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MARQUETARIAN

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Shackleton 1914 – 1917

“Shackleton”

by Gavin Turnbull of the Scotland Group
2nd - in Class 3



**Journal of
The Marquetry Society**



The Marquetry Society



Founded 1952

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Main Contents Issue 285

| | |
|--|----|
| Editorial & Website Winter Password | 4 |
| From the President's Perspective | 5 |
| Chairman's Chatter | 6 |
| Web Secretary's Letter | 7 |
| Web Officer's Report | 8 |
| The Build of the 2023 Rosebowl Winner (Part 2) | 9 |
| 2023 AGM Minutes | 12 |
| Hydraulic Marquetry Press | 17 |
| Fragmentation | 18 |
| Marquetry, is it a true art form? | 21 |
| A Heated Marquetry Press | 24 |
| Marquetry Tools | 25 |
| Vic's Marquetry Tips | 26 |
| Social Media Officer's Report | 27 |
| Independents' Corner | 28 |
| Veneer Grid & Strips Cutting Jig | 29 |
| 2023 National Exhibition Gallery (& Judges notes on cover exhibits p 37) | 30 |
| Reader's Letters | 38 |
| A Friend We Will Miss (Gordon Richards) | 42 |
| Marquetarian Index part 4 | 46 |

Deadline Dates

Final date for receipt of material for issue **286** is **12th January 2024**, but please let me have as much material as possible by **mid December 2023**

Final date for receipt of material for issue **287** is **12th April 2024**

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Page 3 Cartoon



GERCHA! Marquetry variations on the Silent Night Christmas carol indeed!

Cartoon in the 1880's Christmas Sloper style. 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



Season's Greetings to you all. I trust that December is being kind to you and that you are staying warm and comfortable - and - most important of all, that you are getting on well with your entries for the 2024 International Marquetry Exhibition. I'm slowly progressing with my own pieces, but I bet they are not as good as your exhibit.

I am pleased to say that we have gained quite a good number of new members joining the society recently. It is indeed very good to welcome you to our fold. I am wondering how many have joined us after visiting our Facebook page? That (our Facebook page) is certainly growing in membership as it has already become rather popular. Could that be because of the Facebook link we introduced to the home page of our website? Quite possibly.

The Reader's Letter seen in the autumn Marquetarian regarding our insurance will be answered in these pages in the spring edition of The Marquetarian.

Now, anyone out there with a good idea or method associated with marquetry that they would like to share with other fellow members? We are always looking for interesting ways of producing marquetry which would help to cut, colour or

finish a piece of marquetry which is unusual or even innovative. Perhaps you have a way of producing your marquetry which hasn't conformed to the standard practices. But, don't let that hold you back, because, although we have adopted loads of accepted ways of working, we are always open to other ideas and practices.

I often use very unconventional ways of producing my marquetry. I often talk about, and demonstrate, many of them at our Tuesday evening (for the UK that is - it's often lunch time for the Americas etc) Zoom meetings. And, they go down a treat with our Tuesday participants.

If you have an idea or method, do consider writing about it and sending it in to me for inclusion in our journal. Our readers will really enjoy reading about it. I certainly will, that's for sure.

Alan.



Winter period Password

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

f u m e d b e e c h

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 December 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.



**FROM
THE
PRESIDENT'S
PERSPECTIVE**



I feel it's time we take the flagship of the Society - the Marquetry Exhibition - to the public. So in 2024 the International Marquetry Exhibition will be held in **HATFIELD PARK**, Hertfordshire at the **LIVING CRAFTS FESTIVAL**, a four day event.

DON'T MISS THIS OPPORTUNITY TO SHOW YOUR WORK for the first time to **TEN to TWELVE THOUSAND** visitors.

Not to be missed! So fill in the Entry form when it arrives.

I would also like to recognise and extend to those Group members who are not Society members the opportunity to show

their work at the International Marquetry Exhibition 2024 in class 10 (Exhibition only). For I'm sure you do your part in keeping your Group alive and functioning.

It would be nice to hear from Group secretaries about the ups and downs of Group life in the Reader's Letters page. Do write in and let us know how your Group is fairing.

Enrico



The 'splash screen' we use for our Tuesday evening marquetry Zoom sessions featuring our President Enrico displaying the Rosebowl when he won it in 2021

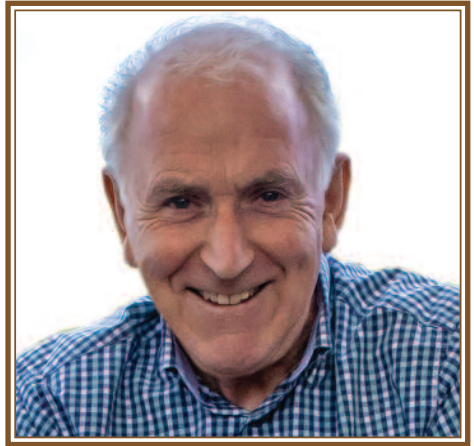
Chairman's Chatter



What an enjoyable time I spent at the 69th Annual International Marquetry Exhibition this year. Vaughan Thomas kindly did all the driving for our trip up to Tamworth on the Thursday before the exhibition and home again on the Saturday. The task of photographing all the competition entries on the Thursday and Friday was made so very quick and easy thanks to Vaughan and members of the Sutton Coldfield group acting as runners for me. So on Saturday I could mingle with the visiting members which is always a pleasure, what with the good humour, arguments about judging decisions and inevitable scrutiny of the array of work on show.

As you can see, this piece is not coming from the President's Perspective as I am delighted to say that Enrico Maestranzi was nominated for the position and duly elected, to a rapturous round of applause I might add. Having already doubled the number of years I should have officially held the post for, I was mightily relieved to learn that Enrico was ready to accept the multiple nominations that were forthcoming at the AGM. I know how passionate he is about the well-being of The Society, so I have no doubt he will serve us well. He already has an exemplary track record.

Further relief from my worries came by way of Janet Edwards accepting my nomination for the vacant post of treasurer and duly getting elected. As you know Vaughan was stepping down this year after many years of taking such great care of our finances. With a little leaning on, I have taken on the role as Chairman. This post has been vacant since 2017 and I've been Chairing meetings since then, so I've officially now got the right hat to wear!



I do believe that the Ernie Maxey Award (President's Commendation) was not given to anyone in 2022 and for that reason I was happy to double up on this award this time around to two most worthy recipients, Jean Robinson and Janet McBain. For both I received very persuasive nominations, so I was delighted to be able to recognise their wonderful contributions to The Marquetry Society for such a long period of time.

Please be aware that some competition rule changes will come into being next year. They mainly affect eligibility for Class 3 and progression from 6B to 6A and 7B to 7A. My proposals, which were passed at the AGM, make it fairer and more in line with progression through the Classes by points accumulation or being awarded a first place. Always read the rules for entry when entering into the annual competition.

If you didn't manage to get to the exhibition, I'm sure you'll be looking forward to seeing the photos of the exhibits along with the judges' observations in the forthcoming Marquetarians.

My 'Chatter' will not necessarily be a regular feature in the journal, but I'm sure I'll occasionally have something on my mind to relay to you. I can't cheat on the years so let's update my mug shot with a current wrinkly one!

Enjoy your marquetry and the Society is ever grateful to you for remaining a member.

Peter



Web Secretary's Letter

Soon be time for the annual Christmas Editorial Team party. So, as you see, I'm getting into the mood straight away, but in the meantime let's see what marquetry business we have going on our website. I am still receiving enquiries, from different locations, mainly USA, Ireland and recently from Belgium and Germany. Topics vary from French polishing, flattening buckled veneer and use of an electric scroll saw as opposed to a manual fret saw. I try to answer these queries as best I can and if I am struggling I normally ask Alan Mansfield and together we usually put together a reply. It is heartening to keep getting enquiries because it shows that our Website and Facebook are being accessed by interested parties.

The Redbridge Group of which I was previously a member have not recruited any fresh faces. It is the old, old story of knowing how to attract new members. We can't just wait and hope that an interested party will wander in one evening and want to know how to do marquetry. No, there must be some involvement by members to advertise our craft. How many people have you spoken to about marquetry during the past year? If we don't do this, then the membership will continue to fall. Choosing the right venue to exhibit is important. There are many venues and organisations that

can be approached. It doesn't have to be a large event like Hatfield House Fair or the National Woodworkers Exhibition. Local Craft fairs, school craft fairs or even church bazaars spring to mind. Most organisers would be only too pleased to supply a table. One drawback is the fact that our displays are just that. If they know that we are not selling items they sometimes will offer a reduced rate or even a free place. We tend not to sell items of marquetry, just give demonstrations of how to do it and display some of our works. If there are leaflets available for interested parties all the better. Often these fairs will produce no new members, but if we don't try the Society and local Groups will continue to diminish.

Amongst other enquiries, I had one from a member in the West Country. He had been having problems with finishing saying that when rubbing down his finish with an Abranet pad any Cascamite overspill peeled off in strips and asked if we could help. He stated that after preparing the surface to receive the finish he sealed the grain with a couple of coats of cellulose sanding sealer and when dry followed it with two coats of Diamond Glaze. He left it to dry for 24 hours before rubbing down. I discussed this with Alan and we both use this water based finish and have never experienced this problem.

Now neither Alan nor me are experts in the different types of finishes but are open to any other suggestions to this problem. Cascamite can also be used as a gap filler. It will squeeze through any gaps when you are pressing a picture and when dry can be sanded down flat and the gaps will be invisibly filled.

That's all for now. Let me be one of the first to wish you a Happy Christmas and a Great New Year.

Happy Cutting, *David Walker*



Our Marquetry Society website is marching along quite nicely these days. It is also providing a useful gateway or shortcut into our Facebook page which, in itself, is already proving to be very popular. That's all thanks to the wonderful work of Karen Russo.

Our web visitors do rather like to view the slide show of our award winning exhibits. This seems to be our most popular page on the website. But, once having viewed the slide show, they then progress to the static gallery where they can inspect the exhibits in detail. Some even have clickable, very detailed views ready for inspection. It is here that visitors can

see for themselves the very high quality of cutting and veneer selection. Which, of course, our judges mention quite often in their judges' comments in this very journal.

Don't forget that there are basic tutorials freely available on our website. Many people do find these to be very helpful, especially beginners. They are very informative.

Alan.



Yes, it's that time of the year returning once again. It is time to renew your membership of the Marquetry Society.

You can do this by filling in the form included with this edition of *The Marquetarian* and posting it off with your payment to our membership secretary, or you can renew via our website. Go to the 'How Do I Join?' button on the home page and click, then scroll down to 'online form' and click, then choose RENEW SUBS

and click, and then choose 'Renewal' for your location, and then click the yellow Buy Now button to take you to our PayPal page and just follow the prompts. You will then have renewed your membership.



The Rosebowl Winner Build

Part 2

by Mike Roberts

Achieving contrast between each of the figures in this picture was particularly important as so many of them are standing close together. It is possible to select veneers of totally different colours, but when put side by side they sometimes do not contrast with each other. I spent a lot of time, when cutting the picture, trying different veneers before deciding on an appropriate contrast and effect. Very often not only was it important to ensure that the piece currently being cut contrasted with the adjoining piece, but an awareness was needed to assess how that decision will affect contrast with other nearby parts of the picture. Before I started the picture, I rifled through my entire veneer stock and selected every piece of veneer that I thought might suit the subject.

Throughout the work I went through this selection of veneers, picking pieces that best suited my need. Where I found I still lacked the right veneer I went hunting again for the further alternatives. I am, like many marquetarians, a bit of a veneer hoarder, and regularly purchase new veneers either for a specific project or for some as yet unknown future use. I managed to find several pieces in various shades of brighter reds, sandy yellows, and buffs to add a little more brightness to supplement the common, or should I say more common dull reds and browns.

