

THE
MARQUETARIAN

Spring 2026 No.294

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“Homage to Barcelona”

by Patti Edwards of the St. Albans Group
Class 1



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 Ravensdale 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, 142 Charlton Crescent, Barking, Essex, IG11 0NQ. Tel: 020 8507 0104 Email: alan.mansy@gmail.com (or: alan@marquetry.org)

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

Hon. Membership Secretary: Nigel Davis, No Postal Address listed.
Email: nigel@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>

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Back Cover Picture: "6 Reels of Joy" 23 x 37 cms





Visit the Groups



Bexley

Peter Sheen, 89 Crown Woods Way,
Eltham, London, SE9 2NJ.
Tel: 020 8850 9356
Email: pjsheen2003@yahoo.co.uk

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: Steve: 0780 2300 099
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: geoffrey.m.margetson@btinternet.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

Alan Mansfield, 142 Charlton Crescent,
Barking, Essex. IG11 0NQ.
Tel: 020 8507 0104

Email: alan@marquetry.org
<https://www.redbridgemarkquetrygroup.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

Maureen Keegan, St Botolphs, Shenleybury,
Shenley, Radlett, WD7 9DL. Tel: 07958 234529
stalbanmarquetrygroup@outlook.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

142 Charlton Crescent, Barking, Essex, IG11 0NQ. E-mail: alan@marquetry.org

Main Contents Issue 294

Editorial & Website Spring Password	4
From the President's Perspective	5
Web Secretary's Report	6
Web Officer's Report	7
A Friend We Will Miss	8
The Work of Jeff Grossman	9
Lapel Badges, etc	12
Accounts	13
Marquetry Tools	14
Chairman's Chatter	15
2026 National Exhibition Information	17
Depicting Small Faces	18
Mounting Pictures & Cutting Mitres	27
2025 Exhibition Gallery	30
Reader's Letters	38
Vic's Marquetry Tips	40
Random Jottings Revisited	41
2026 Notes and Exhibition Rules, etc	42
Veneer Examples Grid	47

Deadline Dates

Final date for receipt of material for issue
295 is 12th April 2026, but please let me
have as much material as possible by
mid March 2026

Final date for receipt of material for issue
296 is 12th July 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, Tiel 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

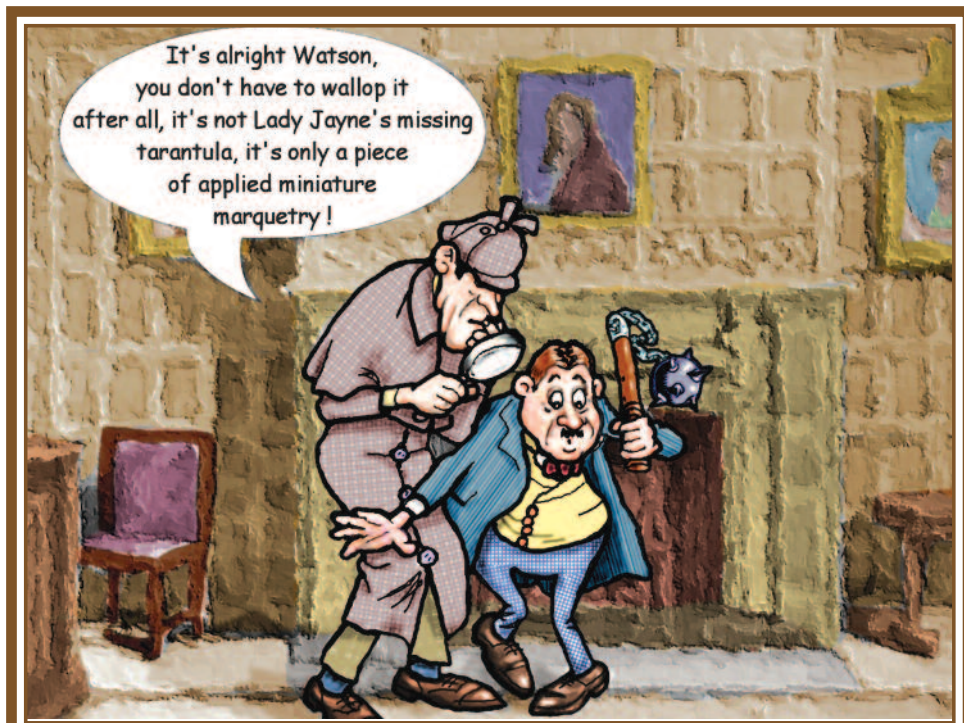
Email: pathooge@hotmail.com

The Marquetry Guild Inc (NSW)

Kay Underwood Tel: (02) 9570 8680

Email: kuwood@bigpond.net.au

Page 3 Cartoon



Cartoon theme by Vaughan Thomas & artwork by Alan Mansfield.

The 2026 International Marquetry Exhibition

*De Havilland Aircraft Museum
Salisbury Hall, London Colney,
Hertfordshire,
AL2 1BU.*

Saturday 23 May – Monday 25 May 2026

Opening Hours: 10:30 am – 5:00 pm (last entry 4:00 pm)



Well, here we are, only about a month or so to go before your award winning piece needs to be fully finished and ready for sending in for the 2026 International Marquetry Exhibition. I sure need to get my skates on to get my own entry finished in time.

I am very pleased to say that we have had quite a large number of new members joining us recently. Now it has come to my notice that several of you new members did not receive your winter copy of *The Marquetarian*. If that was you, would you please send me an email with your name and membership number stating that your winter *Marquetarian* never arrived, and then I will pop a spare copy in the post to you.

All established members should have received their copies in the usual way. This aforementioned 'blip' was due to some small admin oversights encountered with our change over of membership secretary and the involvement of my mail out database updates. But all is running nicely now and that problem is resolved and sorted.

May I ask, have we got any cartoonists out there? I imagine that you may well be getting a bit fed up with my poor efforts

appearing in *The Marquetarian* with every edition by now. If that is so, why not have a go at producing a cartoon or two yourself? As long as the subject material does not come into the controversial category, then almost anything goes.

You can either post me drawings, or scan or photograph your artistic cartoons and email them to me, either way will be fine.

Alan.



Exhibition visitors over 40 years ago



Just as we were about to go to press we heard of the sad news that very much respected Chelmsford Group member Frank Brant has passed away. We will bring you a full obituary with our summer edition when we expect to know more about Frank's passing. R.I.P. Frank.

Spring period Password

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

afzelia

As always the password is all lower case and a single word, so just type it in as seen above on or after the **1st March 2026**.

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

**FROM
THE
PRESIDENT'S
PERSPECTIVE**

How is your finishing coming along for this year's exhibition at the De Havilland Aircraft Museum in May. Being March, you only have a few weeks left to complete everything.

Your entry form is included with this spring edition of *The Marquetarian*. Do please fill it in and send it off as soon as you can so that the catalogue and spread sheets can be drawn up, put together and made ready for printing well in time for the exhibition.



And on the subject of exhibitions and competitions, I am pleased to be able to tell you that in the American Marquetry Society water themed competition, it was I who attained the first place, as evidenced on the front cover of their own magazine as you see here displayed on the right.

It is quite an honour to represent our Brit's side of



the pond and attain a first in such a prestigious competition on our collective behalf. On the left you can see the picture held securely in the vice with the edging veneer taped on while the glue is drying. Below is the picture itself. I am rather pleased with it. I hope you like it too.

Enrico.





Web Secretary's Letter

Greetings all, I hope that the first couple of months of 2026 have been good to you. Marquetry wise, having finished my last picture just before Christmas, I have not been cutting. I had my family from the USA for the holiday and didn't find time to do anything. I am currently looking for a picture to cut. I don't know about you, but I find choosing a subject the hardest part of Marquetry. Firstly, the picture has to be to my liking, and one to which judges would be attracted in competition. Once chosen, I have to choose the appropriate veneer for the job. At the moment my veneer stock is limited. I have quite a lot of dark veneer, but not all is suitable. I really need to make some phone calls when I decide what to do. I need to choose veneer that is easy to cut. I have developed arthritis in the thumb of my cutting hand and I find that cutting harder woods gets quite painful after a while. This does affect my cutting so when I am working on a picture I find that I have to limit my time. Still, before I reach that point I will have to choose my picture.

The web site has been at a stand still over the Christmas holiday. Hopefully, it will pick up as we progress into the New Year. I don't know now whether you have noticed, but quite a number of T.V. comedy

shows that have been resurrected over the holiday period and have been promoting Marquetry!! In shows like 'The Good Life' I have noticed Marquetry pictures hanging on the wall. I've recognised that they were old kit pictures one of which I produced about thirty years ago. I wonder who cut them or where the BBC found them.

We would extend our invitation to anyone who would like to discuss Marquetry on Tuesday evening on Zoom from 7.30pm we would love to see you. It is two hours of good chat with folk from USA, Canada, Austria and elsewhere.

I would like to thank Alan Mansfield, our editor for the sterling work he does each month so that we can get a high class Magazine with a large amount to read. Don't forget, he needs more letters from the Membership to place in the Letters section. That is a worthwhile part of the Magazine where you can pick up a lot of advice that could help with your work.

Well, there is not much more to say, so until the Summer Journal where there may have been more received, I will bid you farewell.

Best wishes and good cutting.

David.



