

Edition 15 / Spring 2022

The Full

£6

CIRCLE

The journal of The Association of Scottish Hardwood Sawmillers

A NEW GENERATION OF SAWMILLING IN MORAY

Written by Ben Moore

THE BRIDGEND BOTHY PROJECT

Written by Duncan Roberts

CLYDE FOREST AND WILDLIFE CONNECTIVITY

Written by Ally Corbet



Scottish Forestry / Coilltearachd na h-Alba



The Full CIRCLE

The journal of The Association of Scottish Hardwood Sawmillers

Nick Marshall, former ASHS coordinator and editor of The Full Circle has now officially retired. As following editor, colleague and friend I would like to take this opportunity to wish Nick a long and happy retirement.

Issue 15 of The Full Circle is packed full of interesting articles as well as the usual ASHS news that as ever, don't disappoint. With much talk about how to get young people into the industry on all levels, it is great to read Ben Moore's story of setting up and running a mobile mill in Moray. Alan Robertson continues the narrative of successful young businessmen, broadening the journal's circle as our first contributing arborist. The Bridgend Bothy project in Edinburgh from Duncan Roberts is an inspiring story of community, ethnic diversity and equality.

In these troubled times it's easy to feel helpless, Paul Hodgkiss however uses his creative abilities and resources to inspire a community into action, raising money for Ukraine. SFMA members Steven Finch, Kirsty MacDonald and Jonathan Rose, offer us an insight into their thoughts and processes used to create their beautiful furniture. Ally Corbet gives us a fascinating and informative insight into his work with the Glasgow Green Network. Creating green corridors for people and nature around Glasgow and helping avert climate change. Last but by no means least, Carbon sequestration and other eco tech words are demystified and explained along with an educated conclusion of the outcomes from Cop 26 discussed by Alistair Christie from Galbraith.

So read on and enjoy.

Many thanks to all of our contributors and advertisers as well as our funders and members who enable the Full Circle to continue being published.

All the best, Steve

THE FULL CIRCLE EDITOR
dovetailscotland@gmail.com
077480 47736

DEADLINE DATE FOR EDITION 16
Friday 9th September



PRODUCTION EDITOR
Steve McLean



DESIGNER
Stephanie Christie



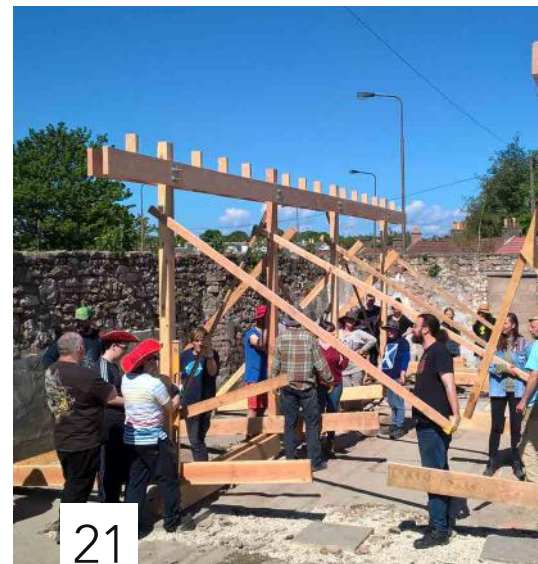
Scottish Forestry / Coilltearachd na h-Alba



You can view all of our previous editions on our website
www.ashs.co.uk

Contents

- 4 ASHS NEWS
- 6 ASHS BUY AND SELL OVERVIEW
- 9 SCOTTISH FURNITURE MAKERS ASSOCIATION
- 9 THOUGHTS ON TIMBER
- 11 SK FURNITURE DESIGN
- 13 SOFT KIST - A MAKING ADVENTURE
- 15 CHANGING THE ROUTINE AND PICKING THE WOOD FIRST
- 18 A SYMBOL OF HOPE FOR UKRAINE
- 20 BRIDGEND BOTHY
- 25 ALAN ROBERTSON TREE CARE
- 27 A NEW GENERATION OF SAWMILLERS IN FORRES
- 30 GLASGOW'S GREEN NETWORK
- 34 CARBON AND COP26



ASHS NEWS

Nick Marshall, Retired

After over 20 years of dedicated service, ASHS Coordinator Nick Marshall has retired from his position. There since the beginning, Nick has been an invaluable font of knowledge when it comes to all things wood and has done so much for the promotion and survival of ASHS, and the small-scale forestry sector. While retired, Nick continues to support ASHS as an Associate Member, assisting the new Coordinator (Catriona Birley, Scottish Wood), and lending his help and knowledge to ASHS programs and projects.

Thank you for all you have done, the impact of your contribution has helped shape the industry into what it is today.



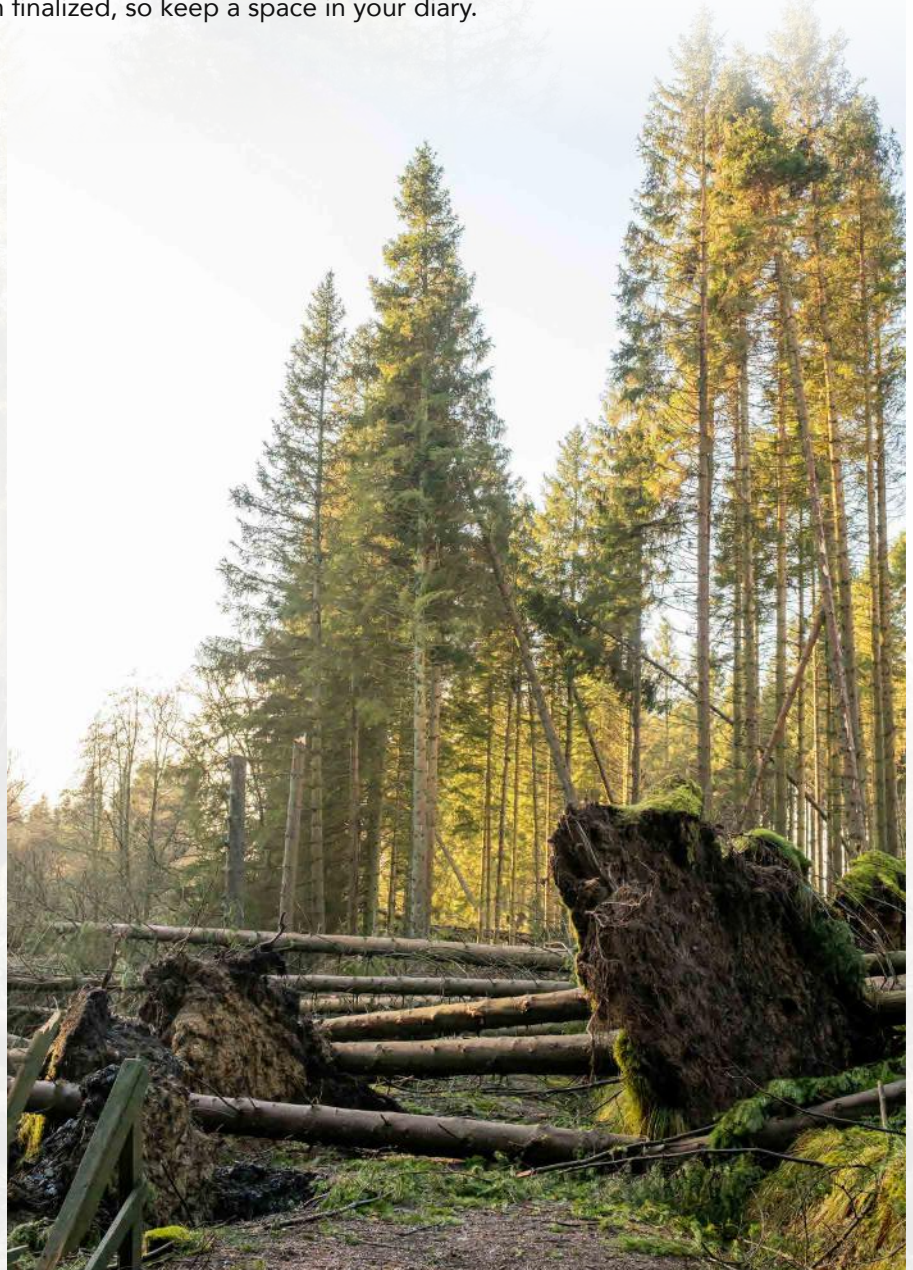
Hi all, I hope it has been a busy winter for everyone and that everyone is getting on well with their businesses.

Our AGM was held at Scottish Wood on the 25th February, which went well. Everyone should have received a copy of the minutes for anyone interested in the discussion and outcomes. The next AGM is proposed for the end of October in the Inverness area. This will be a Friday and Saturday event with the AGM being held in the hotel on the Friday. Site visits to local businesses are planned for Friday afternoon and Saturday morning. Details will be emailed to the membership when we have them finalized, so keep a space in your diary.

Storm Arwen steering group

With the destruction incurred by the swathe of storms that took place over the last few months, ASHS have been taking an active role in the Storm Arwen steering group. Organised by Douglas Halliday and Alexander Manson – at the behest of Prince Charles – the steering group has brought together members from across the UK and forestry/hardwood sector to help come up with a solution that will increase the market and utilisation of the large numbers of hardwoods – in particular beech – which have come down in the storms. The current actions of the group have included a press-release from Scottish Forestry which includes guidance for landlords on how to make the most of their storm blown hardwoods.

