

THE MARQUETARIAN

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“Voyagers on the St. Lawrence
(after P. Calle)”

by Alan Townsend of the Chelmsford Group
503 2nd in Class 5



Journal of
The Marquetry Society

The Marquetry Society

Founded 1952

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Back Cover Picture: "Angie" 21 x 30 cms

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Deadline Dates

Final date for receipt of material for issue
279 is **12th April 2022** but please let me
have as much material as possible by
mid March 2022

Final date for receipt of material for issue
280 is **12th July 2022**

Marquetarian Back Numbers

Are available in PDF form via e-mail at a nominal cost per issue. All editions from number 1 are available. Enquire via Editor.

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Page 3 Cartoon



"Tolkien said this... Tolkien said that...but is Tolkien going to help me to win the Rosebow!?"

Cartoon story line by Vaughan Thomas. Artwork by Alan Mansfield

The 2022 International Marquetry Exhibition
Due to the 2021 exhibition having taken place rather late
in the year, it has been considered that holding a 2022
Marquetry Exhibition at our usual time of the year (being
May - June) would only allow participants less than a few
months to get their entries together.

So the next International Marquetry Exhibition will not
be taking place until 2023.

For more information read the AGM minutes page 10.



It seemed that we waited forever, but in the latter end of October last year, we eventually did have a long awaited International Marquetry Exhibition.

A new Rosebowl winner coupled with a new winner for the Group Shield made this a very interesting exhibition. We even had a new photographer for this latest exhibition; the high quality of the resultant photographs speak for themselves. So, we now have two photographers of renown in the Marquetry Society, what luxury!

And then, therefore, as we have had an exhibition at last, we also have a full collection of photographs of every exhibit. These will be displayed in these pages, as far as I can forecast, in their entirety due to the extended time before we hold our next exhibition due to the need to bring our exhibition dates back to their correct time of the year, and to allow our membership enough time to produce their exhibits to the best of standards.

Until someone mentioned it, I did not realise that this is now the fiftieth edition of The Marquetarian that I have edited. Funnily enough, it only seems like yesterday when I took over the editorial

chair from our much missed Ernie Ives. It will be quite a while before I catch up with Ernie's 120 editions, but we are having a go and doing our editorial best.

There have been a few useful innovations introduced over the last ten or so years, notably and most important, full colour, which I am sure everyone appreciates. Then there is the inclusion of the "non-awarders" in the gallery pages alongside the award winning exhibits. This gives all of the exhibitors an equal chance of seeing their work in print. We no longer have any empty white spaces on our pages - every cm (or inch) is filled, unless a white space is specific for the article in question. Each graphic or photo is carefully balanced for peak white and black, thus ensuring none of those washed out photos we became familiar with in the earlier days.

I have been looking at a possible format change at some time in the future which would see this magazine change size from A5 to A4 to bring us inline with other marquetry publications world wide. As the page size would double, the page count would reduce accordingly. But would you, our readers, approve of that, or would you prefer us to remain at the current A5 size? Do let me know.

Alan.

Spring period Password

The password for the Spring period Members Only section of our website is

applewood

As always the password is all lower case and a single word, so just type it in as seen above on or after the **1st March 2022**.

To visit this section of our website go to the Independents' Page button on our home page, then scroll down on the Independents' Page to the bottom of that page to the "Enter Protected Area" button. Click the button and enter the password in the dialogue box which will appear on screen. You will then have full access to our large online designs library.



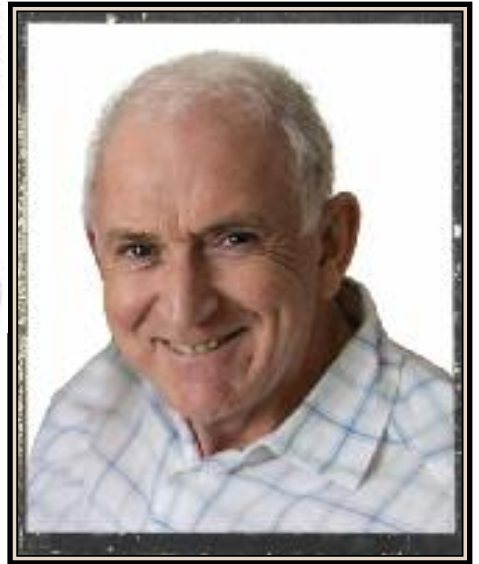
How marvellous it was to be able to see our members' marquetry exhibits in the flesh again. This I was privileged to be able to do, as one of the judges, at the 2021 exhibition last October. I had not seen anything for real since the International Exhibition at Middleton Hall in May 2019.

I'll not repeat anything I've put in my address to the AGM other than to say that the host group did a fantastic job in finding a wonderful venue and in staging a faultless show.

The responsibility that goes with judging a major competition goes without saying and I know that the three of us took the job most seriously and trust that our decisions were seen to be justified and fair.

It was a pleasure working with Les and Vaughan and of course we differed at times with regards to which exhibits we thought carried most merit. We were very close on many occasions though and had a straightforward way of coming to a consensus when it came to award placement.

You may be familiar with the phrase 'not a fag-paper between them'. Well, this was the situation on several occasions when we were faced with separating several first rate exhibits within a particular class. Thankfully it never came down to splitting hairs on minor points and I think it's fair to say that the three of us erred on the side of letting the aesthetic appeal of a piece win the day in preference to technical superiority. The top three considerations as far as the



judges' guidelines are concerned are; veneer choice, cutting and aesthetic appeal.

How wonderful to have a new Rosebowl winner – molto ben fatto Enrico!

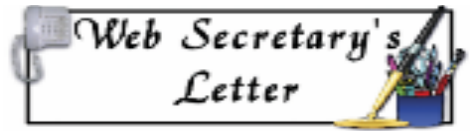
I do hope you enjoy seeing the exhibits in our forthcoming Marquetarians and the quality of the photographs produced by Steve Jukes will, I know, allow you to appreciate them in the best way possible.

As for the judges' comments, which we've produced independently, they will no doubt provide fodder for debate.

We've all had to learn to do things differently in a world gone crazy, and I trust you are all managing your personal situations OK and maybe, just maybe, your marquetry is one thing you can escape to that enables you to stay grounded!

Peter.





held, although my article did not appear until January. Sadly I was not able to attend the 2021 International Marquetry Exhibition due to imposed covid isolation and travel restrictions, but I have actually seen all the entries from the photographs that were taken.

Many congratulations to Steve Jukes from the Chelmsford Group for photographing 183 entries, processing and sending them to Alan for inclusion in the magazine. I know that Alan was highly delighted with the quality and we will be able to see them in the magazine and on the web site in the coming editions. There was some seriously good marquetry at the exhibition and it tells me that marquetry is still a going concern in the UK. A lot of work was submitted by Independents, well done.

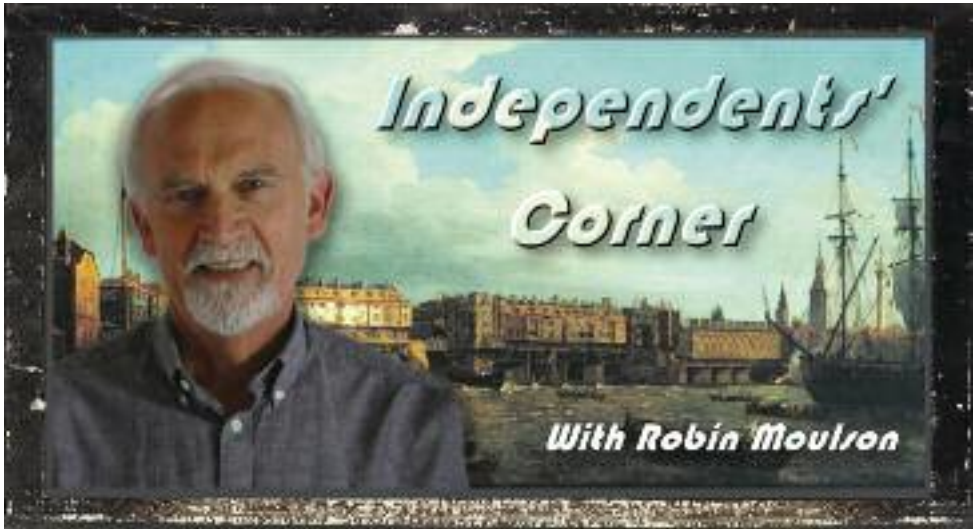
A couple of months ago I received an e.mail from a gent who was clearing out his late father's workshop and he stated that he wanted to dispose of two large crates of veneer. Were any of our members interested? Because of the amount I sent the message to John Coffey who holds veneer stock for the Society. The next I heard from John was that he had bought the lot. He said that it contained some beautiful rare veneers with some wonderful grain pattern that would be ideal for marquetry. He has so much he is unable to catalogue it but will prepare packs of maybe 10 sheets measuring some 18" x 6" approx for anyone who wishes to acquire it. If you have a particular need, give him a ring, his phone number is in the inner rear cover of the magazine or can be found in his advert on page 47. Finally a huge thank you to Alan Mansfield as this is the 50th Edition that he has edited and compiled.

Well done Alan.

David.

Welcome to the Spring edition of the Marquetarian, although at the time of writing we are still in the middle of winter! I am still receiving a number of queries to the web site which need an answer. The majority of these come from the other side of the pond though. There seems to be a lot more interest from the USA and it's through these queries and answers, according to Alan Mansfield, that we have recruited a number of new members to the Society. He spends quite a bit of time sending out packages to new members which helps keep the numbers of the Society up but doesn't do a lot for our UK Branch. I would love to see more new members joining from these shores. It is good to receive letters from our own members whether they are critical of the Society or otherwise. They show us, in the editorial team, if we are doing a reasonably decent job Society-wise, especially during those online discussions when we meet on Zoom with our friends in the USA, Austria and this country. Alan is always pleased to receive new material to place in the Marquetarian. By doing this it helps us to keep the Society relevant to our members. Why not compile a letter or even an article for him?

Well, the last time I wrote, the National Competition and Exhibition had been



Marquetry problem identified at Bristol

Some time ago I attended a Marquetry Society meeting in Bristol which, at that time, had a rather mixed reception and as a result, was not overly successful.

The problem was, as I say, at that time, we had no effective way to impart information to all the membership in an easy and reliable way. For group members this was not a particular problem, as their secretaries and officers would keep the group membership up to date with any news, but for independents this is not so easy because they work alone. We also need to consider expenditure for groups, such as cost of premises for group meetings, cost of travel and the wear and tear on shoe leather, etc. It is now easier to do such things as group meetings online, which may be more beneficial for some groups.

Our Web Secretary David Walker moved up to Scotland a little while ago but was able to continue participating in his group's activities via Zoom with total success. Conducting these Zoom sessions has, it appears, been very enjoyable for all participants. All our membership is invited to join these Zoom meetings, all they need do is to contact our editor Alan, or David Walker (via email for both) and they will be sent the login details for the

following Tuesday evening Zoom session.

However, I realise that some of our membership do relish meeting others in person, but with covid, that can be difficult. With Zoom however, there is no such problem.

These worldwide Zoom meetings are regular, taking place each Tuesday and they always include several USA members alongside others in European locations, a good mix in fact. If it were not for it being pre breakfast time for the Australian members, they would be joining in as well. It is surprising at how many times we compare artistic painting methods to the demands of marquetry, those two disciplines have much in common and we share our collective enthusiasm internationally.

Robin.

OOPS!

CORRECTIONS

Page 16 of Marquetarian 277 Winter 2021. Under the heading "Fretsaw" the text written "On the left of the blade" should instead read "On the right of the blade". We hope that clears that error up.



At long last the 2021 International Marquetry Exhibition Gallery and Slide Show is up and running on our website. Hooray I hear you shouting, and you can include me in on that one!