Marquetry seen in Last of the Summer Wine



Our website is up to date, but due to the size of it these days, there are bound to be a few items which have got overlooked and may need updating. If you do notice any, I would be very much obliged to you if you would flag them up and bring them to my attention so that we may or will be showing up to date and current information.

Now, I do know that I often bleat on about our weekly marquetry themed Zoom meetings which take place on a Tuesday (for us in the UK) evening. For those in the USA these turn out to be around lunch time, and for those in the Antipodes, it can be a 12 hour difference, meaning around breakfast time.

All paid up members of the Marquetry Society are entitled to join these meetings as and when they wish. The only necessary thing you need is the meeting ID and password. You can easily get those from either myself or David Walker our Web Sec. Just email either of us and we will be happy to send you those log in requirements when we reply to you.



Just one of our regular Tuesday evening Zoom marquetry meetings

You don't need any specialised equipment to join in the meeting, a laptop PC or Mac system with built in camera and microphone would do admirably. You can even use iPads or smart phones, they all work well for the job, in fact, that is exactly what some of our regulars actually use.

As host, I have overall control, but mainly that boils down to simply adding any inserts and attempting to ensure smooth running of the meetings. Mostly it takes care of itself. We've found these meetings to be almost addictive and always fun.

Alan.

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A Friend We Will Miss

Anne Townsend 1947 - 2026

Anne did not 'do' marquetry herself but anyone who knows Alan, her husband, knew her. They came as a couple, a team and if you saw Alan at an event, you knew that Anne would not be far away.

Anne was born on 27th February 1947 and from two years old, suffered from polio. Because of this she lost a lot of schooling but still started work when she was 16 years old in a Solicitors office. Much of her early life was spent swimming and at events put on by the Polio Society.

She met Alan around 1968/9 at a pub in Chigwell and they courted for several years before they married and moved to a bungalow in Chelmsford. She accompanied Alan to the National Marquetry exhibitions and after attending one at Ipswich, encouraged him to set up a group. He found that there was some support for this and the Chelmsford Marquetry Group was formed.

While at Chelmsford Ann gave birth to a daughter, Susan. Unfortunately, there was a problem at her birth and Susan was left severely disabled. A court case followed and was found in Susan's favour. Anne and Alan were advised to use the money to buy a more suitable house for Susan's needs and they moved to a bungalow in Ongar. From then on, Anne's life was devoted to looking after her daughter until she became too big to be moved. She then went into residential care and eventually died.

From then on Anne attended the Chelmsford Marquetry Group every week, collecting subs and making tea and



Anne & Alan Townsend

coffee for the members. She knew every one of the members and was familiar with their families. She made sure that the group celebrated Easter with Hot Cross Buns and Christmas with Mince Pies and she was always ready with a laugh and a joke with any visitors. She may not have been a Marquetarian, but she will be missed by many Society members around the country.



Susan's Last Piece

THE WORK OF JEFF GROSSMAN

Jeff Grossman, an American Marquetry Society member from Phoenix, Arizona, is a former electrical engineer, turned marquetry artist. He began creating marquetry 11 years ago after taking a week-long class from Paul Schurch. Initially he learned with a scroll saw, but after joining the UK Marquetry Society, our Tuesday evening Zoom marquetry meeting participants influenced him to learn traditional knife cutting, and he has been creating his marquetry in this manner, cutting with a scalpel, for the last 3 years.

The pattern for "Irises in a Jar" was original with Jeff's inspiration coming from two artists. The irises came from John La Farge's 1887 impressionistic painting "Wild Roses and Irises" which Jeff saw in a Metropolitan Museum of Art daily calendar. The bell jar idea came from Lynn Larson's 1993 Irises watercolour painting.

The picture is 16 x 14 inches, was cut with a scalpel (knife) and was finished with lacquer.

Choosing the right veneers and grain was critical to making a picture of a clear mason (bell) jar of water on a white background. For the background he chose dyed white birds-eye maple, while the water in the jar is dyed white fiddleback sycamore, oriented so that the fiddleback figure is horizontal to maximize the look



of water reflecting. Notice how the iris stems in the water appear slightly shifted in the water. This angle of refraction indicates that light bends as it passes from air through water.

Working with dyed white veneer, whether maple, sycamore or generic dyed white is always a challenge. Jeff addressed the problems by spraying the entire picture with lacquer sanding sealer before sanding to prevent dark sawdust from permeating the white veneer. After sanding, the glue line was visible on the white birds-eye maple. His solution was to slice the glue line with a knife,



John La Farge's 1887 impressionistic painting "Wild Roses and Irises"



Lynn Larson's 1993 Irises watercolour painting

remove it, then fill the groove with sawdust and PVA glue.

The other picture seen here is The Raleigh Tavern, which Jeff put together in the form of a commission.

The picture took almost a year to complete, but with help and advice from our own Ivor Bagley, Enrico Maestranzi and others of our Tuesday Zoom marquetry club, Jeff ended up with a rather spectacular end result, as you clearly see here.

Historically the Raleigh Tavern in Williamsburg, Virginia, was a pivotal meeting place for American Revolutionaries, where key figures like Patrick Henry and Thomas Jefferson planned resistance against England in the Apollo Room, leading to non-importation agreements and the call for the First Continental Congress.

Reconstructed in the 1930s as part of Colonial Williamsburg, the original tavern (c. 1720) was a major social and political hub, providing lodging, food, and an important hostelry for revolutionary ideas, symbolising early American unity and defiance.

A little history which follows of the Raleigh Tavern states that a Mr. James Southall was one of the those humans which most of us may not know about in detail. It was he who took a massive risk and it truly paid off - the Americans have their liberty and he survived to see it, rather than to have been hanged for treason.

It was a fact that Southall actually owned the Raleigh Tavern until the 1790's, this being well after the American Revolutionary War ended. A testament to his belief in the American new goal of independency including the associated rewards that followed.

We may not have heard of him, but he was as courageous a patriot as any during that Revolutionary period.

Think about it: he was providing a safe space for acts of treason against the English Crown to take place!



Raleigh Tavern in Williamsburg, Virginia. 4,554 pieces used in this picture

The men who planned and organised the foundation for the United States of America must have had great trust in Mr. Southall and those around him to have chosen the Raleigh for their meetings.

In 1773, Lord Dunmore who served as the governor of Virginia from 1771 to 1775 dissolved Virginia's legislature. Royal Governors had that power, and he used it.

What happened next? Peyton Randolph, Speaker of the House of Burgesses and future president of the Continental Congresses, led a whole mess of elected officials down the street (more likely figuratively than literally) into the Apollo Room of the Raleigh Tavern and a shadow government met. This was the start of breaking free from mother England.

I know some of you may say "wait, there are other colonies, it didn't just happen in Williamsburg, Virginia" or "what about the Boston tea party event?"

Virginia was the biggest of the colonies. She was the first to officialize a Committee of Correspondence (which began at the Raleigh) and create a Declaration of Rights to be adopted and Virginia declaring independence on May 15, 1776.

That is some of the background story for Jeff's all important major project in his marquetry artistic journey. We are most certainly looking forward to seeing many more of these over the years.



Jeff signs his work. This works as a template for the Dremel tool

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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!

While online do check out our newly released Christmas Marquetry Sample Pack.

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.

**THE MARQUETRY SOCIETY
ACCOUNTS FOR THE YEAR ENDED 30 NOVEMBER 2025**

RECEIPTS AND PAYMENTS ACCOUNT

	2024		2024	
	£	£	£	£
Receipts			Payments	
Subscriptions	6,300	7,511	Journal printing	2,902
Donations	200	152	Journal postage and packing	2,630
Insurance refund	-	745	Subscription refunds	-
Interest received	394	429	Bank charges	65
Veneer packs	-	32	Stationery/postage/office	8
DVDs	119	98	Insurance	112
Exhibition 2024	-	543	Honorarium and Independent Examiner	195
Exhibition 2025	375	-	John Coffee veneers	-
Sundries	10	-	Peter White DVDs	70
Transfer of balance on USA Society bank account	711	-	Exhibition 2024	-
			Exhibition 2025 (2024 prepaid)	1,248
			Group set up	100
	<u>8,109</u>	<u>9,510</u>		<u>7,330</u>
Deficit for the year	-	1,069	Surplus for the year	779
	<u>8,109</u>	<u>10,579</u>		<u>10,579</u>

BALANCE SHEET AT 30 NOVEMBER 2025

	2024	
	£	£
Bank Balances		
Current Account	7,085	6,700
Building Society Account	<u>13,989</u>	<u>13,595</u>
	<u>21,074</u>	<u>20,295</u>
Accumulated Fund		
Balance brought forward	20,295	21,364
Surplus / (deficit) for the year	<u>779</u>	<u>(1,069)</u>
	<u>21,074</u>	<u>20,295</u>

Other Assets

- Included within the bank balance above is the sum of £306.12 representing the Phil Jewel awards (2024 £306.12).
- The USA Society account was closed in March 2025 and the balance of £711.39 transferred to the Society's UK bank account.
- The deficit for 2024 is stated after paying a £615 deposit for the 2025 exhibition.
- The Society also owns a Rosebowl trophy, the Group Shield and a small number of medallions.

Signed: J EDWARDS - Treasurer

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Signed: J EDWARDS - Treasurer

**INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF THE MARQUETRY SOCIETY
ACCOUNTS FOR THE YEAR ENDED 30 NOVEMBER 2025**

I have reviewed the books and records presented to me for the year ended 30 November 2025 and I have found them to be in order. The financial statements for the year ended 30 November 2025, showing a surplus for the year of £779 are in agreement with the above books and records.