Part of the work that the Storm Arwen Steering group is trying to achieve, is to increase the links and awareness between timber suppliers (e.g. landowners, tree surgeons, energy companies etc.) and ASHS members. This is the angle that ASHS have already been working on, in the development of an ASHS 'Buy and Sell group', which is an email platform which brings together round log suppliers and ASHS members to help increase



timber buying opportunities for our members and allow suppliers to get the best value from their hardwoods. (see page 6)



Survey

ASHS has been commissioned by Scottish Forestry to conduct a Survey about how people got into Forestry. The resulting report intends to shed light on the various barriers people have encountered on their journey into the hardwood industry. Its main aim is to advise both ASHS and Scottish Forestry on moves that could help expand the hardwood sawmilling sector. This in turn will provide a framework, helping pave the way for newcomers into the industry. I look forward to reading the outcomes and conclusions in the next edition of The Full Circle.

On a more personal note, as things return to a new normal, I look forward to getting back to the various shows across the country. I will also be hosting a couple of Wood-Mizer open days on the 24th & 25th June. These will be held at Tayside Forestry near Dundee. Some of the machines we will have there will be the LT70 Wide, LT70 Mobile, LT70 Heavy, LT40 Wide, LT15 Wide, LT20 Mobile, MP360 planer/Moulders, EG300 Edger and EG100 edger.

I hope to see a lot of you there.



Written by,
Keith Threadgall

ASHS Chairman
keiththreadgall@gmail.com



ASHS BUY AND SELL OVERVIEW

Marketing and accessing timber can often be a struggle, in particular for people who have yet to establish themselves within the industry - especially in the hardwood sector.

In response to this ASHS has created the "ASHS Buy and Sell group". There are, and have been, various initiatives designed to help in this, such as Cloud Forest and Woodlots, and our ASHS Group is similar to these in that it aims to increase market awareness between the timber buyers (saw millers) and the sellers (landowners, forestry contractors etc.). The group is open to all ASHS members – Associate, Full, and Retired – and to anyone who has logs to sell. We have already had significant uptake in the group and several requests from round log suppliers who have now been added to the platform and can use it to advertise any timber they have for sale. The 'Buy and Sell Group' is hosted on google groups, this means that members do not need to check a separate website as updates / notifications on timber availability will come straight to your email. However, in order for the site to be effective we need maximum uptake from our members! If you are ever looking for wood or have something, you are trying to sell –like machinery – we ask you to create a conversation on the group. That way your post will be circulated around the whole membership, and hopefully illicit some useful responses

If you have any questions about the group, please email Catriona.scottishwood@gmail.com.



WORKING WOOD SCOTLAND COURSE 2022

After the success of the first Working Woods Scotland Course, ASHS plans to host the second course of its kind on the 27th-29th of September 2022. The course is based at the Scottish Wood sawmill in Fife, the 3 day course includes training on valuing and grading standing timber, hardwood processing and pricing (provided by Gavin Munro, Jim Birley and Kate Tuer), as well as a day in the woodlands at Dalmeny Estate learning about the silvicultural practises used for hardwood production (taught by Rick Worrell, Kate Tuer and Andy MacQueen).

If you are interested in attending the course, please fill in an application form (available from the ASHS site www.ashs.co.uk) and email it to Catriona.scottishwood@gmail.com.



Written by,
Kitty Birley

catriona.scottishwood@gmail.com



bringing
"JOY"
to buildings



"progressive,
energetic
and passionate"

Christina Walters,
director,
Happy Days
Nurseries



Halvorsen architects

www.halvorsen-architects.co.uk

WEALDEN TOOL COMPANY

- CNC & ROUTER TOOLING
- SAWBLADES
- DRILLING & BORING TOOLING
- SPINDLE TOOLING

Wealden Tool Company Limited
Unit 2 Clinton Business Centre
Lodge Road
Staplehurst
Kent TN12 0QF

Tel: 01580 890500 www.wealdentool.com



Working Woods Scotland Course

Learn about the silviculture, grading, processing, and marketing of Scottish hardwoods.

Applications are open for 2022 Course (27th-29th Sept)

For more information see 'Working Woods Scotland' at ashs.co.uk or email coordinator@ashs.co.uk



FELDER®



**CALL NOW
01908 635000
FOR YOUR
PERSONAL
OFFER!**

DREAM BIG!

IF IT DOESN'T SCARE YOU, YOU'RE PROBABLY NOT DREAMING BIG ENOUGH.

The Felder CF 741 woodworking centre combines the advantages of five stand alone machines and brings high performance, precision and shortest changeover times into every workshop. Planing, moulding, cutting and drilling – a top quality workshop in one machine. With the Professional package the operating comfort is increased even further ensuring simple processing of larger workpieces.



VIDEO

FELDER GROUP UK Ltd.

Unit 2 Sovereign Business Park, Joplin Court, Crownhill, Milton Keynes,
MK8 OJP | Tel. **01908 635000** | uk.felder-group.com

CHAIRMANS UPDATE

At the risk of stating the obvious, it has been quite a tumultuous few months since the last edition of Full Circle.

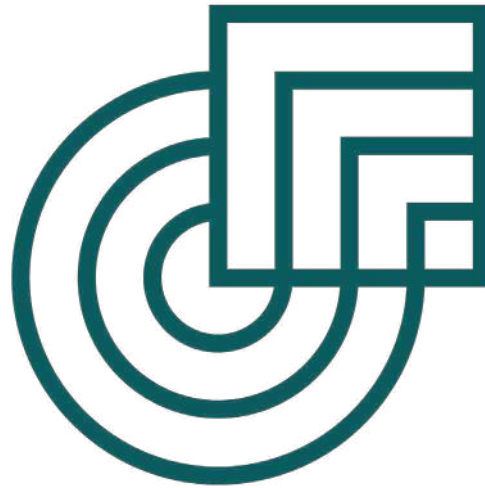
The continuing twists and turns of Covid, the destructive spectacle of Storm Arwen and now the alarming onset of war in Ukraine, all of which have conspired to create a very different outlook for us all.

As far as wood is concerned, Storm Arwen and its subsequent 'friends' have delivered large quantities of unexpected timber into the market. Amongst the carnage of destruction, there are bound to be some hidden jewels and it is to be hoped that at least some of this will find itself into the world of furniture making in due course. At this very moment there are various initiatives in play to recover as much of the storm-blown timber as possible and save it from the pile marked 'firewood'.

In this edition, a group of our members look a little more closely at the relationship between wood and the pieces of furniture which they produce from it. On a simplistic level, this is an obvious relationship. However, for each maker, the drivers for this interplay range from the character of the wood itself, to the events which shape our lives.

It is to be hoped, as restrictions on our lives start to recede, that we will again be able to showcase in a physical setting the beauty and artistry of the work our members produce.

In the meantime, we at SFMA hope you will find some inspiration from the articles and we wish you all happy making!



SCOTTISH
FURNITURE
MAKERS
ASSOCIATION



Written by,
Mike Whittall
SFMA chairman
mike@ochreandwood.com

THOUGHTS ON TIMBER USE

Throughout my career I've used native scottish hardwoods almost exclusively. There is a sense of place and environment about locally sourced timber that appeals to me and suits my work. I can use the variety of grain, tone and structure to enhance my work and enjoy the challenge of drawing the best from the timber. Not all my clients are interested in the origins of the wood I use but they do place their trust in my abilities to source the best for the project at hand.

I gained a thorough grounding in timber processing, buying, drying and selling in the decade working with Keith Threadgall and my colleagues at Real Wood Studios.

Now in my own workshop I continue to buy from ASHS members and other local suppliers. With fellow maker Tom Cooper, we occasionally process the odd log of elm when the opportunity arises.



Desk top and shelf all made from the deconstructed boards



Consecutive elm boards



Deconstructed elm boards

I recently found my old copy of *Making the Grade* - published in 2005, the year before I started my career in woodworking. As a novice, I naively assumed that all locally sourced timber would be sold according to this guide. I quickly learnt that this wasn't the case. Upon re-reading the guide I realised how formative it was in my career and how I mentally use it every time I visually grade the timber I buy. As a furniture-maker, I'd like to be able to confidently buy the equivalent of European Prime Quarter-Sawn Oak from locally sourced suppliers - and have it delivered. On the other hand, I enjoy the hunt of discovering character boards in forgotten corners of barns and storage containers. As a former ASHS member and part of a small scale timber processing setup, I understand the challenges of the available natural resource in Scotland and the timber production methods available in creating a standardised graded product. Nearly 20 years since *Making the Grade* was published I found myself wondering if its objectives are any closer to being realised. Whether they could or should be is another question.



Written by,
Stephen Finch

stephen@stephenfinch.co.uk

I'm used to raking through racks of timber to find boards for my work and can usually quickly read and grade a board for suitability. As a small volume, high value maker with a materials based bias I'm generally more interested in consecutive boards coming from the same log than a particular grade or cut. I find that locally sourced timber usually has a variety of grades within a single board - a bit of quarter sawn, a knot or two, a split and so on. These can all be accommodated, within reason, as long as wood has been properly dried to a consistent moisture content and is stable, free from rot and sticker stain. I'm very selective when buying timber and know what is and isn't acceptable for my style of working.

However, sometimes a project calls for a more uniform and standardised timber that can be hard to locate quickly in reliable quantity and quality from locally grown resources. Aside from the ubiquitous American Black Walnut there is a demand amongst furniture-makers for high quality timber of consistent standards: quarter sawn oak, clean white ash and so on. During Lockdown I resorted to buying European Prime quarter-sawn oak for a couple of projects. It was something of an eye opener to be able to order 3m+ lengths of defect free, straight grained, quarter sawn German oak and have delivered exactly what I wanted at a very competitive price. With minimal waste, high quality and stability the oak was a pleasure to work with and suited the project perfectly - floor to ceiling kitchen cupboard doors. I did feel the European Oak lacked the character and variation I like to incorporate and explore in my work. However it has become a useful option for future projects that are more production based rather than creative endeavours.



Clean ash boards - Nice straight grain



Clean ash boards - unacceptable sticker marks

KIRSTY MACDONALD SK FURNITURE DESIGN

'You can't use up creativity - the more you use, the more you have.'

