

THE MARQUETARIAN

Autumn 2025 No. 292

ISSN 0025-3944



“Arrival (after Ronald Embleton)”

by Mike Roberts of the Sutton Coldfield Group

1st in Class 5 plus The Rosebowl



Journal of The Marquetry Society



The Marquetry Society

Founded 1952

Executive Committee

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

President: Enrico Maestranzi, 19 Ravendale Ave, North Finchley, London, N12 9HP Tel: 07402137843 Email: enrico.maestranzi@gmail.com

Chairman: Peter White, 10 The Russets, Meopham, Kent, DA13 0HH Tel: 01474 814217 Email: peterwhite16834@gmail.com (or: peter@marquetry.org)

Vice Chairman: Les Dimes, 17 Chapel Crofts, Northchurch, Berkhamsted, Hertfordshire, HP4 3XG. Tel: 01442 862643 Email: les.dimes45@gmail.com

Hon. Gen. Treasurer: Janet Edwards, Lavender Cottage, 181 High Street, Kelvedon, Essex, CO5 9JD Tel: 01376 573412 / 07708 334204 Email: janwards40@gmail.com

Hon. Gen. Secretary: David Kelmanson, 6 Neptune Drive, Stratford-upon-Avon, Warwickshire, CV37 7NH Email: david@marquetry.org

Minutes Secretary: David Kelmanson, 6 Neptune Drive, Stratford-upon-Avon, Warwickshire, CV37 7NH Email: david@marquetry.org

Hon. Editor & Webmaster: Alan Mansfield,

Web Secretary: David Walker, 105 Brackenbrae Avenue, Bishopbriggs, Glasgow, G64 2DU Tel: 07722437518 Email: dave@marquetry.org

Hon. Membership Secretary: Andrew Jaszczak, 17 Redwing Close, Stevenage, Hertfordshire, SG2 9FE Tel: 01438 352859 Email: andrew@marquetry.org

Independent Members' Secretary: This position is at present vacant.

All applications from Independent Members only welcome. Please contact Editor.

Social Media Officer: This position is at present vacant.

All applications welcome. Please contact Editor.

Ex-officio Members:

John Biggs, Hazeldene, Ruskin Rd, Stanford-Le-Hope, Essex, SS17 0LF Tel: 01375 678695

A. M. Townsend, 3 Green Walk, Marden Ash, Ongar, Essex CM5 9HR. Tel: 01277 363058

Dave Bulmer, 5 Devonshire Gdns, Linford, Stanford-le-Hope, Essex, SS17 0QW. Tel: 01375 675411

Martin Bray, 43 Melthorne Drive, South Ruislip, Middlesex, HA4 0TS. Tel: 0208 845 7180

Jackie Thomas, 13 Towers Wood, South Darenth, Dartford, Kent, DA4 9BQ.

Web Site Address: <https://www.marquetry.org>

Cover Background: Amboyna

Front Cover Picture: "Arrival" 76 x 65 cms

Back Cover Picture: "The Port" 30 x 40 cms





Visit the Groups



Bexley

Deborah Morris, 137 Wellington Avenue,
Sidcup, Kent, DA15 9HB.

Tel: 020 8301 1600

Email: deb.morris08@ntlworld.com

Bristol

Brian Adams. Tel: 0759 0099 564

Email: laser202020@gmail.com

Broadlands

George Webb, 37 Sands Lane, Lowestoft,
NR32 3ER. Tel: 01502 515703

Chelmsford

Karen Cooper, 32 Ashurst Drive,
Chelmsford, Essex CM1 6TN

Tel: 01245 465509

Email: karencooper@live.com

www.marquetry.org/chelmsford_group.htm

East Dorset

David Edwins, 4 Clematis Close,
Christchurch, Dorset, BH23 4UE.
Tel: 01425 280622.

Email: dajedwins@icloud.com

Harpenden

Peter Goucher, 14 The Close, Harpenden.
Hertfordshire, AL5 3NB.

Tel: 01582 713978

Email: p.goucher@ntlworld.com

Harrow

Joan Grant, 7 Oxford Gardens, London,
W10 5UE.

Tel:

https://www.marquetry.org/harrow_group.htm

Humberside

This group has now converted to
Independents' status.

Leeds

Geoff Margetson, 3 Bransdale Close,
Baildon, Shipley BD17 5DQ

Email: secretary.leedsmarquetry@gmail.com

<https://leedsmarquetry.org/index.html>

Meopham

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

Tel: 01474 814217

Somerset - previously known as Merriott

Michael Burnham, Rendlesteps,
29 Broadway, Merriott, Somerset,

TA16 5QG Tel: 01460351785

Redbridge

Email:

<https://www.redbridgemarquetrygroup.org>

Scotland

David Walker, - Tel: 01415347128

E-mail at: dave@marquetry.org

Sheffield

Graeme Johnson, 152 Hazlebarrow Crescent,
Jordanthorpe, Sheffield, S8 8AR

Tel. 0114 237 5348 - theegraeme@mac.com

Sproughton

For any enquiries regarding the
Sproughton Group please contact by e-mail
at: info@marquetry.org

St. Albans

Corinne Barnaby, 9 Arundel Close, Hemel
Hempstead, HP2 4QR. Tel: 07561 111278

Email: cojoba@ntlworld.com

www.marquetry.org/st_albans_group.htm

Staffordshire

Quentin Smith, 15 Newport Rd, Eccleshall,
Staffordshire,

ST21 6BE

Tel: 01785 850614

Email: qjsmarquetry@gmail.com

<http://www.staffordshiremarquetry.org.uk>

Sutton Coldfield

Mike Roberts, 30 Crockford Drive,
Four Oaks, Sutton Coldfield, B75 5HH.

Tel: 0121 308 0239

www.marquetry.org/sutton_coldfield_group.htm

Thurrock

John Biggs, Hazeldene, Ruskin Road,
Stanford-Le-Hope, Essex, SS17 0LF

Tel: 01375 678695

Editorial and Publishing Office

E-mail:

Main Contents Issue 292

Editorial & Website Autumn Password	4
From the President's Perspective	5
Web Secretary's & Officer's Reports	6
Making a Marquetry Picture Frame	8
Wing nut Spanner	12
2025 Exhibition Results	13
Box Brownie Views of 2025 Exhibition	16
2025 AGM Minutes	20
Mounting a Picture & Mitres	29
2025 National Exhibition Gallery (& Judges' notes on cover exhibits p 37) ..	30
Readers' Letters	38
Vic's Marquetry Tips	40
Fixing Splits & Bubbles	41
Random Jottings Revisited	42
Inexpensive Vacuum Press	44
Veneer Grid	47

Deadline Dates

Final date for receipt of material for issue
293 is 12th October 2025 but please let me
have as much material as possible by
mid September 2025

Final date for receipt of material for issue
294 is 12th January 2026

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.

Other Useful Addresses

American Marquetry Society (AMS)

AMS Pres. Darrell Toups, Tel: 214-797-5158

Email: president@americanmarquetrysociety.org

Flemish Guild of Marqueteurs

Driesstraat 18, Tielt 8700, Belgium

Marquetry Society of Canada

Cathy Lago, Email: 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

Rencontre Internationale de la Marqueterie (R.I.M.)

Xavier Dyevre, 15 rue du Peintre Lebrun, 78000

Versailles, France. 01 39 51 53 66

De Verenigde Marqueteurs vzw

Tel. : 011 222 010 (Chairman)

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

E-mail: deverenigdemarqueteurs@gmail.com

facebook: De Verenigde Marqueteurs vzw

Website: <https://deverenigdemarqueteurs.wordpress.com/>

Atrema

Espace Henri-Barbusse, 60 bis 10e Avenue, 93290

Trembley en France Tel/Fax : 331 43 84 53 54

Email: pathooge@hotmail.com

The Marquetry Guild Inc (NSW)

Kay Underwood Tel: (02) 9570 8680

Email: kuwood@bigpond.net.au

Page 3 Cartoon



**"Priest-hole - what priest hole?
That's where we keep the MDF baseboard off-cuts!"**

Cartoon theme by Vaughan Thomas & artwork by Alan Mansfield.

The 2026 International Marquetry Exhibition

At the time of publication of this Autumn edition of The Marquetarian, no group has yet stepped forward to volunteer to host the 2026 Marquetry Exhibition.

Hopefully this will be resolved at our next Executive Committee meeting later this year.



Did you enjoy this year's National Marquetry exhibition? I certainly did. It was wonderful to see so much high quality marquetry. And what a display the beginners' class put on for us. Reaching over 70 exhibits in that beginner's category! Crikey, that must have been the best we've seen in that class in any number of years - well done all you beginners, you've excelled yourselves.

Well, I was one of your judges this year, and what a task you presented us with I can tell you. No duds at all this year (there never are really in any year). Each one of the exhibits merited an award, only problem there is that we are limited with the amount of awards we can give in any particular class. Personally I thought that you all deserved an award, as old Mr Grace in "Are you being served?" used to say "you've all done very well!" - and so you have. From beginner to premier, it was all superb marquetry.

As the next 12 months progresses you will be able to see every single exhibit displayed on our website, which is viewed and visited worldwide, starting with the award winners and slide show.

The minutes of our following AGM can be found in this journal starting on page 20


**IMPORTANT
ANNOUNCEMENT
FOR
INDEPENDENTS**

We are still 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.

and concluding several pages later. The minutes are full and concise and represent every word uttered over almost a 3 hour AGM. This year, as with the last few years since covid hit us, the AGM was held online via Zoom. This is very convenient for our overseas membership as it does not involve any travelling for them. Unfortunately we cannot compensate for time differences. For instance, although some of our New Zealand membership wanted to participate, the AGM for them would have started at 2.00am in the night! Not the most convenient time.

Alan.

Autumn period Password

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

purpleheart

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 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.



The 2025 International Marquetry Exhibition has now concluded and it is time for me, as your President, to award my commendation to a Marquetry Society member who has done, in my opinion, remarkable work on behalf of the Marquetry Society, so that is:

The Ernie Maxey Award

President's Commendation

2025 Recipient - Ernie Mills

Citation



Ernie Mills has for many years been of great support to the Marquetry Society and has always shown an enthusiasm to promote marquetry in the USA. He practices window marquetry and has helped, over the years, to bring greater awareness to the technique in the USA where he lives. He has helped sell many of the Society's DVDs in the USA through readily promoting them on his website, Marquetry Magic, which also showcases much of his fine marquetry.

He took over as the Society's USA representative in 2009 from George Monks, a close friend of his. Since then, up until his recent retirement from the post, he has done an exemplary job of ensuring we maintain the highest level of membership of US members. By keeping in constant contact and helping them whenever necessary, the Society has benefitted from his good work. He made it easy for US members to pay their subscriptions and has helped with the transition from cheque payment to online payment. Working together with Alan Mansfield, the emag membership was a new innovation which benefitted overseas members with a reduced membership subscription and saved the Society magazine and postage costs.

He took care of our banking arrangements in the US and steered us through some difficult times. Even when confronted with personal health problems, Ernie never let up with his support for the Society. He always managed to find time to look after Society business and create excellent pieces of marquetry even though he had other interests to pursue like amateur radio and wood turning. He is a worthy recipient of the Ernie Maxey President's Commendation for exceptional services to The Marquetry Society.



The amount of information/requests coming in varies from week to week. Often, a week will go by without any requests at this time of year.

I do, however, receive a lot of rubbish advertising various non-marquetry - related requests wanting us to place their wares on our website (for free I might add). These requests normally get ignored.

Genuine requests for Marquetry-related subjects, I will answer or forward to someone who I know will be able to help. If any requests require inserting into the 'Can we Help' slot on the Marquetry Society website, I will forward them to Alan. These are usually requests for information regarding the identity of artists or the value of pictures. Apart from such requests, very little has to be done, but it is still a valuable resource for the Society.



Our web secretary David Walker (author of above Web Sec letter) is quite spot on when he tells you about the amount of free advertising requests we get almost daily from "chancers" wanting us to feature them and their products on our website for no recompense at all.

Of course, such requests end up in our office waste bin, and quite rightly too. Do we really need to advertise such things as health insurance, travel & stay plans, telephone handsets, business energy suppliers, etc, etc? Nothing remotely to do with marquetry in such things. But they come addressed to 'info@marquetry.org'

with requests for us to inform our membership and the general public by the good services of our online presence. And those are just a few I selected at random from out of our last 10 days worth of mail arriving in our inbox.

On a more pleasing subject, you will find that our 2025 International Marquetry Exhibition award winners' gallery is up and running on our website for you to visit and enjoy. The non-award exhibits will be added month by month until we have included every 2025 exhibit for a 12 month period. This gives all you exhibitors the chance to show your friends and relatives your work online.

Still can't find that perfect veneer?

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

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

Phone : 01277 890616

Email : info@woodveneers.co.uk

Buy 2 sample packs receive a BONUS pack completely free

We are running a new promotion that applies to our samples, sample packs, micro bundles and marquetry bargain boxes.

