

# THE MARQUETARIAN

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“A Christmas Carol (after Ronald Embleton)”

by Mike Roberts of the Sutton Coldfield Group

Rosebowl Winner - 1st - in Class 5



Journal of  
The Marquetry Society



# The Marquetry Society



Founded 1952

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## Deadline Dates

**Final** date for receipt of material for issue  
**285** is **12th October 2023**, but please let me  
have as much material as possible by  
**mid September 2023**

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**286** is **12th January 2024**

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# Page 3 Cartoon



***"No, it's not burglars, it's those darn Marquetry Society wildlife photographers knocking over the bin again!"***

Storyline by Vaughan Thomas. Artwork by Alan Mansfield

***The 2024 International Marquetry Exhibition***

***(Provisional, to be confirmed in our Winter edition)***

***Living Crafts,***

***Hatfield Park,***

***Hertfordshire,***

***AL9 5HX***

***Thursday 9th May to Sunday 12th May 2024***

***10.00am to 5.00pm every day***



Well, the 2023 International Marquetry Exhibition has ended and we are bringing you many of the exhibits in these pages in the gallery starting on page 30. We have quite a mixture of award winners and non-awarders for you to enjoy.

We will, of course, feature all of the award winners over the next four editions of *The Marquetarian*. That's inclusive of this one in that four, naturally. But, however much I would like to include all of the non-awarders, sadly space beats us to that goal. However, not to worry because you will still find every one of the exhibits available on our website. They will be included on a month-by-month basis until they are all used up by the time of the next 'National' coming around. And it's thanks to Peter White for taking the photos for us, once again, using his trusty Canon camera and lighting rig. They are certainly splendid photos to be sure, very detailed and clear.

These days of digital photography certainly improves upon the old 35mm slides used in years gone by. No scratches or smudged images these days, no under or over exposed photos either. Each one is perfection in comparison, a real treat for an editor I can tell you!

On the opposite page we welcome our new President of the Marquetry Society, this being a Mr Enrico Maestranzi who was the Chairperson of the St. Albans group until recently. A decent chap is Enrico, 'twas he who took the photo below of Tim Coutts and your humble editor in the editorial office preparing this edition of *The Marquetarian*. Tim is (or was by the time you read this) visiting here from the USA and was eager to see how the magazine was put together. We hope that we didn't disappoint!

No laser marquetry article in this edition, instead we have a new series describing the build of our latest Rosebowl winner.

*Alan.*



*USA member Tim and editor Alan in The Marquetarian Command Module*

### **Autumn period Password**

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

**walnutburl**

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 September 2023**.

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.



**G**reetings fellow Marquetarians. You may already know me, but for those who do not, my name is Enrico Maestranzi and I am your new President. I have taken over the post from Peter White who was your President from 2017 - he is now your Chairman.

I am not looking to make great changes at the moment, as I think that things are moving on progressively in our favour and will benefit us accordingly over the next year with a good increase in membership by reaching out to a wider audience face to face with the 2024 National.

Perhaps some of you will already know my views on the use of chemically coloured or dyed veneers and, indeed, quite probably I am very much a traditionalist in this respect. Very few of the veneers we use these days are actually sawn from the log or 'cold cut' with a knife. Most logs are steamed under pressure before slicing, which will often change the colour of the timber.

Only certain light woods such as sycamore, horse chestnut and some maple are 'cold cut' to retain their lightness. Try as we may to use veneers that are 'pure' in colour, it is almost impossible.

So, a purist as opposed to a traditionalist I've never been and readily admit to using techniques on occasions which effectively change the appearance of the veneers I use. In the main I'm referring to sand scorching. Harewoods come under the category of 'chemically treated veneers' I guess, and I am not averse to using these when I think they are appropriate.



You may have noticed that many of my views are the same as Peter's were when he was your President. So, rest assured that not a lot has, or indeed will, change. We will keep the flag flying for the furtherance of traditional marquetry. Long may you enjoy it.

*Enrico*

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 Marquetry Society's  
Top Award Winners



*Mike Roberts of the Sutton Coldfield Group receives the Rosebowl from Peter White*



*Ivor Bagley and Enrico Maestranzi receive the Group Shield from Peter White*



## Web Secretary's Letter

USA and UK. I don't know about you, but although I have been doing marquetry since 1981, I often find that my way of doing it is the right way.

Of course, it's not. There is no right way and if you have found that you are happy with the way you do it, stick with it. On a Tuesday evening we have at least eight 'Masters' who are willing to impart their knowledge. I must say that it has helped me. If any of our readers would like to join us on a Tuesday evening at 7.15pm UK time you would be most welcome. And you could pick the brains of, Alan Mansfield, Vic Small, Robert Weston and Enrico Maestranzi and others, all competition winners. If you would like to join us, please contact Alan Mansfield or myself, details at the beginning of this Journal, and we will supply you with the Zoom entry number. Jeff Grossman from Phoenix, Arizona, a regular member on Tuesday night, spectacularly won first place in the prestigious Marquetry category at the 2023 Design in wood Exhibition in San Diego with his piece entitled 'Dancing Spirit' He states that, "*I am grateful to my British Marquetarian friends for support and recommendations that contributed to my success! The piece hasn't sold YET! The judges' comments were greatly appreciated; however, you might get a laugh: "Excellent work, great use of veneer colours to create the image, very nice finish."* I was Paul Schurch's assistant for a week-long marquetry class last February, however there was no collaboration for Dancing Spirit."

Jeff has been a regular member of our Tuesday Zoom Group and we have seen a marked improvement in his work enabling him to win this prize.

If you are free on a Tuesday evening (7.15 - 9pm GMT) why not join us on Zoom?

Happy Cutting, **David Walker**

Greetings one and all. I hope that you are all enjoying our crazy Summer, roasting one moment and drenching rain the next. Who needs the Caribbean or Balearics when we have our good old English weather? We had some good weather for our Exhibition at Middleton Hall and a good selection of entries of a very high standard. I am glad I was not one of the judges. Unfortunately, as I broke my shoulder and unable to drive, I was not able to go and view the pictures. However, with some of our friends from the USA, Austria, and Canada we were able to view all the entries thanks to Peter's camera skills and Alan's computer skills at our Tuesday evening Zoom Meeting. We were all judges! And were able to congratulate the judges at Middleton Hall with doing a fantastic job. We were mostly in agreement with them and there were only three of them against nine of us!

The website is still ticking over. I have had quite a few queries this quarter. Most of the enquiries come from the USA. It is good to see that the website is being read by others, overseas and not just in the UK. It has been gratifying to learn that two of our members on our Tuesday forum have both stated that because of the support and help that they get from others in the meeting, they have both gained success in competitions in the



**Y**ou may remember that I kept bleating on about getting our website upgraded to secure, or 'https' status for at least the last couple of years. This secure upgrade was what we needed to get our rating or listing back up to the number one position in the marquetry category on all of the major search engine returns. With our unsecure status we had been downgraded significantly. In fact, instead of being in the top two we were down to number fifty or lower - not a good situation to be sure.

With our rating being so poor, and getting worse, I realised that now was the time to rectify the situation and buckle down and do the work to get us recognised as secure (which we actually were, but needed the https heading and pad-lock symbol in front of our web address).

With a level of midnight oil burning, I got it all done and initially tested out on my own Redbridge group's website of <https://www.redridgemarketrygroup.org> Happily this worked splendidly, and, it also left the old 'http' version intact, so that any external links coming back to us still functioned correctly, but would eventually upgrade to the secure version as time went on and other web masters updated their links to external sites.

You will find that our 2023 International Marquetry Exhibition online gallery and slide show are fully operational and available on both versions of our website. To up our ranking, do please use the <https://www.marquetry.org> whenever you can, it helps to promote our listing.

To celebrate getting all of this hard work sorted and out of the way at last, I treated myself to a nice mug of Earl Grey tea and a large slab of fruit cake, and sat back and just stared at the lovely new https screen which was, at last, fully functional on the world wide web, or internet. Glorious indeed I can tell you.

August then became the next slog, but this time it was for doing all of the coding for the 2023 International Marquetry Exhibition Award winners' slide show. Initially, when I first set up the slide show, all I had to do was just highlight which graphic or picture I wanted to add and the slide show software would do all of the background work itself. But, over the years I rather forgot how I initially did it, and I then ended up needing to introduce each exhibit into the slide show by entering each of those selected items and its location on the website, into the slide show by manually going into the slide show html code and writing the code for each exhibit myself! Rather a lot of work in the end, but the end result is well worth all the effort, I'm sure you will agree.

Apologies for all the technical talk today, but it is all very important if we want our website to be the main one globally once again - especially as we latterly seemed to be heading for the wilderness webwise.

However, that problem has now been put to bed and, once the search engine spiders (as they are known) eventually find our new secure status, we will be back at the top where we always resided. It will be good to be back at number one again.

*Alan.*



# The Rosebowl Winner Build

by Mike Roberts

The editor has asked if I would provide some background information about my picture, A Christmas Carol. I did not pictorially record progress of the project so all that I can do is explain, as best I can, how the picture was constructed, with some selected images from the finished work. It was based on a Ronald Embleton painting, the third that I have attempted out of the many that he painted reflecting subjects from Dickens. John Jeggo and David Middleton have in the past also very successfully produced marquetry pieces from this artist's work.