**Andrew Taylor FCA CTA
06 January 2026**

MARQUETRY TOOLS

BOOKBINDER'S PRESS

Quite often these magnificent metal presses are referred to as "Letter Presses", but that nomenclature is incorrect. Letterpress is actually a printing method. The press you see on this page is correctly known as a Bookbinder's Press.

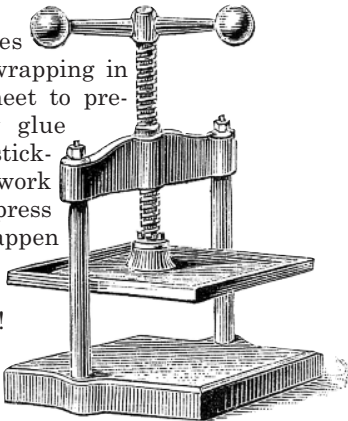
If you can get hold of one, this kind of press is ideal for marquetry - as long as your picture isn't too big of course!

There are several advantages to a press such as this. The first one being that, because the pressing plates themselves are metal and metal faced, the woodworking glue we use for laying our pictures will not adhere to the face plates if there is any glue spillage in the laying of the picture.

This saves all that wrapping in plastic sheet to prevent any glue spillage sticking your work to the press - it can happen to the best of us you know!

Another advantage is the desirable linear spread of pressure provided from the central screw system which will theoretically give equal pressing pressure all across its surface thanks to the stress rib structure emanating out from the central screw to the four outer corners.

The Victorian drawing above doesn't appear to have the stress ribs, but the thickness of the upper plate metal should adequately compensate for that.



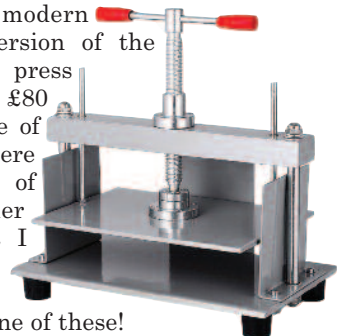
The later Edwardian variety in the picture below however does have the ribs and will in consequence provide a better spread of pressure across the surface of our marquetry piece.



These are superb pieces of equipment if you can acquire one. Unfortunately they list on EBay at around £100 to £400 in price according to condition.

Don't forget to wipe any glue spillage off the face plates otherwise they can get a bit rusty. But a press like this will last you for years with minimal maintenance.

You may be pleased to know that Amazon stocks a modern A4 size version of the bookbinder press at approx £80 at the time of writing. Here is a photo of it. I rather think that I will treat myself to one of these!



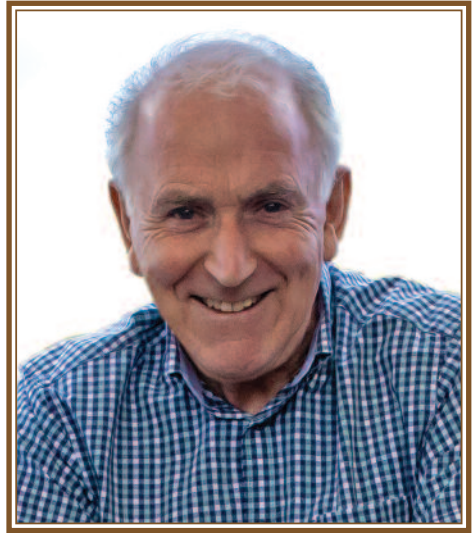
Chairman's Chatter



In the summer edition of the Marquetarian last year I made mention of some unusual commissions I had worked on and how rewarded I felt when the recipients had been pleased with the results. Here I visit some more.

Some of the undertakings have been unusual to say the least and have, on occasions, pushed me into marquetry subjects I would not have otherwise considered. One lady in particular made me put on my thinking cap with a number of commissions back in 2006 which were all to be boxes. She gave me four commissions in all, two of which were to be gifts for family members who were into motorcycle sport and were sponsored by their own logistics company. Firstly, I was asked to reproduce from a photograph, a solo motorcyclist in action and the other, two other riders on a motorcycle and sidecar. Not tempted to make them with dyed veneers, the best I could do for the green on the livery was to use some American white wood also known as tulipwood or yellow poplar and sometimes erroneously magnolia.

The same lady commissioned me to make a fairly large box which was to be a wedding present for a family member. The couple were going to move into a grade 1 listed manor house called Nurstead Court, whose origins dated back to 1320 but was much modified in the 1850s. I quite enjoyed doing that one as I was at ease with the subject and had a good photograph to work from. I am well aware that people's feelings about hunting, shooting and fishing as a sport are at the two extremes. But when this same lady asked me to depict a 'Macnab' on a box for a Scottish friend who had embarked on the ancient challenge,



I took it as a job to do and had no reason to decline on any morality grounds, as I have no strong feelings about the matter one way or the other. A Macnab involves bagging a salmon, stag and brace of grouse within one day between dawn and dusk and is seen as a particularly difficult challenge and rarely achieved. I had the idea of lining the inside of the lid of the box with the Scotsman's own tartan so a small sample was acquired for me. Coming up with a layout for the marquetry on the lid had me scratching my head for a while, but I eventually got there.

Maybe not so unconventional was a commission to make a large jewellery box for a lady local to me. She was much involved with the design which was fairly complex with two lower drawers and a top compartment incorporating a lift out necklace/bracelet tray and integral ring cushions, all lined with dark suede. Of the various veneer samples I showed her, she chose a rich madrona burr and thankfully I had plenty of it. Rather than having a chocolate box style design or geometric pattern on the lid, she wanted to have something relatively simple and a bit different. Between us we came up with a stylised goose in flight in the Native

North American Art style. For what could be the sun or the moon, I used some figured avodire.

So yes, being able to please others with your marquetry as well as yourself (or the judges) is doubly rewarding. Never turn down a commission should you get the chance.

Peter

Right and Below left: Jewellery box and the design adorning the upper lid.

The sun or moon design creates a wonderful contrast to the rich madrona burr sky veneer. (Ed)



Below and to the left of below: Macnab box interior view below and to the left the overall view of the box itself.

Lining the inside of the lid of the box with the Scotsman's own tartan really gives it a truly personal element. A superb touch to be sure. (Ed)





Left: The Macnab box lid design incorporating the Monarch of the Glen's majestic Stag.

Those soaring birds and magnificent fishes help to make this a most spectacular Box lid in my opinion. (Ed)

Right: The design on the Alec box lid.

This picture of Peter's features a solo motorcyclist in high speed cornering action. (Ed)



Left: A grade 1 listed manor house named Nurstead Court.

Nurstead Court is a stunning, family-owned Grade 1 listed country house, nestled in the heart of the Kent countryside. Steeped in history and elegance, this hidden gem offers breathtaking panoramic views. (Ed)



Right: The design for the Lime Logistic's Box Lid.

Motorcycle sidecar racing is a team sport. Two riders, working in tandem, hurtling their machine around a track, at speeds hitting the triple digits, inches off the track surface, makes this form of racing quite enthralling to view. (Ed)



SOME GENERAL NOTES ON DEPICTING SMALL SIZE FACES IN MARQUETRY

by Mike Roberts



A selection of faces produced in marquetry over the last 10 years

The following description and examples demonstrate an approach to this subject. However, it is likely that other marquetarians will go about the task, to some extent, in a different way. By all means try the methods shown, but then make any changes you feel better suit your own style.

Some of the suggestions although applicable to constructing faces equally apply to other marquetry elements. These notes cover the representation of faces normally found in a group setting, and

larger portrait pictures may encompass some different techniques not dealt with here. Firstly, make sure the design you have chosen has the face details clearly shown, because if like me you are not an artist, you will only be able to depict what is visible in the illustration.

In general, it is easier to interpret a painting in marquetry than a photograph, I think that this is because the artist has often already interpreted the reality of the photo into more definable shade variations.



Indistinct face image which was difficult to interpret.

The picture above left shows a poorly defined face, having made several attempts to cut in this version a satisfactory result was not achieved. Therefore, another face from a different picture was found and the result is depicted on the top right.

Although this proved to be much more satisfactory, on reflection the choice of veneer for the cheek was not ideal. This highlights the benefit of reviewing your work at a later date.

Personally, I do not find it easy to depict a face with any real detail or a realistic expression in a small format and tend to keep the size to an absolute minimum of around 15mm high or wide depending on the face shape. It is helpful to use a new fine knife blade such as a Swann Morton 11a sabre blade, because on occasions the cutting involved can be intricate.

To ensure that you are able to faithfully replicate the features, be sure to trace the elements of the face very accurately onto the background.

Even a small deviation from the drawing can make a big difference to the expression and also affect overall realism.



The facial area as seen in the rather poorly focused image displayed on the left is replaced with an alternative image taken from a different picture.

The hat and clothing from the original image were retained.

Making use of the shade variations in just one or two pieces of veneer, rather than using several pieces of different veneers helps to achieve complementary shade variations across the finished face.

If the face has minimal shade variations these can sometimes be interpreted by using just one piece of well-chosen veneer that has the shade variations required.

A note of warning, a piece of veneer may at first glance appear to contain many shades, but sometimes this is due to varying grain directions within the veneer, and shade variations can change by the way light shines on the surface.