If you're a member of the marquetry society (which you are if reading this!), simply add the following message to your next order:

"I'm a member of the marquetry society, help me be creative!"

Your order will be automatically topped up, it costs you absolutely nothing, just add the magic words and you'll get extra stuff for FREE!

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.

Making a Frame for a Marquetry Picture

By A. Robertson

Nothing helps improve the appearance of a marquetry picture than a good picture frame. Frames are available in some standard sizes. However often what one wants to frame does not fit in a standard frame. Many would have you believe that creating a custom frame requires mystical skills that only a select few can do, and they charge accordingly.

This article shows how you can create your own custom frames to show off your marquetry, and save a good deal of money in the process.

Right, well let's start with the measurements you will need to take: These are a collection of dimensions that we will use throughout the article. The next step has details on how to calculate each one.

- Picture Dimensions - Width and height of the marquetry picture to be framed.
- Outer Dimensions - Width and height of the marquetry picture baseboard.

Materials: The following is a list of the materials out of which we will make the frame.

- The mounted marquetry picture
- 1 piece of MDF board at least Outer Dimension in size
- PVA or any other suitable glue
- 4 pieces of picture moulding with a recess or rebate already cut into the moulding. However, for this article I'm actually using basic 1/2" by 2" poplar ready planed timber which will produce a very simple and elegant frame. Just look for planed timber at your supplier.
- At least 4 joint fasteners of a suitable type such as seen on page 10.
- Glazer's Points or other fixings to hold the picture in the frame.
- Stain, paint, or some other finish. For this article we will be using spray paint.

- Hardware to hang the frame later.

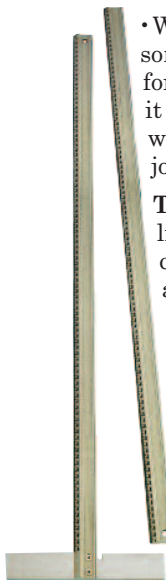
Optional Materials

- Wood filler: It is quite a challenge to create a perfect set of mitre joints. You can use the wood filler to fill the gaps, but if you plan in staining the frame, make sure to use wood filler that matches the stain or stainable wood filler.

- Wood glue: You can use some wood glue to help reinforce the joints, but because it is an end to end joint, you will find it beneficial to use joint fasteners.

Tools: The following is a list of the tools needed to convert the materials listed above into a picture frame.

- A clean, flat workspace much larger than the frame under construction. The kitchen floor was used because the frame is too large to put together on a table or workbench.
- A sharp craft knife.
- Pencil.



- Straight edges - such as shown above.
- Router or table saw to create a rebate.
- Mitre box and handsaw (unless you have a very well specified powered mitre saw or table saw) - although if you take a look on the next page you will see the mitre saw arrangement I use myself, it is the Nobex Champion. I have had it for many years, and it is still as good as new.
- Hammer - any sort, but not too heavy.
- Corner clamp - such as seen on page 11.
- Tape measure or a one metre rule.
- Sand, or any suitable abrasive papers.

Step 3: Taking the Measurements

Make sure to be as accurate as possible when taking measurements. There is some room for error on a couple of them, but most must be as accurate as possible.

Picture Dimension: To take this measurement, use a ruler or, if the marquetry picture to be framed is too big, use a tape measure. To avoid any error caused by the end of the tape measure or ruler, I usually start the measurement at the first inch rather than the end.

Baseboard Dimension: Use this dimension to take into account any extra border or decoration you may wish to add to the mounted picture. Most of the time this dimension will not be required – but I thought I would include it in case you may wish to add these extra elements to your work.

The Frame dimensions are not needed right now. I'll explain how to calculate them when we get to that point to avoid confusing things. But note that you will need to consider the rebate depth in relationship to the baseboard and picture dimensions. Remember, the rebate “lip depth” will mask the outer edge of your marquetry picture, so either, oversize your baseboard to compensate for the picture edge loss (make the baseboard slightly larger than the marquetry



The Nobex Champion Mitre Saw

picture) or allow that you will lose a little of the outer edge of your picture due to the rebate “lip depth” – just choose whatever suits your requirements the best.

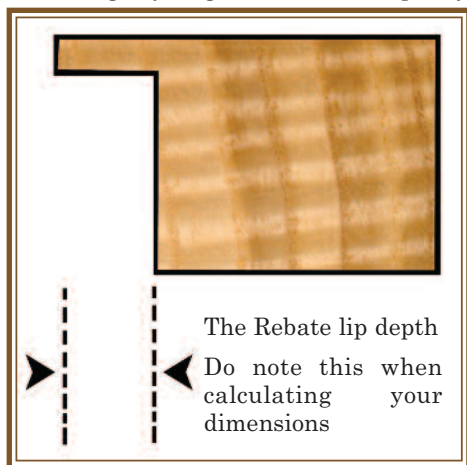
Step 4: Mount the Picture

If you haven't already done so, now is the time to fix, or mount, your marquetry lay-on to the baseboard. For the best results you will need to use a press of some sort in order to achieve the flattest surface – but we will look at that in another article.

Step 5: Rebate the Frame

If you are choosing to use the same type of ready planed timber as I have chosen for this article, that being some 1/2" by 2" poplar, you will need to rebate off or away what will be the inside bottom corner of the planed timber. The rebate should go into the width of the planed timber 1/4" and it should be 1/8" deeper than the combined thickness of the baseboard and marquetry lay-on, which should by now be a single combined entity. If using a straight timber, as I am using for this article, make sure to put the rebate on the least attractive side of the timber.

When you have cut your rebate, a cross section of your frame timber (known in the framing trade as moulding or molding according as to whether you use the English or American spelling of the word) should look like the illustration on the left. You should have a reasonable lip which will hold your marquetry picture assembly in place securely.



Step 6: Mitre the frame timber lengths

A mitre is a 90 degree joint formed by cutting the end of each straight length of the proposed frame timber at a 45 degree angle. This is the most common joint for picture frames, though other joints are sometimes used.

Rotate the proposed frame timber so that the timber is perpendicular to you and the rebate is face up and away from you. Make a mark from the bottom left corner to the top of the frame timber at a 45 degree angle. This will help you avoid cutting it wrong later.

Using a mitre saw, mitre box, table saw or some other accurate cutting method, cut off the corner along the line you made. Use a piece of sand paper to clean up the edge.

This next step is a little difficult to explain, but it is very important. The object is to measure the base board for the next cut such that when they are assembled later, the mounted marquetry picture will fit. To do this you first add 1/4" to the outer dimension of the baseboard. The trick here is that you want to measure from the bottom edge of the rebate (see picture page 9 for rebate description). Mark the diagonal as before only this time the angle goes in the other direction.

Once you have one of the frame timber lengths cut, use it as a template for the other frame timber length to ensure that both of your lengthwise pieces of frame timber are exactly the same size and the widthwise frame timbers are also exactly the same size.

Step 7: Assemble the Frame

Now it is time to put the four pieces of wood together into your frame.

Get out your corner clamp and clamp a length piece and a width piece together.

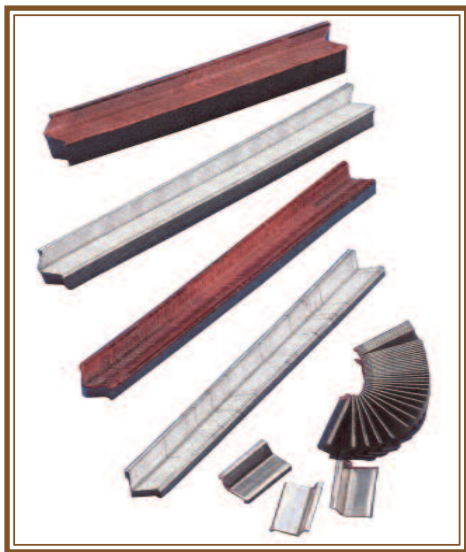
If you are planning to use wood glue, apply the glue to the edges of both boards before putting them in the clamp. The clamp isn't completely necessary, but it does guarantee that the frame will be square even if your mitres are not perfect.

It also holds the pieces together while you are hammering the fasteners into the corner joints in the next part.

Get a joint fastener and place it so that half of it is on one piece of wood and the other half is on the other. Wallop the fastener in all the way using the hammer.

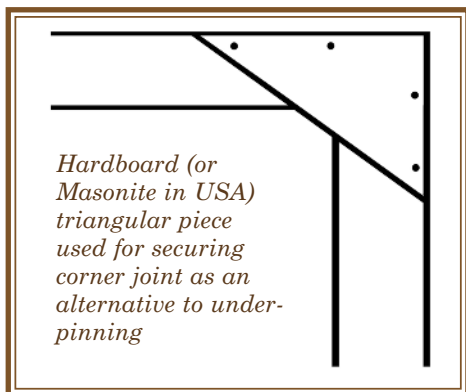
Take the other two pieces of wood and assemble them in the same manner. Make sure you attach the frame timber lengths on the right sides this time. I do this by lining them up with the other two frame timber lengths to dry fit the frame. Also, make sure that you are lining the frame timber lengths up so

An under pinning tool for use with the under-pinning staples seen below



all the rebates are on the same side and you are nailing in the joint fastener on that side (see pictures above for under pinning staples and fixing tool). If you cannot get under-pinning items, you can use 90° triangles of hardboard or similar

glued and pinned to each corner as shown here in our illustration



Finally, attach the two remaining corners in the same manner.

Once the frame is assembled, make sure the mounted marquetry picture fits in the rebate. There should be a little bit of extra room to allow for changes in size due to humidity. It absolutely should not be so tight that the marquetry picture warps in order to fit. It may be necessary to trim just a little bit off the mounted marquetry picture. Alternatively you can use a chisel to make the rebate a little larger. Obviously it is best to have it the right size to begin with.

Step 8: Paint or Stain the Frame

It is very difficult to create perfect mitre corners. If your corners have gaps, you can use some wood filler to fill the gaps. Let the wood filler dry and sand the frame. Finally finish as desired. In my case, I apply two coats of primer and two coats of glossy black enamel. You do not need to finish the back of the frame if you don't want to.

Step 9: Mount the Marquetry Picture in the Frame

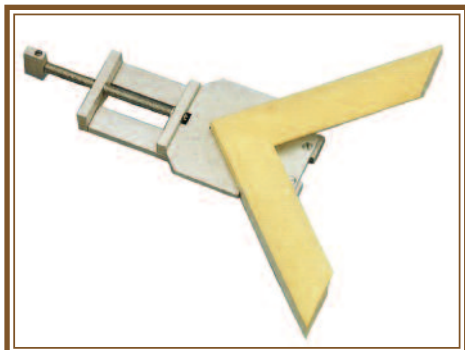
Almost done! Now all that is left to do is mount the marquetry picture into the frame.

Place the frame back side up. Now drop in the mounted marquetry picture board. Make sure to put the picture in upside

down (i.e. the side you want to see toward the floor).

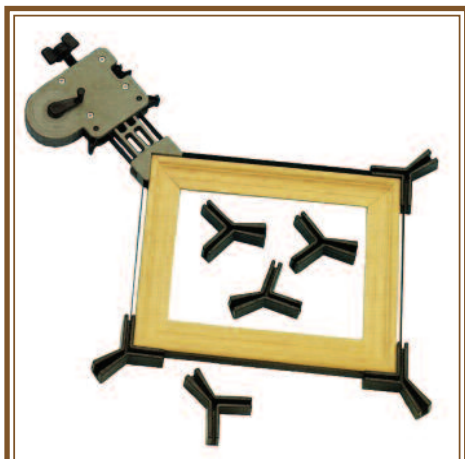
Now that everything is in place, use glazing points to keep it from falling back out again. Just use a large flat screw driver and push the points into the wood.

Job done, now all you need to do is attach some picture hangers to the frame or the back of the mounted marquetry picture itself. We will cover this in another article.



A corner clamp for ensuring an accurately glued 90 degree corner

Although we have covered the basics of picture framing here in this short article, do bear in mind that there are many tools available to help you make an accurate and fully square frame. The ones here are very useful for such tasks.



A picture frame clamping tool for ensuring a square picture frame



And to finish, here is an example of a homemade picture (or photo) frame which has been spray painted black as described in the text. It certainly complements the marquetry picture of a Rose in a very pleasing way. Although the frame is only a rather simple design, it doesn't detract from the beauty of the marquetry. In fact I think it enhances it and it makes a splendid adornment for most any marquetry picture, especially suitable for portraits and suchlike.

If you have access to a router and router table, you will find the rebate part of the job is simplicity itself.

In the next article covering the finer points of framing we will look at hangers and suchlike. See you then.

A tutorial article adapted by A. Robertson.

A WING NUT SPANNER

Most of us have to use presses in which the pressure is applied by a number of wing nuts and by the time they are all tightened my fingers are quite sore. For the last bit of pressure, we get out a pair of pliers and mangle the nuts and threads.