I also came across a veneer which I think is a natural green for the jacket of Bob Cratchit. (Ed: The detail illustration seen in the upper part of the next column displays this green tinted veneer)

When depicting creases and folds in the clothing of the picture I first tried to find a piece of veneer that represented the effect I looked for and only cut in separate pieces to form the clothing contours



when that approach failed. This traditional approach of using mainly natural wood has the merit and benefit of making best use of the natural beauty of such a variable resource. No two trees produce exactly the same grain and colour variations, and no piece of veneer from the same log is exactly the same.

Using the natural attributes of grain and colour variations also cuts down the amount of cutting required. In the detail as seen above the folds in the dark brown



skirt were achieved by using a single piece of veneer and to my eye look natural. Similarly, the reddish shawl, although comprising four pieces of veneer, relies on figure and colour variation in the veneer to portray the folds and shadow areas. By comparison I had to resort to cutting in a different veneer for the darker areas of the light-coloured apron and the green coat and I think that the resultant shadow areas look less natural.

Going back to the point I made earlier, it is virtually impossible to add folds and shadows to create detail and depth if dyed veneers are used. They tend to be bright brash and lack subtlety. Having made this point, I have without success tried to find the sheet of veneer that I used for the greenish coat, to double check that it was a natural veneer, which is what I believed at

the time. However, moving on, effective use can be made of harewoods as they are available in various shades of greys. Dyed veneers can be effective in miniatures, but with larger projects all of the Rose Bowl winners that I have seen contain only natural material and harewoods

As mentioned earlier two veneers of totally different colours can have the same hue and lack contrast with each other. This happened with the red shawl and the green coat. A little artistic licence was necessary, and I had to resort to cutting in a darker edge to the arm, pocket and tail of the coat.

Being a large unwieldy piece of work, I made it in two sections cutting each half into a separate piece of sycamore background veneer, and then joined them together along the black line shown shaded in the illustration seen above.



The lightened edge on the top hat reflecting the lamp light to differentiate the top hat from the dark night time sky.

The light background veneer remained in place in the sky area until the two halves of the picture were joined together. The sky was then added in one piece. This dark veneer for the sky was chosen so that the lighter part might represent a lightening of the sky under the lamp. I encountered a contrast problem with this decision because no contrast existed between the top hats and the sky veneer. Once again, I was therefore forced to adopt a little bit of artistic licence by cutting in a light top edge to one hat and add a dark piece of veneer to the top left of the other hat to differentiate them from the sky as shown in the detail next column.

The 12mm board that I mounted the picture on was bowed and was still bowed when I removed it from the press. To flatten the mounted picture I had to resort to pressing another 12mm board on the back to pull out the bow hence the finished article is heavy and 25mm thick.

Some years ago, following cracking problems encountered with Rustin's Plastic Coating, which was then the go-to material for marquetry finishes, I approached Morrells, a commercial finishes manufacturer for an alternative.

I consulted intensively with Morrell's chemist, testing various finishes in their laboratory. This resulted in two of Morrells products being identified as being the most suitable for finishing marquetry work. One was solvent based and the other water borne. On this picture I used the water borne product (product code 8901/362).

This dries very clear and being neutral does not discolour even very light veneers. A full report on the extensive work done with Morrells in their laboratory was published in the summer 2012 edition of the Marquetarian number 239 and found on pages 30 to 35.

When using water based lacquers there is a risk of the veneer surface bubbling if the picture is stuck down with PVA glue. I used Cascamite a urea-formaldehyde glue for laying the work.

In summary I reiterate that I have not come up with any revolutionary answers on how marquetry work should be approached, but put my trust in best practice as carried out by the Society's past and present masters of the craft.



A tin and a drum of Morrell's Water borne finish - product number 8901/362. Also available in smaller quantities. Widely available from many stockists.

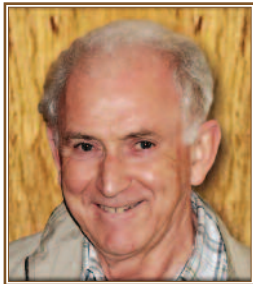


These are the minutes of the 69th Annual General Meeting of the Marquetry Society held on Saturday 3rd June 2023 at Middleton Hall, Tamworth and hosted by the Sutton Coldfield group.

Peter White (President) took the chair

1/. Apologies for absence -

These were received from Alan Mansfield, Dave Walker, Andrew Jaszczak, Karen Russo and Robin Moulson



2/. President's Address -

Welcome everybody to this, our 69th AGM. An old saying that often springs to mind is, 'Nothing Good Comes Easy'. That is probably very true about running The Society's major exhibition. I'm sure you can appreciate just how much hard work has gone into all aspects of putting on this amazingly well presented show of marquetry. Congratulations to Mike Roberts and his whole team for coming up trumps and doing the Society proud. Middleton Hall must also be given huge thanks for playing host and making all the visitors so welcome. The situation during Covid put paid to us being able to

make the exhibition an annual event for a couple of years, but hopefully we are now on track to get back to normal. Gone are the days of having groups queuing up to put the exhibition on, but thanks to the endeavours of the stronger groups there are, it looks like we are just about OK to keep up the exhibition frequency we were used to for a little while yet. Longer term I envisage a problem in so much as, the balance between the numbers of group members and independent members has swung towards having more who are not associated with a particular group. Isolated individuals quite clearly would not be in a position to organise such an event as our annual exhibition. Our overall declining membership is also a worry. The committee always has the ailing membership dilemma at the forefront of discussion and we are trying all we can to address the situation. There is no shortage of ideas and the appointment of Karen Russo as Social Media Officer is hopefully moving us in the right direction in our quest to reach a wider audience. I'll say a little more about that later. It's a sad fact that, not only do we have a declining membership but also a shortage of members prepared to serve on our committee. Vaughan is retiring as treasurer this year as you would have been made aware of in recent Marquetarians. This leaves us with three vacant posts, those of

Chairman, Secretary and Treasurer. If you think you have anything to offer, we would be delighted to see some new faces on the committee.

We are most grateful for the work that Vaughan has done for many years now in keeping our finances in good order. You've been as solid as a rock and a pleasure to work with. My personal thanks to the other officers for the work they've done in helping to keep us in good shape. For logistical and financial reasons we've trod a new path in the way our exhibition pictures are being displayed which would not have escaped your notice. We are immensely grateful to Alan Townsend for coming up with a stand design that has proved to be most successful. This I suspect is going to be our future in the way we show our pictures. What has been very encouraging to see this year is a healthy number of beginners' pictures. The general quality of workmanship plus a fascinating diversity of subject ideas bodes well for the future I feel. Thanks to all members who have given us the privilege of seeing the fruits of your labours, please keep them coming. No doubt Enrico, Neil and Philip had a tough job in judging the works put before them but what an excellent job they have done. We can all look forward to what they might have to say about the award winners in future magazines. We will conduct the awards ceremony as we did the last time and simply acknowledge award winners present with a round of applause but for them to collect their medallions and certificate afterwards. The Rosebowl and Group Shield will be presented in the normal way. Many thanks



3/. Vice Chair's Address

Well, here we are again at this beautiful venue and many thanks must go to Mike Roberts and the Sutton Coldfield

group for once again organising the event. The judges, as usual, would have been hard pressed to see and vote on a large range of entries and I would like to thank Enrico, Neil and Philip for their efforts. I heartedly agree with their decision of the top prize and it is good to see Mike Roberts deservedly win the Rosebowl. I'll have to up my skills to get close to winning that coveted prize.

All organisations are feeling the pressure from diminishing numbers of members. (My group at Harrow have suffered from covid deaths, retirement due to eyesight and arthritis, etc.)

You will hear from others later on about some changes which may help us in the future, but I will not pre-empt them. I can only encourage people to join us (which I did recently with a 93 year old – age is no problem.)

As Vice Chairman I am in the best position to let others do the work of running the Society whilst I get on with my marquetry, fishing and allotment. I only have to agree or disagree with decisions made and make the odd comment.

Let me finish by once again thanking Sutton Coldfield group and I look forward to next year which is our 70th birthday.

4/. Minutes of previous AGM

As it has been 18 months since our last AGM the minutes were printed in the Marquetarian and approved in Committee in 2022

5/. Matters Arising

There was only one item which required some attention and that is the movement through the classes.

The idea of returning to the old system of having two beginners classes was voted against in Committee but it was felt that it was time to look at the set up of Classes 6A, 6B, 7A, 7B and 8 and the progression from there to Class 3.

Peter White will address this in Any Other Business.



6/.Treasurer’s Report

My thanks to Andrew and Ernie for their help and support over the years. 2022 was a better year with us showing a profit

of £1316, but this figure is distorted as it only shows 3 quarterly payments for our magazine, (reason for this I could not get an invoice from the printers in time for me to prepare the accounts ready for the auditor and then the printers). When the fourth quarter is deducted the net profit is reduced to £609 which, in the present climate, I consider a reasonable year. On 29th May, the balance in our accounts was:-

Current Account £3757; Deposit Account £16165; Paypal Account £2868 – giving a total of £22790.

Vaughan was stepping down from this role after this meeting and thanks were expressed for the solid work and commitment he had given to the Society whilst in the role of Treasurer.



7/. Editor’s Report:

Firstly, apologies for not appearing in person, but a current bout of eye strain rather prevents me from doing a long drive safely.

Everyone should have received their Summer edition of The Marquetarian on the first of this month, so I hope you find it to be an interesting read.

I would like to thank everyone who has been sending material in for The Marquetarian. Your input helps to make the magazine a really good read for our membership. Well done to all you authors out there, you are doing a fine job.



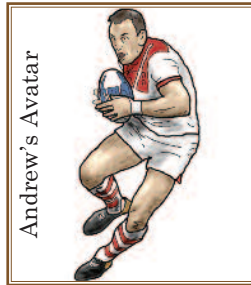
8/. Web Master’s Report:

Our website is doing comfortably well, it is bringing in a good flow of new members from all locations globally, which is good

to see. I hope to have the online gallery and winner’s slide show ready for uploading to our website with the September update. I’m pleased to report that we are back on the top spot with most of the search engines again. It’s only Google that lists us lower due to their odd way of calculating perceived ranking.

Other than that, it is good to be back at number one again.

9/. Membership Secretary’s Report



Membership continues to dwindle.

The current membership (as at 25 May 2023) stands at 266, which is 43 fewer than last reported.

Yearly Table:-

| | AGM’s 2023 | 2021 | 2019 |
|----------------------|------------|------------|------------|
| Complimentary | 9 | 9 | 9 |
| UK | | | |
| Affiliated to Groups | | | |
| | 98 | 117 | 156 |
| Independents | 107 | 129 | 127 |
| Europe | 6 | 9 | 15 |
| North America | 40 | 39 | 36 |
| Rest of the World | | | |
| | 6 | 6 | 12 |
| | 266 | 309 | 355 |

The society continues to attract new members. Between 2019 and 2021, a total of 115 joined (46 in 2019, 40 in 2020, and

29 in 2021). However, the retention rate has been low, as only 33 of those members have renewed their membership in 2023.

We are facing a challenge as our membership numbers are dropping. Your feedback and suggestions on how we can improve our services, activities and communication to better meet your needs and expectations is always welcome. Please share your thoughts, contact details are in your Marquettarian.

We have noticed that many of you still prefer to pay your subscription fees by cheque. However, we would like to encourage you to switch to the online payment option if you have internet access. This option is secure, convenient and fast. You can use PayPal to make your payment through our website. (https://www.marquetry.org/online_sub_renew.html).

