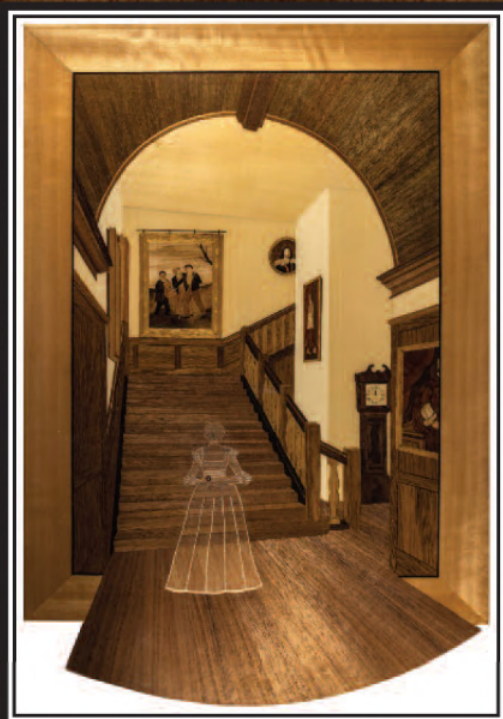


THE MARQUETARIAN

Autumn 2024 No. 288

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“Anne Boleyn’s Ghost”

by Vaughan Thomas of the
Meopham Group

Rosebowl Award - in Class 5



**Journal of
The Marquetry Society**



The Marquetry Society



Founded 1952

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Cover Background: Fumed Oak

Front Cover Picture: "Anne Boleyn's Ghost" 31 x 47 cms

Back Cover Picture: "Mordiford, Herefordshire" 31 x 36 cms





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Deadline Dates

Final date for receipt of material for issue
289 is 12th October 2024, but please let me
have as much material as possible by
mid September 2024

Final date for receipt of material for issue
290 is 12th January 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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Page 3 Cartoon



They like to make sure that the counting of the
People's choice vote is true and accurate!

Cartoon theme by Vaughan Thomas.

Artwork in the Victorian cartoon style of the day by Alan Mansfield.

*The 2025 International Marquetry Exhibition
No group has come forward to hold a 2025 International
Marquetry Exhibition at the time of writing.*

*Hopefully we will have a more secure footing here on
this subject with the Winter edition of The
Marquetarian.*

Watch this space.



Well done to Vaughan Thomas of the Meopham group for achieving the Rosebowl with his impressive picture of Anne Boleyn's Ghost. A most worthy award winner.

We must get Vaughan to divulge his technique for producing that semi-transparent effect of the ghost in marquetry. Vaughan seems to have mastered it well.

Now, if you are like me and find bending over your cutting table when working on your marquetry for hours on end plays havoc with your back, then why not try the solution I have adopted? It sure does work for me - and it has only one little drawback, which I'll describe later.

The photo at the top of the next column shows you an A2 sized artist's desk/table easel coupled with a 'clip on' music stand LED light which has a fully adjustable lamp head, plus adjustable light strength and hue, which I've found very useful.

With the very handy lip at the bottom of the cutting board, I find it a perfect support for my A3 sized cutting mat, plus a block of beeswax (for dipping the cutting point in) plus a couple of scalpels ready for instant use.

The vertical angle of the board itself is



Your editor's A2 table easel and lamp

fully adjustable to suit the level of comfort you require while working. It all mounts very nicely on my old cutting table. The only drawback I have encountered is the problem of gravity when dealing with minute pieces and trying to place them accurately. They often tend to slide down to the lip of the cutting board. But, a dip in the wax of the scalpel tip usually allows you to hold them in place and position them where you will.

If any of you, our valued readers, have also come up with tools of any sort, which have helped, do write in and tell us, thanks.

Alan.

Autumn period Password

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

b o g o a k b u r l

As always the password is all lower case and a single word, so just type it in as seen above on or after the **1st September 2024**.

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



It is one of the pleasures of being your President to make special awards. This time it's the Ernie Maxey award which is presented to one who has done something for the overall benefit of marquetry. This year that is Les Dimes of the Harrow Group.

The Ernie Maxey Award

President's Commendation

2024 Recipient - Les Dimes

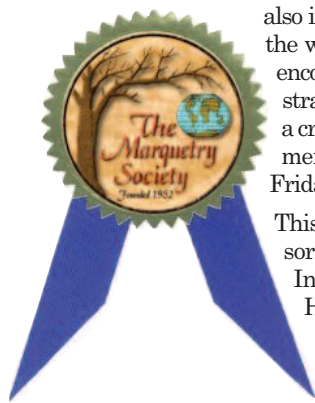
Citation

We all know Les simply because of the number of pictures he has produced, well over two hundred since he joined the Society in 2004. He has also introduced over forty thousand people to marquetry with videos on the web. He has been a member of the Harrow Group since 2004 and encouraged people to take up marquetry as a hobby, holding demonstrations at libraries and local venues - there is no end to his energy for a craft he enjoys. After lockdowns and Covid he contacted the Harrow membership to let them know that the meetings are back. Every Friday, although fewer in number, he has kept the group active.

This year he was a member of the Exhibition team organising sponsorship as well as putting in two days of stewarding of the four day International Marquetry Exhibition held at Hatfield Park, Hatfield House, Hertfordshire.

It was a pleasure to present him with the Eddie Leader Award for the People's Choice for his exhibit, Micklegate Bar with over 200 votes, a clear winner just like Les.

Enrico.



BASKET WEAVE

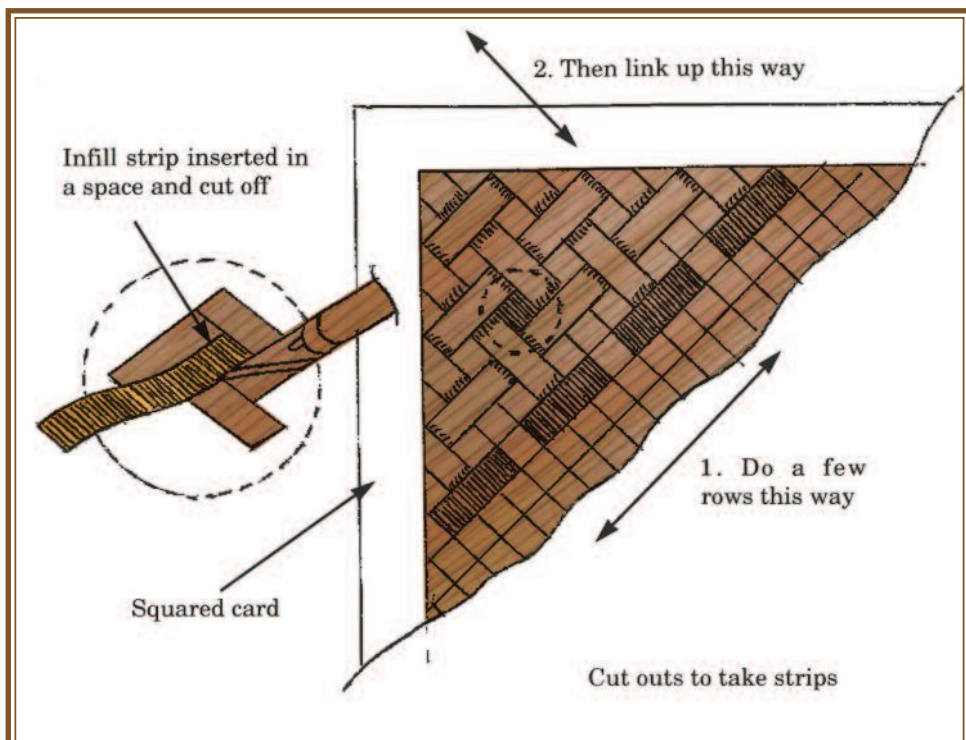


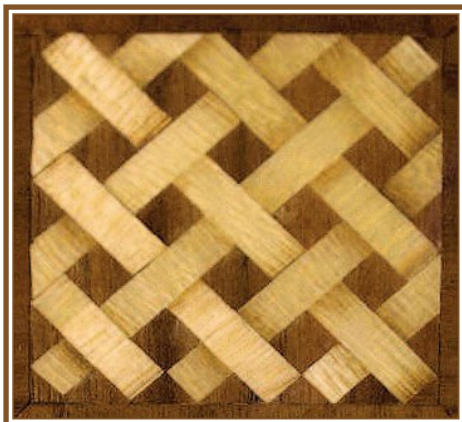
Fig. 5. Assembling the basket weave.

Resized graphic from page 7 in the summer edition - (for clarity)

I explained earlier that my method of basket weave is easier to do than describe. In most of my articles I stress that I am not a teacher.

However, if someone asked me how to do basket weave, I would show them this article. It may not be the 'correct' way, but at least it gets results.

A variation on basket weave is trellis work, which you see an example of here, in the next column. These are very similar and are often confused with one described as being the other. But in this instance the lines are not staggered, they



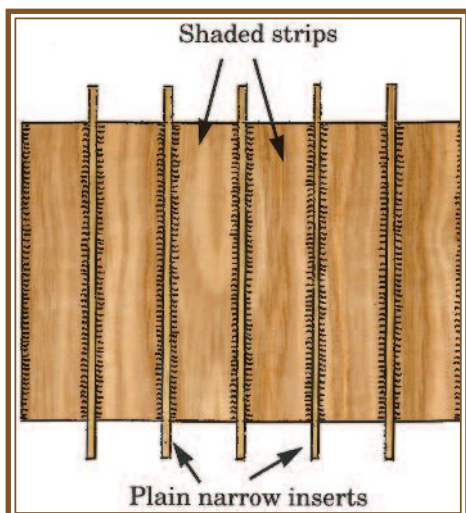


Fig 6: Strips assembled ready for cutting into fence panelling.

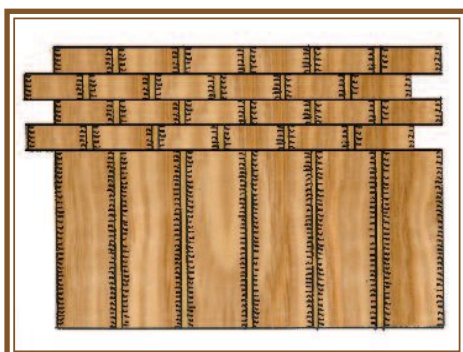


Fig 7: Strips cut and staggered.

are interlaced in the manner that knitting is constructed in an under and over fashion, if you see what I mean. The photo on the opposite page displays the effect much better than I can describe it.

Enjoy your basket weave and trellis work.

Veneer Examples - these are 65 years old veneers

From a collection of sample veneers kept away from light for over 65 years!





The last couple of months have been rather quiet as far as incoming mail to the website is concerned. After the last edition of the Marquetarian there was a flurry as usual of mail, but that was short lived and since then the number of enquiries has slowed down. The requests for information about pictures in people's possession are the main subject for discussion and these are usually from the USA. One interesting request from the USA was from a person who found a B&G picture of a Black Forest mill house at the city land fill! How someone could throw such a picture away is criminal! It was larger in size than similar pictures of the same subject and may well have been specially commissioned as we have no record of this size of picture in our limited B&G listings. The condition of this picture was good and if restored could be quite valuable given that B&G works are being offered for sale on eBay for high prices. Our policy is not to give valuations, therefore I advised the enquirer to get one from an Auctioneer/Valuer and then have it restored, as from his photos it didn't look too badly damaged. Mainly, as there is no searchable index of Marquetry or Marquetarians it proves impossible to identify individual artists. I am not an expert in identifying pictures.

