

THE MARQUETARIAN

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“My Secretary Bird”

by Alan Townsend of the Chelmsford Group
Art Veneers Award - in Class 5



Journal of
The Marquetry Society



The Marquetry Society



Founded 1952

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Back Cover Picture: "Topsy Turvy Duo" 20 x 16 cms



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Main Contents Issue 286

Editorial & Website Spring Password	4
From the President's Perspective	5
Chairman's Chatter	6
Web Secretary's Letter	8
Web Officer's Report	9
Book Review	10
Home Made Mitre Trap	13
Notes for Guidance 2024	16
Marquetry Workshop Sutton Coldfield	19
A Beginner's Workshop	21
Finishing	24
Social Media Officer's Report	27
Vic's Marquetry Tips	27
Independents' Corner	28
Marquetry Tools - Sanding Block	29
2023 National Exhibition Gallery (& Judges notes on cover exhibits p 37) . .	30
Readers' Letters	38
Sand Scorching using a laser cutter	40
Scalpel Blades	43
Don't worry about the horse	44
Accounts & Balance sheets 2023	46

Deadline Dates

Final date for receipt of material for issue
287 is 12th April 2024, but please let me
have as much material as possible by
mid March 2024

Final date for receipt of material for issue
288 is 12th July 2024

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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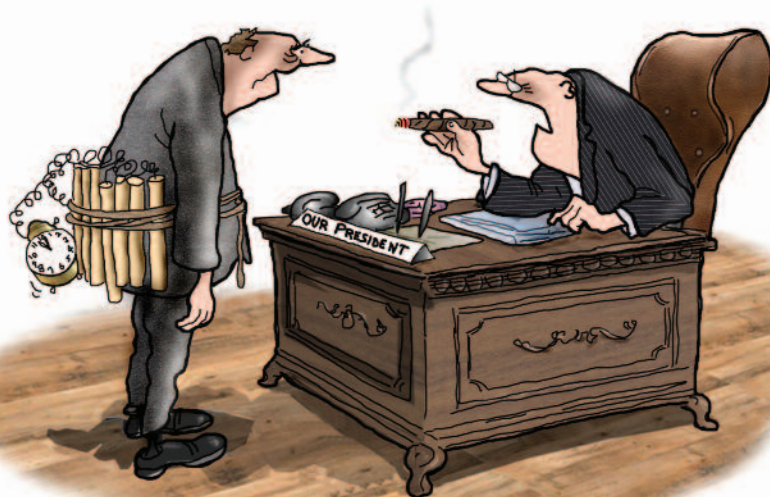
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Page 3 Cartoon



"Just because you didn't win the Rosebowl Wiggleby, I don't see why I should be even remotely interested in "what makes you tick"!"

Cartoon theme by Vaughan Thomas. Artwork by Alan Mansfield.

*The 2024 International Marquetry Exhibition
Living Crafts, Hatfield Park, Hertfordshire, AL9 5HX*

*Thursday 9th May to Sunday 12th May 2024
10.00am to 5.00pm every day*

*There is an entry fee for the Living Crafts Festival, which we are
part of, at £12.00 per person with an advance ticket.*

More info on their website at: <https://www.livingcrafts.co.uk/>

*Our AGM is to take place on Zoom - see editorial for more info
Our AGM will be held at 2.00pm on Sunday 19th May 2024*



As you will have seen in the 2024 International Marquetry Exhibition box on page 3, our AGM this year is taking place online using the well known Zoom platform to host the meeting.

Doing our AGM this way means that many more of you can participate, even including those members from outside the UK, so you can all have a voice at last. Voting can be done by a show of hands, the same as you do at an in-person AGM, but you will now be doing this from the comfort of your own armchair, or wherever you sit to operate your computer.

Page 9 of this edition of The Marquetarian gives you more information as to how this will operate, so head over there to see the details about how to get your invitation to participate in the 2024 AGM.

A moment of reflection, I find that, as of this edition, that I have now edited 58 issues of The Marquetarian. Quite a surprising number. I'm slowly catching up with Ernie Ives' output. The main problem is finding the material to populate the pages of this, hopefully, interesting, journal.

If any of you, dear readers, would like to put pen to paper (so to speak) or send me an e-mail about your adventures, discoveries, interesting techniques or anything else in



Ernie & Alan - previous and current editors

the realm of marquetry, do please send it in so that we can share it with all of our other readers. Don't worry if you feel that you have difficulty with writing anything (dyslexia) because, as long as you just get your thoughts sent to me in whatever form you like, we can reconstruct it into an interesting article for The Marquetarian. If you have photos to accompany the potential article, that is also very helpful. I look forward very much to hearing from you. So, do get 'scribbling' and see your name in print.

Alan.

Spring period Password

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

hollybush

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 2024**.

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.



Put down those sharpened knives and put your preferred finish on a winning piece of marquetry for the exhibition is a month earlier this year. From Thursday 9th May to Sunday 12th May 2024 so get your Entry Form in no later than the 1st of April and your exhibit by the 13th of April 2024. While on the subject of the Exhibition this year's is being hosted by the Society and the team is the Executive Committee.

Usually it's hosted by a Group. The door to marquetry and future Exhibitions in the UK is through the Groups and at the moment there are only four or maybe five out of the nineteen Groups on page two of the Marquetarian equipped to host it. Marquetry is alive and well on Facebook & Marquetry Inlay etc. So to finish, the theme for the exhibition is to promote the Groups in the UK, so send me or the editor your logo or wording you would like to see on a poster it will then be printed and seen by thousands of visitors over four



days at Hatfield Park Living Crafts Festival.

All of the preparations are now fully in place for the 2024 International Marquetry Exhibition, and I trust that you will all be coming along to enjoy this special exhibition.

This year will see a change to the way we introduce the AGM after the exhibition itself has concluded. Usually it has been our habit to run the AGM directly after the exhibition has been packed away. But, for 2024, and possibly future AGMs, we are moving it to an online platform using Zoom, which will enable our overseas membership to take part. This is new for us, but I think it will actually be a bonus for us to welcome overseas (to the UK) members to an AGM. Could be fun.

This edition of the Marquetarian is arriving a few weeks earlier than usual. This is to enable you to get your entry forms and fees sent in to us in plenty of time to be included in the catalogue and spread sheets. You'll be pleased to know that the judges are just itching to choose the Rosebowl winner from the wonderful exhibits you will be sending in. So, I wish the best of luck to all of you.

Enrico.



The other 'splash screen' we use for our Tuesday evening Zoom sessions featuring our President Enrico on the test card for his online Zoom TV station

Chairman's Chatter



Questions have been raised as a result of a letter published in Marquetarian No.284 regarding Society insurance cover.

I am responding on behalf of the committee, but need to point out that none of us are experts on insurance, and the following information is purely an interpretation and précis of what we have been able to determine from our brokers and from a couple of members who have previously dealt with our insurance.

Firstly, insurance cover for member's exhibits, either in transit or whilst on show, was discontinued many, many years ago. Records show that it ceased in 2008 in favour of having Public Liability Cover only. It became financially unviable and would have meant a disproportionate increase in member's annual subscriptions to continue with it.

It is necessary, however, for us to keep our Public Liability cover for the following purpose as quoted by brokers *'To indemnify the Insured in respect of all sums which they shall become legally liable to pay as compensation in respect of: accidental damage, bodily injury or disease to any person or property other than a person in the employ of the Insured.'* This includes (quote) *'loss or damage to Third Party property not belonging to or in the custody or control of the Insured caused by any commodity, article or Product supplied, installed, erected, repaired, altered or treated by the Insured.'*

As a member of The Marquetry Society, this is applicable to you if you reside in the UK. Public liability cover of five million pounds is the norm these days and often written into the hire terms that the



Society or its affiliated groups may need to agree to when booking a hall or meeting room.

The owners of the premises where our groups meet and the venues where we hold our exhibitions, need their own public liability insurance to indemnify themselves in respect of any compensation claims. They are not paying for users of their premises to be indemnified.

In a nutshell, you are insured to cover potential claims in the event that you cause injury to a person or damage property whilst acting on behalf of the Society. (e.g. hurt someone with a tool whilst demonstrating or breaking something). That means activity at group meetings or, if you are an independent member, exhibiting/demonstrating at a library for example. The owners of the premises we use at any time, are insured to cover potential claims in the event of injury to persons using their premises or damage to their property. (e.g. someone getting injured by a falling ceiling tile or given an electric shock from unsafe equipment etc).

Our insurers need to be notified in advance of any 'one off' events conducted by groups or members. This may well have been overlooked in the past but we should be doing it.

Getting back to insuring pictures for exhibition, we will in future be indicating in the 'Exhibition Notes for Guidance' and on the Exhibition Entry form that, if required, exhibit insurance is the responsibility of the individual. I have determined that, if using Royal Mail, first class mail is insured up to £20.00 (£50.00 for the signed for service), but if greater cover is required you will need to use their Special Delivery Guaranteed Service which gives you various compensation options. If using an independent carrier you will need to ask about their insurance cover.

It has to be pointed out that a claim for

compensation would probably need to be backed up with a receipt or verified valuation. Something that would be difficult to do for a marquetry picture. Should an exhibit get damaged whilst at an exhibition, the Society will review, on a case by case basis the circumstances, and determine if an insurance claim can be made under the terms of our public liability cover, or whether to compensate the individual from Society funds.

I hope this gives some clarity to our situation regarding the Society's insurance cover.

Peter White
Chairman



Veneer Examples - the A to Z of wood veneers
An occasional series featuring alphabetical listing of common (& rare) veneers

Guarea	Gum American	Harewood 1	Harewood 2	Hawthorn	Holly
Hornbeam	Horse Chestnut	Idigbo	Imbuya	Imbuya 2	Imbuya Burr
Indian Silver Greywood	Iroko	Jacaranda	Jarraah	Jelutong	Kevasingo
Khaya	Kingwood	Koto	Laburnum	Lacewood	Lacewood Burr



Web Secretary's Letter

Doesn't time fly by? It only seems a matter of weeks since I was sitting in front of the computer preparing a report for the Winter edition, but quite a lot has happened in the intervening period - what with the Christmas and New Year holidays.

I always feel that I could do some marquetry during this time. How wrong. I had a picture on the desk and all the veneer and tools ready to go, but it is still in the same position without being touched! All the arrangements for the Christmas season tended to get in the way. Still, now that has passed I hope to get going again. Christmas didn't stop some enquiries coming into the website each of which needed answering. So that was something else to do. I still seem to be getting a number of enquiries regarding finishing pictures.

This is a subject which takes up a lot of time on our Tuesday evening Zoom meeting. It is interesting to hear and talk about the various finishes that folk use to complete a picture. A lot depends on the type of finish that is required - a gloss one or matt one. Alan and I tend to use 'Liquitex' professional which is water based. It comes in either a spray or brush-on finish. I have used both and have been satisfied with both.

It establishes an even finish without leaving brush or orange peel type marks. As long as the substrate is sanded flat and dust-free five or six coats are usually sufficient.

Three hours should be allowed between coats. It helps to protect against UV damage. It is translucent when wet and dries clear. Finish types will vary with personal choice so my advice is that if you have found one that suits you, stick with it. Alan is going to include a series of articles about finishing which will be helpful. *(Starting on page 24 of this very edition of The Marquetarian. It covers finishing from our start in 1952 to today. Alan/Ed)*

Unfortunately, I was unable to get to the International Exhibition, but have been impressed by the quality reproductions that Alan has printed from Peter's photography. From conversations that I've heard there will be a lot more exhibits to photograph after the next Exhibition at the four day Living Crafts Festival in Hatfield Park, Hertford. As Enrico stated in the last Journal, up to 12,000 visitors will attend so it will be an excellent place to show your work.

Thanks to Karen Russo, our Social Media Officer, there are many more marquetarians who have become members of the Societies Facebook page, 370 at the last count. If any of our members who read our Facebook or website wish us to include further information, please get in touch, as both Alan and I are often searching for material. Our Website is www.marquetry.org and it would be great to welcome interested parties on Zoom on Tuesday night at 7.30pm for a good chatter. Contact either Alan or me for Zoom entry details.

Happy Cutting,
David Walker



As many of you online membership renewal payers will know by now, the PayPal system we were using for online payers was abruptly cancelled by PayPal themselves, without any warning, at the start of November 2023.

This meant that I was obliged to seek an alternative online payments system ready for the renewal season coming into play with the arrival of the first of December. This meant lots of late night 'midnight oil' burning to find and test a replacement system that gave us the same facilities as PayPal did. After a lot of research I settled on Stripe as being the best compromise. I put this proposal to the Executive Committee via e-mail (the fastest way to get the proposal and acceptance, or otherwise, out) and I am pleased to say that the Stripe idea was agreed upon, which was a relief to me!

Next, I had to find out how to incorporate Stripe into our website in an easy to use way for our membership to renew their subscriptions without getting into difficulties. Happily this has been achieved without too many problems actually arising. In fact, the only problem I can think of was one of the renewals over paying, but that was very quickly resolved, so not really a proper problem as such.

Other than Stripe not including the senders' email address in the payment statements (notifications) Stripe sends us, it is working out to be a jolly good system for our online payments.

I will be adding a new e-mag membership option to our new membership enrolment listings a little later this year. What this

means is that those who opt for e-mag membership receive an electronic PDF copy of The Marquetarian instead of the printed copy. This e-mag membership is obviously cheaper than the standard. We tested this out in the USA (an idea of our USA rep Ernie Mills) and it worked a treat, so we are bringing it in for everyone.

