) on which the two central doors hang. Steve used cranked hinges (from Hafele) so that the doors sit flush on the front of the carcase, and you don't need a face frame in which to hang the doors. As a result you get cleaner lines, less joinery and timber, and better access to the storage space.

The joint between the two central dividers (B) and the bottom shelf (A) is a combination of housing joint and sliding dovetail. The traditional way of cutting a long dovetail like this is to taper the housing and the tail. If you use a parallel tail and housing the friction builds up so quickly that you won't be able to insert the joint, and even if you did you'd never get it apart again. Creating tapered (sliding) dovetails is tricky and time-consuming with routers. Steve's solution, which he learnt with David Savage, is to have a 4in section of parallel dovetail at one end of the joint. The rest is a normal tongue and housing. To assemble you drop the tongue into the housing, then slide along for the final 4in.

To cut this you start with the housing/socket as you can always adjust the tongue/tail to fit. "I have two routers set up for this job," Steve explains, "each with a 30mm guide bush, but one with a 6mm straight cutter and the other with a dovetail cutter." With the guide bush running against a straight edge (Steve uses a T-square, with a batten running along the edge of the workpiece and cramps to hold it down), you cut the straight housing. Then you swap routers and from one end you cut the dovetailed socket/housing/groove. You have to extract the cutter the same way, ideally after you've turned off the router.

One way to save time as a woodworker is



to make sure you only set up machines and tools once if at all possible. Steve made sure he'd done all the dovetailed slots before moving to his router table with the same cutter to machine the male component. For the male tail on the divider you do the opposite order of play, machining the wider part (the tail) first. Test this carefully for fit. Then Steve uses a straight cutter or a slotting cutter to remove the splayed tail from most of the tongue.

The two central dividers are also dovetailed into the two long braces/supports (D) on the top of the base unit, but this time the joint is short enough to be just a parallel dovetail.

Drawer support

Between the two central dividers (B) on the base unit there is also a drawer support. This comprises a front rail (E), into which are tenoned the end rails (F). Steve had expected to biscuit the central rail (G) into the front and back (H) rails, but ultimately chose to use biscuits instead because they



are quicker and the rail doesn't take that much weight. Unfortunately the motor on *British Woodworking's* old Elu died a death during the process, so that might be last time we use biscuits. Steve has just bought a second-hand Festool Domino off-of eBay, so perhaps he knackered the biscuiter on purpose to make room in our cluttered workshop! He's always banging on about needing more space; he says that would speed things up more than anything.

The back rail (H) of the drawer support is tenoned into the end rails (F), and there is a tongue on the outer edge of the end rails which fits loose (without glue) into a groove/housing on the inside face of the central divider. A tongue on the end of the front rail (E) is glued into that same housing, but the grain on the end rails is running at right angles to that of the dividers and gluing that joint would inhibit movement and provoke another storm of protest to match the one that followed John Lloyd's article about cleating last issue. Instead you drill an elongated screw hole at



Drawer The drawer support (right) is fitted between the two vertical dividers in the base unit (left). Notice the tongue on the edge of the end rails and the end of the front rail. The front rail can be glued in place, but the end rails must be a loose fit so the dividers can move. There is a batten on the central rail (above) to align the drawers



the back of each end rail (through the horn) to screw into the divider. The two braces (D) and the base unit bottom shelf (A) are simply housed into the ends (C). Though hidden most of the time by the doors, these joints can be seen because they aren't stopped. "I prefer to show my joinery," Steve says. It also makes life easier, though you must make the tongue the right length to fit in the groove. Aligning the groove so that the joint fits neatly is another challenge. Steve's solution is to accept you are unlikely to achieve a perfect fit, and so builds in a margin of error that he can plane back afterwards. So for the joint at the bottom he positioned the groove in the ends so that the ends were likely to be a fraction proud of the underside of the bottom shelf (Fig.1) This is easy to plane back afterwards once the unit is assembled and upside down, using a bench plane across the grain, from the outside inwards. The joint at the top is more awkward. If you positioned the grooves for the braces 'low' so that the ends



are a frimmet proud you'd have a section in the centre of the ends, between the braces, that would be difficult to plane back level. Instead Steve raised the joint a tiny bit so that the braces are a little proud, though these proved tricky to plane back after assembly because there's a fair bit of wow and flutter in the braces with nothing to support them between each end and each central divider.