To check for sure that what you are seeing are actual variations in veneer shades rub over the surface with sand paper.

This will smooth out any grain direction issues and show up the real shade differences in the material, which may be less pronounced than at first thought.



*Veneer shades before sanding in
Poplar Burr.*



Veneer shades after sanding down.

Also bear in mind that sometimes veneer shade can vary as you rotate the veneer through 360 degrees. Shade can also change from that visible when viewed flat on your work surface and when it is held up vertically in front of you. It therefore pays to check that you are getting the effect you want by viewing the veneer in a vertical position before cutting in the piece.

In cases where an exact shade is particularly important it can be helpful to lightly wipe a thin coat of your preferred finishing product over the veneer. When this dries accurate final colour and shade variations will be revealed.

CUTTING IN FACIAL FEATURES

When cutting in small details it can be fiddly to tease the insert piece from the background veneer and then handle it in order to place it in position in the window.

To overcome this try taping the selected veneer behind the window and cut out the shape as normal cutting right through the veneer. Turn the work over and with the insert piece still taped to the

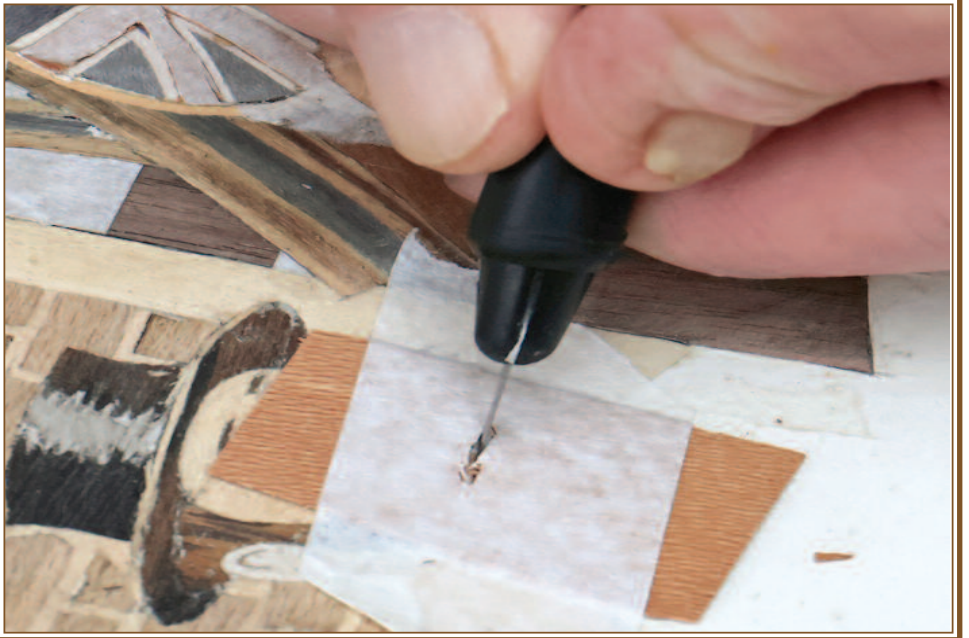
back push the cut piece directly into the window below, using the back edge of the knife blade as shown on the right.

Eyes in pictures are not necessarily round so carefully trace the eye shape onto your face veneer and cut out the eye window. If the eye is small it will be difficult to cut the “roundish” shape with the point of even a very fine blade. It is often best to roughly cut out the eye and finish the eye window by waggling a pin or small needle in the window to form the precise shape and size required.

When cutting in the eye prepare a strip of the chosen veneer to the eye width, then round the end of the strip to the shape of the eye.

Push the prepared end into the eye window and carefully cut the strip to the required length (as shown on the illustration on the right). With the cut strip still wedged in the window trim the inserted veneer as necessary to fit the required shape to form the eye, again as can be seen in the photograph on the opposite page.

Add a spot of glue and press into place, again, as can be clearly seen in the photograph on the opposite page.



Push the cut piece directly into the window below, using the back edge of the knife blade.



Trim the inserted piece to the required shape.

VENEER SELECTION

In the examples for the main areas of the faces Poplar Burr, Quilted White Maple and to a lesser extent, Ash were used.

These veneers contain subtle variations in shade, which when carefully selected can sometimes, in one piece of veneer, provide all of the shading required for a face.

No particular veneer species is necessary for cutting in facial details such as eyes, eyelashes, nose, mouth, and the internal shape of ears.

However, the shape of the facial details is very important and close attention should be made to the reference picture, because shades will vary.

If all facial details are cut with the same shade of veneer or added in too dark or too light, overall appearance and realism of the face can be affected.

CONSTRUCTING A FACE USING A SINGLE PIECE OF VENEER FOR THE WHOLE FACE

Where possible try to find to find a single piece of veneer with appropriate shade variations to construct the whole of the face area.



A single piece of Poplar Burr to form the complete face is cut into the background veneer.



Face detail from a marquetry project picture.

Below are the text boxes which accompany the picture illustrations seen on the left. The numbers in these text boxes correspond with the numbers seen top right in each illustration.

1/. *Outlines of main face features are added in a darker veneer.*

2/. *Eyes, eyelashes and neck are cut in using an even darker veneer.*



The hair is added using a dark shade of veneer with the lighter highlight cut in using the spear method to soften the transition from light to dark.

Finally, the ear is added.

As mentioned previously always review the finished face. As can be seen the right hand eye is rounder and larger than the project picture. Clearly more work is still necessary to improve realism!

CONSTRUCTING A FACE USING TWO MAIN VENEERS

The following example shows the same process, but this time the main face area is made up of more than one piece of veneer. Apologies for appearance of the work which is dirty and scruffy due to the glue and carbon marks

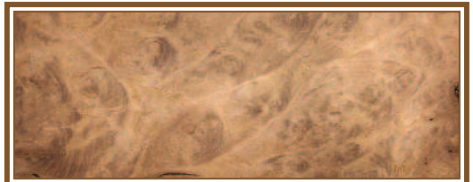


Face detail from marquetry project.



The complete face is cut from a light shade of Poplar burr.

Darker pieces of Poplar burr are cut in to areas in the lower face and above the eyes. Shown below is a very dark piece of Poplar burr veneer.





Eyes, eye lashes and mouth of this portrait added using a much darker veneer.



The completed face cleaned up with the carbon marks and general dirt and glue more or less erased and the surrounding clothing marked out for cutting.

DEPICTING HAIR

Four examples depicting different hair styles are shown in the following examples. If you do not have access to the veneers referred to in the examples, look through the veneers that are available to you for alternatives that have suitable "hair-like" grain characteristics. If you find an ideal piece, but it does not match the hair style in the in your project then consider changing the hair style to make use of the veneer you have. This may be more effective and easier than trying to use a less effective veneer just to be true to your project picture.



In this example 2 pieces of Panga Panga were used one each side of the hair parting.



PANGA PANGA VENEER

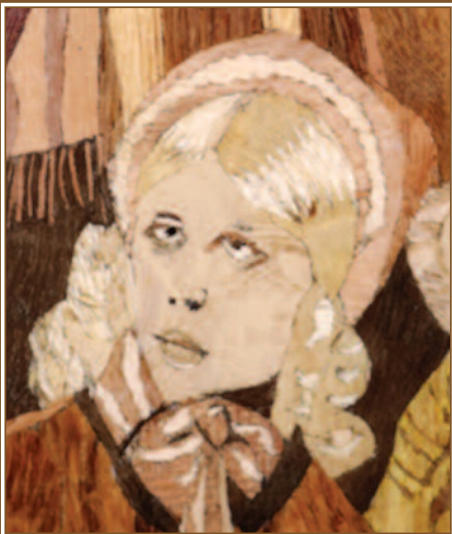


Here Figured Cerejeira veneer was used. To change the direction of the markings a separate piece was cut at a slightly different angle using the “spear” cutting method to form the lower head and neck area of the hair. The “spear” cuts in the veneer can be seen about a third of the way up from the neck.

for the whole of the hair with the lighter highlights on the crown cut in using the spear technique. The highlights in the tresses were added by cutting each one in using the same lighter veneers. This is more work but gives a variation in appearance.



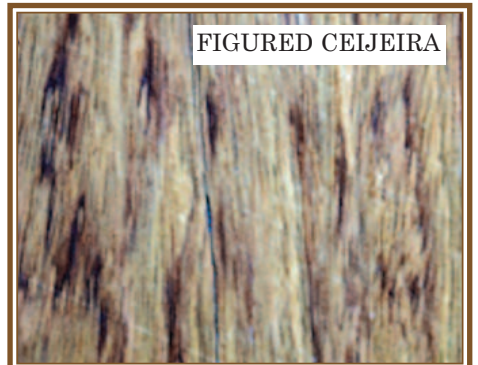
The hair shown here consists of one piece of Figured Cerejeira (Cherry Tree). This picture also illustrates another example of using a single piece of veneer to form the whole face. This time the veneer used is White Quilted Maple and depicts a face with soft shadows on the cheek area.



This illustrates the use of a plain veneer.

EXAMPLES OF THE VENEERS REFERRED TO

Other veneers to those pictured below and on the following page may be suitable for depicting faces, but those shown here are the ones used in these examples.