I recently made a pair of what I call wing nut spanners, and these problems have gone. The sketch shows the general shape, exact dimensions being dependant on

the bolt and nut size. Mine are made of hardwood but good quality ply (15mm) would do.

The slot is shaped by first drilling a bolt clearance hole in the centre then two smaller holes the thickness of the wing nut ears (34mm). The slots between the holes are cut using a small eclipse saw and finally the underside of the main hole is expanded using a rose bit (an accurate fit over the wing nut base is not necessary). A quick sanding and waxing and you are ready.

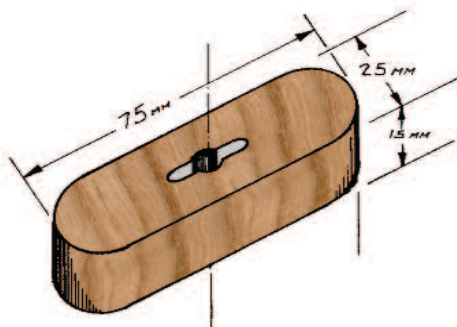
A word of warning the extra leverage obtained may overtighten your press which will allow the middle of your picture to buckle. If in any doubt, try your spanners out on a back first.



SECTION



WING NUT
SPANNER





INTERNATIONAL EXHIBITION RESULTS

2025 Marquetry Exhibition held at Budworth Hall, Ongar, Essex

Place	No.	Title	Name	Group	Points
Class 1 - Beginners					
1st	171	Pride of Poplar, the Teddy Baldock Statue	William Harris	CHE	5
2nd	157	English Village	Brian (Bill) Twose	MEO	4
3rd	158	Rothenburg	Brian (Bill) Twose	MEO	3
VHC	119	Locked In	Mike Cain	SUT	2
VHC	102	Polperro	David Waldron	STF	2
VHC	140	Dolly	Maureen Keegan	STA	2
VHC	145	What do you see?	Joyce Hopkinson	STA	2
HC	116	Balancing Elephants	Barbie Hale	STA	1
HC	125	Windswept	Arline Wilson	STA	1
HC	137	Toll End Works & Engine House	Ben Comery	SUT	1
HC	153	George	William Winfindale	SUT	1
Class 2 - Secondary					
1st	203	Bellus Apis	Lucy Bodin	SUT	5
HC	201	Paint it Black	Norman Rowe	THU	1
Class 3 - Intermediate					
1st	310	Where Seagulls dare	David Kelmanson	SUT	5
2nd	312	Hostelries	Adrian Benham	STA	4
3rd	309	Sakura	David Kelmanson	SUT	3
VHC	304	In the spotlight	Rosina Harris	CHE	2
HC	307	Country Life	David Kelmanson	SUT	1
HC	313	Giles	Adrian Benham	STA	1
Class 4 - Advanced					
1st	403	First Gold Hops	Penny Greeves	MEO	5
HC	404	Celtic Knot	Penny Greeves	MEO	1
Class 5 - Premier					
1st	517	Arrival (aft. Ronald Embleton)	Mike Roberts	SUT	5
2nd	503	The One We Missed	Alan Townsend	CHE	4
3rd	515	Waxwings (after T.J. Bond)	Mike Roberts	SUT	3
VHC	502	More Bother	Alan Townsend	CHE	2
VHC	513	Resonate (aft. Andrew Ashtroshenko)	Les Dimes	HAR	2

HC	518 Digging sticks & sacred dilly bag (aft. Mirrikkuriya)	Philip Green	STF	1
HC	519 Landlord's Brew	Enrico Maestranzi	STA	1
HC	537 Boris	Neil Micklewright	IND	1

Class 6a - Advanced Miniatures

1st	608 Who are you?	Brian Freeman	SUT	5
2nd	601 Mo-o-o-re	Brian Freeman	SUT	4
3rd	610 Ready to Depart	Brian Freeman	SUT	3
VHC	602 Organ Grinder	Brian Freeman	SUT	1
HC	621 Flamenco Bookmark	Quentin Smith	STF	1

Class 6b - Advanced Miniatures

1st	651 Quiet Reading Bookmark	Jerry Leach	STF	5
VHC	654 Lighthouse	Lynn Osborne	STF	2

Class 7a - Advanced Applied

1st	712 Jeff Grossman calls it "Chatoyance"	Ivor Bagley	STA	5
2nd	708 Selection of Butterflies inlaid in Coffee Table Top	Colin Roberts	CHE	4
3rd	713 Gold of Sicily (Fruit Bowl)	Zsolt Nagy	IND	3
VHC	709 Melory Box (Staithes)	David Middleton	CHE	2
HC	701 Park Your Stick	Alan Townsend	CHE	1
HC	711 Table Mats x 6	Dave Bulmer	THU	1

Class 7b - Beginners Applied

1st	735 New York Chic	David Kelmanson	SUT	5
2nd	732 Black Box Spider	Lucy Bodin	SUT	4
3rd	736 Eternity	Amanda Crank	STA	3
HC	731 Look Back at the 20's	Mike Cain	SUT	1
HC	738 Sinuosity Lamp	Adrian Benham	STA	1

Class 7c - Miniature Applied

1st	763 Columbian powder pot	Ivor Bagley	STA	5
2nd	764 Oval Table	Martin Bray	STA	4
3rd	761 Apache memory box	Philip Green	STF	3
HC	762 Earring and pendant	Philip Green	STF	1

Class 8 - Three-Veneer

1st	807 Wes	Peter White	MEO	5
2nd	802 Big Soldier (after John Colman)	Les Dimes	HAR	4
3rd	801 Buddy Rich	Les Dimes	HAR	3
HC	805 "??"	Ivor Bagley	STA	1

Special Awards

The Rosebowl

517 Arrival (aft. R. Embleton) Mike Roberts SUT

The Phil Jewel Award

301 Hat on a Bull Allen Horrocks SUT

The Ron Gibbons Award

608 Who are you? Brian Freeman SUT

The Wendy Gibbons Award

203 Bellus Apis Lucy Bodin SUT

The Art Veneers Award

712 Jeff Grossman calls it "Chatoyance" Ivor Bagley STA

H.Pedder Award (best portrait)

807 Wes Peter White MEO

Walter Dolley Award

713 Gold of Sicily (Fruit Bowl) Zsolt Nagy IND

The Jack Byrne Award

712 Jeff Grossman calls it "Chatoyance" Ivor Bagley STA

The Artistic Merit Award

713 Gold of Sicily (Fruit Bowl) Zsolt Nagy IND

Eddie Leader Award (A.K.A. Peoples' Choice)

713 Gold of Sicily (Fruit Bowl) Zsolt Nagy IND



Inter-Group Challenge Shield Results

Group	Group Code	Points Total
Chelmsford	CHE	20
Harrow	HAR	9
Independents	IND	6
Meopham	MEO	19
St. Albans	STA	32
Staffordshire	STF	15
Sutton Coldfield	SUT	54
Thurrock	THU	2

The Inter-Group Challenge Shield Winning Group for 2025 was

Sutton Coldfield with 54 total points

Your judges for 2025 were:

Alan Mansfield

Vaughan Thomas

Peter Goucher

Trainee Judge - No Trainee This Year



BOX BROWNIE VIEWS



of the 2025 International Marquetry Exhibition at Budworth Hall

The display boards are in place awaiting the exhibits. They look good.

This is early in the morning of setting up and judging day. It's a bit too early for judging to begin because there's nothing to see yet, but that will soon be rectified due to the many helpers on scene.

Your editor and photographer Steve Jukes have taken these photos. The best ones are Steve's I must admit (Ed).



And here we are just a handful of minutes later with the Chelmsford and helper teams setting up the exhibits at a remarkable pace.

Your editor, who was one of the judges this year, seemed to have the knack of almost getting in the way of the exhibit hangers as he ambled around with his notebook jotting down comments as the exhibits went up. Talk about eager, a bit too much I think!

Just a few more class 5s (Premier) to be mounted on the boards here, then class 5 can be scrutinised and judged. Obviously this was going to be a tricky job due to the very highest quality of the work on display. In fact all classes exhibited examples of marquetry at tip top levels of magnificence. We do indeed have multitudes of first class marquetarians in our membership. You've all done really well.



And here the miniatures are being sorted ready for insert-
ing into the display cabinet.

That could be our President
there helping out, yes, I
think it is. And he is a former
Rosebowl winner himself!

As is usual these days, we do
tend to have quite a number
of exhibits in this miniatures
category. It always amazes
me at the amount of detail
all of the miniature makers
seem able to cram into their
exhibits. I wish I could do that!



Ah Ha, it looks like the hang-
ing of the exhibits has com-
pleted. Our President Enrico
makes sure that everything
has been hung in compliance
with Martin's layout designs.

Martin gives the nod of
approval and now the judging
can get underway in earnest.

So, we three judges can have
a yawn, stretch and leap off
our comfy seats and go to the
judging with a will. So, let's
see who the Rosebowl will go
to this year.

And here we see
judge Vaughan
giving the
Premier class
the 'once over'
and choosing
what he consid-
ers should be
award winners.

At the end of all
of this inspection
of the exhibits,
we three judges
get our heads
together and
choose this
year's award
winning pieces.



Here we have Rosebowl winner Mike Roberts taking advice from Dave Bulmer about various aspects of marquetry. They seem to be inspecting Dave's very clever coaster set, which shows different portraits when you turn each coaster upside down, meaning invert each one for another portrait.

Lots of award rosettes showing on the miniatures display cabinet. This class did very well for awards.



And here we have a close up view of the miniatures display cabinet. The high amount of detail our practitioners of the miniature category appear to achieve is truly admirable.

We, being the editorial team, frequently get asked "how do they (being mostly Brian Freeman and Elizabeth Head) manage to do such small sized examples of fragmentation?" Just incredible talent and ability is the only answer we can think of!

Here we see a goodly amount of visitors to the exhibition enjoying the exhibits.

John Biggs of the Thurrock & Chelmsford Groups helps some visitors out with advice on Premier class exhibits.

John himself was a previous Rosebowl winner, so certainly knows 'his stuff'.



Enrico, our President, discusses classes 2 and 3 exhibits with Dave Bulmer.

They are checking that we judges chose the best exhibits to give the awards to. Well, of course we did, we know our onions marquetry wise! We, the judges, hope you agree that we chose wisely and with care.

Judging is so tricky when you have over 200 exhibits of top quality to try to find the best from such high standards.



The visitors do seem to like our Premier class work. They inspect these exhibits very closely, but no flaws there to be seen, all top notch.

That is this year's Rosebowl winner behind them. This is a very large piece of work which almost takes up most of the space on the display board all by itself!

This was at lunch time of the day, so many visitors had adjourned to the cafes and pubs for refreshment.

And after that refreshment there were still copious amounts of truly high quality marquetry left for them to see and admire.

Let's hope that this level of perfect marquetry has helped to inspire many of them to want to have a go themselves. That would be good to see.





THE MARQUETRY SOCIETY MINUTES OF 2025 AGM

**HELD VIA ZOOM ON SUNDAY
22nd JUNE 2025 AT 14:00**

Minutes were taken by David Kelmanson.

Executive Committee Attendees: -

Peter White, Enrico Maestranzi, Janet Edwards, David Kelmanson, Alan Mansfield, David Walker, John Biggs, Dave Bulmer, Alan Townsend and Jackie Thomas.

Members: -

There were also 7 members signed in; Ivor Bagley, Susana Bartolomé, Karen Cooper, Mike Hale, Gale Munden, John Nichol and Vaughan Thomas,

1. Apologies for Absence: -

Martin Bray, Les Dimes (IT problems), Andrew Jaszczak, Karen Russo, Mike Roberts and Quentin Smith.

Peter welcomed everybody to the meeting and thanked David K for agreeing to take the minutes, as well as all members present for attending by Zoom.

2. President's Address

Enrico reported as follows:

"Welcome everyone to the 2025 AGM. It's been a year of concern since Covid with membership decreasing in some active Groups as well as the Society, but there is a silver lining. I witnessed the energy and enthusiasm of the Sutton Coldfield Group at the NEC in Birmingham last October 2024 and how they recruited a number of members to the Society.

We also have a new Group in Bristol so many thanks to Janet Edwards, Alan Mansfield and Andrew Jaszczak in helping Brian Adams to set up the Group.

Again, the cost of public liability insurance was high but, thanks to David Kelmanson and Janet Edwards, we now have the same cover but at a much lower premium.

The annual competition, which takes place at the Exhibition, is the flagship of the Society. Whether the Exhibition is on for eight days or three days the time required to prepare for opening day does not change, it need not be stressful, that is why the Executive committee is there to help so if you think your Group can host it, pleased don't be shy.

Thanks to our Chelmsford Group for taking up the baton for 2025.”