Assembling the doors

Traditional door construction with the twist of leather-covered magnets as catches

A key part of the dresser design are the raised and fielded panels on the doors. With the frame components all 18mm thick it's a simple job of dividing into three, with a 6mm tongue on the panel fitting into a centrally-positioned groove around the inside of the rails (horizontal) and stiles (vertical). "I didn't want the panel to be proud of the front of the frame, but I wanted the panel to be as thick as possible," Steve explains. Hence the fielding is raised by 5mm at the front, and there's a 6mm rebate at the back of the panel, and the panel is 17mm thick. The 5mm on the front happened also to be the maximum depth of cut with his **Wealden panel raising cutter** before a quirk started to appear from the cutter. Seen from the back (below) you can see a gap around the rebate for movement. Getting the panel to fit into a groove in door frames is a

common challenge for woodworkers. Either it is too tight or too loose. "I always do a test with a full-length sample," Steve says, "so that you get a true reflection of the fit. I also wax the tongue on the panel to ease the fit a little. I'm looking for a push fit, and don't want to have to use a rubber mallet, though I will use that to push a stile onto the rail tenons (right).

Tenon cutting

The tenons were cut on a combination of our Sheppach tablesaw and Record Power BD350 bandsaw. He cut the shoulders first, with the crown guard removed, but using a tunnel guard (we hope) to protect his hands from the unguarded blade. There's very little blade showing for a cut like this, so care is as important as guarding. Steve prefers to cut the shoulders first so that there's less risk of over-



Alignment Although Steve will use a rubber mallet to knock a stile onto the tenons, the panel needs to line up perfectly so that it's a push fit into the groove around the inside edge of the door parts

cutting when it comes to cheeks on the bandsaw. You know you've gone far enough when the waste drops away. He's now very excited because he's bought **a snazzy new tenon cutter from Wealden** that

effectively converts a router table into a spindle moulder. It looks like a miniature block, with four in-built cutters at various angles for skew-cutting the shoulders and cheeks at the same time. It's transformed his tenoning, he says,



Tweaking Steve uses a metal rule to move the door panel a fraction to get it exactly in the right position. "There's many a use for a 6in rule beyond measuring," he says from time to time

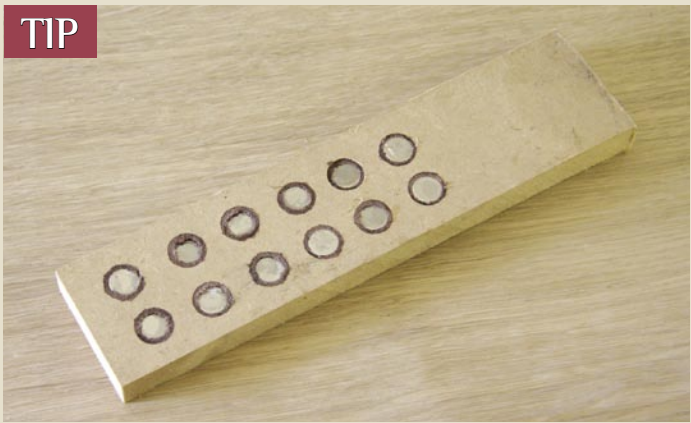
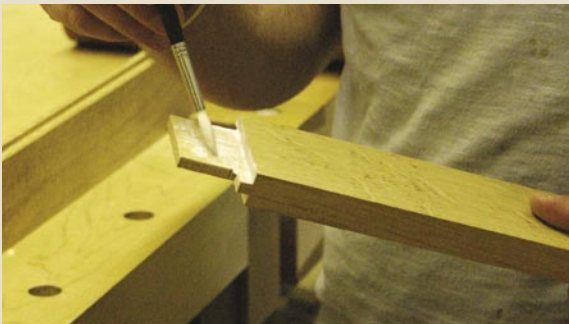
Parallel Steve has been very impressed how you can use Bessey sash cramps flat or upright. The jaws give parallel pressure so there's none of the bowing you get with more conventional sash cramps