So said Maya Angelou, a writer but one who understood that any form of creativity is a precious commodity, a gift that is all too often overtaken by the many other demands upon our time. **Kirsty MacDonald** is one of those makers whose varied career and experience illustrates this point entirely.

Many furniture makers will be familiar with the feeling of having to 'make' something, most days, most of their lives. The ancient human drive to form an object from whatever may be at hand lies deep within us. And yet, all too often, our creativity can be overcome by other expectations and needs. Fortunately, Kirsty MacDonald has clung onto her desire to be creative and is now establishing herself as a critical and inspiring furniture maker here in Scotland.

Kirsty's love of making things as a small child led her into studying textiles at Heriot Watt, at their base in Galashiels. From there she went into a successful career within the fashion industry, a career which included living in Hong Kong for some time. Upon her return to Scotland, she wanted to work around her family life, so began working in landscaping and gardening, her eye for design being critical to her ability to create useful, practical and delightful spaces. Then, she fell in love with wood. Perhaps it was working outside, perhaps it was using different materials to enhance an outdoor space, but something made her sign up to learn more. At the age of forty she started a two year course at Fife College.

Her first piece at college was a table made of Scottish oak. From there she began to create pieces at home and after finishing college in 2016 she set up her own company – **SK Furniture Design**. Based in Leven in Fife, she has been making pieces large and small ever since.

Kirsty thinks of her design style as being more on the 'natural' side, by which she means that she uses wood in its natural state, using knots as part of the design, rather than trying to avoid them. She says. 'I love the interesting knarly bits'. If knots fall out, so be it – providing the over-all effect fits with the design and practicality of the object. She delights in keeping and using so-called 'flaws' to enhance the design of each piece. She tends to prefer natural oils to finish each piece, finishes which allow the wood to breathe. She clearly finds individual pieces of wood inspiring and while she describes her design style as 'simple' (in that her work is not contrived) the overall effect is of carefully crafted pieces that delight in the wood from which they are formed.



Lunar Horizon Desk



Stool



Lunar Horizon Desk



Naked elm table

Kirsty insists that 'design' is at the heart of her practice, and likes to make each piece different from whatever she has made before. 'Contemporary but simple' is her own way of describing her work. But it is clear that her design background has informed her work, taking inspiration not only from wood itself, but from other parts of the natural world, from architecture, art and other cultures. She is evidently used to 'looking outwards', to seeking ideas from any and everywhere.

Kirsty predominately works with hardwoods, Scottish timber bought locally – oak, elm, beech, ash, sycamore and more. Her wood is from within a fifty mile radius of the mill from which she obtains her it, 'Scottish Woods' outside Dunfermline. Commission work is the main part of her business but she continues to produce pieces of all sorts. She hates the waste that can sometimes occur in furniture making, so she purposely uses offcuts and odd pieces, making smaller objects like mirrors, chopping boards and clocks.

Recently, Kirsty has ventured into the world of television as one of the 'woodworkers' on BBC Scotland's programme 'Loggerheads'. The show invites contestants to create 'something spectacular' from freshly felled timber. The filming took place in various forests across Scotland, and over twenty four hours the team had to produce something for community use. Kirsty rose to this challenge and made nursery equipment for children to play within a forest, and, at a different site, a 'contemplation space, where people could rest, relax, recuperate and find some kind of consolation in nature. Television was a whole new avenue for Kirsty, but one that she found inspiring and she relished working alongside interesting and 'fun' people.

By coincidence, Kirsty's background in landscaping and design has led her almost naturally towards this kind of work. She is interested in creating community spaces, outdoor and woodland areas that can be used and enjoyed by people. Over the last few years she has been extremely busy with commissioned work, and as she looks towards the future, she hopes to include an element of this type of community project in her work. She feels her eye for design, added to her various experiences, has given her an acute sense of what might work in certain spaces.

Kirsty has remained close to her lecturers from college, and continues to gather inspiration from them, from other makers and from the projects she has become involved in. Since setting up in business she has created a vast range of pieces and has gained an enviable following. She is keen to see women entering this field of work, she has a young girl working with her on a regular basis, and as her business grows, she is open and encouraging towards any young person who shows an interest in woodworking.

However, it has not all been plain sailing. As she was preparing for the Glasgow Art Fair in 2018, Kirsty suffered a catastrophic house fire, losing everything that was within her home – she was left with the contents of her van, workshop and the clothes in which she stood. Most people would find this kind of devastating event a tough blow from which to recover. But Kirsty knew time was of the essence. She had just a few weeks to pick herself up and be ready to exhibit at the fair. Somehow she succeeded. It says a huge amount about Kirsty's character and stamina that, as a maker, business-woman and mother, she triumphed by keeping the 'show on the road'.

Kirsty MacDonald has succeeded in creating a successful and inspiring company. SK Furniture Design continues to produce unique products, all of which express their maker's energy, enthusiasm and love of what she does. Her skills and flair are self-evident, and alongside her engaging personality and open attitude, she is set to thrive even further.



Written by,
Jane Grieve

jane.grieve1@btinternet.com

SOFT KIST

Soft Kist - a making adventure

This article is about my Soft Kist, made for the Adjust/Adapt exhibition in 2021. I hope to share some of the highs and lows of doing experimental work and some of the secrets I discovered during the making.

Working to a brief is always a challenging task. It requires a sensitivity to the environment, understanding why the commission has been awarded and especially the function of the object. When that client is your family, it is the most testing.

The brief for Soft Kist was to design and make a container for bed linen. Something for in the guest bedroom to greet our visitors.

A delightful opportunity to try something new.



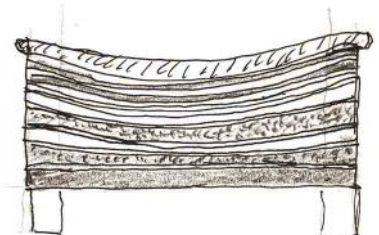
Form

This chest needed a softness to reflect the curves created when blankets are folded. A coopered lid, quadrant corner posts, and curves in the sides, all provide this feeling. A pencil and paper created something from my imagination which went some way to achieve this.

I love the variation in colour in Scottish ash. Combining this with fumed oak allows control of the colour variation. In experiments ash did not respond as strongly as oak in the fuming process, thus allowing me to maximise the colour variation.

There is nothing like a pencil to lure a maker into a sense of opportunity. To quote Tom Cooper, if you can draw it, you can make it. A pencil is a fine tool on the drawing board and combined with the computer, helps visualise

the 3D form and exact sizes. In this instance Sketchup provided all I needed.

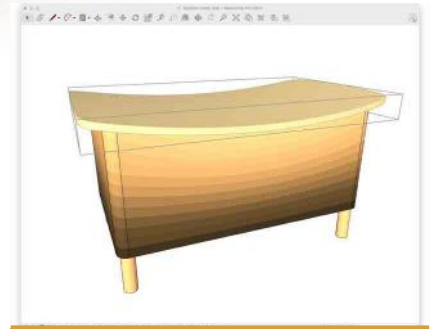


Sketchup also enabled me to work out how to make the contours of the sides flow through the corners.

Making

First to experiment with the corner posts. The grain has to run in the same direction as the panels to allow for timber movement between both components. Turning a post of cross grain timber over the height of the chest was new to me so I ran a few tests.

I used a central threaded rod running the full length of the section, holding it all in compression, which also gave something for the lathe to hold for turning. The climbing gradient in the curves meant each component of the corner stack had one surface slightly angled. The unit needed to be glued before I started turning.



Sketchup



Building corners

The curves in the front panels were made from small section pieces with the middle a little thinner than the edges. A simple jig enabled the glued surfaces to be hand planed flat for gluing to the next piece. Similarly the side panels, the edges of each piece are slightly thinner than the middle.

The top is made of sections in the same way as a barrel, with the edges of each panel tapered so when they are glued together they form a gentle curve. The surface of the top has a curve rising towards the edges both on the underside and the top side. These are routed in to each section using a simple template for each curve. To create surprise, the top is lined with quarter-sawn oak with a rich colour and figure when it stands open.

Clamping and gluing awkward shapes is part of the challenge in a piece like this. As the stack of the side panels got taller, it became harder. Patience prevailed, not trying to glue too much too quickly. Using waste wood to hide screw holes gave extra options for glueing. I held awkward shapes in the vice by attaching blocks to the ends of the quadrant corners. Keeping a track of reference edges, critical to the craft, was not forgotten.

I found SOSS invisible hinges to provide a discrete join between the top and the base. When the top is open they show their thickness, when closed not even the pivot edge can be seen. They can be fitted into the top a little distance in from the back edge, to allow the overhang to function as a stop for the chest lid when it's open. I chose the size of the overhang so the thin side was strong enough to support the top when it was open. It helped that the top became thinner towards its front.

Finishing

The softness of the design asks for a simple finish, allowing the wood to speak for itself and not to be confused by reflections. Something which could withstand the rigours of our use.

I love completely matt finishes and ones which do not yellow with age. I enhanced the white of the top with lye, a finish popular for floors in Scandinavia. I then used a water-based matt acrylic brush on lacquer from the same supplier (WOCA) over the whole piece.

Final thoughts

Timber for this piece came from a variety of sources. The white ash for the top was probably the hardest to find. Although only a small quantity was needed, consistency was important as it was used for the most visible surface. These boards came from another SFMA member, generous to sell some to me.

The thinner sections of the side panels made the most of saved offcuts.

I wanted figured oak, cut from the centre of the log. It is the part of the tree most prized when selecting boards for this kind of work and I felt lucky to find some from an ASHS supplier.



Building top



Holding corners



Hinges

Hunting for the right board is always a challenge when distances are great between timber sources. The CloudForest Marketplace gives an opportunity for me as a consumer of small but quality boards to find the right supplier.

I like a bespoke piece to come with a story and knowing the source of the material is part of that story. ASHS members can often identify where a particular tree came from and why it was felled.

I like to share these stories with my clients.