Poplar burl



Panga Panga



White Quilted Maple



Ash burl

Editor's Note: This article has mostly been based around depictions of faces in the medium of wood veneers (marquetry) as has been seen in these pages over the last ten years.

Mike is the author of this very useful

and interesting article. I am sure that there are very many of us out there who will positively benefit from this very educational article.

Fingers crossed that Mike may write more helpful articles in future editions.

Mounting a picture, affixing stringers, borders and cutting mitres

Part 4

by David Walker

Welcome to part 4 of this borders and mitres tutorial. We now pick up from where we left off in part 3 of this very useful tutorial:

Before the borders and stringers are attached to the picture, glue down the back, ends and sides and allow drying.

Attach a piece of veneer tape diagonally from the corner of the picture. With a straight edge or ruler draw a pencil line from the corner of the baseboard through the corner of the picture onto the veneer tape. (Fig 18).

Position a border along one side of the picture and another along an end, overlapping where they meet at the corner



Fig 18

and secure with adhesive tape along the picture edge.

Repeat for the other side and end so that all four borders are secured in place.

Place a piece of wood of the same thickness underneath where the borders overlap.

This piece prevents the edges of the mitre from splitting. (Fig 19). Place a straightedge along the pencil line that has been drawn on the veneer tape on the picture.

Because this pencil line extends through the corner of the picture to the corner of the baseboard we can now cut from the corner of the picture through the stringer to the edge of the border (Fig 20 demonstrates this nicely).



Fig 19

My first cut is always towards the picture taking care not to mark the picture face.

If going from the picture to the border edge you run the risk of splitting the veneer as the knife reaches the edge even with the piece of wood underneath.

If you are unsure of applying the correct amount of pressure in order to avoid any splits occurring in your mitre, you can either rub some PVA glue into the back of the border veneers around the area

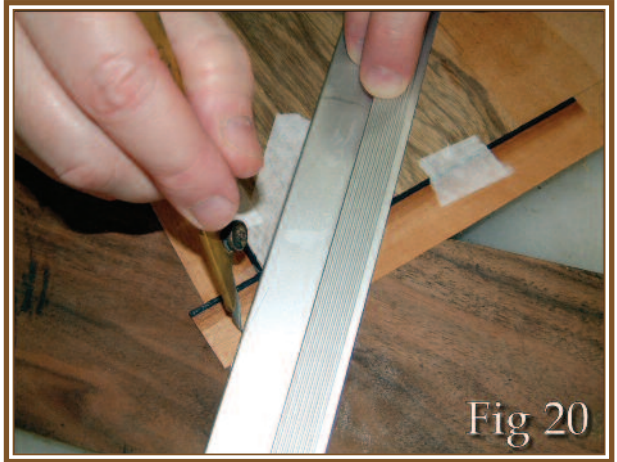


Fig 20



Fig 21

described earlier in this tutorial, remove the waste from the mitres (Fig 21). Apply PVA glue under all the borders, press down the mitres securing them with a piece of adhesive tape to prevent movement (Fig 22).

You will now be ready to repeat the process for each corner mitre, but do make sure that you follow the cutting procedure for each mitre.

Once all four mitres have been glued and pressed and are fully dried, rub some PVA

where you estimate the mitres will be cut, or place some gummed veneer tape (as used in the photos) over the mitre area of the proposed mitre cuts to avoid splitting.

Use a number of light knife passes to cut cleanly through both borders.

You should now have an accurately cut mitre which should marry up together with no visible cut or glue lines when it is glued and pressed.

After you have cut through those border veneers as I



Fig 22



glue along the joint between the stringer and picture and rub with a flat implement (such as the back of a spoon or knife handle to ensure a close joint). When the PVA glue has dried, turn the picture over (Fig 23) and remove the waste from the border taking care not to undercut and then finish by sanding with abrasive paper and cork block. When trimming the waste from the border as you see in the photo below, once again follow the advice to cut the waste with the minimum of pressure.

At this stage it is very easy to ruin all of your good work by trying to cut all the waste away in one cut by applying too much pressure.

What can easily happen when using excessive pressure is that you can cause the veneer to split along its grain path and create breakages along the required edges instead of giving us the nice cleanly cut edge we are looking for.

It doesn't take much longer to make a series of light cuts than it does when trying to do all the cutting in one single



heavy-handed cutting operation.

Figure 24 shows you the finished mitre which has an almost invisible joint.

Just take your time and don't try to hurry things or use too much cutting pressure and your mitres will be the same as these.

An example of how well these techniques work can be seen here on the left with my portrait of Sir Edward Elgar, "The Music Master".



Note that the mitres and borders show clean with no discernable gaps. This is the result you are looking for. Hopefully this little tutorial has helped you a wee bit in understanding how to achieve clean mitres and borders. If you have any questions please ask, I am sure we can help.

The 2025 International Pictures

Thanks go to Steve Jukes for taking the Photographs



Left: 505 - Class 5 - 27 x 36 cms

“Butch Cassidy and the Sundance Kid” by Les Dimes of the Harrow Group

AM: *An excellent double full body portrait by Les Dimes. The creases and folds in the clothing look good. A little dark around the eyes, but that’s probably due to the finish often making the selected veneers darker than expected when it is applied.*

VT: *Looks like they have just been released from jail. The veneer choice for their clothes is particularly good, pity there is such a difference of colour between their faces, neck and chest.*

PG: *Well depicted clothing for both figures. Several cutting errors that I wouldn’t have expected in this class.*

Right: 739 - Class 7B - 30 x 13 cms.

“Sanctuary” by Adrian Benham of the St. Albans Group

AM: *I do like this. I think I may well make a large print from this photo, laminate it and stick it up outside the office door!*

VT: *Good idea. I could put one of these on my workshop door and hopefully get a bit of peace and quiet. Good cutting, shame there’s a little leaching from the black.*

PG: *A very good attempt at the lettering, complete with serifs. Background veneer appeared to be contaminated in places.*



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 319 - Class 3 - 29 x 20 cms

“Chalk Parish Church” by Eric Barnard of the Meopham Group

AM: A jolly good church picture as seen from a low down viewpoint.

VT: It's a shame the main church wall and roof did not have the correct vanishing point. A few shadows around the person and headstones would anchor the down.

PG: The perspective was a bit awry and



the veneer choice a bit bland for the grass. A brave attempt at shadow lettering. Sky seemed to be contaminated by the bird veneer.

Left: 312 - 2nd Class 3 - 36 x 57cms

“Hostelries” by by Adrian Benham of the St. Albans Group

AM: A selection of nice old pubs. Real ale houses I wonder?

VT: 4 quaint dwellings, each with a good selection of veneers making them eye catching.

A nice touch to have a face in the cloud behind the Black Boy.

PG: Well cut and finished with good attempt at the lettering. Lack of shadows made the images appear to be less realistic and more like cut-outs. Well-made nonetheless. Labels in marquetry would have been good!



Right: 141 - Class 1 - 12 x 21 cms

“Luna” by Maureen Keegan of the St. Albans Group

AM: A rather pleasing depiction of the family dog. Looks to me that it was a three veneer picture. Nice work.

VT: An unusual 3 veneer profile of a Labrador dog, well cut, but a few marks in the varnish spoil the finish.

PG: Generally well cut, but splits in the background and poor finishing spoil the overall effect.



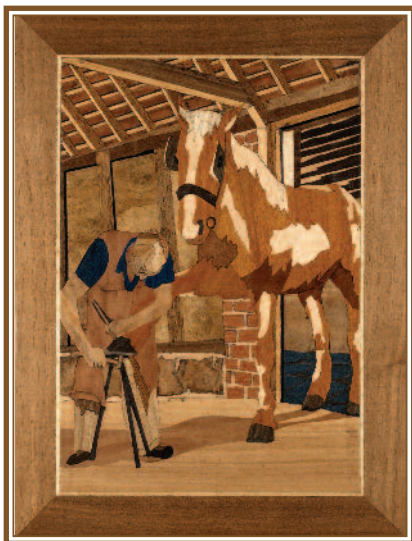
Right: 402- Class 4 - 27 x 35 cms

“The Farrier” by Graham Hopkins of the Sutton Coldfield Group

AM: *Some nicely done shadow effects here. The leg and hoof the farrier is working on is a well selected shade darker than the rest of the horse. Well observed.*

VT: *Realistic timber with the dark and light sides giving depth. The veneers for the horse should have a rounded grain to give a more natural look, also I had difficulty defining his right leg from the farrier’s apron.*

PG: *Roof and brickwork particularly well depicted. Well cut borders.*



Left: 149 - Class 1 - 25 x 34 cms

“Art Deco Girl” by Meri Crispin of the Chelmsford Group

AM: *I rather like this picture. Some interesting effects where the girl’s hat cuts into the border, plus a few extra notches in it as well. A clever idea.*

VT: *A well presented portrait of an art deco girl, with very good cutting. I particularly liked the way the imagination fills in the nose, excellent highlight in her lipstick. Neck, chest and shoulders should be a closer colour match.*

PG: *A very well cut, clean picture with excellent veneer choices (apart from the borders!).*



Right: 605 - Class 6A - Miniature

“Craven Arms, Shropshire” by Brian Freeman of the Sutton Coldfield Group

AM: *Well, it’s a Brian miniature, so it was always going to be good. Some very delicate sand shading helps to add form and depth. Brian at his best yet again.*

VT: *An attractive timber framed property with good shading to its timbers, and some very fine fragmentation.*

PG: *Fragmentation worked well but otherwise the picture was devoid of life. Good cutting.*



Right: 537 - HC Class 5 - 47 x 50 cms

“Boris” by Neil Micklewright an Independent Member

AM: Ah yes, it's our former PM and London Mayor. A real good likeness.