Alan.

2024 AGM

Our 2024 Annual General Meeting (AGM) will be taking place online via ZOOM at 2.00pm Sunday 19th May.

All of our membership are entitled to participate in the AGM, and all of you are invited to join the Executive Committee in this meeting.

You will need to login with an ID and password in order to join the meeting. You can get these from our Editor and Web Secretary. Just email either of us with your request to join the AGM and we will forward your AGM login invitation details onto you.

This year will see our membership from outside the UK being able to participate in an AGM for the first time in the Marquetry Society's history. This is a unique event which we hope will benefit all of our membership.

The AGM will start at 2.00pm British time (GMT) - however, if that time is awkward for you, you can submit a question for the Executive Committee via email or letter prior to the meeting for an official response.

Book Review

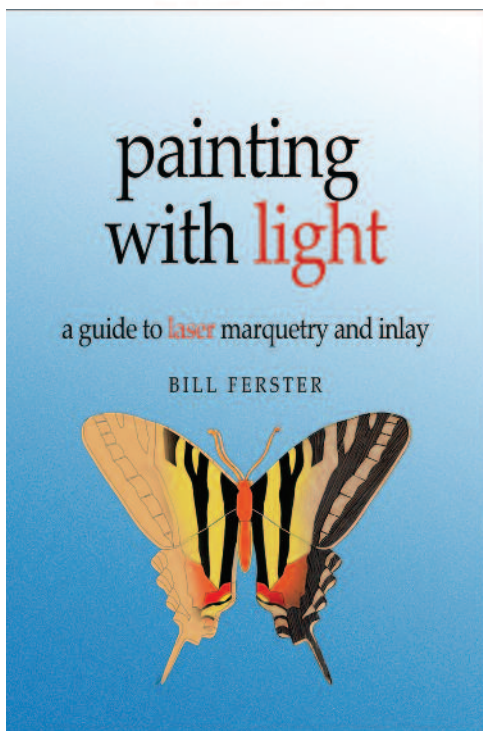
Bill Ferster's new book 'Painting with Light' (currently available from Amazon) is basically a guide to laser cutting, but it goes a lot further than that. Bill delves into the niceties of everything we take for granted in the pursuance of the art and craft of traditional marquetry, alongside laser cutting with its new way of producing attractive marquetry.

To be sure, Bill demonstrates perfectly that the laser cutter can be the most accurate way to cut clean and perfectly fitting pieces of marquetry which will go together in the manner of a jigsaw puzzle to make beautiful marquetry pieces. A great advantage of laser cutting when using a saved design is that it is totally repeatable with, exactly, the same level of accuracy and detail of the original. Try to do the same with hand cutting, it is almost impossible.

Although this book is primarily about laser cutting, Bill does go into detail about virtually all of the procedures and methods to be found in traditional marquetry work as well. Even going back to the styles and methods of the ancient Egyptians, so there's a lot covered in this marquetry and inlay book.

Let's take a quick look at some of the descriptive promotional text used to describe Bill's book:

"People have been creating beautiful pieces of art and furniture using marquetry and inlay for thousands of years. The process has traditionally been slow, using knives and saws to cut the veneer, but the advent of inexpensive laser cutters



has opened up this world to a new generation of artisans.

The book looks at marquetry's rich history over the millennia, and explores the amazing work of contemporary artisans doing marquetry around the world. Their innovative work will provide inspiration for your own projects, and using a laser instead of a saw makes marquetry more accessible to the modern maker.

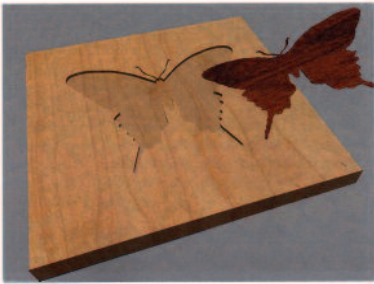
Each chapter guides you through the process step by step, with detailed descriptions and images as it moves through the

Marquetry and Inlay

Marquetry is a millennia old woodworking technique that assembles thin pieces of veneer into complex and compelling designs onto the surface of a wooden object, most often a piece of furniture. Traditionally, the work has been done by cutting the veneers with a saw or blade, requiring a significant amount of patience, skill, and time. The availability of low-cost laser and CNC cutters is opening up this beautiful art form to a new means of production by a broader audience.

Marquetry, inlay, and parquetry

Marquetry, inlay, and parquetry are all close cousins of one another, and the techniques used to create them are nearly identical. In all three forms, a series of veneers are nestled together to form a design atop a wooden base, or in the case of inlay, a shallow pocket carved into that base.



Above and to the right, sample pages from Bill's *Painting with Light* book. Note the coverage of Artificial Intelligence and its use in marquetry

marquetry process: Drawing the image, cutting out the veneer shapes, assembling them, and finishing the piece.

Preface

I began using a CNC to create marquetry projects a few years ago and initially relied on the Internet and YouTube to guide my exploration. While there was a lot of useful information, I quickly exhausted the “wisdom of the crowd” once getting past the basics. In addition, many of the techniques the video makers advised turned out not to work too well for me in practice.

I was lucky to connect with some artisans who used more traditional methods and was able to adapt their workflows to suit them to my own way of working. I found

a number of excellent books on traditional marquetry, but not much on using CNCs or lasers, hence, the book.

The book synthesizes that learning journey - and hopes to provide a comprehensive guide for people who want to create marquetry using digital technologies in a single place. It is organized in the same way the marquetry process flows; from design to finishing.

After the introductory chapter, which outlines the history of inlaid wood, how traditional marquetry is done, and a primer on veneers, there are chapters on design, cutting, assembly, finishing, and finally, a resources section. Each chapter will explain the process, tools, and techniques involved in that phase. We follow a simple project from design to finish and see how the various techniques are applied to it.

Initiating the design

There are many ways to create design ideas for a piece. They can originate from a drawing: using a pencil, a photograph, internet image, a drawing program, or even an AI generator. It is not necessary to be able to draw freehand to create marquetry, but many people find it useful in the initial stages, in order to flesh out their ideas.

There are lots of drawing packages for computers and tablets that can help as well. Try to be careful to not get a false sense of completion by using digital tools too early in your design process. It is all too easy to fall in love with the finished look of the image without really pursuing other alternatives that may be better choices if explored further.

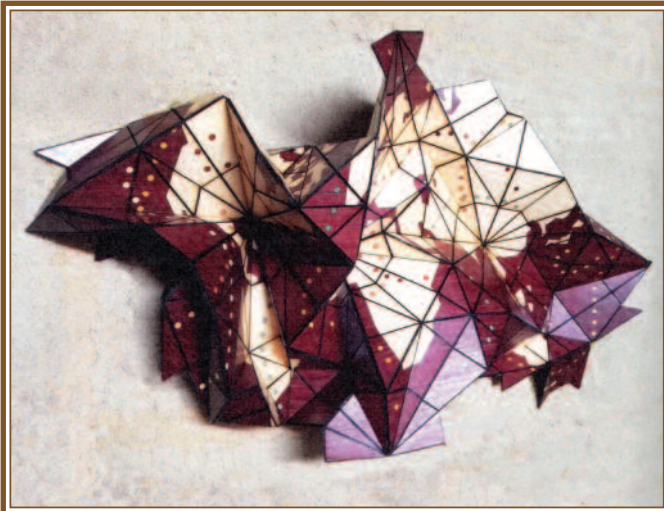
AI image generators

The recent explosion of artificial intelligence (AI) tools offer intriguing new ways to explore options, based on verbally describing what you want to see. Applications such as Microsoft's Bing and OpenAI's DALL-E can turn written descriptions into detailed visual images.



For example, Bing produced the following image to the left based on this sentence: *Lyle Lovett playing guitar and riding his pony on his boat out on the sea.*

While you probably won't want to use these images directly, they can give you some ideas to bounce other ideas off of. In time, these tools will get better and will be useful in helping the design process by augmenting the human creative process.



Marquetrie inlaid onto foldable cloth panels, instead of a wood baseboard by Spanish Marquetrie Society member and artist Susan Bart as seen in Bill's book.

3. Drawing

1. Initiating the design
2. Drawing the design
3. Drawing shapes
4. Design visualization
5. Design considerations

4. Cutting

1. Laser cutting
2. Laser safety
3. Laser base
4. Air Assist
5. Control software
6. Edge charring
7. Cutting shapes
8. Cutting inlay pockets

I studied design in college in the mid-1970s and began my working life as a film animator. When personal computers came along, I used them in my work to automate the tedious camera movements, and ultimately began manufacturing motion-control systems for other animators to move their cameras. As digital graphics technology progressed, I founded a number of companies that made tools for creative people to ply their craft from drawing to animation to editing. I changed careers mid-life into academia, as an educational technology professor at UVA, until retiring in 2021.

And now do marquetrie..."

[Table of book contents](#)

1. Introduction

1. Marquetrie and inlay
2. Learning marquetrie
3. About veneer

2. Inlay: Now and Then

1. Early work
2. Contemporary marquetrie

5. Assembly

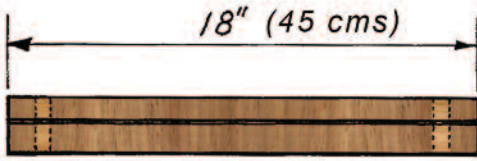
1. Shading
2. Paper templates
3. Assembly tools
4. Marquetrie assembly
5. Inlay assembly
6. Glue-up
7. Pressing

6. Finishing

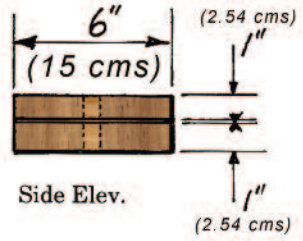
1. Removing the tape
2. Sanding
3. Grain filling
4. Finishing

7. Resources

1. Videos
2. Books
3. Veneer providers
4. Schools/classes
5. Contemporary marquetarians
6. Tutorials



Front Elevation



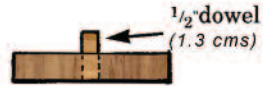
Side Elev.



Plan of top piece

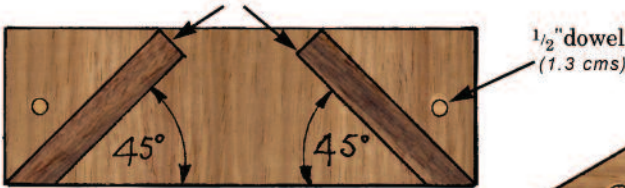


Side elev of top piece

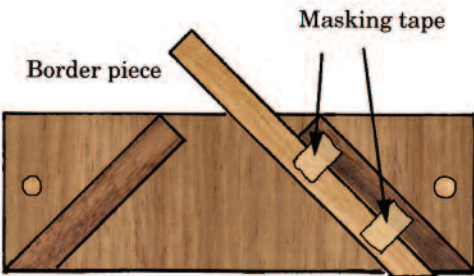
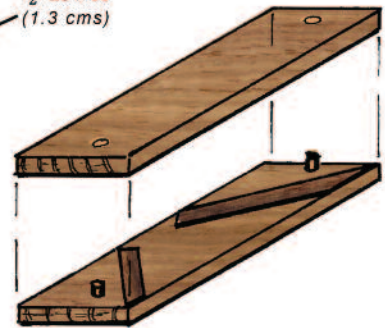


Side elev. of bottom piece

1 3/4" wide veneer strips (4.45 cms) stuck on top of bottom



Plan of bottom piece



Border piece

Masking tape

When border veneer is taped in place, top piece is fitted over to trap border. Block plane used to trim end.

Bottom piece with border taped in place ready for planing

Material: Hardwood is ideal but hardwood lipping glued and nailed to 3/4" chipboard would suffice. (1.9 cms)

A Home Made Mitre Trap or Jig originally designed by Ernie Ives

2024 International Marquetry Exhibition

Notes for Guidance (Notes & Rules last updated 2020)

Entry form

The signed entry form with fees, (cheques or Postal Orders) made payable to

“**Marquetry Society**” should be sent to:

Andrew Jaszczak, 17 Redwing Close, Stevenage, Hertfordshire SG2 9FE.

to be received by **1st April 2024** at the latest. Please try to send prior to that date.

The entry form is on the enclosed sheet. Please complete the form carefully using **BLOCK LETTERS** throughout paying particular attention to the dispatch and return sections.

To assist with the planning of the exhibition it is very important to state the size of your work giving the width measurement first followed by the height and depth in that order, and under ‘Title of Exhibit’ also state type of applied work, e.g. box, table, clock etc.

For reference it is recommended that you retain a photocopy of your entry form, or make a note of the relevant details.

Exhibit labelling and hanging

Please affix a label to the back of each exhibit, bearing its title, class and your Society number and no other information. The arrangements for being upgraded have recently changed to a points system, so if you are not sure of what class you should enter, contact the Society Secretary. Except for miniatures and items in the applied class, please ensure that your entry is provided with a means for hanging.

Packing, labelling and despatch

Please pack your exhibits carefully, as though you are sending glass through the post!

Please affix a label to the outside of your package, bearing your name, title of your exhibit, Marquetry Group / Independent and exhibit class. Please ensure each exhibit

is individually packed. It is also useful to affix a small photo or drawing of the item. This assists the exhibit being placed into the correct box at the end of the exhibition. When sending by post, please obtain a ‘FRAGILE’ label from your Post Office and affix it to your parcel.