Written by,
Jonathan Rose

www.jonathanrose.co.uk

CHANGING THE ROUTINE AND PICKING THE WOOD FIRST

I've been a full time furniture-maker since 2006 working mainly on commissions from private individuals. I call myself a furniture-maker, rather than a designer-maker, as I prefer to work on free standing furniture for interiors, small built-in pieces and stand alone items.

The commissioning process is usually fairly similar following a routine of client briefs, budgets, estimates, designs and a bit of back and forth until approval is granted. For me, once the green light has been lit and the deposit paid, then the really interesting part of the process begin.

Broadly speaking I find that there are two types of furniture-maker: Design Led and Materials Led. I'm definitely more of a materials based maker - from the initial client discussion I'm already thinking of timber selection, what do

I have in stock, which timbers pair well together, what cut do I need for this component, where can I get the timber I need?

Of course there is a strong design element to my work but it's not part of the process that excites me. Spending time researching, fine tuning and tweaking a design is often necessary but not something I particularly enjoy. I frequently find that I deviate away from the design as a project proceeds - a component dimension change here, a shift of angle there, up a bit - down a bit. Less of a strict plan more of an agreed guidance. Obviously we're talking about minor changes and finessing - not the wholesale restructuring of the piece. After all the client expects the finished article to look like the design they are paying for.

In essence I use the formal design process to create a framework to



Burr Sycamore Console Table

work within and then make informed decisions based on my own instincts and design eye as I go. The majority of my work tends to be bespoke commissions that never get repeated. In other words, the final piece is a prototype. From computer screen to finished piece via my hands, eyes and judgment. Power tools, machinery and hand tools play their part but all are under my hand/eye control. This way of working can sometimes be tricky to explain to new clients but repeat customers are more than happy to share in the process.



woodworker, architect, and furniture maker and one of the founding fathers of the American craft movement) very inspiring. His book 'The Soul of a Tree' has been very informative throughout my career. He says that:

"Each board, each plank can have only one ideal use. The woodworker, applying a thousand skills, must find that ideal use and then shape the wood to realise it's true potential."

I'm sure this applies when working with huge walnut slabs and other exotic wonders but at a more everyday level I still think there is truth to be taken from this. Choosing the right board of wood can make a piece come to life in a way that goes way beyond good design. The opposite is also true - many a good design is ruined by poor timber selection.

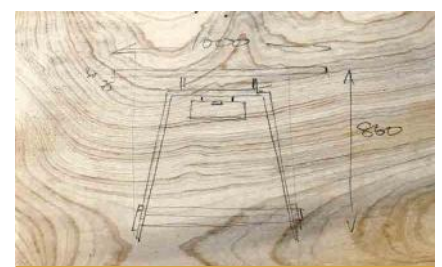
I like to make speculative pieces for display at exhibitions and galleries and frequently start by choosing the wood first. I'm a bit of a wood hoarder and have lots of interesting boards stashed away so I can usually find something that sparks inspiration. The example shown here is a piece made for the Dundee Art Show in 2019. The feature board used for the top is a slab of burr sycamore and it wanted to be a console table! A very quick sketch later and the 'design' was set - a symmetrical angled frame supporting an asymmetrical, waney edged top. Working without a prepared plan is an interesting challenge that takes you away from the formal design process and makes you trust your instincts and decision making. There is a design process but it happens with immediate consequences. What length should the top be? Cut. How wide? Cut. How thick? These decisions then inform the rest of the piece. If the top is 'x' wide then I think the frame needs to be 'y' wide to be in proportion. Bits from the scrap bin, tins, cardboard and masking tape all come in handy to make a full size model which then get replaced bit by bit with finished components made from carefully selected timber.

This way of working isn't for everyone or for every project - but I find it works well for smaller stand alone pieces. Making furniture directly via this full scale working model approach takes a similar amount of time to designing onscreen and then making the piece. The design process is more immediate and the risk is higher but it is a challenge that can reap unexpected rewards. By observing the interplay of the actual pieces of wood you can explore ideas that wouldn't occur on paper or screen. Its just not as easy to 'undo' your decisions.

I find that the commissioning process becomes a comfortable routine that can sometimes feel restrictive and mundane. So what if there was no design? What if you start with the wood first and then work out what to make from it? Yes, I am talking about looking at a piece of wood and letting it tell you what it wants to be... I've always found the work of George Nakashima - (an American



Fullsize model making



Initial Design



Written by,
Stephen Finch

stephen@stephenfinch.co.uk

INTRODUCING NORWOOD SAWMILLS LUMBERPRO HD36V2

36" Max Diameter;
30" Max Board Width

20ft Bed Length; 17ft Cutting Length
(Extensions Available)

23HP Briggs & Stratton Petrol Engine
(7.5kW Electric Option Available)



*mills may be shown with optional extras

GLOBAL RECYCLING

Global Recycling Solutions Ltd, Units 5-7 Ruston Road, Grantham, Lincolnshire NG31 9SW Tel: (0) 1476 568384 Email: sales@globalrecycling.eu



www.globalrecycling.eu

A SYMBOL OF HOPE FOR UKRAINE

Every single one of you reading this will undoubtedly be horrified and sickened with what we are witnessing in Ukraine, I have been feeling utterly helpless.

Inspired by the fund raising efforts of a local Ukrainian bakery I realised what we could do to help...make bread boards! I have learned quickly some facts about Ukraine, it is 'the bread basket of Europe' also the largest grower of sunflowers and producer of the flower's oil.

I sat down and did something I haven't done in a long while; drawing something other than furniture... I drew a sunflower from an image in my head, it was emotion that was drawing, not me. I wanted something to laser etch onto the bread boards.

I put out an appeal on our Face Book page and before the post had hit the ether the messages came pouring in with requests for boards and offers of help. Wild Fig Catering called, they would make and deliver 150 jars of their marmalade, The Printbox offered to print posters and wee booklets, Art of Engraving, PodBox and Flux offered laser etching and Hobs reprographics to print a sign for the shop.

Our workshop became alive with volunteers; a surgeon, helicopter



pilot, family, friends, ex apprentices and my 84 year old mum who, when there were no boards for her to oil... tidied the back of the saw! The atmosphere was incredibly powerful... it was a chance for people to do something. We tore our way through a batch of Lime, our stock of Sycamore and Elm, we had produced around 160 boards by the end of the weekend.

Our retail outlet, The BumbleBee Shop, which is run by my wife Elvera stepped up to a mark that was too high for me. She devised a spreadsheet, manually entering the names and details from all the messages that were now pouring in, so as not to miss anyone. This, it turns out is incredibly difficult to do through Facebook! If this was any other hair brained idea of mine I would have been in so much trouble!

Elvera also set up a Just Giving page, I reached out to Jim Birley who immediately donated a very generous amount of Elm, Ash, Sycamore and Beech, that gave us the ability to throw 4 days of our business in to producing a further 300 boards. Fraser Dodds at the Baldy Carpenter was not only the first person to donate for a board but jumped in to make a batch of boards to help us achieve our 580 total to fulfil our orders.





We rearranged the shop and the folks came streaming in, there was an overwhelming sense that everyone was grateful for the chance to do something.



What became quickly obvious is that despite the beauty of the boards, it was the sunflower emblem etched on the surface that was more important to everyone; it was the tangible form that they can see and touch, a reason and reminder for their donation. The emblem has become a powerful symbol, which will carry on the good work. I would love to 'pass the baton' to other companies and individuals who, I'm sure will have great ideas of products to produce, to raise money in their own way.



I know that the sunflower emblem has the power to be the recognisable mark of a huge fundraising movement, it could be lasered, printed, embroidered, there are so many wonderful creatives out there. Scottish Woods & Selbrae House are the first to take the baton and are producing their own style of boards?



As of 4.30pm 22nd March we have raised £29,977. We can all do something, it helps us all feel that little bit less helpless.



Written by,
Paul Hodgkiss

The Sun flower is available in Vector, PNG, JPG etc. We have a Just giving Page that is available for anyone to use or we can give advice to help setting one up.

paul@paulhodgkissdesigns.co.uk



BRIDGEND BOTHY

The origins of the Bridgend Bothy project go back several years to the launch of the SEDABuild initiative by the Scottish Ecological Design Association. This itself built upon earlier schemes - notably the Love Milton project on the outskirts of Glasgow - in which building projects were used to train up & empower local people whilst creating facilities that would then be used by the surrounding community.

Having established SEDABuild as a delivery mechanism, the charity Bridgend Inspiring Growth (BIG), located in a former farmhouse on the Old Dalkeith Road, on the southern side of Edinburgh, was identified as a partner with whom to work. BIG needed an outside activity space that they wished to use as a training opportunity for local residents to learn sustainable building methods. SEDA used its membership to provide the professional support needed to obtain the necessary Planning & Building Warrant approvals & also encouraged its members to volunteer to undertake the building work involved.

Permission was granted for the Bothy on the basis that the structure itself would be considered temporary. The chosen site - the old piggery of the former farm - is part of one of the possible routes for the proposed southern extension of Edinburgh's tram network, ultimately linking the Royal Infirmary to the city centre. If the works to the tram line, using this route, commence the structure will need to be removed. Bridgend hope to have a few years use out of their Bothy before this comes to pass.

Part of the design brief for the project was to use a range of environmentally-friendly materials & techniques so these could be demonstrated through the construction process & training provided for those wishing to acquire new skills. To this end the Bothy comprises non-concrete pad foundations, a structural timber frame made from locally-sourced scottish timber, a sedum-planted roof, strawbale walls finished externally with lime render & internally with clay plaster. The upper parts of the walls are timber framed & finished with scottish larch cladding.

As with many projects of this kind the enviable complications that seem to be generated by the creation of even the most modest of buildings resulted in some delays in getting to the construction stage. These delays facilitated

a simplification of some of the proposed construction techniques to try and speed up the process and make the delivery achievable by the volunteers who were offering their time on the project.