Unlike researching art where the artists' brush strokes can give clues to identity, it's not the same for Marquetry unless, as in the case of work like B&G, there is some form of identification, either a 'cut in' signature or a label attached to the back. Some of these pictures, especially from Germany or Austria, could well be one-off pictures by a hobbyist, the style of which could change from picture to picture, so I am unable to help with most of this type of enquiry. Having said this, I was able to identify the pictures from one or two of our more prolific Marquetarians at the National in May so perhaps I am improving! I have seen the 2024 exhibits and found them very interesting. There was some beautiful work and the fact that I did not win the Rose Bowl didn't dampen my enthusiasm or expectation for next year (or subsequent years)! Well done to St. Albans for basically overseeing the event. I have had a couple of enquiries from people wishing to start Marquetry who live in the Northwest of England. They wanted to be directed to the nearest group. Unfortunately, we do not have a group in the Northwest. There are about six independent members spread about that part of the country and I am considering contacting them to ask if they would consider starting a new group so that I could direct people seeking an introduction to Marquetry to it. It doesn't need to be a large group. In fact some of the groups in the Society only have a few members and only meet monthly or bi-monthly. Just a thought, because even a small group is better than none. It would help to raise the profile of Marquetry and the Society. If any of our readers feel that they could help, please e-mail me. I will be making contact with our existing members in that region.

David Walker



I am constantly amazed at how valuable our marquetry.org website address must be. It is surprising to see so many scams and strange offers arriving in our 'info' inbox trying to tempt or extort our marquetry.org address from us.

Happily for us our website address is legally registered with the correct authorities and cannot be prised away from us unless we consent to it. Which, of course, we certainly will not do.

We do get quite a few spoof messages supposedly sent from our web hosts, but I always

check such messages out for authenticity with our web hosts and they always prove to be phishing and spoof messages.

A common theme with these messages is that they include a clickable link, which, if you hover your mouse pointer over the link, shows a strange 'sent from' address, and is certainly not from our web hosts.

These links nearly always want you to input your login details, which these 'bad guys' would then use for their own nefarious purposes. So be like us and take care.

Alan.



MARQUETRY TOOLS

Instruction Booklet

Okay, if you are a seasoned marquetarian, you probably have no need for an instruction book such as you see here, which was written for beginners by our much missed previous editor Ernie Ives.

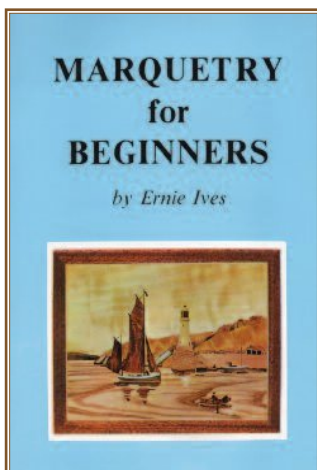
But, how many beginners found this publication very helpful? Many hundreds, if not thousands I would say, especially as this was on its fourth edition.

These books guide you through the basics, such as tools required, how to sort out designs, pressing a picture and finishing and hanging the finished piece.

Ernie also made a video of the basic contents

found in this book, but, as it was on VHS tape, a resulting DVD conversion displays a few unfortunate aberrations resulting from the aged tape.

Still, a helpful book nonetheless.





INTERNATIONAL EXHIBITION RESULTS

2024 Marquetry Exhibition held at Hatfield Park, Hertfordshire

Place	No.	Title	Name	Group	Points
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Class 1 - Beginners

1st	126	Celtic Crow	Lucy Bodin	SUT	5
2nd	101	Thorpe in the Hollow	David Waldron	STF	4
3rd	113	St Albans Abbey from Verulamium	Patti Edwards	S/A	3
HC	102	Venice	David Waldron	STF	1
HC	111	Bi-Plane	Jerry Leach	STF	1
VHC	123	Lighthouse	Ben Comery	SUT	2

Class 2 - Secondary

1st	203	Day & Night (after M. C. Escher)	David Kelmanson	SUT	5
2nd	204	Seagulls over Brighton's West Pier	David Kelmanson	SUT	4
3rd	202	The Winning Card	David Kelmanson	SUT	3
HC	206	Charlie	Carol Martin	S/A	1
HC	201	American Eagle	David Kelmanson	SUT	1

Class 3 - Intermediate

1st	305	Mordiford, Herefordshire	Graham Hopkins	SUT	5
HC	304	Jalon Church (after Alan Bickley)	Janet McBain	HAR	1

Class 4 - Advanced

1st	401	Tiger Eyes	Bruce Rix	CHE	5
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Class 5 - Premier

1st	532	Anne Boleyn's Ghost	Vaughan Thomas	MEO	5
2nd	536	Just One Run Needed	Jean Robinson	SUT	4
3rd	518	Tranquility (after Joe Velazquez)	Malcolm Smith	CHE	3
HC	531	Lilibet	Ivor Bagley	S/A	1
HC	508	Cathy from Wuthering Heights	Les Dimes	HAR	1
HC	503	Poor Girl (after Michael Anger)	Les Dimes	HAR	1
VHC	530	Mahatma	Ivor Bagley	S/A	2
VHC	509	Sean Connery	Les Dimes	HAR	2

Class 6a - Advanced Miniatures

1st	618 Little Morton Hall 2	Brian Freeman	SUT	5
2nd	614 Boats at Rest	Brian Freeman	SUT	4
3rd	622 Kingfishers	Elizabeth Head	STF	3
HC	620 London Icons	Brian Freeman	SUT	1
HC	623 Beach Boys	Elizabeth Head	STF	1
VHC	617 Pass Together	Brian Freeman	SUT	2
VHC	611 Marxism	Ivor Bagley	S/A	2

Class 6b - Beginner's Miniatures

No Awards made in this Class

Class 7a - Advanced Applied

1st	702 Zip up your Flies	Ivor Bagley	S/A	5
2nd	701 Celtic Fairies	Philip Green	STF	4

Class 7b - Beginners Applied

1st	738 Lief's Box	Rosina Harris	CHE	5
2nd	731 Art Deco Box	Mike Cain	SUT	4
3rd	733 Rose Box	Allen Horrocks	SUT	3
HC	732 Deer Jewellery Box	David Kelmanson	SUT	1
HC	737 'Rae' Bedroom Door Plaque	Patti Edwards	S/A	1

Class 7c - Miniature Applied

1st	762 One Extra Piece	Martin Bray	S/A	5
2nd	761 Which Way Up?	Martin Bray	S/A	4
3rd	763 Forget-Me-Not	Martin Bray	S/A	3
HC	764 Table One	Martin Bray	S/A	1

Class 8 - Three-Veneer

1st	812 Welcome to the Yorkshire Dales	Peter White	MEO	5
2nd	811 Robin	Ivor Bagley	S/A	4
3rd	809 Ixias (after Rennie Mackintosh)	Philip Green	STF	3
HC	804 Daniel Craig as James Bond	Les Dimes	HRW	1

Special Awards

The Rosebowl	532	Anne Boleyn's Ghost	Vaughan Thomas	MEO
The Phil Jewel Award	811	Robin	Ivor Bagley	S/A
The Ron Gibbons Award	618	Little Morton Hall	Brian Freeman	SUT
The Wendy Gibbons Award	203	Day & Night (aft Escher)	David Kelmanson	SUT
The Art Veneers Award	518	Tranquility (aft Velazquez)	Malcolm Smith	CHE
H.Pedder Award (best portrait)	530	Mahatma	Ivor Bagley	S/A
Walter Dolley Award	535	The Fantastic Voyage	Peter Robinson	IND
The Jack Byrne Award	762	One Extra Piece	Martin Bray	S/A
The Artistic Merit Award	204	Seagulls - Brighton Pier	David Kelmanson	SUT
Eddie Leader Award (A.K.A. Peoples' Choice)	505	Micklegate Bar, York	Les Dimes	HAR



Inter-Group Challenge Shield Results

Group & Group Code		Points Total
Chelmsford -	CHE	14
Harrow -	HAR	6
Meopham -	MEO	11
St. Albans -	S/A	34
Staffordshire -	STF	17
Sutton Coldfield -	SUT	53

The Winning Group was
Sutton Coldfield with 53 total points
Your judges for 2024 were:

- Alan Townsend
- Mike Roberts
- Dave Bulmer

Trainee Judge - No Trainee This Year

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12 inches x 4 inches
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email coffeemate9@hotmail.com
ebay id . jan8753
mobile 07899 843227

Cheques and payments to
JOHN COFFEY

I won the Rosebowl in 1978

by Peter Metcalfe

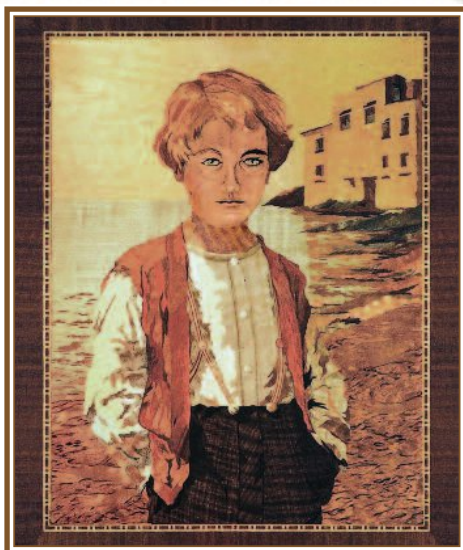
I was first introduced to marquetry quite by chance, I think in 1971 when my girlfriend and I were on holiday in London. It was either the d.i.y. or ideal home exhibition we went to one day, and the Marquetry Society had a stand there. I was given details about the society, a copy of the art veneers catalogue and a few other things and I bought a kit. The old curiosity shop.

As soon as we were home, I got started on it and thoroughly enjoyed cutting and putting it all together. I got another one, Godshill Village I think it was called. I sent a cheque off to the Art Veneer Co. probably for about £10 in those days and asked for an assortment of veneers which they provided me with. I was hooked.

I made two pictures, one of Clovelly, a village in Devon, and the other a donkey's head which I named Hopeful. I entered these in 1973 and sent them off to the Fairfield Hall in Croydon. I decided to travel down to London for the exhibition, but at that time the car I had, well was not at all reliable. I set off early one morning from Hartlepool and hitchhiked to London. Something you couldn't do these days. I remember the last lift I got was a removals man and he kindly dropped me off at a bus stop. I think the fare was 1s and 6d in old money. It was probably mid-afternoon and I had a good look around and met lots of people. I was leaving the Fairfield Hall to look for somewhere to stay for the night when one of the members asked me to stay with them. I wish I could remember their names. They were so kind to me. The following day we returned to the exhibition and later that day I set off home.

I travelled back to Hartlepool by bus and the journey took longer to get back.