Obtain a certificate of posting. All exhibits are to be sent to

Enrico Maestranzi, 19 Ravendale Ave, North Finchley, London, N12 9HP.

Tel 07402137843

(to make arrangements for personal delivery) Exhibits to arrive by the **13th April 2024** Class 10A photos see rule (ix) next page.

The Exhibition

All queries to the dedicated email address (see below) or if no email facility, to **Enrico Maestranzi Tel 07402137843**

Exhibits Produced by Laser

To provide the judges with full information as to how the exhibit was produced, those made using a computer assisted laser cutter should declare the fact on the entry form. This is not to give any such exhibit a disadvantage but to allow the judges to make an informed decision.

Copyright

No exhibit may be entered which reproduces, without the copyright owner's written permission, substantial elements of any existing copyright work such as a photograph, illustration or cartoon character.

Please give attribution to the original artist if applicable.

Group Fees

It would be helpful if fees for group members could be collated at group level and a single payment made covering all the group's entries.

Email

Any exhibition queries please Email us at: **info@marquetry.org**

Rules for International Exhibition and Competition

1. GENERAL.

(i) Only paid up members of the Marquetry Society may enter the competition classes.

(ii) Entries must not have won an award in any previous National Competition of the Marquetry Society. With effect from 21st April 2002, the term "Award" in respect of these Rules is as defined in section 4 on page 16 of this journal.

(iii) Each entry can be entered in one class only. All entries in the competition classes are considered for the Rosebowl. An entry for the competitive classes can only be entered two times.

(iv) The marquetry must be the work of the member. The signature on the application form confirms this and is binding. If the exhibit is non-compliant it is an offence of 'deception or fraud'. Minor assistance, advice or help given to the exhibitor in producing an exhibit is acceptable.

(v) All entries in the Competition Classes will be subject to an entry fee. No fee is payable in Classes 10 and 10A.

(vi) No exhibit will be judged if the entry form has not been received by the closing date

(vii) No exhibit may be entered which reproduces, without the copyright owner's permission, substantial elements of any existing copyright work such as a photograph, illustration or cartoon character. The Society accepts no liability for any breach of copyright by an entrant.

(viii) The copyright of all original work remains with the entrant. However, the Society reserves the right to reproduce, without payment, any accepted entry in connection with the exhibition and for publicity purposes.

(ix) Photographs submitted for Class 10A should be unmounted, a minimum size of 6 inches by 4 inches and in colour. Digital images (300 dpi preferred) may be submitted as email attachments to Peter White at peter@marquetry.org. or prints sent to Peter White's home address. No fee is payable and photographs are submitted on the understanding that they are non-returnable.

Number of entries limited to 5 per entrant - no commercial work is permitted. An entry form must be completed and signed..

(x) Miniature Classes 6A and 6B. A miniature should be a true miniature and not, for example, depict a life sized image of a butterfly or flower etc.

(xi) The Executive Committee reserves the right to exclude a piece of marquetry.

2. THE COMPETITION CLASSES.

Pictorial Marquetry, Classes 1-5 and 8 must have an overall face area greater than 12 square inches.

Class 1. Beginners.

Pictures by members who have not previously won, nor accumulated six points in, Class 1.

Class 2. Secondary.

Pictures by members who have gained a 1st place in Class 1 or accumulated at least six points in Class 1, but are not eligible for Classes, 3, 4 or 5

Class 3. Intermediate.

Pictures by members who have gained a 1st place in Class 2 or accumulated at least six points in Class 2, but are not eligible for Classes 4 or 5. Also members who have gained a 1st, 2nd, 3rd or VHC in Class 6A or 7A or a 1st place in Class 6B, 7B, 7C or 8. Also the winner of the Wendy Gibbons Award if won from Class 1.

Class 4. Advanced.

Pictures by members who have gained a 1st place in Class 3 or accumulated at least six points in Class 3, but are not eligible for Class 5.

Class 5. Premier.

Pictures by members who have gained a 1st place in Class 4 or accumulated at least six points in Class 4 or have previously won the Rosebowl. Winning the Rosebowl automatically places the recipient in Class 5.

Class 6A. Advanced Miniatures.

Picture having an overall face area (including any frame), not exceeding

twelve square inches. Open to members who have gained a 1st place in Class 6B or accumulated at least six points in Class 6B.

Class 6B. Beginners Miniatures.

Size of picture as for Class 6A but only open to members eligible to enter pictorial Classes 1, 2 and 3 and not having won an award previously in a miniature class.

Class 7A. Advanced Applied.

Any work of pictorial, geometric, decorative veneering or marquetry applied to a suitable article – e.g. Tables, Cabinets, Boxes, Clocks, Games Boards etc.

Open to members who have gained a 1st place in Class 7B or have accumulated at least six points in Class 7B

Class 7B. Beginners Applied.

As Class 7A, but open only to members eligible to enter pictorial classes 1, 2 and 3 and not having won an award previously in an applied class.

Class 7C. Miniature Applied.

Applied marquetry work, including non removable fixtures such as hinges, catches, clasps, brackets etc, that will fit inside a gauge box whose internal size is 4 x 3 x 3 inches.

Non marquetry accessories such as removable stands, straps, supports etc will not be included in the size. Open to all members.

Class 8. Three Veneers.

Pictures from any member made from pieces cut from three different leaves (or part leaves) of veneer.

The individual pieces cut from these leaves may be scorched, but not otherwise chemically treated or dyed. This does not preclude the use of whole leaves of dyed or chemically treated veneer.

Any borders or edges must be cut from one or more of the leaves of veneer. When in the entrant's opinion there could be an impression that more than three veneers were used, additional evidence would be welcomed.

All three veneers should be put to good use and utilised within the picture itself. It should not be a two-veneer picture with the third used for the border/edges. Materials other than the three veneers used in the picture may not be used as background, edges or framing when mounting the exhibit.

Class 9. Junior.

Pictures or applied work by any member under 18 years of age on May 1st in the year of the exhibition. The host group will provide entrants not winning an award in this class with a written assessment of their work. Entrants should indicate their age on their entry form and this may be included in the exhibition catalogue.

Class 10. Exhibition Only.

Any picture or article not for competition.

Class 10A. Exhibition Only - Photographs.

Photographs of any type of marquetry by marquetarians living outside the United Kingdom.

3. JUDGES.

Judging will be undertaken by three judges appointed by the Executive Committee, at least two of the judges to be members of The Marquetry Society. The host group will invite a suitable fourth person to judge the Artistic Merit Award as well as a member of the public to judge the Phil Jewel Award.

4. AWARDS.

Awards are defined as 1st, 2nd 3rd, Very Highly Commended and Highly Commended. Promotion through the classes is in accordance with a points system introduced in 2018. The points schedule is defined in section 5 titled: INTER-GROUP CHALLENGE SHIELD.

Judges may withhold or give additional awards at their discretion in accordance with the guidelines set out for them, and after consultation with the most senior member of the Executive Committee present at the exhibition.

The Rosebowl. will be awarded to the best entry in the competition. It will be held for a year by the winner who will also be given a boxed trophy medal to keep. In addition the winner will, if not already a premier marquetarian, be promoted directly to Class 5, designated a Fellow of the Marquetry Society and receive a diploma.

The Wendy Gibbons Award. Awarded for the best entry in classes 1, 2 or 3 according to merit and the rules governing those classes.

The Walter Dolley Award. Awarded for the best piece of work in the competitive classes by an Independent member.

The Artistic Merit Award. Awarded to the best piece of work which conforms to the Marquetry Society's definition of a 'Creative Composition'.

Definition: Pictures where the design /composition is the work of the maker.

Minor elements from other work may be used but the overall design must be original.

Changes made to existing works must not be submitted for this award.

Jack Byrne Award. Awarded for the best piece of **geometrical marquetry** in the competitive classes.

The H. Pedder Award. Awarded for the best piece of portraiture work in the competitive classes.

This award will go to an exhibit whose central theme is the likeness to a real person. This is not to say that the person necessarily needs to be famous or likely to be known by everybody.

It is advised that a photograph, drawing or facsimile of the source material that the exhibit is based upon be included with any entry submitted that the entrant wishes to be considered for this award.

The Phil Jewel Award. Awarded to the entry most liked by a non-marquetarian member of the public appointed by the host group. A small memento will be given to the winner.

The Art Veneers Award. Awarded to the piece of marquetry which, in the judges' opinion, uses the veneer to the best overall effect.

The Ron Gibbons Award. Awarded to the best miniature in any class.

The Gladys Walker Award. Awarded for the best entry in the Beginners Class.

The Jack Fletcher Award. Awarded for the best entry in the Secondary Class.

The Verulam Award. Awarded to the best entry in the Intermediate Class.

The Charles Good Award. Awarded to the best entry in the Advanced Class.

The Harold Cuthbertson Award. Awarded to the best entry in the Premier Class.

The Richard Shellard Challenge Award. Awarded for the best entry in the Advanced Miniature Class.

The Peggy and Byron Shellard Award. Awarded for the best entry in the Beginners Miniature Class.

The Harold Tarr Award. Awarded for the best entry in the Advanced Applied Class.

The Ron Page Award. Awarded for the best entry in the Miniature Applied Class.

The Jim Jelley Award. Awarded for the best entry in the Beginners Applied Class.

The Austin Award. Awarded for the best entry in the Junior Class.

The Alf Murtell Award. Awarded for the best entry in the Three Veneers Class.

The Eddie Leader Award for 'The Peoples Choice Award'. Awarded for the exhibit, in classes 1 through 9 only, that is most liked by visitors to the exhibition, determined by a visitor voting slip ballot. The winning exhibit will be named when the exhibition has closed and all valid voting slips have been counted. In the event of a tie, one voting slip from each of the tied exhibits will be entered into a closed draw, a single ticket being drawn to determine the winner.

5. INTER-GROUP CHALLENGE SHIELD.

Points will be awarded to Group members according to the following schedule and the Shield will be awarded to the Group with the highest number of points. In the event of a tie, the shield will be awarded to whichever Group has the highest number of first awards.

The Points Schedule.

1st in any class 5 points.

2nd in any class 4 points.

3rd in any class 3 points.

Very Highly Commended 2 points

Highly Commended 1 point.

The Rosebowl, Wendy Gibbons Award, Artistic Merit Award, Jack Byrne Award, Art Veneers Award, H Pedder Award and the Ron Gibbons Award winners will be awarded one extra point. The Shield will be held by the winning group for one year.

1. GENERAL. Additional.

An experienced marquetarian who has not previously entered work into the Society's competition, may self-elect to start in Class 2 but only with the Society's approval. The member must submit three digital photographs, typical of their standard of work, to a vetting panel of two who will decide if the member can begin in Class 2, The submitted images do not have to be the work that the member wishes to enter into competition. Send images to: (Les Dimes and Enrico Maestranzi at these email addresses)

les.dimes45@gmail.com

enrico.maestranzi@gmail.com

Additional packing & labelling instructions:

Exhibits in transit or at an exhibition are not insured by The Society. If insurance for your exhibit is required, please note that this is the responsibility of the individual. The Marquetry Society does not provide insurance cover for exhibits.



Due to health problems Robin, our Independent Members' Secretary has been obliged to resign his post.

Therefore we are looking for an Independent member to take over this important position. Could it be you who would be keen to look after the interests of your fellow Independents?

The job is not onerous, it's basically being a voice on behalf of all you Indies at our Executive Committee meetings & AGMs and writing the Indies Corner.

As those above meetings are now conducted via Zoom, no travelling is required, just a PC, iPad or smartphone.

If interested please contact the editor or a member of the Executive Committee.

VENEERS & PACKS

**MIXED EXOTIC
VENEERS & BURRS**

**12 inches x 4 inches
or 30 cms x 20 cms approx.
(not your standard veneers)**

£18.99 inc. postage.

**Other sizes upon request,
please phone for details**

contact:

email coffeemate9@hotmail.com

ebay id . jan8753

mobile 07899 843227

**Cheques and payments to
JOHN COFFEY**

Sutton Coldfield Group

Marquetry Workshop at the NEC Birmingham

For a number of years, we have been running a Marquetry Society stand at craft shows, in Birmingham's National Exhibition Centre. These are held 2 or 3 times a year and the society is granted a stand at a very favourable rate providing we offer continual marquetry demonstrations.

Commercial exhibitors offer, and charge for, craft courses in special workshop areas within the shows as part of their normal business. Earlier this year we asked the show organiser whether it would be possible for us to run a similar course, if we just charged a nominal amount to cover expenses.

our expenses, & £20 for the show organisers.

On the day of the workshop we agreed to take a late entrant and 13 ladies from all over the United Kingdom attended the session.

Having successfully completed the course under the guidance of Mike Roberts, Tess Williams and Jean Robinson, each participant was given a Marquetry Society leaflet so that they could consider contacting a local group, or joining the society if they wished to pursue marquetry further.

To everyone taking part Peter White, our Chairman and tutorial DVD compiler,



Mike demonstrating the window method with Tess and Jean

The show organiser agreed to trial our proposal, but was unsure what interest it would attract and advised that the minimum number of participants for such workshops was normally set at 16.

We explained that a marquetry workshop could not be conducted by microphone in front of a group, but required close one-to-one supervision, and therefore we could only accept 12 people if we were to ensure a successful outcome.

This number was agreed and the course filled up very quickly at £25 a head, £5 for

offered a free copy of his publication 'A Beginner's Guide to Window Marquetry'.

Quentin Smith gave each student a voucher towards the purchase of one of his marquetry kits. We have been asked by the organiser to run a similar workshop at the next NEC Creative Crafts Show in March 2024.