The management committee of BIG stuck with the project through this protracted period & they have been exemplary in ensuring the financial & human resources needed by the project have been met as the scheme has evolved. Until quite late in the process sessions continued in the Bridgend farmhouse at which local community members could play an active part, through the Bothy Build working group, in the refining of the design.



Bridgend is a charity and community benefit society, a Development Trust and community land owner. After a campaign that started in 2010 the old farmhouse was passed from City of Edinburgh Council to the community in 2015 via one of the first urban asset transfers of land. It is cooperatively owned and run by 405 members. It works with a wide range of groups & supplies a raft of support activities to the local community. It also has a city-wide network of supporters & the volunteers who have turned up for weekend & (sometimes) evening building sessions have come from astonishingly diverse backgrounds. In a post-Brexit world the participants in the building work have included Edinburgh residents whose countries of origin include France, Spain, Poland & Russia as well as Scotland & England. About half the participants have been women, at a time when female engagement in the construction industry remains woefully slight, despite the skill shortages that are routinely reported.



The social aspects of the building work have been as important to those involved as the acquisition of skills that may, or may not, be used again. The sense of empowerment is tangible amongst those involved & there is an appreciation that the mysteries of construction can be unpicked into discreet packages. The necessary skills for each can then be learned & applied before moving on to the next stage. The balance between Process & Product - long an issue of concern to SEDA - is being played out through the Bridgend Bothy project.

The delivery of such a programme requires considerable co-ordination & the delivery of specific training sessions. In addition to the initial input from SEDA members, the day-to-day site management has been the responsibility of Simon Hackin, an Edinburgh-based trainer who has an extensive background of working with wood. The simplified timber frame was designed, & its erection supervised, by Duncan Roberts, an architect based in Northumberland who has been working with the bolted post & beam method of timber frame construction since being a student of self-build pioneer Walter Segal in the 1980's.

The Douglas Fir & Larch for the timber frame was supplied by ASHS member Abbey Timber. They have been working with Duncan Roberts since 2001 & have provided timber for many projects of this sort, including, more recently, the structural timber for a terrace of three houses being built by the charity Giroscope in Hull. In these frames care was taken to ensure the posts were arranged in the new structure so that they stand vertically with what would have been the top of the tree uppermost. This follows a Japanese tradition & is said to help ensure a happy life for those who use the building.

The frame-raising itself was a significant day for Bridgend & they could finally see the size & shape of the structure that they had worked towards for so long. The raising was a very inclusive event with representatives from many of the charity's diverse groups taking part. This was, of course, only the start of the vast bulk of the work to be done.

As soon as the frame had been erected the roof was formed of 18mm NorBoard OSB decking fixed across the Larch rafters. A butyl rubber pond liner was then loosely laid over the deck & secured around the edges with a capping detail at the fascia. The butyl itself is not an environmentally-friendly material but is a simple & reliable way of creating a planted roof. The roof has subsequently been ballasted with a thin layer of soil with a gravel topping & is currently being planted with assorted sedums. This has the benefit (& occasionally dis-benefit) of rendering the building below invisible to Google Earth.

The search for a scottish-based straw baler to lead the construction of the walls proved fruitless so Emma Appleton from Wales was brought in to supervise the start of the straw bale work & once the principles had been established the local team continued the work to completion. The bales themselves



had been sourced the season before from a farm on the outskirts of Edinburgh & the creation of the shelter, provided by the overhanging roof supported from the timber frame, allowed the bales to be stored on site until they were to be used.

Similarly, a lime-render expert Arthur Phillip travelled up from the south-west of England to deliver training sessions in the use of lime as the outer coat on the strawbale walls. The volunteers took on the task of creating the most elegant smooth white finish on the walls which follows the curves of the strawbales in a most delightful fashion.

For the internal finish, Becky Little from Fife provided the initial input that enabled the volunteers, with considerable supervision by Simon, to complete the task of building up layers of clay & hemp from the rough surface of the strawbales to a fine ochre-coloured finish that neatly sets off the timber of the exposed frame.

The upper parts of the walls - partly supported by the strawbales below & partly hung from the rafters above - are two timber stud walls set apart to create a deep void to be filled with insulation. Internal lining is 11mm NorBoard OSB, with a plaster-board finish, & an external sheathing of a bituminous wood fibre sheet. This is given final weather protection of vertical board-on-board larch cladding, again supplied by Abbey Timber.





When (or if) the tram eventually comes to Bridgend the Bothy can be dismantled without too much difficulty & with very little troublesome waste. The butyl rubber roof - being loose laid - can be peeled back from the roof. The timber frame can be disassembled & the parts re-used elsewhere. The doors & windows will be re-useable. The screw-fixings can be re-used or the metal recycled. The lime-mortar on the strawbales will safely decompose in time & the clay plasters rather more quickly. The strawbales themselves will biodegrade & return their cellulose to the soil.

All that will be left for the tram-line contractors to deal with will be three lines of isolated pad foundations formed of rubble & lime mortar - their diggers will probably not even notice they are there. But we hope & expect that moment will be some while yet.

High-performance Danish-made windows were sourced via NorDan's Edinburgh office & a set of timber bi-fold doors were tailor-made for the project by Jaymax Joinery, also of Edinburgh.

The restrictions on site access during the last eighteen months as a result of Covid-19 have inevitably slowed down the programme but progress continues to be made, albeit with smaller groups on site to ensure appropriate working conditions.

The Bridgend community are very proud of their Bothy & it has received much recognition including being entered for & winning the Voluntary Arts Scotland Epic Awards 2020. They are keen to build on the success to date & have commissioned a design for the adjacent play area after a consultation session with local children. To enable the Bothy to be used when the Bridgend Farmhouse itself is not open a disabled-accessible compost toilet is to be built near to the rear of the site with the access ramp continuing past the side door to the Bothy.

Further volunteer input will be welcomed for construction of both of these new stages of the project.



Written by,
Duncan Roberts

djr@cornerpost.co.uk



Contract Sawmilling Services

- 20 Years of Experience
- Full Hydraulics LT40
- Logs up to 90 cm diameter, up to 10 m long
- Boards up to 70 cm wide

Wood-Mizer Equipment Sales

- Sawmills - Portable, Stationary, Electric and Petrol
- Edgers, Multitrips, Resaws, Blade sharpening equipment
- Woodworking equipment Sales and Service
- Industrial Sawmilling equipment

**LT40
MOBILE**



Keith Threadgall
Wood-Mizer Representative
for Scotland and Northern England

Email: keiththreadgall@gmail.com
kthreadgall@woodmizer.co.uk | Tel. 07789551686

Find us on Facebook:
Keith Threadgall Sawmill Services



Bithell
asset finance solutions

**FINANCE AVAILABLE ON
NEW & USED MACHINERY.
INDUSTRY SPECIALISTS.**

☎ 01387 259 678 ✉ info@bafinancesolutions.com
www.bafinancesolutions.com

Bithell Asset Finance Solutions Ltd is authorised & regulated by the Financial Conduct Authority (FCA) under number 649139 for Consumer Credit purposes. You can check this on the Financial Services Register by visiting www.fca.org.uk/register/ or by contacting the FCA at 25 The North Colonnade, Canary Wharf, London, E14 5HS or telephone 0800 1116768 (freephone)

Reforesting Scotland

Restoring the land and the people

We work for progress on sustainable forestry, land issues, rewilding, huts and hutting, foraging and much more.

Join us to be part of our work and receive our renowned magazine. You'll also be invited to our Annual Gathering: two days of talks and walks with a host of like-minded woodlanders.

Reforesting Scotland
39 Corstorphine Hill Avenue,
Edinburgh EH12 6LF, Scotland
+44 (0)131 334 1220
heartwood@reforestingscotland.org



www.reforestingscotland.org

The Full
CIRCLE
The journal of The Association of Scottish Hardwood Sawmillers

ADVERTISE HERE

FULL PAGE DIMENSIONS:
182mm x 255mm - £440

HALF PAGE DIMENSIONS:
182mm x 120mm - £220

QUARTER PAGE DIMENSIONS:
88mm x 124mm - £110

DESIGN CHARGED AT FLAT RATE OF £60

Email coordinator@ashs.uk if you are interested in advertising in our next edition.



ALAN ROBERTSON TREE CARE

My introduction into tree works started like I suspect many others, by accident. I knew nothing of tree surgery and when I saw a van parked at our rugby club with tree surgeon on the side, I first thought it was ridiculous! I thought the guy must have been joking, weird joke but there it was. That was in younger years when my ambitions were to play rugby for a living. So, when the real world came calling, I felt a bit lost with what direction to go in.

I never enjoyed school but I did ok, I think the variety suited me. After four years at university studying Sport, I figured out that I had managed at school because I only had to concentrate for short periods of time on one subject but in higher education the requirements are to be able to read and absorb hours each day. I would sit in the library read the first few pages and then catch myself on page 4 or 5 just reading the same bit over and over because my mind had wandered off and then I would stare out the window for a while.

Incredibly frustrating but looking back I get the impression my brain just doesn't function the way those of the academic variety do. I prefer short duration tasks, outdoors, problem solving and finding creative solutions which is tree surgery work, in a nutshell. Each day usually involves a different site, different people and different challenges. No two trees are the same and different approaches for completing a job safely are required for the many factors which we face daily.

When I started a part time job with the same tree surgeon from the rugby club I very quickly knew I had found a career and not just a part time job, I loved the action, the danger, the possibilities and the opportunity to learn a trade with which I could then travel with and work.

Work adventures took me over to New Jersey and Vancouver, incredible adventures and steep learning curves helped me in various ways. Then a year in Dublin working for Bartlett tree experts culminated in my decision to start up on my own at age 24. One of the driving factors of this decision was the feeling that all the previous employers had never really appreciated the efforts I put in and I knew if I ever were to employ people, I would put this at the heart of the relationship. Since starting in 2007 my company Robertson's Tree Care Ltd has grown to include 10 full time staff and a host of other sub-contractors, who help out on a weekly basis. I know I am not perfect but I hope they at least feel appreciated and valued.