Once again, I would like to thank Alan for his amazing work in the printing and distribution of the new member packs.



10/. Web Sec's Report

There have been quite a number of enquiries onto our Ionos web site. We seem to be getting more especially from the USA. Alan

and I invite those making enquiries to join the Society after their query has been answered. These, as usual, often refer to how to sell B&G work. Our answers are the same that we don't advertise for sale. We can offer a service to place their item on our 'Can we Help' page on the web site and if we have a prospective buyer we will pass their details onto the seller. I think that this has happened twice. I have had enquiries regarding laying a picture, finishing and what would we advise using to polish and more. I seem to get most of the enquiries from the USA, but Alan tends to get more from the UK

The website is a useful forum to keep our Society in the groove. Unless anyone else wishes to take over as Web Secretary I am happy to retain the position.

11/. Election of Officers

President – Janet had received several proposals nominating Enrico for the position of President.

Margaret Bonnet proposed and Martin Bray seconded. Unanimously agreed.

Chairman – Les Dimes proposed Peter White and Martin Bray seconded. All agreed

Vice Chairman – Les Dimes was willing to stand and there being no other nominations, he was elected.

Treasurer - Alan Townsend proposed and Peter White seconded Janet Edwards for the post of treasurer, left vacant by Vaughan stepping down. This was agreed.

Minute Secretary – Janet Edwards was willing to continue in this role and there being no further nominations, this was carried.

Web Master and Editor - Les Dimes proposed that Alan Mansfield should continue in these roles and there being no further nominations, he was duly elected.

Membership Secretary - Janet proposed Andrew Jaszczak and there being no further nominations, he was elected.

David Walker was willing to stand as **Web Secretary**, Robin Moulson was willing to serve as **Independent Members' Secretary** and Ernie Mills was willing to stand again as the **United States Representative**. There being no other nominations for these posts, they were all elected.

Janet Edwards proposed and Les Dimes seconded that the **ex officio members** (John Biggs, Alan Townsend, Dave Bulmer and Martin Bray) be re-elected as they were all willing to stand. This was agreed, leaving a vacancy for another member.

There were no nominations or volunteers for the position of **Hon Gen Sec.**

12/. Subscription Rate for 2024

Vaughan reported that it had been 4 years since our last increase in subs and costs have increased. He expected the printing costs to increase soon and postage has gone up over the past 4 years. To keep on top of price rises he asked for a £1 increase for the UK subs from £26 to £27; an increase of £2 for the Rest of Europe from £28 to £30 and a decrease of £1 for Outside Europe from £31 to £30. This will save any confusion occurring. Having looked at the Associate Member subscription he reported that at the moment they only pay £1 for their membership, but get insurance as a full member would get. Full members paid £5.27 from their subs for the insurance so to make things a little fairer, he proposed a £2 increase from £1 to £3 per annum for associate membership. This was proposed by Dave Bulmer, seconded by Martin Bray and carried.

13/. Any Other Business.

Social Media

In a bid to get wider exposure, Karen had set up a Facebook page which she felt was probably the most appropriate platform to be on and this was done in November 2022. Alan M and Peter W put posts on there to get us started. Several members were also posting pictures of their work on the Marquetry and Inlay Society website. These were creating lots of interest and will help to promote marquetry and increase membership. Middleton Hall had also promoted our exhibition on their Facebook page.

Proposal 1

After discussion in committee, Peter White proposed that the same system as in the picture classes should apply to the miniature and applied classes. This would mean that members exhibiting in Class 6B - Beginners Miniature and 7B –

Beginners Applied would need to win a First Prize in that class to move on to 6A Advanced Miniature and 7A Advanced Applied or accumulate 6 points in one or several years. This was seconded by Dave Bulmer and agreed.

Proposal 2

After discussion in committee, Peter White proposed that a member who had never exhibited before but felt that their work was of a higher standard than a raw beginner, could apply to exhibit their first entry(ies) in Class 2. Photographic evidence of the standard of their work should be submitted before their entry form is completed. This was seconded by Dave Bulmer and agreed. Les Dimes and Enrico Maestranzi were agreed as the vetting committee for these occurrences. The committee was asked to look at the Wendy Gibbons trophy. This is given for the best exhibit in Classes 1, 2 and 3. If the winner of Class 1 won this award, should we be moving them on as if they had won Class 3? Quentin Smith suggested the idea that the committee consider promoting to Class 3 the recipient of the Wendy Gibbons Award if they win it from Class 1.

This will be discussed in committee.

Exhibition 2024

Enrico had made enquiries of the promoters of the Living Crafts Fair held at Hatfield House as to whether the Marquetry Society could hold their exhibition as part of the fair. This fair is held over several days and has a footfall of 10 -15,000 people.

The promoters had agreed.

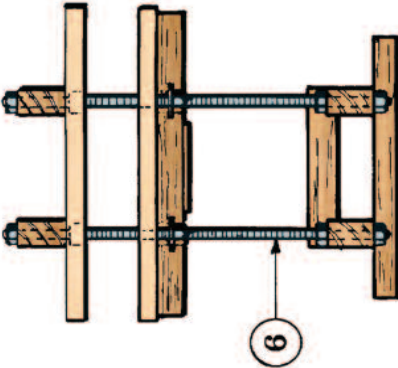
Enrico brought this idea to our AGM and was given the go ahead to make further enquiries and discuss in committee whether we followed this up.

Several members made suggestions as to the sort of things we should consider and these will be fully taken into account in the discussions.

I was asked recently if I remembered the hydraulic marquetry press designed by our previous editor Ernie Ives; and if I did, could I reprint it for the readers. So, I have sorted it out, updated it and reproduced it here for you. You do need a car jack with this.

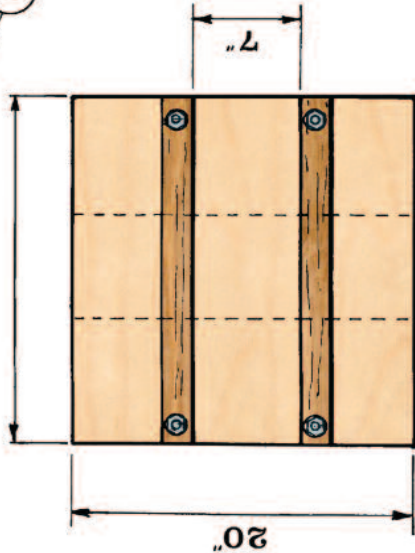
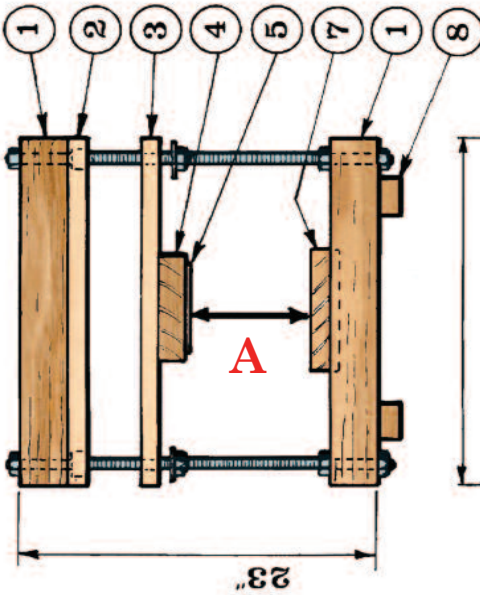
© Ernie Ives

Please note that you need to place a hydraulic car jack between the two plates numbered 5 and 7 in the lower illustration below.



HYDRAULIC MARQUETRY PRESS

| | | | | |
|---|----------------|--------|----------------------------|---------------|
| 1 | Bearers | 4 off | 24 x 3 x 2 | Hardwood |
| 2 | Top Platten | 1 off | 24 x 20 x 1 1/4 | Chipboard etc |
| 3 | Bottom Platten | 1 off | 24 x 20 x 1 1/4 | Chipboard etc |
| 4 | Top Pad | 1 off | 20 x 7 x 1 1/4 | Hardwood |
| 5 | Plate | 1 off | 6 mx 6 x 1/4 | Mild steel |
| 6 | Uprights | 4 off | 24 x 5/8 (M16) | Studding |
| 7 | Bottom Pad | 1 off | 11 x 8 x 1 1/2 | Hardwood |
| 8 | Feet | 2 off | 16 x 3 x 1 1/2 | Hardwood |
| | Nuts | 20 off | Nuts and washers to suit 6 | |



Place your hydraulic car jack at point A as seen above
Your picture lay-on goes between points 2 and 3

FRAGMENTATION

Over the years an increasing interest has been shown by marqueterians in the somewhat controversial technique known as “fragmentation”. This remarkable method of effectively ‘making up’ veneers to suit one’s own immediate requirements, we are told, was historically developed by the late Norman Macleod of West Kent Group as a natural extension of his own brand of Tunbridge Ware sometime in the late 1950s.

The original Tunbridge Marquetry, used to decorate all manner of small articles, was at its height during the mid-nineteenth century. Basically, squared sticks of various woods, one or two millimetres thick, were arranged in bundles so that any section through the bundle showed a mosaic pattern. Each tiny square in the mosaic was of course end grain.

Mr. Macleod produced a very similar result by gluing strips of different coloured veneer side-by-side, and then cutting at right-angles across these to form a new set of strips, each of which consisted of many tiny squares. By gluing these new strips together in a staggered array, a mosaic pattern was made up. This method had the considerable advantage that no end grain was shown.

More complex patterns could be made by cutting strips at various angles across the resulting mosaic, gluing these together in a different order, cutting more strips, and so on. Each new ‘manufactured veneer’ consisted of a more intricate pattern of tinier pieces than the one before. This process led to a very fine ‘random mosaic’, and although countless hundreds of minute pieces of

veneer were involved, each one fitted perfectly against its neighbours.

The rather cruder ‘fragmentation’ technique yields a result which is almost indistinguishable from the true random mosaic described above, and which is far more practical and less time-consuming to produce. An additional advantage is that there is no risk of any repetitive pattern of straight lines that can occur when making up mosaic from strips glued together.

Some advantages and disadvantages of fragmentation

Before describing the actual technique of fragmentation, it might be as well to consider its merits (and otherwise).



Figure 1 showing empty window

It is clear that fragmentation leads, in effect, to a ‘manufactured’ veneer. This means that we have an opportunity to adjust the tone and the texture, and even (with a little practice) to introduce variations in shading. In fact, by the careful selection and subtle blending of different coloured veneers we should be able to achieve almost any desired effect.

An obvious application is in the depicting of foliage, since straight-grained veneers alone are rarely suitable, and burrs are becoming increasingly costly and difficult to obtain.

However, it must always be remembered that fragmentation totally destroys the natural character of the wood. In pictorial marquetry a small amount of fragmented veneer, carefully used, can greatly enhance the overall effect by enabling the craftsman to get the exact balance of shades that he requires. Too much fragmentation can be disastrous — and one is liable to be asked the question. “Is it marquetry?”

The technique explained

Fundamentally, the method is very simple. By way of an example the illustrations show how the foliage of a tree can be depicted using fragmented veneer.

Figure 1 shows the main features of the picture cut and assembled by the conventional ‘window method’, and the shape of the tree removed to leave a ‘window’. White gummed marquetry paper tape (or clear sticky tape – you know the one) is then fitted across the back of this window to cover it completely. The result, from the front of the picture, is a recess, the bottom surface of which will be sticky. It is advisable also to spread a layer of p.v.a. glue over the paper backing of the window.