3. Chairman’s Address

Peter reported as follows:

”On looking back on my address of last year, I thought about what has changed with the Society and asked myself should I be encouraged or disheartened? Well, it’s the former despite the continuing concern about declining membership which has seen a remarkable turnaround this last year.

We managed to hold our annual exhibition thanks to Alan Townsend stepping forward when it looked like it was touch and go as to whether it would take place at all. The committee accepted that it would have to be a stripped-down event for a number of reasons, but were happy for it to go ahead on that understanding. At the end of the day, a very good show went ahead thanks to some additional help to supplement Alan’s personal hard slog for which we are grateful. A couple were not Society members so we cannot thank them here today. As for the number and quality of the exhibits that were forthcoming, we did fantastically well. A whopping Class1 must surely mean we are assured of a high number of entries in the years to come. The standard of work in that class was very high with some exceptional pieces on show. Some very novel ideas too. So, it’s well done to all you award winners and I must mention that I heard our three judges, Vaughan Thomas, Alan Mansfield and Peter Goucher went about their task diligently and calmly. Now calmly is a new one on me, I must admit but it was good to hear. Congratulations to Mike Roberts on winning the Rosebowl for the second time. What a fine piece of work yet again.

Work has been going on in the background to make sure that exhibitors in all classes will be incentivised in the coming years to keep it up with entering their work for us to enjoy. Watch this space as the saying goes.

I mention now and again in my ‘Chatter’ column in The Marquettarian things that affect you as a member. I’m sure you appreciate me not rambling on about what has been discussed in committee in detail and I try to keep it to the salient points. But, I have to say, there’s never been more desire and enthusiasm to do the best for you, our members these days, than what I’ve seen over many years past. Any changes forthcoming are thoroughly debated beforehand and the objective is always to do good on behalf of you all. I must single out David Kelmanson for being a major stimulus here. The rest of us on the committee have appreciated his fresh approach, analytical mind and questioning of outdated practices and his overall vision has been most refreshing to see. We will surely be benefitting from his skills long into the future.

All these years I have been getting it wrong and leaving my thanks for members’ support until last in my reports. So let me put that right this year and start by saying how grateful we are for your loyalty and please enjoy your stay with us long into the future. I’ve already mentioned our enthusiastic committee, guided along by our ever-wise President Enrico, and I’ve enjoyed working with you all and oh so grateful for being so well disciplined during our committee meetings. Thank you Karen Russo for all you’ve done since taking on the role of Social Media Officer. We understand the reasons why you cannot carry on and really appreciate your offer to continue technical support should we manage to find a successor. We shall miss having you on board.

The year ahead looks like it could be eventful but in a positive way. Let us all look forward to it. Thank you.”

4.Vice Chairman’s Address

David K read out Les’ report as follows:

“My thanks to Chelmsford Group for obtaining a really great venue. Plenty of exhibits and plenty of visitors. I thought

the displayed work at this exhibition was very varied and extremely well presented - many thanks to Alan Townsend once again for his very practical panels. Thanks must also be given to the many helpers before, during and after the exhibition. The judges must have had a tough time sorting out the winners and runners-up - in particular with the large amount of entries in the beginners (very good to see so many this year) and premier divisions.

I would like to repeat what I said last year, that it is possible to enter [for a second time] entries that have been in once before, but have not won prizes. This helps to expand the variety of work shown and, you never know, you might win a few points. (Indeed, one of my old pictures received a VHC and, after checking, I realised I'd created it 12 years ago!) I look forward to next year, when I might put a lot in again."

5. Minutes of the previous AGM held on 19th May 2024

As published in Autumn 2024 Marquetarian #288. Proposed by David K and seconded by Alan M.

Approved as submitted.

6. Matters Arising

Peter highlighted two issues from the 2024 AGM minutes:

Item #16: Grant funding – Karen had looked into this last year and on 24 May 2024 she emailed the committee members with her thoughts, advising as follows:

"Arts Council England mostly funds individuals or organizations and I'm not sure the Society falls under the organizations scheme. This usually involves a strategic plan, outreach and public programmes etc. It's also very competitive and many UK public spaces have lost their ACE funding in the past few years. However, it might be worth having a chat with them to see if they might have some recommendations. The Crafts Council might be a better place to begin with."

Some follow-up research was then undertaken by Karen and David K but it drew a blank because of funders' questions over the whether the Society would meet their eligibility criteria. This is something that could perhaps be revisited in the future.

ACTION: Peter and David K to discuss whether or not it makes sense to re-open this debate. If it is to be pursued, the Society will need to define a clear "business case" for such funding and be sure that this meets the funding providers' eligibility criteria.

Item #17: Society's Facebook page – The question was raised as to how many of our Facebook page "members" are also Society members. It is clear from a quick review that only handful of Facebook page members tick that box. Alan M, Karen and David K have posted numerous reminders / "stickies" on the Facebook page over time, encouraging Facebook page "members" to join the Society, but it seems to have no effect. David K mentioned that some posters' works appear excessively on the site and Peter said that he and Alan M would keep an eye on that.

ACTION: Peter and Alan M to review frequency with which (non-Society) members post on our Facebook page and take action, where appropriate.

7. Correspondence

Janet noted that she had received an email from one of this year's exhibition judges, Peter Goucher, who had thanked the Society and Chelmsford Group in particular for the way in which they had looked after him.

8. Secretary's Report

As Jackie had only just assumed the role (but see item #14 below) all relevant Society matters had been covered in other committee members' reports.

9. Treasurer's Report

Janet reported as follows:

The accounts to the end of November 2024 were checked and approved by our Independent Examiner and showed a deficit of £1,039. The three main areas of expense were the magazine and postage, the exhibition and our insurance. The exhibition costs us about £1,500 to organise each year. We can't do much about the magazine and postage costs as members have intimated that they would still like four magazines a year if possible. So, I started delving into our insurance and discovered that the wording referred to business done in America and, on enquiry, I found that we were in fact insured for trading in the USA. Obviously, this wasn't what was needed and, with David Kelmanson's help, the old insurance was cancelled, a pro rata premium refund was secured and a new annual policy that cost us £112 was set up in October 2025. This will save us over £1,000 per year.

While on the subject of America, Ernie Mills has had to step down from his role as our USA representative. All USA members were informed of this and they all decided to pay their subs direct instead of through him. This enabled him to close the bank account and send us the balance. That sum of £700 will be shown in this year's accounts. My thanks go to Ernie for the help he gave me in negotiating this and we wish him well.

Our bank balance yesterday was £7,909.98 for the current account. Many people are paying by means other than cheques these days and I am very grateful for this. The bank has now introduced bank charges. We pay £4.50 per month for them to look after our account which I think is reasonable, especially as most of the other banks are following suit. But, there is an additional charge every time we go to a bank or post office to pay money in and each cheque has an additional fee of 50p. With many members paying £1 as the minimum fee for entries at the exhibition, it doesn't take long to realise that a 50p charge reduces that by half.

I do know, though that most members pay their fee to their group and one cheque is then written for all the entries. I would ask that, if you can, you send any payment to us by bank transfer or through the website as those methods don't incur charges.

Our deposit account with the Monmouthshire Building Society currently stands at £13,594.94 as we transferred £3,000 to the current account last September. There will be a small amount of interest added to that when the books are made up.

This year's exhibition cost us £1,420 and all expenses have been paid. I have tried to forecast what our expenses will be until the end of November 2025, the end of our financial year and I am fairly optimistic that we will be near to the breakeven point at that stage.

Two things to consider:-

1. I heard only yesterday that Lloyds do have a Bank account that doesn't incur charges. I will be investigating that as soon as I can.

2. I am a member of the Essex Association of change Ringers and all their subscriptions are subject to Gift Aid, where appropriate. Last year our Marquetry members thought that subscriptions couldn't be Gift Aided, but I made a few enquiries and only today I have looked this up and I quote 'HMRC will accept that the membership subscription payment may qualify as a Gift Aid donation providing the payment does not: secure any right to the personal use of any facilities or services provided by the charity'. It seems then that we can claim Gift Aid on our subscriptions and I therefore propose that we revisit our position regarding charity status so that we can follow this through."

ACTION: Janet to (1) investigate bank charges with Lloyds; and (2) investigate, and report back to the committee members on, the Society's charitable status and eligibility for Gift Aid.

10. Editor's Report/Webmaster's Report

Alan M reported as follows:

Editor: "The autumn edition of The Marquetarian is well under way and should be ready for proof-reading soon. This edition features a good number of photos taken by Steve Jukes [Chelmsford Group] and me with views of the exhibition from setting up to photos of the public enjoying the exhibition. Other than that, things are moving along nicely."

Webmaster: "The July website update will include our 2025 Rosebowl winner, but the 2025 gallery will have to wait until the September update so that it coincides with the publication of the autumn edition of The Marquetarian. This prevents one arm of our publications from beating the other 'to the post' (so to speak) in presenting our 2025 National Exhibition to the public in general, they will both come out on the same day. Just looking at our Facebook page, at the time of writing we are less than 10 [Facebook] members away from our first thousand – so we must be doing something right there! Now, how can we turn all of these into proper fully paid-up Marquetry Society members?"

Peter also thanked Steve Jukes for his exhibit photographs and asked Alan M to promote eMag membership benefits in a future edition of the Marquetarian.

ACTION: Alan M to promote the eMag option in the Marquetarian.

10. Independent Members' Secretary's Report

This post still remains vacant and applications from Independent members are encouraged. Until such time as this vacancy is filled, the post has been put on hold. David K suggested that Peter may wish to include a section in his "Chairman's Chatter" article in the next edition of the Marquetarian with a "reminder invitation" for someone to assume the role of Independent Members' Secretary.

David K reported that, during his recent communications with some Independent members, a number of them had expressed positive feedback that the Society had contacted them to seek their views. David K believes that the Society should seek to engage with more Independent members going forward (especially as they represent circa 47% of our current UK membership base) and that, in the absence of an Independent Members' Secretary, we need to establish an alternative method of liaising with them. Janet suggested that we may wish to consider a "buddy" system, whereby committee members would each be allocated a certain number of Independent members to contact. It was agreed that committee would consider this idea. Mike cautioned that the Society needed to be aware of data protection issues re members' personal details. David K advised that such details would only ever be used by committee members solely and exclusively for the purpose of contacting members on Society related issues. As a separate issue, the Society may wish to alert all new members to this in its constitution (see also item #17.2 below).

ACTION: (1) Peter to raise Independent Members' Secretary vacancy with all members via the Marquetarian as per above, (2) Peter to reflect on Janet's "buddy" system idea and discuss with the committee; (3) data protection reference to be updated by (i) David K in the Society's constitution [done 22 June]; and (ii) Alan M in the Society's website [done 24 June].

11. Membership Secretary's Report

Andrew was unable to attend the AGM and had prepared the following report in advance of the meeting which was read out by David K:

"The current membership (as at 15th June 2025) stands at 280.

	AGM 2025	AGM 2024	AGM 2023
Complimentary	8	10	9
UK			
<i>Affiliated to Groups</i>	114	105	98
<i>Independents</i>	103	85	107
Europe	11	8	6
North America	31	30	40
Rest of the World	13	9	6
	280	247	266

It was reported at the 2024 AGM that the membership totalled 247. However, following initiatives undertaken by Society members the number rose to 305 at the end of the year.

Firstly, David K contacted the lapsed members from the previous three years. This resulted in 15 members renewing their subscription. A similar exercise conducted by David to prevent memberships lapsing was carried out in Spring 2025.

Mike Roberts and the Sutton Coldfield Group held an event at the NEC in October 2024. This resulted in 20 new members renewing their subscription. A similar exercise conducted by David to prevent memberships lapsing was carried out in Spring 2025.

In 2025, 26 members chose not to renew their subscription and, despite reminders, 21 memberships have lapsed, many due to former members’ death, ailing health or general inability to continue with their hobby.”

12. Web Secretary’s Report

David W reported as follows:

“There is very little to add to what I have written in the Marquetarian.

The amount of information or requests coming in varies from week to week. Often, a week will go by without any requests. I receive a lot of rubbish advertising various non-marquetry-related requests. These requests normally get ignored. Genuine requests for Marquetry-related subjects, I will answer or forward to someone who I know will be able to

help. If any requests require inserting into the ‘Can we Help’ slot in the Marquetarian, I will forward them to Alan Mansfield. These are usually requests for information regarding the identity of artists or the value of pictures. Apart from such requests, very little has to be done, but it is still a valuable resource for the Society. If no one else wishes to take over, I am willing to continue as Web Secretary.”

David W added that he would like to try and set up a Scotland members’ Zoom group and asked other committee members for details of all Scottish members (subject to data protection – see item #10 above). David K said he would look into this and respond to David W.

ACTION: David K to send Scottish members’ details to David W exclusively for the above purposes [done 22 June].