My driving motivation I think, is progression, I enjoy feeling that in some way even taking tiny steps forward. If you enjoy learning, trees and tree works are rewarding because even if you got some new piece of information every day until the day you die, you wont even nearly know it all, although I have certainly met a few who think they might! Back when I started out, I liked the various levels of NPTC course and certs and the step-by-step progress with which you can complete each, achieving small milestones along the way whilst also gaining confidence and skill level. Nowadays I am off the tools and spend my time managing people, jobs, equipment and also trying to forward plan. We have a range of vehicles now including 2 x 7.5 ton trucks, 2 x 3.5 ton tippers, 2 pickups and 3 small vans. Our range of equipment includes 4 Forst woodchippers, 2 x MEWPs one of which is a 16m and the other 25m plus a digger with grab, kanga skidsteer and 2 stump grinders.





Planning which equipment and staff members are required on each job can be tricky but I enjoy the challenge and find reward in the completion of difficult tasks. Each bit of kit which I have invested in has helped make jobs easier/safer and more profitable but anyone who deals with machinery will tell you they bring their own issues too!

Outside of work I try to spend as much time as possible with my family, as well as squeezing in a gym session a few times a week. Being a manager gives me more flexibility and although I generally work late each evening, I can spend a few hours during the day with my 2 kids or be available if needs be to help out on the nursery run and so on.

My aim is to build relationships with people in the industry so that we can keep improving and become safer and more efficient in the way we work.



Written by,
Alan Robertson

Helping others out generally always means helping yourself too, because what goes around generally comes back!

info@robertsons-treecare.co.uk



A NEW GENERATION OF SAWMILLERS IN FORRES

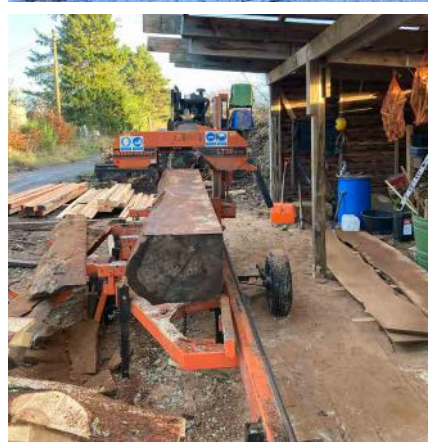
I started up Moore Timber Co. in the early days of 2021, after dropping out of teacher training. Currently I split my time between tree surgery, forestry and saw milling. My Dad had previously worked an LT20 Woodmizer alongside his tree surgery business and found it to be a great fall back if the tree work slowed up. He had managed to drum up a few regular customers and continued to roll out mainly fencing supplies to the local community. Dad retired a good few years ago however, and that LT20 retired also.

I saw an opportunity to get myself into the niche of mobile milling, after reading one of Keith Threadgill's articles in this very magazine. It sounded great! I would fantasise about rolling over to the scenic west coast, pitching the mill and cutting some cladding in the sunshine. So I bought the old LT20 off of Dad, and set to work. The reality is that it is always too sunny, windy, wet or cold. Towing the mile long mill is incredibly stressful and I constantly have sawdust down my pants. Thanks Keith! I kid on, to some extent anyway. The sense of wonder you get when cracking open a gnarly old log still hasn't gotten old. I have even begun to enjoy stacking timber neatly. A life on the road is too taxing for me so I supplement the mobile milling with some timber sales of my own, cut from the comfort of my little saw shed, along with some lumberjacking to remind myself how unfit I am.

I control the saw milling side of the business, but I pass all responsibility of tree surgery and forestry to others. I work as a sub-contractor, felling or climbing as required, often with my brothers Sam (Treewise) and Tom. Sam's speciality has always been felling. He set out primarily in heavy felling, taking down large outsider trees from clear fell sites, or dangerous trees from roadsides. We continue to do problem trees, but he also has moved into small scale harvesting, which is where my younger brother comes in. Tom is first and foremost a forest machine operator, with extensive experience working under Mellis Forestry contracting, Tom now drives Sam's harvester and forwarders and comes cutting with us when possible. I'm sure we'll all fall out at some point, but at the moment it's a pretty sweet set up.

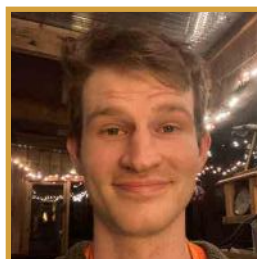
I still run the old Woodmizer LT20 band saw, it has a bulletproof Kubota diesel engine, with none of the hydraulic frills that come with the newer models. I am sure however that Keith will give me a good deal on a fancy new Woodmizer now that I have named dropped him so many times... and Woodmizer. Woodmizer, wink. The bed of my LT20 is 6 meters long and towable, the blade has a 24 inch cut. With some chainsaw wizardry however, any log can be processed by the trusty old mill. With its hand pump hydraulics, I can park in front of a stack of timber and happily load and process on my own.





Mobile milling allows for a holistic forestry service. I often work with my brothers to fell, extract and then process logs into usable timber. Recently I have been working with the Findhorn Foundation to process windblow trees. Treewise extracted the timber, and I am custom milling to the needs of the community. The higher-grade timber will be used for building and the offcuts are used as secondary cladding or firewood and the sawdust will be used for compost toilets. The timber has been moved no more than a kilometre and then processed with 100% of the wood being used. A flock of volunteers have been helping the process and stack the cut timber, people from all walks of life showing interest in wood. It doesn't get any better than that.

The timber production is mainly soft wood products such as Larch cladding, and hard wood slabs for furniture making. All of the timber I use is locally sourced from tree surgeons, and local estates. The biggest shock I got from entering the world saw milling was the timber market. I'm not much of a sales person, and Facebook market place can only do so much of the heavy lifting. After selling drips and drabs for a few months I decided to get in contact with some local furniture makers and builders to find out what I should do. The response was incredibly supportive, and informative. All you woods people out there should not forget that we work in a real community of like-minded people. I was told exactly what these people were looking for in then timber they buy. I now stock a range of air dried and freshly sawn hardwood slabs, along with some green oak mantles, Douglas Fir sleepers, Larch cladding boards of course, and an assortment of rails and posts. I have also just got hold of some Lime and Western Hemlock that will be made into carving blanks. The next step will be a kiln. Happily, I no longer have to rely on Facebook to sell my products. I enjoy discussing projects with my costumers and I am incredibly proud to be supporting some really exciting local businesses.



Written by,
Benjamin Moore

www.mooretimberco.com

All in all, I don't regret leaving teaching for a life filled with wet saw dust.

WM **LT40** SERIES

SAVE UP TO £7807

*Promotion valid until 31st December 2022.

NOW SHOP ONLINE! - BLADES AND SPARE PARTS

WOOD-MIZER UK
HOPFIELD BARN
KENWARD ROAD, YALDING
KENT ME18 6JP

info@woodmizer.co.uk 0 1622 813 201
www.woodmizer.co.uk

Wood-Mizer
from forest to final form

ASSOCIATION OF SCOTTISH HARDWOOD SAWMILLERS

ASHS

Technical Booklets
From ASHS

Up to date knowledge from
experienced sawmillers

£2 - £4 per booklet incl P&P

Order through the website
www.ashs.co.uk

Moore Timber Co.

**Mobile Sawmilling Service
and Timber Sales**

Call or Email Ben

07923021541
mooretimberco@gmail.com

@mooretimberco @MooreTimberCo

www.mooretimberco.com



GLASGOW'S GREEN NETWORK

We're living through unprecedented times, facing the twin and inter-linked climate and nature crises, as well as living with the impacts of the COVID pandemic. These huge challenges come on top of existing well-documented health, social and environmental inequalities, particularly in west central Scotland.

Our response to tackling the impacts of a changing climate, in aiding nature's recovery and addressing inequality needs to be multi-disciplinary and multi-faceted. At the Glasgow and Clyde Valley Green Network we believe that creation of a high quality and multifunctional Green Network, across the eight local authority areas that make up the metropolitan Glasgow region, can play a key role in that response.

Before going any further, what do I mean by a Green Network? At its most basic level a Green Network is made up of parks, natural spaces such as woodlands, play areas, sports pitches and other types of greenspace linked by off-road paths such as canals, old rail lines, cycleways and green corridors. However, we don't want a Green Network just because it's a nice thing to have. Creating a diverse and accessible network, with a range functions and things to do, can bring an array of physical and mental health benefits as well as helping nature.

Green Networks help people move easily and safely around urban areas. Around 30% of car journeys in Glasgow are under 1km and vehicle emissions account for one third of the city's carbon output. If we can entice people out of their cars by providing an attractive option for people to walk, cycle or wheel for everyday journeys around and between their communities, or for recreation, then clearly there are major carbon emission and air quality benefits, as well as improved health and well-being from being more active.

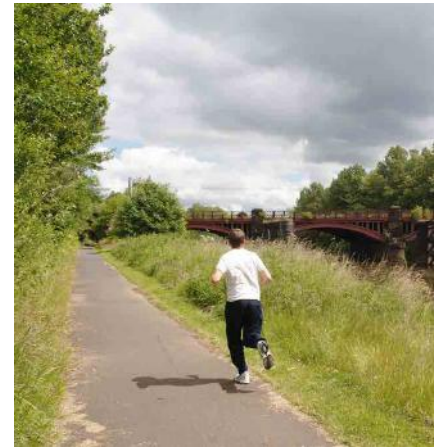
Green Networks also help wildlife move more easily through the wider landscape. Scotland's 2019 State of Nature Report found that 49% of species have declined in abundance since 1994 and 1 in 9 species is at risk from extinction. This loss is mostly driven by changes in land use, such as agricultural intensification and urban expansion but also impacts on habitat as the climate changes.

