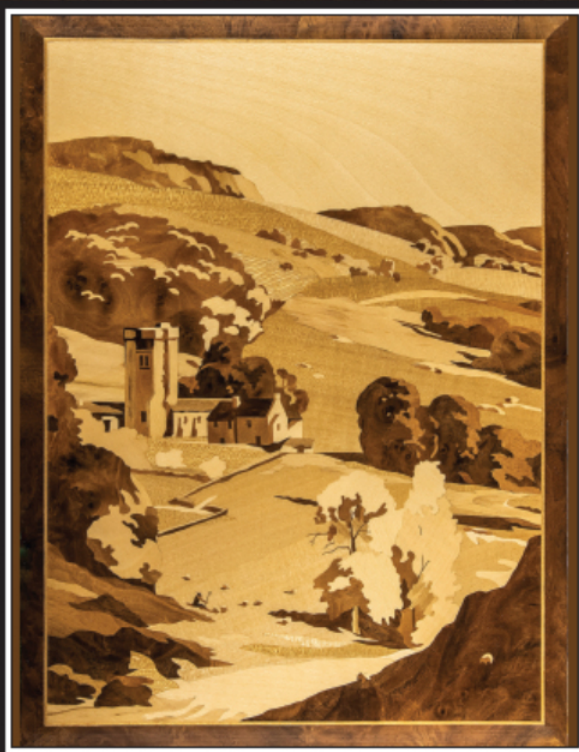


# THE MARQUETARIAN

Spring 2025 No. 290

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“Welcome To The Yorkshire Dales”

by Peter White of the Meopham Group

1st in Class 8



**Journal of  
The Marquetry Society**



# The Marquetry Society



Founded 1952

## Executive Committee

**Patrons:** John Bly F.R.S.A. Tony Jacklin C.B.E.

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**Cover Background:** Fumed Oak

**Front Cover Picture:** "Welcome To The Yorkshire Dales" 22 x 29cms

**Back Cover Picture:** "Audrey" Miniature





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## **Deadline Dates**

**Final** date for receipt of material for issue  
**291 is 12th April 2025** but please let me  
have as much material as possible by  
**mid March 2025**

**Final** date for receipt of material for issue  
**292 is 12th July 2025**

## **Marquetarian Back Numbers**

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

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Email: [president@americanmarquetrysociety.org](mailto:president@americanmarquetrysociety.org)

### **Flemish Guild of Marqueteurs**

Driesstraat 18, Tielst 8700, Belgium

### **Marquetry Society of Canada**

Cathy Lago, Email: [cmlago@rogers.com](mailto:cmlago@rogers.com)

### **Marquetry Society of Victoria.,**

Closed down due to the effects of covid and diminishing membership, the result of covid.

Email: [secretary@marquetryvic.org.au](mailto:secretary@marquetryvic.org.au)

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Club Rooms: zaal het park, oostlaan 10, 3600 Genk.

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facebook: De Verenigde Marqueteurs vzw

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Email: [kuwood@bigpond.net.au](mailto:kuwood@bigpond.net.au)

## Page 3 Cartoon



Merci, Monsieur, Gerald would insist that we have lunch 'plein air' before we visit Le Museum de la Marquetry

Cartoon theme by Vaughan Thomas & artwork by Alan Mansfield.

*The 2025 International Marquetry Exhibition*  
*Our Chelmsford group will be hosting the 2025 Exhibition*  
*at Budworth Hall, Ongar, Essex, CM5 9JG on*  
*6th June (for judging and setting up day),*  
*and 7th and 8th June 2025 for exhibition visiting*  
*More information on page 16*



**C**rikey, it's March come around already and I haven't fully finished the cutting on my new marquetry picture. That means that it's 'skates on time' and I need to do a 'hurry up' job if I am to get my picture ready on time for the forthcoming 'National'. I do hope that you're not as bad as me and leave everything to the last minute. That's no way to achieve the perfect finish, that's for sure!

I am really looking forward to this year's International Marquetry Exhibition and Competition (to give it its full title). I feel sure that it is going to be a truly great one. It's just a shame that we didn't have the resources in place at the time for doing a 'hybrid' Zoom and in-person AGM following the exhibition as we had initially intended. Perhaps a good idea for another year?

Zoom has been very beneficial to us over this last year or two. Not only has it allowed us to hold our Executive Committee meetings and AGMs without the inconvenience of distant travelling for those living at the outer extremes of this country and overseas. It has saved the society from paying for the hire of a premises and various travelling expenses, plus the current topic of motoring's



**IMPORTANT  
ANNOUNCEMENT  
FOR  
INDEPENDENTS**

We are looking for an Independent member to become our Indies Sec. Could this be you who would be keen to look after the interests of your fellow Indies?

Exec meetings (you would become an Exec member) are now conducted via Zoom, so no travelling is required anymore, just a PC, iPad or smartphone.

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

pollution and affects on the atmosphere.

May I thank all of you who got in touch with me over the last few months about all aspects of marquetry. It's wonderful to 'hear' from you. Hopefully I've replied to everyone who wanted me to get back to them. Obviously with a phone call, you get an answer straight away, but letters and emails take a little longer.

Sad to have to report the demise of the Australian Marquetry Society of Victoria. This was all due to the effects of covid and old age unfortunately.

*Alan.*

### Spring period Password

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

**walnutcurl**

As always the password is all lower case and a single word, so just type it in as seen above on or after the **1st March 2025**.

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.



**H**ave you all remembered to renew your membership subscriptions for this year of 2025? If you haven't yet, you can still do it online and avoid becoming a lapsed member and wondering why you no longer receive *The Marquettarian*.

Of course, those of you who have joined as new members over the last year, still have your second year (which you get free of charge) to run until you reach your third year, which is when you start paying your annual subscriptions.

If, like me, you encountered a little difficulty when renewing online, let me guide you through the correct procedure for renewing. The thing to bear in mind is that because new membership and renewal costs are now the same, we therefore use the same online 'form' or 'button' for both jobs.

So, go to the 'How do I join?' button on the home page (2nd button down on the left) click it and scroll down the next page to 'online form & payment selection page', click it and on the next page select your location from the 4 options. I obviously use the UK one. Click it and on the 'online subscription service' page click the blue 'BUY' button in the white box and you will be taken to our Stripe secure payment page. Now, once there, choose 'card' from the payment method - fill in the details in the usual fashion, and, once that's done, click the blue 'pay' button at the bottom of the page, and when it returns you to our website, you will have renewed your subscription. But, do make sure that you select 'card' in the payment method.



Don't do what I did and get stuck with the 'Klarna' option!

Now, you may ask what that 'Klarna' option is for. Well, it's there to give you the option to make your payment in instalments. But, if you do happen to choose it, be prepared to jump through many hoops. I have to admit that it baffled me, but as I wanted to pay my subscription in one payment, I cancelled the 'Klarna' one and started again from the beginning. And this time I made sure to select the 'card' option which appeared on the Stripe screen when it first presented itself - all was simplicity after that.

And now, on into more straightforward things marquetrywise.

I am pleased to get the feedback from our editor about my double bladed fine line cutting knife article. Many of you have found it to be a real blessing, especially as the same tool not only cuts your fine line inserts, it also cuts the slot to accept the fine line perfectly. Our editor tells me that he found the perfect handle online for the double blades - it is the BlueSpot soft grip precision knife (stock code 29612). The knife's chuck holds the double blades perfectly. He even uses two number 10 blades in it for extra strength, how bad can that be?

*Enrico.*

# Chairman's Chatter

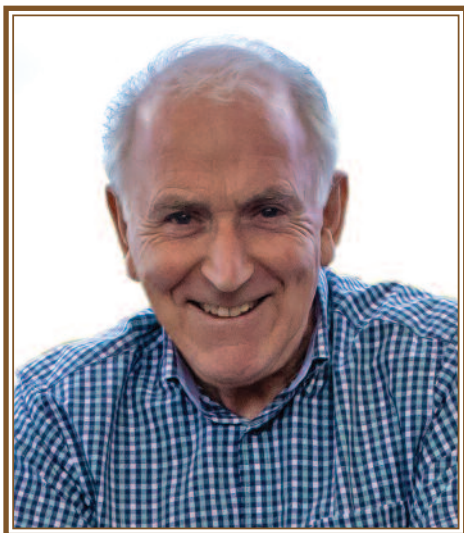
Our committee has two general meetings in a year, both of which have been conducted via Zoom in recent years for the sake of convenience and cost. Having members spread far and wide, Zoom has been a boon, but of course we do miss seeing each other face to face which is so much more pleasurable.

Our most recent meeting was in October 2024 and with an agenda of 20 items, we had a lot of work to do. You may well wonder how there could be so much to cover, but it all builds up and our job is to make sure we listen to members and address any concerns or ideas for improving the Society they may have. Along with this we have to keep an eye on expenditure, income and plans for future exhibitions as well.

With just one apology for absence and a very well disciplined group of participants, we ploughed through all 20 agenda items in about 3 hours. You won't be wanting me to detail what was in the resulting twelve pages of minutes, but I was happy that we addressed every issue and gave full consideration to all matters set before us.

You'll be aware that a major topic was the Society's insurance which you would have read about in the last magazine and thanks go to David Kelmanson for giving you the lowdown on the situation. Along with Janet Edwards, David has ploughed through the process of understanding our requirements and saved us a considerable amount of money into the bargain.

Any decisions that could affect you as a member, will be fed back to you via the various officers in their communications in the Marquetarian. For example, Enrico has already touched on the topic of the



format of the magazine. For now we are not making any changes, but members' feedback is still yet to be considered.

The fairness of our 5 class competition system came up for discussion and again, we all agreed that it is still the 'best fit' for encouraging members to enter and lets them progress through the classes in a measured and fair way.

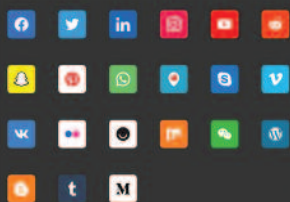
So, please be reassured that we listen, respond and take action as best we can. We also applaud initiatives taken by individuals who have the well-being of the Society at heart. An example of that is the very successful recruiting campaign carried out by Mike Roberts and his team at Sutton Coldfield, who did a fantastic job last November at the Creative Crafts Show at the NEC Birmingham.

Enjoy your marquetry and let us see the fruits of your labours at our next exhibition, for which we have to thank Chelmsford group in taking the initiative to host and organise it.

*Peter*

**Editor's Note:** Read about the NEC show report, as Peter has mentioned above, in the article on page 42. It was a truly excellent show.

*Alan.*



## Social Media Officer Karen Russo



At the time of writing this report, which is middle January, we have some 900 Facebook members, which is not bad going at all, I'm sure that you will agree.

A lot of the input to our Facebook page comes from quite a number of our beginners, which is a joy to see. Our Chairman Peter White (opposite page) also regularly places excerpts from his tutorial videos on our Facebook page to entice our Facebook visitors to explore the possibility of joining the Marquetry Society to learn a lot more about how marquetry is done and to gain all of the benefits from membership of the society.

An interesting development on our Facebook page is the amount of work appearing on there which has been cut by laser. These cutters seem to be gaining quite a lot of popularity.