The workshop followed the format of the standard course which we have been running through our group for several years now, and a full description and explanation of the course is given on the following pages.



Tess & Jean provide guidance as the course members learn the technique of cutting



13 pairs of coasters completed by the students

Introduction to marquetry a beginner's workshop

Sutton Coldfield Group has over the years tried many different ways of attracting new members, including posters in prominent locations such as libraries, community halls, articles in local newspapers, flyers and leaflets handed out at local events and craft shows plus a group entry on the Marquetry Society website, all of which had little effect.

How difficult could it be for us to attract new members within the large conurbation of the West Midlands? Some years ago, our group reached the stage where membership numbers were insufficient to cover the cost of hiring our meeting room.

We had to find another way of attracting members. It was decided rather than just inviting people to come along to one of our meetings we would offer free beginner's courses.

However, we found that just hiring a room for a course and handing out leaflets to keen people did not result in many of those who showed interest actually turning up on the night.

Now when attending the NEC craft shows we, ask everyone who shows an interest and takes a leaflet to leave their name, telephone number and email address.

Each person is then contacted close to the course date to confirm their attendance.

Rather than just practicing the cutting technique by means of something like the standard leaf exercise we decided to look at how we could, in one evening, complete a marquetry project with beginners.

It was decided to develop a simple coaster course incorporating animal and bird motifs. This we hoped would provide an exercise in cutting and hopefully give the participants confidence and inspiration to continue with the hobby.

We have refined the course over several years, but essentially it remains the same exercise.

To ensure that the whole project could be completed in two to two and a half hours all of the mundane, but time-consuming, preparation work is done beforehand. This allows the participants to focus on just the skilful elements of cutting and, to some extent, mounting the veneer coasters onto a backing board and sanding to a smooth finish, as can be seen in the photographs below and overleaf.

Each stage has a description of the process involved listed in the small box just below the photograph.



Cutting out the motif



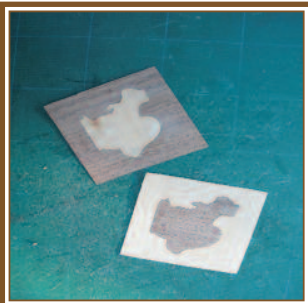
Separating the pieces



Interchanging the motifs



Gluing in the motif



Veneer coasters ready for mounting on a base-board



Completed coaster



Jean Robinson giving instruction

To expand on the process for putting on the course:

Our course participants attempt to produce 2 coasters.

The following preparation is carried out before the course:

- Plywood coaster bases are pre-cut with rounded corners.
- Two veneer coaster squares are pre-cut for each person, one in a light veneer, and the other in a dark shade. The animal or bird motif is inscribed part way through the light veneer using a standard craft cutting machine.
- Masking tape is applied to the rear of each piece of veneer to prevent any risk of it breaking along short grain areas as the motifs are cut out.

- The light veneer with the inscribed motif is taped to the second piece of dark veneer which is plain with no inscribed motif.

A short demonstration of the technique for cutting out the coasters is given to the group.

Each person is provided with a cutting mat and knife. They have to cut out the motif through both pieces of veneer.

A ratio of one instructor per 6 participants ensures each person's work is closely monitored and as necessary the marquetry cutting method reinforced to ensure the process is successfully completed.

After cutting through both pieces of veneer the joining tape at the top is removed and the resultant light motif is inserted into the dark background



Course applicants hard at work



The picture above shows what each participant receives

veneer, and the dark motif inserted into the light background veneer. Both are glued in with PVA. The veneer face without the masking tape is then stuck to one of the plywood coaster bases using impact/contact adhesive. The protective masking tape is then removed and the faces and edges of the resulting coasters are sanded smooth and level. Finally, one coat of lacquer is applied, and “voila” the rich colour of the coated veneer is revealed. It might be said that we do a lot of the work for the participants, but all of the marquetry work is done by the student, and because they are free of the mundane preparation work, under close supervision, with no previous marquetry experience they complete 2 marquetry coasters

in a couple of hours or so.

We have never had anyone not finish the exercise. No participant has ever expressed disappointment at the end result, and pretty well all participants are delighted with what they have achieved.

Each person is given a copy of our group leaflet and

invited to attend our next club-night, and our meeting hall is now very well populated on club-nights, and it is all as a result of running these courses.

We also ran these courses at this year's 2023 International Marquetry Exhibition where twenty four people completed the course during the week.

For more information about the Sutton Coldfield Marquetry Group please visit their website at https://www.marquetry.org/sutton_coldfield_group.htm

Contact details and location can be found on their home page. Do check out the gallery of their work.

Finishing

Have you any idea of the question your editor gets asked most often? Yes, you guessed correctly, it is the thorny subject of finishing. Easy for some, but the most tedious of jobs for many others.

You can enjoy cutting and building your masterpiece, but when it comes to flattening and varnishing to produce a mirror like finish, many find it a rather tedious pursuit, most often involving holding your work of art up at an angle to the light to look for hollows and dents plus sinking glue lines and such-like.

This is nothing new. The search for an easy high quality finish has been going on since the formation of the Marquetry Society began in 1952 some 70 years ago!

Even looking back to our very first edition of *The Marquetarian*, (that being number 1), the finishing subject was already being raised. Here is what was said in late 1952:

“Pressing is done with whatever means is possible, be it weights, caul or press and the picture is now ready for final cleaning.

Remove the newspaper by sanding off, or merely damping and scraping. Sanding the picture is just one of those elbow grease jobs using the right grade paper.

Dust must be eliminated from the surface even if one has to borrow the blower from the electric cleaner, before attempting the polishing.

The following method of finishing is entirely a personal preference but may be useful to others.

Apply in clean swift strokes, a coat of clear Cellulose Lacquer, with a soft camel hair brush. Care must be taken not to get tears or overlapping. When this is dry in

about thirty minutes, make a second application and leave for a couple of hours to dry well.

Rub over this polished surface with a pad of ordinary domestic fine steel wool. Obviously inspect this pad for any large bits which will scratch the picture. Use the wool pad intelligently until all the shine has been removed from the surface. The picture is now adequately sealed

A good brand of white or colourless beeswax polish is now called for and a very little applied with a very soft cloth will not only produce a natural sheen to the surface but will also fill the grain and joints to a high degree.

A matt surface is generally much more satisfactory and will not allow those annoying reflections of light. It is rather disconcerting to have to stand in a certain position in a room to be able to view it properly.“

Now, that was from edition number 1 of this very publication. So popular was this topic that even more on this subject cropped up in edition 2, so let's see what that (they) had to say on the subject:

“How often have we looked at a piece of finished craftwork and said to ourselves "A pity it's spoilt by the finish." Are we satisfied with our own efforts at finishing?

It does not take years and years of practise to obtain a really fine finish, provided that we can realize and eliminate the reasons for a bad finish, namely:-

- 1. Lack of patience and therefore the rushing of the finishing processes.*
- 2. Inadequate preparation of the surface to be polished.*
- 3. Wrong choice of materials.*

Only the culprit himself can eliminate



SPEEDANEEZ polish from the 1950's

the first cause of a bad finish, and I make no excuses for repeating the trite but true saying "If a job is worth doing it's worth doing well!" It is perhaps natural and understandable that having reached the final stages of a piece of work, we are impatient to see it finished, but this is a tendency which must be curbed if a good finish is to be the result of our labours.

Polishing is a job that cannot be rushed in any of its stages, ample time must be allowed for drying out between applications, and rubbing down between coats, where applicable, must be done with great care and a light hand.

Any polish, when used on a wood surface, will accentuate any defect in that surface, so much so, that what looked a perfect surface before polishing may well appear uneven and pitted afterwards."

Those examples you've just read are, of course, historic ones. We will go through a few more in order to show you the approach to finishing along with the various methods adopted by the Marquetry Society and its membership over the many years of its existence. It is interesting to note that not a lot has changed over the years, the old ways are often the best.

The following from 1954 is rather interesting and quite informative. I bring it to you in full.

"There are a variety of finishes open to the Marquetarian. These fall into two main groups, i.e., Varnishes and Polishes, the distinction being that a varnish is applied in liquid form and sets either by evaporation or chemical change to form a hard brilliant surface, whereas a polish may be either paste or liquid when applied and forms a surface which of itself has little brilliance but which is capable of producing a very high gloss as a result of continued friction.

Varnishes mostly consist either of various natural gums (benzoin, sandarach, copal, resin, etc.) dissolved in oil or spirit, or of a quantity of these gums added to a shellac/spirit solution. They are applied to the work by means of a soft brush. The brush should be used with straight strokes from one side of the work to the other, the varnish being "flowed" on to the work rather than painted on. The best results are obtained by applying several thin coats, rubbing down between coats with very fine glasspaper. Rubbing down should remove all unevenness and leave a matt surface for the next coat. The final coat should give a perfectly flat

Speedaneez
FRICTION POLISH

French Polishing
MADE EASY

**The Perfect Finish
for Marquetry**

SPEEDANEEZ Polishes from the RAW WOOD to a piano finish without the use of a Grain Filler or Spiritng Off. NO experience is required, it is merely rubbed on with cotton wool.

The special WHITE quality will not discolour the light woods used in Marquetry.

Speedaneez will also renew old furniture and remove Hot Plate marks, etc.

Complete Outfits: 2s. 6d. and 7s., post free
Special White for Marquetry: 3s., post free

Obtainable from most Woodwork and Handicraft Shops or from the manufacturers:—

THOS. PAVITT and SONS LTD. (Dept. "M")
57 Farringdon Road London E.C.1

Speedaneez advert from early Marquetarians

brilliant surface free from all blemishes. The work must be protected from dust at all stages and the surface should not be touched by hand from final cleaning until the varnishing is completed.

The speed at which varnishes dry is governed by the solvent used, but I have found that generally speaking the quicker a varnish dries, the less durable is the surface.

I have dealt very briefly with varnishes as I think you will agree that they are not really suitable for Marquetry, except in the case of applied marquetry when heat resistance and ease of application to irregular contours may be of more importance than the actual finish.

Polishes. In the field of polishes great (and sometimes bitter) arguments are waged, the devotees of a polish being, if possible, more fanatical than those of adhesives.

There are three distinct polishes suitable for ordinary use. They are Linseed Oil, Beeswax and French Polish. Let us take them in that order.

Linseed Oil. This is a finish much recommended by the set makers, as usual because of its extreme simplicity (which sells sets) rather than its value as a finish.

The method is to rub a little raw linseed oil (either neat or mixed with meths.) into the wood. The application is repeated at intervals of two or three days until the whole of the grain is filled with oxidised linseed oil. This is a very long process, but the completed surface is very durable. Unfortunately, the application of the oil changes the colour of the wood, the change being particularly noticeable on the lighter woods. Sycamore for example takes on a distinct yellow tinge. Further it destroys almost entirely the light reflective values in the woods which are so essential to a good picture. As a finish it cannot be recommended.

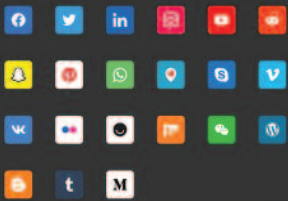
Beeswax. This is a very popular finish amongst those whose experience is in the world of art rather than that of wood.

From the purely artistic point of view, it is an excellent finish as it brings out the colour of the wood (unfortunately at the expense of figure and stripe) without creating a strong light reflecting surface. Further it conceals rather than exposes defects in workmanship. Its great disadvantage is that it does not protect the wood from the dust in the atmosphere, in fact its waxy nature tends to retain dust which eventually works well into the pores of the wood. This can be limited to some extent by applying a few coats of French polish prior to waxing, but it cannot be eliminated if the dull gloss of the waxed finish is to be retained.

The materials used in wax polishing are (a) the wax polish, (b) some cloths, preferably coarse and free from fluff, for applying the polish; (c) a small supply of white or clear French polish and (d) a soft cloth pad or soft brush for applying the French polish.

The French polish is applied first. A small quantity only is needed and is put on either with a cloth pad or a brush using straight strokes from side to side of the work. The polish should disappear into the wood and its presence should only be evident by a hardening of the surface and possibly a slight raising of the grain. It is used only to seal the pores of the wood so as to reduce the labour of polishing and increase resistance to the ingress of dirt. Set the work aside for a day for the polish to harden properly, then lightly sandpaper with a very fine grade to remove the raised grain and any polish which may have remained on the surface. The wax is now applied by means of the coarse cloths, working in all directions over the surface. Use only a very small amount of wax and try to rub it right into the wood. Many coats and plenty of pressure are needed to make a good surface and ample time must be allowed for each application to harden.

We will continue this fascinating series with the summer edition of *The Marquetarian*. We will look at the history of finishing from those earlier days up to the latest methods employed today.



Social Media Officer Karen Russo



At the time of writing this piece in January, our Facebook membership is just shy of 400. By the time you get to read this I fully expect that number to have arisen to 500 or more.

It surprised me to see so many marquetry enthusiasts wanting to join us at our Facebook location. But it is wonderful to note how popular the art of marquetry has become. Or, is it just that these online platforms have made it much more accessible for lovers of wood art to find and enjoy? Whatever the answer, it is doing us the power of good to be sure.

As some of you will know, I am experimenting with laser cutting for some of my marquetry, and I am finding it very interesting to note the amount of laser cut marquetry work appearing on our Facebook page. The laser work seems to

be of really good quality, no more of those burnt edges which plagued early laser cut marquetry in those earlier days. Things have moved on a lot in these later years, especially if the examples on our Facebook page are anything to go by.