A key impact of the changing landscape is "habitat fragmentation" where loss of habitat means that remaining patches are too far apart for species to travel between, and/or the intervening landscape is difficult for wildlife to move through. This means species can't move around freely to find food and to breed, or to escape catastrophic events such as fire.



The creation of habitat networks seeks to reverse this trend by targeting new habitat, such as woodlands, in specific locations that will reconnect remaining habitat patches. This means we need a lot of new habitat across a large geographical area which means we need a lot of effort by a lot of people!

In 2019 we launched the Green Network Blueprint - www.gcvgreennetwork.gov.uk/what-we-do/our-blueprint. Its purpose is to guide delivery of the Green Network, highlighting where elements already exist and should be protected and managed, but also where there are gaps that need to be addressed. Since its launch we've been working to create a suite of new initiatives to deliver on each of the elements within the Blueprint. One will be focused on active travel and there will be one for each of the habitat types considered: broadleaved woodland, grassland, wetland and peatland.



The first habitat initiative up and running is for woodland creation. The Clyde Climate Forest (CCF) was launched in May 2021 and is now a standalone organisation with its own staff and Board and is supported by Scottish Forestry, The Woodland Trust, The Conservation Volunteers and Trees for Cities. CCF has broadened the ambitions for woodland planting to more than restoring woodland habitat connectivity, although that remains a core objective. It is structured around three themes that each focus on different aspects of woodland creation and the benefits they deliver.

New trees can lock up Carbon to support the drive for Net Zero by 2045. CCF commissioned Forest Research to carry out analysis to identify what trees species, planted in what kind of situation, and over what time period would most effectively lock up carbon, and this is being used to help target planting. In addition to locking up Carbon within the trees as they grow, CCF is promoting the use of timber to substitute for high emission steel and concrete within the construction industry, supporting not only the national drive for Net Zero but also that of individual companies. The Carbon element of the CCF translates into a target of planting 1000 hectares of new woodland across the region per year.

Climate change means that temperatures in our towns and cities are rising, and intense rainfall events are becoming more common. Canopy cover provided by urban trees provides a cooling effect in heatwaves and surface water management for cloud-bursts. CCF commissioned a fly-over of the region to take high resolution aerial photography from which Forest Research produced highly detailed data on urban tree cover. From this it was calculated that the current average canopy cover across Glasgow City Region's urban areas is around 17%. CCF has set a target of increasing this to 20% and will target communities with lowest canopy cover, and who are most at risk from climate change first. The Canopy element of CCF translates into a target of planting 1.5 million new urban trees.



Clearly these are ambitious targets and, when the three elements are taken together, mean 18 million new trees need to be planted over the next decade. That's 10 trees for every person across the Glasgow City Region.

CCF is a small team, albeit with the support of other organisations and agencies, and therefore need to work in partnership with a range of other public organisations such as local authorities and utilities, with industry and the academic sector and, importantly, private landowners. None of this can happen without land to plant on.

If you think you may be able to help deliver the CCF then please get in touch at land@clydeclimateforest.co.uk You can also follow CCF on Twitter @ClydeClimateFor



Written by,
Ally Corbet

corbettally@hotmail.com



ABBEY TIMBER is a small sawmill located in the Scottish Borders. Our aim is to meet local needs with local timber!

We have drying and machining facilities and offer a wide range of timber products suitable for all types of self-build and commercial projects.

**ABBEY
TIMBER**

01361 840251 - info@abbeytimber.co.uk
www.abbeytimber.co.uk

The Sawmill, Abbey St. Bathans, Duns, TD11 3TX

Sustainable woodlands
SCOTTISH WOOD

A social enterprise that specialises in the sustainable production of Scottish hardwood timber, timber products, and premium softwoods.

Come and visit our yard and showroom:
 Scottish Wood, Inzievar, Fife, KY12 8HB
OPEN: Mon-Thurs 8am-4pm
Tel: 01383851328
Email: enquiries.scottishwood@gmail.com

Scottish WORKING WOODS

LOGSFIFE LTD

**PREMIUM QUALITY
TIMBER & FIREWOOD**

- Scottish hard/soft woods
- Milling
- Beams & Mantles
- Kiln Facilities
- Seasoned Firewood
- Qualified Visual Strength Grader

Old Kirkforthar
 Brickworks
 Markinch
 Glenrothes, Fife
 KY7 6LR

07437 175166
info@logsfife.com www.logsfife.com

ASHS

Subscribe To The Full Circle...

We are delighted to be able to offer a subscription to anyone interested in the many aspects of the Scottish Timber Industry.

A one year subscription will cost £10 and entitle you to two editions of the Journal delivered to your home or business. See our website for details of how to sign up.

JOIN ASHS...

Full Member: Sawmillers
Associate Members: Anyone interested in the Scottish Homegrown High-quality Timber industry, including growing, harvesting, milling, seasoning and using High-quality timber
For a list of reasons why you should join us visit the website

www.ashs.co.uk
 And Click 'Join ASHS'



CARBON & COP26

We are all becoming very familiar with the terminology of Carbon Sequestration, net zero, Woodland Carbon Code and the like, or at least we should be! There are more and more phrases and acronyms appearing at an alarming rate such as ESG and Greenwashing and I hope to be able to enlighten some of you with some insight as to what it's all about.

Carbon or Natural Capital markets provide for one of the fastest moving markets of our time and the drive for net zero is having a massive impact on peripheral matters such as land use and land values. I'll provide a brief update on the Carbon market, Woodland and Peatland Carbon Codes and go on to discuss COP 26, breaking down the main points and focusing on the successes and shortcomings.

At present we have the Woodland Carbon Code and the Peatland Carbon Code. It was announced late last year that soils, hedgerows and saltmarshes are on the way and there is arguably room for more on the basis that carbon benefit can be demonstrated over and above 'business as usual'.

The most common and highest profile Carbon Code at present is undoubtedly the Woodland Carbon Code which is the quality assurance standard for woodland projects within the UK. New woodland planting can be registered and in return the applicants can receive independently verified carbon units which can be held by the owners of the units to offset their own carbon footprint, or indeed they can be sold to third parties who can effectively hold them within their business as their 'offsetting' of carbon emissions.

In order for a woodland scheme to meet the requirements of the WCC, the project must:

- register their project, stating the exact location and long-term objectives of their project;
- meet national forestry standards to ensure they are sustainably and responsibly managed;
- have a long-term management plan;
- use standard methods for estimating the carbon that will be sequestered;
- demonstrate that the project delivers additional carbon benefits than would otherwise have been the case.
- maintain verification for the duration of the project.

So how do you turn planting a woodland scheme into Carbon Units?

The Woodland Carbon Code issues carbon units which represent measurable amounts of carbon dioxide (CO₂) removed from the atmosphere by trees as they grow – one unit is 1 tonne of carbon dioxide equivalent removed from the atmosphere. As trees take a while to grow and sequester carbon dioxide, we have two types of unit available to purchase. Companies can compensate for their UK-based emissions using carbon units from WCC projects, but not for their emissions overseas or emissions from international aviation or shipping.

A Woodland Carbon Unit (WCU) is a tonne of CO₂e which has been sequestered in a WCC-verified woodland. It has been independently verified, is guaranteed to be there, and can be used by companies to report against UK-based emissions or to use in claims of carbon neutrality or Net Zero emissions.

A Pending Issuance Unit (PIU) is effectively a 'promise to deliver' a Woodland Carbon Unit in future, based on predicted sequestration. It is not 'guaranteed', and cannot be used to report against UK-based emissions until verified. However, it allows companies to plan to compensate for future UK-based emissions, or make credible CSR statements in support of woodland creation.

What about Peatland?

Like the WCC, the Peatland Carbon Code (PCC) sets out a series of best practice requirements including a standard method for quantification of GHG benefit. A significant barrier to peatland restoration is financial with current public funding being both limited and competitive. To make peatland restoration economically attractive additional funding sources are required. One such source of funding is the sale of ecosystem services, such as climate benefit. To access these voluntary carbon markets buyers need to be given assurance that the climate benefits being sold are real, quantifiable, additional and permanent.

Funding obtained from the sale of climate benefit can sit alongside traditional public sources of funding, providing cost effective peatland restoration and ensuring management and maintenance of restoration projects over the long term.

The Peatland Code is currently designed to attract private purchases motivated by corporate social responsibility. The funding received from the sale of carbon benefit will depend on the extent of damage prior to restoration, the size of the project and the length of the management agreement. The wider associated ecosystem service benefits of restoration (improvement in biodiversity, cleaner water, water flow management) may also become a unique selling point of the project.



The Jargon

Later in this article, I will discuss the impact on the demand for land and the impact on value values throughout Scotland. Firstly we'll look at the buyers of carbon and try to explain some of the jargon behind them.

Carbon Footprint: A measure of How Much Greenhouse Gas (GHG), most notably Carbon Dioxide is release due to the activities of a person, company or indeed country.

Carbon Neutral: Carbon dioxide emissions are offset, or balanced against actions to remove them from the atmosphere.

Environmental, Social and Governance (ESG): At its most basic, an ESG approach is about reducing risk to financial returns from exposure to environmental or social potential harms, for instance, an oil spill, however it can also include ethical, impact, sustainable or green approaches. ESG is commonly used in the industry as a catch all term for anything that goes beyond considering the basic risk/return equation. ESG investing means either you - or an investment manager running a fund you have money in - probes the following three areas when making decisions.

- **Environmental factors:** These may include carbon footprint, waste management policies, climate change, resource depletion, pollution and deforestation.
- **Social factors:** Covers issues such as labour and health and safety standards, data protection, human rights, modern slavery and child labour.
- **Governance factors:** You might look at executive pay, the board and its diversity and structure, and a firm's record on paying tax, lobbying, making political donations, bribery and corruption.