I do have, and experiment with, a laser cutter of my own, This is a Glowforge which can be seen in the next column. This cutter has the advantage of 'cutting smoke' extraction,

which our editor's 'skeleton' style laser cutter certainly does not have (*and I am truly jealous - editor!*) - but I believe that he places it next to an open window while cutting, which gets rid of the fumes.



Laser cutters are really good for cutting accuracy, although you do need to take the kerf into account if cutting thicker veneers. For making exact multiples of any design, these more or less, can't be beaten. But you do need to take into account the setting up of the vector cutting control program, which can be very tricky.

*Karen.*

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

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



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

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

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

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



marquetry can be valued I would appreciate an email.

I have referred people to 'The Wallace Collection' for further advice regarding 'ancient' applied pieces.

As always, for every enquiry, I invite the person to send photos of the work to include on the website and Alan is compiling quite a collection. I also invite them to join the Society or in the USA the American Society. There have been one or two folk who have joined both!

Apart from value I have been asked questions regarding types of finishes, adhesives, sources of veneer and other sundries.

I have made one or two contacts with schools and colleges in the USA using ZOOM which have been interesting so, all in all, I think that the web site is proving a useful arm of the Society.

More and more people are browsing the internet regarding Marquetry and because of Alan's good work we are near the top of most search engines in that category and people are most impressed with the quality and professionalism of the site. Although, as Alan often tells me, we still need to find the time for him to build a smart phone compatible addition to the website. The present version of the website will work okay on a smart phone, but it is not yet fully compatible for ease of working 'smart phone' wise.

This, unfortunately, causes a lot of 'rubbish' type emails from companies thinking that we are a professional company trying to sell us items such as water coolers, generators, timber and cubic yards of parquet flooring, but even this shows that the web-site is being looked at and read all over the world. And, that's even though it still has a bit of a 1980s look!

*David.*

One of the enjoyable things about being the recipient of enquiries to the Society is that I've no idea where the next one will come from.

During the last three months, I have had enquiries from Australia, Canada, Germany, Iran, Italy and of course mainly from America. Surprisingly I only receive a few from the United Kingdom.

Most enquiries fall into the same mould, asking if I can identify the artist of a picture which came into the possession of the enquirer many years ago, and asking how much the picture is worth.

We have a long established rule that we cannot give a value as we are not experts, but refer them to Ebay to see what prices similar pictures are demanding.

I also refer them to auctioneers/valuers, but I don't think there is any formula even from these people that will help.

As far as I can gather, there is no index of marquetarians or their pictures to refer to, unlike the various indices for artists and their pictures.

The value of marquetry pictures I suppose is really in the eye of the beholder!

And, of course, how much someone would be willing to pay for them.

If anyone has any suggestions as to how

# New Group - Bristol

**M**arquetry is an ancient art form. A craft which has been around for many years dating back to the ancient Egyptians. It is the use of wood veneers and placing them into a background forming a picture or design to enhance a piece of furniture or just creating a picture of your own, be it from a photograph or from your own imagination.

I have always loved the natural wood grain patterns produced from our trees. They have a beauty of their own and can be used to create unique works of art and craft. Using various veneers and placing them together, they can bring you a very satisfying hobby, spending many happy hours of enjoyment in seeing the finished art form that you have created.

It is a safe, inexpensive hobby which can be carried out in the comfort of your own home.

I personally did my first piece some 38 years ago. I have since resurrected my hobby in the last 10 years completing all

sorts of work. We worked on jewelry boxes, pencil cases, trinket boxes and money boxes. We also made some pictures and even restored some 120-year old Tunbridge ware sewing boxes, which was very satisfying.

I have since become a member of the Marquetry Society which helps promote this beautiful art.

I am inviting you to come along to the Bristol Group and try your hand at one of the most ancient and gratifying hobbies. We can help you in producing a simple design or a design of your own into coasters for your table.

Please come along and join in.

Meetings to be held monthly on the 3rd Wednesday at either 1.00pm or 7.00pm, TBC,

At: St Andrews Church, Gloucester Road North Filton. BS34 7PS

Brian Adams. Phone: **0759 0099 564**

Email: **laser202020@gmail.com**



**T**he rise to prominence of the smart phone and its preference these days for viewing websites on them, rather than PCs as in earlier days, means that websites constructed in the manner of ours, tend to make it a wee bit difficult navigating the site on those small smart phone screens. You have to spend much of your time expanding and contracting your way through the pages.

Now, I do appreciate the inconvenience of this for you smart phone users and it is

not something that I am ignoring. The problem is finding the time to build a parallel 'smart phone' app to run alongside the main website. It is not something that can be done overnight. For the current size of the website, it will probably take me quite a while to put together a 'smart phone' compatible app of our website. Obviously it can be done, but how much of the main site would a smart phone user wish to see that would be satisfying for their needs? Do let me know, thanks.

# *2025 International Marquetry Exhibition*

Notes for Guidance (Notes & Rules last updated 2020)

## **Entry form**

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

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

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

to be received by **2nd May 2025** at the latest. Please try to send prior to that date.

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

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

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

## **Exhibit labelling and hanging**

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

## **Packing, labelling and despatch**

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

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

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

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

**Alan Townsend, 3 Green Walk, Marsden Ash, Ongar, Essex. CM5 9HR. Tel 01277363058**

(to make arrangements for personal delivery) Exhibits to arrive by the **16th May 2025** Class 10A photos see rule (ix) next page.

## **The Exhibition**

All queries to the dedicated email address (see below) or if no email facility, to **Alan Townsend Tel 01277363058**

## **Exhibits Produced by Laser**

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

## **Copyright**

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

Please give attribution to the original artist if applicable.

## **Group Fees**

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

## **Email**

Any exhibition queries please Email us at: **[eighttimer@tiscali.co.uk](mailto:eighttimer@tiscali.co.uk)**

# *Rules for International Exhibition and Competition*

## **1. GENERAL.**

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

(ii) Entries must not have won an award in any previous National Competition of the Marquetry Society. With effect from 21st April 2002, the term "Award" in respect of these Rules is as defined in section 4 on page 12 of this journal.

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

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

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

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

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

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

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

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

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

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

## **2. THE COMPETITION CLASSES.**

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

### **Class 1. Beginners.**

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

### **Class 2. Secondary.**

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

### **Class 3. Intermediate.**

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

### **Class 4. Advanced.**

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

### **Class 5. Premier.**

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

### **Class 6A. Advanced Miniatures.**

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

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

#### **Class 6B. Beginners Miniatures.**

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

#### **Class 7A. Advanced Applied.**

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

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

#### **Class 7B. Beginners Applied.**

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

#### **Class 7C. Miniature Applied.**

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

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

#### **Class 8. Three Veneers.**

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

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

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

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

#### **Class 9. Junior.**

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

#### **Class 10. Exhibition Only.**

Any picture or article not for competition.

#### **Class 10A. Exhibition Only - Photographs.**

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

### **3. JUDGES.**

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

### **4. AWARDS.**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## 5. INTER-GROUP CHALLENGE SHIELD.

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

### The Points Schedule.

1st in any class 5 points.

2nd in any class 4 points.

3rd in any class 3 points.

Very Highly Commended 2 points

Highly Commended 1 point.

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

### 1. GENERAL. Additional.

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

[eighttimer@tiscali.co.uk](mailto:eighttimer@tiscali.co.uk)

The Rosebowl Trophy



## VIC'S MARQUETRY TIPS

**J**ust like myself, how many of you dive into cutting away at your marquetry without giving the best and safest way of holding your cutting blade and handle a second thought?

Not too many I guess. I've even seen scalpels held as if they are going to stab and chop at the picture being cut! This, of course, is very wrong. The scalpel is a delicate cutting instrument and needs to be respected as such.



You should be holding it almost as if it were a pen. If the veneer you are attempting to cut is rather 'tough' and not cutting easily in one cutting attempt, don't hack away at it, just one or two (or even more if needed) light cutting strokes following your earlier cut should see you breaking through without too much difficulty.

If the blade is 'pulling' (feels like it is getting stuck) then, dipping the tip of the cutting blade into a piece of bee's wax, or even an old candle, will help to lubricate the cutting tip and make the cutting process that much easier for you.

If using one of the lighter blades, the 11E for example, take greater care because these blades, though excellent for marquetry, are very thin and liable to break the tip quite easily. So, light cutting strokes and plenty of lubrication are the answer here. Take special care when cutting around tightly curved elements.

*Vic.*

## Interview participants needed

Interested in contributing to the future legacy and research of marquetry?

Katy Cottrell is a marquetrust in New Zealand and specialised her initial research about marquetry in a Masters of Fine Art. She has exhibited across Wellington and presented on marquetry. She is currently doing a creative-led practice PhD through Victoria University Wellington on the methods and materials of marquetry.

Please email Katy Cottrell if you are interested in participating or would like to know more information:

[Katy.cottrell@vuw.ac.nz](mailto:Katy.cottrell@vuw.ac.nz)

This research has been approved by the Te Herenga Waka—Victoria University of Wellington Human Ethics Committee [application 31058].





In case some of you may not have heard of Ongar, here are a few facts that you might find interesting. The name Ongar means 'Grassland'. It is located 21 miles from London and about 10 miles from the county town of Essex, Chelmsford.

Around 1081, Ongar Castle Motte and Bailey was built - the motte being a man-made hill with castle on top, the whole thing being surrounded by a moat. Evidence is sparse until the creation of the Domesday Book in 1086. The castle was eventually demolished in the 16th century.

Nearby in Greenstead close by Ongar is St Andrew's church which is the oldest wooden church in the world. It is also the oldest 'stave built' building in Europe. Stave means "a vertical wooden post or plank in a building or other structure: to support all this, an intricate system of



*ONGAR town signpost*

beams and additional staves became necessary". Adjacent to the entrance to the church is the oldest grave, which is that of a twelfth century crusader, thought to be a bowman. Wedding ceremonies are still carried out and the church is open every day.



*Greenstead Church*

Ongar's claim to fame was that it was the last station on the Central Line (London Transport). The loss-making section was closed on 30th September 1994. However, the Epping to Ongar railway is now a Heritage Line which opened in 2012. It is run by volunteers using steam (when coal is available) and diesel trains on the line between Ongar and North Weald with historic engines as well as vintage buses. It is a step back into the 1940-50s when you can see the old station and slam door carriages.

Famous people who lived in Ongar include Jane Taylor, the British poet who wrote the words to 'Twinkle, twinkle little star' and has a blue plaque on her house. She lived in Ongar for many years and was laid to rest in Ongar churchyard in 1824 when she was 40 years old. David Livingstone also resided in Ongar for many years before heading off to travel in Africa. He, too, has a plaque. And in 1912 Father Thomas Byles, priest at St. Helen's church, died on the R.M.S. Titanic.

The central part of Ongar High Street comprises a widened main street of the type found in many older English towns whose status as market towns is believed to have originated during the (little chronicled) Saxon period. This historic thoroughfare is lined with over 70 listed buildings and protected by the Chipping Ongar Conservation Area, one of the first to be designated by Essex County Council nearly 50 years ago. The wide high street is used to permit some 'no charge' short-term parking that benefits the local shops. The high street does, however, retain a very narrow stretch, with shops and houses either side very close to the road due to pavements that are barely adequate for two people to pass each other.