Throughout the years I have drawn inspiration from previous Rosebowl winners within the society, and any merits my work possesses have their roots in following the approach of these past masters, some of whom are still producing top quality work today. I had never had much success with depicting faces until my picture of the "Artful Dodger meets Oliver".

This was entered in the 2019 exhibition, and one of the judges commented on the effectiveness of the facial expressions. The main difference with this picture over other similar subjects I had attempted was that the faces were larger than those in my previous work. A Christmas Carol was therefore enlarged to give a larger face size. This seems to have worked, as following on from A Christmas Carol, I completed yet another Dickens inspired picture, "David Copperfield goes to School", but to my normal smaller size. This was also entered in Class 5, and although it had other shortcomings, I once again did not manage to get the smaller faces to work. When working on A Christmas Carol I tried to cut the faces from one piece of veneer. I attempted to find flesh coloured veneer that varied in tone across its surface to depict

both the light and shadow of the face. However, this single piece sometimes needed additional shadow areas to be cut in to build up the face contours and add depth and realism to the faces.

I have never really succeeded with dyed veneers. I am not able to inject the character or depth that I find is possible with



well chosen natural wood veneers. As I worked on the picture, I therefore decided that if I could achieve the desired effect with natural wood veneer that is what I would use. Of course, there will be certain instances where, for realism, dyed veneers are undoubtedly the best solution. For example, how can you depict accurately a Kingfisher without the use of dyed wood? In the right hands dyed veneers also work well in miniature pictures. However, where considered useful, I have used treated veneer in the form of hawthorn to add variety and additional brightness to the scene. For example, when depicting clothing on some of the boys.

**Editor's Note:** Part 2 of this excellent series by Mike will appear in the Winter edition of The Marquetarian. This is an inspiring series to follow if you are aiming for the Rosebowl yourself.



Our new style display stands were used for the first time this year. These were made by Alan Townsend in his workshop and a first class job Alan has made of them, too. I would say that these new style display stands look like being the way we go for the foreseeable future. They seem to be very stable and at just the right height for

everyone to view the exhibits without needing to bend down or stretch up to enjoy the magnificent works.

Not only are these new stands better placed for those of us suffering from back problems and various infirmities of old age, they are much easier to store, assemble and pack away. All in all, a much better solution for our ongoing needs.



*Here, and in the next 4 photos are the new style display stands*









We hope that you have enjoyed viewing those photos of some of the exhibits on the new design display stands. Don't they look terrific? Very in keeping with the stately surroundings.

And now, you see a beautiful marquetry picture on the right here.

There is a wonderful story behind this picture. This is the picture that the late Patrick Levins was working on when he sadly passed away. Obviously it was unfinished, but his wife and family rather hoped to see it completed if there was any possibility of that happening somehow.

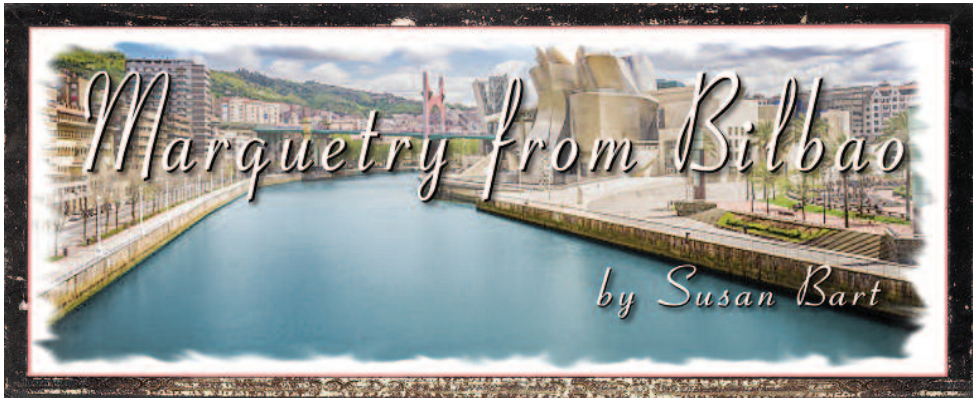
Into the breach stepped good hearted Alan Townsend who offered his talents to complete the picture up to Patrick's impeccably high standards. Which, of course, Alan was able to do well within his stride.

The picture is titled 'Boy in a Farmyard' and was on display in the 'Exhibition Only' section of the exhibition. We think that Patrick would (or will be, from his cloud up in Heaven) very pleased with the completion of his picture, and rather pleased by the appreciation shown by his many friends in the Marquetry Society



who valued Patrick as a personal friend. Your editor here certainly being one of those. A very amiable chap was Patrick.

In the Winter edition of *The Marquetarian* we will show you the miniatures cabinets built onto the stands, which certainly make viewing these small marquetry works so much easier than the horizontal arrangements we were using in years gone by. The improvements are, indeed, wonderful.



**G**reetings to you, my dear fellow Marquetarians from sunny Bilbao in Spain.

Many of you may already be acquainted with my artwork, which can be found on my website at [www.SusanBart.com](http://www.SusanBart.com).

I am pleased to say that I have been a member of the Marquetry Society since 2007 and it has been very pleasing to have the articles I write for this journal published periodically.

I initially started cutting veneers with a scalpel and an electric saw, but I have been using the laser cutting machine regularly for many years now. I previously wrote about this in earlier editions of *The Marquetarian*.

However, I'm not writing here to talk about myself, but about the enthusiasm and pleasure I gain with the way my students abide by the marquetry work ethic.

This year I have been teaching marquetry classes to a total of 30 students divided into 3 groups. I have been giving lessons for the Bilbao city council for 6 years now and the method we use the most is that of the window (window method) and the scalpel as the primary cutting tool.

I have to say that my students have much more patience than myself and I am very happy with their work, especially because I see that they enjoy the process.



*Above: Guillermo working on a new picture*



*Above: Made by Julen*



*Águeda working on the first step*

I feel strongly that we should be taking this ancestral technique into the artistic world rather than seeing it as a traditional craft. However, that 'tradition' is an area that I reserve for my students, the whole of them, being, in my opinion, rather fantastic and very talented ones that I am very proud of.

I do try to teach them the proper traditional styles of marquetry, whereas, I have to confess, I do the very opposite with my own works, which at times are very experimental.

In Spain, I'm afraid that wood marquetry is very little known, but not so wood carving. It is an honour for me to be able to present to you some of the work of my marquetry students. I think that you will like them as much as I do.



*Above: Made by Josi*



*Made by Eugenia*



*Above: Made by Itziar*

Just before I finish I would like to say that I think we should consider that it is everyone's job to spread the word about this beautiful technique so that it does not disappear or die away through the public's ignorance of its existence.

And therefore, in saying so, I think that it is because of informative magazines like this one, that helps us in the lessons and techniques and thereby keeps us informed and helps us all to feel closer to every one of you, our fellow marquetters.

God save the marquetry as we do and cherish.

Editor's Note: Very well expressed Susan. It is good to see marquetry flourishing so well in Bilbao under your supervision. The quality of your student's work is superb, as our readers will see here on these pages. First class.



**O**n this page we show you a few more examples of the excellent marquetry work emanating from Bilbao in Northern Spain.



*Above: Made by **Fernando***

*Below: Made by **Juan Carlos***



*Above: Made by **Jose Angel***



*Above: Made by **Joseba***

# MARQUETRY KITS

*or the build of a 1957 Marquetry Kit picture by Neil Micklewright*

Editor's Note: This article by Neil Micklewright features an original marquetry kit which is some 66 years old at the time of printing. Neil uses the supplied veneers from the kit, which seem to have stood up to the rigours of time exceptionally well. The same cannot be said of the tube of glue sadly!



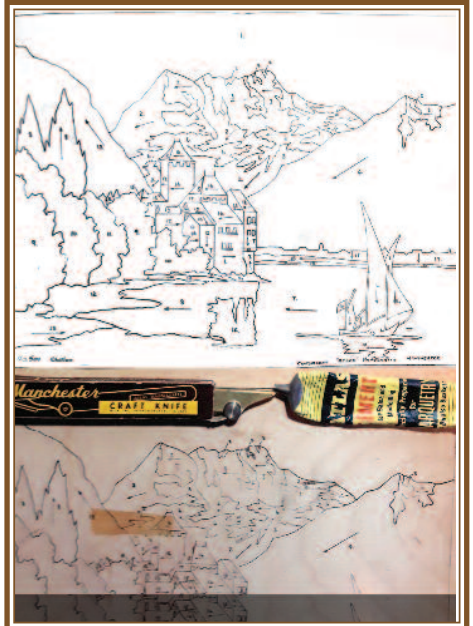
Following on from the two items in the recent Marquetarian about marquetry kits - I hope that this is not seen as one upmanship - but a lady in my art group bought in a marquetry kit for me to look at.

The kit is an Atlas No 501 'CHILLON' circa 1957 and is complete and untouched. Out of interest I looked through my early Marquetarians for any article about the kit and to my surprise found that in issue No 21 (Jan 1958) there is an illustration of the kit completed by S H Murell when he was awarded the Silver Plaque at the Earls Court exhibition.

Interestingly, the price pencilled on the kit was for 9/6d, which equates to 47.5p in today's decimal coinage. Rather cheap for a complete marquetry kit; it certainly wouldn't buy the tube of glue, let alone a good quantity of veneers, that's for sure.