In 1974 I entered a picture, Riverman's Inn, at Bristol and was really happy to be awarded a 3rd in the intermediate section.



Sea Dreams - 1978 Rosebowl Winner

It was 1975 and I entered in the advanced class with a picture I called, In Days of Old. That was at Kingston upon Thames. Really pleased when again I was awarded 3rd place.

1978 and I entered two pictures, Anglers' Paradise and Sea Dreams. Couldn't believe it when I was told Sea Dreams was the rose bowl winner, particularly when I saw all the beautiful pictures that were entered that year. I was 27 at the time.

I did make a few things after that, but for different reasons, including a young family, I never had much spare time. All my veneers I put away, but unfortunately have never used again.

My wife and I travelled down to see the 2000 exhibition which was exceptional. What happened was the year before I got home from work and on the table was a letter addressed to me, but it was to the house we hadn't lived in for over 20 years!

Concludes in the winter 2024 edition.



THE MARQUETRY SOCIETY MINUTES OF AGM MEETING HELD VIA ZOOM ON SUNDAY 19th May 2024

Minutes were taken by Peter White with additional content (in *italics*) by David Kelmanson.

Committee Attendees: Peter White, Enrico Maestranzi, Les Dimes, Janet Edwards, Alan Mansfield, John Biggs, Alan Townsend, Dave Bulmer, Martin Bray, David Kelmanson.

Members: There were seven members also signed in.

1. Apologies for Absence – David Walker, Andrew Jaszczak & not present Karen Russo.

Peter welcomed everybody to the meeting and hoped that all would run smoothly being the first time an AGM had been conducted by Zoom. Peter apologised for the omission from the agenda of The Social Media Officers Report but would read this in A.O.B.

2. President's Address:

The month of April I was busy preparing for the Exhibition with judging, photographing the exhibits and framing



the mural. Over the four days of the Show the stewards where kept busy talking marquetry to the public while handing out voting slips. No worries about footfall, some three thousand passed through the marquee and two thousand three hundred voted for their favourite exhibit.

The Gallaher Mural was a show stopper of which questions were asked and many photos taken.

Verdict: Taking the exhibition to Living Crafts and the public was a success; now wait to see if it brings more members to join the Society and Groups.

Enrico then went on to announce that he was awarding The Ernie Maxey Award – The President's Commendation to Les Dimes. His citation will be published in a future Marquetarian.

3. Chairman's Address:

I'm sure you will join me in thanking our President, Enrico Maestranzi and his



team for all the hard work they put in to stage this year's

International Marquetry Exhibition. Enrico had a vision to hold an exhibition

unlike any others we have previously staged, in an effort to bring marquetry to the wider masses and enhance our chances of recruiting new members. I witnessed for myself the colossal footfall at the Living Crafts Exhibition so, whatever the outcome, we could not have tried harder.

The exhibition displays were well put out and the stewards and demonstrators were working hard at generating interest. Literature and information abounded and it was good to see so many visitors happy to vote in our People's Choice Award. So, well done again to the exhibition team.

Congratulations to all the award winners and thanks to the judges, Alan Townsend, Mike Roberts and Dave Bulmer for your diligence, expertise and time taken to undertake the unenviable task.

A special mention must go to Les Dimes who has not only been recognised by our President as someone worthy of his commendation, but also for his clean sweep in the People's Choice Award. I consider this to be one of our most prestigious awards, as we should never lose sight of what the public thinks of our marquetry. Well done Les.

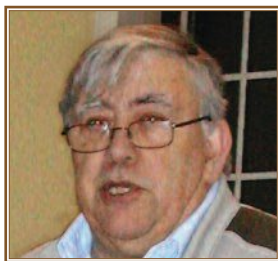
To see Sutton Coldfield win the Intergroup Challenge Shield was no surprise to me. The sheer hard work put in by Mike and his comrades to build a substantial and strong group over recent years is a lesson to us all and they have been well rewarded. Mike didn't even need any points of his own to contribute to their considerable tally.

The re-shaped committee that was elected at last year's AGM met in October last

year and again in January and April of this year. Everyone is keen to find ways to address the age-old problem of declining membership and every effort is being made in this area of our operation. Our Facebook page, which was set up by Karen in November 2022 has attracted interest worldwide and we currently have close to 700 members now. Karen will be letting us know later about some recent developments here. She has been working together with David Kelmanson who recently joined the committee. David has really got us thinking with some fresh ideas he's brought to the table. Welcome along David and thank you for the valuable contribution you have made so far and I'm sure there is much more to come.

I'd like to thank all my fellow committee members for their priceless time and genuine desire to see The Marquetry Society thrive for the foreseeable future. It has to be said that it would be all too easy to throw our hands in the air and say that our days are numbered, but the fighting spirit I see is what will see us through I'm sure.

So, to all you members, we are here to ensure you get the support and encouragement you should ever need to keep your interest and enthusiasm in our beloved craft, hobby or art, whatever you choose to call it, well and truly alive. Thank you for your loyalty, we all depend on you.



4. Vice Chairman's Address:

First of all, I must thank Enrico for his non-stop commitment in getting this show done. We also owe a big debt of thanks to the people behind the scenes, mainly from St Albans group. I am aware of the help given by Ivor Bagley, Mark Coffey and Martin Bray, but there will be many more of which I am unaware, so I thank them as well.

I thought the layout of the exhibition was well planned, including the newish display boards created by Alan Townsend. All of the judges - Mike Roberts, Dave Bulmer and Alan Townsend reside a long way from the site and I must thank them for their contribution to the success of the show. As I know from previous experience, it is not easy being a judge - you will inevitably upset someone along the way!

And now a few observations!

As usual, I was able to contribute a lot of my work to the show. Recently, I realised that work can be entered twice, but only if the first time around no awards are made. Checking back, I realised that I had a lot of work that had been entered in competition once (without winning anything) so I added some of these to my entry and three of these did actually receive awards. I want to remind everyone that work can be re-entered if no competition awards are received the first time around and this will always help puff out any exhibition - the more, the merrier!

I fortunately came first, second and third in the public vote. All three of these pictures have never won a competitive award, but at least it shows that the subjects I pick are liked and I actually enjoyed doing them, so that is encouraging. The public obviously don't worry about cutting, finishing or veneer choice - those criteria are the tools of the marquetry judges!

I believe that Enrico's idea to show all the results of the public vote is also a great idea as this will encourage more input (in particular from the beginners). I have spoken to one of them and I know he has been heartened by the number of votes he received. In future can the hosts of any exhibition do this list?

Finally, I must congratulate Vaughan on his well deserved Rosebowl win - a reminder that you only need one good piece to win that coveted prize!

5. Minutes of the previous AGM held on 3rd June 2023.

Proposed by Les Dimes & seconded by Alan Mansfield. Approved.

6. Matters Arising: - None

7. Correspondance: - None

8. Secretary's Report: - N/A



9. Treasurer's Report:

As most of you know, after I was voted in as Treasurer at last year's AGM, I put myself out of action by falling

and breaking my leg. Vaughan and I eventually met in January to hand over the paperwork so that I could start the role.

Since then I have managed to put the accounts on a spreadsheet, changed the address for statements, etc. to be sent to, removed Vaughan from the list of signatories and added Alan Townsend. I have also set up on-line banking and this means I can pay people more quickly. It also means that members can pay the Society by bank transfer. Our bank information is:

Account Name – Marquetry Society

Account Number 00844307

Sort Code -30-94-55

At the end of April our Bank Balance was £4621.32 and since then I have paid out £60.97 to Alan Townsend for materials he purchased for the stands. We have not needed to touch our reserves. The Public Liability Insurance has been paid for the next year and most groups have received a copy of the Certificate of Confirmation. If anyone else needs a copy, please let me know. Our main expense this year has been the exhibition, but wasn't it good to see so many people enjoying and finding out about marquetry.

The recommendation I would make is that we go back to our attempt to gain

charity status. If we did that then every one of our members that pays tax could gift aid their subscription and consequently gain extra income.

I am writing this over a week before our meeting as I am going on holiday, but I will try to have a Receipts and Payments account ready to show the meeting.

Adoption of the accounts published in Marquetarian No. 286 was proposed by Janet Edwards, seconded by Dave Bulmer and voted through.



10. Editor and Webmaster's Reports:

The summer edition of The Marquetarian number 287 is being proofread as we speak. The corrections from the first proofreading have been applied and corrected version 2 is now with our proofreaders for further checking.

With 5 proofreaders scrutinising our magazine and weeding out any errors, we should have one of the very best literary correct publications out there.

Unfortunately, our membership is not very forthcoming with submitting material for The Marquetarian. I do not get any written letters anymore; I have to resort to using email messages for our Readers' Letters, although I think that is probably the way with most publications these days. I normally have to write somewhere around a rather large percentage of The Marquetarian myself. It would be nice to get some input from our membership – or is it that they are happy with the waffle that I write? Perhaps they are?

The summer edition will be delivered on the first of June.

As to the website. The eMag membership offer went live on the first of this month. It has not been promoted as such yet, that will come later. But it is at last up

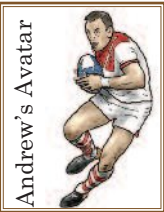
and running. Other than that, the usual updates take place on the first of every month, which keeps the website fully up to date.

The last 5 years' worth of The Marquetarian is available for download in PDF form from the Members Only section of our website. The website visitor just clicks on the icon of the copy they want, it opens up onscreen and they can choose to read it direct or download and save it to their system. This facility has proved to be quite popular.

That's it for now. Thanks for listening.

11. Independent Member's Secretary's Report:

Currently, the post of Independent Member's Secretary has been put on hold and nobody is holding that post.



12. Membership Secretary's Report:

The current membership (as at 12 May 2024) stands at 247, which is 19 fewer than last reported.

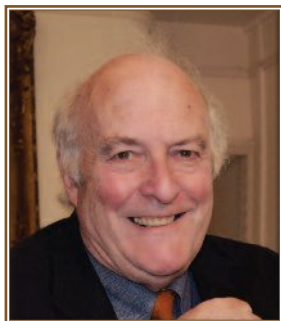
	AGM 2024	AGM 2023	AGM 2021	AGM 2019
Complimentary	10	9	9	9
UK				
Affiliated to Groups	105	98	117	156
Independents	85	107	129	127
Europe	8	6	9	15
North America	30	40	39	36
Rest of the World	9	6	6	12
	247	266	309	355

Year	2024	2023	2022	2021	2020	2019
New Members	21	28	36	29	40	46
Still Members	21	28	15	11	8	9

The Society continues to attract new members. Between 2019 and 2022, a total of 151 have joined. However, the retention rate has been low, as only 43 of those members have renewed their membership in 2024.

Finally, congratulations to Enrico for bringing this year's exhibition to a wider audience. The footfall through the exhibition on the Friday was very high and the

overall feedback from those I spoke with was overwhelmingly positive. Whether this results in membership queries remains to be seen.