*Budworth Hall, Ongar*

Our 2025 International Marquetry Exhibition will be held in the ballroom of Budworth Hall in the white coloured building seen in the photo above, located to the right of Budworth Hall itself.

The ballroom plays host to the Ongar Jazz club where the late trumpeter Humphrey Lyttleton often played.



*Jane Taylor Plaque*



*David Livingstone Plaque*

The Ongar jazz club concerts are held monthly from September through to May. We will be there during the early part of June 2025, so we will not clash with their concerts. although the music would have been good to hear being played live.

In 1986 the Budworth Hall celebrated 100 years of existence. A Victorian Town Day was held to celebrate the anniversary. Celebrations were held in the Town with shopkeepers dressing their windows in Victorian Style and an appropriate parade was held through the High Street.



*The Cock Tavern directly opposite Budworth Hall has a good menu and superb reviews*

As far as eateries go, the Stag pub is really popular and is located just outside Chipping Ongar on the Brentwood Road.

Back in town, The Cheesemonger located on the High Street actually stocks more than 140 cheeses and The Cock Tavern and Kitchen, also located on the High Street is, happily for us, positioned directly



*The Cock Tavern a closer view*



*Ongar's Private Railway*

opposite Budworth Hall and it has excellent reviews.

The menu is fine dining, and you can expect to find panko tiger prawns with chilli and ginger sauce and cucumber salad on the lunch menu with rare roast sirloin of Great Leigh beef with Yorkshire pudding for Sunday lunch.



*One of Ongar's picturesque back alleys*

# Finishing Marquetry Work

*By Reg Woods*

**I**N this article it is proposed to treat the subject from the point of view of the new member who has just completed his or her first picture. It is hoped that the consequent inclusion of much that is elementary will be excused by the seasoned campaigner in consideration of a few tips which may be of assistance to him or her.

## Why apply a finish?

In addition to protection from dust and dirt, a good finish to marquetry work enhances the appearance of the wood and accentuates the differences in colour, texture and grain figures. It brings out the fine points of the wood and, by the same token, it brings out the flaws in the picture. Do not expect a finish to cover bad workmanship. If you can see the mounting board through the cutting marks, either replace or cover with a coat of ordinary varnish and present it to an old aunt whose eyesight is not what it was! It is probably better, in the case of pictures, to obtain a satin or matt finish which, being non-reflecting, will not be subject to bright, high-gloss reflections obscuring the picture. Where the marquetry is applied to articles for use then it is largely a matter of taste and expediency. (See page 20 under Choice of Finish.) In either case—gloss or matt—a smooth, level surface is the aim. The bed of the sea, although visible from above when the water is calm, is invisible under rough conditions. We require to see into the figure and grain of the wood through the finish and the same considerations apply.

**PREPARATION:** applies equally whichever finish is chosen.

Damp the picture with a wet cloth and allow to dry. Ostensibly to raise the grain and so prevent it roughening later under the polish, this process has another

advantage which we hesitate to mention except to the absolute beginner: if any of the pieces of veneer happen to have been incompletely glued, the water will lift them. They must be re-glued before anything further is done.

## Sanding

Because of the different colours of woods used it is advisable to use some form of sealer before sanding so that dust from the darker woods is not carried on to the light woods. Once sanded in, this discolouration is extremely difficult to

remove. There are several sanding sealers on the market as such. The majority of them are cellulose solutions, but there is no reason (except, possibly, expense) why the intended final finish should not be used for this purpose. There is a slight hazard with acid-cured lacquers that

chemically treated woods (blue, grey harewood) may be bleached by the acid content of the catalyst. The writer, at a recent group meeting, was shown a background of grey-blue sky covered with a number of attractive white clouds. The member had obtained this effect by dabbing the veneer with a small piece of cotton-wool soaked in bleach as the catalyst. It had to be neutralised later with the application of dilute white vinegar solution, then wiped off and left to dry. It has never been quite



clear to the writer why this information was given in a whisper when nobody was looking! If there is a danger in this, then use a proprietary sanding sealer first and carry on with the lacquer thereafter if preferred. Also, if it is proposed to use wax for the finish, then a coat of white French polish or other clear finish should be applied as a sealer. Wax used directly on to the wood tends to dull the picture and reduce contrast.

### Grainfilling

To our knowledge no suitable grainfiller for marquetry work exists. The chalk and plaster type fillers, even if neutralised with, say, linseed oil, will eventually show in the darker hardwood veneers and the mind boggles at even a devoted marquettarian filling each piece of the picture separately according to colour!

It is a simple matter to grainfill with the appropriate shade of filler before cutting or mounting the veneer..

Rustin's Acrylic Grainfillers have a good degree of transparency, but three of the four shades are tinted so as not to show on darker or coloured woods (Natural, Brown, Mahogany, Dark). Even so, the cut edges will still show shrinkage rather deeper than the actual veneers, and in the end, it is probably as well to coat, sand and recoat until the grain is completely filled with finish.

Although this entails more work and a longer wait for completion, it is probably a good thing in the long run since all fillers tend to reduce the contrast between woods and produce a slightly muddy appearance.

It is a pity to spoil countless hours of cutting and mounting for an extra hour spent on finishing and half grain polishes detract much from the clarity of the picture.



### Choice of Finish

There are several factors to be taken into account. Personal aesthetic considerations, although important, are not easily reducible to cause and effect and will not, therefore, be considered in the objective summary which follows:

**1. Pure or Applied Marquetry?** If the picture is applied to an article to be put into domestic use, then the first consideration must be the hazards it is likely to meet. A tea-tray or coffee table, unless intended as an object of worship from afar, should be coated with one of the modern chemical resins resistant to heat and solvents (e.g., Rustins Plastic Coating). The exterior grade of the latest PU 15 Polyurethane Varnish could well be used on work intended to be exposed to the weather. Biscuit boxes, fire screens, pictures, etc., may be finished according to personal taste.



**2. Clarity.** The clearer the film, the more vivid the colour contrast and the better the picture. We need a film that is clear to begin with and stays clear. At the risk of sounding like a poor man's "Which" we must here mention that in our experience the only finish which really fulfils these conditions is one or another of catalyst cured urea-formaldehyde formulations such as Rustins Plastic Coating. The majority of White French Polish is produced by bleaching the lac at some stage in its processing and it does appear to darken again with age. Rustin's Ltd. produce a White Polish made from pure, white,

shellac and, although it is probably a point or two more towards the yellow initially, does retain its colour throughout its life. It gives excellent results, particularly if the sanding sealer coat has been given with Rustins Shellac Sanding Sealer. It is probably a little easier to use and produces a softer, less sharply defined, picture which may be preferable for certain subjects.

### Method

Having wetted the picture with water and brush-coated with a sealing coat, the picture should now be block-sanded back and front. (It is pointless to counter-veneer to prevent bowing if you do not apply polish to both sides also). Now the film must be built up by brush coats.



Most finishes incorporate detailed instructions, and it is not proposed to usurp that privilege here. Although the following observations are mainly concerned with Rustin's finishes, they have a general bearing and may be followed except where they are contrary to the manufacturer's instructions.

After three or four coats leave unsanded for as long as possible so that maximum shrinkage occurs before final operations.

Start with 3/0 (120) Garnet Finishing Paper and work up to the fine 9/0 (320) or even 420 wet and dry. Battens tacked to a board, or an old table form a frame to hold the picture during sanding and hand polishing. Once the grain is filled and the final sanding has been completed, either finish to a gloss finish using more polish with a pad or bring up directly from the sanded down coat to a matt or satin finish with 0000 wire wool or, better 3M Scotchbrite mesh, ultra fine grade.

Now clear a space on the sideboard for the Rose Bowl.



The writer offers the foregoing in good faith as the results of his experience in finishing both marquetry pictures and wood in general.

As a marquetarian whose best picture was greeted at a meeting of his local group with cries of "Shame!" and "Oh, my God!" he realises that there may be much to learn.

Any correspondence, either through the columns of the magazine or direct to Rustins Limited, Waterloo Road, London, NW2 7TX will be most welcome.



*Sanding with fine grade abrasive papers wrapped around a cork block using smooth, light strokes.*

# MURALS IN MARQUETRY

**M**urals in the medium of marquetry. Now there's something that has cropped up over the decades of the Marquetry Society's existence. We have had collaborative large pieces turn up from time to time, and here we will look at the most well known of them, starting with the Millennium Mural. And then we will finish with the massive mural work by one of our own Marquetry Society members.

And so, to start, here is that Millennium Mural for you to enjoy:



This mural which consisted of 42 individual hexagonal plaques, was produced to celebrate the coming of the year 2,000 or the second millennium.

Alan Townsend of the Chelmsford Group undertook the making of the hexagons, plus the job of laying the backs, edges and the pictorial faces themselves. He also did the sanding and flattening, then grain filling and application of the finish!

Quite a task in anyone's book to say the least. The mural itself, after its initial display at Hall Place in Bexley, the home of the year 2,000 International Exhibition, went on a countrywide tour and was seen and enjoyed by a great many people.

We certainly hope that it was responsible for the many new members who joined our marquetry movement around that time of the early 21st century.

You see here in the main photo, all of the 42 plaques, and in the lower photo, an

'official' photo of a portion of the mural when it was mounted onto its custom made stand.

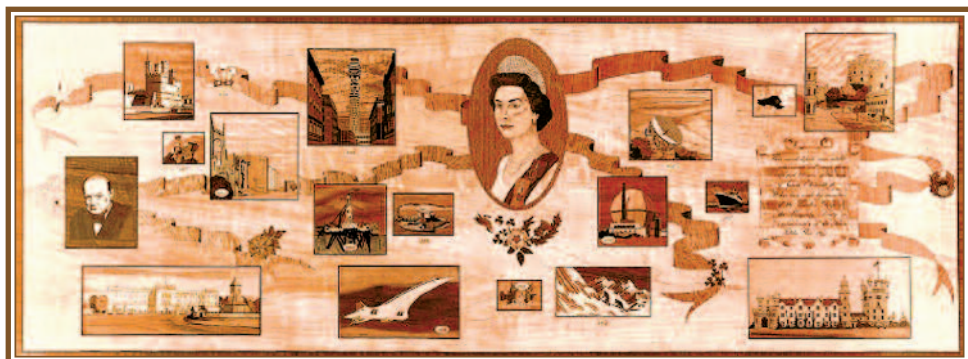
All groups took part, as well as quite a number of our Independent membership.

This mural was a really good demonstration of the wonderful work that we marquetarians can produce when we collaborate on a project together. And not one example of the famed "Millennium Bug" of the time intruding into our magnificent marquetry endeavour. It is something of which we can all be proud. Superb work.



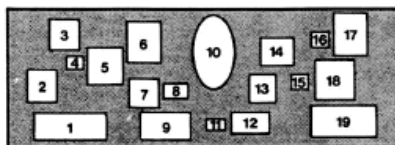
Our next mural is the late Queen Elizabeth II's 'Silver Jubilee' mural.

This was a collaboration of the London Groups and was actually presented to her Majesty and was hung in the Coach Museum at Windsor Castle. A photo of Marquetry Society member Horrie Pedder is seen admiring it in the Coach Museum. And jolly good it looks too. Horrie himself made some of the mural.