Using a very sharp knife or razor-blade, and taking care not to chop the fingers, a cocktail of finely chopped pieces of veneer is then prepared. Note that it is well worthwhile trying out beforehand the effects of mixing light and dark veneers, reds and yellows, various shades of harewoods, and



Figure 2 half filled with fragmentation

so on. Once a suitable blend is selected, the chippings are packed into the prepared recess in the picture. Figure 2 shows the recess partly filled with the veneer chippings. It should be ensured that the chippings are packed tightly and that the surface stands proud of the remainder of the picture. By arranging for the proportion of light to dark veneer to vary over the area a very effective shading can result.

You want the fragmentation to stand proud of the surrounding area so that you can flatten it to match the thickness of the other veneers in the picture. This will save you from any hollows in the fragmentation.



Figure 3 completely filled with fragmentation

By arranging for the proportion of light to dark veneer to vary over the area a very effective shading can result.

Finally, when the rough surface is dry, it can be carefully smoothed down with fine glass-paper (Figure 3). At this stage any holes in the fragmented area can easily be filled with left-over chips of veneer. Then the picture is completed and mounted, sanded and polished in the usual manner. Alternatively, the sanding of the fragmented area could be left until the picture has been mounted ready for general sanding.

The place of fragmentation in modern marquetry

After reading the preceding sections, any marquetarian who has not seen fragmentation will no doubt be beginning to form some opinions. Naturally the effect of areas of fragmented veneer in any picture is something that must ultimately be assessed by the individual. Whether or not the picture wins awards in competitions are of little consequence if the

craftsman is himself satisfied with his work.

Purists (whoever they might be) surely do not like this technique. They have long — and rightly — frowned upon the method of ‘manufacturing’ fine detail by filling knife cuts with a mixture of sawdust and glue, and yet fragmentation is much the same thing to a larger scale.

However, marquetry is a living craft (although there are those who would have us believe otherwise) and as it lives, so must it develop. Each new development may be regarded by some as a step forward and by others as a step back. It is clear that fragmentation has some distinct advantages, but it is equally clear that this essentially crude technique, if used to excess, cannot be good for the craft of marquetry.

It is right that marquetarians should experiment with this as with any new technique, but let us take care that it does not become a substitute for good, precise craftsmanship.



L A P E L B A D G E S

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

The Marquetry Society



L A P E L B A D G E S

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

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

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

MARQUETRY, why is it still not seen as a true art form?

MARQUETRY, in this article, is understood as making pictures or patterns of wood veneers stuck on a flat surface (of wood), and it is considered as practised at the present time in The Marquetry Society. The wood veneers used are prepared from natural woods, although some woods or veneers are artificially treated to obtain special effects, mostly to produce special colours. The baseboard is usually of MDF or plywood, but it could also be of chipboard, of hardboard, or even of metal.

Some pictures have been exhibited which were not quite flat, having areas standing in relief above the surface of the picture. Such trends, so far, are insignificant. Only “flat” marquetry is considered in this article.

Marquetry by itself is currently neither art nor craft nor pastime. All depends on which way it is used, and, in this sense, it can be art, craft or pastime.

WHERE IS THE ART? OR IS IT JUST A CRAFT OR A PASTIME?

Briefly speaking, an art is the human activity directed to expression of beauty using form, colour, sound, or motion, or by a combination of them. A high standard of excellence in execution and presentation is required. The creating and expression of special ideas and exploring of new vistas is organically connected with the art. Unfortunately, so-called “modern art” does not care about beauty and standards of excellence. The ideologists of the modern art (if any) say that the art is directed towards free representation of emotions and does not care about how pleasant and spirit-elevating the emotions are. One thinks and hopes that this is only a transient attitude, and the future development can be directed

more and more to reflect the eternal true values of art, not simply current fashions.

A craft is an activity directed to making something with a degree of perfection. The emphasis is on high standards of material perfection of the products, and on the technical perfection of results. The utilitarian aspect of this activity is significant. The creativity is of secondary importance. In real life a mixture of art and craft is not infrequently observed. If a craftsman produces something to a high standard of excellence and invention one tends to say: “He/she is an artist”.

The pastime is a tinkering with something for the sake of amusing oneself with some activity and enjoying its results. The standards are not high. A degree of naivety could be involved.

This article, by making use of the existing facts, will try to establish on which level marquetry is practised in The Marquetry Society and try to sketch ideas which could help to direct the future development of marquetry in the most fruitful way.

SELECTION OF PICTURES

At the present time most of the marquetry pictures are copies of existing popular pictures found in calendars, in magazines, or in greeting or postcards. Frequently they are copies of copies. Sometimes the marquetry pictures are copies of master paintings exhibited in the big galleries. Still, the most advanced marquetarians produce pictures of their own design or of their own photographs and develop even their own style of pictures. This last is the artistic approach to marquetry. The reproduction of existing pictures in marquetry form is the craft if they are reproduced on a high technical level. If the standards are not so high, then this is the case of using marquetry

as a pastime. In most of the cases marquetry is used as a craft. This is especially true of applied marquetry. Here not many exhibited articles are of the level of creative artistry.

Marquetry pictures produced from kits seldom attain the level of a craft. They are used mostly by beginners and are of technical standards belonging to the pastime level.

EXECUTION OF PICTURES

Most pictures are good in the sense that they show technical perfection: some are outstandingly good. They show excellent cutting and polishing. At the same time some pictures show imperfections of all sorts. One of the major defects is insufficient emphasis on the distribution of light and shadow, causing the picture to lack depth and look "flat".

In many pictures the contrast is insufficient as well, which only increases the flatness. There are a lot of strange primitive mistakes; as for instance when many parts are shown realistically, but some others are only sketched. In one example, many houses are shown in sufficient detail and in strong colours, but somewhere out of centre one house is shown pale and with a few details only, and in another case some horses are shown realistically and one only in contours. Why? It is not good to say: "This is so in the picture I copied".

The content of a marquetry picture is the sole responsibility of the author of that picture. The balance of objects and masses does not appear to bother the author, and the originality of pictures seems to be unimportant. There are dozens of "Down to the River", and "Ye Olde Curiosity Shoppe". Not many pictures are completely original in the sense that they are the total creation of the author.

What does this mean? It means that the Marquetry Society consists of a few artists, and many craftsmen and "pastimers".

THE ROLE OF JUDGES

An important role in the development and improvement of marquetry is played by the work of competition judges. They can help not only to improve the standard of excellence, but also to direct the development of marquetry towards an independent art (in its own right). The author of this article followed with a close attention the statements of judges explaining their choices. The judges very seldom are talking about ideas shown or about the significance of the subject matter, or the general impression of a picture, let alone these points in the applied marquetry. One cannot expect to hear something about how original a picture is, how pleasing the balance of objects and colours is, how pleasant and spirit-elevating the picture is, how enjoyable it is, or how expressive and deeply satisfying is the interpretation of the subject matter. There are many negative remarks, which help one to understand what not to do, but statements on what one should do are scarce.

On the other side, the marquetarian judges talk about very technical matters such as choice of veneers, cutting, gaps, rounded corners, dimples, scratches, grain filling, gluing, and so on. What does this mean? Nothing but that the craftsmanship is very deep in their understanding of marquetry. In passing it is justified to say that frequently the judges do not notice obvious mistakes, such as wrong perspective, geometrical and aerial, wrong reflections in water, near absence of light and shadow distribution, and so often the incorrect use of colour.

At the present time the accepted style of judging helps to improve the standard of craftsmanship, but it does not help to improve the artistic understanding of selected subject matter. The fact that awards are given to pictures with obvious mistakes is intolerable, and this should be eradicated. Otherwise marquetarians will be encouraged to be careless, which is deplorable.

AFFILIATION OF THE MARQUETRY SOCIETY TO ART OR CRAFT COUNCILS

There have been historic attempts to affiliate The Marquetry Society to art or craft councils. The decision to go one way or the other was not discussed with the mass of marquetarians. It was based on the opinions of historic members of the Executive Committee. This hardly can be called a democratic way of guiding The Marquetry Society. Fortunately, those attempts failed. The art people said "marquetry, as it stands, is not an art", and the craft representatives said, "it is not a craft", and so we are left in independent suspension, free to develop in any direction. It is, of course, of decisive importance to know in which direction the marquetry must go. This question must be widely discussed in meetings of local groups and the results of such discussions should be made known in "The Marquetarian". Never mind the clash of opinions. In the heat of discussion, the best possible solution, acceptable to the majority, could and should be forged out.

CONCLUSION

It can be stated that the facts show that at the present time a major part of the activity of The Marquetry Society is going on at the level of a craft society. In order to have the widest vistas for The Society it is desirable to guide the future development towards the independent artistic society striving to develop marquetry into an art of its own type, exploiting unlimited possibilities and advantages of wood, natural and artificially treated. Mr. E. W. G. Hawkins, a contributor to these pages some while ago, stated quite a few times at Group meetings that in many cases wood can reproduce in pictures the animal furs better than paints do. Furthermore, it can be said that wood, properly treated, can show that scintillating three-dimensional translucent effect which not many other materials possess. This effect is not yet understood by marquetarians and is almost never used. Only occasionally and accidentally it adorns a marquetry picture.

So, what is the translucent effect in wood? When a wood veneer during polishing is treated in such a way that the polishing medium (say shellac, or polyurethane) penetrates into the depth of the wood layer and makes it, to a certain degree, transparent, then light is reflected not only from the flat surface of the wood but also from the depth of it. Thus translucency, that is the partial transparency mixed with scattering of light, occurs. Because of the structure of wood, the reflection of light will depend on the angles of illumination and of viewing. Changing of one or the other, or of both of these angles, can produce a change in appearance of the same piece of wood. This effect is quite pronounced in some woods, such as makore, in which the grain tends to change direction.

To so-called purists one can say, "You are not purists in the strict sense. You use (and abuse) much too often the harewood which is, of course, a chemically treated sycamore (mostly), and many of you use the artificial change of colour of veneers by sand scorching some parts of the picture". There are no objections against purism in marquetry, but it has limitations, which will disappear when the marquetarians can correctly and properly use colour and the brilliant effects produced by wood. The old argument "if you are going to produce a picture using artificially coloured woods, you can do better by painting it" is not quite valid. The same picture painted and, on the other side, made in veneers, some of which are artificially coloured, are not equivalent. All the statements made above do mean that The Marquetry Society should be a society of artists only. This is a free voluntary society, and everyone has the complete and absolute right to make such pictures as are the most pleasant to themselves and on such a level as is the most suitable for themselves, and even on different levels. Artists, craftsmen and "pastimers" will enjoy marquetry and collaborate as members with equal rights. Fair criticism is invited.

A Heated Marquetry Press

An electrical T-shirt sublimation heated press can usefully be utilised to improve the speed and efficiency of flattening veneers and pressing marquetry lay-ons to their baseboard in quick time. Such a device normally runs off the domestic mains electricity supply and is time and temperature controlled.

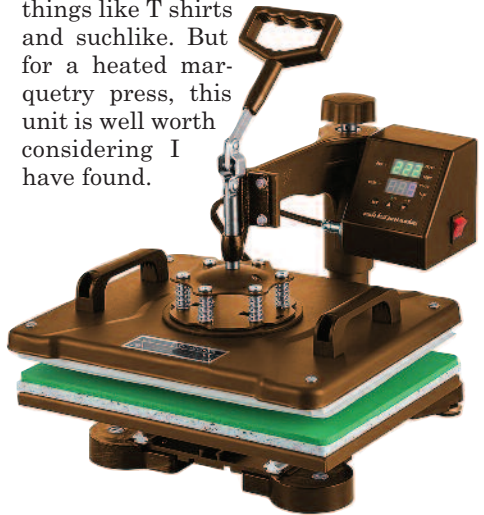
The Heated Press Machine is equipped with an advanced die-cast aluminium heating plate coupled with a non-stick Teflon-coated surface; it effectively prevents scorching during the heating process. This Teflon coating is heat resistant, easy to clean, and can make pressing steadier; there's no lay-on sliding about on the baseboard due to the heated plates coming together in a scissor like fashion. Two Teflon sheets (which are usually supplied with the heated press) will protect your marquetry while the heated press is working. The bottom thickened silicone pad and sponge pad ensure a flat and even pressing.