*The original design from the 1950s*

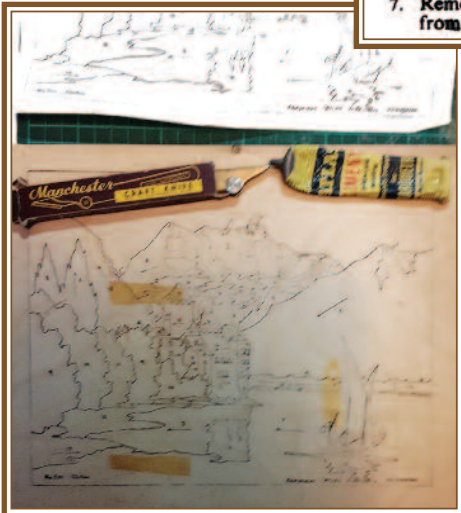




The kit was supplied with an instruction sheet, which you can see here on the right. You also got a tube of, what they called “marquetry cement”. In fact the word “cement” is rather accurate to the condition of the glue still residing in the tube - it has actually set cement hard, it is truly solid.

Somehow the volatile solution element has completely vapourised and has passed through the metal walls of the glue tube - it had never been opened or noticeably leaked.

Also contained in the kit were “first quality numbered veneers”. As you will see overleaf, they are still in remarkably good condition. This is most likely because they remained in their box over the decades until the box was opened for this build project. The absence of sunlight really came into its own here, no bleaching from sunlight or effects of airborne pollution coming into effect. This makes all the difference as you can see here for yourself.



## ‘Atlas’ Continental Series

The pictures made from this very attractive series of marquetry designs owe their freshness not only to the choice of subject, but also to the choice of veneers and to the simple mount of Sapele mahogany with its subtly-effective edge border of cream sycamore. The detail while not confusing the pictures, provides plenty of interesting scope for the keen marquetry worker.

The numbered veneers in the kit may be identified by reference to the key below. These are sufficient to complete the picture, but some spare unnumbered veneers are also included to allow a certain amount of alternative choice at the worker's discretion, and to replace any small spoilt pieces.

### No. 501 CHILLON

#### Key to the numbers on the design

- |                        |                          |
|------------------------|--------------------------|
| 1. Sycamore            | 10. Ash burr             |
| 2. Walnut, dark        | 11. Greywood, bird's eye |
| 3. Peroba, rosa        | 12. Oak burr             |
| 4. Lacewood grey, dark | 13. Ebony, black         |
| 5. Rosewood            | 14. Walnut, Nigerian     |
| 6. Ash                 | 15. Makore               |
| 7. Beech               | 16. Padauk               |
| 8. Laurel, Indian      | 17. Mahogany, Sapele     |
| 9. Thuya burr          | 18. Ash, olive           |

**Border**—Mahogany, Sapele, pencil striped  
**Edge border**—Sycamore

#### General Instructions

The arrows on the design indicate the direction of the grain.

1. Use the carbon paper to trace the design parts on to the veneers.
2. Cut the veneers on a wooden board. The mounting board itself may be used with advantage, as the cuts roughen the surface and provide a better key for the cement.
3. Use a metal ruler for cutting along straight lines.
4. Run thin lines of cement on the back of the veneer, both round the edges and within the area, and when in position move the piece about slightly before pressing down so as to spread the cement evenly.
5. Work quickly as the cement is quick-drying.
6. To fix the veneer, press it down very hard with the fingers to squeeze out air bubbles and any surplus cement.
7. Remove any surplus cement from the edges of the veneer and from the board before fixing the adjacent piece.

You also got a printed baseboard. What this means is that the design is stencilled on the baseboard in the same manner as the backed design printed canvas supplied with a painting by numbers kit.

The printed baseboard does exactly the same thing as the printed canvas - it provides you with a guide for placing your trimmed veneer. You have a paper print of the design which you can either trace onto tracing paper and use in the normal way along with some black carbon paper (never use the blue variety as it stains the wood and can't be removed). Or, if you wish, trim the veneers pieces in the 'stick as you go' method of years gone by.



## “ATLAS” MARQUETRY KIT

### CONTINENTAL SERIES

#### CONTENTS OF THE KIT

Printed baseboard.  
Printed design.  
Packet of numbered veneers.  
Card of spare veneers.  
Tube of Marquetry cement.  
Carbon paper.  
Sandpaper (2 sheets).  
Instructions.

Please check these contents carefully; and in case of any discrepancy or complaint enclose this slip and notify

“Atlas” Handicrafts, Service Department,  
Kirk Works,  
Newchurch, Rossendale, Lancs.

#### NOTE

To avoid damage to the veneers, remove the cellulose tape with great care.

Inspected by.....

21

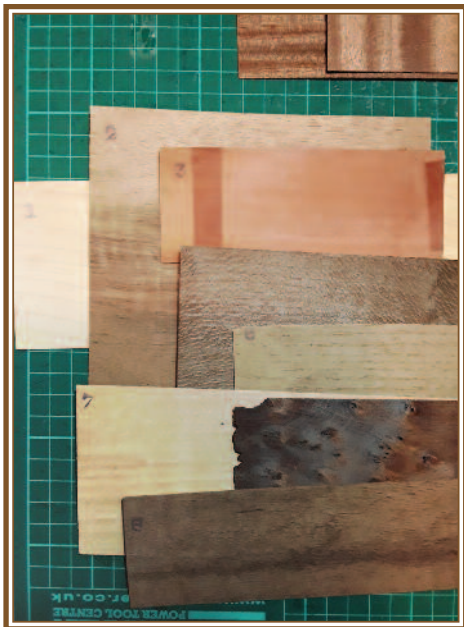
MH. 11/57

They also give you two sheets of traditional sandpaper. But you may want to replace these with today’s much better abrasive papers, they are more effective.



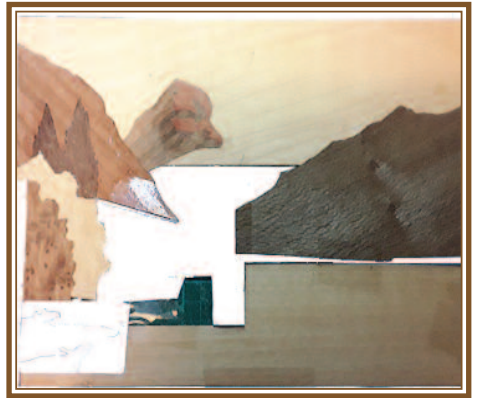
The supplied numbered veneers as you see in the two photographs below, are, as I said earlier, in remarkably good condition. They came in transparent celluloid packets which, I suppose did help to avoid airborne contaminants. And, keeping the packets of veneer in the box, did the same for the ultra violet rays of the sunlight. Happily the veneers did not crumble, but were still, shall we say, ‘cuttable’ in the normal way.

You can check the veneer numbers against the list shown on the previous page. The dark veneer at the bottom of the picture has number 8 printed on it, which equates to Indian Laurel.



Unfortunately, the number printed on the veneer above number 8 has become somewhat hidden, but using logic it seems to have some bird’s eye “pip” effect, so I would estimate that it could be ‘bird’s eye greywood’, although some of you may well know better. It has a scorched look to it, so is rather confusing.

But, enough of guesstimating the entire veneer supply, let’s instead get on with the main point of this exercise and start to put together this near on 70 year old kit.



The four pictures above show the progress of the build from picture one top left which depicts the sky veneer going in. Picture two at top right shows the first of the mountains being placed on the left of the design. On picture three at lower left, you see the dark mountain on the right being inserted. These three pieces, although part of the design itself, also act as a sort of waster element for more detailed pieces, but the process will become obvious as we move on.

Bottom right in the group above shows you more detailed elements coming into play. We start to see trees and bushes appearing.

In the picture below the veneer for the water in the lake has been added, alongside much more foliage on the left of the picture. So, things are progressing well.



Okay, we have now added the boat and the shadow area for the reflection of the castle itself. You may have noted at this juncture that the kit picture is differing just a little from the original 1950s design. For instance, the shadow effect seen across the water in the 1950s picture has been replaced by the shadow of the castle seen as a dark reflection. Also the mountains in the background now have a darker appearance. But none of these changes really matter, as the



end result is still a very pleasing picture. To be honest, we did see some of this effect with the kit pictures taken from Patrick Levin's originals. Presumably this was to somewhat simplify the picture for those not quite as able as Patrick when it came to putting marquetry materpieces together. But, nonetheless, good marquetry pictures still resulted from these kits, as you see here with this aged kit. With the picture on the left, you will see that the castle itself has

at last been added. On the right we now have the remaining mountains in place, and don't they add a geat deal of atmosphere to the picture?

The finished and framed 1950s kit picture is seen at the top of the opposite page. It has been varnished and cleaned up so that the true colours come to the fore. I think that it makes a superb picture and was well worth the challenge to complete. If you can find one of these old kits, have a go yourself.







## Still can't find that perfect veneer?

Then why not visit Wood Veneers ebay shop at [www.ebay.co.uk/str/woodveneers](http://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](mailto:info@woodveneers.co.uk)



# The Ernie Maxey Award

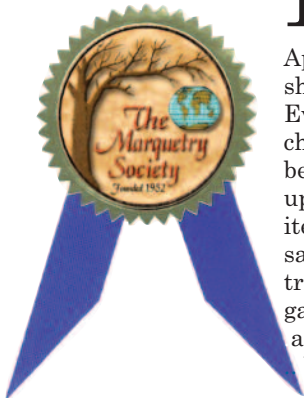
President's Commendation

2023 recipient – Janet McBain

# Citation

I would like to nominate Janet McBain for the 2023 Ernie Maxey President's Commendation award.