This portrait has the artistic quality of an impressionist painting done in the medium of oil paints, but this time it is wood veneers doing the work.

VT: You can certainly see who this is. The eyes have it, and I like it.

PG: No mistaking the subject! Facial tones seemed a bit harsh to me and could have been a bit less of a contrast.



Left: 101 - Class 1 - 21 x 25 cms

“Italian Violin Workshop” by David Waldron of the Staffordshire Group

AM: A good piece of work in the Beginner's class. Crumbs, that's a heck of a lot of text in marquetry. Very well done.

VT: Some very good cutting with tight mitres, just one a little off. The white face is a bit too bright, but excellent cutting for letters. Shows great promise for a beginner.

PG: A clean well cut piece but the lower border and right mitre seem to have gone awry. The lack of shadows and veneer choices for clothing seemed to let it down.

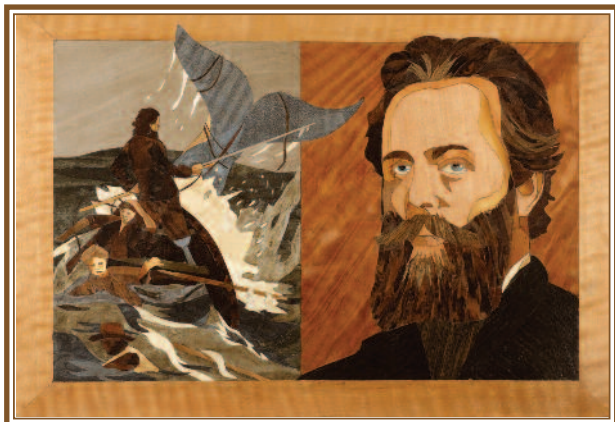


Below: 508 - Class 5 - 41 x 28 cms “Herman Melville and ‘Moby Dick’” by Les Dimes of the Harrow Group

AM: Nice work again Les. It must be your turn for the Rosebowl soon with this level of work.

VT: Herman Melville has that look of a determined man. The selection of veneers for his hair and beard is just right. Is the boat sinking with a man in a hat in the water? It is difficult to see.

PG: The veneers chosen for Herman's face had a little too much contrast for me. The futility of tackling a whale in a light boat certainly came across.



Right: 711 - Class 7A - No size given - "Table Mats x 6" by Dave Bulmer of the Thurrock Group

AM: *This is a jolly good set of table mats, most entertaining subjects. Very clean finishes.*

VT: *What a great idea, 6 place mats with 24 different faces, each one being its own character. All well cut and finished. Too good to use I think.*

PG: *Clean and well cut images. A pity that the mats were warped.*



Left: 164 - Class 1 - 28 x 22 cms

"A Quiet Bay" by Nigel Davis of the Sutton Coldfield Group

AM: *A pleasing idea to place the horse's head inside a horseshoe. Nicely chosen veneers which give a good shape to the horse's head.*

VT: *Good selection of veneers for the horse's head and nicely cut in. Is he keeping an eye on us?*

PG: *Nice idea to use a horseshoe frame. Detail cutting good but mouth area didn't work for me.*



Right: 133 - Class 1 - 12 x 16 cms

"Ollie the Cocker Spaniel" by Samantha Green of the Sutton Coldfield Group

AM: *A lovely enjoyable portrait of the family spaniel. They all seem to have that slightly mournful look about them. Lovely dogs nonetheless.*

VT: *Well cut picture especially when hardwoods are used, and the shading around the eyes is just right. Well done.*

PG: *I believe that the use of tough veneers caused cutting difficulties resulting in gaps. The veneer used in the border makes the picture look a bit wonky.*



Right: 528 - Class 5 - 21 x 31 cms

“Gold Finch Resting” by Colin Roberts of the Chelmsford Group

AM: Colin always gets plenty of delightful detail in his marquetry work, as can be seen here. A really good veneer selection.

VT: A realistic picture with a veneer choice for the flowers, leaves, and the branches with its roundness, just superb, and all set around a Goldfinch.

PG: The blossom was particularly well done, but the cutting in other parts was not up to the same standard in my view. Top right mitre and border cutting not to the standard expected of this class.



Left: 111 - Class 1 - 20 20 cms

“Dizzy Cat” by George Toll an Independent Member

AM: I always enjoy George’s cartoon style pictures. Keep up the good work George, I do like them.

VT: I like the grumpy looking cat, he has character. Just a few breaks in the background veneer and the need to be cleaned back before polishing.

PG: Just how I feel at times! The cutting was generally poor and shows signs of too much pressure with a blunt knife causing the veneer to split.

Right: 519 - HC Class 5 - 60 x 38 cms “Landlord’s Brew” by Enrico Maestranzi of the St. Albans Group

AM: One of Enrico’s masterpieces. The good old Landlord’s Brew given a new twist by Enrico. Plenty of really nice veneers on display here. Who noticed the sky out of the windows? And don’t forget the cat in front of the fire and the kettle.

VT: An attractive picture with lots of brown veneers used, perhaps, too much as they tended to blend into each other, especially where the cat is concerned. Perfect veneer choice for the hair pieces.

PG: Clean and very well cut picture. The landlord very well cut with excellent choice of veneers. I felt that the roaring fire would have created stronger shadows. One customer looks well over the limit!



Right: 615 - Class 6A - Miniature

“Blue Tits” by Elizabeth Head of the Staffordshire Group

AM: *You can always rely on Elizabeth for some jolly good miniature work. And this one doesn't disappoint.*

VT: *The flower petals and the leaves are very good indeed. Using veneers instead of the fragmentation in the blue tit would have been a better choice.*

PG: *Pleasing composition, but the fragmentation on the birds did not blend in well. Smaller less uniform fragments perhaps?*



Left: 307 - HC Class 3 - 27 x 34 cms

“Country Life” by David Kelmanson of the Sutton Coldfield Group

AM: *A superb village scene with loads of well cut detail. Looks like a summer sky to me.*

VT: *I do like a picture that has interest and each time you look at it you see something new, and this is one, it has good shading and shadows, lovely miters and frame, and the sky complements the picture.*

PG: *Very good cutting but veneer choices made for harsh tonal changes where something a bit more subtle would have enhanced the image. I thought that the rope was particularly well depicted.*

Right: 313 - HC Class 3 - 36 x 20 cms “Giles” by Adrian Benham of the St. Albans Group

AM: *Certainly a Giles cartoon perfectly depicted in the medium of marquetry. A well made piece of work very nicely done.*

VT: *Oh what fun the children are having. The artist has caught Giles's cartoon just right, with lots of fine line cutting, I particularly like those glasses, they are very difficult to do. Well done.*

PG: *The chaos and disasters in this busy picture came over well and was clearly inspired by Giles. Some shadows would have lifted the picture a bit.*





Left: 169 - Class 1 - 25 x 430 cms - "The Dark Moon" by Brian Adams of the Bristol Group

AM: *Almost a minimalist picture. The people depicted in this picture are made from different coloured veneers. I do hope that our production processes do not mask this quality - I think they will display okay.*

VT: *The 2 bar fence where the bars taper towards the vanishing point is well done, although a few light shadows behind the fence and behind the people would anchor them down.*

PG: *Simple stylised picture well cut and finished. Top left mitre a bit off.*

Right: 157 - 2nd Class 1 - 28 x 21 cms "English Village" by Brian (Bill) Twose of the Meopham Group

AM: *A pleasing village scene nicely depicted.*

VT: *An English Village Scene well cut and finished with a good selection of veneers. Worthy of its 2nd place.*

PG: *A very clean and excellently cut picture. Inconsistent gaps between the stringers spoil the bottom left mitre.*



Judges' Notes on the Cover Pictures

Front Cover - 103 Class 1 - 33 x 27 cms "Homage to Barcelona" by Patti Edwards of the St. Albans Group

AM: *This really caught my eye. A true 'stand out' picture in its class.*

VT: *A lovely bright colourful picture with a mosaic of well cut tiles to the buildings in the foreground, fragmentation for the back green bush is superb, and the Gaudi Cathedral stands out nicely amongst the other buildings. Another beginner with a high standard of cutting.*

PG: *Main picture well cut and fragmentation used to good effect. The cutting of the borders and stringers not done to the same standard.*

Back Cover - 804 - Class 8 - 23 x 37 cms "6 Reels of Joy" by Mike Roberts of the Sutton Coldfield Group

AM: *Wonderful detailed cutting in this picture. Lots to look at. Some very pleasing text work here in this picture. Chaplin's "Tramp" looks to be spot on with the classic appearance of Charlie, well cut.*

VT: *The artist has caught the eyes of Charlie Chaplin and the boy just right, as with the veneers used for Charlie's coat and the boys trousers. Nice picture, shame about Charlie's missing right hand.*

PG: *Good borders. The right eyes of Chaplin and the kid didn't quite work. Veneer for the lettering split which was unfortunate. Very good 3 veneer picture.*

Readers Letters

Concerning my Whitley Bay marquetry picture

Perhaps you remember that last year, 2024, I made a picture of Whitley Bay, my hometown in the northeast of England. Whitley Bay is actually in the county of North Tyneside nowadays although when I was growing up, it was in Northumberland. I thought that the backstory to the making of this picture might be of some interest to readers of this magazine.