We had to wait a little while to introduce the gallery to the website because, although it all took place in late October last year, we could not prejudice The Marquetarian by displaying the exhibits many weeks before our magazine got the chance to. So, we deferred publishing the

gallery until it could be timed to coincide with the publishing date of the following edition of The Marquetarian, which obviously, is this very one.

On a change of note, although our website is still running in HTTP instead of the latest HTTPS version, it has risen back in the website rankings despite Google having placed us much lower than our usual number one place a few years ago. We are still very popular it seems.

Alan.



Judges' Notes on the Cover Pictures

Front cover picture: 503 2nd Class 5 "Voyagers on the St. Lawrence" by Alan Townsend of the Chelmsford Group

PW: *I particularly like the aerial perspective created in this piece. Distant mountains in harewoods and strong dark foreground veneers give real depth. Impactful composition and the reflections work well. Slight reservations with some features easily cancelled out by the overall excellence of the piece.*

LD: *A beautiful rendition of Paul Calle's painting. My only criticism was the use of dark veneers for the eyes - they could have been softer. The use of some colour veneers works here and the cutting is superb. It was certainly a contender for first place.*

VT: *The reflections and movement of the two boats through the water are superb, not too sure about the front of the mountain on the left though.*

Rear cover picture: 808 "Angie" by Stephen Jukes of the Chelmsford Group

Ed: *No judges' comments on this picture sadly, so, we have to put up with some editorial thoughts.*

Well, I have to say that the subject really caught my eye. It is one of those pictures that I think I will print out and hang on the editorial office wall. It is certainly much more pleasing than monthly planners, calendars, and suchlike office paraphernalia, which in themselves can be rather boring. But Steve's picture conjures up thoughts of warm pleasurable summer days in the company of a beautiful companion, which is in direct contrast to the cold, wet and very gloomy late January day that I am writing this! So it's "thanks Steve" for bringing a little brightness to the editorial office. Us old editors need a little something to drool over from time to time!

*Enrico
Maestranzi*



Enrico at the recent National Exhibition



The Ernie Maxey Award

President's Commendation

2021 recipient - Enrico Maestranzi



I would like to nominate Enrico Maestranzi for the Ernie Maxey President's Commendation. Enrico will be known to many of the society's membership, he was the Chairman of the St Albans Group a position he held for over 20 years. He is also an Ex-officio member of the Society's Executive Committee. He has been responsible for organising the International Marquetry Exhibition on the numerous occasions that St Albans have hosted this.

He is always willing to assist any and every member of our group at our weekly meetings and spends most of the evening helping beginners as well as offering advice to the more experienced members. He never misses an opportunity to promote the Society and whenever we exhibit as a club, he is always in attendance often demonstrating the techniques to potential members.

You will no doubt be aware of his leading role in the restoration of the C & G mural as featured in an earlier edition of the Marquetarian magazine. We are lucky to have a remarkably successful and growing club, frequently having in excess of 30 members at our weekly meeting. Enrico with the assistance of the other members of our committee is the glue that holds it all together.



I think it a fitting tribute to his over 20 years of dedication to the Marquetry family, of promoting Marquetry and supporting the Executive committee.

Michael Hale (St. Albans Group) & Peter White (President)



Minutes of the Annual General Meeting held at the Niland Centre, Bushey Heath, Herts on Saturday 23rd October 2021

Peter White, President of the Society, took the chair and welcomed everyone to the meeting.

Apologies for Absence –

Apologies were received from Alan Mansfield, Dave Walker, Andrew Jaszczak, Robin Moulson and Mike Roberts.



**P r e s i d e n t ' s
A d d r e s s**

Welcome everybody to this AGM which I believe to be our 68th.

This is not the time for me to reflect on the torrid times we have all been living through. None of us have been able to live what could be called ordinary lives and so we crave some sort of normality more than anything as the current situation drags on and on. All credit then to the St Albans team who have given us this taste of normality. They never wavered in their determination to hold the exhibition on behalf of The Society this year after the huge disappointment it must have been for Chelmsford last year. What a splendid venue they have found for us and the layout of the exhibition and organisation has been everything we have come to expect whenever St Albans plays host.

The added bonus has been an abundance of first rate exhibits provided by, not only some well known experienced marqueterians but also by a welcome crop of newcomers. As one of the judges this year, I was warned as soon as I arrived Friday a week ago, that we were going to have a tricky job. And so it proved to be, with some classes rich in exquisite pieces of work. Alas not everything could be given an award and so it was bound to be the case some fine exhibits just missed out.

For your information, Alan Mansfield, who was scheduled to judge alongside Les Dimes and myself, had to dip out due to a slow to heal Achilles tendon injury. I know how disappointed he was but it was the safest thing for him to do. Rather than just judging with two of us, I came up with the idea of press-ganging our Treasurer, Vaughan Thomas into stepping in at the last minute. I am most grateful to him for doing so and of course he had to step back from judging Class 7A because of already having an entry in it. I need to remind you that the committee that was incumbent in 2019 was technically dissolved last year and we have only stayed on during the last year as a Caretaker Committee. It is then essential, that today we re-establish an elected committee with powers, in order that we can carry out Society business in the coming year.

To that end, I am prepared to accept a majority vote from the floor, whether or not it meets the desired quorum of twenty or not. These are exceptional times and we need to show some flexibility. So, thanks to my colleagues on the committee for keeping things ticking along during the last year and a special mention for Alan who has managed somehow to keep on producing a magazine full of interest, despite the obvious shortage of exhibition photos he would normally have to fill many of the pages. And all credit to the group secretaries and others who have made every effort to hold their groups together, giving hope and encouragement to their members with the promise of better days to come. I do hope that, for many of you, marquetry has been some means of escape from the difficult and surreal world we've been living in and that sooner rather than later we can all find that bit of normality we yearn for.

I would like us to stick to the agenda and conduct the rest of the business as swiftly as possible for obvious reasons. So no lengthy debates during any other business please.

When we come to announcing the award winners later, we are not asking recipients present to come up to receive their certificates but to collect them afterwards from the table where they are laid out. The exception to this will be for the Rosebowl winner, recipient of the Ernie Maxey Award and the Group Shield.

Thank You.



Vice Chairman's Address

First of all, I would like to thank all of those at St. Albans who organised the event in this lovely venue.

I would also like to thank all the marqueterians who entered this exhibition for making it very difficult for the three judges, myself included. We can't and won't be able to please every-

body, but we have tried our best! (I've already had some flak today!)

I would, in particular, like to thank the beginners, as they are the lifeblood of any Society. It can be quite daunting to put your efforts up for scrutiny and criticism. Please do not give up - I promise with practice (certainly) and tuition (where possible), you will get better at choosing subjects, choosing woods, cutting and finishing.

The pleasure I have always had from marquetry is in the planning and doing - and doing exactly what I wanted to do - not always successfully! - but, at least, it's all mine.

Minutes of the last AGM held in 2019

These minutes were printed in the Marqueterian and, on the basis that everyone should have read them then, it was proposed by Les Dimes and seconded by Vaughan Thomas that we accept them as a true record.

Matters Arising

Peter White brought to the attention of the meeting that someone had asked how a piece of marquetry that had been entered for Artistic Merit when it was 'after an artist'. It was suggested that if anyone had concerns about whether something could be considered for an artistic merit award, they should get in touch with either the Group or the Society Chairman or Secretary to clarify. Ivan Beer also mentioned that they had to decline someone's request to have a picture of a dog considered for the portrait award.

Reports from the officers

Secretary's



Janet had stood down at the last AGM as General Secretary but she had kept the Points System updated and showed the meeting the charts for

each of the Classes with each year's points being in a different colour.

Peter White will ask Alan Mansfield if these could be put on the website. Another suggestion was that the appropriate Class number could be put on the label used for the delivery of the magazine so that all members would know their Class without having to ask each time. Peter will ask Andrew Jaszczak and Alan Mansfield if this is a possibility.



Treasurer’s

Vaughan thanked St. Albans for a fantastic exhibition at an excellent venue. He thought it was one of the best. He thanked Andrew for his help regarding membership. He reported that at the end of this year we had made a loss of £818; last year the loss was £882. The accounts were published in the Spring edition of the Marquetarian.

On 19th October the deposit account had a balance of £15931; the Paypal account £652 and the current account £3636 making a total of £20219.

The 2020 accounts have not been signed off by the members yet. Nobody could remember what they were but as they had been audited, Ivan Beer was prepared to propose their adoption; Les Dimes seconded.

Web Secretary’s – None received.



Editor’s - read by Janet

Firstly, apologies for not being here in person, unfortunately an Achilles tendon problem has prevented that – and I must admit

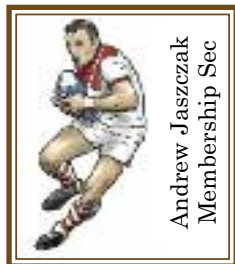
that I’m certainly no footballer of any ability, so I can’t blame it on that!

Anyhow, enough of all that, so let’s get onto a quick editor’s report for you. The winter edition has been proofread and is

on its way tout de suite to our printers and distributors as this report is being read out to you. It is currently well on time for arriving in your letter boxes on Wednesday the first of December.

I would like to thank everyone who is sending in material for The Marquetarian. It is wonderful to be getting some really good articles from all corners of this world – and that includes Australia as well as our closer neighbours.

And one other good thing is that I now no longer need to raid our archives to bring you marquetry works you will not have seen before, because, we have just had a ‘National’ which will, at last, provide me with loads of new pictures (and judges’ comments) for me to publish and for you to enjoy. Mind you, I have been very surprised at the positive feedback I have received from copious amounts of readers who have enjoyed seeing all those pieces from our past almost seventy years of history. I will be more than happy to bring you more of them on a sort of ad hoc basis as space permits if you like – after all, there are a few thousand of them in the archive, so there’s plenty left to go yet before we exhaust that supply!



Membership Secretary’s - read by Janet

The reminder in the Summer edition prompted one member to pay and three others to pay for a second time,

these are now paid in advance I received one notification of a deceased member.

Members who have not paid for 2021 have been removed from the database (65 – full members, 2 – associate members and 1 – eMag member).

Please Note: (Since the AGM, the following report has been received from the Membership Secretary which should have been put to the meeting.) It is included here instead end of the minutes.

I reported to the AGM in 2019 that the membership stood at 355.

The current membership (as at 19 October 2021) is 309. This is a reduction of 46 from the number previously reported to the members and is comprised of the following:

	AGM 2021	AGM 2019
Complimentary	9	9
UK Affiliated to Groups	117	156
UK Independents	129	127
Europe	9	15
North America	39	36
Rest of the World	<u>6</u>	<u>12</u>
	309	355

There have been 26 new members in 2021 and 40 in 2020. Thus, 112 of the 2019 membership are no longer members. The reasons for not renewing, for the majority, are not known.

Finally, I would like to thank Alan for the printing and distribution of the new member packs.



Webmaster's -
read by Janet

I have managed to keep to a monthly update schedule throughout the lockdown and Covid period. Quite often those

updates have not amounted to a great deal of new material, due mainly to a lack of new work arising from an International Marquetry Exhibition. We have had to stick with our 2019 'National' for around a year and a half longer than would have been normal. Obviously, all of the material from the 2019 'National' was fully used up over a year ago. However, we now have a 2021 'National' which will benefit our website enormously, but, because we should be attempting to twin the publication timings of our magazine and website to match each other, it will mean delaying

the 2021 'National' from appearing on our website until the first of March 2022 so that both publishing arms bring us the 2021 International Exhibition on the same day.

The reasons for this delay are that unfortunately, due to necessary printing and distribution constraints, it meant that because of the varied timings of the 'National' taking place, the photo gallery being prepared, the compiling of the magazine and the associated proofreading – that there was insufficient time left available to fit a properly compiled 2021 gallery in the printed winter magazine. And therefore, because of that, it rather dictated that it needs to be the spring edition for the 2021 gallery I'm afraid. All down to unfortunate timings due to that Covid nuisance.