## The Jubilee Mural

## Key



1. Buckingham Palace
2. Sir Winston Churchill
3. Caernarvon Castle
4. Bobby Moore with the World Cup
5. Coventry Cathedral
6. Post Office Tower
7. North Sea Gas Rig
8. Hovercraft
9. Concord
10. Her Majesty the Queen
11. Tribute to Princess Anne's baby, Peter
12. Climbing Everest
13. Calder Hall (Atomic Research)
14. Jodrell Bank (Radio Telescope)
15. Q.E.II
16. Knight of the Garter
17. Windsor Castle
18. Scull
19. Balmoral Castle

## Horrie Pedder admires the Silver Jubilee Mural



BUCKINGHAM PALACE

21st February, 1978

*Dear Mr Good.*

I write further to my letter of 23rd December and in reply to your telephone conversation with my secretary this morning.

The Queen has decided that the marquetry mural should be put on display in the new Gosh Museum at Windsor Castle which is being set up at the moment. The Museum will be open to the public sometime in May and I hope that you and the members of the Marquetry Society will be able to visit Windsor Castle and see your mural on display there.

*Yours sincerely*  
*Robert Johnson*

C.H. Good, Esq.



BUCKINGHAM PALACE

23rd December, 1977

*Dear Mr Good.*

The Queen has now had a chance to see the marvellous mural which you brought to Buckingham Palace yesterday and presented on behalf of your Society.

Her Majesty was most impressed with the workmanship and thought the finished product most attractive. The Queen has not yet decided where it should be placed. As soon as I know whether Her Majesty has decided on a permanent home for it I will let you know. I am sure that your members will be most interested.

*Yours sincerely*  
*Robert Johnson*

C.H. Good, Esq.

*Above and on the right, the two letters from Buckingham Palace regarding the Silver Jubilee Mural*



project of a London mural, which you see above. Here is the text that accompanied it:

“London 1066 — 1966” is the latest piece of mammoth marquetry from our General Secretary. It measures approximately eight feet by two feet and will, we hope, be on show at the National Exhibition at Kingston in June.

Of course, marquetry such as this almost defies description and just has to be seen. Our photograph is a poor substitute for the real thing, but is better than nothing, and perhaps the maker’s notes below will help to create the atmosphere . . .

My first thought was to make a mural of London, choosing several historical buildings from each century. I soon found that I would have to discard quite a large number of preliminary drawings, and limit each century to only one or maybe two. Then I found some places, like Knight’s Bridge. Prospect of Whitby, and the Fleet River, would not fit in because I decided to have a road at the bottom of the mural and not water. All the same it is not possible to show London without the river, so Old London Bridge was fitted in under Old Temple Bar, and Tower Bridge in the top right hand corner. With a little imagination one could conceive that the river flows from one corner across the mural to the opposite corner, in the valley behind St. Paul’s.

As the Mural grew on the drawing board, I realised that the earlier or older buildings had survived the Great Fire of London, and that the new St. Paul’s with its dome had risen from the ashes as a memorial to the now famous architect Sir Christopher Wren. This gives me the idea of centering St. Paul’s. If only it could have been left surrounded by trees !

From then on London grew and grew in a grand hotch-potch of buildings, finishing up with the sky-scrappers. On its way Inigo Jones designed the beautiful Queen’s House at Greenwich on the site of Greenwich Palace where the first Queen Elizabeth was born. The Post Office Tower and The Royal Festival Hall bring us up to 1966.

I would never have thought eighteen years ago that I could make a mural. At that time I never thought I could make one small picture. Long Live the Marquetry Society !



*The London Mural on display above the sitter who is demonstrating cutting methods*

And next we come to William (Bill) Lincoln’s ‘Largest Marquetry Mural in the World’ project, seen at the top of the next page. Only a sepia photo of this one I’m afraid.

Bill wrote quite a long story about this project, so we will condense it down to a more manageable level for you. So, over to you Bill:

“On the terrace of the House of Commons — at that fateful exhibition we will never forget — David Johnson, the Managing Editor of the D.I.Y. Magazine, came up to me and said how much he had been



*The left half of Bill Lincoln's "Largest Marquetry Mural in the World"*

*The right half of Bill Lincoln's "Largest Marquetry Mural in the World"*



impressed, not only with that exhibition, but also with the one I had staged at Mildenhall the previous year, and he asked whether I would put on a similar exhibition at Olympia in 1972. There was no time to plan a big stand for 1971 as the idea was first mooted in May, but I said I would come up with a plan for a special public participation feature stand by September of that year — 1971.

The original conception was to make a horizontal mosaic. A long 100ft. table on trestles, printed with a design on which small sections of veneer could be cut, stuck down by the participant, and the whole mural sanded in sections, polished in sections, day by day as it grew.

This gave me nightmares — because when I called a “think-tank” with other experts the problems loomed up in scores. Floor space at Olympia is at a premium and a mural 100ft. long by 8ft. wide (the original idea) was out of the question as a horizontal feature. The public would not be able to cut accurately to a line, and it would require close monitoring to reject unsuitable pieces. The queues this would cause would be a hazard. Glue on fingers would have to be water soluble; sanding dust and the use of power sanders, anyway, would cause problems. Polishing gave other problems, such as toxic vapours and flashpoint.

In September 1971 this much had been resolved — the mural feature was signed sealed and settled, and I had one year to bring it to life.

In some desperation I phoned the press and issued a challenge to local artists to come to my aid with £250 prize money as the bait. To make this seemingly impossible, I gave them a ten-day deadline. To my delight twenty-seven artists took up the challenge. They phoned from as far away as Cambridge, Norwich, Southend and London. On “handing-in day”, my expectations were high, as each artist had been told precisely what the “screen” requirements were.

One by one they came in, bringing their scale drawings. In rising concern and bitter dismay, they failed the test one by one. On Saturday night, when the deadline was up and the artwork had all been handed in, I paced up and down like a caged tiger in bleak despair. On the Sunday morning, one late entry was brought in by a young lady sixteen years old. Lise Norwick.

Lise had taken two days off from school at Newmarket and played hooky in order to sit at the dining room table and produce her “felt tipped pen” teenage romantic theme “Language of the Stars”.

LANGUAGE OF THE STARS is a tribute to professionalism in marquetry, in that the inspired doodling of a talented teenager can be translated in marquetry terms, overcoming problems that would daunt most other marquetry producers anywhere in the world. It is quite unique and will be entered in the next Guinness book of Records.



*Here we have the Harrow Group mural - but sadly no information to accompany it*



And lastly, here we have some enormous Marquetry Murals from one single Marquetry Society member Susan Bart.

To give you an idea of how large it is, the view on the right is as seen from the top of the staircase opposite, it is indeed that big! And, in the scale of its production, Susan had to bring in portable scaffolding, as you can see for yourself in this photo. How many of us others ever work to this sort of scale?



Certainly not me! That's for sure.

This is titled "Mural del mar" or 'Sea Mural' in English. The size is 3 by 12 metres - really, really big!



The mural seen lower right on the next page is titled "Estrategia para la inspiración" or 'Strategy for inspiration' in English. It is 2 by 10 metres in size, quite large.

The remaining mural seen top of the opposite page is Susan's 240 x 320 cm piece which she has used to decorate one of the walls in her own home in Spain.

This picture is titled "Conversaciones con 1 pájaro" or 'Conversations with 1 bird' in

English. A splendid piece of work in my opinion, and it was the marquetry work involved in the build of the tree, which inspired the work in the trees of my own Rosebowl winning picture of “Mile End Road in the 1930s”. This was a very helpful guide of how to do complicated foliage.

Although Susan is famed for her use of the laser cutter, you see her here (photo middle right of the next column) at work with a scroll saw in her workshop. Susan is also prolific with the use of the standard scalpel and the window method.

None of the conventional (or shall we say ‘traditional’) marquetry techniques for Susan. She is one marquetarian who likes and enjoys finding new ways of producing and experimenting with unusual methods for making and presenting marquetry in completely new and adventurous ways. This is in contrast to the usual designs of horse’s and tiger’s heads and the old birds on a twig of yesteryear.

Sadly, since the Millennium Mural we have



not seen the emergence of any new murals.

There’s a potential one which will be titled ‘One Love’ that we covered on page 12 of the winter edition coming up. So, watch this space.



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*'Nude Study' by Ernie Ives - the previous editor of The Marquetarian*

# A Friend We Will Miss

John Eady



**S**adly, our first president John Eady passed away in November aged 93. John owned and ran his own car repair workshop and worked 5 days a week until he was 83 years old. He was a keen dinghy and yacht sailor earlier in his life. I first met John when we were both independent members of the society.

We met at a Marquetry Society Independent



John Eady's miniature picture of pirates burying a treasure chest

Members away day, organised by Arthur Lord who was then the Independents Secretary.

When the group was being set up it was thought that we would be reviving the Birmingham Group which had closed several years before. However, John was keen that we should be known as the Sutton Coldfield Group, he secured our venue at Curdworth Church Hall and said that, surprisingly, Curdworth came under Sutton Coldfield and not Birmingham. The group was set up in 1998 and John became very active right from the start, had it not been for his early commitment it would not have lasted long. His wife, Jean, was for many

years also involved in providing the tea and biscuits. She would walk from their house every club evening, rain or shine, prepare the refreshments, wash up, and then walk the half mile or so back home. John was almost always available to assist with manning the NEC Craft shows. In the early years he also arranged stands for us at various events including the annual "Woodex" craft show held near Leamington. He regularly entered the National Exhibitions and moved up the classes. He said that he did most of his marquetry work late at night as this was his quiet special time alone when he applied himself to the craft.



To the left and above are a miniature picture and a place mat that John made.