MISTAKE

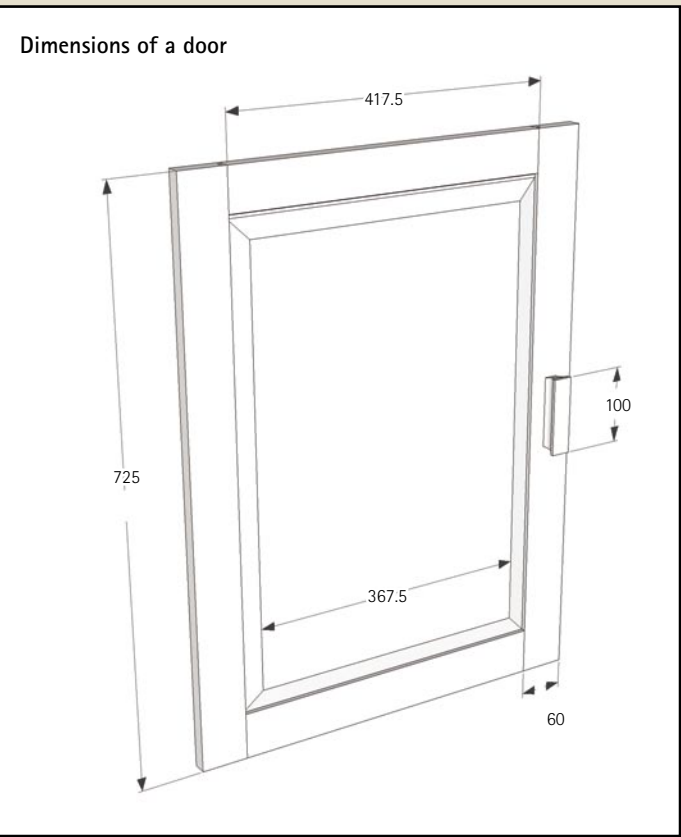


Assembly To allow the panel to move in the door you only glue at the centre of the panel (above) on the endgrain. That way the panel can expand and contract into the grooves, but doesn't rattle. Steve made the schoolboy error of putting glue on the panel, which then gets smeared out onto the panel, rather than on the rail, where the glue gets forced into the groove



TIP

Catch Steve inserts rare earth magnets into the door frame to locate against magnets in the dresser carcass. The magnets in the doors are leather covered and the ones in the carcass are hidden beneath wooden plugs. It's important to get the polarity right, for the obvious reason! Steve has made a little 'jig' (if that is how to describe a block of wood in which are drilled 12 holes) to cover the magnets with leather. The holes are 2mm wider than the diameter of the magnets. Cover a hole with a little square of leather, painted with PVA. Then position the magnet at the centre and tap it into the hole with a piece of dowel and a hammer. Steve used to use epoxy, but found PVA works just as well, though it helps to rough up the magnet for a key. Tap the magnet all the way down and leave the glue to set, then trim off the excess leather and knock out your completed pieces. To insert in the door frame you may have to chamfer the leading edge of the leather a little



Making the drawers

Hand-cut dovetails are easy with a bit of light, and a rather unusual use for a Multico mortiser in Steve Prescott's world

The drawers are all hand cut. "I still have all the dovetails I've ever cut," Steve chuckles. "Except for the jewellery box I made." It was that small cabinet (BW11:48) that transformed Steve's approach to dovetailing and making drawers. "There were so many drawers to make and so many dovetails to cut that I said: 'Enough with paring; from now onwards I will have the confidence to cut to the line.' That's what I did, and I've never looked back."

Steve cuts the tails, marking them up with a Woodjoy dovetail guide from Classic Hand Tools (classichandtools.co.uk, 01473 784983). He then marks the pins from the tails, putting the pin piece in a vice. He then rests the tail piece on a plane, laid on its side on the bench. He then brings the pin piece up to align with the underside of the tail piece, then tightens up the vice. He moves the plane back a bit and then positions an Anglepoise lamp, shining down at the benchtop, underneath the tail piece. The reflected light helps illuminate the shoulder line on the tail piece so that you can position it perfectly on the pin piece. Holding it down with one hand you can knife mark the positions for the pins, and then square down the faces.



Harmony Steve's drawers are a harmonious combination of hand and power woodworking. He uses a Woodjoy Precision Dovetail Template (top, £14.63 from Classic Hand Tools) to mark out the tails and a Wealden (wealdentool.com, 0800 328 4183) slotting cutter to machine the groove in the drawer front for the drawer bottom



Multico-fantastic A novel approach to removing waste from a lapped dovetail is to use a mortiser. Unfortunately, the auger inside the 6mm hollow chisel on our faithful Multico mortiser has since snapped and we're looking for a replacement. Any ideas for augers anyone?