In use, the heated press plates could even be separated from the veneers being flattened, by the use of a few sheets of protective paper if desired. And because the glue could seep slightly, those sheets of protective paper would soak up any over spill of glue and thereby prevent it from contaminating the press plates. Beware of over-prolonged heating; but, with this style of heated press, the built in timer should prevent any such problems if it is set correctly. Especially important as the shrinkage due to drying after a night at full cook could be devastating. Fortunately, such shrinkage would largely be reversed by careful wetting and pressing under more humane conditions.

With a fully rotating 360 degree swing-away and bottom guide rail design, this allows the heating element to be moved

safely aside, reducing the chance of accidental contact resulting in scorched Marquetarian's fingers, also it makes it easy to replace the press plate if ever needed. The bottom strong base and top pressure knob make it more stable when in use. This heat press machine provides a full range equal pressure directly and evenly to the marquetry work and thereby guarantees the quality of the finished adherence of the lay-on to the base board.

I found that a sheet of aluminium placed over the lay-on helped to flatten any recalcitrant air pockets or bubbles hiding between the lay-on and baseboard. But a lot of that problem can be overcome by going over the surface of the lay-on and baseboard (and glue!) sandwich with a seam roller prior to placing it in the heated press. The reason for the aluminium sheet is that the press plates are originally intended for sublimation printing to things like T shirts and suchlike. But for a heated marquetry press, this unit is well worth considering I have found.



At the time of writing this article, the above heated press is available from Amazon at approximately £160.00. They stock many different models to my one.

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

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Email : info@woodveneers.co.uk

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VIC'S MARQUETRY TIPS

I am sometimes asked about how to get the effect of stain spreading randomly up or across a veneer in a smooth natural manner which would be impossible if you tried to cut it in, in the normal way, with a couple of veneers.

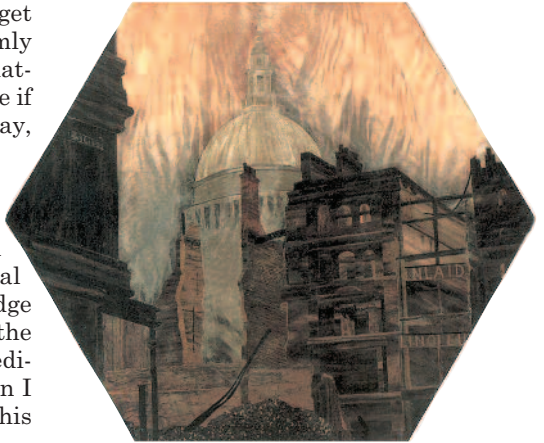
Thinking back, I remembered seeing this being done many years ago with one of the pieces from the Millennium Mural featuring St. Pauls Cathedral during the Blitz made by the Redbridge Group. I asked around and found that the actual maker was no other then our editor. So, putting my interviewer's hat on I questioned our editor about how this effect was produced.

Here's what he said: "Thanks for asking Vic, well, what happened was that I had this nice piece of light coloured flame effect veneer which I thought would be perfect for depicting the flames and smoke surrounding St. Pauls at the height of the Blitz. I did consider attempting to cut the flames and smoke in, but it looked to be a daunting task to try to get a realistic effect.

But my old friend Horrie Pedder said 'leave it to me' and he took the piece of veneer off home with him. At the next group meeting a week later he brought the veneer back with him, and guess what? He had created the desired effect by using a harewood technique.

What Horrie had done was to make up a ferrous sulphate (iron sulphate crystals) solution, place the solution in an old spare food tray and stand the veneer up on one end in it and let capillary action carry out the rest of the operation.

This syphoned up the ferrous sulphate harewood solution half way up the veneer creating the desired effect as you see in the finished picture at the top of the next column, which is exactly the effect that I



was looking for. The natural appearance fitted the bill perfectly, as you can see.

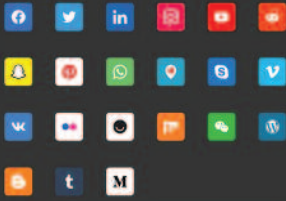
However, I can't be sure that this technique will work as well with every species of veneer. It does need to be a little porous to fully succeed, but it could be a worthwhile project if you need to achieve the same effect. Just try it and see. I hope that is helpful".

Thanks Alan for giving us the lowdown on how the smoke and flames effect came about. Those old timers really knew their onions when it came to marquetry wheezes didn't they? Yes, they surely did!

Wishing you all a very Merry Christmas



Prosperous New Year



Social Media Officer Karen Russo



It was very pleasing to see our Facebook Marquetry Society membership grow to well over 100 online members before the end of September when I am writing this. By the time you read this in early December I would think that, taking into account our rapid growth rate, that initial 100 members will have grown exponentially.

I would like to thank everyone who has pasted their marquetry work in or on our Facebook page. It is all, without any doubt, superb work. There is rather a lot of marquetry talent out there. It would be wonderful if all those submitters of work were members of the Marquetry Society. The work is of exceptional quality and would stand a very good chance of winning awards for the marquetarians themselves at our annual marquetry exhibitions and competitions.

I am currently in the process of checking out other beneficial platforms that could

help us out by promoting the advantages to mind and general health which can be gained by all when taking up the therapeutic hobby of marquetry.

When it is generally accepted that hobbies such as marquetry have the much sought after qualities of calming you down and focusing the mind, and thereby, reducing stress considerably, then I can see it being adopted by many more folk. It just needs the publicity to take place and our membership grow more in a very pleasing way. Happily we are already working towards this goal.

Do enjoy your Christmas and New Year.

Karen.



*Thanks to Jeff Grossman for this
Christmas Doggie picture*

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One of the most common problems mentioned to me by Independent members is that they have great trouble either choosing the right veneer for particular parts of a picture or getting tones correct in neighbouring pieces of veneer in a picture.

This is also the most difficult thing to describe in words or even demonstrate in person. Every marquetarian has different ideas of what looks right and those whose views happen to coincide with those of the judges usually stand a better chance of winning a prize.

There are very few, if any, people who can select the correct piece of veneer every time, especially in a complicated picture. It is not uncommon for me to change pieces six or seven times before it looks right. Very often it looks different the next day or even several days later and has to be changed.

There does, however, come a time when you have to say, "That's as close as I can get". The rules I use are:

Be prepared to change pieces in a picture as many times as is necessary but you must know when to stop.

Depending on the size of your veneer stock, search out all the likely pieces of veneer for a particular part of the picture

before you start so they can be tried in the 'windows' in quick succession.

When looking for different tones in faces or animals try to find one sheet of veneer or at least the same wood containing all the tones. I find it very difficult to match tones with woods of the correct colour but different species.

With faces I also find that it looks more natural if the contrast is toned down a few degrees compared with the original picture. I think it must be something to do with the wood being a living medium and therefore exaggerates the difference in contrast.

There are no fixed rules and most of the skill in this area comes with experience so stick at it and in the end if you like it that's all that matters.

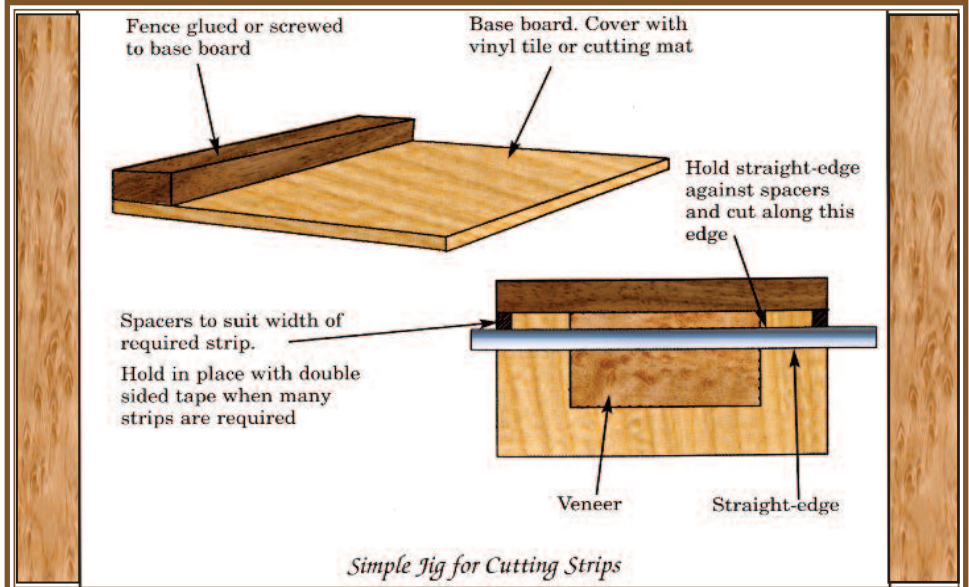
If any of you have any other areas of difficulty, please let me know and I will do my best to find some answers.

Also, when renewing your annual subscription this month why not drop me a line, (at no extra cost) and let me know if there is anything that especially pleases or annoys you about marquetry or the Society or any ideas you would like to air.

Finally, I would like to wish you all a Happy Christmas and a good New Year.

Veneer Examples - the A to Z of wood veneers

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



The 2023 International Pictures

Thanks go to Peter White for taking the Photographs



Left: 107 - 1st Class 1 - 45 x 51cms
“Viva Espana” by Norman Rowe of the Thurrock Group

PG: *Well executed piece of work with the relaxed guitar player, the use of grain direction and sand shading to produce the movement of the dancer is well done, I do like the good use of natural veneers. A worthy winner and I look forward to seeing more of his work.*

EM: *A picture with action and good choice of veneers. Just look at the dress with the detail sand shading made it a winner.*

NM: *It is not very often you get a*

picture of this quality in Class 1 and to prove it, it won the Wendy Gibbons Award. Welcome to marquetry Norman, enjoy the journey

Ed: *This is superb, especially for class 1. Good potential.*

Right: 402 - 3rd Class 4 - 38 x 20cms

“Girl with Flowers” by Janet Edwards of the Chelmsford Group

PG: *Nice picture, the cutting is tidy and there is a good use of natural veneers*

EM: *A flapper girl of the 1920s she seems to be saying “are you looking at me” I like the veneer choice and the setting in an oval*

NM: *An old Townsend favourite. Good attempt but difficult to follow the master. Nice eyes*



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*

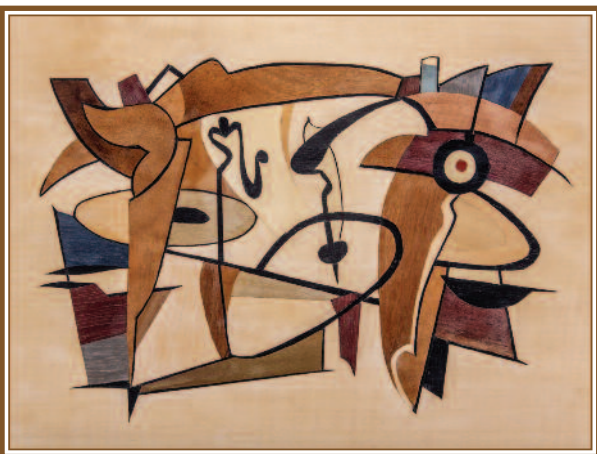
The judges' comments are taken from the judge's own notes. Editorial notes are based on different selection parameters to those of the exhibition judges and are related to the exhibit's presentation in this journal. However, where elements of any 'non-awarders' work stand out to the editorial eye, these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