Apart from being a long standing member of Harrow group, she has been the secretary for as long as I can remember. Every year, she attempts to get publicity for the group by chasing local media and it is only this year that she has been given help by a new local member. She always comes up with ideas for sales at xmas stalls, making a lot of small items (fridge magnets, key rings, badges etc) for sale and encouraging the rest of us to contribute. During the year she also investigates venues to exhibit and, although helped by other members, she is the driving force for the group.



On top of all of this incredible work, she still manages to do award winning marquetry!

Nomination from Les Dimes.





# The Ernie Maxey Award

President's Commendation

2023 recipient – Jean Robinson



# itation

I would like to nominate Jean Robinson for the 2023 Ernie Maxey President's Commendation award.

She has been a stalwart member of the Sutton Coldfield Group for a number of years and is proactive in helping to ensure that our group continues to flourish.

When available she always helps out as a steward on the Marquetry Society stand at the Birmingham National Exhibition Centre craft shows that take place in March, June and November each year. During these shows she keenly promotes marquetry, the Marquetry Society and our group and encourages visitors to experience marquetry by attending one of our regular beginners courses.

She is constantly active throughout our club nights helping, guiding and encouraging other members, particularly beginners, with their work. Again, at group level she has been proactive in setting up a series of demonstrations of marquetry techniques and contributed her own tutorial on fine lines.

Jean was very involved in helping to organise the 2019 International exhibition at Middleton Hall, and is again providing invaluable help with this year's show, and is committed to making it a success.

Nomination from Mike Roberts.





# You are never too old!

One day in 2022, a gentleman who won't mind us calling him elderly, came into the Longshed workshop with his wife, Mavis, and started talking to the person manning the Woodbridge Riverside Trust (WRT) shop. This was Bill Kober.

Bill's family were Londoners residing in the Mile End Road. At the start of World War 2, as a boy of 11, Bill was evacuated first to Chipping Campden and then to Bourton-on-the-Hill. This period in Cotswold country was the start of his great love of the English countryside. After the war, Bill went back to the London area, married Mavis, and raised a family of his own. But then, just over a year ago, came the opportunity for the couple to move to Suffolk to be near their son.

Bill had been a member of the Redbridge Marquetry Group for 35 years but had more or less given up his hobby and disposed of all his wood veneers. However, he still had some of his finished pieces - these being wonderful marquetry pictures and beautifully-made chessboards, for instance. Bill very generously gave these to the Woodbridge Riverside Trust shop for them to sell. But, he had never sold any of his work himself.

And that's how it started. Bill now has a workspace in the Longshed workshop and can be found there a couple of days a week making his chessboards for sale in the shop. And they are very, very popular. You may find him there if you ever

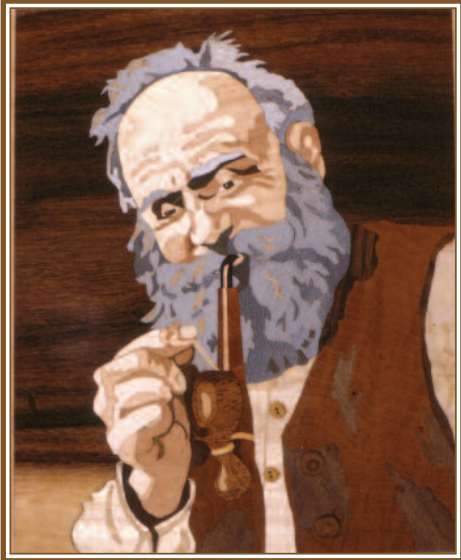


Bill Kober

visit the Longshed workshops. If you do, ask him about his fitness regime - it puts most of us to shame!

The above was originally published by the WRT who very kindly gave us permission to reproduce this article from their own magazine. Over the many years of Bill practising marquetry he entered a good number of pieces in the Marquetry Society National Exhibitions, gaining him several awards along the way. Of course, Bill was also a loyal member of the Marquetry Society as well as the Redbridge Marquetry Group.

For your enjoyment, here is a small handful of Bill's output from over the years:



We give our thanks to Sue Bale and Woodbridge Riverside Trust, 2023 for their permission in allowing us to reproduce their original article featuring Bill Kober.

For more information about this delightful organisation, why not visit their website at:

[www.woodbridgeriversidetrust.org](http://www.woodbridgeriversidetrust.org)

It is well worth a visit.

# VIC'S MARQUETRY TIPS

Here are a few general - purpose tips for this edition of my 'Vic's Marquetry Tips'.

**A** dent or a bruise can be raised by being damped, putting a piece of paper over it and then pressing a hot iron on it.

If not in constant use, glue brushes, like other brushes, should be washed clean when finished with. This leaves them ready for use any time and also protects the bristles.

The difficulty of gluing teak is well known. It is a naturally greasy wood, which makes successful gluing difficult. At a brains trust held at the factory of Aero Research Ltd., Duxford, the makers of Aerolite glue, a questioner asked the trust the method they recommended. The reply was that there are two methods; one is the separate application method in which you degrease with carbon-tetrachloride, tri-chlorethylene, methylated spirit or Teepol. If say, Teepol (this is a very strong industrial cleaning disinfectant) is used it should be allowed to stand and dry before carrying out the gluing process. The second method is to add half to two per cent Teepol to the glue.

## OTHER TIPS WORTH KNOWING

1. When putting picture and baseboard into the press, place it in picture side down so that any glue that exudes does not run over the edges.

2. If you are using Cascamite for bonding, take the picture out of the press after say an hour and scrape off exuded glue while it is still reasonably soft. It avoids having to chip away the very hard surplus glue at the end. Don't forget that Cascamite sets like cement!

3. To remove gummed tape (that thin white stuff we use) from the face of the picture after pressing, wet the tape fairly liberally and put it back into the press between paper. The water will penetrate through the tape which will then easily peel off. But don't overdo the water.

4. When cutting large pieces of veneer (window method) or intricate outlines such as the serrated edge of a bush or tree, anchor the veneer behind the window with clear sticky tape (you know the one I am talking about, unfortunately we are not allowed to mention it in print!) in about four places. It prevents the veneer slipping and saves time and temper.



## L A P E L B A D G E S

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



**The Marquetry Society**

## L A P E L B A D G E S

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

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

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





Hi there, since our last report in the summer Marquetarian, our Facebook signed up membership has grown to 36 at the time of writing. Probably it is actually higher than that figure by the time you are reading this. We are slowly getting popular, which is good to see.

Very pleasing for us is that our webmaster Alan has now introduced a link to our Facebook page on the Marquetry Society website home page. This means that anyone interested can just click that link and log straight into our Facebook page.

They can then opt to become an active member of our 'The Marquetry Society' Facebook page and publish pictures of their work on that platform for all to see.

Now, some of you who have already visited our Facebook page may have noticed that I am using an AirPress vacuum system to press my larger pieces of marquetry. This is a wonderfully convenient press that doesn't require a huge conventional and heavy-weight item of equipment which would be a real nuisance to lug about. The vacuum press folds away neatly after use and stores away in a much smaller place than any of those huge conventional presses.

Unfortunately, these AirPress units are not cheap, but they are very advantageous to us who do not have the space to store an A1 or larger size press.

If you want to know more, then visit the AirPress website at:

<https://www.airpress.co.uk/236-standard-airpress.html>

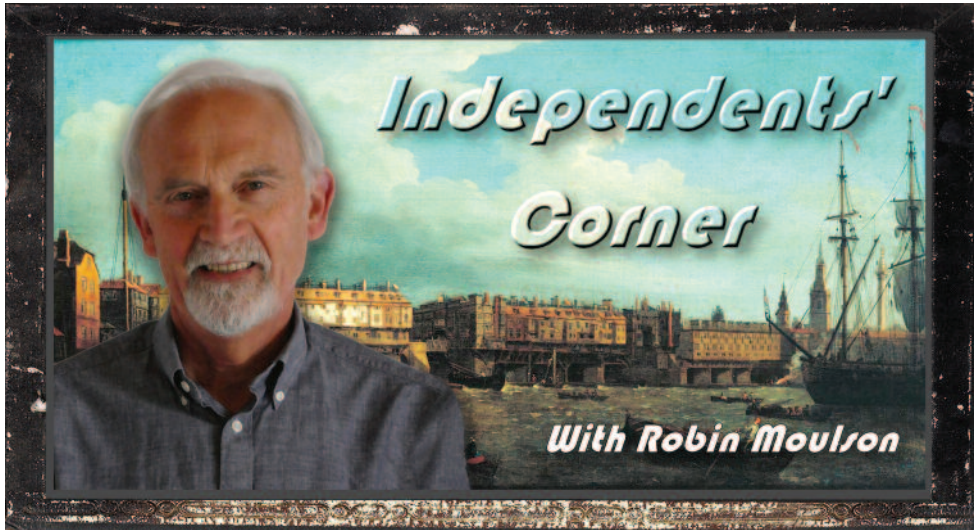
All of you, our readers, are potential members of our Facebook group and can become an active members by just clicking the 'invite' button (there are two of them) and following the onscreen prompts. Generally you don't need to be approved by one of the admin team, but if this requirement does pop up, then either myself or Peter or Alan will approve your request for membership and you will be added to our growing list of participating Facebook 'The Marquetry Society' members. You will then be able to place examples of your magnificent work for us to see and comment on (favourably I'm sure)



*Our Facebook page with 36 signed up members*

Changing the topic a little, I have been experimenting with using a laser cutter over the last year, as has our editor, and I am interested to learn how many others of our membership are already making use of these cutters and getting good results. I would like to feature some examples of this sort of work on our Facebook page in order to show that we are keeping up with modern marquetry practices as well as honouring traditional methods and styles. What are your thoughts on this, do let me know.