13. Web Secretary's Report:

I still receive queries on the web from mar-queteers . They are mainly from our members in America. I

seldom have any from members in the UK. I do get an occasional query about finishing and laying a picture, type of glue to use and other questions. If I think that the queries deserve a fuller answer I send it to Alan asking him to use it as an article in the Marquetarian for the benefit of others. If I reply directly myself I always suggest that the person enquiring could consider joining the Society. I know that over the years a small number have done so. The position of Web Secretary is not arduous and does not take up a lot of time and if anyone else would like to have a go I am quite willing to hand over the post. Until this happens I am willing to carry on.

14. Election of Officers:

All current committee members were willing to stand again and there were no volunteers or nominees for any post, including the vacant posts of Hon. Secretary and Minutes Secretary. It was proposed by Peter Goucher and seconded by Quentin Smith that all out-going committee members be voted back in en bloc. This was carried.

Committee:

President – Enrico Maestranzi,
Chairman – Peter White,
Vice Chairman – Les Dimes,
Hon. Gen. Treasurer – Janet Edwards,
Hon. Gen. Secretary – Vacant Post,

Minutes Secretary – Vacant Post,
Hon. Ed & Webmaster – Alan Mansfield,
Web Secretary – David Walker,
Social Media Officer – Karen Russo,
USA Rep. – Ernie Mills.

Ex-officio Executive Committee:

John Biggs, Alan Townsend, Dave Bulmer, Martin Bray, David Kelmanson

15. Appointment of Auditor:

Janet Edwards proposed a person known and trusted by her who would act as an Independent Examiner of our accounts, Andrew Taylor. This was seconded by Alan Mansfield. Proposal carried.

16. Subscription Rate for 2025:

Janet Edwards gave the following report prior to a subscription rate being set:

You will see from the Receipts and Payments account I have prepared from the beginning of our financial year (1st December 2023) to the end of April that our Income does not cover our Expenditure. Ignoring the exhibition our expense for printing and posting out the magazine four times a year comes to £5200. Add to that the cost of our Public Liability Insurance at £1424 and, at the very minimum, our expenses come to £6624.

Our members' subscriptions, which need to cover this as we have no other guaranteed income, amount to £4947 at the moment with a few more coming in as a result of the exhibition, leaving a deficit of £1677.

I have a dilemma, If I wanted to raise subscriptions to cover this, then the rise would need to be approximately £6 per person, working on a membership of 250. This might not be an accurate figure but I believe it is the right ball park. Obviously, I do not want to do this and believe this would be counter productive. At the same time, I firmly believe that raising the amount gradually each year is better than having a huge increase at a later date. Therefore I am proposing that all subscription rates be raised by £2 per person per year.

There is an alternative, which I believe would be very controversial, and that is to reduce the number of copies of the magazine the members receive each year, perhaps down to three? But obviously this is a matter for the members to decide.

Of course, if we did manage to get charity status, we could ask our members to Gift Aid their subscriptions, which, on the amount received this year, would amount to another possible £1233. Of course, not all members, myself included, pay tax so this wouldn't apply to them.

A lengthy debate followed Janet's report and David Kelmanson minuted the following:

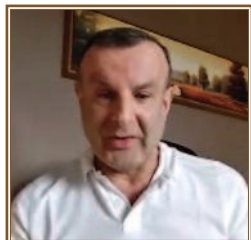
"Everyone expressed concern at the expected shortfall in 2024 revenue versus expenses, resulting in a projected deficit for 2024 (and most likely for 2025, given that (a) 2025 costs are expected to be at the same level as 2024 unless steps are taken to reduce these, (b) at this stage we don't know what net membership figures will be for 2025, and (c) to date, some 22 new "2-for 1" members in 2024 hence won't pay fees in 2025). Janet flagged some initiatives such as Gift Aid (which Quentin questioned given that members' fees are not donations), membership fee increases (a £2 rise across the board was agreed for 2025) and a reduction in the frequency of the Marquetarian from quarterly to every four months (TBD).

David K mentioned that he and Karen R had previously discussed in very outline terms whether it would be worth the Society seeking arts' grant funding, such as from the Arts Council. Karen R has some experience of this based on her job as an artist and so David K offered to work with Karen R to explore this avenue further.

Karen C asked whether we could seek such grant funding given Janet's report that we currently have a reasonable bank balance, but David K responded that, when seeking any financial grants, we should make the case that our membership numbers are dwindling, we expect to be running annual deficits going forward (in the absence of achieving any substantial cost reductions) and so we are acting now in an effort to shore up the Society's finances before we risk further financial deficits which could lead to the Society's demise, which Peter W agreed was a sensible tactical approach to adopt."

It was agreed that David K would liaise with Karen R to explore grant funding further and report back to the 'Exec Comm' in due course.

Janet's proposal to increase all subscriptions by £2.00 was seconded by Les Dimes. Proposal voted through.



17. A.O.B. :

Social Media Officer's Report:

The Facebook page now has 681 members but very few of those are Society members too. It appears that many Facebook page members believe that, by joining the Facebook page, they become Society members, so we are looking at ways to correct this anomaly and have issued a Facebook message encouraging all of our Facebook group members to join the Society too, in an effort to increase our membership. We will continue to monitor the Facebook page usage so as to mitigate the risk of setting up a free Facebook platform to the detriment of Society membership. We are having to address a delicate balance between increasing the public's awareness of the craft via the Facebook page, without encouraging participants to use the Facebook forum as an alternative to Society membership.

The Facebook page needs to serve the best interests of the Society. Another key issue is to make sure we post new content on a regular basis. We are planning to compile a content library from which we will be able to draw images, technical information and tutorials.

A debate followed the reading of Karen's report and David Kelmanson minuted the following:



"A wide-ranging discussion took place re the Society's Facebook page, which has now attracted nearly 700 participants. David K advised,

however, that fewer than 10 Facebook members are Society members. It has become increasingly apparent that a few "core" overseas posters are dominating the forum, including professional marquetarians using the Society's Facebook page as an advertising platform / gallery for their own marketing purposes. David K recently posted a "Society membership appeal" on the Society's Facebook page but, to date, not a single Facebook participant has responded to that appeal by becoming a Society member. Les endorsed David K's comments and advised of a similar experience he'd encountered when posting marquetry demonstration videos online which generated some 98,000 views but did not attract a single new member!

David K wondered if the Facebook page should perhaps be limited to Society members only, which could be made clear in the Marquetarian and on the Society's website. However, Peter W made a pertinent observation based on his own experience of smaller Facebook artfora (forums) which often resulted in 3-4 Facebook group members posting new content, with the rest of the members simply being observers. It's a difficult one to balance; does the Society restrict its Facebook page to Society members only or do we stay

with the status quo, so that at the very least we're an active part of the "creative community" that's out there (from which we can learn too) as averse to stepping aside from fora (forums) in which others will in any event participate with or without the Society's involvement? We concluded that we should reflect on this for the time being."

It was agreed that (a) Alan M would update David K with details of any new members joining the Society going forward (so that we can determine whether they were sourced via the Facebook page or otherwise), (b) next week, David K will post a "gentle reminder" to all Facebook participants to join the Society, and (c) David K and Alan M will review the situation in 3-4 weeks' time and, if there has been no clear evidence that the Society's Facebook page is generating new members, Peter W, Alan M, Karen R and David K will discuss and decide at that time what further action (if any) should be taken.

Public liability insurance:

The following was minuted by David Kelmanson:

"There was a lengthy debate on whether Group (but non-Society) members would also be covered under the Society's £5m PLI policy. Peter W referred to his "Chairman's Chatter" article in Marquetarian #286 which was based on his discussion with the brokers, from whom he had understood that non-Society members were not insured. However, Janet reported that the PLI policy itself did not actually refer to "members" in any form, be the Society + Group or Group only. Quentin questioned whether it would be reasonable for non-Society (but Group) members not to be insured at a Society Group meeting and after some debate it was agreed that the position was not 100% clear. Peter G asked whether the insurers could be advised that all Group members were also Society members for the purposes of PLI but David K replied that such determination

was one for the insurers to make as a matter of fact which, in turn, they could easily confirm by seeking evidence of payment of a Society member's annual membership fee. David K offered to review the current PLI policy and define a series of questions for Peter W / Janet to put to the brokers in an effort to obtain their formal confirmation of who is covered and who is not, which will be important for the Society to establish in writing."

It was agreed that Janet would email to David K (a) the current PLI policy, and (b) the latest proposal submitted by Janet to the brokers/insurers, and that David K would review these and identify questions for the Society to raise with the insurers.

Peter asked the judges if they would review the Class 10A photos and mutually agree on one which they would consider 'Best in Show'. Alan Townsend responded by saying that he would do so but with some reluctance. He then went on to describe the less than desirable conditions which prevailed for the judging and, although the underlying message was that it should not happen again, his jocular narrative caused fits of laughter from the attendees. The venue host appeared not to take the criticisms too personally and fortunately resisted the temptation to resign over the matter.

Meeting closed 3.50 pm

Next Executive Committee Meeting scheduled for 20th October 2024



WOODWORKING CRAFTS

Hand, Power & Green Woodworking-Turning-Restoration-DIY

Here you meet incredibly talented Victoria Walpole who achieved a first in class 7B at the 2023 Exhibition with her beautiful piece 'Living Water' seen in Stephen Robinson-Gay's restoration workshop.

The very well-known Woodworking Crafts magazine is putting together a profile of Victoria's work and herself in one of their issues, which may be on the shelves of your local W H Smiths even now.

A small prize for anyone who can identify the 3 copies of our mag on view.



Can you name those 3 Marquetarians? Do tell our Editor.

GALLAHER MARQUETRY PANELS

Part 2



Panel number 2 of the Gallaher marquetry panels. See page 40 to see scale of panel.

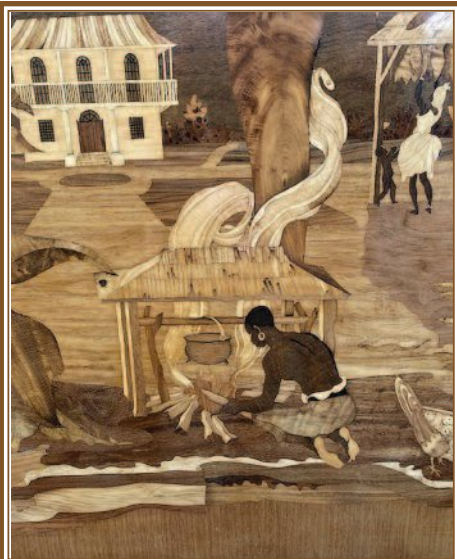
If you check page 40 of this magazine you will see the scale of these rather large marquetry panels compared to St. Albans group member Ivor Bagley. As you will note, these are indeed enormous, truly massive.

Can you imagine the size of press they would have needed at the Robert Dunn Marquetry Company to lay these pieces successfully? It takes some imagination doesn't it?