Right 309 - 3rd Class 3 - 33 x 36cms

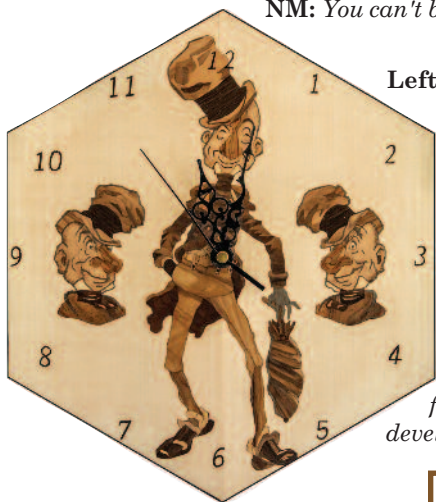
“Musical Abstract” by Janet McBain of the Harrow Group

PG: *I find this abstract very pleasing on the eye. The natural and dyed veneers combine well and, although the shapes seem simple, there is a lot of fine cutting here particularly with the black outlining. The picture has been finished very nicely too.*

EM: *A musical abstract beautifully executed with muted tones of veneer including Harewood, Purpleheart and a touch of blue*



NM: *You can't beat a bit of abstract. Good marquetry, deserved its award*



Left: 708 - VHC Class 7A - 19 x 19cms

“Ally Sloper Clock” by Alan Mansfield of the Redbridge Group

EM: *This character is stepping out in style, just study the detail in his jacket, shoes and more. A well deserved VHC.*

NM: *I must confess that I had to look up Ally Sloper. Alan did you have those comics when you were young?? Nice marquetry, nice clock.*

PG: *A great looking and amusing clock, beautifully clean cutting with a good use of veneers to develop the pictures and a lovely finish.*

Right: 521 - Class 5 - 38 x 50cms

“A Cheetah surveying his domain” by Colin Roberts of the Chelmsford Group

EM: *A good composition. The highlights and shadows well defined. Also the way the Olive Ash was used for the river.*

PG: *Lots of fine detail here giving a realistic looking animal.*

Ed: *A well put together marquetry picture of a cheetah. Nicely done though - good work.*



Right: 303 - Class 3 - 40 x 70cms

“Spanish Galleon” by Allen Horrocks of the Sutton Coldfield Group

EM: *We see the world in colour and there is a place for a little colour (dyed veneers) in marquetry. As a traditionalist I feel the choice for the sea and rigging would have been better served using Olive Ash and Walnut. Tip for the border - keep the inner stringer closer to the marquetry just 2mm off. Cutting and finish good.*

PG: *The perspective of the galleon and its sails is good and the emblems on the sails are well done, can understand why he chose that particular veneer for the sea but combined with the fragmentation does not give it real movement.*

Ed: *In its way, this is quite a striking picture that captures your attention with its strong design. Plenty of colour in this picture.*



Left: 114 - Class 1 - 35x 50cms

“Ben in Papua” by Joyce Hopkinson of the St. Albans Group

EM: *The helicopter stands out well from the background. The pilot is a little narrow round the shoulders, but good cutting and finish.*

PG: *Shows some good cutting skills with the lettering, not easy to do. I'm sure Ben will recognise himself.*



Right: 625 - HC Class 6A - Miniature

“Railings on St. Ives Pier” by Peter White of the Meopham Group

EM: *The veneers of the background complement the curve of the railing. This is a lesson on light and shadow from the first post to the last.*

PG: *The use of perspective for the rails and a good choice of veneers with skilful complex cutting for the rails and the shadows makes a nice miniature.*

NM: *We talk about art vs craft in marquetry. This piece for me sides very much with art. The detail in the front railings, the fading as they move away, the foreground - a painter could not have done a better job.*



Right: 528 - Class 5 - No size given

“Displaying Cranes” by Jeff Herbert an Independent Member

EM: *This was a large piece, but it had no atmosphere.*

Ed: *I found this to be a rather interesting marquetry picture which depicts the pair of cranes displaying themselves rather nicely.*

The bird’s feathers are depicted clearly and accurately.

The background veneer and the cranes’ beaks are almost of the same tonal values and thereby the birds’ beaks nearly blend in to the background veneer and almost dissappear in our photo. But other than that slight anomaly, it is still a well made and enjoyable picture.



Left: 536 - Class 5 - 50 x 24cms

“Marilyn” by Jean Robinson of the Sutton Coldfield Group

EM: *Portraits come in many styles - bold, detailed and then we have this. The hair, face and body in the light tones have been so well put together against a dark background. Good cutting, and the eyes and lips, yes it’s Marilyn. Very close to winning the Portrait Award.*

PG: *A very recognisable Marilyn Monroe.*

NM: *This picture went very close to winning the Pedder Award. Beautiful eyes - even got the beauty spot in!*

Ed: *A superb portrait with wonderful graduations of skin tone. Very clean cutting in those light veneers.*

Right: 749 - detail view - Full picture on rear cover

Ed: *This is a detailed close up view of the intricate marquetry and the beautiful hand made pebbles and ocean foam that Victoria created for this gorgeous piece.*

Although the pebbles and foam are not strictly marquetry, they are still wonderful examples of creative art. Each one produced by hand. Do check out all of those small fishes, there are a lot of them to be found here, and they are superbly done.



Right: 813 - 3rd Class 8 - 29 x 20cms - “Young Gerry Mulligan” by Peter White of the Meopham Group

EM: *Three veneer full of energy, lets play some jazz.*

NM: *Powerful picture with minimal detail. Three veneers used to great effect.*

PG: *Uses the three veneers effectively with the complex cutting skillfully done to produce the picture with the light reflections, the high gloss finish works well with this picture.*



Left: 773 - 2nd Class 7C - 24 x 30cms

“Leaves of Green” by Martin Bray of the St. Albans Group

EM: *Martin is a whizz at turning miniature boxes on his lathe and so is his marquetry.*

NM: *Another fine piece of work from the master of this Class. Particularly liked the veneer choice for the flowers*

PG *A beautiful little box. The equally spaced pattern repeated round the box with the flowers neatly cut and applied to a complex curve, It takes great skill to achieve.*



Right: 507 - Class 5 - No size given

“Les Voyageurs (after Phil Beck)” by Les Dimes of the Harrow Group

PG: *Nicely cut, capturing the boat movement in the water and its reflections with the good use of the veneer grain, the figures are well done with light and shade on their clothes giving them movement.*

Ed: *Yes, this is indeed another of Les’s wonderfully depicted marquetry pictures. I don’t know how Les finds the time to produce so many pieces of such high quality each year.*

I feel lucky if I can put together one or two, but twenty or so is certainly well beyond me!



Right: 505 - 3rd Class 5 - 30 x 44cms

“My box is my castle” by David Middleton of the Chelmsford Group

EM: *The pastel, almost transparent, shades of the trees and the bird in natural veneers - marquetry at its best.*

PG: *A lovely picture with the bird's beautifully cut feathers and good veneer selection - fine work here, the choice of natural veneers and shading for the box is very well done.*

NM: *Great bird, great box. The matching up of the grain in the box is very effective.*



Left: 741 - HC Class 7B - 33 x 38cms

“Jewellery Box (after Frank Lloyd Wright)” by Bruce Rix of the Chelmsford Group

EM: *Thought was given to the abstract design and choice of veneers for this handsome box.*

NM: *Admired the geometric marquetry on this box. Clean, accurate and good choice of veneer. Was a close contender for the Jack Byrne Award*

PG: *A good looking geometric box with a nice balance of natural veneers and the various elements align well.*

Right: 614 - Class 6A - Miniature

“Retreat” by Brian Freeman of the Sutton Coldfield Group

Ed: *Quality miniature work from Brian as we have now come to expect.*

Brian is another of those marquetarians who have the ability to “knock out” umpteen exhibition pieces each year. To say that I am jealous of Brian's and Les Dimes' abilities to produce such volumes of excellent work each year is no exaggeration!

I am truly envious, and certainly wish that I could work as fast as those two. And, of course, produce such quality work into the bargain.

Excellent veneer selection and close and clean cutting - how does Brian achieve that?



Right: 611 - 1st Class 6A - Miniature

“A little bit of Malta 1” by Brian Freeman of the Sutton Coldfield Group

EM: *A miniature with lots of detail and little fragmentation, a delight to see.*

PG: *Lovely recognisable Maltese scene, with Brian's usual attention to detail and fine fragmentation work it makes a super miniature.*

NM: *This is Brian at his best. The usual amount of detail - fragmentation (climbing plant brilliant, pathway not so good) The peep through the archway inspired.*

Ed: *Brian has done it again, it puts into context everything I've just said on the previous page. If only I could manage to do as well.*



Left: 713 - Class 7A - 33 x 38cms

“Clock” by John Jeggo of the Staffordshire Group

EM: *Easy on the eye marquetry, a bee, honeysuckle and a Gothic arch clock. Nice one for the mantle.*

Ed: *Okay, Yes I wholeheartedly agree with Enrico here, this is certainly a really nice clock for the mantelpiece.*

It is 15 inches (38 cms) tall, so is quite a sizeable clock, but isn't it decorative? I certainly think so - it would look good on my own mantelpiece that's for sure.

It certainly could have been an award winner in any other year, but the competition in 2023 was just a little too exceptional - unfortunately for John.



Right: 205 - HC Class 2 - 61 x 41cms

“Bamboo” by Graham Hopkins of the Sutton Coldfield Group

PG: *Simple picture easy on the eye, with limited but effective use of veneers. A smaller less heavy frame would have been more effective and less distracting.*

EM: *A pleasing piece in a frame but, I would have preferred if the joints on the bamboo were sand shaded*

NM: *Nice simple picture. Realistic bamboo - the frog stole it*

Ed: *An unusual subject, but it works well here. The leaves are nicely subdued in colour. Excellent.*





Right: 743 - Class 7B - 48 x 35cms

“Box-Performing Sealions” by Peter Jarvis of the Chelmsford Group

Ed: *I liked the performing sealions decorating Peter’s box. They are charming little fellows (or lasses perhaps?) and they just fit the bill rather nicely in my opinion.*

PG: *Nicely decorated hexagonal box with the sealions neatly cut.*

Left: 810 - HC Class 8 - 25 x 26cms

“Laboratory Bottles” by Alan Townsend of the Chelmsford Group

EM: *The quality of the cutting is something to behold in this Still Life marquetry.*

NM: *Unusual subject, good 3D effect. Fine piece of marquetry.*

PG: *Has really captured the glass like nature of the flasks with lots of skilfully cut fine lines, has used the three veneers well to show the reflections in the glass, although I feel a few less may have been more effective.*



Judges’ Notes on the Cover Pictures

Front Cover - 316 - 2nd Class 3 - “Shackleton” by Gavin Turnbull of the Scotland Group

EM: *The veneers chosen for the background sets the atmosphere of the frozen Antarctic with the ship Endurance in this fine portrait of Shackleton in his woollen (walnut) jumper*

NM: *Good solid picture. Well done. Background lacked a bit of detail but all to nothing when you looked at his jumper - loved it*

PG: *Liked this picture a lot, there are many aspects of this picture that are worthy of comment, the execution and choice of veneers for the sea is really good, giving the idea of the icy water, the chequer work on the jacket is well cut too, to mention just two.*

Ed: *The Shackleton story depicted perfectly.*

Back Cover - 749 - 1st Class 7B - “Living Water” by Victoria Walpole an Independent Member

EM: *The marquetry seen in this piece is superb. Unfortunately, I couldn’t judge the sculptural work as it is not strictly marquetry, but it is beautifully produced.*

NM: *Beautiful wood sculpture with enough marquetry to judge and take first prize in this class. In addition, being awarded the Artistic Merit says it all.*

PG *A superb piece of craftwork of which only part can be judged for a marquetry piece this being an array of fish and pebbles, these were beautifully arranged and excellently cut.*

Ed: *A beautiful piece of work, superb.*



Readers Letters



An unfortunate incident!