**Karen.**



**F**irst of all, welcome to all the new Independent members who have just joined. I hope you will contact me with any queries that you may have or if you would like to know of others in your area. Also, please drop either our editor or me a line if you have any ideas you would like aired or anything to be raised at the Executive meetings. This, of course, applies to existing members too.

I would like to thank all those who sent their good wishes especially our colleagues from abroad who keep a very keen interest from so far away.

Secondly on behalf of all the Independents who attended the exhibition I would like to thank the Sutton Coldfield Group and the many other helpers for producing a very professional 'National' which took full advantage of the superb venue.

Also, we can give ourselves a pat on the back for accumulating nineteen points this year, but, although we did get a good amount of points, unfortunately we do not qualify for the Group Shield.

Congratulations to all the Independents who won prizes, namely: B Adams, G Turnbull, Z Nagy and V Walpole.

This, coupled with a bit of luck, shows that the Society is achieving its aims. Certainly, as far as I am concerned, all the knowledge and tips that I have accumulated have come either from the Marquetarian (thanks editor) or various members that I have managed to corner at Nationals etc. One of the things that amazed me was the willingness of all marquetarians to spend time to share their skills with anyone who asked.

This proves to me that the Society provides the wherewithal for Independent members to improve with a little effort from themselves.

In addition to this if any Independent member can organise a group of around half a dozen or more to meet at a central point I am quite that one of us senior members could be persuaded and made willing to visit and give them a talk and demonstration on any aspects of the craft (excluding parquetry, about which not that many of us know enough for teaching purposes) either for a day or an evening as necessary.

I hope that all of you who attended the National will have fresh inspiration and are already planning your exhibits for next year.

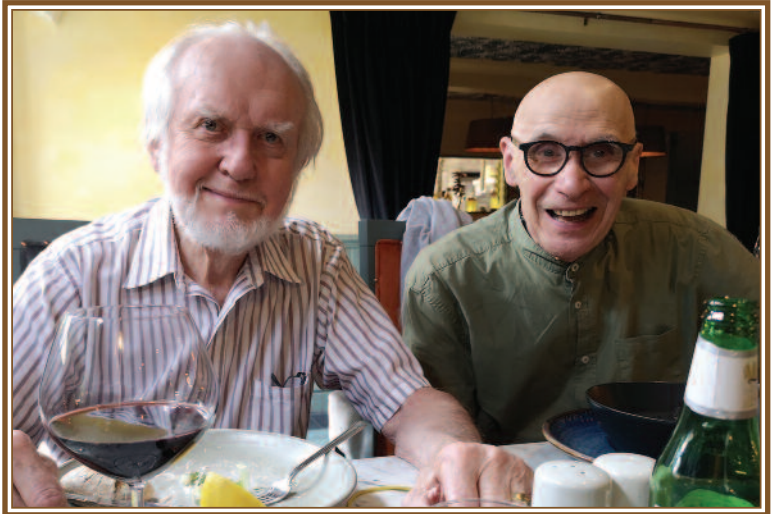
## Veneer Examples - the A to Z of wood veneers

An occasional series featuring alphabetical listing of common (& rare) veneers



**H**ere we have Geordie USA Marquetry Society member Tim Coutts having lunch with our new President Enrico (see page 5) and your esteemed editor (who was taking the photo).

Tim was over here visiting family, friends and his old haunts. A most enjoyable time plus a pleasant lunch was had by all, very agreeable.





# The 2023 International Pictures

Thanks go to Peter White for taking the Photographs



Left: 105 - Class 1 - 36 x 45cms

“Flying Home” by Peter Jarvis of the Chelmsford Group

**PG:** *Interesting surreal bird's eye view scene. A lot of good fine cutting to do the lattice work and house outlines.*

**Ed:** *The perspective effects are one of the first things to catch your eye in Peter's picture. A very clever artistic approach which works rather well in the medium of marquetrie. The fine line work around the upper level of the lighthouse (I assume that's what it is) is excellent.*

*The cutting looks to be first class, as is the finishing. Well done.*

Right: 742 - Class 7B - 30 x 25cms

“Box - Autumn” by Karen Cooper of the Chelmsford Group

**PG:** *Very attractive lid design with nicely cut leaves, alternating the veneer grain and shade to good effect*

**Ed:** *A very cleanly produced piece of work by Karen. Nice shading on the leaves. I do like the contrasting colour around the sides of the box, it balances the top design superbly and makes for a most pleasing end result.*



## 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-awarders' work stand out to the editorial eye, these will be mentioned in the text.*

Right 311- Class 3 - 29 x 26cms

**“Ladies Who Lunch”** by Jan Johnson of the St. Albans Group

**PG:** *A well cut stylised picture that makes you smile.*

**Ed:** *I really enjoyed this picture. It is one of those that have a strange appeal which defies artistic norms. Very enjoyable. Interesting veneer choices here. I find them intriguing, but they work well.*



Left: 750 - Class 7B - 30 x 23cms

**“Queen of Hearts (Box)”** by Victoria Walpole, an Independent member

**PG:** *Lots of finely cut detail for the 'Queen of Hearts lid' and an interesting unusual corner design.*

**Ed:** *Not only a superb design with truly excellent marquetry decorating the top of the box, it also has sculptured corners into the bargain.*

*The fine line work is magnificently detailed and spot on for the Queen of Hearts. Superb.*

*Yet another quality piece from Victoria. A lot of talent here. A future Rosebowl winner? Could be.*

Right: 807 - Class 8 - 45 x 70cms

**“Psycho (Janet Leigh & Anthony Perkins)”** by Les Dimes of the Harrow Group

**PG:** *Has used the three veneers well to produce two very expressive faces.*

**Ed:** *I have to admit that at first glance I thought that I was looking at a scene from Doctor Who when David Tenant was the Doctor! I was wrong because, it was indeed Anthony Perkins and Janet Leigh.*

*Amazing to think that this double portrait is made from just three veneers, but that is so. Excellent.*





**Right: 123 - 3rd Class 1 - No size given**

**“Stag’s Head Natural” by Carol Martin of the St. Albans Group**

**EM:** *This picture shows a marquetarian who is confident in using the figure and tones of veneers in this clear and well constructed piece.*

**NM:** *Well cut picture. Found the multi veneer approach a little confusing. This picture was one of a pair.*

**PG:** *A pleasing picture, very cleanly cut, with a lovely combination of natural veneers.*



**Left: 202 - 1st Class 2 - 39 x 30cms**

**“Change of Shift” by Graham Hopkins of the Sutton Coldfield Group**

**EM:** *A picture full of atmosphere a long walk to the mine on a cold afternoon. Not much detail but a good choice of veneers.*

**NM:** *Figures and wooden gantry well executed. Background not so good, but much to admire in this picture.*

**PG:** *The combination of coloured and natural veneers are used to good effect to create a very 'after work' mood, the use of perspective is good too. The clothes on the two figures would have benefitted from a little more work on their movement.*

**Right: 512 - Class 5 - No size given**

**“The Flirtation (after Eugene De Blaas 1843 - 1932) by Les Dimes of the Harrow Group**

**PG:** *Nice composition the gentleman in the picture is particularly well done.*

**Ed:** *An excellent interpretation of the Eugene De Blaas painting. Very well done Les. The brick work and leaves of grass (they are there if you look) are really well done. Most pleasing.*





**Right: 124 - Class 1 - No size given**

**“Stag’s Head Colour” by Carol Martin of the St. Albans Group**

**NM:** *Clever mirror image and dyed veneer - liked this better - well I would wouldn't I?*

**PG:** *A pleasing mirror image picture, very cleanly cut, with a lovely combination of coloured veneers this time.*

**Ed:** *This, and its companion piece on the opposite page, are superbly made mirror images of each other, one natural colouring and the other being dyed veneers. Some very good cutting I must say, no errors anywhere, I only wish that I could say the same for my own work!*

*The colours do add a very decorative effect to this picture. They balance well.*



**Left: 619 - Class 6A - Miniature**

**“Roy and Trigger” by Brian Freeman of the Sutton Coldfield Group**

**PG:** *Has all the fine cutting that Brian brings to his work.*

**Ed:** *Who can fault Brian’s miniature work? Certainly not me - I would get cross eyed if I tried to work at this miniature level with such accuracy.*

*Roy Rogers and Trigger, now there’s something to remember for our older membership. A Rhinestone cowboy?*

**Right: 501 - detail view - Full picture on front cover**

**PG:** *A superb piece of marquetry work, the consistent high quality of the cutting of the figures and their faces takes great skill, Mike has captured the interaction and movement of the group.*

**Ed:** *Simply superb, nothing much else to say, except to check out the fine detail work. it is indeed, magnificently done.*



**Right: 125 - Class 1 - No size given - "Landlord's Brew" by David Kelmason, an Independent member**

**PG:** *Much going on in this picture with a lot of good detail work and thought given to shadow and light, I like the window with the view to the outside.*