13. Social Media Officer’s Report

Karen was unable to attend the AGM and had prepared the following report in advance of the meeting which was read out by Peter:

“I wanted to share the news that I will be moving on from my role as social media officer in June due to my other work commitments. However, I would be very happy to assist with any future technical issues related to our Facebook page and other general issues with social media. I am also happy to set up an Instagram page for the Society, should the Society vote in favour. Instagram is a popular platform for the creative sector as well as younger people and having an official page could increase visibility. The Facebook page now has 993 members. The last few months have seen an increase in members sharing their current projects which is encouraging. But as I mentioned before, the best way to attract new members and create more engagement from current members is to have an active page featuring daily updates and content: from technical

advice, tutorials, features about UK and international practitioners etc.

Competitions are also a great way to engage people and attract followers (asking people to 'like', leave a comment and tag people). Social media presence is particularly effective on Instagram where most brands or influencers post stories and reels which are very popular and have more exposure than 'normal' posts. It is a powerful tool but it requires constant uploading of content.

The more you post, the more exposure you get (that's just how the algorithm works). This involves time and effort, and a fixed, part-time position would be ideal. It is my recommendation that the Society consider allocating a budget for this. I realise this may not be a priority or not possible due to lack of funds but in my opinion, this is the only way to move forward."

Susana endorsed Karen's observations re Instagram, adding that it was free to set up and easy to use. Peter asked Susana if she was willing to undertake the Social Media Officer role, which Susana graciously declined as she felt it may be challenging for her owing to potential English language / mis-communication issues. David K suggested that Peter may wish to include a section in his "Chairman's Chatter" article in the next edition of the Marquetarian with a "reminder invitation" for someone to assume the role of Social Media Officer.

ACTION: Peter to raise with all members via the Marquetarian as per above.

14. Election of Executive Committee Officers

All current committee members, apart from Karen (to whom Peter expressed his thanks on behalf of the Society for all of the excellent work she has undertaken whilst serving on the committee - see item #13 above), said that they were willing to stand for re-election. Additionally, it was agreed that David K (formerly ex-Officio) and Jackie (formerly Hon. Gen. Sec)

would switch roles and that the Minutes Secretary role would, for now, be assumed by David K too.

There were no other volunteers or nominees for any post, including the vacant posts of Independent Secretary and Social Media Officer.

Peter worked through each of the committee roles on which members then voted as per the table below, all of which was adopted by those present:

It was also agreed that the roles of Society USA Representative and Publicity Committee, neither of which are currently applicable (because their tasks are covered by other roles), will be removed from the listing on the inside front cover of the Marquetarian.

ACTION: David K to send updated committee details to Alan M to include in the inside front cover of the Marquetarian to address all of the above updates [done 22 June].

15. Appointment of Independent Examiner

At the 2024 AGM, Janet obtained members' approval to retain Andrew Taylor to act as Independent Examiner of the Society's accounts. It was proposed by Janet that Andrew Taylor (who had earlier confirmed to Janet his willingness to continue to perform this role) should be retained to examine the 2025 accounts. This was seconded by David K and the proposal was carried.

16. Subscription Rate for 2026

Janet proposed that, notwithstanding her break-even financial forecast for 2026, it would be prudent to increase 2026 subscriptions across the board by £1 to cover general cost increases and to avoid having to levy higher increases every couple of years. David K seconded this proposal, which was carried.

Janet queried the eMag subscription, which was increased from £20 to £22 last year but is not shown in the Marquetarian,

<i>Role</i>	<i>Name</i>	<i>Comments</i>	<i>Proposed</i>	<i>Seconded</i>
President	Enrico Maestranzi	3 year role, 1 year remaining	Peter W	David K
Chairman	Peter White		David K	Jackie
Vice Chairman	Les Dimes		David K	Janet
Hon. Gen. Treasurer	Janet Edwards	May review after 1 year c/o other roles	David K	Mike
Hon. Gen. Secretary	David Kelmanson		Janet	Mike
Minutes Secretary	David Kelmanson		Janet	Mike
Hon. Membership Secretary	Andrew Jaszczak		Enrico	Janet
Hon. Editor and Webmaster	Alan Mansfield		David W	David K
Web Secretary	David Walker		David K	Enrico
Independent Members' Secretary	Vacant Post	See item #10 above	-	-
Social Media Officer	Vacant Post	See item #13 above	-	-
Ex-Officio	John Biggs		David K	Alan M
Ex-Officio	Martin Bray		Mike	David K
Ex-Officio	Dave Bulmer,		David K	Alan M
Ex-Officio	Alan Townsend		David K	Mike
Ex-Officio	Jackie Thomas		David K	Janet

which Peter asked Alan M to correct going forward. In a subsequent (post-AGM) email exchange between Janet and David K, Janet confirmed that she would be happy for the eMag membership fee to remain unchanged at £22 for 2026.

ACTION: (1) Alan M to include the 2025 eMag subscription fee of £22 in the Marquetarian; (2) all members to note Janet's revised subscription fees for 2026, i.e. (a) UK - £30, (b) Rest of Europe - £33, (c) Outside of Europe - £33, and (d) eMag - £22.

17. A.O.B.

17.1 Exhibition opening times

Peter reported that two visitors had travelled a long distance to see the Chelmsford exhibition on the Sunday, arriving at 16:00 and expecting to have an hour to view the exhibits as the event was advertised as being open until 17:00. The visitors reported that the exhibition was already being dismantled when they arrived and expressed their disappointment which had been reported back to Peter who suggested that, in future, all exhibitions should remain fully open until the advertised closing time.

Janet advised that very few visitors had attended on the Sunday afternoon to the

extent that, with the benefit of hindsight, the exhibition probably could have been closed at, say 13:00-14:00 and the AGM held in person thereafter. Given that very few people attended the event on the Sunday, Peter wondered how many would actually have bothered to stick around for an AGM and questioned whether a quorum would have been possible.

17.2 Constitution update

Peter advised that he and David K are discussing the Constitution with a view to David K updating it so as to ensure that it accurately reflects the Society's current practices. Peter advised that, for example, we will need to update certain administrative elements (e.g. due to unforeseen events it may not be possible to commit to hold an exhibition annually, the AGM agenda may be notified to members by email, the Society's accounts are no longer audited but are reviewed by an Independent Examiner etc). Peter advised that any agreed changes would be notified to members in due course. David K added that any changes will be based on matters of fact, none of which will adversely affect members' voting rights on matters of substance, and so members will not need to vote on any purely "administrative" changes.

ACTION: Peter and David K to finalise all necessary Society Constitution changes and Peter to

notify all members via the Marquetarian in due course.

17.3 Exhibition points system

Peter reported that the committee is reviewing a proposal from David K to revisit the currently applicable 2018 points system (and general exhibition rules) so as to facilitate faster progress through Classes 1-5 for members producing good quality work and whose progression may currently be delayed because of bottlenecks in the existing system. David K added that any changes agreed by committee will benefit members and will be reported in the Marquetarian at a later date following completion of the committee's review of his proposals. All agreed changes will apply to the 2026 exhibition and beyond.

ACTION: Peter and David K to finalise all necessary exhibition points and rule changes and Peter to notify all members via the Marquetarian in due course.

17.4 Laser pictures

Peter set out his thoughts on the potential need for a separate class embracing "laser produced" exhibits, so as to distinguish them from manually produced pieces (in order to clarify any distinction for judging purposes). Peter highlighted the judging criteria of cutting skills, veneer choice, artistic interpretation et al.

Janet opined that a separate class would simply distinguish the fact that the two techniques were different. Peter asked; could there also be a "laser photograph" category too?

David K advised that, as a separate issue, with many marquetarians (particularly younger practitioners) increasingly producing laser-related works (as we frequently see in various social media), could such an initiative potentially help the Society reach out to new, younger members in the future?

A lengthy and extremely interesting debate ensued on this topic. Mike wondered if having a new laser class might in

fact attract more commercial and/or professional marquetarians into the competition and, conversely, could this perhaps adversely affect the Society's current efforts to focus on members who practice the craft as a hobby?

Prior to the AGM, Alan M had emailed the committee with some thoughts of his own, arguing that "laser versus manual" is not a "black and white" distinction in that laser techniques can achieve some results that manual techniques cannot, and vice versa.

Susana then offered some extremely enlightening and thought-provoking observations based on her own experience as an artist. Laser is often used alongside a knife, saw, chisel etc. So how would one judge laser content in a separate class unless a picture was "pure laser"? Susana's focus is on artistic content rather than the methods employed to achieve that. Peter agreed it would be challenging to separate laser works from manual works based on this explanation. Alan M added that he and Ernie Mills had exchanged emails on "marquetry styles and abilities" in the past and David K suggested that, as a first step, Alan M should circulate those to committee members for review and subsequent discussion.

Peter said that there is no rush to address this topic, which is still at the "ideas stage", and agreed that the committee should look into this (and engage with Susana for her thoughts) to determine if there is a need for a more generic, separate class (and a related photographic sub-class for social media?) which could, for example, be a "freestyle" class embracing various aspects of "non-traditional" marquetry including laser, dyed veneers, mixed media *et al.*

ACTION: (1) Alan M to circulate to committee members his historic email exchanges with Ernie Mills; (2) Peter to review those initially to determine the direction of any subse-

quent debate on this issue; and (3) David K to seek Susana's views on committee's suggestions.

17.5 Exhibition catalogue

Enrico questioned why Chelmsford Group had not attracted any sponsors to the 2025 exhibition and had charged a £2.00 fee for the exhibition brochure / results sheet. It was explained by Peter that this was because the Group had agreed to take on this role with only limited resources available to them and that the Group's position as to what was the scope of the tasks they could reasonably assume was made very clear by them when they initially volunteered to host

the exhibition (see also item #3 above and Peter's "slimmed-down" exhibition comments). Janet objected to such veiled criticism and added that each Group runs each exhibition differently and such differences should be respected. Alan T endorsed Peter's and Janet's comments adding that the Group had done its best in very difficult circumstances given the limited resources available to it.

There being no other business, Peter closed the meeting at 16:05.

Next Executive Committee Meeting is scheduled for 14:00 on 19th October 2025.



Following on from part 1 in the summer Marquetarian, David says: If a contact adhesive is used to lay the picture, both the picture and the board must be coated as per instructions on the tin.

Once touch dry, using the markings on the picture and board, position the picture. Press gently with your fingers so that the picture stays in position then press in the veneer press or flatten down with a wallpaper roller or a similar object. Once the adhesive has had sufficient time to dry or cure we can now ensure that the border spaces are of equal width. (Figure 9)

From the sides and ends measure the width that you require for the borders, be accurate here. Ensure that the border spaces are the same width around the picture. Mark, using the set square to

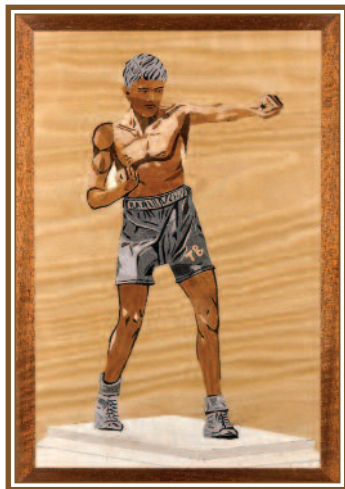


ensure accuracy and cut through the picture to the baseboard. Carefully using your knife or a chisel, remove any waste.

Editor's Note: Due to the extended AGM minutes, this article has been foreshortened, but missing pictures, etc will be included in the winter edition.

The 2025 International Pictures

Thanks go to Steve Jukes for taking the Photographs



Left: 171- 1st Class 1 - No dimensions listed

“Pride of Poplar” by William Harris of the Chelmsford Group

AM: An “eye catcher” is this picture. Very good contrast tones. A shame about the white veneer under the boxer’s right arm. However, it got the 1st notwithstanding.

For a beginners class of picture, this is quite amazing, it has the quality of a piece in a much higher class (in my opinion) and certainly offers the possibility of much amazing work in the future from this marquetarian. Keep up the good work William - and I look forward to seeing you achieve the Rosebowl at some time in the future. Very well done.

VT: What a picture this was. Good cutting with beautiful shading in his body and shorts. Shows promise as a marquetarian.

PG: I really liked this action picture. It was well cut and finished. On close inspection the boxer’s hair could have had a bit more texture. A good effort for a beginner’s picture.

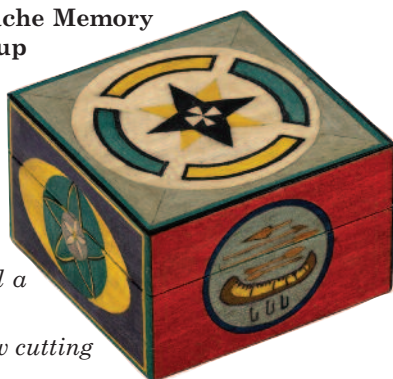
Right: 761 - 3rd Class 7C - 6 x 6 x 4 cms. “Apache Memory Box” by Philip Green of the Staffordshire Group

AM: Nice colourful box by Philip. Need to watch out for the black veneer bleeding into the white. But overall, it is, of course, to use an oft quoted phrase, very well done.