*Mike Roberts*

*Sutton Coldfield Group*

# The 2024 International Pictures

*Thanks go to Peter White for taking the photographs*



**Left: 126 - 1st Class 1 - 20 x 21 cms**

**“Celtic Crow” by Lucy Bodin of the Sutton Coldfield Group**

**MR:** *Some difficult cutting proficiently executed for someone in this class. Well, thought out veneer grain direction for the bird.*

**DB:** *This is a simple geometric design, well executed. Nicely cut, with uniform colours, and clever use of the veneers.*

**Ed:** *This, in my opinion, is superb work for the beginner's class. Very clean cutting and a perfect veneer choice which blends together beautifully. An interesting design using some Celtic pattern work behind the bird to very good effect.*

**Right: 737 HC - Class 7B - 30 x 12 cms.**  
**“Rae' Bedroom Door Plaque” by Patti Edwards of the St Albans Group**

**AT:** *One of the pieces made for our inter group competition, nice clean cutting. Mostly dyed veneer, but suits the subject, nice work well done.*

**MR:** *Probably a piece of work from a group project. A simple and neatly cut sunflower, and face image on this sign.*

**DB:** *The name is well cut, and I like the faces in the flowers.*

**Ed:** *An excellent bedroom door plaque. A pleasing yet simple design. The mirrored background artwork does its job splendidly and adds greatly to the overall design. Fully deserving of its Highly Commended award.*



## Judges' Comments

*The initials used for the Judges are:*

**(AT)** Alan Townsend

**(MR)** Mike Roberts

**(DB)** Dave Bulmer

**(Ed)** Our Editor's alternative views

**(AM)** Artistic Merit Judge

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

**Right 806 - Class 8 - 52 x 22 cms**

**“Mining Quartz” by Enrico Maestranzi of the St Albans Group**

**AT:** *Typical Enrico picture, loves to use the veneers to great effect, some really nice pieces of walnut, nicely framed, great feeling of tough hard work, well done.*

**MR:** *An interestingly constructed image with (walnut?) doing most of the work including an unusual border.*

**DB:** *This is a clever picture in the way that the veneers have been used to give the impression of danger and confinement.*

**Ed:** *Quality work. A good picture.*



**Left: 625 - Class 6A - miniature**

**“Blue Tits” by Elizabeth Head of the Staffordshire Group**

**AT:** *One of Brian's students really learnt well, the leaves and flowers really well cut, veneers chosen well, some nice delicate sand shading and good fragmentation. Well done.*

**MR:** *The foliage is very well depicted.*

**DB:** *Another nice miniature with detailed plants and good fragmentation in the birds.*

**Ed:** *I do like the use of fragmentation in this miniature. Elizabeth has got really good at that technique. The coloured veneers are not over done, as is often the case. Nicely judged.*



**Right: 616 - Class 6A - miniature**

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

**AT:** *Everything Brian produces is superb, only the subject matter changes, so I cannot really make a comment.*

**MR:** *A minimalist but very recognisable portrait.*

**DB:** *This classic portrait is very well cut and finished, instantly recognisable.*

**Ed:** *A famous face with the eyes done to perfection. Eyes are not always easy in marquetry portrait work, but Brian has certainly 'nailed' this one, without a doubt. I can only spot three veneers used for this portrait, although there could be four with a slightly lighter hawewood tone. Perhaps Brian may let us know if this is so?*



**Right: 117 - Class 1 - 23 x 30 cms**

**“Hogwarts School Shield” by Michael Hale of the St Albans Group**

**AT:** *Very well done for a beginner! Lovely detail, very well cut animals on shield, very nice, some coloured veneer, but not to worry, it needed it. Excellent, very good work.*

**MR:** *A very neatly cut image, the letters are also well done.*

**DB:** *This is good use of coloured veneers with well cut lettering and finish.*

**Ed:** *A pleasing and nicely detailed piece of work from Michael here. The lettering is excellent, especially for the beginner's class. The use of some coloured veneers is not too over done. They just add to the enhancement of the picture. Nicely balanced.*



**Left: 731 - 2nd Class 7B - no size given**

**“Art Deco Box” by Mike Cain of the Sutton Coldfield Group**

**MR:** *The lid has a very attractive and nicely cut geometric design using well-chosen veneers. Slight imperfections in the finish and, although this did not affect the award, the comment is made as feedback for future projects.*

**DB:** *The cutting and finish of the box is to a good standard. I found this design slightly confusing - a bit disjointed.*

**Ed:** *A really pleasing art deco box that looks really 'in period' with the art deco movement.*

**Right: 104 - Class 1 - 42 x 33 cms**

**“The Old Boatyard” by Eric Sloman of the Thurrock Group**

**AT:** *Good beginner's picture using large pieces of veneer to good effect and well chosen. The burrs, a bit lumpy, but all in all, keep up the good work, well done.*

**MR:** *A pleasant scene with some good cutting.*

**DB:** *A nicely cut picture with a good choice of veneers. The green veneer is angled to give the impression of a sloping bank. An excellent choice of burl veneer for the tree.*



**Right: 615 - Class 6A - miniature**

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

**AT:** *Everything Brian produces is superb, only the subject matter changes, so I cannot really make a comment.*

**MR:** *A neatly produced building with some light, effective sand-shading.*

**DB:** *The attention to detail in this miniature picture is outstanding.*

**Ed:** *A pleasing view making good use of perspective.*



**Left: 301 - Class 3 - 27 x 33cms**

**“Spotted Woodpeckers” by Allen Horrocks of the Sutton Coldfield Group**

**AT:** *Good subject for class 3. Nice clean picture, like the tree bark, would like to see more natural veneers used, but that will come with more experience, but very well done.*

**MR:** *A nicely executed piece of work, a little subtle sand-shading would have added roundness/depth to the bird's breast*

**DB:** *The effect of the tree works well with the chick popping out to be fed. I like the choice of veneers used for the body of the birds.*

**Ed:** *A jolly good pair of woodpeckers. Nice work. Looks quite convincing, especially for beginner's work.*

**Right: 505 - Class 5 - 58 x 38 cms “Micklegate Bar, York (aft. John Chapman)” by Les Dimes of the Harrow Group**

**AT:** *Super street scene, lots going on. Shadows create good depth, we can see beyond what's going in the forefront. Buildings, windows trees, superb, very well done.*

**MR:** *A very appealing Victorian street scene.*

**DB:** *There is a lot of fine detail in this picture which gives it an atmospheric look at life in the Victorian times.*



**Right: 762 - 1st Class 7C - 20 x 16 cms - “One Extra Piece” by Martin Bray of the St Albans Group**

**AT:** *Martin Bray at his very best again, super little box design superb, well worked as usual with nice convex lid. Would have liked more definition in the Louis cubes, but that's just nit picking!! Superb*

**MR:** *An intricately cut Louis cube design on a superb circular container, The diagonal border strips set off the cube design.*

**DB:** *What I like about this piece is the attention to the accuracy of each section to the top and body.*

**Ed:** *Martin is the master when it comes to applied marquetry work. He certainly merits the Ben Bedford crown with applied work, miniature or otherwise.*



Above and to the right, top and side views of Martin's “One Extra Piece” as seen top right.

**Right:** *This is just a little ‘space filler treat’ for you from our Marquetry Exhibition of 10 years ago. It is titled: “Gandolfi Camera” by Stephen Jukes of the Chelmsford Group.*

**Peter White:** *An unusual subject for a marquetry picture and I think we ought to see more of this ‘lateral thinking’. Super cutting and it certainly looks like the genuine article. Mahogany and the veneer for the brass is very convincing. Appropriate shadows give real three dimensional realism. Every screw head aligned as I'm sure it would have been on the real camera.*



**Right: 401 - Class 4 - 30 x 28 cms**

**“Tiger Eyes” by Bruce Rix of the Chelmsford Group**

**AT:** *The only entry in class 4, but would have walked away with an award. Tiger view from the side unusual, good choice of veneers well cut, unfortunately during finishing and judging, the high polish finish crazed. Needs to be taken back to veneer and re-polished (tough job) - if it were mine I would leave it, just enjoy it. Really nice work, well done.*

**MR:** *The sharp staring eyes in this picture certainly justify its title. The mixture of dyed and natural veneers used for the leaves work well in this well cut image. Even with the crazed finish the award was justified.*

**DB:** *This is a very intense looking tiger with its eyes fixed on its prey.*



**Left: 111 - HC Class 1 - 28 x 19 cms**

**“Bi-Plane” by Jerry Leach of the Staffordshire Group**

**AT:** *Good effort.*

**MR:** *The dark moody sky is effective without overpowering the foreground. A pleasant well-cut image, the bi-plane is particularly effectively represented.*

**DB:** *Interesting cutting the clouds into the background sky, with a good aerial view of the fields below.*

**Ed:** *Well depicted with well chosen veneers for the sky. Good beginner's work.*

**Right: 509 - Class 5 - 33 x 31 cms**

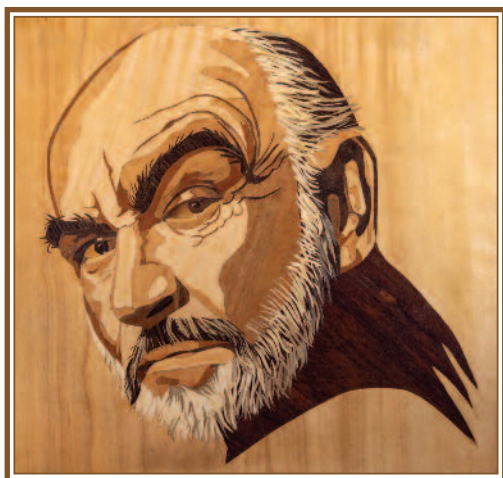
**“Sean Connery” by Les Dimes of the Harrow Group**

**AT:** *Instantly recognisable. Good shadow and contours of face created by good use of veneers. Hair on head and beard superb, some poor cutting, but terrific, well done.*

**MR:** *A good likeness of this well-known actor, depicting a penetrating stare.*

**DB:** *Another fine portrait by Les. Nice shading in the face and greying in the beard.*

**Ed:** *I rather liked this portrait. It sure is Sean Connery without a doubt. Les certainly has “the knack” with marquetry portraits.*



**Right: 531 - HC Class 5 - 52 x 28 cms**

**“Lilibet” by Ivor Bagley of the St Albans Group**

**MR:** *A cleverly conceived and executed stamp portrait of the late queen. The sand shading on the title banner is very well done.*

**DB:** *As a Philatelist myself, I liked the detail in this stamp picture. The accuracy in the perforation around the edge of the stamp is spot on.*

**Ed:** *And another very recognisable portrait in the medium of marquetry. These days there is a lot of good portraiture work appearing in the medium of wood veneers AKA marquetry. Portrait work requires a good level of careful tonal and colour matching, but as you see, many of our membership are doing splendidly here.*



**Left: 201 - HC Class 2 - 24 x 18 cms**

**“American Eagle” by David Kelmanson of the Sutton Coldfield Group**

**AT:** *Nicely set in walnut back ground, shows the proud head the huge yellow beak. Some nice work on white feathers. Some good attempt at sand shading. Nice picture for a beginner, well done.*

**MR:** *Subtle sand shading gives depth and separation between the feathers of this simple design.*



**DB:** *I like the way the head feathers have been shaded and give a nice contrast to the background.*

**Ed:** *Do like the excellent feather work especially.*

**Right: 502 - Class 5 - 55 x 32 cms “Safe Harbour (aft. Don Macleod)” by Les Dimes of the Harrow Group**

**AT:** *Dark harewood creates lovely background to foreground. Harbour nicely chosen, sky very nice. Ship giving some distance to the scene. At first worried about the water, but reflections good, well done.*

**MR:** *Bold use of light and dark veneers gives a slightly ethereal feel to the scene.*

**DB:** *A calm picture with the ship at rest and the town silhouette against the skyline.*

**Ed:** *Superb impression of depth with the choice of veneers.*





**Left: 801 - Class 8 - 54 x 39cms - "Seven Samurai" by Les Dimes of the Harrow Group**

**AT:** *Fine piece of olive ash sets off the picture, the figures and clothes, really well chosen, but let down by some poor cutting, but good subject and great picture, really well done.*

**MR:** *The warriors are depicted with menacing faces, a very war-like bunch aptly captured.*

**DB:** *Nice picture of the seven Japanese warriors. Good use of three veneers.*

**Right: 733 - 3rd - Class 7B - 32 x 22 x 50 cms**

**"Rose Box" by Allen Horrocks of the Sutton Coldfield Group**

**MR:** *Differing shades of red veneer and sand-shading have been used to good effect to provide depth, and bring the rose "alive".*

**DB:** *The make up of the petals for the centre of the rose using different pinks worked well. Leaves were OK. But the chevrons border were spoilt by corners.*

**Ed:** *Nicely cut rose with an excellent border.*

*The box itself is nicely veneered with an almost golden coloured straight grained veneer.*