I am informed that we will be, or possibly already are, posting invitations to join the Marquetry Society as e-mag members on our Facebook page. This, we hope, will bring in quite a few new members to the Society. The e-mag membership will get an electronic PDF copy of our quarterly magazine instead of the printed copy. The membership fee will be at a lower price because we save on printing and mailing out costs, which are quite a percentage of our standard membership fee. It will be interesting to see how this all pans out over time.

Karen.

VIC'S MARQUETRY TIPS

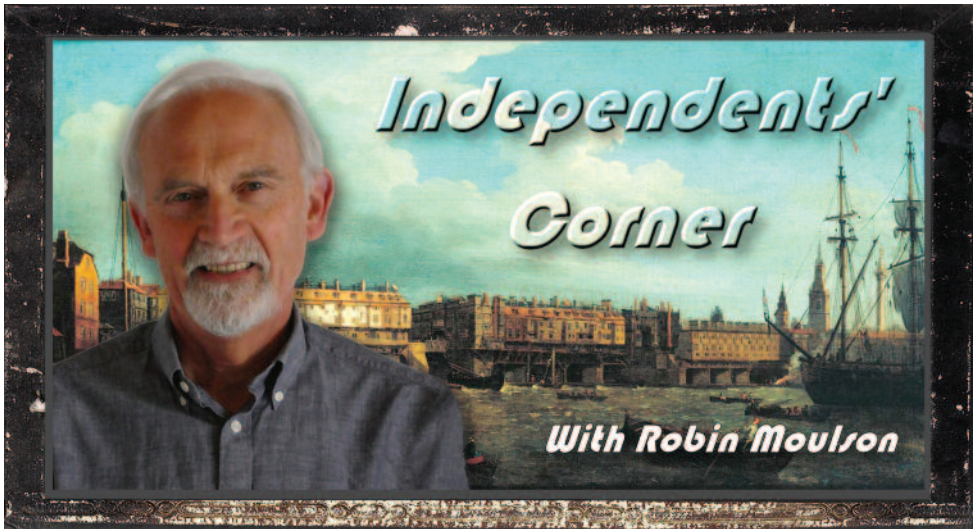
Fish glue, who remembers that one? It may be a very old style of glue, mainly used because it is ideal for antique restoration and instrument making due to its long open time and being reversible. But it is perfect for almost invisible gap and glue line filling purposes.

Alright, it has mostly become forgotten these days, but if mixed with some very fine veneer dust (usually of the variety you are looking to repair) and pushed into the repair area, I use a small artist's flexible palette knife for this job, it will set without shrinking much at all, and with a little fine sanding, will do a, to my mind,

perfect, almost invisible, repair job.

Fish glue is still readily available, just do a 'Google' search and you will find plenty of suppliers. But I have to say that when used in the way I've described, it is probably the best remedy for fixing unwanted gaps and obvious glue lines.





Laying your picture.

This is the make-or-break part of the craft where you can spend hundreds of hours cutting a picture and blow the lot in five minutes.

All the books and articles I read at first said to use white PVA glue for laying a picture and then put it in a press for 24 hours. Some books had instructions for making a press, which I did, but they did not tell you to tighten up the nuts in a specific order. Consequently, I laid my first picture, put it in the press, tightened it up in random order and left it overnight. Needless to say, the picture ended up with blisters, for which I do not believe there is a satisfactory cure. This happened with one or two other pictures and at this stage I reached the point where I was ready to pack the whole thing in.

Around this time, I read an article which indicated the correct way to tighten up a press (i.e. the middle first and then the end to squeeze the glue out from the centre). This may seem logical to the experienced craftsman, but it may not be to the Indie beginner.

The next thing I decided to get was a circular saw for cutting the baseboard as I am not experienced at using a hand saw and found difficulty getting a straight cut.

I bought a sheet of chipboard marked it out and set about cutting it with the new saw. It took ages with smoke coming from where the sawdust should be and the edge of the baseboard was burned black. I began to think the saw was not worth the money and that I should take it back to the shop.

I decided that I had the wrong blade and bought a different one to try. When I was taking the original blade out, I realised that it had been put in back to front in the factory and when I put it in the right way round everything was fine.

Another tip I picked up is to measure the diagonals of the baseboard and if it is square the diagonals will be of equal length.

One other early problem I had was when I decided to make a new top for a table I had and decided to replace it with a chess board. This I did but when I came to lay it my press was far too small. I eventually decided to use my car as a press and jacked it up and put the tabletop underneath with a board on it. Unfortunately, my car jacks up at the side and therefore will not descend at 90°. This meant that the veneer slid across the tabletop by about 1" as I pressed it. I finally solved it after several attempts by overlapping the veneer by 1" to start with and allowed the car to slide it into the correct position.

Still can't find that perfect veneer?

Then why not visit Wood Veneers ebay shop at www.ebay.co.uk/str/woodveneers where you can find everything you could possibly need from veneer boxes, sample packs, individual samples, veneer tape and so much more.

If you can't find what you need from our 1500 plus listings just contact Wood Veneers and we will aim to cover your bespoke requirements

Phone : 01277 890616

Email : info@woodveneers.co.uk

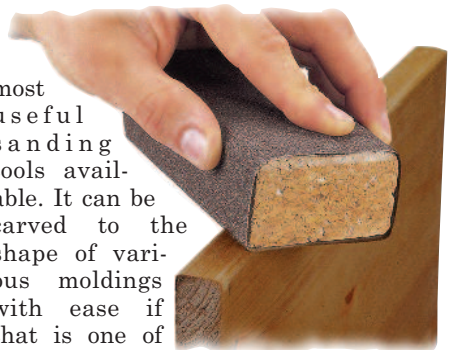
MARQUETRY TOOLS

Cork Sanding Blocks

Okay, they may be seen as somewhat old fashioned in these days of electric orbital and belt sanders and Abranet systems, but the old cork block still has its place in our marquetry tool boxes.

Cork sanding blocks are the traditional backing blocks for hand sanding. Cork is just stiff enough so that it can sand efficiently, but has enough give so that minute imperfections and changes in the wood will get sanded too. This not only makes the sanding go a lot faster, but it also means that the entire piece of sandpaper gets used. The sanding block is made of compressed cork with bevelled edges. It's inexpensive and yet one of the

most useful sanding tools available. It can be carved to the shape of various moldings with ease if that is one of your requirements. You can use all grades of abrasive papers with cork blocks. They are very economical and cheap to replace if needed.



The 2023 International Pictures

Thanks go to Peter White for taking the Photographs



Left: 138 - Class 1 - No size given
“Venice” by David Waldron of the Staffordshire Group

PG: *Has produced a very good piece of work. The buildings, particularly the bridge, nicely cut in and the little figures in the background are effective. A different choice of veneer for the water may have been better and the shadows are a little too heavy in the water.*

EM: *Light tones used well with a touch of Ebony for the gondola good choice of veneers.*

Ed: *This is a good piece of work for the beginner's class. In any other*

year this would have been an award winner, but there are only a limited amount of awards available for each class and the competition was very high in Class 1 in 2023.

Right: 307 - Class 4 - 21 x 21cms

“Rose Cottage” by Elizabeth Head of the Staffordshire Group

PG: *Withdrew from Judging - same group.*

EM: *A lot going on in this picture with some fine detail. If the foreground road veneer was darker it would give more depth to the scene.*

Ed: *Another of Elizabeth's superbly detailed pictures. The fragmentation is excellent and is used to great effect. A good sense of perspective seen here. The circular shape of this picture really suits the theme of the picture, it works splendidly.*



Judges' Comments

The initials used for the Judges are:

(EM) *Enrico Maestranzi*

(NM) *Neil Micklewright*

(PG) *Philip Green*

(Ed) *Our Editor's alternative views*

(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-awards' work stand out to the editorial eye, these will be mentioned in the text.

Right 803 - Class 8 - 31 x 24cms

“Seven Samurai” by Les Dimes of the Harrow Group

EM: All seven are there ready for action, a good three veneer.

PG: A good three veneer picture with seven distinct characters, their faces finely cut and lots of movement in the clothes.

Ed: As always, Les does it again! Seven marquetry portraits in one picture, and so well done as well. This picture is amazing when you consider that there were only three different veneers used in the making of it. The Samurai tunics have come out really well, Very descriptive.

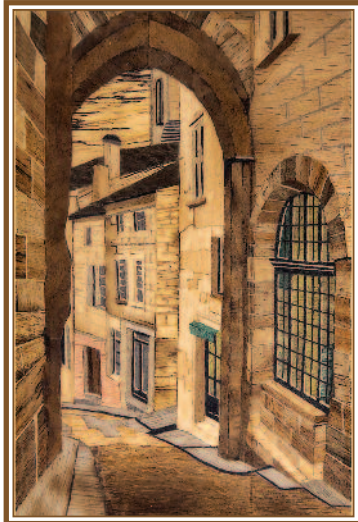


Left: 612 - Class 6A - 32 x 16cms

“A little bit of Malta 2” by Brian Freeman of the Sutton Coldfield Group

PG: Nice alleyway scene of Malta really capturing the atmosphere of the place.

Ed: Okay, this is another one who has ‘done it again’. This time it was Brian with another of his fantastic miniatures which are so detailed for such small work. The perspective and nicely chosen veneers for depicting the divisions between the brickwork (mortar) are really nicely done. Well done Brian.



Right: 120 - Class 1 - 26 x 39cms

“Oldest pub in England” by Ted Salvidge of the St. Albans Group

EM: Some nice fragmentation surrounding a cottage of many rooms.

PG: Certainly shows a 'higgledy - piggledy' building, good use of fragmentation for the background.

Ed: A rather charming picture of an inviting 'boozer' where you could enjoy a pint at your leisure. I wonder if they have a nice drop of IPA on tap out of the wood? As the others mention, the fragmentation works really well in Ted's picture. Looks spot on for grass and foliage.



Right: 310 - Class 3 - 41 x 24cms

**“Streets of Morocco (after Alfred Gockel)”
by Janet McBain of the Harrow Group**

EM: Nice Art Deco style picture. This kind of art is more appealing without a border.

PG: The simplicity of this picture makes it attractive with the choice and combination of coloured and natural veneers accurately cut in. I would have liked a smaller frame as it tends to distract from the scene itself.

Ed: An effective example of poster art in the medium of marquetry. A good veneer selection by Janet, nicely balanced. This is one of those pictures that would look very pleasing hanging on your wall, especially in this cold weather at the time of writing this. The warm atmosphere depicted is most appreciated. A good piece of work.



Left: 608 - Class 6A - Miniature

**“Shrewsbury” by Brian
Freeman of the Sutton
Coldfield Group**

EM: A superb miniature.

PG: Worthy of a prize for the intricate fine detail but when you produce so much work of this high standard it is difficult to say which piece should be a winner.

Ed: And another of Brian’s miniature masterpieces. Just how does he get so much detail into a picture so small? Just look at the detail that Brian manages to cram into the shop windows, magnificent.

Right: 108 - HC Class 1 - 57 x 32cms

**“Southwold” by George Toll an
Independent Member**

EM: Some good detail, but the building casting the long shadow needed slighter darker veneers.

PG: Nice simple picture shows thought in his choice of veneers for the buildings and they are well cut in, although the two areas in the foreground spoil it.

Ed: Good cutting here, very accurate. The lighthouse works well, it adds a sense of scale to the work.



Right: 504 - Class 5 - 39 x 59cms

“Shire Horses (after Frederick Tunnicliffe)” by Mike Roberts of the Sutton Coldfield Group

EM: *Well-chosen veneers for the horses and trees. There is light and shadow on the horses, but not on the grass to be ploughed.*

Ed: *A very cleanly cut and detailed picture by Mike. The balance of veneer tones for the Shire Horses are superbly chosen. Also, very much like the way the burrs depict the leaves on the tree in the picture, they work really well for that job. Note the effective cross banding use on the border, it draws you into the picture itself. Very nicely done.*



Left: 131 - HC Class 1 - No Size Given

“Reach for Mars” by Brian Adams an Independent member

EM: *The kind of art that is simple, but makes you think.*

PG: *Simple, pleasing picture, the few veneers used are nicely cut in.*

NM: *A simple picture showing some very good marquetry. Deserved to move up a class*

Ed: *A somewhat minimalist piece of marquetry work that achieves its objective of a simple design giving its message in an understandable way without any distractions. A clever piece of marquetry.*

Right: 530 - Class 5 - No Size Given

“Christmas Past” by Dave Bulmer of the Thurrock Group

PG: *Nice snowy scene with the tree particularly effective, the cutting of the veneers is good, the shadows, always I feel a difficult aspect of snowy scenes, are inconsistent in direction and use.*

EM: *It gives the feeling that everyone is indoors eating Christmas pudding. Good veneer selection and cutting.*



Right: 709 - Class 7A - 25 x 20cms - "Die" by Ivor Bagley of the St. Albans Group

EM: *Four dice, twenty-four faces all inlaid with miniature geometric and lettering. Quality marquetry.*

PG: *Lovely, novel display of very fine and skilled marquetry work.*

Ed: *I wonder if the title for this exhibit should have been "Dice" rather than Die, but that's what it is in the 2023 catalogue and entries spreadsheet, so I have to assume that it is correct. However, there are four dice here displayed on a dedicated stand. The detail work on the dice is very well presented and rather miniature in size.*

The stand is rather well made too. Nice one.