Very small is this box of Philip’s, in old money, so to speak, it is only just over 2 inches square!

VT: A box with some bright coloured veneers, and a very good attempt at cutting those difficult curves.

PG: Good pattern match on this colourful box. A few cutting errors let it down.



Judges’ Comments

The initials used for the Judges are:

(AM) Alan Mansfield

(VT) Vaughan Thomas

(PG) Peter Goucher

(AMJ) 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 158 - 3rd Class 1 - 28 x 21 cms

“Rothenburg” by Brian Twose of the Meopham Group

AM: *A very good interpretation of the old B and G picture from the 1950s. Real good work for the beginner's category.*

VT: *Nice peaceful village scene. Good cutting and finish. Looking at it again I feel the sky could have had more light and dark areas to give it a more natural look.*

Very good vanishing points.

PG: *A nice clean cut picture with a good perspective. A few shadows would have given more realism. Borders and mitres particularly good.*

Left: 509 - Class 5 - 41 x 28cms

“Guitar Girl (aft. Unknown Artist)” by Les Dimes of the Harrow Group

AM: *Oh yes, I really did like this picture. It is one of those that I am happy to print out and place it on the office wall. It's a shame that we had already used up our allocation of awards for this category.*

VT: *This guitar girl will look good on any wall, nicely cut with fine shading to the clothes.*

PG: *The face of the subject and some of the guitar details spoil the picture in my view. The relaxed atmosphere came over nonetheless.*

Right: 132 - Class 1 - 11 x 16 cms

“Cheeky Cat” by Samantha Green of the Sutton Coldfield Group

AM: *It is a cheeky cat indeed. Yet another one for the office wall. I do like quirky and unusual subjects for marquetry work - and these days we are getting quite a few examples of such work.*

I know that lots of beginners like to work from tried and tested designs, but for me at least, it is very pleasing to see unusual and inventive subject matter. A very enjoyable subject. Good veneer choice. Well done.

VT: *A cross eyed cat that has lots of charm. I particularly liked the veneer choice for her chin.*

PG: *Good veneer choice for the chest and face. Cutting lines a bit angular that gives an overall effect of a cardboard cut-out.*



Right: 520 - Class 5 - 31 x 49 cms

“Embassy of the USA, London” by Enrico Maestranzi of the St. Albans Group

AM: *A nice one Enrico. There is a lot more work in this picture than first meets the eye. Nicely selected veneers.*

Did this not win an award at the American Marquetry Society online competition a few months back? If it did, it sure looks worthy of such a distinction. Very clean cutting.

VT: *There is some good clear cutting and sand shading in this picture, something different.*

PG: *Well cut and finished with excellent borders and mitres. Being somewhat naïve, I couldn't see quite what was going on in the picture.*



Left: 403 - 1st Class 4 - 20 x 20 cms

“First Gold Hops” by Penny Greeves of the Meopham Group

AM: *For an old beer lover like me, I appreciate the subject of Penny's picture. Well worth the number 1 spot in class 4.*

VT: *Well what can I say, great veneer choice for the leaves and especially for the hops, good cutting and finishing, lovely picture and frame.*

PG: *An unusual mounting that worked well for a smallish picture which was well cut and finished.*

Right: 304 - VHC Class 3 - 16 x 21 cms

“In the Spotlight” by Rosina Harris of the Chelmsford Group

AM: *A real feeling of vigorous dancing in this picture, makes me feel envious of the dancer's energy!*

VT: *Good choice of veneer for the girl's dress, it gives movement, and there is no leaching of the black into the white veneer, nice and clean. Unusual border, it works well, and I like it.*

PG: *I very much liked the energy of the dancers that this picture portrayed. The spotlight effect enhanced the scene admirably.*



Right: 608 - 1st Class 6A - Miniature

“Who Are You?” by Brian Freeman of the Sutton Coldfield Group

AM: *Do like those dogs studying the bird, and its defiance of them. A well studied composition.*

VT: *Take a look at the barrel, you would swear it is round, brilliant fragmentation. The dog on the right with his head slightly cocked is rather appealing.*

PG: *This was one of my favourites in the whole exhibition. The uncertainty of whether or not the dogs should go for the bird really gave this miniature life. Excellent work!*



Left: 540 - Class 5 - 23 x 28 cms

“Home to Roost” by David Walker of the Scotland Group

AM: *Dave’s interpretation of a murmuration. Looks very convincing to me. Excellent work.*

VT: *What a lot of birds, all in different modes of flight, and each one cut separately and accurately, just as you would expect in the wild.*

PG: *I liked the composition but felt that something went a bit awry with the birds making them appear somewhat unrealistic.*

Below: 503 - 2nd Class 5 - 55 x 40 cms “The One We Missed” by Alan Townsend of the Chelmsford Group

AM: *Goodness me, what a task to produce all of that text in marquetry! I do like the well worn corners of*

the left hand pages, they look “just right”. An object lesson here in how to do convincing text in the medium of wood veneers.

VT: *Another of Alan’s masterpieces, it’s the little details that make this picture, like where the shading at the bottom of the sheets of paper get lighter as the pages open out, so realistic, and, I couldn’t see any cracks or mistakes in the paper relating to the text, although it seems a little straight in relation to the curve of the paper. As I said another masterpiece.*

PG: *The lettering was very good on the book and the whole piece superbly cut and finished as one would expect in this class. The cutting of the illustration part was excellent!*



Right: 710 - Class 7A - 29 x 29 cms- “An Enchanted View” by Malcolm Smith of the Chelmsford Group

AM: *Excellent and useful box of drawers with an Oriental theme. Very pleasing to the eye.*

I cannot say that I understood the lettering (if that is what I am seeing) but it is rather attractive not withstanding. Is that Mount Fuji that I see depicted on the side of the box? It looks rather good to me.

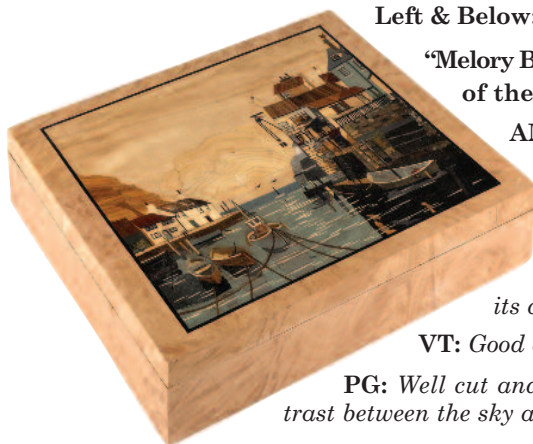
VT: *Handy set of drawers with that Japanese element to it, and with a good finish.*

PG: *A well-executed storage box. I particularly liked the way that the suns were cut in.*



Left & Below: 709 - VHC Class 7A - 26 x 23 x 6 cms

“Melory Box (Staithe)” by David Middleton of the Chelmsford Group



AM: *I did like this box. The scene on the top lid is superb, it certainly caught my eye. This scene on its own could well have commanded an award as an attractive picture, but coupled with the box as a bonus, it was well deserved of its award. A very nice one David.*

VT: *Good clean well cut box with a nice finish.*

PG: *Well cut and finished. In my view a bit more contrast between the sky and border would have been beneficial.*

Right: 203 - 1st Class 2 - 25 x 19 cms

“Bellus Apis” by Lucy Bodin of the Sutton Coldfield Group

AM: *This stood out. The wonderful intricate designs on the bee’s body are outstanding.*

VT: *A first rate picture for class 2. Cutting and veneer choice are all excellent, my only criticism is in the border where the mitre goes through the white veneer, all 4 corner pieces should be the same size and match.*

PG: *A very intricate picture, well finished. The corner patterns not being consistent spoilt it for me.*



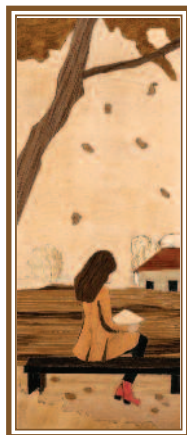
Right: 651 - 1st Class 6B - No Dimensions Given

“Quiet Reading Bookmark” by Jerry Leach of the Staffordshire Group

AM: *A most attractive bookmark. The trees in the background could have done with being a shade darker, but still a good piece of work nonetheless.*

VT: *Pretty picture with some good cutting, simple with an appeal. Shows good prospects.*

PG: *Good cutting and finishing on this bookmark. Keeping the detail simple added to its charm for me.*



Left: 735 - 1st Class 7B - No Dimensions Given

“New York Chic” by David Kelmanson of the Sutton Coldfield Group

AM: *Nothing less than the perfection we are becoming accustomed to with David's work. A really pleasing box, could it be the Titanic David has depicted here? That had 4 funnels, with one being a false one. Superb work.*

VT: *What I liked about this box (beside the planning and cutting) is that the picture goes all the way around and into the lid, not 6 pictures in 6 different panels. Well done.*

PG: *The cutting, 'pattern match', the wrap-around and detail of this piece were excellent. The satin finish too was very good and complemented the whole item. Very well done!*

Right: 145 - VHC Class 1 - 29 x 22 cms “What Do You See?” by Joyce Hopkinson of the St. Albans Group

AM: *Well, I see six animals here, but I bet I have missed one somewhere! This one stood out on the display board I thought. Excellent work.*

VT: *I have seen this picture before. It has some good cutting. I am pleased to see the background veneer kept as one complete piece.*

PG: *I liked this picture more and more as I discovered all the hidden animals. The dark colour did not seem to contaminate the lighter colour keeping the contrast. A poor finish let it down.*



Right: 801 - 3rd Class 8 - 23 x 36 cms

“Buddy Rich” by Les Dimes of the Harrow Group

AM: *Yep, that's Buddy Rich alright. No mistaking Buddy once you've seen and heard him drumming. Seen here using the stick-trick, a fast roll performed by slapping two drumsticks together in a circular motion using "taps" or single-stroke stickings.*

Sure is good portrait work there Les.

VT: *A very good attempt at a difficult subject. Hands and faces are difficult to do with only 3 veneers but this was cleverly done.*

PG: *The tones used for the chin area didn't seem quite right somehow. Portraits are very difficult with the restrictions imposed by 3 veneers.*



Left: 148 - Class 1 - 26 x 32 cms

“Beach (aft. Vettriano)” by Meri Crispin of the Chelmsford Group

AM: *I really liked the way that spalted background veneer has been used to depict the beach going down to the sea. It has a wonderful contrast to the striped deckchair.*

VT: *A simple beach scene picture, but I felt the background veneer too heavy and fussy, it distracted from the girl and deckchair.*

PG: *For me the background resembled a wooden shed rather than the sea shore. The lady's left arm and hand seemed to have gone awry, otherwise the figure was well depicted.*



Right: 513 - VHC Class 5 - 39 x 45 cms

“Resonate (aft. Andrew Ashtroshenko)” by Les Dimes of the Harrow Group

AM: *Is that James May from the Top Gear & Grand Tour TV programs playing his guitar? It sure does look like him. The guitar looks to be rather accurate fret and tuning peg wise. This is something else that Les seems to have the ability to always get right. Another good portrait from our Les.*

VT: *Look at this picture closely and you can learn how to give definition to a face, hair and hands, all expertly done by Les Dimes.*

PG: *I found that the background a bit on the dark side and the fingers somewhat bony. Spot on mitres!*





Left: 618 - Class 6A - Miniature - "Wanna Buy A Bloater" by Elizabeth Head of the Staffordshire Group

AM: Wow, a miniature version of my 'Bloater Seller' picture from a few years back. I was really flattered to see this.

VT: Nice picture of a fish seller. The choice of veneer for her apron is good, the vanishing point is not quite right in places, and a few shadows to anchor her and the wagon to the ground would help.

PG: The figure's face and lack of shadows/shading spoilt a good subject and composition. Some of the angles of windows weren't quite right somehow. So difficult on very small

pictures. A good attempt nonetheless.

Right: 309 - 3rd Class 3 - 23 x 28 cms

"Sakura" by David Kelmanson of the Sutton Coldfield Group

AM: Excellent portrait work. Very elegant.

VT: Lots of delicate work with the flowers and beads in her hair, around the neck, with some fine lines to give life to her hair. The two eyes are just right, well done.

PG: Good cutting and veneer choices. Borders and mitres worked well in my view.



Judges' Notes on the Cover Pictures

Front Cover - 517 1st Class 5 - "Arrival" by Mike Roberts of the Sutton Coldfield Group

AM: A big one this picture. It sure was eye catching to say the least. Loads of careful work in this Rosebowl winning picture.

VT: This is one of those pictures that every time you look at it you see something new. Mike was bold to do such a large picture, at 76 x 65cm (30 x 26ins) all sorts of problems could arise. It was beautifully cut with great definition to the subjects and a flat finish. Just a few shadows would hold the picture down.