## Judges' Notes on the Cover Pictures

**Front Cover - 812 1st - Class 8 - "Welcome To The Yorkshire Dales" by Peter White of the Meopham Group**

**MR:** *An idyllic rolling hills and church landscape, so typical of the area, has been pleasingly portrayed in this image, and so has the light and shade of a sunny Yorkshire day.*

**DB:** *This is a beautiful landscape of the Yorkshire Dales using just three veneers. The effect is stunning.*

**Ed:** *A very enticing picture that makes you want to spend a lovely spring or summer day exploring those Yorkshire Dales.*

*Good use of burrs for depicting trees and foliage, they blend well.*

**Back Cover - 621 - Class 6A - miniature "Audrey" by Brian Freeman of the Sutton Coldfield Group**

**AT:** *Everything Brian produces is superb, only the subject matter changes, so I cannot really make a comment.*

**MR** *The fine detail in the hair is impressive considering the small size of the image*

**DB:** *Well cut and finished, instantly recognisable.*

**Ed:** *I just really liked this portrait of a beautiful lady - elegant. Brian, may I say, is getting really good with these miniature portrait pieces - and as I've said before, he doesn't use magnifiers and suchlike. I feel real envy here as I would need magnifiers like bottle ends to get anywhere near such quality miniature work.*

# Readers Letters

## Observations about previous letters

Hello Alan:

I have just finished reading the spring edition of the Marquetarian and have a few comments and replies to the letters to the editor and some articles. The letter from Bazz Brown spring 2024 and your reply, re my past comments 1989 (very long ago) conjures up memories of a progression of subject matter resulting in a Marquetry Society exhibit titled "Two Birds on a Twig" (see attached) which was of course Tongue-in-cheek, and highlights George Monks comment "Marquetry is just pictures of furry animals". It was not meant to deride the efforts of those who clearly just enjoy our hobby and bask in the praise of their family and friends. However, when you enter your work in a national or international competition, that's when you find your work and skill level could be in need of an upgrade. It is precisely when you realize just how much more you must learn, and not just about cutting, veneer selection, gluing, and finishing etc. What many seem to do, and what prompted my past comments, is to solely concentrate on the technical aspect of Marquetry, and completely lose sight of what a picture or project is supposed to be – remember, "it's a story" or a statement - as the saying goes: it's worth a thousand words. By simple comparison a book does not become more readable or interesting the more words the author uses, but how he or she tells the story. When asked, I often use the phrase "a Marquetry Picture should be a picture made of wood not a wooden picture". So next time you look for a picture to represent in Marquetry ask yourself does it tell a story worth a thousand words, or a paragraph or just a title? Whatever your choice, enjoy what you do. If you have something to say, look for inspiration in some graphic form, compose your picture or graphic to represent



*John's "Two Birds on a Twig"*

your subject idea, then compose them to tell a story.

Comment: re Joe Monks Marquetarian Article Spring 2024. It was sad to read in the autumn Marquetarian of the death of Joe Monks, although we have never met I feel I knew him as we are both expats and having seen his work in the Marquetarian over the years, I especially liked his Humming bird series and the very original use of bleach for the wings (was this the technique used for the Ghost in Anne Boleyn's ghost?). Like Joe I have met other artisans at various venues where I have taught Marquetry and found the majority if not all, to be more Artisan than artist. Most hobby artists, like Marquetarians, copy pictures they like and make no statement or message with their work. Other hobby artists use their medium just for the simple enjoyment of painting, be it still life, scenery, or their pets. If the designation "Original" is that it was not copied, then another picture of fruit in or out of a basket is as boring as two birds on a twig or furry animals. Norman Rockwell, who posed his pictures to tell a story, was classified as an ILLUSTRATOR not unlike Audubon, but illustrations of Birds do not tell a story, few would argue that Norman Rockwell's works tell a story like the old masters, but then, he did not call himself an artist.

Artists, as described under classification as "IMPORTANT ARTIST" (if they have been dead long enough), or perhaps they are part of specific marginal groups such as Black or indigenous, do have their own category called ("Folk Art"). You can usually see similar representation now of this original 'folk art style' on refrigerators of a parent of junior school age children. Other so called 'important artists' work needs a thesaurus to understand what you are looking at, and you wonder what the artist was on while painting.

There is very little about today's art world worth emulating, or which displays the artistry, skill and storytelling of the old masters, where a thousand words are barely enough to describe their work, and yes, a course in Art history would enable the understanding of the whole story portrayed in their work.

Although I can draw from memory or compose from resources, I correct anyone who calls me an artist, and prefer to align myself with Artisans. Also after 61 years of practicing Marquetry I learned very early in life, that I was not going to be a starving Artist and so became an Engineer designing and building many original solutions for a multitude of industries in North America, and used my hobby to keep me sane.

**PS** Bazz, to turn a grey blue shade for water find some old non-galvanized nails and put them in white vinegar for a few days. When the liquid turns dirty brown soak sycamore or maple overnight in it, use pear for a darker water effect.

**PPS** Leo Sarsam, although lasers are replacing your basic commercial Marquetry and such effects as shading are becoming much more realistic, for the average hobbyist it requires a much simpler way for very detailed shading any veneer with much more accuracy, without the expense of a laser, there are the many wood burning tools and tips (Pyrography or pyrogravure is the free handed art of decorating wood or other materials with burn marks)

**PPPS** (concerning the two birds on a twig picture seen on the page opposite)

The two birds are sitting on a twig above the fence, just down from the open mailbox door.

Best Regards

John Sedgwick

*Hello John,*

*Many thanks for your letter. I do agree with you about the technical aspect of marquetry, it does seem to over-rule the artistic side and thus becomes dominant in a large percentage of marquetry work.*

*When judging, my number one priority is how the work attracts me artistically, especially as I am an artist rather than a wood-worker. Closeness of cutting, mitres and quality of finish have no real interest for me, it's all down to artistic impact that works for me. I have been known to favour a badly mitred and cut piece by a beginner above a premier level work, simply because, for me, the piece works at an artistic level.*



*Now, I have to admit that you've still got me with those two 'hidden' birds sitting on a twig. Even though I've 'blown up' that part of your picture in the view above, I am not that sure that I have spotted them. I think that I may probably have spotted them, but I can't be certain. So, can you point them out for me John? Thanks.*

**Alan.**

## Plastic Bag Sealer

Hi Alan,

Perhaps an unusual item, and certainly one many will choose not to purchase, but it is something that has proved useful on many occasions. A plastic bag sealer!

It was purchased to heat seal my range of marquetry kits into clear plastic bags for sale at craft fairs and via my website. (Yes I probably should move away from plastic, but paper bags or cardboard 'pizza' boxes don't show the contents as well, and can cost more to post out).

The sealer works by the operator bringing down the top arm to clamp the two sides of the bag together. As the "jaw" closes a heating element warms the seal for a few seconds and then cuts off – the time being set by the single control knob. After a couple of practice seals you can be confident of an air or water-tight seal, provided you don't get a kink in the bag.

It's really handy to seal any small collection of items to keep them together – the hinges and screws from a box, or some small veneer pieces cut out, but not ready to be used. I've also sealed plastic sheeting into custom-sized bags to hold commissioned marquetry lay-ons being posted to customers, thus giving protection in case it's raining when the postman delivers.

Similarly I've fashioned heavier sheeting into dust covers for two guitar amplifiers.

Perhaps the best use though was when I purchased a kilo of Cascamite adhesive. I knew that once the original bag was opened the remaining adhesive would start to absorb moisture and eventually "go off". I made up a series of little pouches and weighed out measured portions of the powder (50 grams I think) and sealed each pouch. They were then gathered together in a larger bag and sealed again. Any time some adhesive was needed I could take out one or two pouches and reseal the larger bag. The whole kilo

stayed in good condition with no wastage.

Regards,

Quentin Smith,  
Staffordshire Group

*Hi Quentin,*

*Now that is a really good idea. I often have to purchase new tubs of Cascamite due to the powder absorbing moisture and becoming useless - even if I do seal the tub properly after use.*

*I had taken to using those small moisture absorbing sachets (the ones they pack with electrical equipment) placed in the Cascamite tub after extracting some of the glue powder for whatever I am working on, but that only works to a degree.*

*I moved onto using those familiar 'Grip Seal Clear Plastic Bags' which you can find at places like Amazon for storing quantities of Cascamite. They work better than the use of those moisture absorbing sachets, but your suggested method sure would keep the moisture out for certain.*

*I do have one of those electrical vacuum food sealers myself, so I shall experiment with that and see how things go. Also, I wonder about those vacuum bags for storing clothes etc? They seem to work well for large storage, and they seem to keep the vacuum negative pressure well into the bargain. Plus they have a sort of zip fastening, so making the bag resealable for further use.*

*For us users of Cascamite, that is indeed a really good idea Quentin. If any reader has a similar helpful idea, do please write in and let us know, thanks.*

*All the best,*

**Alan.**



## Responses to a Reader's Letter in the last edition of The Marquetarian.

### Re: Being Broad-Minded

Dear Alan,

I read with some surprise the comments of Steve Amos in the current winter issue of The Marquetarian, surprised because I read each issue avidly from cover to cover and could not recall the artwork or comments that were causing him concern.

Intrigued I retrieved my Autumn edition and duly turned to page 37, expecting to see at the very least a Rubenesque depiction of a recumbent nude. I must confess to a slight disappointment that this was not the case. Instead I found a rather clever depiction of a man wearing a tie. Before my eyes this turned into a pair of legs, it was it seems an example of Amorphic art.

Was it pornographic or obscene? No it certainly was not, in fact I would quite happily show it to my nine year old granddaughter or my elderly mother. Dear me Steve, really!!! Perhaps if the legs had been those of a male it would not have caused such consternation. I sincerely hope that the tentacles of 'wokeness' never reach the Marquetry Society or its magazine.

Art is art in many forms, some is to our taste, some is not, but nonetheless art it is. Take a walk around the Tate and be amazed.

Finally as a new arrival to this wonderful craft let me congratulate the Marquetry Society on your well produced, friendly and informative journal.

Ray Bramley.

Hi Ray,

*Well, I did ask for some response from our readers regarding Steve's point of view on the broad-minded issue. However, I never expected such a response, it has come in from all corners of this world - amazing! I have chosen to use Ray's letter as an example, especially as some responses are*

*rather 'earthy' shall we say. But the main point is that none of the responders think we have gone too far with our brand of silly humour. However, if any reader has found our humorous comments to be rather inappropriate, then I apologise and will carefully monitor for anything that smacks of being 'over the top'.*

*But I would like to thank Steve for encouraging our readership to write in, I have been inundated with responses, which is indeed very good to see. Thanks to you all for your communications whether by written mail, email or phone call. It has been a worthwhile exercise.*

**Alan.**

### Marquetarian Resizing Question

Hi Alan.

I have been a member of the society for only two years, I am an independent member, so the only contact I have with the society is the quarterly magazine, the MARQUETARIAN.

It is a very nice booklet, nice to hold, easy to read, and a nice size, it does not require any changes to its size, colour, or layout. To change it to A4 size would be change for change sake.

Please leave well alone.

Yours.