Thanks for listening - and many thanks to the Executive Officer who has now given themselves a sore throat from having to read this diatribe out. You have done a good job there; I owe you a cuppa next time I see you. Cheers, Alan.

Election of Officers

Having determined that all officers were willing to stand with Janet standing as Minutes Secretary, rather than General Secretary and that John Biggs was prepared to rejoin the committee, Peter White asked for a proposal that they all be elected.

This was proposed by Dave Bulmer and Seconded by John Biggs

And having just enough members in the hall to form a quorum, the vote was unanimous and the committee was elected.

Subscription Rate

Despite the losses over the last two years, because of the exceptional last eighteen months when we all had to deal with the pandemic and lockdown, he felt it was not the right time to increase the subscription rate at the moment.

This was proposed by Dave Bulmer and Seconded by Quentin Smith and was carried by a majority decision.

Quentin asked for clarification of the 2 year for 1 offer for new members. It was explained that membership year is a calendar year and that if someone joins in the middle of the year they have full membership of that year because all previous copies of the Marquetarian are sent to them. Their one year's membership fee covers the first full calendar year.

Appointment of Auditor

Vaughan proposed that we should appoint David Johnson again as our auditor but, wondered if we should increase the amount we give him. It is currently £40. Les proposed and Janet McBain seconded that we should increase the amount to £50. This was agreed.

Exhibition 2022/3?

A discussion was held as to whether we should hold an exhibition in 2022 even though it was only six months ahead putting us back on track for an annual exhibition in May. Many people felt that this did not give us the time needed to get enough pieces finished to make a good exhibition. Ivan Beer felt that the exhibition was not bringing people into marquetry and thought we should concentrate on exhibiting at Craft Fairs. It was felt that recruitment was not the main target of the exhibition but more a shop window for members to show their work to other marquetarians.

Many people made the point that even when a lot of effort is put into trying to get new members, the result was almost always disappointing. A vote was taken as to when we should try to put on an exhibition and there were 9 votes for 2023 and 2 votes for 2022. It will now be the Committee's job to find a host group and venue.

Any Other Business

A discussion took place about judging and while Ivan Beer thought the judging at this year's exhibition was excellent, there were several things that the meeting felt needed to be looked by the committee. The judging booklet that had been used this year was a great help and could be made available for future years. The beginners applied and miniature classes still go to the Advanced Class if they get any award at all, even a Highly Commended. Some members felt that this needed to be looked at as the Advanced Classes are getting top heavy. The committee were also asked to have another look at the old rule of first four pictures only in Class 1. If a member has done more than four pictures they need to start in Class 2 and not Class 1. The committee will discuss these points and report back,

The meeting closed at 3.07pm

After the meeting the awards were announced, the Group Shield awarded to St. Albans and the Rose Bowl to Enrico Maestranzi. The Ernie Maxey commendation was awarded to Enrico Maestranzi.

L A P E L B A D G E S

To purchase one these rather exquisitely cast and enamelled Marquetry Society lapel badges please send a cheque for £6.00 (this covers Postage & Packing as well) made payable to



The Marquetry Society

L A P E L B A D G E S

Include your name and address and then mail to our President :

**Peter White,
10 The Russets,
Meopham,
Kent, DA13 0HH.**

Note: Due to Covid restrictions, please allow for possible minor delays with delivery of your lapel badge.

BLEACHING EFFECT OF THE SUN

(and sometimes darkening)

by Peter White

Most of us are aware of the bleaching (or darkening) effect derived from sunlight, but do we know just how detrimental those effects can be?

To test that out a panel of various veneer pieces was put together with a blanking strip placed across the center section of the test panel. Then it was hung in direct sunlight on one of the workshop walls and left in place for a few years. The results can be seen in the lower photograph after the blanking strip was removed. I think you will agree that those sunlight effects are more than noticeable and indeed, are quite dramatic. So do take care where you display your marquetry.

The veneers used in this test are as follows:

- | | |
|----------------------|---|
| 1 - Light Walnut | 11 - Purpleheart |
| 2 - Dark Walnut | 12 - Florida Cedar |
| 3 - Mahogany | 13 - Mansonia |
| 4 - Pear | 14 - Plum |
| 5 - Bubinga | 15 - Yew |
| 6 - African Mahogany | 16 - American Whitewood (magnolia/poplar) |
| 7 - Sycamore | 17 - Oak |
| 8 - Ash | 18 - Avodire |
| 9 - Rio Rosewood | 19 - Horse Chestnut |
| 10 - Padauk | 20 - Wenge |



The Cutter Interview

As promised in the winter edition of *The Marquetarian*, we move on to part two of Tim Coutts Cutter Interview. From the feedback we have received in the office, you seem to have enjoyed reading part one of Tim's interview; so let's not waste any more time and dive straight into the concluding part of Tim's interview.

Cutter: *We sometimes hear the suggestion that marquetry would be livened up by incorporating other methods. Do you think that there is any case for introducing any other media into marquetry, for example pyrography or mixed media?*

Tim: Well, again, the ancients combined marquetry and other materials, such as mother-of-pearl. I see no reason to exclude mixed media ideas although I'm not sure I want to embrace them. Likewise, I lack the vision to include a technique such as pyrography as a significant part of a marquetry picture, although I use it frequently to show shadows at the edges of individual pieces. I did this in my Woolpit picture (opposite page top left) for the edges of the shingles on the roof over the well, and I hope it gives the impression of depth.

Cutter: *Do you have any other crafts, hobbies or interests, which share your available time?*

Tim: I don't do photography or any other artistic hobby but my days seem to vanish all too quickly even with the activities I do pursue. Typically, I go to the gym around 9-10 am for an hour or so and do marquetry in the afternoon. I meet several of my former colleagues for lunch at least once each week and always enjoy those occasions. As I mentioned earlier, I listen to Radio 4 while I'm doing marquetry and there are programmes, like the afternoon play, that I rarely miss.



Tim at his work table

My wife and I enjoy movies and the theatre but the pandemic has squashed those particular avenues of pleasure, of course. I have an emeritus position at the laboratory where I used to work but it is rare for me to go there nowadays. However, I try to keep up with the technical literature and I still seem to be bombarded with scientific journals. The difference now is that I can ignore them if I'm feeling overwhelmed. My three favourite non-technical magazines are *The Oldie*, *The Northumbrian* and *The Marquetarian*; they are read as soon as they arrive, to the exclusion of technical journals and all else!

Cutter: *Have you seen changes in style of marquetry since you started and if so, have you adapted your own work to follow any changes?*

Tim: I can't speak about the field as a whole, but I can certainly discuss the changes in the facilities available to me for my own marquetry. I'm sure many old-timers will have similar observations. When I first got involved at the age of 12



Woolpit, Suffolk by Tim

or 13 years, I don't recall any mention of the window method, everything was cut and stick. I used balsa cement; I didn't know anything about PVA much less Cascamite. I didn't have a mechanical press never mind the vacuum press that I use now. When I glued a picture down, I would place a board above it and stand on it for ten or fifteen minutes. I was the press! I could afford only one grade of sandpaper, so my finishing was inevitably poor, of course: no Abranet back then. And the finishing was with linseed oil, as I mentioned earlier. My cutting facilities were equally crude. I had a single knife and it was hardly ever

sharpened: perhaps once a fortnight. An ancient blackboard substituted for a cutting mat. Back in those days, I had never heard of any of the items mentioned above and I doubt if my parents would have bought any of them for me even if I had asked. I note that many of the old-timers back in the fifties, when I started marquetry, were already producing masterpieces despite having limited facilities compared to today's. I can't say I'm aware of significant changes in style though.



Chillam, Kent by Tim

Cutter: *How do you think the craft of marquetry can develop to attract more people to it or do you think that, like many other crafts we have reached a low that will take some time to recover from?*

Tim: This is perhaps the most difficult question of all but I'll give it a shot and I'll try to be optimistic! In my opinion, I think the second part of your question provides the answer. I believe I heard Peter White say that the growth of marquetry many years ago was due to the availability of kits from companies like Art Veneers (AVCO). Our community is fully capable of designing kits but we then need a company or companies, to manufacture and sell them. With appropriate marketing and availability at affordable prices perhaps more youngsters might be given the same sort of start that I had: a chance gift. In turn, some of these youngsters might well become the top liners of tomorrow.



Tim's favourite magazines

There is a community college, not far from where I live in Colorado, at which marquetry has been taught. I honestly don't know if knife or saw cutting is taught but it shows that someone concluded that, at least once, marquetry was worth teaching. As we all know, marquetry is not for the impatient mind and patience is a virtue that often doesn't arrive until maturity, i.e., old age! So, perhaps we ought to offer to design, and perhaps teach, courses at local colleges, aimed specifically at more mature students who might have time to devote to making a picture, or an applied piece, and who are sufficiently secure financially to establish the necessary facilities.

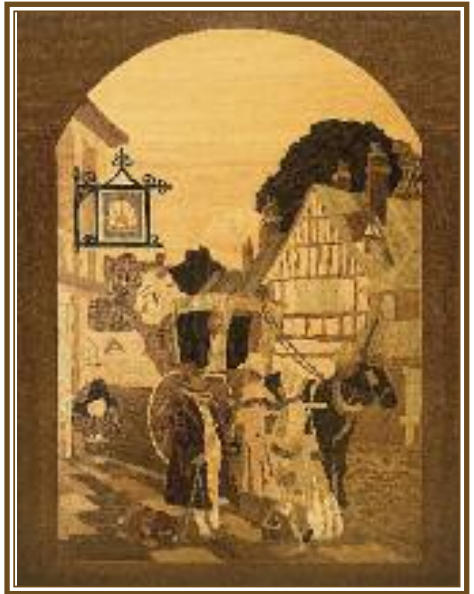


St Mary's Island, Whitley Bay, Tyne & Wear

Finally, perhaps exhibiting our work at local art shows, along with information about the society, might help. The small community where I live holds craft shows from time-to-time although I have never exhibited any pictures. People exhibit their turned wooden bowls, paintings, photographs, jewellery, and that kind of thing and, when I have shown them photographs of my pictures, there has been significant interest.

They nearly all say, 'I would never have the patience for that'? But they are often sufficiently interested to ask how the work is done. There really is an interest.

I would be surprised if the Society had not already tried ideas like these. We obviously don't want to accept that the number of active marquetarians will inevitably decrease as the existing coterie



Coaching Stop by Tim

is smitten with arthritis or death, but it is impossible to promote a product that nobody wants. With proper marketing, it might be possible to discover whether or not there is genuinely a lack of demand or simply a latent demand. From my experiences, I think the demand is latent.

Thanks for inviting me to do this interview Cutter. You have asked interesting questions and really made me think hard. I hope my answers are of interest to readers and you receive some feedback.



Japanese Harbour by Tim

A Life in Marquetry

by Robert Weston

When I think of teaching and/or writing about what I do, a fear arises that is ancient. I have no idea what kind of a teacher I'd make nor do I know if what I do is teachable. I am a cheer leader in person and as such I've had hundreds of employees in my life. But my wife is a master teacher and I know the difference.

My work is the culmination of a 40 year career. First as a minimum wage cabinet shop hire at 35 years old. Followed by an 'on my own jack of all trades' which led me to buying some machines and trying to get cabinet jobs. I studied all forms of furniture in library books and later I purchased books which now comprise my sizable personal library on furniture, architecture and design. My shop grew to as many as 20 men in the 80's and was wiped out in the market crash of '87 leading to a business bankruptcy. I followed that by borrowing the down payment to buy a house with a barn on the property and got lucky in that I got a few small contracts in extremely pricey neighborhoods. From 1989 through my retirement in 2009 I worked alone in my barn and built a substantial one-man business. Back in the 80's I was exposed to the most talented architects imaginable. Some were famous, many were the graduates of these same famous architects. A solid half of my business in the 80's was in Manhattan (New York City.) An awful lot of my knowledge base comes through 'osmosis' during the review of the plans of the talented designers I worked for and with.