**Ed:** *A very good interpretation of the favourite Art Veneers popular Connoisseur's series kit picture. Nicely put together. The cutting is first class as are the mitres and white stringer. Faces are well done too. Excellent work.*



**Left: 306 - VHC Class 3 - No size given**

**"The Smithy" by Elizabeth Head of the Staffordshire Group**

**EM:** *Good tones in the sky, church and trees with a detailed foreground. The horses are a little wooden.*

**NM:** *This picture is full of fine marquetry, in particular the fragmentation in the trees. Not so sure about the sky and lane veneers*

**PG:** *Withdrew from the judging of this item.*

**Ed:** *I agree with Neil, the fragmentation work is top notch, makes for a good picture.*

**Right: 804 - Class 8 - 10 x 7cms**  
**"Cormorant Fisherman" by Les Dimes of the Harrow Group**

**PG:** *Nice tranquil picture with the reflections on the water well done.*

**Ed:** *Well, of course, it is one of Les Dimes' superbly atmospheric marquetry pictures. Les certainly has the knack of producing top quality work to be sure. The ripples in the water plus the boat and fisherman reflections are superbly depicted. Top quality work.*





**Right: 317 - Class 3 - 30 x 24cms**

**“A nice place for a dip” by Gavin Turnbull, an Independent member**

**PG:** *An attractive picture. The bucket and its rope handle particularly well done.*

**Ed:** *How did this superb picture miss out on getting an award? Unfortunately, there's only a limited amount of awards in each class, and presumably they were already fully used up in this class. Of note are the really clean mitres and decorative stringer.*



**Left: 117 - VHC - Class 1 - 25 x 38cms**

**“Stained Glass Nativity” by Patti Edwards of the St. Albans Group**

**EM:** *A good Nativity scene. The style of a stain glass window a starry night with a good mix of colour and natural veneers.*

**NM:** *Unusual picture. Well done. A few more eyes might have improved things. Could use this as my annual Christmas card.*

**PG:** *Showed good cutting skills and use of the coloured veneers to produce a lovely stained glass effect.*

**Right: 527 - Class 5 - 27 x 30cms**

**“I’ve seen a young heifer” by Alan Townsend of the Chelmsford Group**

**PG:** *Super cutting with faces really bringing the picture alive.*

**Ed:** *Quality always shows, and this double portrait (so to speak) lives up to Alan’s established super high standards. The veneer selection is always impeccable, just the right tones.*





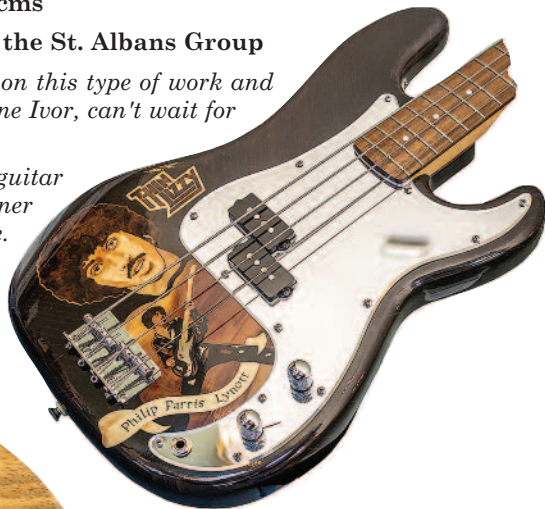
**Right: 711 - 1st Class 7A - 33 x 38cms**

**“Bass for Phil” by Ivor Bagley of the St. Albans Group**

**NM:** *It takes a special talent to take on this type of work and this man never lets us down. Well done Ivor, can't wait for next year!*

**PG:** *Superbly decorated inlay of the guitar with fine skillful cutting, the banner and lettering particularly nicely done.*

**Ed:** *Being somewhat of a guitar fanatic myself, this is probably right up there on my list of favourites this year. Well done Ivor - superb!*



**Left: 312 - VHC - Class 3 - 40 x 43cms**

**“Silhouettes” by Jan Johnson of the St. Albans Group**

**EM:** *A fantasy picture with two veneers black silhouettes but, the choice of a circular piece of dyed beech creates a scene from halloween.*

**NM:** *The main interest in this picture is the background veneer - harewood, dyed or what? Unusual, but interesting - very interesting!*



**PG:** *A successful experimental attempt with the bleaching of the*

*background veneer? A well cut picture creating a spooky atmosphere.*

**Ed:** *Okay, you've got me with favourites this year. This picture of Jan's also hits that spot reserved for favourites. The picture just 'works' for me. In fact I may print it out and put it on the office wall.*

**Right: 304 - Class 3 - 15 x 33cms**

**“Barn Owl” by Allen Horrocks of the Sutton Coldfield Group**

**PG:** *Some good work with the wings and background, but needed better veneer choice and detail on the body of the owl.*

**Ed:** *A very pleasing interpretation of a picture made by Peter White some years ago. Very accurate with a pleasing selection of veneers. Good work.*

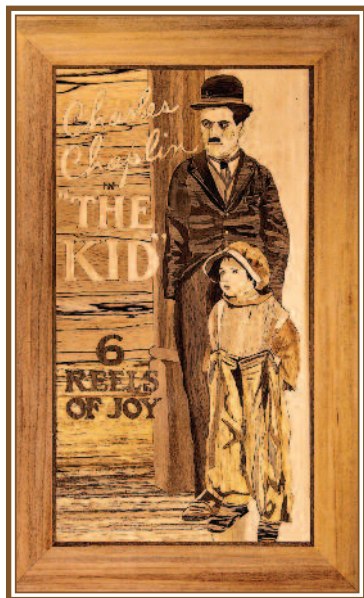


Right: 801 - Class 8 - 23 x 34cms

**“6 reels of Joy” by Mike Roberts of the Sutton Coldfield Group**

**PG:** Like the facial expressions and the variety of lettering is particularly well done, good use of the three veneers.

**Ed:** Of course, the one and only Charlie Chaplin, who else could it be? Good portrait work, as you expect from this year's Rosebowl winner!



Left: 135 - Class 1 - No size given

**“Wolf's Head” by Michael Caine of the Sutton Coldfield Group**

**PG:** A recognisable Wolf's head, perhaps the veneer selection could have been better.

**Ed:** Some good veneer contrast in this Wolf's Head picture. Shows some high potential for future award winning pieces. Well done.



## Judges' Notes on the Cover Pictures

**Front Cover - 501 - 1st Class 5 - “A Christmas Carol” by Mike Roberts of the Sutton Coldfield Group**

**EM:** Marquetry at its best, lots of fine detail in the faces and clothes, cutting and veneer choice all excellent.

**NM:** Over the years I have seen many Dickens pictures and I can say without any fear of contradiction that this is the best I have ever seen (he was just warming up with David Copperfield at the last exhibition). So Mike has the perfect picture at the perfect time and the Rosebowl - not a lot of us can say that.

**PG:** A superb piece of marquetry work, the consistent high quality of the cutting of the figures and their faces takes great skill. Mike has captured the interaction and movement of the group.

**Back Cover - 747 - VHC Class 7B - “Table Top Jewellery Cabinet” by Zsolt Nagy an Independent Member**

**EM:** Good composition all round this large jewellery box with a fine selection of veneer.

**NM:** Some very good marquetry here. Did well to get an award in this class, which was full of outstanding work.

**PG:** Plenty of good marquetry on this jewellery box with lovely well cut scenes on each surface.

**Ed:** A very effective jewellery cabinet. The designs and workmanship are most worthy of this pieces' very highly commended award. There is a most pleasing, or shall I say, 'warm glow' to this cabinet. It fits the composition most superbly.

# The Artistic Merit Award Judges

**Helen Haywood-Willis Dip. AD. ATD.  
Cert. Ed. ARBSA**

**H**elen's work is inspired by the organic shapes and surfaces that she sees in the garden around her workshop.

She often adds colour with Raku glazes or terra sigillata and then lets the smoke decorate the spaces of the pots. Helen prefers to coil her shapes, but will sometimes use a thrown form as a starting point.

She likes the tactile and visual contrast of strongly textured surfaces next to smooth burnished ones.

Helen is an active member of the Midlands' association, the Sutton Coldfield Society of Artists, the Birmingham Art Circle, and a founder member of the Sutton Coldfield Art Trail.

She has exhibited in selected exhibitions with these groups as well as open exhibitions at the RBSA. She is now an Associate member of the Royal Birmingham Society of Artists.



## Educational History:

1967-1968 - Bristol University - 2 Post-graduate qualifications in education

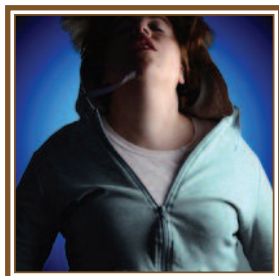
1964-1967 - Loughborough University - Degree in 3D design (Ceramics)

1963-1964 - Stourbridge College of Art - Art Foundation

**Kathryn Sawbridge a collage and photographic artist.**

**G**ained a Masters Degree in Fine Art in 2014 after a first degree in Photography.

She was selected as a Next Wave Associate with the Royal Birmingham Society of Artists (rbsa) in 2020, was elected to the Birmingham Art Circle where she also has joint responsibility for their exhibitions, is a member of Sutton Art Society (SCSA) and also the vice chairman of the Sutton Coldfield Art Trial.