**George Toll**

Hi George,

*Never fear, we are staying at A5 size (this smaller option) mainly due to the greatly increased postal charges for the much larger A4 option. Going A4 would easily double the present postal costs, and so, although it would look more splendid printed on bigger pages, could we really justify the higher printing and postal costs? The Executive Committee, after long discussion doesn't think so. but we do have 'med-res' PDF copies of the mag in the members only section of our website which you can easily expand to A4 if you wish.*

**Alan.**

## REPORT OF SUTTON COLDFIELD GROUP'S NEC EXHIBITION EXPERIENCE 30 OCT – 2 NOV 2024

We are delighted to report that the Sutton Coldfield Group ("SUT") once again hosted a marquetry stand at the NEC's Craft Fair in Birmingham (UK) between 30 October and 2 November 2024. This was the first NEC event including a new condition prohibiting The Marquetry Society (the "Society") from selling anything, other than a small concession allowing us to sell a few veneer packs and perform a marketing role for the online purchase of some of Quentin Smith's kits.

The event was well attended, with a healthy level of interest shown in our stand, and it was pleasing for us that we were able to attract 20 new Society members during the four-day event. Credit must go to Mike Roberts, for leading the charge and promoting SUT's involvement with the NEC Craft Fair organisers, and Jean Robinson for her tireless support and commitment to the Society's and SUT's causes.

It was extremely pleasing to see so many of SUT's new and enthusiastic Group members volunteering to run the stand and to promote the Society. We had no shortage of volunteers for each of the four event days and there was a great SUT team spirit about the whole affair. Thanks are also due to our Editor, Alan, for supplying past copies of the Marquetarian and to our Chairman, Peter, for his beginners' DVDs. Given the demand for Society membership, we actually ran out of both items and had to post some out to those who couldn't receive them on the day.

A number of enthusiastic SUT volunteers (including myself and many others too numerous to mention here!) undertook daily marquetry demonstrations and provided advice to the public on SUT's NEC

stand. In accordance with past practice, for those people who like to "give marquetry a go" before deciding whether it's



*Mike, Jean and David at the Marquetry Society's stand*

a hobby for them, SUT offers a free 2½ hour beginners' "taster session" at which participants make two marquetry coasters, which Mike, Jean and I ran at our Group's regular venue in Curdworth during the fortnight following the NEC event. It was good to see several people attending these follow-up "coaster kit" classes. Even more encouragingly, a number of them have since signed up as members of our SUT Group.

The NEC event was extremely well received by the public and we were delighted to see Enrico and his St. Albans Group entourage turn up on the Saturday to offer support and words of encouragement. It was a successful initiative and,

we hope, something SUT can repeat in the future.

After the NEC event, Mike and Jean identified their thoughts on the effectiveness of this marketing initiative, to which I added my own comments, and which I am pleased to reproduce below as we believe it makes for interesting reading generally as to how best we can all try to promote marquetry to the public.

## **NEC CRAFT FAIR** **NOVEMBER 2024:**

### **HOW EFFECTIVE A FORUM WAS IT** **IN PROMOTING THE SOCIETY?**

With the Society classified as a “guild” by the NEC event organisers, a newly imposed condition of being offered a preferential rate stand at the show is that SUT is not allowed to sell anything, which generally suits us fine as the main reason we attend is to promote marquetry, marquetry groups and the Society. However, we pointed out to the NEC event organisers that, in order to be effective, we need something on show to attract the eye of the visiting public, in addition to carrying out marquetry demonstrations. Furthermore, we advocated that we should be able to sell Society memberships, otherwise why would we be there in the first place? It has now been agreed that we can sell a few veneers, give advice on where to purchase other marquetry supplies and, of course, offer Society memberships.

Having decided under the new NEC event rules to promote the Society more aggressively, as stated above we were helped by Peter who provided us with his “Window Method” DVDs and by Alan



*Mike and Jean, admirably supported by Tess, were permitted by the NEC organisers to run a marquetry workshop for the public on the Saturday, which was oversubscribed and turned out to be a very successful initiative.*



*Arline, David, Jean and Samantha of the SUT Group with Ivor (centre) visiting from the STA Group*

who supplied 2024 back issues of the Marquetarian. For SUT's part, we produced a simple coaster kit for beginners, offering a selection of four different animal motif designs.

This, together with the Society's “2-years-for-1” (2024/2025) subscription offer, resulted in a very attractive package for new Society members and, as stated above, we managed to attract 20 new Society recruits during the four-day event, two of whom were already Group members.

## **HOW EFFECTIVE HAS SUT's DRIVE TO SIGN UP NEW SOCIETY MEMBERS BEEN?**

Those who joined the Society at the NEC event (except for the two existing Group members mentioned previously) were, quite possibly attracted by all of the “goodies” on offer. In these cases, on the positive side short term revenue will accrue to the Society. On the flip side, we certainly hope that many of these new members will renew at the end of 2025? Only time will tell, but we anticipate that the two new Society members who are already Group members are most likely to stay with the Society in the longer term.

On Saturday we ran a workshop for 13 people at the NEC in their workshop area. The session consisted of our tried-and-tested coaster exercise that we have successfully used for many years at SUT to recruit our own Group members. Near the end of the workshop a lady who was not involved in the workshop approached Mike saying that she wanted to buy a kit. We explained that we were not allowed to sell kits but, if she joined the Society, she could have one as part of the deal SUT was able to offer to the public at the NEC event. She readily accepted the offer and this is a prime example of a new Society membership that is almost certain to lapse at the end of 2025. On the other hand, having successfully completed the coaster exercise, five of the workshop participants immediately joined the Society at the NEC, indicating that they wanted to pursue marquetry further and so we hope, therefore, that there will be a greater likelihood that they will take up the hobby and remain Society members.

In summary the success of this exercise should be treated with a degree of caution regarding its potential to drive up Society membership in the longer term, as some new Society members may have been attracted by the special membership deal on offer and thought they would give it a try. Where a new Society member is already practicing marquetry, or where someone has just

completed a workshop with SUT, there is most likely a stronger possibility of them renewing their Society membership once the enticing “one-off” offer under which they joined has run its course. It will be interesting to review at the end of 2025 the number of the 20 new NEC event members attracted by SUT who do renew for 2026.

## **CAN TRADITIONAL MARQUETRY STILL ATTRACT NEWCOMERS TO THE HOBBY IN 2025 AND BEYOND?**

To conclude, although this was not our intention when penning this NEC event feedback, it may be worthwhile dwelling on the attractiveness of marquetry as a hobby in the 21st century. It has been said by some that marquetry is too traditional a craft to attract newcomers and so we decided to test this assumption. Commercial exhibitors at the NEC Craft Fairs hold workshops or classes as we know them. In 2023, we thought we would test the water and ask the NEC event organisers if there was any possibility of the Society holding a similar workshop to promote our craft. The organiser thought long and hard about it, and recalled that the Polymer Guild had once held a similar workshop, but wondered whether a marquetry workshop would “sell” to the public? With some reservations, the NEC event organisers agreed to allow us to run a workshop at the November 2023 Craft Fair. The event quickly sold out.

We held the same workshop in March 2024 and attracted 11 applicants out of a maximum limit of 12, which is set to ensure the close supervision the course needs.

Our November 2024 workshop sold out weeks before the NEC Craft Fair opened, and in fact we had a call from the event organisers who asked if we could fit in an extra person. A lady had booked train tickets to travel to the NEC, bought a ticket for the NEC Craft Fair and was extremely disappointed to find that our marquetry workshop had sold out.

However, we readily agreed to add her to the workshop and she was overjoyed. A number of people who visited our (separate) stand said that they had also tried unsuccessfully to book a place at our workshop, so the demand for practical workshop experience would certainly seem to be “out there”.

On Sunday morning after the workshop an NEC event organiser visited our stand before the show opened and said that the marquetry workshop had proved to be very popular and asked us if we would like to do a full day workshop at the next NEC Craft Fair in March 2025. We replied that we were not really set up at this event to be “trainers”, but were more interested in whetting the public’s appetite for the craft by carrying out the shorter 2½ hour taster sessions. We suggested that, if the opportunity arose, and subject to us being able to support our stand’s activities and also find suitably experienced workshop tutors, we would prefer to consider running a second taster workshop. The NEC event organisers agreed to think about it and provide feedback in the New Year.

In reality we are not offering some new magical course that is getting the public interested; it is just a simple exercise to introduce newcomers to the basic techniques, creative opportunities and the pleasing results which (supervised) beginners are able to produce. Admittedly, such workshops need to be slickly run in order to ensure that everyone completes the exercise to a satisfactory standard, but that is all. The key point we are making is that we think it proves that there certainly is a demand for our traditional craft, it just needs effort to let people know about our fine hobby, and encourage them to have a go.

One (financial) downside to participating in future NEC Craft Fairs is that the event organisers now receive far fewer car park passes to allocate to stand holders, and we are likely to be restricted to one free car park pass for the whole [four days] of the event. We had 11 different

SUT volunteer stewards this time over the four day event, including running the workshop. This restriction could be very problematic for us at £18.95 per car per day, unless we can agree a more practical solution with the event organisers going forward.

**David Kelmanson**, Sutton Coldfield Group

## LIABILITY INSURANCE UPDATE

**F**irstly, may I take this opportunity to wish all Society members a Happy 2025.

In Marquetarian #289 I provided a detailed account of how the Society’s liability insurances operate and mentioned that we were reviewing the insurances with a view to sourcing a cheaper alternative via arranging insurances ourselves and not via a broker, thereby making significant savings on third-party commissions.

I am pleased to advise that we have now concluded this exercise and that the Society has now arranged insurance cover via the online provider, Policy Bee, with the insurances themselves placed with Hiscox, who have underwritten two policies for us, namely (1) £5m public liability and event cover insurance, and (2) £10m volunteers’ and employers’ liability insurance [for the “volunteer” element]. The policy period runs from 23 Oct 24 to 22 Oct 25, both dates inclusive.

As a result of this action, we have significantly reduced the Society’s annual insurance costs, as well as obtaining a 6 month premium refund in respect of our cancellation of the former policy. Equally importantly, the new policy terms of cover are more suited to the Society’s current needs.

Should any Group or Member holding a public marquetry event wish to obtain a summary of the Society’s insurance cover for the purposes of any event risk assessment process they should contact Janet Edwards, our Treasurer, or myself (our contact details are included on the inside front cover) providing details of the event and we’ll be happy to forward the relevant insurance data to you.