Then, from '89 through retirement, I was gratefully handed from one wealthy client to another, being doctors, lawyers, business moguls.

I tell you all of this because what I learned from all that was what I call the unlearnable. It starts with relative proportion. The relative size of any given piece of a project to any other piece of the same project. There is no formula for this sense, it grows from paying attention to how this piece looks with that piece. Why does a circle create this given effect when placed there and a wholly different effect if it is placed over here. Colour contrast is another monster that gains weight the more you overdo contrast and see that it has the wrong effect. Colour value is such a huge other piece of knowledge that isn't taught. I frequently throw all kinds of species together simply because their color value is similar. Composition, flow, movement and negative space are things that need to be absorbed like cream into your skin.

Finally, there is no trick to what I do. I did teach myself traditional marquetry while in my cabinet shop alone. It took me quite a while to gain enough cutting technique with a #11 Xacto blade and even longer to understand the different kinds of woods and the technique variations needed for each. Keep in mind though that I already understood woods and their various idiosyncrasies because of my years as a cabinetmaker.

Many, many of my pieces come from salvaging a failed idea. One technique that might be teachable is the study technique I use religiously with virtually every new creation. It's simple really, the moment something starts to take form and I don't know what is next, I hang the raw taped composition on the wall and wait. Sometimes only through my lunch hour, sometimes weeks. I usually know when

the next piece (if any) has arrived in my mind and can be added. Many of those additions don't work and I put them in a pile. That pile will be raided in the future and might create a whole new piece. It pays to not over-invest in the amount of work it took to make any of these 'experimental' parts. The successful finished piece is the point after all.

Nearly all of my pieces are driven by the veneer at hand. Admittedly, the veneer at hand is voluminous. I have north of 6,000 square feet of veneer as I've been collecting it since 1989 and God help me, I'm still buying veneer. What do I mean by 'driven by the veneer at hand?' While some of my pieces are more traditional, even in those I strive to consume much space with large areas of a single leaf to achieve a background effect that has grain driven continuity.

In my more abstract pieces freedom and trust are imperative requirements, but even here, I'm using the grain/figure of each piece to create movement, direction and depth, even aside from the shape of each piece.

In my "Wood" series it is the easiest to see what I mean about 'driven by the veneer at hand.' Every one of the 20 odd pieces in this series was discovered in a flitch at hand and became focal and central to a more subdued background. IE: in "Femme – Wood #16" I had no idea where that was going when I extracted the larger piece from a leaf. I just loved the exoticness of that veneer. (I will try to describe later how that piece came together.)

My bywords are 'freedom' and 'trust.'

When I get an idea, I don't judge it up front, rather I chase it until it fails, OR, until it succeeds. Nearly every piece I do is the best piece I've ever done at the moment I've finished it. The truth arrives later. But not from judgment, rather from new knowledge. Knowledge gained by the risk I've taken and the trust that I will get there. The there I refer to, IS 'some-where.' There, is not pre-formed, designed or planned. The destination is

undetermined, free, yet to be found. Therefore much trust is required.

This work is neither rocket science, nor engineering nor design. Art happens in the blink of an eye and in 20 years. Freedom, trust; find a way to teach that and I will only be the beginning of the celebration of 'The art in wood.'

Traditional "marquetrists" have a leg-up because they know some technique. On the other hand, it is too easy to remain staid and stationary if you have achieved some level of expertise on the technical side. If indeed they are used to being admired by how many pieces it takes AND how tiny the pieces are, I'm not sure getting them to insert one detail into a large piece of veneer will allow them to think they've accomplished something. I think it is reasonable to think that most people are wont to use an existing picture (read composition) because they are attracted to it because of the composition and perhaps to a lesser degree, the subject matter.

This is going to be a long battle. I am at your disposal in any way I can help. Make the UK Marquetry Society the spearhead. Perhaps you need a slick salesperson to find the potential dream chasers in your membership.

Editor's Note: The contents of this article by Robert (Bob) Weston are actually part of a long conversation between Robert, Ernie Mills (our USA representative) and myself (your editor) on the subject of the interpretation of art in the medium of marquetry and where we should be taking it.

In consideration of this, I thought that Robert (Bob) put across such a good explanation and detailed story to Ernie and myself about his journey in pursuing this art related theme in the complicated world of marquetry, that I rather metaphorically attempted to "twist his arm" to allow us to reproduce some of that content in these pages. Happily Robert (Bob) agreed.

Following are a few examples of what I have been talking about. The picture on the right is one leaf from a flitch of Black Walnut which became the daddy of several recent pieces. It is 22" wide x 43" long (quite a tree). The first of those recent works "Seascape Fantasy" is shown below. This very first of the Walnut flitch came from the idea of deep sea movement I noticed after seeing the leaf turned in a horizontal position. The sunburst accentuated by the 12 piece match of Myrtle Burl makes the piece extra special. It sold in its first showing.

Recommended: For more discussion on this style of marquetry do visit Robert's Facebook page: **The art in wood**

It is superb, but do make sure you type the page name exactly as shown above.



The piece of the flitch seen on the right used for the picture "Seascape Fantasy" seen below.



"Seascape Fantasy"

Editor's Note:

This is a fine example of abstract marquetry at work.

Robert has made use of natural, what some would perhaps say are, defects, in the veneer to compose a beautiful and descriptive scene in simple wood veneer.

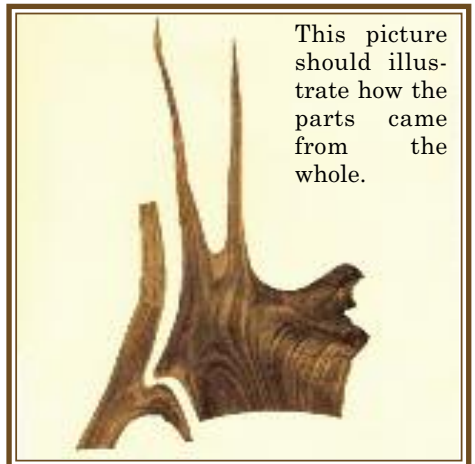
Next came “Flow – Wood #15”



It can be seen that “Flow” is a whole cloth extraction simply following the grain of the remainder of the same leaf that created “Seascape Fantasy.” The background Anigre accentuates the freeform movement by trimming it, again following the grain in the Anigre to get the feel of flowing-ness. To make this obvious I used another background of a single leaf of Walnut butt.

The drooling into the butt at the bottom seemed to make sense for the same reason. The name “Flow” came long after the piece was finished and hanging in my studio gallery.

Finally came “Femme – Wood #16”



This picture should illustrate how the parts came from the whole.

For “Femme - Wood #16, make no mistake; initially all I did was follow the grain to extract the larger piece. The smaller piece was sitting there with plenty of sap attached. Simply because I like what was happening with that larger piece I wondered what might happen if I added something (anything?) to compliment or even accentuate the movement in the larger piece. (It should be noted here that I had no idea where this piece was going, I just trust wood to lead me someplace.)

Next I cut the sap off of the smaller piece and started laying it on, around, on top of, behind (whatever) the larger piece. Suddenly the slight cant to the right yielded the complimentary feel with the larger piece. Done. The decision to weave it through the upper spikes was casual and (to me) meant they belonged together.

Next came the background which is a book match of Maple Freckle supplying an airy but complimentary flow to the budding composition.

The idea of the Kandinsky-esque black dyed Sycamore detail arrived like this: I wanted to connect the slope created by the different length spikes of the larger piece to the smaller weaved-in crossing piece.

This was a compositional solution owing to the large negative space created by the spikes sticking into the air as if going someplace. My first try was a pair of extractions meant to be abstract from the same leaf of walnut. They came from the knots used so correctly in “Flow.” Unfortunately they looked like female breasts and I had no intention of making this piece female.

The next attempt came from my love of anything Kandinsky and I actually thought, what would Kandinsky do with this wildly free form piece. With very little experimentation and the only idea being stark, even digital-like constructs that mirrored each other I started cutting strips of dyed Sycamore. Very soon the idea of each being on opposite sides of the crossing piece was pleasing to my eye.

How do I now get this construct connected to the smaller piece?

Simple, I reckoned, just go there straight on.

On completion I started to recognize the reality that had grown from those failed female breasts and that is why it is now named Femme. There was no plan, I saw no woman during the process.

Now, the Kandinsky construct becomes eyelashes to many. Many more think of coitus in my simple need to connect one part to another while maintaining the flow of the whole.

Artists learn very early that you can't make people see what you see, what you thought of while creating.

We guess at names after the fact, sometimes the naming scores with many, sometimes with no one. Indeed I remember a show where a young hip-hopper came at me yelling “That's not the name of that piece, why'd you name it that.” I can't be sure why I wasn't threatened but I put my hands on his shoulders and said “Fantastic! What is the name then?” He looked at me non-plussed, I'm sure partially because he couldn't believe I said what I did and said (quite honestly I'm sure) “I don't know man, but that's not it.”

Learning to be open to interpretations you might not have dreamed of, is exciting once you let it happen.

I feel sorry for psyche damaged artists that work terribly hard at getting their heart-felt gut-wrenching pain onto canvas only to have nobody see their pain like they do. I'm not that guy. I learned that every human being can and mostly does see every object they discover in the way that only they can see it.

My further luxury was having such little trauma in my life as a child and having the most supportive parents anyone could wish for gave me a foundation that allows me to say I don't give a shit what anybody thinks of my work, it is just what I did yesterday, I'm way past that now.

Have at it,
 call it what you will,
 enjoy it or don't,
 I'm not there anymore, I've moved on.

But ya know, when you're at a show, you've gotta listen to the insults and smile, listen to the strange interpretations and nod silently. In short, it is rare when anybody sees what you saw.

Remembering always that what you saw initially changed after it was finished.

I build pieces based on sound design principles and solid composition. I'm free and I trust the wood to finally show me what it wants.

Thanks for sharing your thoughts with us Robert; it is very eye opening, and in my opinion, absolutely spot on. Well done.
 Alan.



A JIG FOR CUTTING FINE SLIVERS

This little gadget comes from Mr. C. Jenkins, of Bridgend, and may be used for cutting fine slivers of veneer as, for example, for whiskers in an animal picture, or for fine branches of trees. The jig is used in conjunction with a "Zip" plane, obtainable from Woolworths for 2s. 6d., which takes ordinary razor blades, and which can be adjusted to give a thin or thicker sliver. This comes off rolled up like a watch spring, but is easily flattened out for laying.

(When inserting thin lines into a picture with slivers like this, it is best to make a knife cut only, without cutting away any wood from the background veneer. The sliver should then be pushed into the cut, using the flat of the knife handle, and finally a little glue can be rubbed in to hold it. If glue is put on first, the slit tends to close up, making it more difficult

to insert the sliver.)

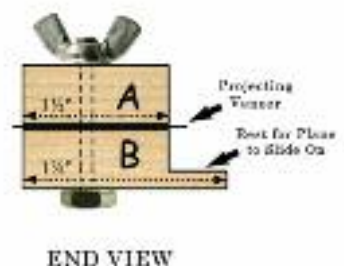
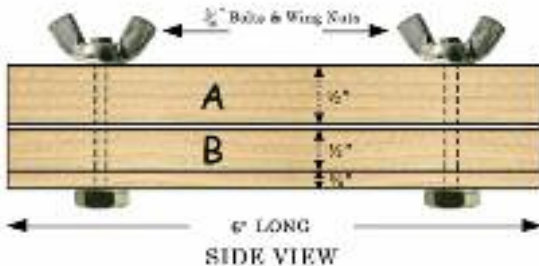
A — 6" long by 1½" wide.

B — 6" long by 1¼" wide.

B is shaped as per end view diagram for the little plane to rest on its side to cut a sliver off veneer p l a c e d between A and B, and held tightly by clamping down with wing nuts.



This article was originally published in The Marquetarian in the early 1960s. Similar razor blade planes are currently available from Amazon these days.



Still can't find that perfect veneer?