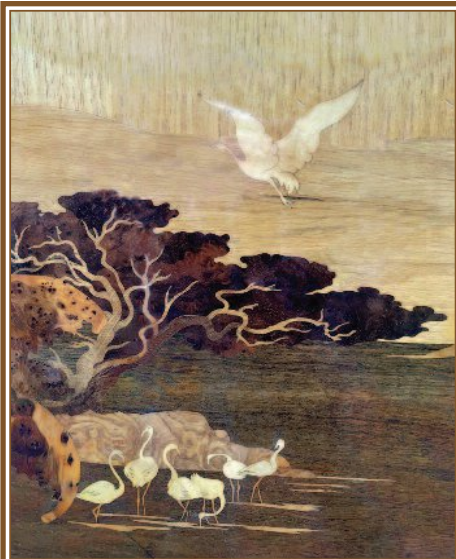
According to the A. Dunn & Son website, all of these panels were cut on a marquetry cutter's donkey. It is something that

came into existence before the use of electricity and was operated under candlelight. All the veneers used in these Marquetry panels were about one sixteenth of an inch in thickness, not the one sixty fourth that we use these days. So, saw cutting was the only option in the 1950s for veneers of that thickness.

Today such work would probably be done using laser cutters, but would the end results be as good? Burn lines could be in evidence with lasers, but no burn lines with the old donkey saws or cutters. Dunn's say that the marquetry donkey



A detail view from panel 1



Further detail from panel 1



A detail view from panel 2

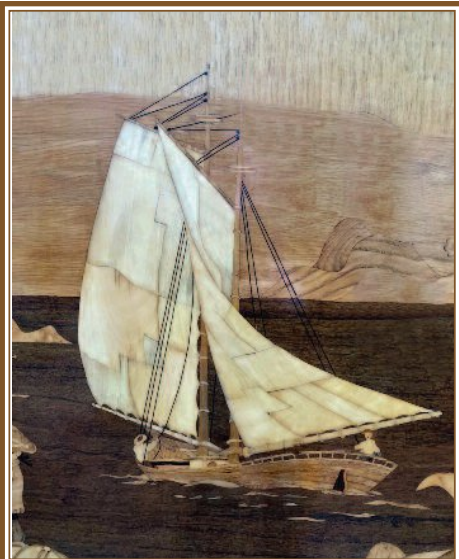
cutters they are still using are now over 125 years old and working as well as ever. Well made machines those!

These days such subject matter as used in these panels is looked at as strictly non-

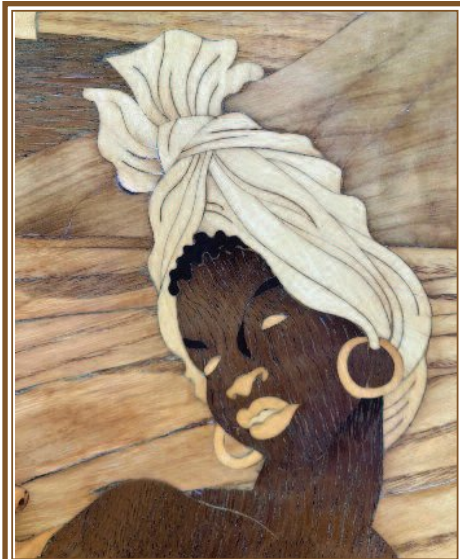


Further detail from panel 2

PC, or indeed, rather controversial. Even the theme of tobacco is itself very non-PC, but our interest is in the quality of the-marquetry work, the clever veneer choices and the very clean cutting.



Further detail from panel 1



Further detail from picture above

A few tricks I've learnt over the last twenty years

by Les Dimes

You can learn a few tips on doing tricky bits of marquetry from various sources - Peter White for instance has some great tips on his videos, but I thought I would show some of the areas not often covered.

Starting with two methods of doing grass.

First method -

Making a bit of bespoke veneer.

Cut a hole in a scrap piece of already taped veneer, making a slant at the angle you want the grass to lay.

Put some masking tape on the underside of the hole. Cut up some slivers in various veneers, slightly varying in colour, using as many varieties as you like. See pic 1.

Smearing pva onto the masking tape, add pieces of veneer, one at a time, making sure that each piece butts up to the previously laid piece. You will finish up with a piece of veneer as Pic 2. After drying, this can be cut to shape to fit.

My great friend, Chris Crump, taught me this when I was doing "Storm Brewing" (after Frank McCarthy) and pic 3 shows a section of grass done using this method.

Second method

This is trickier to do, but I think the results are better. This method requires more thought, as the grass is laid after it is stuck to the baseboard. Pic 4 "As



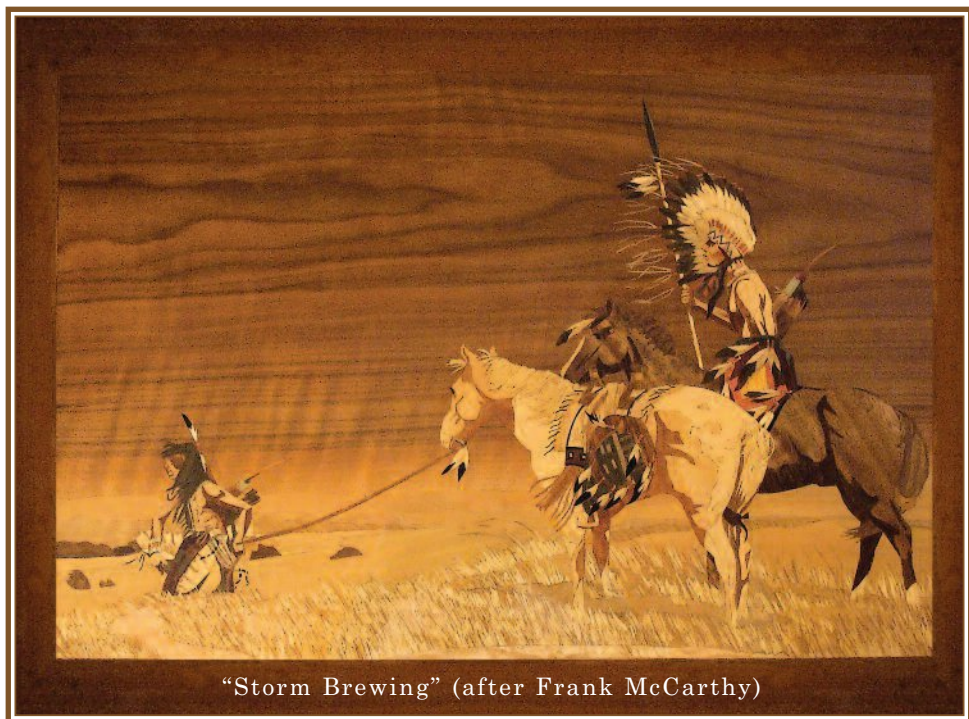
Pic 1



Pic 2



Pic 3 showing a section of grass done using the method described above



"Storm Brewing" (after Frank McCarthy)

the fog lifted, they came into view (After Joe Velazquez)" shows a prime example of this.

I completed the picture using a suitable piece of veneer for the main grass area and then glued the whole picture to the baseboard. I then cut up loads of slivers of veneers for the grass, cut "spikes" out of the background and inserted slivers that fitted the shape. This was trickier than usual, as the perspective meant that the grass became larger nearer the front. Incidentally, the tassels on his jacket and hood as well as the horse's tail were also cut in afterwards. I also use this method (i.e. adding after laying to baseboard) to do hair on portraits, beards, etc.

The next area I would like to mention is "making your own veneers for certain purposes".

When you have repetitive areas to do - i.e. lots of windows, roof tiles, patterns on clothes etc.



Pic 4 "As the fog lifted, they came into view" (after Joe Velazquez)"

I find it easier to create a separate piece of veneer and then cut it out and “drop” it into the main body of work. Here are a few examples to illustrate what I mean. Pic 5. The jacket on “The Top Hand (after Don Stivers)” was made of alternate veneers laid together on a separate sheet, details like buttons, watch etc added later. The windows and roof tiles (pics 6 and 7) shown were also done separately and added in.



Pic 5

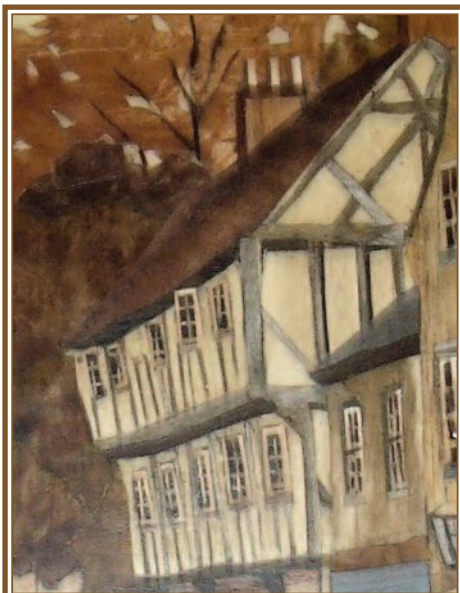
Finally, there is no reason why, particularly on large pictures, you cannot do it in sections and then add one whole section to another. Mike Roberts illustrated this beautifully in his recent article on his rose bowl picture (issue 285). I have done this on a couple of pictures where it would have been difficult to manoeuvre a large piece of the work. I did the horses on the aforementioned “Storm Brewing” in this way.

Finally, a look at one of my favourite works (Pic 8) “Lady Marmalade’s bed and breakfast (after B. Marris)”.

This incorporates some of the earlier mentioned methods. The straw background was made by mashing various bits of veneer together, then adding separate pieces of straw on top.



Pic 6



Pic 7

The pig's ear was added to the background. Then the straw, fruit and ear were mounted to the base board and all the hairs and face were added afterwards!

Happy cutting!

Editor's Note: Many of us, especially including myself, have wondered how Les managed to include copious amounts of blades of grass, strands of hair, individual whiskers in beards and much else of suchlike elements in his marquetry work without resorting to inserting fine lines in the normal way. After this article we all know how it is done. Thanks for that Les - a nice one!



Pic 8 “Lady Marmalade’s bed and breakfast (after B. Marris)”



Pic 9 Mike Roberts’ “Christmas Carol”



We now have well over 700 FaceBook members as I write this, but by the time you actually read this report, it will probably be well over 800 - heading its way to our first 1000. Also good to note is that we are now getting some of these Facebook members joining the Marquetry Society, which is

very pleasing to see. I was happy to find that a pleasing percentage of the visitors to our International Marquetry Exhibition attended because they had read about it on our Facebook page. Much of that was due to the tireless work of Exec. Comm. member David Kelmanson.

Karen.

VIC'S MARQUETRY TIPS

Why let it dry for so long when it feels dry in an hour? As the sealer dries it shrinks. This shrinkage takes place slowly and over a considerable period of time. In the pores and low places, the sealer may well be several times thicker than on the surface and hence the shrinkage here will be several times greater. Allow this shrinkage or 'sinking' to take place before you do the final finishing. After a week or two you will easily see this sinking. Sand the surface down again almost to bare wood. This is where experience comes in - knowing when to stop. Sorry I can't tell you that. If you see patches of the surface getting lighter in colour STOP!! You've gone too far!

Hold the work up level with your eyes and examine the surface closely. Very probably the pores will again be visible. If so, fill them again in the same way as before, but this time brush the last couple of coats on if you use the finger method and then, as before, allow an extended drying time. Sand again. Start with 220grit and follow with 280 grit garnet papers. If the surface seems filled this time, follow this with 600 grit and possibly 1200 grit wet and dry paper using wet

or dry. If the surface wasn't filled that time repeat the sanding sealer, but if the surface is now really silky smooth it is ready for whatever type of polish you want to apply.