Left: 709 - Class 7A - 25 x 20cms - "Die" by Ivor Bagley of the St. Albans Group - Detail View

EM: *Shows excellent inlay of mini Louis Cubes on the curved corners.*

Ed: *The Louis cubes, Sheraton style fan and random planks of woods design seen on the dice on the left look to be very well cut and inserted into the dice body. This may have involved a lot of Dremel work. It certainly gives that impression to me.*

Ivor certainly comes up with plenty of original pieces when it comes to our 'Nationals.

Right: 709 - Class 7A - 25 x 20cms - "Die" by Ivor Bagley of the St. Albans Group - Detail View

EM: *These dice are not only gentle, they are a tour-de-force.*

Ed: *Yes, this is a wonderful example of perfectly constructed text in the medium of marquetry. Not an easy thing to do in conventional marquetry, but when you consider that this has been inlaid into something the size and shape of an almost standard dice, it is exceptional.*

Really nice work which would have been an award winner in any other year. As I said in the comments box above, Ivor has the ability to produce unusual and interesting pieces for our annual International Marquetry Exhibitions. Who remembers the giant clothes peg? Or, the frog smoking the Devil's weed? Terrific work and incredible ideas. Wonderful to see.



Right: 315 - Class 3 - 51 x 34cms

“A bit of Skullbakery” by Gavin Turnbull of the Scotland Group

EM: *It’s all in the title. With half closed eyes you see the skull. Beautifully cut.*

Ed: *A very clever sort of ‘double take’ picture from Gavin. It’s not what it first seems, superbly done. Excellent veneer selection and first class cutting. Rather a kind of trademark of Gavin’s work.*

Gavin is another marquetarian who has the ability to create new and inventive ideas for marquetry subjects. I find it good to see examples of marquetry veering away from the standard subjects.



Left: 772 - 3rd Class 7C - 33 x 26cms

“Oval Box” by Martin Bray of the St. Albans Group

NM: *Martin dominates this class. I have run out of superlatives to describe his work*

PG: *Producing quality marquetry on a curved surface is not easy, the pattern of flowers is very consistent and beautifully done.*

Ed: *Another of Martin’s superb marquetry boxes.*

Obviously, most deserving of its award, magnificent and detailed work. I have always said that Martin has truly gained the applied crown from the late legendary master of the applied class Ben Bedford. Ben set the standards and Martin has now bettered and surpassed them!

Right: 529 - Class 5 - No Size Given

“Matterhorn” by Jeff Herbert an Independent Member

PG: *The picture captures the isolation of the mountain village well. The veneers are skilfully cut in, although I feel some use of burr veneers may have given more movement to the picture.*

Ed: *Quality marquetry work from Jeff. The perspective is just the job, it looks just right. Lovely little figures seen on the foreground. Look closely, they are there.*

I do like the slope effects on the mountains coming from the use of the grain direction coming from the chosen veneers. It works very nicely. The detail work on the houses is/are very well done. Excellent.



Right: 534 - Class 5 - 50 x 24cms

“You can fetch that one” by Jean Robinson of the Sutton Coldfield Group

EM: *Less means more, as shown in the picture. A nice study of the hounds, and the birds add the final touch.*

PG: *Three very alert looking canine faces, has used the colour variation and grain in the veneer (burr walnut?) to good effect, they really stand out well against the light background.*

Ed: *Nice work from Jean, the dogs’ faces are spot on, beautifully done. The grass is subtle and not dominating, well judged. The sky veneer is also well*

chosen and suits the picture perfectly.



Left: 809 - Class 8 - 42 x 28cms

“What are you looking at?” by Alan Townsend of the Chelmsford Group

EM: *A good study in light and shade, I would say.*

PG: *A good try to get light and shade on the model but not sure the choice of the three veneers helps in providing the overall desired effect.*

Ed: *Okay, I have to admit that the subject of this picture certainly caught my attention. Was it the vase that attracted my gaze? Erm, perhaps not, other aspects are much more interesting!*

The skin tones are perfectly judged, very difficult to get right, but has worked splendidly here.



Right: 814 - 1st Class 8 - 24 x 29cms

“A family day out” by Peter White of the Meopham Group

EM: *A true three veneer - just love those reflections. Rosewood, water-stained Holly and Ebony for the swans.*

NM: *An outstanding piece of three veneer work. The background veneer is a piece of art in itself. Has Peters 'cygneture' written all over it.*

PG: *The reflections give life and movement to this beautiful, tranquil picture.*

Ed: *A wonderful picture in just three veneers, no wonder it achieved a first in its class. The background veneer really does its job magnificently, it gives just the right impression of a placid lake. Very enjoyable.*





Left: 517 - HC Class 5 - No Size Given

“A Yorkshire Terrier Charlie” by Colin Roberts of the Chelmsford Group

EM: *A study in sliverisation.*

NM: *The marquetry skills in this picture are there for all to see. Well done Colin. Give my love to Charlie*

Ed: *Charlie looks to be a friendly chap, he poses well for his portrait. Nice work Colin. I assume that this is a smallish picture (no size was given), so, assuming I am correct, the detail seen in Charlie’s fur is superb. The shadow seen on Charlie’s tongue is nicely done.*

Right: 523 - Class 5 - 33 x 26cms

“Bald Eagles waiting for lunch” by Colin Roberts of the Chelmsford Group

PG: *The eagle in the foreground really captures the alertness and menace of the eagle, the heads are particularly good. A very effective use of veneers to produce the perching branches and the cutting is excellent.*

EM: *They do look hungry - maybe a more exciting background veneer would have helped the scene.*



Judges’ Notes on the Cover Pictures

Front Cover - 525 - Art Veneers Award Class 5 - “My secretary bird” by Alan Townsend of the Chelmsford Group

EM: *A beautiful bird. The Art Veneer Award winner.*

NM: *Another fine piece of marquetry from AT. Some concern about the bird not being ground-ed, but Art Veneer award is well deserved*

PG: *A really stunning piece of work. There are so many good elements to this picture, the veneer selection and the fine cutting giving good movement to the bird. It is well deserving of a prize.*

Ed: *A most splendid bird picture by Alan. It shows to perfection the skill Alan has with this style of cutting. One of those things that only a few can do, tremendous skill.*

Back Cover - 532 - Portrait Award Class 5 - “Topsy Turvy Duo” by Alan Mansfield of the Redbridge Group

EM: *A double portrait, well deserved winner.*

NM: *Beautiful.*

PG *Has produced an excellent portrait of what I would imagine to be two Victorian gentlemen, has, interestingly been able to use the veneer to give to the picture a sketch like appearance.*

Ed: *I can’t say much about this myself, it is one of my own poor pieces of work. But it does portray a pair of my favourite composers, those being Gilbert and Sullivan. It’s a tribute to my appreciation of their musical work. The composition is original and put together from various sources.*



Readers Letters



The Society's Name

Hello Alan,

I am amazed at how many of the general public do not know what marquetry actually is. At best a few think it has something to do with antique furniture decoration, being things like cherubs and pretty floral decorations with a scroll or two thrown in. Only the one or two think it could have something to do with pictures painted with wood. Not a very satisfactory situation is it?

I have a feeling that this could have come about because of our collective name being a description of something that the 'collective' public has no real idea of what we are, or what we do.

We need to have a name or title that the public can associate with works of art being produced from the medium of wood veneers. Perhaps we could call our Society, in our official title, The Marquetry Art Society or Painting With Wood Society, or something else applicable which represents our artistic side?

Some say that our old title of the British Marquetry Society could be resurrected, but we are international now, so perhaps that is no longer appropriate. However, if we extended that to show that we are united with all our marquetry bretheren around the world, we could adopt the title of the British United Marquetry Society which would have the easy to remember acronym of B.U.M.S. which is not easy to forget! But, joking apart, would our readers agree that our name or title should be updated to make our wood based art more recognisable to the public in general?

Our title has been with us for some 70 years, and in all that time, very few people actually know what we do. Is it now time for a change? I'd like to think so.

Regards,
John. V. Spall.

Hi John,

This Marquetry Society title topic is indeed a discussion which comes up on a somewhat regular basis at our Tuesday evening online meeting sessions. We do recognise that very few members of the public actually know what marquetry is. I've even heard that our web secretary, when at an awards presentation by senior officers of the police, they referred to his hobby of marquetry as being 'market gardening'! They just did not know what marquetry was, or is.

So, if senior officers of the police do not know what our hobby actually is, then how do we expect the general public to know better? It is an awkward situation.

This question has arisen quite a few times over the years, and no definitive answer has been arrived at - so, perhaps it is time to reopen that debate?

What do you think readers, are you happy with our present title of the Marquetry Society or would you like to see it updated to more reflect our position in the present day world? Do let us know, thanks.

Alan.

Blue colouring of some veneer

Hi Alan,

I am at present doing a miniature with two little ponds in it. I wanted to give them a bluish shade without using a blatantly obvious dyed veneer, so I searched through my samples of harewood - no luck, none were suitable.

Some time ago I bought a piece of blue dyed veneer from an online marquetry veneer supplier, but as this was much too dark, I decided to try bleaching it and I think I have succeeded.

I cut postage stamp sized pieces and put them in a flat dish with a mixture of 1 part household bleach to 5 - 10 parts water for varying times from 10 minutes

up to 1 hour. All became lighter in colour, and I felt that the piece immersed for 15 minutes was just about what I wanted. I therefore took it out, washed it very thoroughly under water and left it to dry between two pieces of thick unfaced cardboard with a weight on top.

To my disgust I found that the bleaching had continued during the drying process and the veneer was now much too pale. In several trials the same thing happened so clearly, I was not removing all the bleach by water washing alone.

I then tried to recall some chemistry and seemed to remember that sulphites destroy hypochlorite. Accordingly, I did the bleaching and water washing as before and then put the veneer in a dish containing a cup of water plus one crushed Campden tablet and a little citric acid to release the sulphur dioxide (you will realise that I also make wines!). I left this for half an hour or so and dried the veneer as before. Success at last!! No further bleaching occurred, and my ponds look just right, I think.

I now turn to John Sedgwick's letter in the Marquetarian some while ago and note that I have already done a bird on a twig, and a furry animal so obviously my next rectangular, glass-finish, 12" x 10" picture had better be an 18th century street scene!

As to the 'advanced density technique' when I was doing my 'furry animal' (puma on a rock, shown at an earlier National), one of our best known marquetarians, visiting my group, suggested that I might do the fur by making a rod of several varieties of veneer glued into a sandwich, passing this through a desktop pencil sharpener and putting the resulting curly bits into the picture as one does normal fragmentation. Perhaps this is not so far from John Sedgwick's ideas.

Needless to say, I did not do it that way and I still do not know whether our visiting marquetarian had his tongue in cheek or not! My fur, made by conven-

tional methods, looks pretty furry anyway or so my friends seem to think.

Yours sincerely,

Bazz Brown

Hi Bazz,

Many thanks for your tale of your endeavours in pursuing a pleasing little pond's colour. As you obviously realised, it was the bleach carrying on working after you had washed the treated veneer under running water. The cause of bleach still removing colour after a good rinse is that it had not been neutralised. This could have been done by adding a small quantity of white vinegar to a pint of water and rinsing the veneer in that. This would have halted any further bleaching effect.

I find your pencil sharpener idea for producing fragmentation interesting, This is a method that our Web Secretary has used successfully himself. I have seen him demonstrate the method using one of those clamp on desktop pencil sharpeners, and I have to say that it worked splendidly.

After turning the pencil sharpener handle enough times until the 'veneer rod' had disappeared, our web sec then pulled out the collecting drawer from under the sharpener, and he had a reasonable quantity of ready to use fine fragmentation. It worked splendidly. Hope that's helpful.

Alan.

Cartoons

Since you mentioned that not too many cartoons come in, I have been wondering if people have not responded either because they have not the drawing skills to translate their ideas into sketches or because they are afraid to see their sketches in print.

If I could help in these respects I would be happy to do so. As I expect you will have found over the years that you have been producing the cartoons, one of the big problems is to be continually coming up with new ideas, so if the members can supply the ideas, I would be happy to do the drawings for them to help them out.

G. Bridger.

SAND SCORCHING

Using a Laser Cutter

by *Leo Sarsam*

The standard way of achieving a graduated darkening fade to a piece of veneer in order to present a 3D effect to a pictorial element in normal marquetry practice is to use sand shading or scorching for this purpose. But, sand shading has too many limitations for accuracy, it is basically random, and therefore not that easy to control, especially for things like portrait work, where it is generally of no use at all because you cannot really control its depth or coverage.



Traditional Sand Shading

These days many marqueterians are beginning to make use of laser cutters to ensure accuracy of cut and repeatability of design when multiples of the same at completely 100% replication is required. A previously unexplored useful asset of the laser cutter is that you can make use of the software control of the laser output strength in order to give yourself a graduated burn to replicate sand scorching.



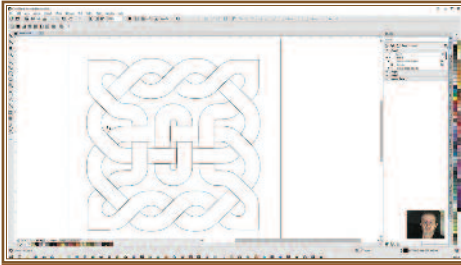
Celtic design using laser cutter sand shading (or scorching)

But, as you see above, the laser burn sand shading (or scorching if you prefer) is perfectly judged and applied. No over-burn to be seen, and exactly the same depth and shaded area for every one of the sand shaded areas. Try to do that with heated sand on top of the family cooker! Can't be done with anything approaching similar accuracy, you just take your chance with traditional methods.