Then why not try one of our
VENEER BOXES
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Wood Veneers eBay shop

visit us online at

<https://www.ebay.co.uk/str/woodveneers>

Our veneer boxes contain a good selection of light, medium and dark veneers of varying sizes to suit the needs of most marquetarians. Visit our website and see for yourself.

MARQUETRY TOOLS

Small Wooden Handled Cabinet Scraper

These 35mm (1.5 inches) small cabinet scrapers are very useful for carefully levelling detail work without damaging surrounding areas.

The one you see here uses replaceable preformed and sharpened blades, which is a boon to those who find it difficult to form the burr correctly. Those accomplished at such a task are the envy of us lesser mortals; therefore, these already prepared replaceable blades are a must for the likes of us. The wooden handled tool you see here is becoming rare these days, but plastic versions seem to be plentiful, as, of course are standard rectangular steel ones, but you need to be able to

form a cutting lip on them, which for some is a drawback.

But if you are lucky enough to find one of these with a pack of spare blades, grab it with both hands. It is a lovely addition to any marquetry tool kit.



THE 2021 INTERNATIONAL MARQUETRY EXHIBITION



The location of the 2021 Exhibition

From Saturday 16th October 2021 to Saturday 23rd October 2021 the St. Albans Group held the 2021 International Marquetry Exhibition. This being our first one since May 2019 - all due to the effects of that universal menace to us all, the wretched covid 19.

Happily, prior to variation Omicron poking its covid nose into everyone's life, the month of October enabled us to have a successful exhibition of first class marquetry for all to visit and enjoy.

For those who were unable to visit the exhibition in person here is a small report to give you a little flavour of this magnificent marquetry themed event. It was held at the Niland Conference Centre, Rosary Priory, 93 Elstree Road, Bushey Heath, Bushey, Herts; and if you take a look at the photo at the top of this column you will see just what a superb location that was. Plenty of parking for those arriving in their own vehicles, coupled with easy pedestrian access and plentiful public transport support.

The judging of the competitive exhibits took place on Friday 15th October prior to the opening of the exhibition proper on the following day. The three judges were our President Peter White, our Vice Chairman Les Dimes and our Treasurer Vaughan Thomas. It was a long judging session, but our trio of judges are a hardy crew and saw the job through with comparative ease. Judging is a difficult job and not always fully appreciated, but they ploughed on nonetheless, and a jolly good job they did of that difficult task too. A round of applause for them here please, thank you.

Unfortunately Enrico had other duties to attend to, so could not be there at the entrance door to personally welcome every



Enrico welcomes us to the Exhibition

single visitor to the exhibition as seen in the photo here; but there was a collective warm welcome for everyone from the stewards and Marquetry Society officers in attendance. For this little review of the 2021 exhibition Enrico will be our guide and will point out examples of particular interest to us.



And here we are at the President's Choice

First point of interest is the President's Choice room where a display of marquetry pieces, both pictures and applied, which appealed to our President from our collective output over the many years of the



More of the President's Choice

Marquetry Society's existence. Sadly examples from our earliest years are no longer available, but it would be wonderful to actually see some of them if they ever happened to resurface one day, that would indeed be something to look forward to.

Due to lack of space, we are not able to bring you the President's Choice and Exhibition Only galleries in these pages, but if you pop along to our website you can see those entire galleries there in all of their splendour.

And magnificent galleries they are too, I'm pleased to say. It was a real pleasure to see one of my all time favourites again which is Neil Micklewright's Foregate Street. And then don't forget Frank Brant's Last of the BR Locos, or Les Dimes' Veteran; I could go on, but you get the idea - it is marquetry of the finest order, not to be missed.

As you see below, Enrico now moves us onto the main exhibition hall wherein lies the competitive classes of the 2021 International Marquetry Exhibition. And what a sight greets our eyes. Quality marquetry as far as the eyes can metaphorically see. The stands are arranged in class order, being beginners, then secondary, followed by intermediate and advanced then premier. Next comes three veneers and some more exhibition only photographs.

After that comes, and these are in separate dedicated cabinets, advanced miniatures and beginner's miniatures. Looking on the right in the photo below we have the applied classes, these being advanced applied and beginner's applied. Plus, of course, we must not forget the miniature applied class, they were there too.

As you see, the display boards were very nicely spaced to allow plenty of access for all visitors. There was also plenty of seating for those who required it - and lots of natural light into the bargain.



Enrico introduces us to the main Exhibition Hall

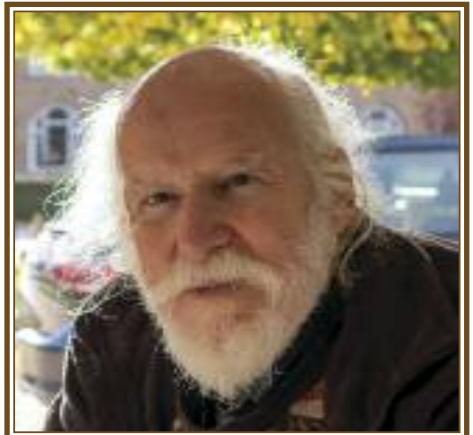
But, before the exhibition could open, we needed the exhibits to be judged and rosettes awarded so that visitors could see what we considered to be the very best pieces of marquetry for the 2020 and 2021 seasons.

Our judges for this exhibition are, as you see here from left to right, are Les Dimes our Vice Chairman, Peter White our President and Vaughan Thomas our Treasurer. Alan Mansfield, our Editor should have been one of the judges, but a damaged Achilles tendon forced a change of that particular judge, so many thanks to Vaughan Thomas for stepping up to the mark at a late hour. Well done Vaughan. The remaining judge, being the Artistic Merit judge, was John Buckingham (a local established artist) who admirably took on that role.

If you wish to see the award results, then just hop over to page 42 for the full listing. All of the award winning exhibits, plus a plentiful supply of those who missed out this year, will be included in the 2021 Gallery pages over the next four editions of this publication. Actually, as there will be no International Marquetry Exhibition for 2022, we will indeed have sufficient space to include every exhibit in these pages prior to our next exhibition which will be in 2023. The missing year is to allow us to catch up to our normal time



Our three exhibition judges



John Buckingham Artistic Merit judge

of the year for holding our annual exhibition, that being around the May / June period of any year. Our hiccup in the timings this last couple of years is courtesy of that universal nuisance - the covid pest.

But, back to our most recent exhibition, on the left you can see the first of the visitors enjoying the work of our membership. It certainly amazes the visitors at the ability we marqueterians have to produce artwork from basically, thin slices of wood (that being veneers in our parlance). But we do that with ease and make artwork that astounds the onlooker.



The first of the exhibition visitors

But, as you see here on the right, we don't only do pictures in marquetry, we also do applied work, that being the decoration of boxes, writing slopes and furniture etc, with beautiful designs in the medium of marquetry.

It amazes the exhibition visitors at just how inventive our membership is when it comes to applied work. We seem to be able to decorate almost anything with fantastic marquetry. It is certainly an eye opener for many people, especially if they think that marquetry



Visitors inspect the Applied Class

Unfortunately we don't know the technique Ivor explained and then demonstrated, but the lady trying her hand at cutting seems suitably absorbed with Ivor's guidance and tuition. The onlookers are also taking a good deal of interest there as well.

It is good to see practical demonstrations being conducted at our International Marquetry Exhibitions. These do help magnificently to show to the interested general public that marquetry is not that difficult to do. When they are allowed, under supervision of course, to try their hand at cutting, many find they enjoy it, and do often



Ivor explains a difficult technique

is nothing more than cherubs and flower designs adorning old furniture, such as they see on the Antiques Roadshow on their television sets.

As you see in these two photos, Ivor Bagley of the St. Albans group has already gained himself quite a following at this International Exhibition. The visitors throw many questions at Ivor, but he is well up to answering any of them with the appropriate answer - even, if necessary getting down to demonstrating a technique if called upon so to do.

Of course, being a multiple award winner this year, Ivor is well qualified to provide a helpful answer to any marquetry themed question.



Ivor then demonstrates that technique

end up joining us as a new member of the Marquetry Society.

As you see here, there were some very fascinating and often unusual exhibits in the Applied Class this year. For instance, how about that enormous marquetry decorated clothes peg for example? Now that is definitely something different to be sure.

Quite a few clocks there as well, although we rather suspect that a few of them could have arisen courtesy of the recent inter-group competition featuring such clocks. Nonetheless they certainly looked good on display here, accurate time keeping too.

Miniature marquetry was very well represented in two large specialised display cases. Twenty exhibits in the case you see below and another eleven in the second case as seen on the opposite page. It is amazing at just how much detail our membership can fit into such small pieces, but they certainly seem to do it with comparative ease. Each one of these miniature exhibits will be displayed in our gallery pages over the next year or so (according to when we hold our next "National" in 2023). This will give you the chance to study them properly and admire the intricate workmanship of our dedicated specialists in this delicate branch of miniature marquetry.



Anyone for a gigantic clothes peg?



More from the Applied Class



Miniatures cabinet 1



Ecclesiastical appreciation of marquetry



Miniatures cabinet 2

Unfortunately as a result of that covid nuisance we did not have any junior class 9 entries this year. Likewise with the usual photographic exhibits from the USA and around the world, we missed them as well. Also, due to the now prohibitive costs in shipping as a result of Brexit, many overseas exhibits were not able to appear, which is a marked shame as the inventiveness of much of that work is a joy to behold. Perhaps in future years we can open things up to include such entries sent electronically to the exhibition, in much the same way as they do in the USA. It works for them, so why not for us as well? It could easily be accommodated by us.



Admiring the exhibits



Who is this Rosebowl Winner?

However, we still had a jolly good exhibition in a beautiful location with many, many really splendid examples of the marquetry art at its very best. Who could ask for more? Most impressive.

When you think that such splendid art arises from the careful manipulation of the natural characteristics and qualities inherent in wood, which is the medium we use for our art, it is incredible at how we make use of grain patterns, figuring and colour as basic components for the

marquetry artwork we produce which is so pleasing to the eye. Wood can be a most beautiful medium if used appropriately, and by gum, don't we just do that? And our International Marquetry Exhibitions are our metaphorical "shop window" to the world displaying the best examples of just what can be achieved in the careful and considered art of the marquetarian in his or her quest to extract an exquisite artwork from wood veneers.

And finally, on the left is our 2021 Rosebowl winner, Enrico Maestranzi proudly holding the Rosebowl itself coupled with the Group Shield which now resides with his St. Albans group until our next "National" - or will they win it again now they are on the roll? Let's wait and see.

The 2021 International Pictures

Thanks go to Steve Jukes for taking the Photographs



Left - 121- Class 1 - 25 x 26 cm
“Country Cottage” by Susan Wright
of the Sutton Coldfield Group

LD: *A really nice composition and use of veneers. Once this marquetarian’s cutting improves, she should do well in future.*

Ed: *For a beginner’s picture I think this shows much potential. It is artistically put together with careful and considerate use made of the veneer grain to achieve a realistic appearance of a country cottage and surrounding foliage in the medium of wood veneer. From a technical marquetry point of view, the stringers and mitres seem to be perfectly put together. A very likely potential future award winner.*

Right: - 101 - VHC Class 1 - 29 x 30 cm “Wild and Free” by Jackie Kavanagh of the Harrow Group

PW: *Unusual and eye-catching exhibit. A piece of cave art captured in rich wood veneers! Good effect with the scorched edges.*

LD: *I knew of this piece from advising the marquetarian on how to do the “fiddly bits”.*

Other than this advice, the idea and the marquetry was all her own. Another one of Jackie’s lovely and weird pieces (remember her “Moon Zoo” and “Vassily”). Well cut and finished.