Hi Editor,

As a newcomer to marquetry, I thought you might be interested in my progress so far. I have had a few setbacks along the way, which started when my wife left me for a matchstick modeller. She woke me one night demanding to know who Myrtle was. I couldn't convince her I was only dreaming about veneer.

Shortly after that, whilst experimenting with sand scorching, the gas cooker blew up taking the cat with it. I did, however, have the good fortune to salvage a piece of shaded sycamore which enabled me to finish my first picture of a rose. As my house was burnt to the ground, I had to seek new premises and decided to build on my earlier success. A fortnight after moving in, my house was burgled, and they got away with jewellery worth twenty thousand pounds. Again, by sheer good fortune they failed to find my Ell blades.

And now Dear Editor, I seek your advice.

Could you please identify the enclosed ninety-four veneer samples, ignore the black one as that is a relic of the cooker incident. Also, from your stock of veneers could you please send me three hundred square feet of bird's eye maple. I enclose a stamped addressed envelope and a postal order for five pounds.

I have recently embarked on a Huge-0 picture measuring sixteen feet by ten feet. This depicts the famous historical picture entitled "The Rape of the Sabine Women". I have been able to secure the services of a professional model, but as she insists on keeping her socks on, will this detract from the authenticity of the picture? This picture also presented me with many problems. It proved too heavy for the kitchen table, one of the legs broke and the table collapsed smashing my big toe. What with that and my shoulder.

Oh! Didn't I mention that? Whilst pushing my iron framed piano on to the Huge-0 to press it, I dislocated my shoulder, so by my act of folly in trying to move the piano, I now have a suspected clavicle of the harpsichord. Still life isn't all doom and gloom, is it? At least I have my wonderful hobby of marquetry, and I have met a lovely young lady who shares my interest. The only problem is that her husband is six feet five, and a sixth dan in karate, which is why I would like to remain, yours.

A. Nonimus.

Dear Mr. Nonimus,

(I do wish members would give their first name.) You do seem to have had a few little problems, but you have much to be thankful for and I will do my best to help.

First the wood samples. I am afraid our friend Anobium got at your samples so all that remained in the envelope was a heap of frass and a piece of blackened veneer. Perhaps there is still some residue left from the gas explosion that has made it unpalatable. The worry is of course that the Anobium family has already taken up residence in your veneer stock and completed pictures. You could, of course try the gas treatment again as that seemed very effective.

I regret that the maple birds have taken offence at losing so many eyes and only the other day, raided my stock (you are not the only one with problems) so that it is too depleted to fulfil your order. In any case, the postal order is insufficient - you forgot the dreaded VAT.

Your last question does raise a problem which is difficult to answer. It is all a matter of what each person considers ART. Being a semi-modernist, I would find the addition of socks to the Sabine women perfectly acceptable and authentic. After all she wouldn't want to get cold feet. But if you are entering the picture in the National,

which I hope you are, the judges, all male, may well wish to see the women completely naked. Judges' tastes are always unpredictable, and it is very difficult to anticipate their decisions - almost as difficult as understanding their decisions! One thing is certain, if your picture causes controversy, it must be ART!

Hope that helps.

Editor.

P.S. Anobium punctatum is otherwise known as the common furniture beetle if any reader is wondering just what we were referring to in the editorial reply.

Frass refers loosely to the more or less solid excreta, or manure, of insects, and to certain other related matter.

For reference, a Huge O was a quarter dollar back in the 1850s. Or, Huge-O was a huge male Bornean orangutan.

Or, Big (rather than Huge) O notation is a mathematical notation that describes the limiting behavior of a function when the argument tends towards a particular value or infinity. Or, Big (rather than Huge) O notation is used to classify algorithms according to how their run time or space requirements grow as the input size grows.

So, take your pick! Because, I don't really know either - Happy Christmas.

Editor (Alan).

Editor's Note: I have been asked fairly recently, about the copyright situation regarding reproduction of Disney characters. I do remember this question coming to the fore some 20 - 30 years ago and an answer of sorts was given by the Walt Disney company located, I think, in France (Disney World Paris). The answer was provided by their legal department if memory serves. So, to come up with the definitive answer to the copyright problem, I have dug through copious copies of old Marquetarians to find the letter and its answer, and now reproduce it for you.

Regarding a copyright problem originating in 1996, and still relevant today. This letter was addressed to Ernie Ives the previous editor. So please bear in mind that this is historic.

Dear Ernie,

In issue 170 you printed an article, 'Copyright and Marquetry' and concluded with the words, "do we have a legal eagle who can answer these questions?"

I am not a legal eagle but the people who have spoken to me via the phone (from Paris) and also written to me, are! I am referring to the legal department of Euro Disney.

You are aware that I entered the 'Seven Dwarfs' and 'Pocahontas' in classes 1 and 2 of the 1996 National at Winchester. At the same time as the National, my company asked me to do an article for the 'Ford News' which is our corporate newspaper. The article was about my hobby of woodwork and of course, marquetry. Basically, it was a very good article complete with colour photos of my two pictures. However, in between doing the interview and the item going to press the text altered somewhat (as is quite common with news items) and basically it implied I was producing these items for sale.

As a result, some kind person who signed himself a 'concerned member of the public' took the trouble to send a copy of the article to Euro Disney in Paris and as a result I had a 25 minute phone call from the legal department of Euro Disney and I was advised that I was infringing copyrights.

I explained to them about the Society and the fact that the pictures were to advance my skills and not for financial gain and also that the text of the article was misleading. The person I spoke to then had to report to the Directors of Disney and a few days later I received a letter, a copy of which I have enclosed.

I am of course upset about this as it was my intent to do one final cartoon for the 97 National. I consider myself fortunate that Disney accepted my word, but I am

inclined to believe that in future they will not be so lenient. In reality, I think it was only a matter of time before this came to a head as in the case of Winchester there was a Disney shop only a couple of hundred yards away from St. John's Hall and it would have only needed a member of their staff to see the exhibits and pass comment back at the shop. However, in my case I believe it was either a jealous or grudgeful fellow worker, but I will never know for sure.

Would you be kind enough to print an article in the Marquetarian as I feel other members will be considering cartoons for the 97 National and I would not like to see anyone fall foul of the copyright laws especially now that Disney is aware of the National Exhibition.

Clive Bennett, Southampton.

The letter Clive received from The Walt Disney Co. read:

The Walt Disney Company (Europe) S.A.
Dear Mr Bennett,

This letter will confirm your telephone conversation with Mrs Jane Gross on Friday July 19th, 1996.

We refer to the article which appeared in the "Ford News" recently featuring items of marquetry which you exposed at the National Marquetry Society Exhibition. The items included representations of Walt Disney motion pictures characters Pocahontas and The Seven Dwarfs as well as Bambi and Winnie the Pooh and Tigger.

As we explained to you, DISNEY ENTERPRISES, INC (formerly called The Walt Disney Company, hereinafter "Disney"), is the owner of the copyright for the above referenced characters and, therefore, the reproduction of those characters without our permission constitutes an infringement of our copyright.

During the conversation, you raised the question as to whether we would grant permission for your next exhibit to include other Disney characters.

We regret to inform you that we are unable to do so.

Whilst we believe that your infringement of our rights has been innocent to date, we must insist that you desist from any reproduction, use of the characters named above, or any other Disney characters, either incorporated into your products and/or services or in the advertisement of promotion of those products and/or services.

We look forward to receiving your written assurance that from now on, you will comply with our request not to further infringe our copyrights and thank you for your co-operation in this matter.

Sincerely,

Nicola Kent,

Counsel

European Legal Affairs.

Dear Clive,

A very disturbing letter. It would seem there is a blanket ban on the use of all Disney characters whether for personal use or not. This will disappoint many members as the making of these characters often formed part of their learning process, especially with younger children. From your letter it would seem that pictures of Disney characters will have to be banned from National exhibitions and that I shall not be able to publish photographs of work which contains them.

I will send a copy of this draft to our new Hon. Gen. Sec. for him to pursue the matter further (if he deems it necessary). His comments are given in his Secretary's Letter on page ? and in my Editorial.

The letter from Disney may also have further implications for the copying of all pictures which are copyrighted, whether they contain Disney characters or not. We really do need a 'legal eagle's' advice.

Ernie.

Note: *The above letter and reply is reproduced from 1996, so there may be important changes for today's situation.*

An example from our usual copious Buchschmid & GretauX email inquiries.

Dear Marquetry Society,

I, also, own a copy of the large B&G project pictured on the AMS website:

https://www.marquetry.org/can_you_help_p7.html

I noticed that the label contains a line that has been blacked out. Below is a copy of the full label from my B&G Heidelberg picture.

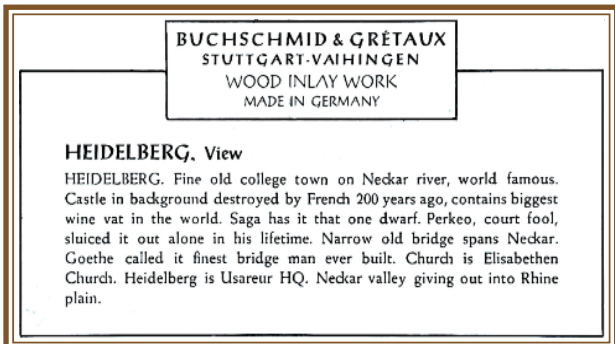
I may be looking at selling my B&G picture on soon, so, can you give me an idea of the value or price that I could ask for it? Thanks.

Cathy

The reply from Web Secretary David Walker:

Hi Cathy,

Thanks for the info. If you have read our 'Can we help' page and the information that we have gleaned since the first entry, you will see that we now have quite a bit of information about very large B&G pictures that we were unaware of before. In the past, we were reliant upon the information supplied to us by Otto Chlupp, the last surviving member of the B&G set up. Unfortunately, he passed away some years ago. There were no records left to search through. They were all destroyed. It seems that there may have been maybe ten pieces made for this picture although we have only heard about three including yours. They may have been special commission pieces as we have not heard about more. You are very fortunate to have one and because of its rarity it will become quite valuable I think. We will take the name that you supplied on the label and transfer it to the one on our page.



Above: top, the B & G wood inlay picture of Heidelberg below, the B & G label on the reverse of the picture.

Unfortunately we are unable to give valuations as we are not a commercial concern ourselves, merely a not-for-profit organisation. If you wish to keep the picture in peak condition, then you will find that an application of Lemon Oil should restore the picture to an acceptable finish. This is normally available from musical instrument shops and online seller such as Amazon. Perhaps you could let us see your restoration efforts when done.

Thanks again for contacting us.

Best wishes

David Walker,

*Web Secretary of the Marquetry Society,
Glasgow, Scotland (UK)*

A Friend We Will Miss

Gordon Richards

Meopham Marquetry lost a good friend and fine marqueterian in June this year. Gordon Richards had been a member since the group's foundation in 1987 and served on our committee since its earliest days. He also served on the Society's committee and always made positive contributions at meetings. He had a solid, common sense approach to everything he did.