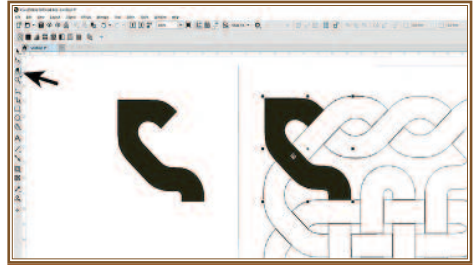
Now, we start our journey in pic 1 on the opposite page using CorelDraw. If that's too expensive you could use Inkscape



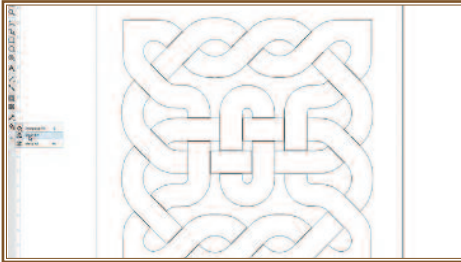
CorelDraw Graphics Suite



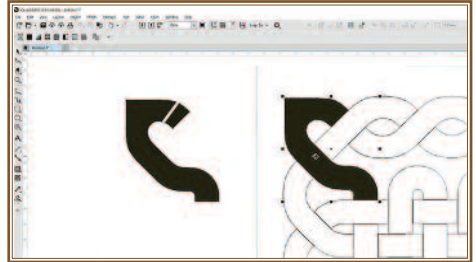
1. The Celtic Knot design



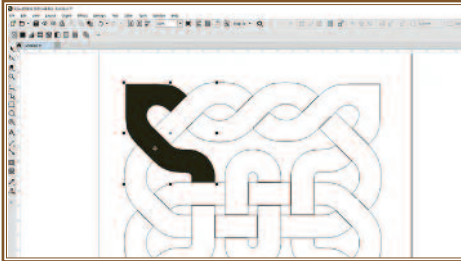
5. Select erase tool



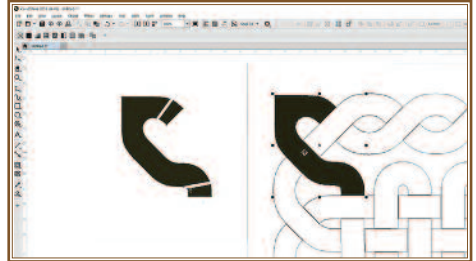
2. Selecting smart fill (LH tool bar)



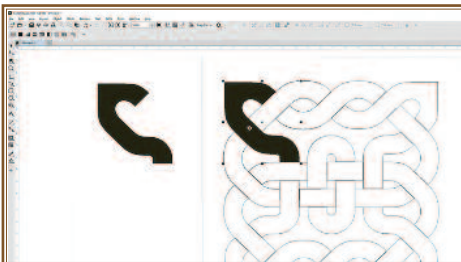
6. Select area to delete



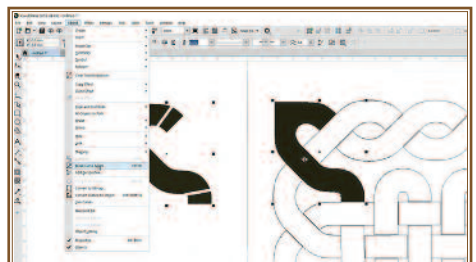
3. Fill made



7. Using erase tool select further area



4. Drag selected piece to a clear area



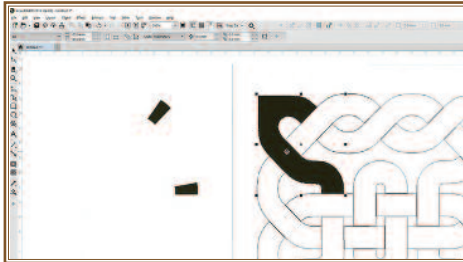
8. Select break curve apart from drop down list

which is freeware and does not cost anything. But, for the moment we are using a vector drawing program to generate our

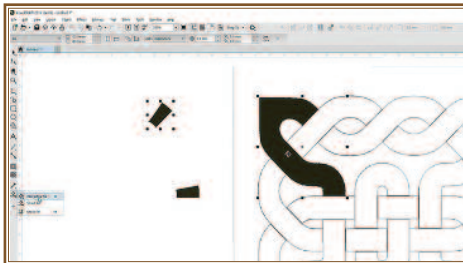
laser cutter head control programming. We have already made our celtic knot design (you can download these sort of

designs quite freely from the internet, just do a Google (or similar) search for free vector designs and see the amount of returns you get). I just did that search and got, amazingly, 280 million returns! So you should be able to find something there that would suit your requirements.

For our tutorial we are using the Celtic Knot which you saw on the previous two pages. This is a good demonstration choice because of the 3D effect where you see the various elements interlacing with each other, and, you need to see where one line crosses over the top of the intersecting line. The visual appearance gives you the wanted effect for this illusion to take place in the manner required.



9. Remove central portion from curve



10. Select interactive fill

Although we are doing the initial design work in CorelDraw, we will be transferring the end design to LightBurn as a raster file which will ultimately control the output of the laser cutter head itself.

Using a vector design program such as CorelDraw will ensure total accuracy, especially with very clean and sharp outlines, of the end design.



The laser cutter burning the Celtic Knot design after first burning the sand scorch elements of the design

What we have done in pic 2 is replicate a chosen element or part of the design in order for us to modify the areas where we want to place the control for the shaded sections of the Celtic Knot.

If you go online you can watch a video of this very process on YouTube at:

<https://www.youtube.com/watch?v=P MzEpNQsuDA>

We will explain much more about this fascinating technique in the summer edition of The Marquetarian. See you then.

Editors Note: Do bear in mind that the depth of burning will depend on the specie of veneer and the strength of laser beam chosen plus the speed of travel of the laser head.

Penetration of the cutter beam burn will require a little experimentation with some scrap pieces to find the best settings for you.

Too little burn strength will only scorch the surface, whereas too much burn strength will burn right through the veneer. So, as I say, a little experimentation will be required to achieve the best results. It doesn't take long to do this, and it is well worth while to ensure the end product meets your expectations.

Scalpel Blades

Swann Morton



Above:

A retractable safety scalpel blade holder.

I find it very comfortable to use, and you can retract the blade after a day's use.

I often get asked what is the difference between the various scalpel blades? Above are from my own stock of Swann Morton scalpel blades from top to bottom:

No. 12. Useful for cutting inside of cylinders or for the inside of boxes.

No. 10. For scraping off tape and chopping stringers to length.

No. 15. Some marquetarians prefer the more upright stance of this blade.

No. 10A. I prefer this in a scalpel handle for marquetry and straight line work.

No. E11. The preferred blade for knife marquetry, the double bevel gives a finer cut.

No. 11. 'Standard' scalpel blade for marquetry work.

DON'T WORRY ABOUT THE HORSE, JUST LOAD THE WAGON

by George Monks

What role should our Marquetry societies be playing? What is our purpose? Should we merely be supporting a great hobby, or should we be “leading” and encouraging our members to progress as artists? Should we restrict the development of marquetry in order that it remain a craft, or should we help it to flourish as an art medium? The answers are obvious, and I call upon the officers of our societies to act on them.

The time for feeding and worrying about the horses is long past, so let us load and hitch up the wagon and get started.

The Marquetry Society and the Marquetry Society of America both perform valuable functions in an exemplary manner, supporting, teaching, informing, and providing the hobbyists with an opportunity to display their work, but as a society we are doing nothing to help marquetry develop into an accepted art medium.

Many exhibitions have been held since the formation of the first society some seventy years ago, but in all that time we have only been feeding and worrying about the horses. Seventy years is a long time to spend preparing for a journey and still not get started.

The societies should at least offer some encouragement to those members who wish to make progress as artists, instead of maintaining a deliberate policy of restricting marquetry to a hobby.

I freely admit that the majority of members only want marquetry to be a pastime, to that end the societies serve admirably, and I do not criticise those who only want an enjoyable hobby. However, I firmly believe that instead of merely ‘supporting’, with no more effort,

with no more expenditure of officer’s time and with no more expense to society funds we could be ‘leading.’ Leading and encouraging members to venture beyond the exemplary craftsmanship which we have pursued for seventy years, into a new and exciting world, that being the world of art. There is without question pleasure and excitement from winning an award in a marquetry show, but it does not compare with opening the notice from an art show and seeing that the jury have marked your entry ‘A’ for accepted.

We constantly hear the cry “I can’t draw” when what’s really meant is, I have no natural talent for drawing. There are very few gifted artists who draw well naturally, the majority only have a burning desire to learn. I cannot, will not, believe that Marquetarians who spend weeks, months, sometimes years, cutting mounting and finishing an existing design, could not learn to draw, providing they have the desire and put the same effort into drawing as they do into marquetry.

It is obvious that among both memberships there is the talent to go beyond the pursuit of improved craftsmanship, indeed such work is already being produced and yet there has never really been a society sponsored exhibition or even a single class devoted to original work as such, just a nodding acquaintance.

There is a constant rhetoric throughout our newsletters and journals claiming marquetry is an art, but neither society has ever made the most obvious and basic move to encourage this. At the very least there should be a class for original work in every society exhibition.

The British National is probably the most prestigious. It is certainly the largest mar-

quetry show and yet Fine Woodworking Magazine refused to publish photographs of the many earlier winners with the comment “when are you people going to do something other than forest creatures.”

Such a comment was probably both unjustified and inaccurate, but its message is clear, in fact clear is an inadequate word, the message is shining out like a neon sign. If we cannot get our pictures published in a wood workers periodical, what hope do we have of getting them published in an art magazine, and if we claim marquetry is an art that surely must be our aim.

In the British National there is even an award for the picture with the most ‘Artistic Merit’; what on earth are other award winners selected for! I can understand a novice class being judged for craftsmanship, or a special award for the best craftsmanship in any class but in the most advanced class excellent craftsmanship should be expected, if not demanded, by rejecting any picture not well crafted, the remainder to be judged on their “Artistic Merit”! I fully realised that judging a marquetry exhibition by art show rules may be too big a pill for our members to swallow all in one gulp, but at least equal weight should be given to craftsmanship and artistic merit.

There have been suggestions from members made to various show committees, for original work to be properly recognised, and not just nodded at, and these suggestions have always been as good as rejected. The ‘excuses’ given for rejection have been such things as it is too complicated to define originality, it is too difficult to verify originality, not enough members are doing original work; all these excuses are ridiculous! To suggest that proof of originality would have to be supplied with every entry is worse than ridiculous. A simple statement on the entry to be signed by the entrant, declaring the entry to be original is all that has ever been required in any art show I have ever entered.

For instance, the last show I entered included the statement “All work entered must be original and not done under the supervision of an instructor.”

If we, as the societies propounding to promote marquetry as an art form, are ever to get started doing what we claim to do, we must encourage original work. To do this means taking a very liberal view of what is original so we can at least get started. There is no need for strict definitions or complicated rules-of-verification, there is no need to be concerned about anyone cheating, the rewards are not so great that anyone would risk the shame of having their work rejected or their award rescinded. Add a simple statement to the entry form, (okay, we more or less do that now, but it should be more prominent) have an artist on each judging panel and we have at last, the wagon hitched up and our exciting journey has properly started.

For the last several or more years the most successful marquetry exhibition in the USA - Images in Marquetry - has included a class for original work and The International Creative Marquetry Show has been wholly devoted to original work since its inception. These two exhibitions make it noticeably clear that it is not the societies leading the way.

I for one believe they should be!



*The Marquetry Society Receipts & Payments Accounts,
Year End 30th November, 2023*

<u>Receipts</u>	<u>2023</u>	<u>2022</u>
Subscriptions & Joining Fees	6220.69	6468.69
Veneer pack sales	39.95	31.96
Donations	202.90	229.51
DVDs	254.67	531.11
National Exhibition 2021		174.36
National Exhibition 2023	657.76	.....
Deposit Account interest	162.00	71.96
Sale of Binders	53.35	14.00
Sundries	50.00	12.20
Advertisement in Marquetarian		288.00
	7641.31	7821.79
<hr style="width: 50%; margin-left: 0;"/>		
<u>Payments</u>		
Marquetarian	2919.00	2094.00
Postage on Marquetarian	2163.96	1568.40
General Postage	26.32	.....
Insurance	1397.11	1397.55
Printing and Stationery	.....	.....
Officers' Service Allowance	40.00	40.00
Audit Fee		50.00
Executive Expenses	152.00	.....
Publicity		
U.S. Rep's allowance	.....	.....
National Expenses 2023.....		276.79
National Exhibition 2023	507.25	
National Exhibition 2024	180.00	
DVD's	191.00	409.00
Medals	.....	.....
Sundries	67.94	60.96
Paid out for Exhibition		
	<u>£7644.58</u>	<u>£5896.70</u>
Expenditure over income	3.27	<u>9.54</u>
Income over Expenditure		<u>.....</u> <u>£1925.09</u>

The Marquetry Society Balance Sheet as at 30th November, 2023

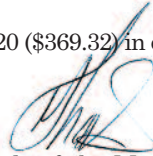
	<u>2023</u>	<u>2022</u>
<u>Current Assets</u>		
<u>Bank Balances</u>		
Current account	5169.00	5334.00
Deposit account	16165.00	16003.00
Exhibition Account	<u>30.00</u>	<u>30.00</u>
	21364.00	21367.00
<u>Accumulated Fund</u>		
Balance brought forward	21367.00	19442.00
Deficit for year	3.00	<u>10.00</u>
Surplus for year		..... 1925.00
	<u>£21364.00</u>	<u>£21367.00</u>

Additional Assets

Note: To the assets stated above, the Society holds in its Bank Account the sum of £306.12, representing the Phil Jewel Awards.