VT: *A well cut and imaginative piece, I do like it’s simplicity and the burr veneer.*

Ed: *Something very different and wonderfully inventive. Clever idea, I like it.*



Judges’ Comments

The initials used for the Judges are:

(PW) *Peter White*

(LD) *Les Dimes*

(VT) *Vaughan Thomas*

(—) *——(No Trainee Judge)*

(AM) *Artistic Merit Judge*

The judges’ comments are taken from the judge’s own notes. Editorial notes are based on different selection parameters to those of the exhibition judges and are related to the exhibit’s presentation in this journal. However, where elements of any ‘non-awardee’s’ work stand out to the editorial eye, these will be mentioned in the text.



Left - 631 - Class 6A - Miniature “Gold Hill, Shaftsbury” by Elizabeth Head of the Staffordshire Group

Ed: A very pleasing marquetry miniature of a rather well known scene. Careful consideration has been given to the flow of the veneer grain, as you can see if you check out the roofs of the houses. The cobbled street has a convincing appearance, not quite sure if it is Masur Birch, but if it is, it has been very well selected and works superbly.

Right: - 303 - Class 3 - 29 x 31 cm “Country Retreat” by Eric Barnard of the Meopham Group

Ed: Quite a striking picture I thought, is this one from Eric.

A very good balance of contrasts with nothing forcing itself to the fore in dominance of the surrounding veneers. It reminds me of those Victorian / Edwardian water colour paintings of cottage gardens and suchlike.

Seems to work well in the medium of wood veneers. Presumably the dyed veneer is sycamore, which does the job well as it does not have an over strong grain pattern or figuring. A pleasing composition.



Left - 315 - Class 3 - 26 x 20 cms “Musical Abstract (aft. Alfred Gockel)” by Janet McBain of the Harrow Group

LD: This is a beautifully cut piece of marquetry. It may be a pity that the judges (at least in my case) are not connoisseurs of modern art and didn't appreciate it enough!

Ed: I agree that this is a superbly cut and presented abstract piece of marquetry. I think that it is good to see marquetry moving on at last, from those restrictive standards of several decades ago. Well done Janet.





Left - 126 - 1st Class 1 - 51 x 34 cms “Tower Bridge 1895” by Vic Small Independent

PW: *This pleasing piece of work is a fine depiction of the famous landmark as it was back in the 19th century. Veneers generally well thought out. The fairly plain sky helps make the towers stand out.*

LD: *Although I found the lack of reflections on the boats slightly disappointing, the detail of the bridge itself and the birds clinched this as the winner for me. Overall a good effort.*

VT: *A good clean picture with some nice fine cutting. I liked the veneer choice for the water, but some of the boats need shading under them and a little bit of splashing as they cut through the water just to give them movement. Well done.*

Right: - 607 - Class 6A - miniature “Four Fishers” by Brian Freeman Independent

Ed: *This was one of more than 20 miniature pieces sent in by Brian. All of them were award winning examples, but awards in each class are limited, so some of the pieces miss out. But I do like this one as the water depiction works so well and very convincingly, especially the reflections which look just right.*



Left - 513 - Class 5 - 21 x 30 cms “Girl with a Pearl Earring” by David Walker of the Redbridge Group

Ed: *A popular subject this year. The almost backward glance of the girl as she catches our eye has come out well in David’s picture.*

The blue colours in the girl’s headband go through at least three grades which seem to blend almost seamlessly.

The girl’s eyes and lips have a rather luscious appearance which is very attractive and draws you into the portrait in a similar manner to the original Vermeer painting from which this portrait originates.

It is good to see wood veneers managing to replicate oil paint in a convincing manner. The tones of the wood get very close to the colour spectrum of the oil palette - a very close match.



Right: - 546 - HC & HP Class 5 - 46 x 30 cms “***kin’ Nasty B’stards” by Ivor Bagley of the St. Albans Group

PW: *Very good likeness of the two horrors and simply achieved. The further back you go, the better it gets.*

LD: *Who else could they be? Well cut and good use of negative space make this work.*

Not surprisingly won the ‘HP’ portrait award. (This did cause some controversy, but we were concerned with the marquetry, not the ethics!)

VT: *Exceptionally good likeness, simply done and extremely effective.*



Left - 515 Class 5 - 47 x 41 cms “What’s That” by Gordon Richards of the Meopham Group

Ed: *You can always rely on Gordon to produce a technically perfect piece of marquetry of which this study of two lions is a superb example.*

The male lions’ manes have come out really well in this picture, they look so soft, but you wouldn’t want to stroke them otherwise you could end up with your hand being chomped off!

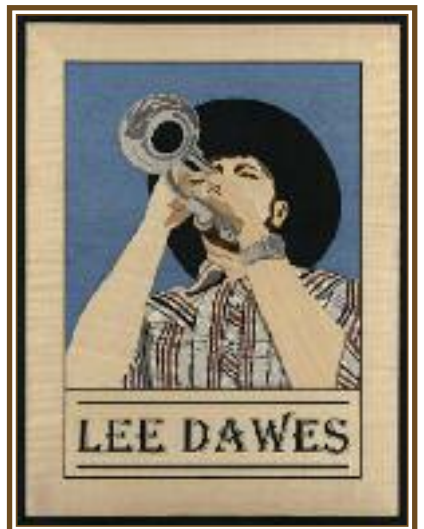
An excellent picture, beautifully done.

Right: - 311 - 2nd Class 3 - 36 x 46 cms “Lee Dawes” by Paul Dean Independent

PW: *The first thing you do when you see text in a picture is want to read it. You then notice how accurate it is and what a splendid job Paul has done here. Great veneers which do give a proper ‘poster’ look and some quality work in the detailed area of the watch and instrument. Magnificent shirt. But left wishing there was some modelling/shadows on the arms.*

LD: *I would liked to have seen slightly more definition on arms and face, but the cutting of the lettering and the detail on the shirt and watch is top notch*

VT: *What a lovely selection of veneers for his shirt, and how good is the shirt and the letters.*





Front



Reverse

Above & Right: - 701 - 2nd Class 7A - 30 x 10 cms
“Pick up a Pen” by Alan Townsend of the Chelmsford Group

PW: *The pen is mightier than the sword and Alan’s scalpel is mightier than the pen! Wonderful work all around, not to mention a beautiful interior. I do hope Alan M shows all the photographs that Steve Jukes took of this intriguing piece. Look closely at the three dimensional appearance of the feathers and nibs – stand out work (literally)*

LD: *I thought the marquetry on this box, including the lettering, was absolutely stunning. So close to winning its class.*

VT: *A beautiful Dickensian writing slope, well designed with excellent cutting and veneer selection*

Ed: *Oh, couldn’t I do with a pen box such as this. A writing slope as well - magnificent. Beautiful work.*



Open



Left - 761 - 2nd Class 7C - Miniature Applied
“Cotton Reel” by Martin Bray of the St. Albans Group

PW: *Maybe an old cotton reel was used, but it wouldn’t surprise me if this was hand turned. Splendidly decorated once again, using attractive veneers.*

LD: *Good use of lovely burr with fine cutting of flowers*

VT: *A beautiful cotton reel that is well cut and would look good as an ornament anywhere.*

Ed: *Working to this very small scale is indeed very difficult, but Martin seems to be able to do this with aplomb.*

In years gone past Ben Bedford was the accepted master of this marquetry genre, but since then Martin has certainly taken over the crown and made this medium his own. These small pieces are perfection in miniaturisation.

Right: - 204 - 3rd Class 2 - 36 x 32 cms “Old House Hereford” by Allen Horrocks Staffordshire

PW: *A bustling scene with the inclusion of people, cars and a horse & cart. It's all the better for it as often we see this sort of scene depicted as a ghost town. Good contrasts with the light and dark veneers used and the harewoods fit in just fine.*

VT: *A clean bright picture with a lots of good cutting. The car seems to be a little out of scale with the people and area around it. Veneer choice is good.*

Ed: *A nice Elizabethan style old house with timbers well depicted.*



Below & Left - 604 - 2nd Class 6A - Miniature “Great Wave of Kangowa” by Brian Freeman Independent



PW: *A great interpretation of Hokusai's most famous woodcut – faithful to the original.*

LD: *Another great piece of marquetry in miniature - I'd struggle to do it at A4 size! For reference: **Great Wave off Kanagawa** is the correct title.*

VT: *I particularly liked the surf where the darker blue and the white spotted droplets of water give the picture so much movement.*

Ed: *Even the small drops of spray from the great wave are included here. How does Brian manage to work so small?*

Right: - 809 - Class 8 - 50 x 35 cms “Damaged World” by Susan Bart Independent

Ed: *This is a very clever piece of work by Susan. It is made up of countless pieces carefully placed to depict the world. You need to look closely to see the intricate work.*

It may look abstract at first, but there is a lot of thought that has gone into this. Susan doesn't just throw these pieces together, they are very carefully structured on an intellectual level. Close study is a must here.





**Left - 313 - HC Class 3 - 23 x 29 cms
“Beautiful Features” by Gavin Turnbull
Independent**

PW: *One of the finest ‘double takes’ I’ve seen for a long while. Gavin has treated us to these before and I do hope the visual trickery is not lost on some folk. Just how many birds can you see? Fine veneer choice and excellent cutting.*

LD: *One of those pieces that make you look twice once you realise it's made up of numerous birds and two horses, the quality of the cutting comes through.*

VT: *An interesting picture which makes you look into it to see what is actually there, there is some good cutting, I wish the veneer used for the horses was not so straight though.*

Right: - 652 - 1st Class 6B - Beginner’s Mins “40 Winks” by Jan Johnson St. Albans Group

PW: *I like the cropping and style of this very much. All kept plain and simple. Lovely.*

LD: *This has got everything going for it - good design, good cutting and good use of negative space. Really well done for a beginner’s miniature.*

VT: *Cutting is very good with no leaching of the black into the surrounding veneers. A very appealing picture.*



**Left - 505 - VHC Class 5 - 34 x 39 cms
“Artful Dodger meets Oliver” by Mike
Roberts of the Sutton Coldfield Group**

PW: *It was the excellently portrayed expressions on the faces that first caught my eye, and then I went on to enjoy every other aspect of this charming piece. Very careful veneer selection and the aerial perspective I look for to give a picture true depth.*

LD: *Very good use of natural veneers in this piece. The clothing and features of the two figures were particularly pleasing, but a few bits of raggedy cutting kept it from getting a higher position.*

VT: *A picture with two scallywags, you wonder what they are plotting. The shading is just right, not too heavy and good detail in the clothes.*



**Right: - 616 - HC Class 6A - Miniature
"Kingfisher" by Brian Freeman Independent**

PW: *Excellent work on the feathering and the fragmentation on the kingfisher's head really does give the iridescence. The fragmentation water splashes not quite so effective as in Brian's swan picture.*

VT: *A hungry Kingfisher taking off with his dinner and making a splash depicted with some fine fragmentation.*

Ed: *As the judges say, the fragmentation that Brian uses is amazing. It is so miniscule, but pictorially correct. Brian wrote about his techniques for fragmentation in the winter edition of *The Marquetarian*. But since the original text was composed some years ago, I rather think that Brian has moved the technique on somewhat since then. This seems to be a more refined version of that fragmentation, much more control and delicacy.*



**Left - 805 - 3rd Class 8 - 35 x 27 cms
"In Action" by Kerry Rath of the Staffordshire Group**

PW: *As well as some excellent work on the soldiers and machine gun, careful consideration has been given to the selection of the sky veneer and in particular the foreground piece of walnut, with its carefully placed dark areas.*

LD: *The detail of the subject is very well cut with really good use of the three veneers. The detail on the faces, however, lacked realism (difficult, anyway) and didn't match up to the quality of the rest of the picture. It's still probably better than I can do!*

VT: *The look and concentration on the soldiers faces has been caught perfectly.*