Kathryn has regularly had her work exhibited locally, nationally and internationally. She is co-ordinator for exhibition take downs at the RBSA and assists the Honorary



Curator in curating new exhibitions, and she is curator for all SCSA exhibitions

Kathryn is a collage and photographic artist. Her pieces aim to create final images which follow the rules of composition so

that the viewer sees a picture which appears recognisable at first glance, rather than the more usual collage approach.



# Readers Letters

## Regarding our insurance cover

Hi Alan,

I have been puzzling recently about the Marquetry Society's insurance cover situation. I understood that it was initially intended to compensate for any damage incurred to a member's marquetry work if it met with an unfortunate accident to and from our National Exhibitions.

These days it seems to cover a lot more than damage recompense, for instance, I am told that we also have public liability insurance on top of the exhibit damage cover. But is this really necessary?

The reason I ask this is that all of the locations we use for meetings and exhibitions must all have their own public liability insurance by law, is this not correct, or am I wrong?

If that is so, why are we also paying for the same thing? There is such a thing as double indemnity you know, so a claim cannot be made twice for the same incident, or can it?

If I am correct in my assumptions, then could not the Marquetry Society save itself from a hefty insurance bill by reverting to our original insurance cover?

Any answers there please?

Bill Farmer,  
Independent

Hi Bill,

*A very good question, and I'm afraid that it is one that I don't really have an answer to for you. I see where you are coming from with legal requirement for locations where members of the public meet to have their own public liability insurance.*

*That being the case, then I assume (this being strictly my own interpretation, not the Marquetry Societys of course) that, that particular part of our own insurance would, if you are correct, seem to be rather redundant.*

*However, now that you have brought the subject up, I shall do a bit of investigating and ask those who know much better than I (in the Marquetry Society), if they can furnish me with a reason for us paying for such insurance cover, and, if it would be prudent and money saving to revert to our earlier insurance cover of just the marquetry exhibits themselves.*

*Below is our original insurance cover for 1958.*

*Alan.*

## **Insurance of exhibits of marquetry sent to exhibitions in 1958 (NOT present day)**

*Insurance has been arranged at Lloyds in respect of exhibits of Marquetry sent to exhibitions anywhere in Great Britain, against all risks of loss or damage whilst in transit by REGISTERED POST between Society Members' private residences and the exhibitions. Transit to and from the exhibition is therefore covered. The value for insurance purposes must be stated in respect of each exhibit, and a record kept of the names of the exhibitors and the value of their entries. Particulars of the cover arranged with Lloyds are set out hereunder. All risks of physical loss or damage on exhibits of marquetry whilst in transit by registered post or by British Railways at company's risk, between Society members' private residences and exhibitions anywhere in Great Britain, including whilst at such exhibitions.*

*The underwriters are only liable to pay a maximum of £100 on any one exhibit, and they are only to pay the excess of £1 on each and every claim arising from accidental damage whilst at an exhibition.*

*The object of the policy is to cover the exhibits from the time they leave the members' private residences until the time they reach the exhibition, whilst there, and return. They will, of course, be covered at the residence of a member collecting them in transit to an exhibition, and prior to despatch by such member, after the exhibition has ended, to the individual exhibitors.*



# INTERNATIONAL EXHIBITION RESULTS

2023 Exhibition held at Middleton Hall, Tamworth, Warwickshire

Place	No.	Title	Name	Group	Points
<b>Class 1 - Beginners</b>					
1st	107	Viva Espana	Norman Rowe	THU	5
2nd	121	Tree, Lion, Gorilla	Vivian Starkiss	S/A	4
3rd	123	Stag's Head natural	Carol Martin	S/A	3
VHC	117	Stained Glass Nativity	Patti Edwards	S/A	2
VHC	106	Stripes	Peter Jarvis	CHE	2
HC	131	Reach for Mars	Brian Adams	IND	1
HC	122	Lone Swan	Vivian Starkiss	S/A	1
<b>Class 2 - Secondary</b>					
1st	202	Change of Shift	Graham Hopkins	SUT	5
2nd	203	The Round House	Graham Hopkins	SUT	4
3rd	204	Lady in a Hat	Graham Hopkins	SUT	3
VHC	205	Bamboo	Graham Hopkins	SUT	2
<b>Class 3 - Intermediate</b>					
1st	301	Hidden Tiger - the eyes have it	Bruce Rix	CHE	5
2nd	316	Shackleton	Gavin Turnbull	IND	4
3rd	309	"Musical Abstract"	Janet McBain	HRW	3
VHC	312	Silhouettes	Jan Johnson	S/A	2
VHC	306	The Smithy	Elizabeth Head	STF	2
HC	318	Facing Each Other	Gavin Turnbull	IND	1
<b>Class 4 - Advanced</b>					
1st	401	Model in White (aft Vettriano)	Diane Etheridge	CHE	5
2nd	403	Belle Toute Lighthouse	Penny Greeves	MEO	4
3rd	402	Girl with Flowers	Janet Edwards	CHE	3
<b>Class 5 - Premier</b>					
1st	501	A Christmas Carol (aft. Ronald Embleton)	Mike Roberts	SUT	5
2nd	522	A Great Spotted Woodpecker	Colin Roberts	CHE	4
3rd	505	My Box is my Castle	David Middleton	CHE	3
VHC	506	No more Fishing!	Les Dimes	HRW	2
HC	517	A Yorkshire Terrier, Charlie	Colin Roberts	CHE	1
HC	519	HMS Victory preparing to sail	Colin Roberts	CHE	1

### **Class 6a - Advanced Miniatures**

1st	611	A little bit of Malta 1	Brian Freeman	IND	5
2nd	602	I'm thirsty	Brian Freeman	IND	4
3rd	603	American Express	Brian Freeman	IND	3
VHC	624	Staithes	Terry Cambridge	STF	2
HC	623	Lott's Cottage, Suffolk	Elizabeth Head	STF	1
HC	625	Railings on St. Ives Pier	Peter White	MEO	1
HC	616	Kingfisher	Brian Freeman	IND	1

### **Class 6b - Beginner's Miniatures**

No Awards made in this Class

### **Class 7a - Advanced Applied**

1st	711	Bass for Phil	Ivor Bagley	S/A	5
2nd	710	Egg Timer	Ivor Bagley	S/A	4
3rd	712	Our Father	Ivor Bagley	S/A	3
VHC	708	Ally Sloper Clock	Alan Mansfield	RED	2
HC	703	Nostalgic Memories 1934 L2MG	Colin Roberts	CHE	1

### **Class 7b - Beginners Applied**

1st	749	Living Water	Victoria Walpole	IND	5
2nd	748	Mountain Landscape	Zsolt Nagy	IND	4
3rd	744	AIFN Box	Carol Martin	S/A	3
VHC	747	Table Top Jewelry Cabinet	Zsolt Nagy	IND	2
HC	741	Jewelry Box (aft. Frank Lloyd Wright)	Bruce Rix	CHE	1

### **Class 7c - Miniature Applied**

1st	771	It's not for Cricket	Martin Bray	S/A	5
2nd	773	Leaves of Green	Martin Bray	S/A	4
3rd	772	Oval Box	Martin Bray	S/A	3
HC	774	Pear Drop Box	Martin Bray	S/A	1

### **Class 8 - Three-Veneer**

1st	814	A Family Day Out	Peter White	MEO	5
2nd	802	The Monastery	Malcolm Smith	CHE	4
3rd	813	Young Gerry Mulligan	Peter White	MEO	3
HC	810	Laboratory Bottles	Alan Townsend	CHE	1



## Special Awards

<b>The Rosebowl</b>	501	A Christmas Carol	Mike Roberts	SUT
<b>The Phil Jewel Award</b>	535	Just One more Run	Jean Robinson	SUT
<b>The Ron Gibbons Award</b>	772	It's not for Cricket	Martin Bray	S/A
<b>The Wendy Gibbons Award</b>	107	Viva Espana	Norman Rowe	THU
<b>The Art Veneers Award</b>	525	My Secretary Bird	Alan Townsend	CHE
<b>H.Pedder Award (best portrait)</b>	532	Topsy Turvy Duo - G&S	Alan Mansfield	RED
<b>Walter Dolley Award</b>	749	Living Water (Font Cover)	Victoria Walpole	IND
<b>The Jack Byrne Award</b>	710	Egg Timer	Ivor Bagley	S/A
<b>The Artistic Merit Award</b>	749	Living Water (Font Cover)	Victoria Walpole	IND
<b>Eddie Leader Award (A.K.A. Peoples' Choice)</b>	535	One More Run	Jean Robinson	SUT
<b>The Peoples' Choice Award</b>	535	One More Run	Jean Robinson	SUT



<b>Inter-Group Results</b>	<b>Challenge Shield</b>	<b>Shield</b>	<b>The Inter-Group Challenge Shield</b>
<b>Group &amp; Group Code</b>	<b>Points Total</b>		<b>The Winning Group was</b>
Chelmsford - CHE	32		<b>St. Albans</b>
Harrow - HAR	5		<b>with 42 total points</b>
Independents - IND	19		<b>Your judges for 2023 were:</b>
Meopham - MEO	13		Enrico Maestranzi,
Redbridge - RED	3		Neil Micklewright,
Somerset - SOM	0		Phil Green
St. Albans - S/A	42		Trainee Judge - No Trainee This Year
Staffordshire - STF	5		<b>The 'Silver' Rosebowl winning exhibit was, as listed above:</b>
Sutton Coldfield - SUT	32		<b>Number 501 Class 5 Premier</b>
Thurrock - THU	6		<b>"A Christmas Carol"</b>
			by Mike Roberts of the SUT Group



Oh crumbs, I knew that I couldn't get away with it for too long before someone spotted that I wasn't making use of conventional marquetry for some of the "marquetry" work which I had been putting online (meaning on the internet - not our own website). But, despite all that, the vast majority of web viewers actually loved the work!