Groovy Following the guidelines of traditional drawer-making, Steve only grooves the drawer front. He glues slips to the inside of the linings for the side edges of the drawer bottom. The slips help to spread the wear of the drawer on the carcass. The drawer back 'sits' on top of the drawer bottom. Alan Peters has advocated a technique of assembling a drawer to fit the aperture, planing the sides to fit on an overhanging drawer board clamped to the top of your bench. Peters would then add the drawer bottom after planing the sides. That way you get better support from the drawer board. Steve prefers to add the drawer bottom before fitting to the aperture because he's nervous there might be movement during assembly of the bottom, but acknowledges the reduced support for planing

Testing tools for drawer-making

Steve has a go with new tools from Veritas and L-N



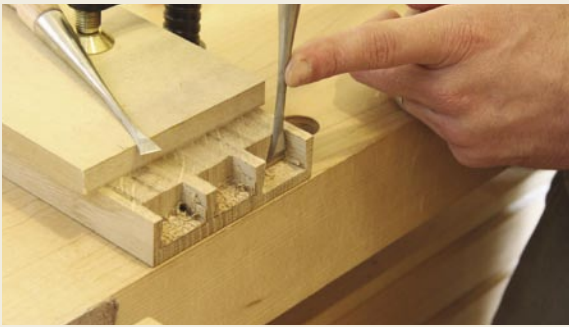
Contemporary The new Veritas Dovetail Saw (above) is a remarkable innovative shape that is really comfortable in the hand. It feels very balanced. Steve says it feels quite like his Lie-Nielsen model. He also tried an English Pax saw, and found them all to be perfectly good. But he feels the English saws are a little more clunky, and was attracted by the ergonomics of the Veritas. It certainly feels fabulous in the hand and cuts well



Wealden Steve used a Wealden slotting cutter on an arbor to slot the drawer front



Ergonomic Steve has found the new Veritas block plane to be really ergonomic, and though he feels it's a bit heavier than his L-N, they weigh pretty much the same. "I'd buy it if I was starting out again," he says



Fishtail The new Fishtail Chisels from Lie-Nielsen were given an outing for the lapped dovetails. "I've made my own," says Steve. "These ones are nice but there's not much to grind away and I'd prefer to buy an old chisel and grind it to shape myself."

Making the display unit

How to move this large, fragile cabinet to its new home?

The main problem for the display unit was not so much how it's made, but how it could be transported safely to its new home. The solid oak back boards were so heavy that they couldn't be screwed into place before fitting without risk of damage to the rest of the unit. They fit into a rebate on the top of the base unit and into a rebate in the top (I) of the display unit.

The ends (J) and dividers (K) fit into housings in the top of the base, but would otherwise flop around. So, collectively, *British Woodworking* devised the original solution of joining the top (L) of the base to the display unit permanently with screws from underneath. "I was nervous about this in case my client ever wanted to use the base on its own, but then realised that there'd be visible housings anyway, so it wouldn't make that much difference."

The two vertical dividers (K) are dovetailed into the top (I), and housed in the base unit top (L), screwed up from below. The ends (J) are rebated, with a tongue going up into the top (right), which itself has a tongue going into the simple flat cornice. The cornice is mitred at the corners, with a two-part instant mitre glue holding the joints together. Screw blocks hold the cornice to the top. There are round lights in the top. Simple.



Cornice The cornice is fixed to the top with a tongue (below) on the top of the display unit and screw blocks. The back boards fit into a rebate around the back of the display unit



Joints In the end we decided to screw and glue the display unit to the top of the base unit (above being drilled for fixing holes). The plate racks are dovetailed into the central dividers (left) with little grooves on the other side for the glass shelves. The central dividers are housed in the top (below) with stopped housings



Transport The top of the base unit being grooved for the display unit. Steve uses a guide bush with wide T-square to give a good platform for the router

Bruising mistake

Steve irons out a dink



Bruise Somehow in the tight confines of the workshop the top of the base unit got bruised. If you plane this back without trying to coax the depression up, the bruised fibres may rise again later



Ironed By using a damp cloth and an iron you can coerce the bruised fibres back up again, but take care not to burn the wood



Solution The iron will pull up most of the bruised fibres, and then it's just a case of scraping back a little

Fitting the dresser

The job's not done till it's fitted

Delivering a piece this size, especially when it's your first proper commission, is a terrifying prospect. It probably doesn't help to have the editor of a national magazine tagging along with his camera to 'help'. The dresser was transported in a rented van, and survived the trip well, covered with Steve's pile of grey blankets. Everything had stayed in square and the drawers and doors fitted well. "The only thing I had to do was fettle one of the little wooden stops that support the doors when they are closed. I had to help one of the doors a little," Steve recalls.