Early in 1984, my wife and I already knew that we would be leaving England to move to Colorado in the USA. I was moving to an exciting new job and, even though I was reluctant to leave England, I felt I had no option.

As a consequence of our impending departure in September of that year, we decided to visit old friends and old haunts that we had known for many years. So, we decided to visit, for example, Edinburgh, Norwich, Bedford and Bournemouth. In each of these towns, we had friends who we were keen to see one final time, before leaving. I seem to remember a last trip to the Lake District.

It was during our visit to Bournemouth that my wife, who was rummaging through a junk shop, found an old postcard showing a picture of our hometown in 1908. That seemed a strange coincidence, so she bought the postcard. The text suggested that the card had been sent, perhaps by a holiday-maker, to a friend or family member in the town of Hartlepool.

From Hartlepool, during the course of the next 76 years, it somehow made its way south to Bournemouth. It would be intriguing to know the details of its lengthy journey, but they are lost forever! Anyway, for whatever reason, it stayed with us when we moved to the USA and

resided in a kitchen drawer forgotten, at least by me. However, last year, when I was short of ideas for my next marquetry project, my wife suggested that I make a picture based on the old postcard. This seemed like a very good idea although I thought the picture may be a bit too challenging. Nevertheless, I scanned the postcard and printed it on American letter sized paper (8½" x 11"). Finally, I started working on the picture but progressed very slowly. In fact, there were several occasions when I was very close to abandoning the project. However, I stuck with it and finally completed the picture sometime around summer 2024.

My wife, to whom I refer as my domestic art advisor (critic), liked the picture and thought it was probably one of my best. I liked it as well and, even though the finishing left a lot to be desired, it remains one of my favorites. It's a keeper!

Just for interest I've shown a photograph of the final version alongside the original postcard. I did not attempt to make a picture that was identical to the original postcard and used my own interpretation when appropriate. The picture shows Whitley Road, looking south. Long after the photograph was taken and the postcard sent, my wife's parents owned a bakery on Whitley Road.

My final comment is a result of a question asked at one of our Tuesday evening sessions a couple of months ago. 'Does it look like that now?', was the question. To my shame, in all the years I had lived in Whitley Bay, I had never noticed if the towers shown on the postcard were still there. However, my wife and I spent a week or so back home last year, and I can confirm that, even though the particular shops have changed, the two towers survive.

Tim Coutts



Tim's marquetry reproduction of Whitley Bay and the original postcard used for reference

Another of my experimental wood granules pictures

Hello Alan,

From what you have told me about the responses you received after printing my first attempt at a new technique in the name of marquetry, I thought that you may like to see my next attempt at this new approach to introducing something different in the name of the art of marquetry.

It is by no means conventional, but it may help to inspire others to try something different using wood veneers in a completely different and new approach to the artistic side of marquetry in an unusual way. Almost akin to painting using veneer 'dust'.

Ivan Beer

Hello Ivan,

Yes indeed, I got quite a response to your first of these pictures. Many readers enjoyed seeing something done very differently to the 'conventional' in the name of marquetry. I do like to see new methods.

Alan.



A report on the 2025 International Marquetry Exhibition held at Budworth Hall in Ongar, Essex

Hi Alan,

In the 2025 International Marquetry Exhibition held at Budworth Hall we (Chelmsford Group) believe it was a good exhibition.

Costs were £1,400, for the 4 days. We did not use the Monday.

We sold 60 catalogues making £120.00,

We had over 200 entries, which was better than recent Nationals.

I would like to thank all the help that we received (Steve J, Mark C, Andrew J, Martin B, and Janet E) plus Ivor B and Enrico M and many other members of Chelmsford Group for setting up.

It was a true Society effort.

All the photos were taken a week before at my house which meant no taking off the stands.

I thank also the ladies of the Chelmsford Group for serving tea & coffee and donating cakes.

For a small group now, but with much help, I think we did a good job and that Chelmsford did its best in the circumstances.

Regards,

Alan Townsend.

Hi Alan T,

Yes indeed, it surely was a really good exhibition, I for one, enjoyed it very much.

I thought that your Chelmsford Group did a really splendid job of it and made it a superb exhibition for all the visitors

I was one of the judges here and your Chelmsford Group made me very welcome and most comfortable and provided me with a jolly good and enjoyable lunch.

The venue was much to my liking. For me it was easy to get to, and the car parking was directly opposite. My only problem

there was to park under a tree favoured by the local bird population, with what I suppose were the inevitable results!

The marquetry work was exemplary, not a bad or rough one to be seen, each and every entry was of tip top quality. Just a shame that we are limited by the amount of awards we can hand out in each category. If it were possible I would have made each exhibit an award winner, but we have to be realistic and abide by the established rules.

And so it's a matter of saying, please do try again this year all of you who missed out getting an award in 2025, with any luck 2026 will be your year for putting your mark on an award in your category.

You must all be learning well because I could not see any below par cutting at this exhibition. You are all putting me to shame there! I envy your finishing as well, even our beginner's category are surpassing my own efforts in the Premier Class.

So I can see that we have plenty of future candidates for becoming Rosebowl winners in the years to come. Well done everyone, you make these exhibitions a true joy to visit, and that includes each and everyone of you.

And a big thanks again to Alan Townsend and his Chelmsford crew for putting on a truly first class exhibition, which I know involved a tremendous amount of work for all involved.

It was very much appreciated by myself and I am sure, all of the visiting public and Marquetry Society membership.

It was unfortunate that the amount of days and time allotted to us did not allow for the following AGM to be held in person as you wished it to be. However, Zoom came to our rescue and allowed us a virtual AGM, which in the circumstances was a hopefully useful substitute.

It was wonderful to meet many of you in person, you are always the most friendly people, full of good camaraderie.

Alan M.

ANDREW SMITH'S Random Jottings Revisited



To Sliv' or not to Frag'.

The abbreviations in the title refer of course to sliverisation and fragmentation. It's an old argument, and it's the same old answer we get whenever the question is raised. "It's our hobby and we can do whatever we please." Here, here! However, I sometimes wonder if there is a danger of taking our materials beyond their limitations.

Some would argue that there are no limits and indeed this seems to be the case in all walks of life. There are no limits in sport for instance, nor in music and art, literally anything goes. There are a few brave souls however, who set their own limits, if only to succeed in one particular endeavour.

There are many definitions of marquetry which begin, "Marquetry is!" However, it would be very difficult, if not impossible, to define marquetry that would incorporate a set of rules. I quote one of the the shortest definitions from the Bexley National catalogue from a couple of decades ago.

'Marquetry is the art of decorating, furniture and making pictures in veneer, using the natural colours, grain and figure to its best effect!'

O.K. So I now have my piece of nicely figured walnut. I can shred it, powder it, dye it, bleach it, burn it, or..., well the options are endless. "Oh, no you can't!" "Oh, yes I can!" There is nothing in the rules, I can do as I like!

I am not taking sides, although if anything

I am a purist, even though I have dabbled in both sliverisation and fragmentation.

I can just visualise your reaction to this confession. "The cheeky sod, telling us we can't do something that he is already doing!" I am merely pointing out that moderation in these techniques is desirable, or we can get carried away. It would be possible to do a picture entirely by fragmentation but is it marquetry?

One defence of sliverisation in the past was, if one or two slivers are cut into a picture to depict say, rigging lines, then the precedent has been set, and one is free to cut in a thousand slivers if need be. Similarly, in fragmentation, one could lay individual grains of coloured sawdust and with infinite patience build up a stipple like effect.

"Oh, no you can't!" "Oh, yes I can!" There is nothing in the rules, I can do as I like!

This is where I came in.... all letters please to the editor, I am sure he would welcome them.

To saw or not to saw.

Sorry, I've done that bit. Now to practicalities. I am not of course writing for rosebowl winners, obviously they can take care of themselves. But rather for those who would like to know a few short cuts to enable them to make worthwhile pictures within a reasonable time scale.

Those of you who have followed this series of articles throughout, will realise by now that I use a lot of unit building and built up prepared veneers.

More of this in the summer edition.

2026 International Marquetry Exhibition

Notes for Guidance (Notes and Rules last updated 2025)

Entry form

Your signed entry form together with fees (preferably paid by bank transfer or, if that is not possible, a cheque made payable to “**Marquetry Society**”) should be sent to the Society’s Exhibition hosts via;

Mark Coffey, 9 Beech Avenue, Radlett, Hertfordshire WD7 7DD to be received by **1st May 2026** at the latest. Or you can email your completed form to Mark at: stalbansmarquetrygroup@outlook.com Please try to send it prior to the above cut-off date. We would encourage to pay your fees by bank transfer to the Society’s bank account **00844307** at sort code **30 94 55**, quoting your membership number as your reference.

The entry form is on the enclosed sheet. Please complete the form carefully using **BLOCK LETTERS** throughout paying particular attention to the dispatch and return sections. Registration fees are waived for non-UK and Independent members.

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

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

Exhibit labelling and hanging

Please affix a label to the back of each exhibit, bearing its title, class and your Society number and no other information. If you are not sure of what class you should enter, contact the Membership Secretary. Except for miniatures and items in the applied class, please ensure that your entry is provided with a means for hanging.