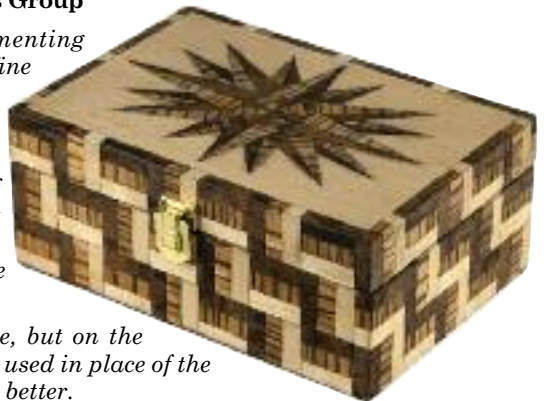


**Right: - 732 - 3rd Class 7B - 20 x 14 x 8 cms
"Star Box" by Allen Horrocks of the Staffs Group**

PW: *I enjoyed the three complementing veneers used here to decorate this fine box. Minor alignment and finishing issues kept it from a higher award.*

LD: *A very pleasing design. Fairly well executed, but a few bits of raggedy cutting and finishing put it in third place. This marquetarian, however shows a good deal of promise and should still keep on trying*

VT: *The star on this box is well done, but on the sides, if a light brown veneer had been used in place of the white, it would have blended together better.*



*The Marquetry Society Receipts & Payments Accounts,
Year End 30th November, 2021*

<u>Receipts</u>	<u>2021</u>	<u>2020</u>
Subscriptions & Joining Fees	6346.86	6896.41
Veneer pack sales	31.96	23.97
Donations	350.76	521.08
DVDs	655.47	740.94
National Exhibition 2020	.....	.....
National Exhibition 2021	.....	290.08
Deposit Account interest	71.37	71.05
U.S. deposits - see Note 1 (page 41)		
Sale of Binders	30.50	.....
Sundries	35.50	16.00
Advertisement in Marquetarian	288.00	
	<hr/>	<hr/>
	7810.42	8637.03

<u>Payments</u>		
Marquetarian	3005.00	3831.00
Postage on Marquetarian	2162.40	2146.20
General Postage	.....	117.77
Insurance	1380.38	1352.30
Printing and Stationery	.....	.....
Officers' Service Allowance	80.00	80.00
Audit Fee	40.00	40.00
Executive Expenses	.....	.....
Publicity		
U.S. Rep's allowance	.....	.....
National Exhibition 2019	.....	.....
National Exhibition 2020	.....	500.00
National Exhibition 2021	500.00	
DVD's	520.00	453.00
Pin Badges	.....	100.00
Medals	.....	800.00
Sundries	132.18	99.52
Paid out for Exhibition	<hr/>	
	<u>£7819.96</u>	<u>£9519.79</u>

Surplus For Year	.....	<u>.....</u>
Expenditure over income	<u>9.54</u>	<u>882.76</u>

The Marquetry Society Balance Sheet as at 30th November, 2021

<u>Fixed Assets</u>	<u>2021</u>	<u>2020</u>
<u>Office & Computer equipment</u>		
Value at 01/01/2021	--..	--..
Depreciation for 2021	<u>---</u>	<u>---</u>
Value at 31/12/2021	--..	--..
 <u>Current Assets</u>		
<u>Bank Balances</u>		
Current account	3085.00	3507.00
Deposit account	15931.00	15860.00
U.S. \$ Account	<u>406.00</u>	<u>65.00</u>
	19442.00	19452.00
 <u>Less: Current liabilities</u>		
Subscriptions paid in advance		00.00 (See note 2)
 <u>Accumulated Fund</u>		
Balance brought forward	19452.00	20334.00
Surplus for year	.....	.....
Loss for year	<u>10.00</u>	<u>882.00</u>
	<u>£19442.00</u>	<u>£19452.00</u>

Additional Assets

In addition to the assets stated above, the Society holds in its Bank Account the sum of £306.12, representing the Phil Jewel Awards.

Note 1: Notional figure based on estimated exchange rate. (Page 40)

Note 2: This figure refers to the subscription payments received as at audit date.

(Signed) **V. Thomas, Treasurer**



I have checked the books, vouchers and records of the Marquetry Society for the year ending 30th November 2021 and in my view the balance sheet and receipts and payments account gives a true and fair view of the state of financial affairs of the Marquetry Society at 30th November 2021.

(Signed) **D. Johnson, Auditor**





INTERNATIONAL EXHIBITION RESULTS

2021 Exhibition held at Niland Conference Centre, Rosary Priory, Herts

Place	No.	Title	Name	Group	Points
Class 1 - Beginners					
1st	126	Tower Bridge 1895	Vic Small	IND	5
2nd	124	Steve McQueen	Carol Martin	S/A	4
3rd	107	Linx	Graham Hopkins	SUT	3
VHC	101	Wild and Free	Jackie Kavanagh	HAR	2
VHC	122	Swansong	Syra Parker	S/A	2
HC	112	Love of Giraffes	Joyce Hopkinson	S/A	1
HC	116	St. Mary's Church - Rye	Ian McLachlan	STF	1
Class 2 - Secondary					
1st	203	Broad Street and Butter Cross	Allen Horrocks	STF	5
2nd	206	Elliot's Pheasant	Allen Horrocks	STF	4
3rd	204	Old House, Hereford	Allen Horrocks	STF	3
VHC	205	Red Kite in Flight	Allen Horrocks	STF	2
Class 3 - Intermediate					
1st	306	Abandoned on the Shore	Penny Reeves	MEO	5
2nd	311	Lee Dawes	Paul Dean	IND	4
3rd	322	Mont Orgueil Jersey	Peter Sheen	BEX	3
VHC	312	Scout and Shelby	Paul Dean	IND	2
HC	308	Middle Eastern Door	Lyn Brown	MEO	1
HC	313	Beautiful Features	Gavin Turnbull	IND	1
Class 4 - Advanced					
1st	409	L'osteria Del Ponale (aft. Carl Heinzmann)	Enrico Maestranzi	S/A	5
2nd	408	Ducks in Flight	Philip Green	STF	4
3rd	407	Aboriginal Art (aft. Wununmin & Malangi)	Philip Green	STF	3
HC	406	Flower Thrower (aft. Banksy)	Philip Green	STF	1
Class 5 - Premier					
1st	502	The Fan Club (aft. unknown)	Alan Townsend	CHE	5
2nd	503	Voyagers on the St. Lawrence (aft. P. Calle)	Alan Townsend	CHE	4
3rd	525	On Standby	Kerry Rath	STF	3
VHC	505	Artful Dodger meets Oliver	Mike Roberts	SUT	2
VHC	532	Winchester in the 1800's	Frank Brant	CHE	2

Class 5 - Premier (continued)

HC	508	David Copperfield Humiliated (aft. R. Embleton)	Mike Roberts	SUT	1
HC	514	Freddie (aft. Moses Sanchez)	Neil Micklewright	IND	1
HC	523	Parrots	Kerry Rath	STF	1
HC	533	Whitby Harbour	Frank Brant	CHE	1
HC	546	***kin' Nasty B'stards	Ivor Bagley	S/A	1

Class 6a - Advanced Miniatures

1st	606	Take Off	Brian Freeman	IND	5
2nd	604	Great Wave off Kangowa	Brian Freeman	IND	4
3rd	621	Feathered Friends	Brian Freeman	IND	3
VHC	603	Queen	Brian Freeman	IND	2
VHC	612	Howarth	Brian Freeman	IND	2
HC	601	Willow Pattern	Brian Freeman	IND	1
HC	616	Kingfisher	Brian Freeman	IND	1

Class 6b - Beginner's Miniatures

1st	652	40 Winks	Jan Johnson	S/A	5
2nd	651	Sea View	Lyn Brown	MEO	4

Class 7a - Advanced Applied

1st	703	Chess Set	Vaughan Thomas	MEO	5
2nd	701	Pick up a Pen	Alan Townsend	CHE	4
3rd	702	Can-Can Carousel Ring Box	Alan Townsend	CHE	3
VHC	707	Work Box	John Jeggo	STF	2
VHC	716	The Beast Within My Veneer	Ivor Bagley	S/A	2
HC	713	Peg	Ivor Bagley	S/A	1

Class 7b - Beginners Applied

1st	731	Jewellery Box	Clive Cottam	MEO	5
2nd	733	Abstract Clock	Mike Hale	S/A	4
3rd	732	Star Box	Allen Horrocks	STF	3

Class 7c - Miniature Applied

1st	762	Mirror Image	Martin Bray	S/A	5
2nd	761	Cotton Reel	Martin Bray	S/A	4
3rd	764	Table 2	Martin Bray	S/A	3

Class 8 - Three-Veneer

1st	802	Murky Waters, Keep Up Son	Alan Townsend	CHE	5
2nd	803	Freedom Day Nearly There	Alan Townsend	CHE	4
3rd	805	In Action	Kerry Rath	STF	3
HC	801	"Sacked"	Alan Townsend	CHE	1

Special Awards

The Rosebowl

409 L'osteria Del Ponale Enrico Maestranzi S/A

The Phil Jewel Award

408 Ducks in Flight Philip Green STF

The Ron Gibbons Award

606 Take Off Brian Freeman IND

The Wendy Gibbons Award

306 Abandoned on the Shore Penny Reeves MEO

The Art Veneers Award

802 Murky Waters, Keep Up Son Alan Townsend CHE

H.Pedder Award (best portrait)

546 ***kin' Nasty B'stards Ivor Bagley S/A

Walter Dolley Award

606 Take Off Brian Freeman IND

The Jack Byrne Award

122 Swansong Syra Parker S/A

The Artistic Merit Award

547 Marque-trees Ivor Bagley S/A

Eddie Leader Award

533 Whitby Harbour Frank Brant CHE

The Peoples' Choice Award

532 Winchester Frank Brant CHE



Inter-Group Results

Group & Group Code

Challenge

Shield

Points Total

The Inter-Group Challenge Shield

The Winning Group was

St. Albans

with 41 total points

Bexley - **BEX**

3

Chelmsford - **CHE**

30

Cotswold - **COT**

0

Harrow - **HAR**

2

Independents - **IND**

32

Meopham - **MEO**

21

Redbridge - **RED**

0

Somerset - **SOM**

0

St. Albans - **S/A**

41

Staffordshire - **STF**

36

Sutton Coldfield - **SUT**

6

Your judges for 2021 were:

Peter White,

Les Dimes,

Vaughan Thomas

Trainee Judge - No Trainee This Year

The 'Silver' Rosebowl winning exhibit was, as listed above:

Number 409 Class 4 Advanced

"L'osteria Del Ponale"

by Enrico Maestranzi of the S/A Group

Readers Letters

Ernie Maxey Award Winner

Hullo Alan,

As a great admirer of his work can I congratulate this year's Ernie Maxey recipient.

To Saint Albans he will be the Rosebowl winner, but to me he will always be:-

Enrico the Connoisseur,

Cheers

Ivor

Hi Ivor,

I think we can all agree that Enrico is a very worthy candidate for the Ernie Maxey (President's Commendation) award. He certainly "knows his onions" when it comes to woodworking subjects, as we have found out countless times at our regular global marquetry Zoom sessions. A source of infinite marquetry knowledge is Enrico. Well done old chum.

Alan.

Miscellaneous thoughts from the North

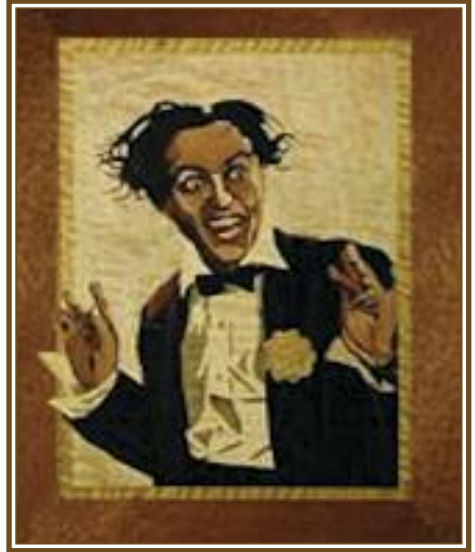
Hello Alan

The Marquetarian Autumn 2021 No, 276 - it was great to see one of our late members pictures on the back cover of the Autumn 2021 copy of The Marquetarian. I never knew Colin Bentley, but he seems to have been quite a prolific marquetarian as we have 75 of his pieces of work on our web site. His Marquetry Society membership number of No. 344 shows he must have been one of our club's (1953) and the Society's (1952) original members. He was a member of our club until his death in July 2007. My oldest records show that in 1991, 32 of our 37 club members subscribed to the Society, we currently have only 2 of our 52 club members as society members (one being me).