The simplest is wax polish. Don't buy the cheapo stuff from the local supermarket. Buy a reputable brand from a wood-working materials or veneer supplier - or make up your own from equal parts of pure beeswax and pure turpentine. I usually rub the first coat or wax on with 0000 wire wool and polish it off with a soft cloth. For a higher shine rub the wax on with the palm of the hand and polish again with a soft cloth. Do not use siliconized spray polishes - some of them do all sorts of nasty things to the finish. The advantage of wax on top of sanding sealer is that the finish can easily be renewed at any time. If the surface sinks badly again, wash the wax off with white spirit and repeat the sanding and sealing process, but if sufficient time is allowed for the sealer to harden this should not happen. If it's a rush to get the picture ready for the National, you may well get a good finish, but it will need redoing later. Often, they seem to need redoing anyway after a year or so.

Vic.

Still can't find that perfect veneer?

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CALLING ALL MEMBERS

We are still lacking an
Hon. General Secretary
so, do you think that you
may have the abilities to
fulfil that valued post?

For more information
contact our editor or any
other member of the
Executive Committee
We look forward to
hearing from you



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

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

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

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

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

The 2024 International Pictures

Thanks go to Peter White for taking the photographs



Left: 202 - 3rd Class 2 - 51 x 44cms

“The Winning Card” by David Kelmanson of the Sutton Coldfield Group

AT: *Kit pictures were David’s first foray into marquetry, and a very fine job he has made of this, one of the largest. The players, the clothes and the faces all well cut. All added to a good atmosphere, just a very nice picture, flat smooth finish. Well done.*

MR: *An accurately cut version of Patrick Levin’s Rose Bowl winner. The lattice window and tunic of the man on the right-hand side are particularly well executed.*

DB: *This is a very busy picture with lots of very fine details in the windows and clothes.*

Ed: *This is a superb adaptation of Patrick’s Rosebowl picture, even has Patrick’s little dog in the picture. A nice touch.*

Right: 627- Class 6A - No size given - miniature

“Stevie” by Ivor Bagley of the St. Albans Group

AT: *Nice oval burr walnut. Really liked the feather. Some sort of gemstone used for earring. Good work, well done.*

MR: *A simple but attractive portrait.*

Ed: *I recognised this was Stevie Nicks straight away. But, who noticed the jewel that Ivor has placed in Stevie’s right (left as you look at this picture) ear lobe? Quality work.*

This is a very nicely cut oval with a light coloured veneer edging and border which suits the work perfectly. The walnut burr background really helps the portrait project forward.



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 507 - Class 5 - 28 x 45cms

“Koi Plaque (inspired by Terry Gilecki paintings)” by Les Dimes of the Harrow Group

AT: *Fishy subject from Les. Fine piece of walnut for background. The Koi nicely cut in, plus veneer for the fish well chosen. The lily looks good, but reminds me of slices of lime (apologies Les!). Well done, good subject. Good finish.*

MR: *A striking, unusual and artistic 3D picture.*

Ed: *As always, Les has, once again, come up with yet another masterpiece. A good appearance of actual shape to the fish. Very clever.*



Left: 109 - Class 1 - 27 x 37cms

“Georgie” by George Toll IND

AT: *Good effort. Lots of dyed veneers. Mitres good. Finish a bit bumpy.*

MR: *The actual marquetry work would have benefited by cleaning up the picture before polishing.*

Ed: *This looks really good on the page. Colours well used and suit the picture very nicely. A good choice of border veneer.*

A nice piece of work by George. A good subject choice, George has the knack of choosing pleasing subjects.

Right: 520 - Class 5 - 45 x 41cms

“Kate” by Neil Micklewright IND

AT: *Very recognisable. Good effort at portraiture. Eyes and mouth are very good, but the cutting on the face is not so good. It looked at first that the blue veneers on the hat & coat had been painted?! Good effort and well done.*

MR: *The burr used for the background works well with the colourful portrait.*

Ed: *Easily recognisable portrait of the Princess of Wales. Neil has avoided the usual portrait errors of tombstone teeth and over white of eyes. Excellent work.*



Right: 517 - Class 5 - 22 x 31cms

“A Horse Called Cabana” by Malcolm Smith of the Chelmsford Group

AT: *Horse's head really nice, using a selection of harewoods. A lot of good work on the straps and chains. All round a good, nice clean finish with good borders. Well done.*

MR: *The picture has quite an artistic quality with some nicely detailed features to the horse's head*

Ed: *A good looking horse. The harewood works really well in this equine portrait. The leaves look good as well.*

Amazing attention to detail here, although you don't really notice it at first glance. Just check out the links in the chains, each link is individually cut - that's a lot of work.



Left: 701 - 2nd in Class 7A - 12 x 12 x 6cms

“Celtic Fairies” by Philip Green of the Staffordshire Group

AT: *Nicely presented, well done.*

MR: *Accurately cut circular motif designs decorate this box which are set off by neat black and orange edge strips .*

DB: *A nice bright box with very well cut round silhouette on the top and sides.*

Ed: *A really good looking box, well worth its award.*

The fairy design on the top of the box, and the others on the four box edges are rather well done. Well worthy of its award.

Right: 535 - Class 5 - 37 x 30cms

“The Fantastic Voyage” by Peter Robinson IND

AT: *I enjoyed the porthole and the planking. The suckers on the tentacles are really effective. Could be bird's eye maple (eyes) or pieces of selected ash burr. Very well cut and nice finish. Well done.*

MR: *An unusual and artistic image made up of skilfully chosen veneers.*

Ed: *A rather decorative 'not of the norm' design and subject, but all the better for that. It makes for an interesting composition. Very enjoyable.*



Right: 623 - HC Class 6A - Miniature

“Beach Boys” by Elizabeth Head of the Staffordshire Group

AT: *Is Brian teaching? Nice subject, pleasing. Good choice of veneer. I like the fragmented hair. Very good and certainly well done.*

MR: *A simply portrayed, uncomplicated image of two pals heading for the sea against a complementary background veneer.*

DB: *These two with their arms around each other's neck really looks as though they are going to have a good day on the beach.*

Ed: *Another of Elizabeth's wonderful miniature pieces. The two young chums look like they are about to build a sandcastle or two with their buckets of sand. Oh, for those days of carefree innocence.*



Left: 807 - Class 8 - 29 x 38cms

“This is Marquetry (with apologies to William Morris)” by Neil Micklewright IND

AT: *Lace like effect. Birds, rabbits and flowers all get a bit jumbled up. Border veneers needed to be straightened, otherwise it looks rather out of square. Nicely cut with a good finish, but for me, a bit of a migraine job. But well done nonetheless.*

MR: *A well cut fretwork design, which may have been improved with bolder lettering that stood out more*

Ed: *An interesting design, coupled with a lot of very delicate work. It reminds me of the ‘complete alphabet’ marquetry design made by the late Eric Horne some decades ago. Nice work Neil.*



Right: 522 - Class 5 - 44 x 28cms

“Highland Winter” by Margaret Bonnett of the Chelmsford Group

AT: *Nice wintry scene. Well chosen woods for the deer coupled with a nice sky. The ground could have been better using a whiter veneer. Very nicely cut & finished.*

MR: *This picture renders the impression of a cold winter's day. The deer stand out well against the lighter background.*

Ed: *The deer stare out at us sitting here in the warmth while they meander about in the highland snow. A jolly good picture.*



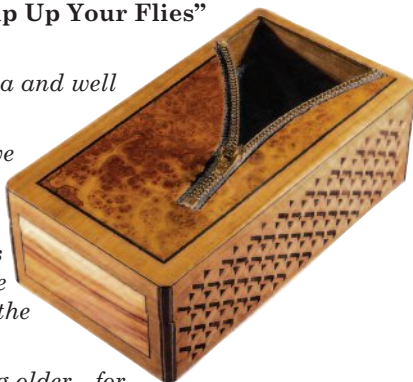
Right: 702 - 1st Class 7A - No Size Given - “Zip Up Your Flies” by Ivor Bagley of the St. Albans Group

AT: *Ivor thinking outside the box again. Nice idea and well executed, but needed more marquetry.*

MR: *A very unusual and clever concept. Attractive burr used for the box top and a finely executed, but minimal, geometric design on the box side.*

DB: *This is a novel idea. It looks like the zip has just opened the top of the box, and you can see inside the box. With a nice geometric design on the front of the box.*

Ed: *Whoops! That’s one of the penalties of getting older - for getting the zip. It makes you wonder where that cold breeze is coming from. A very clever and unusual idea.*



Left: 118 - Class 1 - 14 x 26cms - “The Quiet Ride (Only 8 Lives Left)” by Barbara Hale of the St Albans Group

AT: *Well cut using all coloured veneer. Thought the blue on top of the wall a little strong. The rest is really well done.*

MR: *A colourful picture.*

Ed: *A most pleasing use of coloured veneers. They may be fairly large blocks of colour, but there’s no mistaking a cat pleased with itself. Well observed and nicely cut. This would look good framed and up on my office wall. I may well print it out and do just that! There’s a sort of abstract quality about this picture which rather appeals. The strong colours add to that effect.*

It pleased me to see the fine line work with the spokes of the bicycle wheel, they are very cleanly cut. The mortar between each brick is individually cut to separate each brick from its brother and sister. The rim of the bicycle wheel is another element that is nicely and cleanly cut. Good to see.

Right: 805 - Class 8 - 31 x 28cms - “Boats and Ruins (aft. Claude Buckle)” by Les Dimes of the Harrow Group

AT: *I liked the veneer at the back showing us the outline of the city. The reflections of the boats all good. Very atmospheric. Cutting very good. Nice piece of work. Well done.*

MR: *A calming image with a nicely detailed boat and more loosely interpreted buildings.*

Ed: *Yes, this is a really enjoyable picture by Les. It has a superb feeling of depth that has come out so well in the medium of marquetry.*



Right: 530 - VHC Class 5 - 27 x 33cms

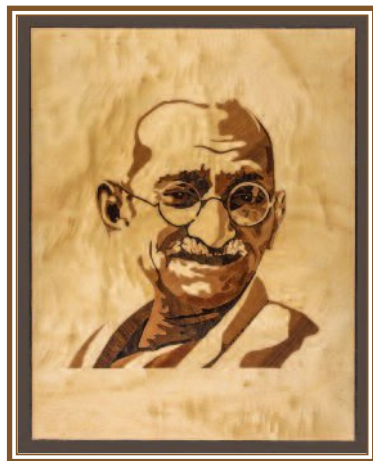
“Mahatma” by Ivor Bagley of the St Albans Group

AT: *Best portrait by a mile. Background veneer looks like poplar and suits it well. Not an open joint in sight. Flat and well finished. This old Indian legend would be well pleased.*

MR: *I like the swirl effect of the background veneer. It seems to add life to what is already a skilfully executed, and realistic figure.*

DB: *This is another very well crafted portrait. Veneers have been used to the best effect. The slit curve with the shadow on the nose gives it shape.*

Ed: *Ivor is getting rather good at these portraits - and I foolishly thought that was my speciality! Well done Ivor.*



Left: 604 - Class 6A - Miniature

“Fantasy” by Brian Freeman of the Sutton Coldfield Group

AT: *Lovely fairy using harewoods. Some nice sand shading as usual with Brian. Well done.*

MR: *The colours blend well in this fantasy image*

Ed: *As usual with Brian, we have another of his splendid miniatures here. And, no use of magnifying glasses - so, how does he do it? I'd need a microscope to work this small. Not that I'm envious of course (if you can believe that!).*

The clean cutting at such a small scale looks almost impossible to achieve, but Brian does this with total skill. Most impressive!