PG: Exemplary cutting and finishing for such a large picture. The lack of a picture frame type of border works superbly well. A few more shadows (or darker ones) would have given even more realism to the scene.

Back Cover - 168 - Class 1 - 30 x 40 cms "The Port" by Brian Adams of the Bristol Group

AM: Good to see some top notch work coming from the new Bristol Group already. It certainly bodes rather well for the future. The borders and mitres, although technical items, are nonetheless, very well done. Keep up the good work Bristol Group.

VT: Good selection of veneers for this picture of a port. Doors and windows set back nicely to give them depth, a very nice picture, good attempt.

PG: A good effort for a beginner's piece - especially the border and mitres. A different selection of veneers for the shadows would soften the starkness. I suspect a kit picture with limited veneer choices.



Readers Letters



Regarding Finishes

Hello Mr. Editor,

Let me start by saying that I am a newcomer to the Marquetry Society and by reading through the Marquetarian this year, I was amazed and stunned at the quality and perfection of the work appearing in the magazine.

I am mainly interested in marquetry on furniture and have just spent the last three years in college gaining experience in furniture making. From "Scotvec" through to advanced City and Guilds in Cabinetmaking to H.N.C. Furniture Construction and Design.

After only receiving three magazines I have picked up quite valuable tips in technique through readers' letters, various hints and tips and not forgetting all your contributors. However, maybe I have missed it, but is there any anything to do with marquetry, a small exhibition perhaps, coming to Scotland or are they mainly confined to down South?

Acrylic finishes. While at college we spent some time in the polishing shop doing traditional finishes ranging from linseed oil, boiled linseed, wax, all the ranges of French polishes, pre-cat lacquers, two-part lacquers, Danish oil etc. The list goes on. But I have experimented with a type of acrylic finish called Briwax Hydrocote.

As a final exam piece, I made a mid-seventeenth century child's cradle. The construction was frame and panel, the frames being English oak and the panels burr oak veneer (quite pricey). I decided to finish it using a semi-matt acrylic finish and was disappointed.

There was no depth in the finish. When applied with a gun, because of the longer drying time than solvent based lacquers, it tended to run on the verticals. Overall, I don't think I will be using it for anything that special in the future.

I hope my experience with acrylic finishes might encourage other people who have tried them to pass on their comments, particularly if they have been successful.

Paul Southworth.

Hello Paul,

Comments from beginners as well as the more experienced are always welcome.

I cannot remember ever having received information on marquetry exhibitions north of the border. There may have been small, local ones but I don't know of them but, as always, if the organisers of such exhibitions / shows let me know in good time, I will print the information in the Marquetarian. Staffordshire and Sutton Coldfield seem to be the furthest north our Nationals have been. Perhaps the Scottish group will offer to host the National one year?

Thank you for the info on the acrylic finish. So far, I have not had any praise of them, and I suspect, such products are still relatively new and are being marketed more for environmental considerations rather than the quality of the finish. Certainly, as the regulations on solvents are tightened, they will come more to the fore, but perhaps by then they will have been improved further.

"Mr. Editor"

As our reader's letters are somewhat sparse this period, I thought it may be an amusing time to revisit a very humorous letter from a once famous contributor, and and the response from previous editor Ernie Ives back in 1993. I hope you find it to be as amusing as I have.

Apologies in advance to any reader who finds this readers' letter and Ernie's response in any way offensive.

It is an historic document and reflects attitudes and opinions in operation at that time. Please view it with those considerations in mind. Thanks.

A Newcomer's Adventures

Dear Ernie,

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

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

And now Ernie, I seek your advice.

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

I have recently embarked on a Huge-0 picture measuring sixteen feet by ten feet. This depicts the famous historical picture entitled "The Rape of the Sabine Women". I have been able to secure the services of a professional model, but as she insists on keeping her socks on, will this detract from the authenticity of the picture? This picture also presented me with many problems. It proved too heavy for the kitchen table, one of the legs broke and the table collapsed smashing my big toe. What with that and my shoulder. Oh! Didn't I mention that? Whilst pushing my iron framed piano on to the Huge-0 to press it, I dislocated my shoulder, so by my act of folly in trying to move the piano,

I now have a suspected clavicle of the harpsichord. Still life isn't all doom and gloom, is it? At least I have my wonderful hobby of marquetry, and I have met a lovely young lady who shares my interest. The only problem is that her husband is six feet five, and a sixth dan in karate, which is why I would like to remain, yours.

A. Nonimus.

Dear Mr. Nonimus,

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

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

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

Your last question does raise a problem which is difficult to answer. It is all a matter of what each person considers ART. Being a semi-modernist, I would find the addition of socks to the Sabine women perfectly acceptable and authentic. After all she wouldn't want to get cold feet. But if you are entering the picture in the National, which I hope you are, the judges, all male, may well wish to see the women completely naked. Judges' tastes are always unpredictable, and it is very difficult to anticipate their decisions - almost as difficult as understanding their decisions! One thing is certain, if your picture causes controversy, it must be ART!

Ernie.

VIC'S MARQUETRY TIPS

During past months I have been testing an American drawing projector produced by "Kopykake" which was kindly loaned for demonstration by our editor who has one of them. This drawing projector is marketed as "The Shortest Path from Idea to Art" - albeit someone else's idea and without reference to copyright laws.

Essentially, the picture or item to be drawn is placed inside the projector an image of which is then projected onto a chosen medium, at any size within the model range, in exact proportion. A line drawing for marquetry purposes may then be copied, reproducing the colours faithfully, converting the colours to wood tones or in black and white as may be desired.

My demonstration Kopykake machine was model 300XK, an upright projector allegedly popular among crafters, desk mounted when in use, easy to set up and stow away. It boasts a 250-watt colour corrected photolamp which provides bright clear projection. This particular model utilises a vertical projection and will enlarge to 300% or reduce by 70%.

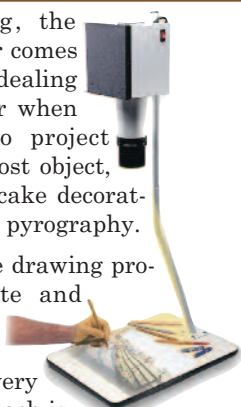
The projector cabinet size is 9" x 8" x 7" permitting the following maximum original sizes to be placed inside the cabinet for projection. Pictures 6" x 6". whilst 3-D object size is restricted to the interior size of the projection cabinet. I found this range of original sizes to be a very limiting factor, particularly for pictures. However, in these, days of colour photocopyers, pictures can be more easily copied than by projection and drawing. If however, the original drawing or picture is within the model size limitation or, the original can be partitioned, the Kopykake enables precise magnification.

Editor's Note: One important thing to bear in mind is that these photographer's lamps do run rather hot. Replacements are available from photography shops.

Notwithstanding, the Kopykake projector comes into its own when dealing with 3-D objects or when it is necessary to project directly onto the host object, e.g. glass etching, cake decorating, sign writing or pyrography.

This method of line drawing production is accurate and versatile within its size limitations. The machines are very user friendly, and each is guaranteed for 5 years. However, I believe that the purchase price of £350 inc. VAT, together with its limited use, is perhaps more suited to a Group purchase to maximise its use.

As always these days it is available online via Amazon. Just look for the Kopykake 300 xk



ENEERS & PACKS

MIXED EXOTIC
VENEERS & BURRS

12 inches x 4 inches

or 30 cms x 10 cms approx.
(not your standard veneers)

£18.99 inc. postage.

Other sizes upon request,
please phone for details

contact:

email coffeemate9@hotmail.com

ebay id . jan8753

mobile 07899 843227

Cheques and payments to
JOHN COFFEY

Fixing Splits & Bubbles

by Fred Billings

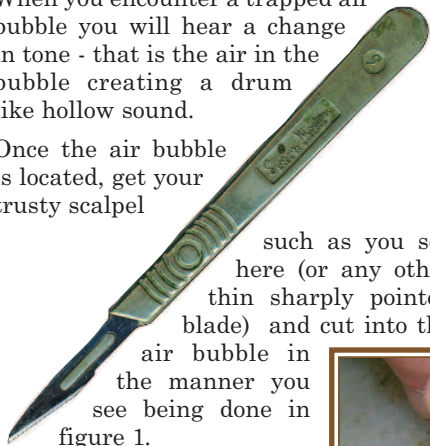
Sometimes you find, when you take your picture from the press, you have a trapped air bubble or a split in a veneer which needs fixing, so what do you do?

Well here is a remedy for both problems, they both respond successfully to the same treatment.

First thing with bubbles though is to find each one. You do this by lightly tapping over the surface of your picture with a finger tip.

When you encounter a trapped air bubble you will hear a change in tone - that is the air in the bubble creating a drum like hollow sound.

Once the air bubble is located, get your trusty scalpel



such as you see here (or any other thin sharply pointed blade) and cut into the air bubble in the manner you see being done in figure 1.

You are aiming to create a small pocket, so if it is a bubble you are fixing, you need to make sure that you use the tip of your blade to make a little pocket both left and right of that slit you have just cut in the bubble.

The slit and the pockets will now be filled with some glue.

I usually use my scalpel blade to lift the veneer slightly (as you see being done in figure 2) and I apply a little glue (I use some PVA or white glue for this purpose) and I place the glue in the pocket by either using the tip of a wooden tooth



pick, or a pointed sliver of scrap veneer, to place a good amount of glue in the pocket.

Once you have applied sufficient glue, put some pressure over the repair (I just press it with my thumb or finger) until the glue "grabs" (usually just a minute or two) then place a piece of tape over it until the glue has set fully. If you are repairing a split, the same process will suffice, that is, as long as it is



Figure 2

not a large split; if that is the case you need to do a much more complicated repair, and you may need to cut in a repair piece. This will need veneer matching, I will cover this technique in a forthcoming edition of the Marquetarian.

ANDREW SMITH'S *Random Jottings* *Revisited*



I suppose there are many members of the Society who, like me, searched around for a hobby or something to do on their retirement. I narrowed it down to three options.

Learning to play the bagpipes

Gardening

Marquetry

For some obscure reason my wife gently steered me away from the bagpipes idea, or to be more truthful, she laid down an ultimatum.

I bought a gardening book. The beautiful, coloured pictures of show chrysanthemums were, I was assured, well within my reach, that is until I got to the long chapter on pests and diseases. I threw the book in the bin!

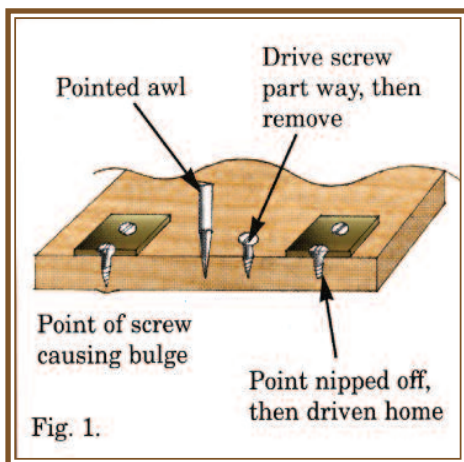
I have always been interested in woodwork and round about that time I read an article on marquetry by Ernie Ives in one of the popular woodworking magazines. Anyway, to cut a long story short, I took up marquetry.

Now without appearing to be too pessimistic, our craft is not always plain sailing. Things can and do go wrong so it is best to be forewarned and forearmed. Hence this article.

In a recent Marquettarian, Ernie mentioned hangers and hanging and one thing has persisted throughout the years. Have you ever noticed two little bulges on the front of some pictures? Sometimes they are caused by an over long screw-eye, but even apparently short screw fastenings can be at fault.

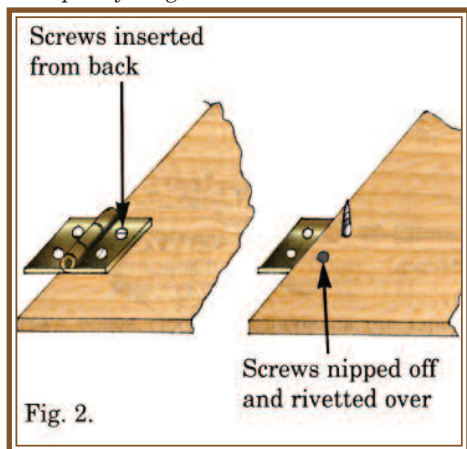
It might be supposed that a 10 mm screw would be suitable for 12 mm thickness material. Not so. As the screw is driven home the point drives forward pushing the last 2 mm before it. Especially notorious with MDF.

I find it best to make a small entry hole with a sharp pointed awl, drive the screw in part way, then remove it and nip off the point with cutters or pliers. The screw then acts as a self-tapper for the rest of the way. All this is illustrated and explained in Fig. 1.



Whilst I am on about the subject of screws and fittings, I would like to answer a question someone asked some time ago. The gentleman was examining a miniature box I had made and was puzzled as to how I had managed to screw small hinges to a lid that was only 3 mm thick. After all, as he said, surely, they don't make screws only 3 mm long.