Greenhouse Gases: Gases of different kinds, naturally occurring and otherwise, that trap heat in the atmosphere. The impact of these gases is called the greenhouse effect. Examples of greenhouse gases include carbon dioxide, methane and nitrous oxide.

Greenwashing: Greenwashing is when an organisation spends more time and money on marketing itself as environmentally friendly than on actually minimizing its environmental impact. It's a marketing gimmick intended to mislead consumers who prefer to buy goods and services from environmentally conscious brands.

Net Zero: This refers to the target of limiting global warming to no more than 1.5 degrees Celsius above pre-industrial levels, typically by the middle of the century at the latest.

as good arable land in some areas. It has however meant that land availability for other purchasers and food producers is tightening as they cannot compete with the investment houses.

COP26

The COP26 international climate conference took place in Glasgow from 31 October to 12 November 2021. The main goal was to secure global net zero by mid-century and keep a maximum of 1.5 C degrees of warming within reach. Net zero means total emissions are equal to or less than the emissions removed from the environment. Other goals included accelerating the phase-out of coal and mobilising at least \$100bn in climate finance per year. After 13 days of negotiations between nearly 200 countries, the Glasgow Climate Pact was signed, and the Paris Agreement's Rulebook was completed.

This Insight looks at the main outcomes from COP26 as well as the successes and shortfalls.

What were the goals of COP 26?

The United Nations Framework Convention on Climate Change (UNFCCC), states that the annual Conference of the Parties (COP), serves two main purposes:

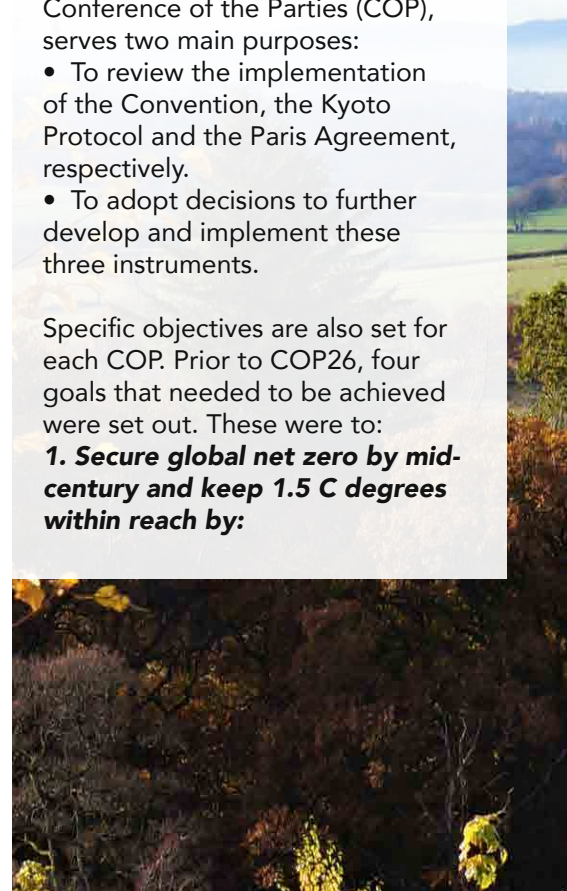
- To review the implementation of the Convention, the Kyoto Protocol and the Paris Agreement, respectively.
- To adopt decisions to further develop and implement these three instruments.

Specific objectives are also set for each COP. Prior to COP26, four goals that needed to be achieved were set out. These were to:

1. Secure global net zero by mid-century and keep 1.5 C degrees within reach by:

Impact on Land use + Value

There is an insatiable appetite for land suitable for tree planting at present with some investment houses having raised Hundreds of Millions of pounds in the last year to purchase land for the purposes of tree planting and carbon sequestration. The drive to sequester carbon is having a profound impact on landuse and there are now many hillsides and areas of marginal land which have been taken out of agriculture in order to manage carbon. This has provided a nice exit package for a number of landowners in terms of prices being achieved, with plantable hill land being worth almost as much



- accelerating the phase-out of coal
- curtailing deforestation
- speeding up the switch to electric vehicles
- encouraging investment in renewables.

2. Adapt to protect communities and natural habitats.

3. Mobilise at least \$100bn in climate finance per year.

4. Work together to deliver; finalising the Paris Rulebook and accelerate action to tackle the climate crisis through.

What was agreed?

The two headline outcomes from COP26 were the signing of the Glasgow Climate Pact and agreeing the Paris Rulebook. Other significant deals and announcements, not part of COP26 itself, were also made during the conference.

What is the Glasgow Climate Pact?

The Glasgow Climate Pact was agreed to on 13 November after negotiations overran the last day of COP26. It is a “series of decisions and resolutions that build on the Paris accord”, setting out what needs to be done to tackle climate change. However, it doesn’t stipulate what each country must do and is not legally binding.

What is the Paris Rulebook?

The Paris Rulebook gives the guidelines on how the Paris Agreement is delivered. A focus of COP26 was to secure agreement between all the Paris signatories on how they would set out their nationally determined contributions (NDCs) to reduce emissions.

The finalised Rulebook, includes agreements on:

- An enhanced transparency framework for reporting emissions
- Common timeframes for emissions reductions targets
- Mechanisms and standards for international carbon markets.



Other agreements

Phasing out the use of coal for energy production was a key objective for the UK presidency. 190 countries agreed to phase down coal power, resulting in a 76% decrease in planned new coal power plants. Over 40 countries, several states and organisations declared their support for the global coal to clean power transition statement.

The Clydebank Declaration, which aims to decarbonise shared shipping routes was signed by 22 countries. Agreements were also signed between private business, and cities as well as countries, such as a declaration on accelerating the transition to 100% zero emission cars and vans by “2040, and by no later than 2035 in leading markets”.

Successes at COP26

1. Green finance for the net zero economy

At COP26, a remarkable achievement was the announcement from the newly established Glasgow Financial Alliance for Net Zero of \$130 trillion of private capital to accelerate the transition to a net-zero economy.

Green finance provided by banks, markets, insurers and active climate-aware institutional investors will continue to play an increasingly pivotal role in driving climate action. It increases focus on climate change for both public and private companies.

Climate risk disclosure for companies

Further, COP26 has established a new International Sustainability Standards Board (ISSB) to develop a global baseline for disclosure standards on climate and other environmental, social and governance (ESG) matters. This is an essential step in enhancing decision-making for climate-smart investing. It complements the UK government’s announcement just before COP26 that it will be making climate risk disclosures mandatory for large companies from 2022, and for all companies by 2025.

2. Disclosure and transparency for the private sector

Greater climate transparency in the private sector

It’s not only countries’ climate pledges that are being called into question over credibility. The private sector is now also under intense scrutiny from both clients and institutional investors on ensuring its net-zero commitments are also robust and legitimate. As such, the new requirements for all listed companies in the UK to produce net-zero transition plans by 2023, announced at COP26, are most welcome.

The requirements will increase transparency and scrutiny of companies’ net-zero plans. It’s also likely this will be the beginning of an international trend on transparency of net-zero targets. Clearer standards for measuring net-zero commitments in the private sector.

UN secretary-general, António Guterres, also announced that the UN will establish a “group of experts” to propose clear standards for measuring and analysing net-zero commitments from non-state actors. This will:

- create international standards on net zero for all businesses (which currently does not exist under the United Nations Framework Convention on Climate Change (UNFCCC))
- expose greenwashing
- reward those who have adopted robust and legitimate net-zero strategies

3. Increasing the pace of implementing the Paris Agreement

One of the major successes of COP26 was the agreement “to revisit and strengthen the 2030 targets in their nationally determined contributions...by the end of 2022”, as well as establishing a new annual high-level ministerial meeting from 2022 and leaders summit in 2023.

This will pressure governments to continue driving their ambition to achieve the Paris Agreement temperature goal at a faster pace than outlined in the Paris Agreement.

Paris Agreement 'rulebook'

Further, crucial progress was made on the Paris Agreement ‘rulebook’ for Article 6 of the Paris Agreement, which concerns carbon markets and accounting.

The now approved rulebook will unlock market and non-market approaches on both climate change mitigation and adaptation by:

- providing operational transparency and certainty
- closing loopholes
- minimising the risk of 'double counting'

Shortcomings at COP26

1. Failure to meet 1.5°C target

Perhaps most notably, the UK COP26 presidency failed to meet its own target to "consign coal to history", by achieving an agreement which phases coal "down" rather than "out" in the concluding Glasgow Climate Pact.

Further, the language of phasing out "fossil fuel subsidies" was watered down to "inefficient fossil fuel subsidies".

This continues to put the Paris Agreement temperature target of well below 2°C under extreme threat, however, we are apparently on track for 2.4°C warming.

Although extremely alarming, this does represent progression, as compared to COP21 (2015) in Paris, when the world was on track for 3–4°C warming.

The new targets, although falling short of initial projections, indicate that governments can drive down global warming through ambitious collective action bolstered by the COPs.

2. Not securing \$100 billion climate finance

Further, COP26 did not manage to secure the \$100 billion per year in climate finance by 2020 as promised at COP15 (2009) in Copenhagen, instead delaying the finance to 2023.

This not only fails to urgently provide resources to countries most vulnerable to climate change, but also logically raises the question as to whether similar long-term commitments made at COP26 will be delivered on time.

With 90% of the world's economy now committed to net-zero targets, COP26 has spawned a host of initiatives, breakthroughs and pledges.

What's next?

COP27 is not far away. The race to net zero 2050 has begun.



Written by,
Alistair Christie
Alistair.Christie@galbraithegroup.com





ASHS Journal - 'The Full Circle' is printed twice a year and is supported by Scottish Forestry
Disclaimer: While all the information in this document is accurate to the best of our knowledge, neither ASHS nor contributors can be held liable for any errors or damages resulting from use of this information.
© ASHS & Contributors