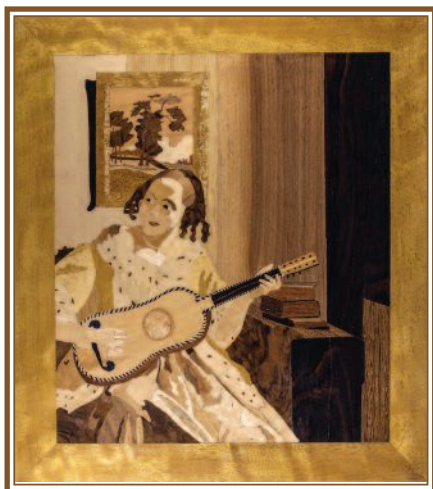
Right: 103 - Class 1 - 31 x 35cms

“The Guitar Player (aft. Vermeer)” by David Waldron of the Staffordshire Group

AT: *Lots of lovely work. Good selection of veneers. Excellent work for a beginner. Cutting really good with nice borders. The piece of walnut on the wall really sets the picture off. Fingers (always difficult) are nice on the guitar's neck, but not so on the picking hand. Like the picture on the wall. Well done and keep up the good work.*

MR: *Nicely executed figure, but the fingers of the right hand look a little thick. The shaded area of books and column is very effective.*

Ed: *I rather liked this picture. I note that it is a ten string guitar. Think what that would be worth these days! An enjoyable picture.*



Right: 617 - VHC Class 6A - Miniature

“Pass Together” by Brian Freeman of the Sutton Coldfield Group

AT: Nice farmyard type scene. Could have been on the cover of Country Life magazine. Some of the veneer on the dogs a little flat.

MR: Simple pleasing composition. Sand shading adds depth to the animals and gives the impression of aging to the stable door.

DB: This is a beautiful miniature. The light shading on the horse's neck and bottom of the door are just right. The darker shading for the shadows is also just right.



Left: 619 - Class 6A - Miniature

“Chief” by Brian Freeman of the Sutton Coldfield Group

AT: This is my type of subject. Very well done. Some fragmentation on the war bonnet very good. Very good face. As usual, excellent work.

MR: Good choice of contrasting veneers, the orange/green neck feathers are particularly effective.

Ed: And once again, Brian repeats his trick of producing amazing miniatures. Tip top miniature work.

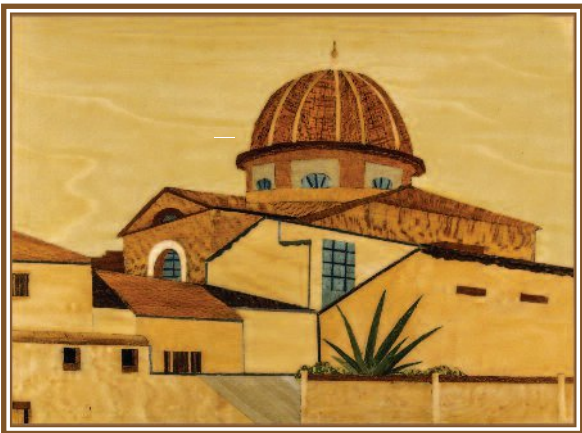


Right: 304 - HC Class 3 - 19 x 26cms “Jalon Church (aft. Alan Bickley)” by Janet McBain of the Harrow Group

MR: Even though the foreground buildings are all light shades they still provide enough contrast between each dwelling and work well with the stronger colours in the church. The picture might have benefited from a little more detail in the church windows. The plant in the foreground adds interest.

DB: A good clean well-cut picture. Mainly large pieces used. Some of the buildings are lacking more detail. But the cactus is a nice feature.

Ed: A jolly good piece of work by Janet. I do like the perspective. A pleasing picture.





Left: 206 - HC Class 2 - 22 x 27cms - "Charlie" by Carol Martin of the St Albans Group

AT: *Nicely set in burr walnut. Some minor cutting faults, but well chosen veneers. Good likeness and done well to undertake at this early stage in her marquetry.*

MR: *A well thought out interpretation of the famous comedian. It is almost a 3-veneer picture.*

DB: *I liked the way the veneers were used to bring out the features of the face making it instantly recognizable.*

Ed: *Yep, that's certainly Charlie there. Nicely done portrait. Excellent work.*



Right: 810 - Class 8 - 20 x 25cms

"Your Mind, Filthy or Clean?" by Ivor Bagley of the St. Albans Group

AT: *Well worked illusion caused some concern with members (need to get a bit more broadminded). Probably done in about 2 hours!!! But, well done.*

MR: *A simple piece with boldly contrasting features. I was slow to comprehend the meaning in the title until it was pointed out to me.*

Ed: *Okay, I interpreted the wrong impression at first, but eventually I saw a wet and clean shirt - what does that make my mind? Such fun.*

Judges' Notes on the Cover Pictures

Front Cover - 532 - Rosebowl Class 5 - "Anne Boleyn's Ghost" by Vaughan Thomas of the Meopham Group

AT: *Good view looking upstairs. Curved wooden ceiling in walnut creates atmosphere. Angles of wall and stairs superb. I liked the different light & shade under dress and stairs. Pictures on the wall very good. This picture had a finish like glass. Borders fine and I liked the way the floorboards dropped out of the picture. Cutting was excellent. On the downside I think the face was a let down. Well done.*

MR: *The matt finish to the ghostly figure is cleverly done. The continuation of the room floor beyond the picture border worked well. Overall, an ingeniously thought out and proficiently executed piece.*

Back Cover - 305 - 1st Class 3 - "Mordiford, Herefordshire" by Graham Hopkins of the Sutton Coldfield Group

MR *A pleasant composition. The interpretation of the right-hand element containing the buildings works well. Perhaps the ripple effects in the water would have been better left out.*

DB: 532 - *I liked the concept of this picture. The way you can see through the body and the subtle change of veneer on the stairs. Cutting and detail superb and a nice gloss finish.*

305 - *There is a lot to see in this picture with hills in the background, churches nestled behind the trees and bridge crossing the river. Well cut and finished.*

Ed: *These pieces are perfect for the covers.*



Readers Letters



Could be simple, silly or obvious

Dear Editor,

Often, we either think of, or hear other members talk about, simple little dodges which can be invaluable to our craft. But being so simple, they frequently go unmentioned and unrecorded, and so are lost to the rest of us. Simple things can, however, have important results, as, for instance, the chap who first thought of bending a piece of wire and putting some wiggles in it, and so held up the hair of our Victorian grandmothers. (I am told fortunes were made on this simple idea.)

What I really want to put over is that simple and sometimes apparently silly ideas can really be very useful and too good to keep to ourselves. So, I'm appealing to all of us to record in the magazine any such ideas that may occur to us (perhaps, Mr. Editor, in an "Odds and Ends" feature) and to keep our eyes and ears open ready. Don't let the thought of these ideas being obvious deter you - what is obvious to you may not have occurred to others.

Now, to practise as I preach, here are a couple of these simple, silly and obvious ideas.

Have you ever taken the pin from your glue pot, put it down while applying the glue, and then discovered by the time you have found the pin again that the glue at the end of the glue pot tube has gone hard? I may be just careless, but this has happened to me many times. So, I made a gadget.

Take two pieces of scrap wood about one inch wide. Make one about three inches and the other about two inches long. Secure the two pieces at right angles. Lay your glue pot on the long piece with the nozzle facing the short piece. Now drive a one-inch panel pin through the short piece in line with the

piercing point of the nozzle. Now each time you use the glue you immediately replace the glue pot on the panel pin.



Plan or
top view



Side
view

Above: A suggested glue pot stand made to avoid the glue drying out in the nozzle

Another idea. The other day my eyes were tired and the light not too good. I marked a piece of very dark wood

through a “window” with my knife. When I removed the “window” I found I could barely see my marks. But I happened to have some yellow crayon handy and in desperation scribbled over where I thought the marks were. I was delighted to discover they now stood out clearly, and to save eyestrain, I have done this on dark veneers ever since. I remove the wax with a little turps or white spirit afterwards.

So much for my ideas at present. In future I shall jot down any ideas I hear of and let our editor know about them. How about you? I’m sure you must get ideas too, so let us all share them.

James Hurford

Hello James,

That’s a couple of cracking good ideas, thanks for sharing them.

I agree with the glue pot problem, I often get that drying out in the nozzle problem myself. So, while out doing my weekly grocery shopping in the supermarket some while back, I noticed a display of needle-work bits and pieces and saw a card of small sewing needles which was not very expensive, so I popped it into my shopping trolley. These needles turned out to be the perfect size for pushing down the blocked glue pot nozzle with a pair of needle nose pliers and clearing the obstruction. These needles have proved to be invaluable for the job - a most worthy purchase.

For the yellow crayons I use China Marker grease wax pencils (used to be known as Chinagraph Pencils when I was editing audio tapes back in the day) and, as you say, they are perfect for marking out on dark veneers. These pencils are readily available on, guess where? Why, of course, I mean Amazon - and no, I am not on commission there unfortunately!

If you, dear reader, have any, as James says, simple, silly or obvious ideas, do please share them with us. There’s no need for them to be clever or over technical, just something that you find has

helped you overcome a problem such as James has highlighted for us. I mean, there must be loads of small problems that we all encounter, and then resolve them with a little lateral thinking.

So, how about it? have you come up with a remedy for a simple problem that you have encountered and then found a cure for it? If so, how’s about putting a few descriptive words together and sending them to our editor (meaning me, Alan) and I will happily print them out in The Marqueterian for all to benefit.

Just email, post a letter or phone, I will be most pleased to hear from you.

Alan.

Hi Alan,

Perhaps this may seem like an odd question to ask, but discussing this over with my wife the other day, I said that I noticed that she seems to prefer country and western style of music playing in the background when she is doing her water colour paintings. Myself I go for jazz or classical type of music when doing my marquetry. So I wondered, what do you or other members of the Marquetry Society find to be most agreeable to listen to in the background when working on your marquetry? Do you find that it helps to relax the mind for the marquetry task in hand?

Thomas. A. Crowe.

Hi Thomas,

That’s an interesting question. Just checking what I have got running in the background at the moment, and it is one of those old BBC radio comedy stations available online as a streaming service. These run the old comedy shows from around the 1940s to a decade or two ago. But as to music, as long as it isn’t the computer generated stuff of today, or the squirming pop of years gone past, I am content with most music. Perhaps more orientated to light classical or jazz, but as long as it works for marquetry, I am happy with it. How about you dear reader?

Alan.