He judged National Exhibitions in 2006 and 2011, a task he carried out diligently and fairly.

First exhibiting in 1988, he moved through the competition classes very quickly and missed winning the Rosebowl by a whisker in 2002 with his fine picture of an otter which he called 'Back from the Brink'.

Maybe it was this close call that gave him the idea for the long running series of Marqueterian articles, which he called 'Rosebowl - Almost Made It'. This proved to be a popular series which looked back at many fine pieces of work which could easily have taken top honours.

An accomplished woodworker, he enjoyed applied marquetry and made all his own carcasses. A shaped vase holder adorned with panels of geishas deservedly won him first place in the Advanced Applied Class in 2012. A beautiful piece of work by any standard.

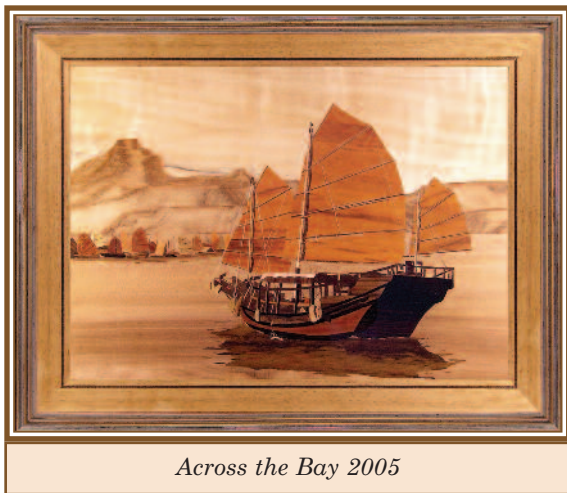
Gordon was a close personal friend and will be sorely missed but, I'll always have fond memories of the good times we've had together along with his wife Jeanette. Our thoughts are with Jeanette who always supported Gordon with his marquetry which she enjoyed doing



Gordon with his Across the Bay picture

herself, and has long been a member of both Meopham Marquetry and The Society.

Before retiring Gordon had been a company director of a building firm and was



Across the Bay 2005

also a much sought after building surveyor, bringing his expertise to several major companies. He was such a generous man and loved his family very much.



Gordon seen manning an exhibition display and stand in 2012

He made many boxes, mainly for his granddaughters and also a much decorated long case clock for his daughter and son-in-law.

His kindness extended to him demonstrating and teaching marquetry at a local hospice. He was so delighted when one of his short lived pupils won an award at our local exhibition.

Most certainly a friend many of us will miss.

Peter White

I, being your editor, was one of the judges alongside Gordon and Ray Moss (of the Chelmsford Group) for the 2011 International Marquetry Exhibition held at Markyate by the St. Albans Group.

Because of his previous judging experience, well naturally, Gordon was chosen as the senior judge - and didn't he do the job well? Of course he did. Gordon allocated the judging tasks to we other judges perfectly, which allowed us to complete the judging in one day. The only problem we had was deciding on the Rosebowl winner. As far as I was concerned there were three contenders - but with Gordon's wisdom we eventually selected the 2011 Rosebowl winner from the three.

Peter mentioned the 'Rosebowl - Almost made it' series that Gordon researched and put together for us. It involved more work than you would at first realise. But being Gordon, he sent me his copious notes on a regular basis. I was sad to see the series come to an end as it was so good.



Giving expert tuition in 2005

During that 'Rosebowl' series Gordon and I had many phone and email chats. Gordon wanted to be as fair as possible to all of those 'almost made it' entries, I think he succeeded well. RIP Gordon.

Cheers my friend, from Alan.

A small Gallery of Gordon's work



Just down to my thumb 2008



Young Tawny's first watch 2010



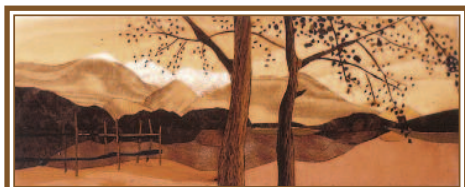
Out of China 2004



Back from the brink 2002



Three Ponies 2012



Lakeland Evening 1990



Oriental Grace 2012 - displaying all four sides



Newlyn Cornwall 2009



What's that? 2021



For my Lady 2002



Old Camberwell 2009

| Article | Issue/Page/Year |
|---|------------------------|
| Rosebowl Awards Part 4 | 253 - 43 - 2016 |
| Part 5 | 254 - 37 - 2016 |
| Part 6 | 255 - 36 - 2016 |
| Part 7 | 256 - 3 - 2016 |
| Rosewood - Endangered Species | 259 - 12 - 2017 |
| Russian Marquetry | 255 - 40 - 2016 |
| Sand Shading Using a Soldering Iron & tray | 255 - 15 - 2016 |
| Part 2 | 257 - 18 - 2016 |
| Saw Cut Ideas with Chicago Screws by David Meadows | 262 - 14 - 2018 |
| Scroll Saw - Marquetry Tools | 273 - 10 - 2020 |
| Sequential Cutting by David Meadows | 273 - 11 - 2020 |
| Six Somerset Scenes by Tim Coutts | 273 - 33 - 2020 |
| Spiral Veneering by Quentin Smith | 272 - 15 - 2020 |
| Splits & Bubbles by Fred Billings | 250 - 20 - 2015 |
| Spot the Difference - modifying a design by George Skorupka | 270 - 11 - 2020 |
| St Albans Group - 40th Anniversary | 258 - 11 - 2017 |
| Susan Bart - Marquetry Shoes - How they were made | 249 - 20 - 2014 |
| Susan Bart - One Woman Exhibition | 253 - 38 - 2015 |
| That's Not Marquetry by Alan Mansfield | 262 - 37 - 2018 |
| The work of Patrick Levins | 279 - 26 - 2022 |
| Thetford Marquetry Group - Profile | 257 - 29 - 2016 |
| Tone and Texture by Paul Dean | 249 - 31 - 2014 |
| Tony Jacklin - appointed a patron | 270 - 19 - 2020 |
| Tony Jacklin - Golfer and Marquetarian | 266 - 10 - 2019 |
| Transparent Tape Window Method by Vic Small | 281 - 24 - 2022 |
| Trials & Tribulations of a Beginner by Don Eacott | 263 - 12 - 2018 |
| Veneer Examples A to Z part 1 | 247 - 9 - 2014 |
| Part 2 | 248 - 47 - 2014 |
| Part 3 | 251 - 39 - 2014 |
| Part 4 | 252 - 32 - 2016 |
| Part 5 | 253 - 19 - 2016 |
| Part 6 | 254 - 36 - 2016 |
| Part 7 | 256 - 34 - 2016 |

| Article | Issue/Page/Year |
|---|------------------------|
| Veneer Examples A to Z part 8 | 257 - 19 - 2016 |
| Part 9 | 259 - 6 - 2017 |
| Part 10 | 261 - 19 - 2017 |
| Part 11 | 262 - 17 - 2017 |
| Part 12 | 263 - 16 - 2018 |
| Part 13 | 264 - 43 - 2018 |
| Part 14 | 265 - 45 - 2018 |
| Part 15 | 267 - 13 - 2019 |
| Part 16 | 269 - 19 - 2019 |
| Part 17 | 270 - 19 - 2020 |
| Part 18 | 271 - 19 - 2020 |
| Part 19 | 272 - 18 - 2020 |
| Part 20 | 281 - 30 - 2022 |
| Veneer Pack Review - Wood Veneers | 276 - 36 - 2021 |
| Veneer Supplier - John Coffey | 247 - 32 - 2014 |
| Veneer Suppliers - Capital Crispin | 257 - 38 - 2016 |
| Virtual marquetry - What is it? by David Carr | 263 - 40 - 2018 |
| What Did You Do in Lockdown Grandad? by Les Dimes | 274 - 34 - 2021 |
| Wiff Waff Project | 248 - 31 - 2014 |
| William Lincoln - Views of Robin Moulson | 259 - 36 - 2017 |

Well, that's the index up to edition 281. More later on.

DO YOU JUST BELONG?

Are you an active member, the kind that would be missed -

Or are you quite content that your name is on the list?

Do you attend the meetings and mingle with the flock -

Or do you stay at home to criticise and knock?

Do you take an active part to help the work along -

Or are you quite well satisfied to only just belong?

Do you ever take a stand for things you think are right?

Or leave the work to just a few and talk instead of fight -



Think it over, members. You know what's right and wrong -

Are you an active member, or — DO YOU JUST BELONG?

Thanks go to Pat Austin for reminding us in Marq 203 of this poem first seen in 1990.

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: <i>(includes booklets 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.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 Website <http://www.freestonemodel.co.uk/>

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

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.



“Living Water (Font Cover)”
by Victoria Walpole an Independent Member
1st - in Class 7B

SUBSCRIPTION RENEWAL 2024

Renewal due on or before January 2024

To Hon. Membership Secretary

Andrew Jaszczak,

17 Redwing Close,

Stevenage,

Hertfordshire,

SG2 9FE

Or for members in USA:

Ernie Mills,

14515 W Granite Valley Dr.,

#B407,

Sun City West, AZ 85375.

Tel: 623-242-9668.

Email: emills21@cox.net

Note: You can now pay online if you wish

Please renew my subscription to the Marquetry Society

Please Note: Reminders will not be sent

UK Membership £27.00

European membership £30.00

Outside Europe £30.00

Optional:

Associate / Junior member* £ 3.00

Donation £

Total £

I enclose PO/Cheque/Check payable to The Marquetry Society for £.....

Name (BLOCK LETTERS)

Address

.....

.....

Postcode

Telephone.....

E Mail.....

Membership No.

Group

*Associate member: Spouse/Partner and Family under 18 years or sponsored junior under 18 years.

Please send this form or a copy of it with your remittance to the Hon. Membership Secretary or hand it to your Group Treasurer.

Receipts will be issued on request when a stamped addressed envelope is enclosed.

Please Note: You can easily pay online by PayPal via our Website if you wish.

The membership details of the Marquetry Society are held on the Society's computer and are only used for Society business and not used for any other purpose.

Remember, reminders will no longer be sent, so please renew as early as possible.

APPLICATION FOR MEMBERSHIP 2024/25

Subscription is due every January.

As a special offer, new membership joining in Dec 2023 will receive membership for 2024 free. If joining in 2024 see note below. This only applies to new members.

2024 joiners renewal date is January 2026 Note: Reminders will not be sent

To Hon. Membership Secretary

Andrew Jaszczak,

17 Redwing Close,

Stevenage,

Hertfordshire,

SG2 9FE

Or for members in USA:

Ernie Mills,

14515 W Granite Valley Dr.,

#B407,

Sun City West, AZ 85375.

Tel: 623-242-9668.

Email: emills21@cox.net

Note: You can now pay online if you wish

Please enrol me as a member of the Marquetry Society

UK Membership £27.00

European membership £30.00

Outside Europe £30.00

Note: If joining as a new member in **2024** (rather than 2023) you will receive **2025** membership free and your membership renewal date will then be January **2026**

Optional:

Associate / Junior member* £ 3.00

Donation £

Total £

I enclose PO/Cheque/Check payable to The Marquetry Society for £

Name (BLOCK LETTERS)

Address

.....

.....

Postcode

E Mail.....

Telephone..... Group (if known)

How did you hear of the Society?

*Associate member: Spouse/Partner and Family under 18 years or sponsored junior under 18 years.

Please send this form or a copy of it with your remittance to the Hon. Membership Secretary or hand it to your Group Treasurer.

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