The sawhorses he built as an introduction to machining on the David Savage course he attended proved to be invaluable for supporting one unit before fitting: "It's much easier to work on the piece that way. They go everywhere, and work is less likely to get damaged there than on the floor." Steve had taken some oak shims with him to level the dresser on the stone floor.

Apparently, someone was recently admiring the dresser, and commented: "Looks like it's made to measure."



Waxing Brass screws will enter oak easier if you wax them first



Details There are little leather locators on the underside of adjustable shelves (left) and wooden rests for the doors. The leather-covered magnets ensure gentle closing



Hinged The doors are hinged with cranked hinges from Hafele. Steve loves the little Dremel driver for hinging



Fitting The top of the base unit is screwed to the supporting braces (D, left). Fortunately we had the compact drill/drivers on test at the time, and the Metabo was brilliant with its angled chuck. Steve used oak shims we'd produced when testing bandsaw fences a few issues ago



Ask the Pros: How to finish cedar and save the smell

Professional woodworkers offer advice on finishing cedar of Lebanon

Back in Issue One, Tobias Kaye wrote about houndstooth cedar of Lebanon, which he'd been asked to turn by Kevin Cox, a long-time friend of *British Woodworking*. Kevin subsequently had some cabinets made from cedar, and was wondering how to finish the interior of a wardrobe, to a) retain the great smell, b) have a rich honey colour and c) protect the wood from wear. We decided to ask around.

No finish

Personally I wouldn't finish it at all. Just sand with 240/320 grit to a fine finish. This will retain the smell to the max. Clothes brushing the surface will continue to activate the smell in use. To achieve a rich honey colour and protect from wear just finish the inside/visible surface with a coat of Osmo Polyx Oil or similar, brushed on and wiped off with a cotton rag. **Chris Alley**

Unhappy cedar

Do very, very little. Cedar looks unhappy with wax and oil and worst still with lacquer (varnish).



Cedar Our friend, Kevin Cox (centre above) with a cedar of Lebanon that fell over in his field, with his wife Donna and the turner Tobias Kaye

Don't seal in that aroma. If you have to do something use a very thin watery consistency of transparent shellac polish, brushed on with a big mop. Use 4lb cut polish, diluted again with 50% polish to spirit, then lightly denib for a fine finish.

David Savage

Vaseline finish

Over the years all my cedar cabinet backs and drawer bases have been simply sanded and finished with Vaseline applied with 0000 wirewool and then buffed off with a clean rag. After all these years, opening a cabinet still greets one with the scent of cedar. I've not had a problem with this over 21 years. **Brendan Devitt-Spooner**

Rubbed on

As soon as you apply a finish you'll have sealed in the smell: finito benito, over and out, done and dusted. If there really is likely to be a wear problem you need

Marquetry John Apps, author of *The Marquetry Course* with Jack Metcalfe made this box from cedar. It still smells!



Sculpture We saw this remarkable cedar sculpture at West Dean College last year, during the Hand Tools event

to harden the wood slightly. One way of doing that is to use an interior varnish, but don't just paint it on; it'll look terrible. Rub it well into the grain with a rag, much as you do when you apply French polish, rubbing lightly after every couple of coats with 400 grit and giving perhaps four coats in total. Make sure you rub it well into the grain.

Paul Hayes

Burnishing power

Cedar produces a strong aroma because the wood pores allow the natural cedar oils to evaporate. Never, ever varnish, shellac or seal cedar. This will stop the evaporation process immediately. To obtain a smooth

finish, lightly sand the surfaces using 400 grit, then burnish with sawdust or shavings. You will be amazed how quickly a sheen builds up. John Apps, my colleague and co-author of *The Marquetry Course* built a stunning jewellery box as a project in the book. He lined the inner sides and base with cedar and finished it as described here. That was six years ago, and the aroma is still as strong today.

Jack Metcalfe

Honey options

If you want smell, then no finish. If you want protection and/or honey colour, then Osmo oil or Danish oil.

Robert Lewin