**David Kelmanson**, Exec Comm Member (*ex-officio*)

# *The Marquetry Society Receipts & Payments Accounts, Year End 30th November, 2024*

<b><u>Receipts</u></b>	<b><u>2024</u></b>	<b><u>2023</u></b>
Subscriptions & Joining Fees	7511.00	6221.00
Veneer pack sales	32.00	40.00
Donations	152.00	203.00
DVDs	98.00	254.00
National Exhibition 2023		658.00
National Exhibition 2024	543.00	
Deposit Account interest	429.00	162.00
Sale of Binders	00.00	53.00
Sundries	00.00	50.00
Insurance Refund	745.00	
	<hr/>	<hr/>
	9510.00	7641.00

<b><u>Payments</u></b>		
Marquetarian	2702.00	2919.00
Postage on Marquetarian	2376.00	2164.00
General Postage	00.00	26.00
Insurance	1536.00	1397.00
Stationery/postage/office	100.00	
Honorarium (was Officer's Allowance)	40.00	40.00
Audit Fee (& Honorarium)	50.00	00.00
Executive Expenses	00.00	152.00
Publicity		
U.S. Rep's allowance		
Exhibition 2024 (2023 prepaid)	2920.00	180.00
Exhibition 2025 (prepaid)	615.00	00.00
Exhibition 2023	00.00	507.00
Peter White DVD's	30.00	191.00
John Coffey Veneers	24.00	
Sundries	00.00	68.00
Subscription Refunds	186.00	
	<b><u>£10579.00</u></b>	<b><u>£7644.00</u></b>

Expenditure over income	£1069.00	3.00
Income over Expenditure	Not Listed	Not Listed

# *The Marquetry Society Balance Sheet as at 30th November, 2024*

	<u>2024</u>	<u>2023</u>
<b><u>Current Assets</u></b>		
<b><u>Bank Balances</u></b>		
Current account	6700.00	5169.00
Building Society account	13595.00	16165.00
Exhibition Account (now closed)	<u>00.00</u>	<u>30.00</u>
	20295.00	21364.00
<b><u>Accumulated Fund</u></b>		
Balance brought forward	21364.00	21367.00
Deficit for year	(1069.00)	(3.00)
Surplus for year		
	<b><u>£20295.00</u></b>	<b><u>£21364.00</u></b>

## **Other Assets**

- 1/. Included within the bank balance above is the sum of £306.12 representing the Phil Jewel awards (2023 £306.12)
- 2/. The society also holds the sume of £404.74 (\$512.32) in our USA Society account (2023 £292.20 (\$389.32))
- 3/. The deficit for the year is after charging a deposit of £615.00 for the 2025 exhibition. 2023 is after charging a £180 deposit for the 2024 exhibition.
- 4/. The Society also owns a Rosebowl trophy, the Group Shield and a small number of medallions

(Signed) **J. EDWARDS - Treasurer**

## **INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF THE MAR- QUETRY SOCIETY ACCOUNTS FOR THE YEAR ENDED 30 NOVEMBER 2024**

**I** have examined the books and records of the Marquetry Society for the year ending 30th November 2024 and and I have found them to be in order. The financial statements for the year ended 30 November 2024, showing a deficit for the year of £1069 are in agreement with the above books and records. I have not reviewed the comparative figures.

(Signed)

**Andrew Taylor FCA CTA**  
**19 December 2024**

## Subscription Fees For 2025

Location	New Members	Renewal Rate
U.K	£29.00	£29.00
Rest of Europe	£32.00	£32.00
Outside Europe	£32.00	£32.00

\*Please pay via our online Stripe system if at all possible, otherwise send your subs to our UK Membership Secretary

### OPTIONAL OFFERS:

**Veneer Pack** (UK only - Mixed Exotics) £18.99 (includes P & P) available from supplier John Coffey. (Contact details page 29)

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

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

**Prompt payment is much appreciated**

### PLEASE NOTE:

Subscriptions can also be paid online at:  
[www.marquetry.org/online\\_pay\\_p1.html](http://www.marquetry.org/online_pay_p1.html)

Thank you.

## Items For Sale by the Mem. Sec.

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

## Items For Sale by the Treasurer

### Binders for the Marquetarian

Binder holds 12 issues of The Marquetarian £5.50 each plus £3.35 P&P for up to 7 binders. Please apply to the Hon Treasurer for binders.

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

## At Your Service DVDs

Earlier International Exhibitions: £10  
 Alan Townsend Presents: £10  
 Beginners Guide to Window Marquetry: £10  
 Marquetry Tips & Techniques: £10  
 Geometric Marquetry the Easy Way: £10  
 Artistic Considerations & Veneer Choice:  
     *(includes booklets Know Your Woods)* £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 - 246/287 - all at £20 each

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

Tel: 01474 814217

Email: [peter@marquetry.org](mailto:peter@marquetry.org)

USA members, please order via Peter White with Checks payable to The Marquetry Society.

**Artistic Consideration DVD & Added Dimensions** in Marquetry DVD - \$30 each  
 All other tutorial and National Exhibition discs at \$20 each

**Marquetarian** Discs (40 editions per disc) as described above at - \$40 each



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

## Veneer Identification

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

## Sand Shading and General Enquiries

Quentin Smith, 15 Newport Rd.  
 Eccleshall, Staffordshire, ST21 6BE  
 Tel: 01785 850614

Email: [qjsmarquetry@gmail.com](mailto:qjsmarquetry@gmail.com)



## *Recommended Suppliers*



**Turners Retreat (Formerly Craft Supplies).** Turners Retreat, The Woodworkers Source, Faraday Close, Harworth, Nottinghamshire, DN11 8RU, Phone: 01302 744344, Email: [eShop@turners-retreat.co.uk](mailto: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](mailto:email@axminster.co.uk). Website <http://www.axminster.co.uk/>.

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

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

**Capital Crispin Veneer Co. Ltd.** Decorative and constructional veneers. Unit 1, Industrial Estate, Festival Way, Basildon SS14 3WQ. Tel: 020 7474 3680. Email [info@capitalcrispin.com](mailto:info@capitalcrispin.com) Web: [www.capitalcrispin.com](http://www.capitalcrispin.com)

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

**Suffolk Wood Veneers.** 5 Sea Lake Road, Lowestoft, Suffolk, NR32 3LQ. Tel: 7881 922 146 (Lyn Tupper). Email: [info@suffolkwoodveneers.co.uk](mailto:info@suffolkwoodveneers.co.uk). Web: [suffolkwoodveneers.co.uk](http://suffolkwoodveneers.co.uk)

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

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

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

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

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

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

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

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

**Original Marquetry Ltd.** Mother of Pearl, bandings, veneers, and all manner of marquetry accessories. Tel: 0117944264 Website: [www.originalmarquetry.co.uk](http://www.originalmarquetry.co.uk)

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

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

**Please inform the editor of any amendments, additions or deletions to this list. No payments to the Marquetry Society please. Your dealings will be with the suppliers.**



"Audrey"

by Brian Freeman  
of the Sutton Coldfield Group  
Miniature Class 6A

# The 2025 Marquetry Society International Exhibition.

## Hosted by the Chelmsford Group

### Entry Form

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

**Please use CAPITALS throughout**

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

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

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

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

# ***The 2025 Marquetry Society International Exhibition.***

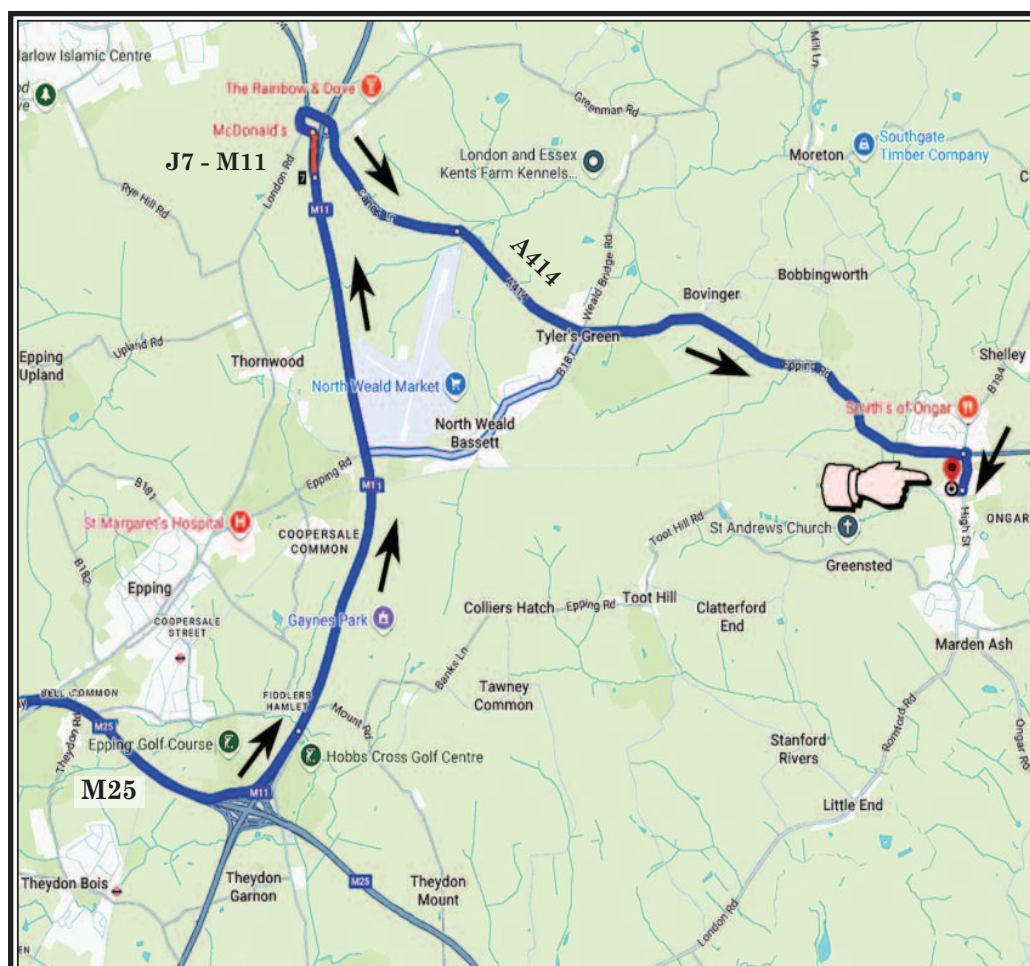
## **Entry Form Notes**

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

- 1/. Complete the Entry Form fully using CAPITALS throughout.
- 2/. Entry fee is as follows: £1 for up to two entries and 50p for each additional entry.  
**Do not send cash.** Cheques or postal orders must be made payable to:-  
**“The Marquetry Society”**  
Please ensure that your name (and if making a group payment your group title) appears on any bank payment reference so that we can marry up your payment with your entry form. If paying by cheque, your name will already be appearing on the cheque.
- 3/. Enclose a stamped addressed envelope (SAE), if applicable, for each acknowledgement required.
- 4/. Send the completed form, entry fee, return carriage remittance, (if applicable) and SAE (if applicable) to arrive no later than **2nd May 2025** to:  
**Andrew Jaszczak, 17 Redwing Close, Stevenage, Hertfordshire SG2 9FE. .**
- 5/. Send exhibits to arrive no later than **16th May 2025** to:  
**Alan Townsend, 3 Green Walk, Marsden Ash, Ongar, Essex. CM5 9HR.**  
Telephone **01277363058** (to make arrangements for personal delivery)
- 6/. Exhibits will be returned after the exhibition providing the appropriate carriage charges have been received.
- 7/. It would be helpful if fees for group members could be collated at group level and a single payment made covering all of the group's entries.

**Please note** that exhibit insurance is the responsibility of the individual.

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



### **Driving directions to Ongar from the M25**

From M25 at junction 27 proceed on to the M11 heading towards Harlow.

At junction 7 on M11 take the turning to the A414 Canes Lane towards Epping.

At the B184 roundabout take the third opening (3 o'clock position) onto Ongar High Street.

Carry on until you see the Budworth Hall on your right.

There are three car parks very close by.