Additional Assets: The Society holds the sum of £292.20 (\$369.32) in our USA Society account.

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



01.12.2023

I have examined the books, vouchers and records of the Marquetry Society for the year ending 30th November 2023 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 2023.

(Signed) **B. Lane, Auditor**




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 Chairman :

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

Note: Due to any unforeseen postal limitations, please allow for possible minor delays with delivery of your lapel badge.

Subscription Fees For 2024

Location	New Members	Renewal Rate
U.K	£27.00	£27.00
Rest of Europe	£30.00	£30.00
Outside Europe	£30.00	£30.00

*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. (Contact details page 5)

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 in an Email attachment or on CD. 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 £3.35 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.

At Your Service

DVDs

2019 International Exhibition:	£10
Alan Townsend Presents:	£10
Beginners Guide to Window Marquetry:	£10
Marquetry Tips & Techniques:	£10
Geometric Marquetry the Easy Way:	£10
Artistic Considerations & Veneer Choice: (includes booklets <i>Know Your Woods</i>)	£15
Added Dimensions in Marquetry:	£15
Bricks, Walls, Tiles & Pebbles:	£10
3 Veneers, & Making the Great Wave:	£10
Marquetarian DVDs - 40 editions per disc	
1/40 - 41/81 - 82/122 - 123/163 - 164/204 - 205/245 - all at	£20 each

Please make cheques payable to Peter White and send to: Peter White, 10 The Russets, Meopham, Kent, DA13 0HH

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
All other tutorial and National Exhibition discs at \$20 each

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. Unit 1, Industrial Estate, Festival Way, Basildon SS14 3WQ. 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.thewoodveneerhub.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/str/woodveneers>

Freestone Model Accessories. Cutting mats and cardboard modelling accessories. 28 Newland Mill, Witney, Oxon, OX28 3HH. Tel: 01993 775979. Catalogue £1 & 1st Class SAE. Email: sales@freestonemodel.co.uk Website <http://www.freestonemodel.co.uk/>

Eaton's Seashells. We stock an extensive range of best quality, flat mother of pearl for inlay work and marquetry. Web: www.eatonsseashells.co.uk Tel: (0)1279 410284

Rothko & Frost Pieces of shell, stone, resin and other materials suitable for cutting and carving into inlays, for guitars, furniture and marquetry. Wide range of materials, sizes and thicknesses available. Tel: 01594 546 119 Email: info@rothkoandfrost.com Website: <https://www.rothkoandfrost.com/materials-c25/inlay-blank-t436>

W. Hobby Ltd. Sundries for box and clock making, fretsaws etc. 2 Knights Hill Square, London, SE27 0HH. Catalogue £3.25. Website <http://hobby.uk.com/>

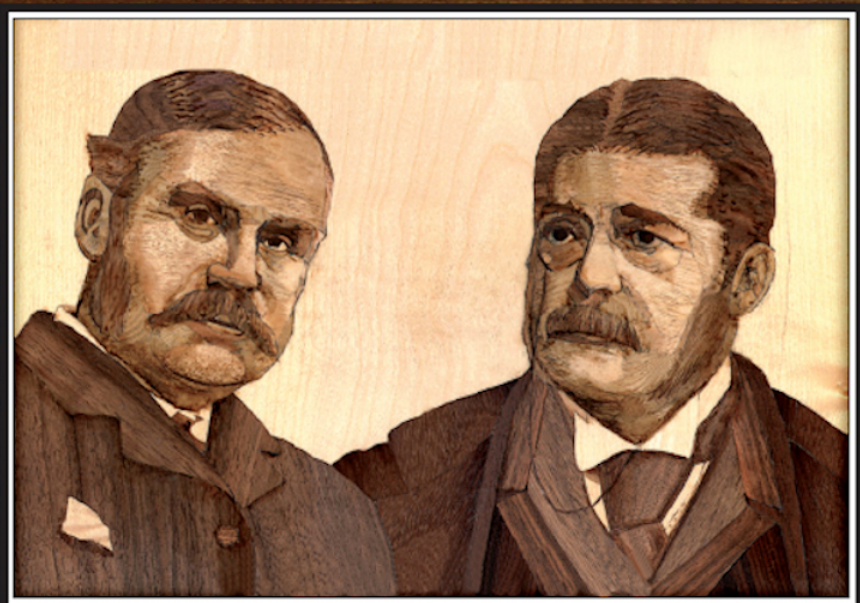
Shesto Ltd. Piercing saw blades, etc. Sunley House, Olds Approach, Watford, WD18 9TB, UK. Tel: +44 (0)20 8451 6188. Catalogue £3. Website <http://www.shesto.co.uk/>

Original Marquetry Ltd. Mother of Pearl, bandings, veneers, and all manner of marquetry accessories. Tel: 0117944264 Website: www.originalmarquetry.co.uk

Placages et Filets Gauthey. Wide range of veneers including a large stock of dyed wood. Safe shipping to the UK. Address: Quai Georges Bardin, 71700 TOURNUS, France. Tel: 0033 3 8520 2702 Website: <https://www.gauthey.fr>

Cove Workshop. Marquetry Kits. The Cove Workshop, Gobbins Brae, Islandmagee, Larne, Northern Ireland. Email: info@marquetrykit.co.uk Web: <https://www.marquetrykit.co.uk/>

Please inform the editor of any amendments, additions or deletions to this list. Please make all monies & costs payable to the individuals or firms concerned NOT to the Marquetry Society please. Your dealings will be with the suppliers.



"Topsy Turvy Duo - Gilbert & Sullivan"
by Alan Mansfield of the Redbridge Group
Portraiture (Horrie Pedder) Award - in Class 5

2024 Marquetry Society International Exhibition, St. Albans

Entry Form

Please carefully read the 'Notes for Guidance' regarding COPYRIGHT and REPRODUCTION RIGHTS and the declaration that you made the exhibit, in the International Exhibition Rules before signing the declaration at the bottom of the form.

Please use **CAPITALS** throughout

If you would like your Entry Form or Exhibit Acknowledgement sent via Email would you please place a capital "E" in the appropriate 'tick box' and ensure that you add your Email address clearly in the relevant space below.

Last Name: Mr/Mrs/Miss/Ms.:		First or Preferred name:		
Membership No.:	Address:			
Group:	-----			
Tel. (day):	-----			
Tel. (eve):	Post Code:			
Date of Birth if entering Class 9	Email address:			
Title of Exhibit (and type for applied classes)	Special Award Eligibility (AM) (P) (G) See note 1 below	Class	Size (centimetres) for Classes 1- 5 - 8 & 9	
			Width	Height
Total entries: Fee: 50p per entry, £1.00 minimum. (Not required for members outside the U.K.)				£
I wish to receive a catalogue and results. (£3.00 inc. postage) See note 1 below			Please tick	£
I enclose £..... to cover return postage for my work			Please tick	£
I declare that my entry was laser cut		Please tick	<input type="checkbox"/>	Total fee enclosed
I would like an assessment of my work (Ind & Junior members only please)		Please tick	<input type="checkbox"/>	
Please acknowledge receipt of entry form (SAE enclosed)/email			Please tick - or add E	
Please acknowledge receipt of entry (SAE enclosed)/email			Please tick - or add E	
My exhibits will be sent by:		Please return my exhibits by:		Marquetry Society Use Only
Group delivery Personal delivery Post Rail Other (specify) <i>Delete as applicable</i>		Group collection (from Exhibition only) Personal collection (from Exhibition only) Post Rail Other (specify) <i>Delete as applicable</i>		

Note 1: Where possible Catalogues will be sent with the return of the exhibits. Catalogues will only be posted after the exhibition has closed.
 If the exhibit is eligible for the Artistic Merit, Portrait or Geometric Awards and you wish to have it considered, then please denote this in the box (AM - Artistic Merit, P - Portrait, G - Geometric). AM & P are applicable in the case of an original portrait. See item 4 of the Rules.

I hereby declare that I have read and will abide by all the 'Rules for the International Marquetry Exhibition Competition' as published in the Marquetarian. We reserve the right to exclude a piece of marquetry

Signed..... Date.....

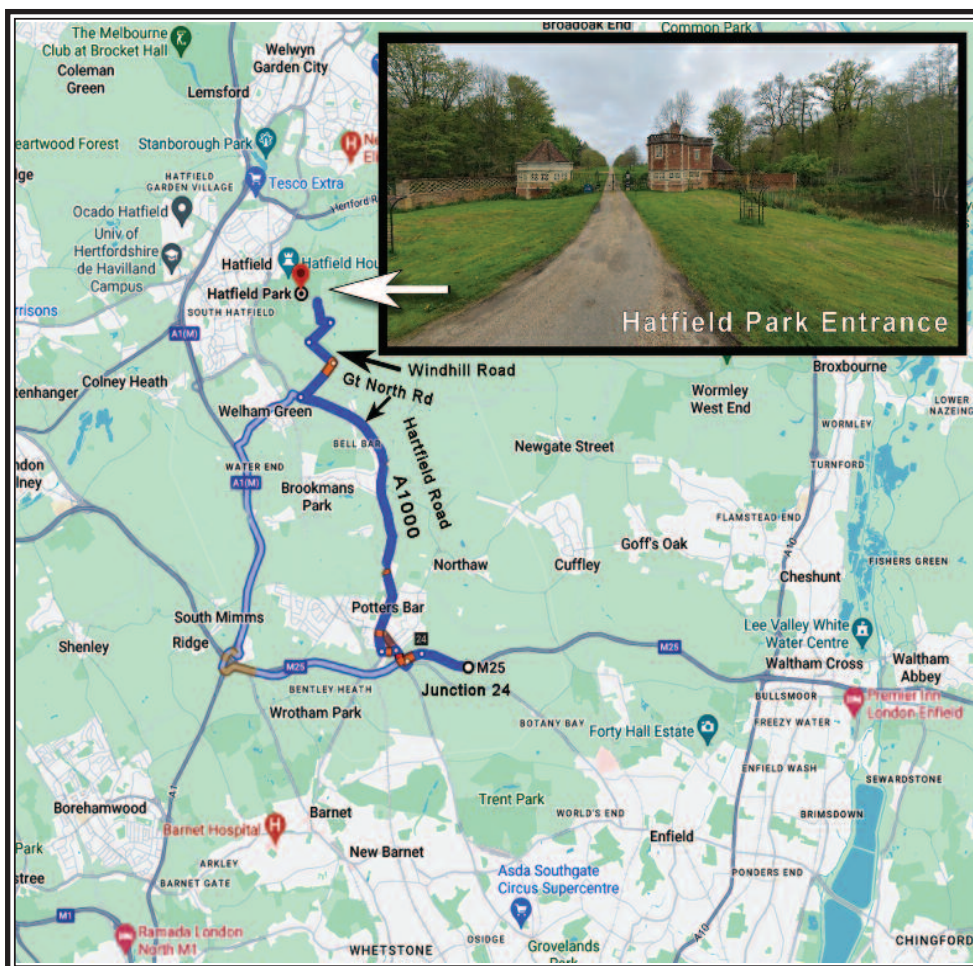
2024 Marquetry Society International Exhibition, St. Albans

Entry Form Notes

Please read the 'Rules for the National Exhibition' and 'Notes for Guidance' and the following notes carefully

- 1/. Complete the Entry Form fully using CAPITALS throughout.
- 2/. Entry fee is as follows: £1 for up to two entries and 50p for each additional entry.
Do not send cash. Cheques or postal orders must be made payable to:-
“Marquetry Society”
Please ensure that your name (and if making a group payment your group title) appears on any bank payment reference so that we can marry up your payment with your entry form. If paying by cheque, your name will already be appearing on the cheque.
- 3/. Enclose a stamped addressed envelope (SAE), if applicable, for each acknowledgement required.
- 4/. Send the completed form, entry fee, return carriage remittance, (if applicable) and SAE (if applicable) to arrive no later than **1st April, 2024** to:
Andrew Jaszczak, 17 Redwing Close, Stevenage, Hertfordshire, SG2 9FE.
- 5/. Send exhibits to arrive between **1st April** and the **13th April 2024** to:
Enrico Maestranzi, 19 Ravendale Ave, North Finchley, London, N12 9HP.
Telephone **07402137843** (to make arrangements for personal delivery)
- 6/. Exhibits will be returned after the exhibition providing the appropriate carriage charges have been received.
- 7/. It would be helpful if fees for group members could be collated at group level and a single payment made covering all of the group's entries.
Please note that exhibit insurance is the responsibility of the individual.

Note 2: Exhibits sent from outside the UK are no longer required to pay an entry fee for their exhibit/exhibits



Driving directions to Hatfield Park from M25

At junction 24, take the A111 exit to Potters Bar. At the Potters Bar interchange, take the 4th exit onto Southgate Road the A111.

After approx a third of a mile turn left onto Hill Rise. A fifth of a mile further turn right onto Barnet Road A1000.

Continue for 4 miles onto Wildhill Road, then, after 2 miles follow through the Wildhill Road turnings for approx 1 mile to the entrance of Hatfield Park. If easier, you could use the Hatfield House entrance.