Our President's Box Brownie Views

Photographs by Enrico Maestranzi



Ivor Bagley presents Gallaher Mural number 1



Ivor Bagley presents Gallaher Mural number 2

Usually you get your editor's Box Brownie views shown mainly on our website after our International Marquetry Exhibition has taken place. But this year our gallant President Enrico Maestranzi has done the honours for us with his trusty iPhone - and jolly good photos they are, too. The first two of those photos, as you see above, feature St. Albans member Ivor

Bagley posing next to the Gallaher murals to give us an idea of just how large those panels are. Enormous is no exaggeration, as you can see for yourself. The photos on the following pages show you the stages of the exhibition from the initial setting up, through the visitors crowding in and enjoying the display, and onto the counting of the people's voting slips. A very successful 2024 exhibition.





I think that we all will agree that our President Enrico's photos are superb and really do give us a flavour of the success of the 2024 International Marquetry Exhibition. I am told that we had well over 3,000 visitors attend our exhibition, that sure is some footfall. At the time of writing this, we have already had some of those visitors feeling inspired enough to join our ranks as new members, so let's offer a hearty welcome to them. Yes, I think we can say that we had a most successful exhibition for 2024. Well done Enrico.

How to turn an ordinary Dremel tool into a precision router

by Jeff Grossman

If you don't own a laser cutter, you can still accurately cut lettering by using an ordinary Dremel rotary tool and adding a precision router base which is available from Stewart MacDonald (www.StewMac.com). It then becomes a precision router capable of routing with very high accuracy.



Precision router base from
www.stewmac.com

The router base comes with two adjustments, one coarse and one fine. Remove the collar on the end of the Dremel, then thread on the router base. Carbide router bits are also available at Stewart MacDonald. In this photo, a .5mm bit is mounted in the Dremel chuck, and using the adjustments, set the depth to .5mm.



The Dremel Multi Tool drill and
router

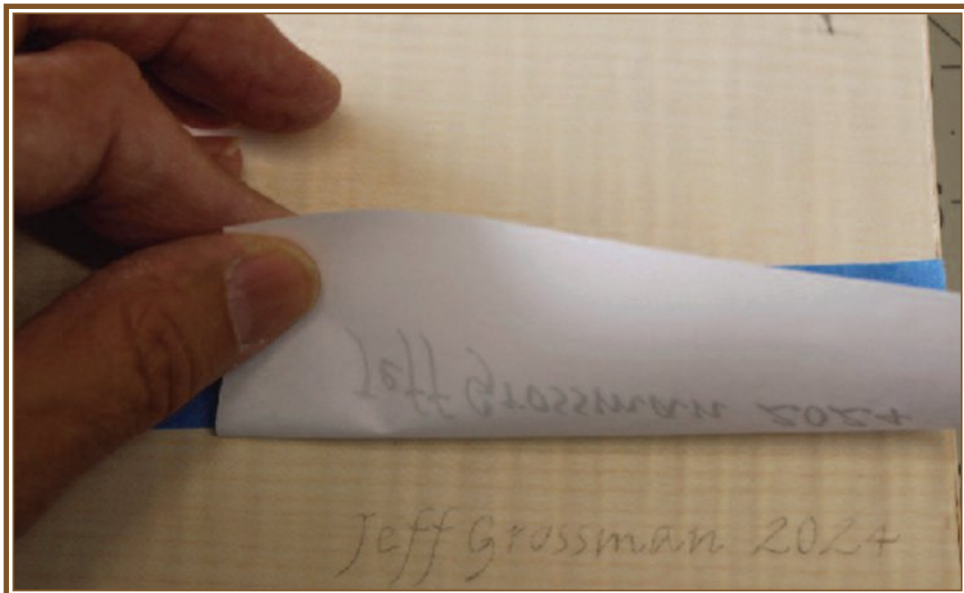
For this example, I want to rout out my name at the bottom of my marquetry piece, and fill in with bronze metal powder. I chose a particular font, printed it out, and then taped it to location on the veneer.



Note: Bronze metal powder and other similar types of metal powders can be obtained online from web-sites such as these two:

<https://www.mbfg.co.uk/bronzepowder.html>

<https://www.goldleafsupplies.co.uk/bronze-powder-copper-921/>



Using black graphite paper underneath, I traced out the letters that will now appear on the veneer. Each letter is then carefully routed out.



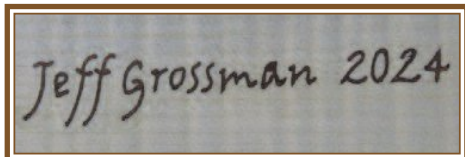
Using a scalpel, gently remove any loose pieces in the letters. I then chose powdered bronze as my inlay material, and carefully filled the routed channels with it.

A little mound of material is preferred on the veneer surface, because when you apply the CA glue to lock it in, the powder will begin to settle.



A small syringe with a very narrow tip dispenses the CA glue onto the powder. It is very important to be very close to the surface and allow droplets of CA to gently flow. Actually as the droplet forms outside of the tip, gently touch the tip to the powder and the CA will wick onto the powder. If you force the CA to flow, the air movement from the syringe will blow away the powder.

If applied lightly the CA glue will dry quickly, otherwise an accelerator will need to be sprayed to rapidly “freeze” the liquid. This will require more aggressive sanding to remove. Gently sand with 150 grit paper. A high quality dust mask is highly recommended. If you are using an orbital sander to remove the initial material, be careful not to aggressively sand because it’s very easy to sand through the veneer. Then finish hand-sanding, using 220 grit paper. Here is the finished product.



Here is another example of small routed letters, this time using black powdered inlay:



Note: Cyanoacrylate glue (CA) is the industrial name for what is commonly known as “Crazy Glue” or “Super Glue”. In fact, the term cyanoacrylate glue generally describes quick-bonding super glues. They can be used to combine anything from metal to plastic and even human skin.

A Friend We Will Miss

Joe Monks (former USA rep) 1932 - 2024

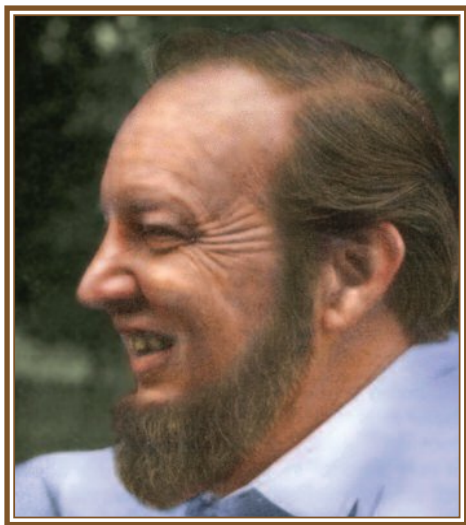
In memory of my Good Friend and Marquetry Mentor, Joe Monks. It is with my deepest sorrow that I inform the Members of the Passing of Joe Monks. He was 92 years old, and married to Marie for 60+ years. He died Sunday 12th May at 7.30pm of a stroke.

Joe lived in San Diego, CA and I lived in Arizona. We are practically neighbors. I moved from Ottawa, Canada in 1978 to take a field service job in Elmsford, NY working on Electron Microscopes and Mass Spectrometers and Joe was the American Service Director. Yes, he was my boss. He was very well liked by all the service engineers, company staff and customers. He was professional and knew his stuff well.

He was the American Representative of the Marquetry Society for many years until his failing eyesight became a problem. I got a call off him about 2014 (If my memory serves) asking if I would take over the Representative's job, which I agreed to for our old-time sake.

When I moved to Sun City West in 2007, I phoned Joe looking for a new hobby. Without hesitation he told me about Marquetry and offered to mentor me over the Internet. He sent me quite a few scalpels, drawings, a needed list i.e. glue etc. and a small amount of Veneer and Yes, he set me on Marquetry course cutting the LEAF.

I remember one time when, in frustration of my terrible leaf parts that were so 'open' that you could drive a London Bus thro' em! I called Joe and resigned from Marquetry. His response was sharp but to the point, "The Ernie Mills I knew would never give up." He sent a little drawing of different types of 'cuts' and when to use them. After that things seem to work out.



Thanks for all your help my friend. RIP

Ernie Mills

US Representative

Well said Ernie. Joe was our USA Rep from autumn 1982 until you took over from him in 2014.

Joe made some beautiful marquetry pieces in his time, two are shown on the opposite page. Very picturesque, I'm sure you, dear reader, will agree.

Joe wrote his first USA report for issue 120, here is what Joe said:

"THE SOUTHWESTERN MARQUETARIANS

Just to keep you informed of our struggles in San Diego to get a group started.

We have just made two changes: first: in order not to have a geographical limitation built into our name, we will no longer be known as The North San Diego County Marquetarians. In future our name will be "The Southwestern Marquetarians" Still affiliated to both the

British and American Societies. Second: I will be the group's secretary.

As San Diego is probably the finest vacation spot in the U.S.A. - with its many tourist attractions and seventeen separate ecosystems, from the well-known pleasures of its beaches to the mysterious fascination of its deserts - it is possible that members from the UK and elsewhere will at some time visit the area. I invite any member who does, to contact me and I will arrange a meeting with as many of our members as possible. I can be contacted by writing to the above address or by telephone- business (714) 286 2539 or residence (714) 287 7218. We would be particularly delighted if any member would volunteer to give a talk or a demonstration at any of our regular

Friday evening meetings. We normally meet on the last Friday of each month.

With all best wishes from America's southwest.

J. Monks."

Joe's last communication with us as our USA representative was in the autumn of 2014. By winter 2014 Ernie Mills had taken over the post. Joe had resigned the USA rep post due to ongoing health problems.

Joe (actual name George J. Monks) was one of the pioneers of the transparent marquetry elements techniques. He would almost sand through a top veneer until you see the layer below it. This worked perfectly for the wings in his Humming Bird picture seen below.

As Ernie says "RIP Joe" you are indeed much missed by all who knew you..



Red Tailed Hummer with Orchid



Humming Bird with Hanging Vine

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.

Subscription Fees For 2024

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

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

OPTIONAL OFFERS:

Veneer Pack (UK only - Mixed Exotics) £18.99 (includes P & P) available from supplier John Coffey. (Contact details page 5)

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

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

Prompt payment is much appreciated

PLEASE NOTE:

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

Thank you.

Items For Sale by the Mem. Sec.

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

Items For Sale by the Treasurer

Binders for the Marquetarian

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

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

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 (includes booklets Know Your Woods) £15
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 1/40 - 41/81 - 82/122 - 123/163 - 164/204
 - 205/245 - all at £20 each

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

Tel: 01474 814217

Email: peter@marquetry.org

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

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

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



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

Veneer Identification

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

Sand Shading and General Enquiries

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

Tel: 01785 850614

Email: qjsmarquetry@gmail.com



Recommended Suppliers



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

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

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

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

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

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

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

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

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

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

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

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

Please inform the editor of any amendments, additions or deletions to this list.

Please make all monies & costs payable to the individuals or firms concerned NOT to the Marquetry Society please. Your dealings will be with the suppliers.



“Mordiford, Herefordshire”

**by Graham Hopkins of the Sutton
Coldfield Group
1st in Class 3**