Actually, although I had used screws, they were longer ones cut down to make rivets. The sub-assembly was made and the hinges rivetted on before I applied the marquetry. Fig. 2.

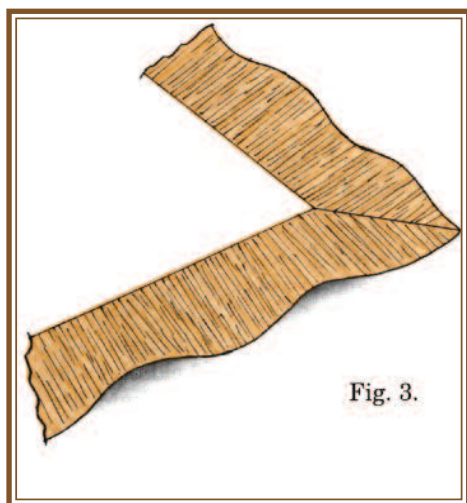


His reaction was typical. "You crafty devil!" But I am sure he meant it in the nicest possible way. If ever you try this method, always use brass screws so there is no danger of rusting.

Whilst working on my latest piece I suffered a catastrophe reaching cataclysmic dimensions. (Who said I don't know any big words?) But I wasn't unduly worried. I knew the answer to the problem would come to me eventually. Believe me folks, there is always an answer.

I had completed a large parquetry panel for a box top. This had a wide cross-banded border all round. To keep it safe until I could get to lay it, I placed it on to a piece of very thick card and held it in place with tabs of masking tape all round the edges. I then left it in a safe place with its face against a wall.

A few days later I was free to lay the piece of work, so I prepared the mounting board and went upstairs for my masterpiece. When I turned it over, I could not believe what I saw. The extreme edge of the cross-banding had crimped up all round. It was like a pie crust edging. Fig. 3.



Now the only thing I could put this down to was that all week the temperature had been well into the 80's. I don't like hot weather, and it seems that veneer likes it less. The weather forecast gave cooler weather so I decided to leave my masterpiece and see what would happen. The next day it was worse and resembled a victory wave at a football match. Things are never as bad as they seem. They are worse!

Of course, I could not lay the assembly in that state, so I decided to leave it awhile and have a good think. As a last resort, I could always remove the offending cross banding and replace it, but it was the only veneer that suited the work, and I didn't have any left. Fortunately, I had allowed a half inch margin all round for trimming when the work was laid. I had an idea.

On the raised edge of the border, I marked a line 12 mm in and cut a series of narrow darts up to this line about 12 mm apart. I then spot glued the corners of the darts and applied strips of masking tape, stretching it slightly to pull everything together. Fig. 4.

It worked beyond my wildest dreams. However, I decided to wait another couple of days just in case. I need not have worried. It laid beautifully.

An Inexpensive Vacuum Press

by Chris Burch

Editor's note: This very useful and interesting article arrives with us through the kind offices of Chris Burch of the sadly folded Marquetry Society of Victoria. Permission was earlier granted by Chris for us to reproduce the article here. We thank Chris for this article.

For a couple of years, I have considered trying vacuum pressing of marquetry pictures. However, I have always baulked at the costs involved. For example, to acquire a simple vacuum pump would cost in the order of £500 to nearly £1000, and you still need to come up with a vacuum bag.

Roarocket (sold by Carba-Tec) produce a manual vacuum system, designed for vacuum veneering, which includes a vinyl tapered sealable bag, a hand pump, and a breathable netting. However, this still cost over £100, and replacement bags come in at £62 each. As this was still more than I wanted to pay, the idea has been on the back burner.

Lately, I have been considering the idea again, and have wondered if space-saver bags might be workable. These are those bags you see advertised on TV, which you fill with clothes and suck the air out with a vacuum cleaner, thus reducing the space occupied.

On the downside, I didn't think that a vacuum cleaner could generate a sufficient vacuum to press veneer satisfactorily.

I decided to have a hunt around on ebay, and see what was available. In due course, I came across Amazon selling 6 Jumbo sized (100 cms) bags, plus a hand pump, for less than £20. I decided that, for the cost, these were worth a try, and purchased them. In due course they arrived, and I had a good look at them.

Well, to say my first impressions were... rather a negative, would be putting a positive slant on things. The bags are made from really thin material, which didn't look capable of lasting 5 minutes, and the pump seemed cheap and nasty. As a consequence, these have been gathering dust in my shed, for the last 3 months.



The SpaceSaver Vacuum Storage Bags from Amazon at less than £20 for 6 x 100cms bags plus the pump itself.

I, your editor, has been using one of these and I found it to be very satisfactory - and with no leaks at all. Perhaps I have just been very lucky here?

Having been rather out of things this year, due to hospital treatment, I have finally arrived at a point where I have 2 pieces to mount, and decided to try the vacuum bags.

First off, I placed the backing board for one piece in a bag, and set to with the pump.

A problem was immediately obvious, as once the bag collapsed upon itself at the valve no more air could be sucked out. So I cast my eye around the shed, looking for a solution, and came up with a piece of

pegboard. Using a piece of ply as a straight edge, and guide, I used a tenon saw to join up the holes with a shallow kerf. Placing this in the bag under the valve, I tried again.

This time the bag sucked down completely against the backing board, and the bag maintained vacuum over a 2 hour test period. I did note though, that the bag material was really stressed around the sharp edges of the piece of MDF.

To overcome this, I cut another piece of MDF, slightly larger than my backing board, and rounded off one set of edges and the corners.

Another test made me more comfortable that I wouldn't cut the bag material with the sharp edges of the board.

So now it was time for an actual test, but wishing to up my confidence level further, I decided to just apply the backing veneer to the piece. If this test failed, I wouldn't have ruined my actual piece of marquetry. I already have too many ways of ruining marquetry, and don't need to add another way to the list.

The veneer used was quite buckled. Having sealed the bag, I pumped it out and left it for 2 hours.

After this time I removed it from the bag, and inspected it. All the buckling was gone, and there was no evidence of any bubbles to be seen.

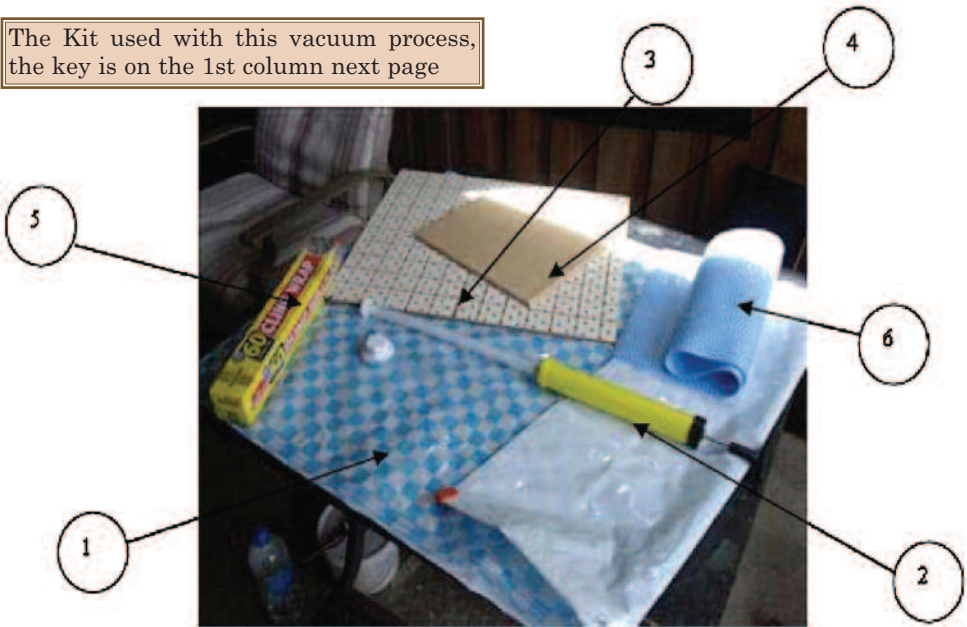
So this process seemed successful, at least for the backing, and it was time to test on a picture.

To this end, having trimmed the excess from the backing veneer, I applied glue to the other side of the board, and sat the picture on top.

Over this I placed some cling wrap, a few layers of kitchen-type wipes to take up uneven thicknesses, and placed the mdf platen on top. Having sealed the bag, I pumped it out and left it for 2 hours.

On removal, I was absolutely delighted with the results. The veneer was beautifully bonded to the substrate, and, as a bonus, the piece was substantially dryer than if I had left it in my normal press for a day. So, yet another advantage of the vacuum press!

The Kit used with this vacuum process, the key is on the 1st column next page



So this begs the question, “how does the process work”? To understand what is happening, we have to look to physics, and mathematics. I’ll apologise in advance here, as I have never got my head around Pascals and kPa, and still think in psi (pounds per square inch). So I am a going to have to use both imperial and metric systems in my explanation.

Consider, if we produce a vacuum in the bag, then we have 1 atmosphere (approx 14.5 psi) on the outside of it, and nothing inside. So using my piece as an example, which is about 11¼” x 8¾”, we have 1 atmosphere pushing against 92.8 square inches.

This generates about 1,345 pounds of force, under ideal conditions. Now I don’t believe there is a perfect vacuum in the bag, so for this calculation we need to derate the calculations.

But even if we assume only 75% efficiency, that still represents 1,000 pounds of force. To put this into context, imagine that you pile 450kg on top of the picture, and you will get the idea as to how much force is being applied.

This is the kit used.

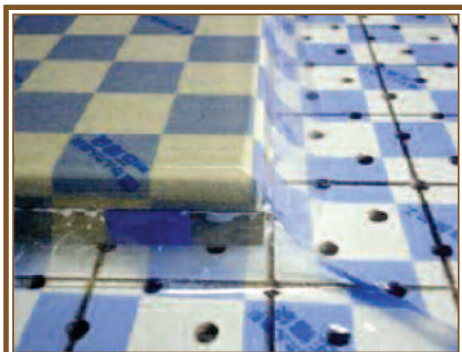
1. Re-sealable space-saver bag (The blue squares are part of the bag).
2. Cheap and nasty vacuum pump...but it works.
3. Modified piece of pegboard, to spread the vacuum. The grooves connecting the holes are clearly visible.
4. MDF platen, at least the size of the picture, with radiused edges to prevent cutting the bag.
5. Cling wrap, which stops the wrong things being stuck together.
6. Cloth for cleaning purposes

Summary

- This appears to be a very efficient way of pressing marquetry pictures, and certainly merits experimentation.
- The use of space-saver bags is economically viable, and seems to work well.



The picture in place, with the bag sucked out



A close-up shot showing the tight pull-down

If you do tear a bag, it will not break the bank, and replacements are easy to source.

- Water is pulled out of the veneer, and backing, very much faster under a partial vacuum. This makes the process much faster.
- The forces applied are significant, and are certainly much more than I could apply using the wing nuts on my existing press.
- I have 2 existing presses, with one capable of A4 size, and the other A3. The larger of the two weighs a considerable amount, and could barely be called portable. The bags weigh practically nothing, and are far easier to handle and store.

The versatility of the bag is exceptional. It can quite easily handle a range of sizes, from small to quite large. Larger bags are available, at low cost.

I need to experiment more, but I would certainly recommend to anyone that these bags are worth trying.

Post Script

Having just given a demonstration of vacuum pressing today (Saturday 26th July), I began to worry about the assumptions I had made with regard to the degree of vacuum produced.

I suspect that the figure of 75% that I cited is probably still too high. Maybe 50% would be more reasonable, in which case there would be 300 kg of force applied. The fact is that I do not know, so I will merely say that - It is sufficient, and well worth trying. Especially at the modest financial outlay compared to a dedicated vacuum marquetry press.

Chris Burch

Editors Note: This style of vacuum bag kit is available in the UK from Amazon. They are listed as the SpaceSaver Vacuum Storage Bags at Amazon and cost less than £20 for 6 x 100cms bags, plus the pump itself.

These are described as space saving storage vacuum bags for clothing, but I have found them to work perfectly for marquetry projects as well.

As a vacuum leakage test I placed a “scrap” piece of veneer glued to a scrap piece of baseboard in one of these bags some two years ago, extracted the air out of the bag using that hand pump contraption, and, would you believe it, the vacuum has held fast these couple of years later! You may say that was luck, but it has held nicely nonetheless.



Veneer Examples - the A to Z of wood veneers

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



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
eMag	£22.00	£22.00

*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 40)

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

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

Prompt payment is much appreciated

PLEASE NOTE:

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

Thank you.

Items For Sale by the Mem. Sec.

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

Items For Sale by the Treasurer

Binders for the Marquetarian

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

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

At Your Service DVDs

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

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 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/>

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

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

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

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

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

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

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

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

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

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

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

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

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



"The Port"
by Brian Adams of the Bristol Group
Class 1