You saw examples of it in the summer Marquetarian, those being the above portrait which caused a storm of internet interest and David Walker's portrait article.

What I did was to make use of a technique first mentioned by David Carr in Marquetarian 263 from summer 2018 with the article titled 'Virtual Marquetry'. Although David's article uses vector techniques, I altered things so that I could use bitmaps in Photoshop and work in the style of an artist using paints.

The first thing I needed to do though was to build myself a digital veneer library. This I did by scanning more than 300 veneers myself and saving them in a reference folder. This gave me my palette to work from. And, yes, I did even include dyed veneers

in my digital veneer library alongside as many burrs (or burls in the USA) as I could lay my hands on.

At first I used this technique to produce a guide illustration of how my finished marquetry project would turn out, I found it to be very helpful. The important thing is that these digital pseudo marquetry pieces only take me a couple of hours to put together, and they allow me to make changes 'on the fly' or, basically, instantly so that I can check how the changes will work without chopping my actual marquetry project to pieces. It saved me from a lot of heartache I can tell you!

However, I put one of these pieces together for one of our Tuesday Zoom meeting members who was having difficulty with a double portrait, when he said to me that this method could be most valuable for any of our members who were having to give up marquetry because of arthritis and suchlike, because, if you could use a computer mouse and you had access to a veneer library, you could carry on your hobby in the digital realm and still produce good results, such as you see here.

Food for thought don't you think?



*A 'digital marquetry' version of a Surrey village which caused great web excitement*

# A Friend We Will Miss

IAN GRANT 1929 - 2023

Ian joined the St Albans Marquetry Group in around 1984 and began to involve himself in running the group in 1998 when he became the Treasurer. A responsibility he retained until 2018 and a hard act to follow for those standing in his shoes.

Ian was always an active member of the group and nothing was too much trouble. He ran the group's competitions, helping to set up exhibitions and lecturing local groups on marquetry.

Ian uses the natural figuring and colours of the veneers to good effect. He was not stridently competitive. He once said "I aim to win but preferably the hearts and minds of the friends and family for whom I am making a picture".

He was always thinking of ways to improve and in 2004 when the National Exhibition was held at St Albans, he came to me to ask how we could improve the advertising for our sponsors. He had a neighbour who was the director of finance for Tesco and wanted to ask him for sponsorship. This became the first time sponsors were shown to sponsor Classes with the improved advertising

He had a quiet personality and a dry sense of humour. A sample of this was when he borrowed my Parka jacket to wear on his trip to the South Polar Region. On his return, he apologised for not being able to return it. But, he added "I haven't lost it! It's at the bottom of the South Sea". Apparently the ship he was on, sunk without loss of life.

Ian's other main interest was gardening and I personally gained from his knowledge. He was my first port of call if I had a problem.

Ian's neighbour and friend Gordon Negus passed away a few months ago. I would

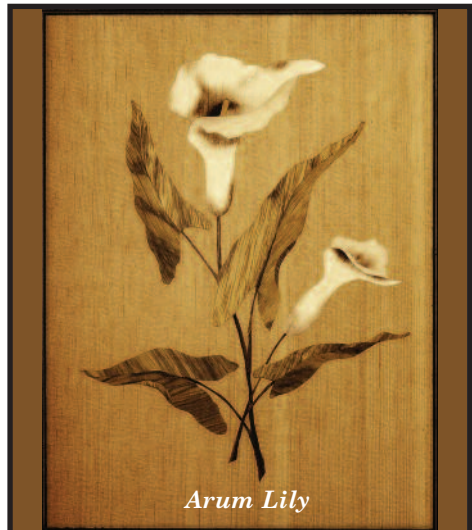


*Ian Grant enjoying a bracing spring day in the countryside*

love to think that they are now together setting up a new marquetry group!

At this time our thoughts go out to his family and he will be sorely missed by all those who had the good fortune to know him.

Ivan Beer, St. Albans Group



*Arum Lily*



And here we have a small exhibition of just some of Ian's superb marquetry work from over his long career as a loyal member in the Marquetry Society.

I think you'll agree that Ian produced some wonderful marquetry work.



<b>Article</b>	<b>Issue/Page/Year</b>
Marquetry Workbox by David Meadows	269 - 17 - 2019
Middleton Hall - Venue for 2019 national Exhibition	265 - 10 - 2018
Middleton Hall and the Supernatural	265 - 14 - 2018
Mini Marquetry Tips by Alan Mansfield	275 - 36 - 2021
Mitred Laminate Designs by Ernie Mills	261 - 10 - 2017
Mother of Pearl Cutting (Nacre)	248 - 11 - 2014
Mounting, affixing stringers, borders & mitres by David Walker	266 - 34 - 2019
Part 2	267 - 36 - 2019
Part 3	268 - 36 - 2019
Part 4	269 - 26 - 2019
Murals Restoration by Ivan Beer	270 - 39 - 2020
Part 2	271 - 41 - 2020
Part 3	272 - 40 - 2020
Music to Cut Marquetry by	247 - 12 - 2016
New marquetarians - Made in Bilbao by Susan Bart	264 - 18 - 2018
Northwest Cast Art by Paul Dean	256 - 37 - 2016
Obituary - Alf Murtell	259 - 17 - 2017
Obituary - Charles Baker	251 - 41 - 2015
Obituary - Chris Crump	268 - 47 - 2019
Obituary - Clive Jones	263 - 38 - 2018
Obituary - Ernie Ives	247 - 11-16 - 2014
Obituary - John Archer	249 - 44 - 2014
Obituary - John Smith	273 - 37 - 2020
Obituary - Keith Moore	253 - 46 - 2015
Obituary - Pauline Stevens	248 - 35 - 2014
Obituary - Ron Newell	272 - 18 - 2020
Obituary - Ted Neale	262 - 16 - 2018
Paul Dean - Reflections on New York	249 - 10 - 2014
Paul Dean - Tone and Texture	249 - 31 - 2014
Paul Jobling - First Rosebowl Winner	272 - 20 - 2020
Penetration Through the Baseboard by Eric Horne	277 - 38 - 2021
Photo Realism by Alan Mansfield	253 - 30 - 2015
Photo Realism in Marquetry by Alan Mansfield	255 - 30 - 2016

<b>Article</b>	<b>Issue/Page/Year</b>
Picture Rescue by John Jeggo	252 - 13 - 2015
Portraits in Marquetry by Alan Mansfield	276 - 38 - 2021
Portraits in Marquetry by Les Dimes	271 - 16 - 2020
Press for Marquetry	267 - 44 - 2019
Professional Tools & Equipment	269 - 38 - 2019
Paul Schurch - A Journey Through Marquetry	247 - 39 - 2014
Part 2	248 - 37 - 2014
Part 3	251 - 30 - 2014
Random Jottings - repeat of article by Andrew Smith	276 - 43 - 2021
Redbridge Group Competition - 2014	247 - 34 - 2014
Repairing Blisters by Alan Townsend	253 - 41 - 2015
Replaced by a Laser Cutter by Victoria Walpole	280 - 28 - 2022
Re-sizing an Image	247 - 36 - 2014
Rosebowl - Almost Made It - Series from <u>2016</u> to <u>2020</u>	257 - 30 - 2016
Rosebowl - Almost Made It	258 - 30 -
Rosebowl - Almost Made It	259 - 29 -
Rosebowl - Almost Made It	260 - 29 -
Rosebowl - Almost Made It	261 - 29 -
Rosebowl - Almost Made It	262 - 29 -
Rosebowl - Almost Made It	263 - 29 -
Rosebowl - Almost Made It	264 - 29 -
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Rosebowl - Almost Made It	266 - 29 -
Rosebowl - Almost Made It	267 - 29 -
Rosebowl - Almost Made It	268 - 29 -
Rosebowl - Almost Made It	269 - 29 -
Rosebowl - Almost Made It	270 - 29 -
Rosebowl - Almost Made It	271 - 28 -
Rosebowl - Almost Made It	272 - 29 -
Rosebowl - Almost Made It	273 - 29 -
Rosebowl - Almost Made It	274 - 29 - 2020
Rosebowl Awards	249 - 36 - 2014
Part 2	250 - 36 - 2014
Part 3	252 - 41 - 2016



## Subscription Fees For 2023

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

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

### OPTIONAL OFFERS:

**Veneer Pack** (UK only - Mixed Exotics) £18.99 (includes P & P) available from supplier John Coffey. (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](http://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](mailto: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](mailto: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](mailto: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/](http://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](mailto:info@capitalcrispin.com) Web: [www.capitalcrispin.com](http://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](mailto:coffeemate9@hotmail.com).

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

**Wood Veneers**, Veneer supplies. Wood Veneers, units 1 & 2 The Courtyard, High Laver, Ongar, Essex, CM50DU. Web Address: <https://www.ebay.co.uk/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](mailto: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](http://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](mailto: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](http://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](mailto: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.**



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