I have tried on several occasions to get the club to reaffiliate with The Society but to no avail, I'll keep trying.

I noticed another of our past club members on page 26, Norman Douglas (No. 672). - died 1998.

The only picture I have of Norman's is attached. (Doddy)



Of those 32 club members from 1991 – one was Norman Douglas, one was Colin Bentley, one is still a club member. I retired this year and the son of another is our current chairman. There may well be more.

Subscriptions - The charges for our club meetings have not increased much over the years. In 1991 it was £2 a month with about 48 meetings a year. In 1993 it went up to £4 a month and to £5 (for 11 months) in 2006, where it remains. Perhaps £55 for 48 meetings is putting them off an additional £26 for 4 magazines, which I enjoy reading. Any ideas welcome, is there a Society membership recruitment flyer? I appreciate that there are other Society benefits, like the web site and the annual competition.

1958 - I also see a reference to the Leeds Group in the "From our Archives", 1958 Exhibition. A very good article.

1960's Kits - It was interesting to see the advert for Atlas Marquetry Kits. I did 3 (Chillon - example, top right), purchased the kit on eBay, in 2017 and I know one other club member has also done 3 (Piazza - example, middle right).

We use the Atlas Outdoor Leaping Fish Kit at shows to demonstrate the steps in creating a Marquetry picture.

Marquetry Covid Lockdown – I don't know how other groups have fared during Lockdown but many of our members have been working hard, see our web site Lockdown Display, despite there being no internal competition this year, only a display at The Great Yorkshire Show, which was a great success and no Northern Woodworking Show this year. As with many craft clubs, since Lockdown the numbers attending club meetings have been reduced by about 50% but are starting to pick up. Luckily, we have only lost 9 members during Lockdown, 7 resignations and 2 deceased. 65% of our full members have been to at least 1 club meeting since the start of August when we reopened. Our AGM in mid-October will hopefully be well attended. 12 of our members live more than 30 miles away so they only pay £10 a year and can come to meetings whenever they like. They range from Rochdale (50 miles) to the west and Beverley (60 miles) to the east. It's a long evening out for them when they come.

Society Membership - I did ask one of our experienced (15+ years) country members, who used to be a Society member, why he left, and it was because the magazine tended to repeat subjects every few years, not that you have much choice.

That is not a complaint from me as I have only been doing Marquetry for 8 years, not counting one picture (Evening Calm) which I did firstly with my dad in the late 1950's and again from a kit on eBay in 2014. Our club secretary did the same thing, yes, the same picture as me.

Evening Calm, my 2014 version, can be seen at the bottom of the column right.



Thanks for an interesting Quarterly magazine.

Regards, *Geoff Margetson, Leeds Group*

Hello Geoff,

Really nice to hear from you, especially in your capacity as a member of the Leeds Group. I am so pleased that an interest in the Marquetry Society is still resident in your Leeds Group. Going back many years there was a disagreement between the Leeds Group and the hierarchy of the Marquetry Society. Although I was a member of the Marquetry Society at the time, being 2001, I was unaware of any dispute. However, by 2002 The Leeds Group were no longer listed in the "Meet the Groups" section of *The Marquetarian*.

Whatever the reason was for the dispute, I have no idea, but I have always found the Leeds Group to be very helpful and always friendly and would really be very pleased to once again see the Leeds Group listed on the "Meet the Groups" page. What a joyous day that would be.

I often visit the Leeds Group website and enjoy looking through their galleries to admire their excellent work. Let's hope we can forge a re-uniting of the Leeds Group and the Marquetry Society in the near future. I will be keeping my fingers crossed.

Alan.

Dear Alan:

Though covid has dramatically changed even the simple things in our lives, it has allowed me to be involved with the Redbridge Marquetry Group.

Through the technology of Zoom, over 5,000 miles (8,000 kilometers) is bridged each week, using video conferencing.

For about a year, I have enjoyed the comradery of fellow marquetarians, who generously share their expertise and talents.

For those who would like to grow their marquetarian skills with masters, I highly recommend joining their zoom meetings held on Tuesday evenings.

Best Regards,

Jeff Grossman

Phoenix, Arizona, United States

Hello Jeff,

Many thanks for your appreciation of those Zoom sessions we hold on a Tuesday. They indeed came about, in the beginning, as a vehicle for keeping the membership of the Redbridge Marquetry Group together when those 'lock downs' started. Those Zoom sessions worked surprisingly well, and after a few months we published a sort of invitation in *The Marquetarian* to see if any other Marquetry Society members would be interested in participating in those sessions. Amazingly quite a few were, and now we have a regular bunch of participants for those Tuesday evening (well, they are evening for UK participants, but rather different times of the day for those outside of the UK) meetings - and I have to say that we all look forward to the meetings very much. If any you, our readers, would like to join in as well, just email info@marquetry.org and we will send you a link. See you there!

Alan.



Subscription Fees For 2022

Location	New Members	Renewal Rate
U.K	£26.00	£26.00
Rest of Europe	£28.00	£28.00
Outside Europe	£31.00	£31.00

*Please pay via our online PayPal system if at all possible, otherwise send your subs to our UK Mem Sec or our USA rep

OPTIONAL OFFERS:

Veneer Pack (UK only - Mixed Exotics) £18.99 (includes P & P) available from supplier John Coffey. (Address details page 47)

N.B. We regret it is too costly to send these particular veneer parcels overseas.

All membership subscriptions are due on January 1st and run to December 31st. Please renew as soon as possible to do so.

Prompt payment is much appreciated

PLEASE NOTE:

Subscriptions can also be paid online at:
www.marquetry.org/online_pay_p1.html

Thank you.

Items For Sale by the Mem. Sec.

Marquetry for Beginners by Ernie Ives. Copies of the 4th Edition of this 56 page instruction booklet will now be supplied as a PDF file on CD or as an Email attachment. Printed stocks are now no longer available. (Please apply via the Editor)

Items For Sale by the Treasurer

Binders for the Marquetarian
Binder holds 12 issues of The Marquetarian £5.50 each plus £3.00 P&P for up to 7 binders. Please apply to the Hon Treasurer for binders.

Please make payments (cheques, etc) for the above 'For Sale' items to the 'Marquetry Society'. The Treasurer and Mem. Sec addresses on inner front cover.

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1/40 - 41/81 - 82/122 - 123/163 - 164/204	
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Tel: 01474 814217

Email: peter@marquetry.org

USA members, please order via Ernie Mills with Checks payable to The Marquetry Society.

Artistic Consideration DVD & Added Dimensions in Marquetry DVD - \$30 each
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Marquetarian Discs (40 editions per disc) as described above at - \$40 each



The following panel of experts have kindly placed their services at your disposal free of charge but do please be kind enough to send a stamped addressed envelope.

Veneer Identification

Any veneer identification inquiries, please contact by e-mail: info@marquetry.org for help and information

Sand Shading and General Enquiries

Quentin Smith, 15 Newport Rd.
Eccleshall, Staffordshire, ST21 6BE

Tel: 01785 850614

Email: qjsmarquetry@gmail.com



Recommended Suppliers



Turners Retreat (Formerly Craft Supplies). Turners Retreat, The Woodworkers Source, Faraday Close, Harworth, Nottinghamshire, DN11 8RU, Phone: 01302 744344, Email: eShop@turners-retreat.co.uk.

Axminster Power Tool Centre. Tools and machinery for general woodwork / marquetry. Unit 10, Weycroft Avenue, Millwey Rise Industrial Estate, Axminster, EX13 5PH Tel: 0800 371 8222. Email: email@axminster.co.uk. Website <http://www.axminster.co.uk/>.

Breakaway Tackle Ltd. Ernie Ives Craft Knives available. Unit 65, Claydon Business Park, Claydon, Ipswich, Suffolk, IP6 0NL. Tel: 01473 832822. www.breakaway-tackle.co.uk/

Bude Time Enterprises Ltd. Clock movements. The W. I. HALL, Broad Close Hill, Bude, Cornwall, EX23 8EQ. Tel: 01288 353832. <http://www.budetime.co.uk/>

Capital Crispin Veneer Co. Ltd. Decorative and constructional veneers. 12 & 13 Gemini Business Park, Hornet Way, Beckton, London, E6 7FF. Tel: 020 7474 3680. Email info@capitalcrispin.com Web: www.capitalcrispin.com

C & L Clocks. Quartz clock movements. C & L Mail Order, Bridgerule, Holsworthy, Devon, CX22 7ED. Tel: 01288 381690. S.A.E. for price list. <https://www.clockparts.co.uk/>

John Coffey Veneers. Veneer supplies. 22 Aytoun Avenue, Kirkcaldy, Fife, Scotland, KY2 6ZL. Tel: 07899 843227. Email: coffeemate9@hotmail.com.

Freed Veneers (Wood Veneer Hub). Veneer Specialists. Unit 4 Eden Court, Eden Way, Leighton Buzzard, Beds, LU7 4FY. Tel: 01525851166. Web: www.thewoodvenerhub.co.uk

Wood Veneers. Veneer supplies. Wood Veneers, units 1 & 2 The Courtyard, High Laver, Ongar, Essex, CM50DU. Web Address: <https://www.ebay.co.uk/itm/154506068794?hash=item23f947833a:g:aNkAAOSwwylg1YgQ>

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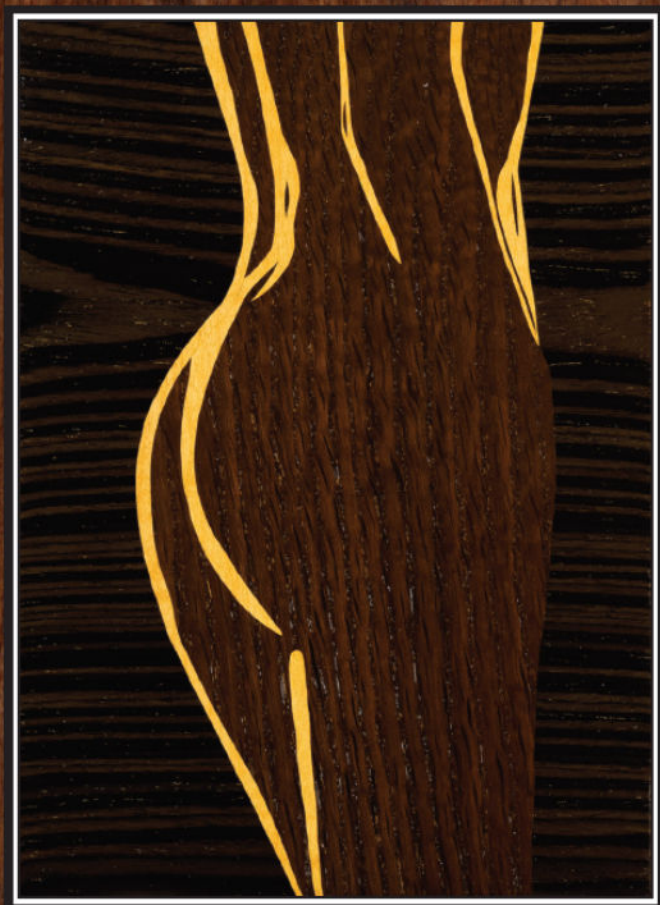
Shesto Ltd. Piercing saw blades, etc. Sunley House, Olds Approach, Watford, WD18 9TB, UK. Tel: +44 (0)20 8451 6188. Catalogue £3. Website <http://www.shesto.co.uk/>

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“Angie”

by Stephen Jukes of the Chelmsford Group

808 in Class 8