Packing, labelling and despatch

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

Please affix a label to the outside of your package, bearing your name, title of your exhibit, Marquetry Group / Independent and exhibit class. Please ensure each exhibit is individually packed. It is also useful to affix a small photo or drawing of the item. This assists the exhibit being placed into the correct box at the end of the exhibition. When sending by post, please obtain a ‘FRAGILE’ label from your Post Office and affix it to your parcel.

Obtain a certificate of posting. All exhibits are to be sent to **Enrico Maestranzi, 19 Ravensdale Avenue, North Finchley, London, N12 9HP**, Email; enrico.maestranzi@gmail.com (to make arrangements for personal delivery). Exhibits to arrive by **9th May 2026** at the latest. For Class 10A photos see section 1 rule (ix) below.

The Exhibition

All queries are to be sent to the dedicated email address (see below) or, if you have no email facility, to **Enrico Maestranzi, 19 Ravensdale Avenue, North Finchley, London, N12 9HP**, Tel: **07402 137843**.

Copyright

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

Please attribute your entry to the original artist if applicable

Group Fees

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

Email

If you have any exhibition queries please Email us at: enrico.maestranzi@gmail.com.

Rules for International Exhibition and Competition

1. GENERAL.

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

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

(iii) All entries in the competition classes are considered for the Rosebowl. An entry for the competitive classes can only be entered twice in the pictorial class applicable to the member (or once, if it wins an award when first exhibited).

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

(v) All Group member entries in the Competition Classes will be subject to an entry fee with the exception of Classes 10 and 10A.

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

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

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

(ix) Photographs submitted for Class 10A should be unmounted, a maximum size of 30cm (circa 12") along their longer edge and in colour. Alternatively, digital images (at 300 dpi – max file size 5Mb)

may be submitted as email attachments to Peter White at; peter@marquetry.org - or prints sent to Peter White's home address.

No fee is payable and the Society will print the photographs. Photographs are submitted on the understanding that they are non-returnable. An entry form must be submitted.

(x) No commercial work is permitted. An entry form must be completed and signed.

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

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

(xiii) An experienced marquetarian may self-elect to either exhibit for the first time in Class 2 (if they have not previously entered the Society's exhibition as a Class 1 member) or progress to Class 2 (if they are already in Class 1 and have previously entered the Society's exhibition as a Class 1 member), but only with the Society's approval. The Class 1 member must submit three digital photographs, typical of their standard of work, to a vetting panel of two members of the Society's Executive Committee who will decide if the member can begin in, or progress automatically from Class 1 to, Class 2. The submitted images do not have to be the work that the member wishes to enter into competition.

Send images to:

Les Dimes and **Enrico Maestranzi** at these email addresses:

les.dimes45@gmail.com and enrico.maestranzi@gmail.com.

(xiv) A member achieving the necessary points in Class X for promotion to Class X+1 in the following year but who expresses a preference not to exhibit in Class X+1 may continue to exhibit in Class X until they elect to exhibit in Class X+1.

2. THE COMPETITION CLASSES.

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

Class 1. Beginners.

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

Class 2. Secondary.

Pictures by members who have either (A) gained a 1st place in Class 1 or accumulated at least three points in Class 1, or (B) are Class 1 members who have not previously achieved a 1st place or accumulated three points in Class 1 but have been approved by the Society to self-elect to enter Class 2 (see section 1 rule (xiii) above) and who, in either case, are not eligible for Classes, 3, 4 or 5.

Class 3. Intermediate.

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

Class 4. Advanced.

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

Class 5. Premier.

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

Class 6A. Advanced Miniatures.

Pictures having an overall face area (including any frame), not exceeding twelve square inches. Open to all Class 4 and 5 members and Class 1, 2

and 3 members who have gained a 1st place in Class 6B or accumulated at least five points in Class 6B.

Class 6B. Beginners Miniatures.

Size of picture as for Class 6A but only open to members in Class 1, 2 and 3 who have not previously gained a 1st place in Class 6B nor have accumulated at least five points in Class 6B.

Class 7A. Advanced Applied.

Any work of pictorial, geometric, decorative veneering or marquetry applied to a suitable article – e.g. Tables, Cabinets, Boxes, Clocks, Games Boards etc. Open to all Class 4 and 5 members and Class 1, 2 and 3 members who have gained a 1st place in Class 7B or have accumulated at least five points in Class 7B

Class 7B. Beginners Applied.

As for Class 7A, but open only to members in Class 1, 2 and 3 who have not previously gained a 1st place in Class 7B nor have accumulated at least five points in Class 7B.

Class 7C. Miniature Applied.

Applied marquetry work, including non-removable fixtures such as hinges, catches, clasps, brackets etc, that will fit inside a gauge box whose internal size is 4 x 3 x 3 inches. Non marquetry accessories such as removable stands, straps, supports etc will not be included in the size. Open to all members.

Class 8. Three Veneers.

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

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

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

were used, additional evidence would be welcomed.

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

Class 9. Junior.

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

Class 10. Exhibition Only.

Any picture or article not for competition.

Class 10A. Exhibition Only Photographs.

Photographs of any type of marquetry by Independent marquetarians and/or those living outside the United Kingdom (please refer to section 1 rule (ix) above).

3. JUDGES.

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

4. AWARDS.

Awards are defined as 1st, 2nd 3rd, Very Highly Commended (VHC) and Highly Commended (HC). Promotion through the Classes is in accordance with a points system introduced in 2018 as amended in 2025. The points schedule is defined in section 5 as seen on page 46.

Judges may withhold or give additional

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

Winners of each Class and winners of special awards (with the exception of Class 10A) will receive a medallion. Winners of any award will receive a certificate.

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

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

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

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

Definition: Pictures where the design /composition is the work of the maker. Minor elements from other work may be used but the overall design must be original. Changes made to existing works must not be submitted for this award.

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

The H. Pedder Award. Awarded for the best piece of portraiture work in the competitive classes. This award will go to an exhibit whose central theme is the likeness to a real person. This is not to say that the person necessarily needs to be famous or likely to be known by everybody. It is advised that a photograph, drawing or facsimile of the source material that the exhibit is based upon be

included with any entry submitted that the entrant wishes to be considered for this award.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Photographic Award. Awarded to the best entry in Class 10A.

5. INTER-GROUP CHALLENGE SHIELD.

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

The Points Schedule.

1st in any class 5 points.

2nd in any class 4 points.

3rd in any class 3 points.

Very Highly Commended 2 points.

Highly Commended 1 point.

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



And this is what we all strive for, it's our famous Silver Rosebowl award which gets presented to the best exhibit in the exhibition. It could be your turn this year of 2026.

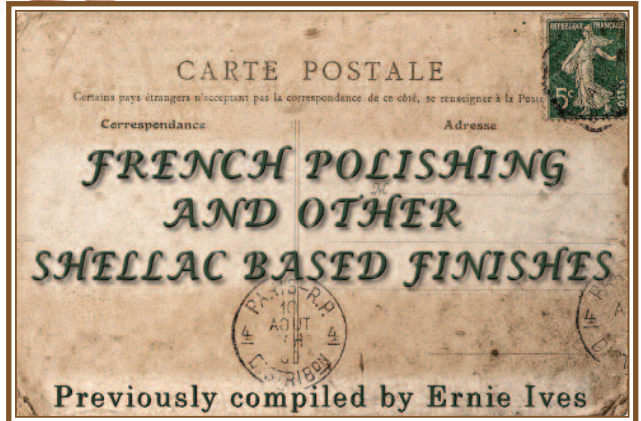




As our notes and rules for the forthcoming International Marquetry Exhibition & Competition have been updated in 2025, I appreciate that you would want to be fully aware of them, so there they are.

Apologies to all of you who were looking forward to reading part 2 of Ernie Ives' truly excellent series on the subject of French Polishing and other Shellac finishes.

As your editor my excuse is that the only space I had which I could make available was Ernie's article, which has now been deferred to the summer edition of our journal.



Veneer Examples - the A to Z of wood veneers

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

Walnut Australian	Walnut Black American	Walnut Charbonnier	Walnut Circassian Burr	Walnut European	Walnut European Burr
Walnut New Guinea	Walnut Nigerian	Walnut Peruvian	Walnut Queensland Blue	Walnut Sappy	Walnut Satin
Wellingtonia	Wenge	Willow	Willow Italian Moiree	Willow Weathered	Yew
Yew Burr	Pacific Yew	Zebrano	Zebrano Crown Cut	Zebrano Rose	Zebrano Rotary Cut

Subscription Fees For 2026

Location	New Members	Renewal Rate
U.K	£30.00	£30.00
Rest of Europe	£33.00	£33.00
Outside Europe	£33.00	£33.00
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 7)

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 may now be supplied as a PDF file in an Email attachment. A few printed copies have become available while stocks last. (Please enquire 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.



"6 Reels of Joy"

by Mike Roberts of the Sutton
Coldfield Group Class 8

The 2026 Marquetry Society International Exhibition.

Hosted by the St. Albans Group

Entry Form

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

Please use CAPITALS throughout

If you would like your Entry Form or Exhibit Acknowledgement sent via Email would you please place a capital "E" in the appropriate 'tick box' and ensure that you add your Email address clearly in the relevant space below.

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

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

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

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

The 2026 Marquetry Society International Exhibition.

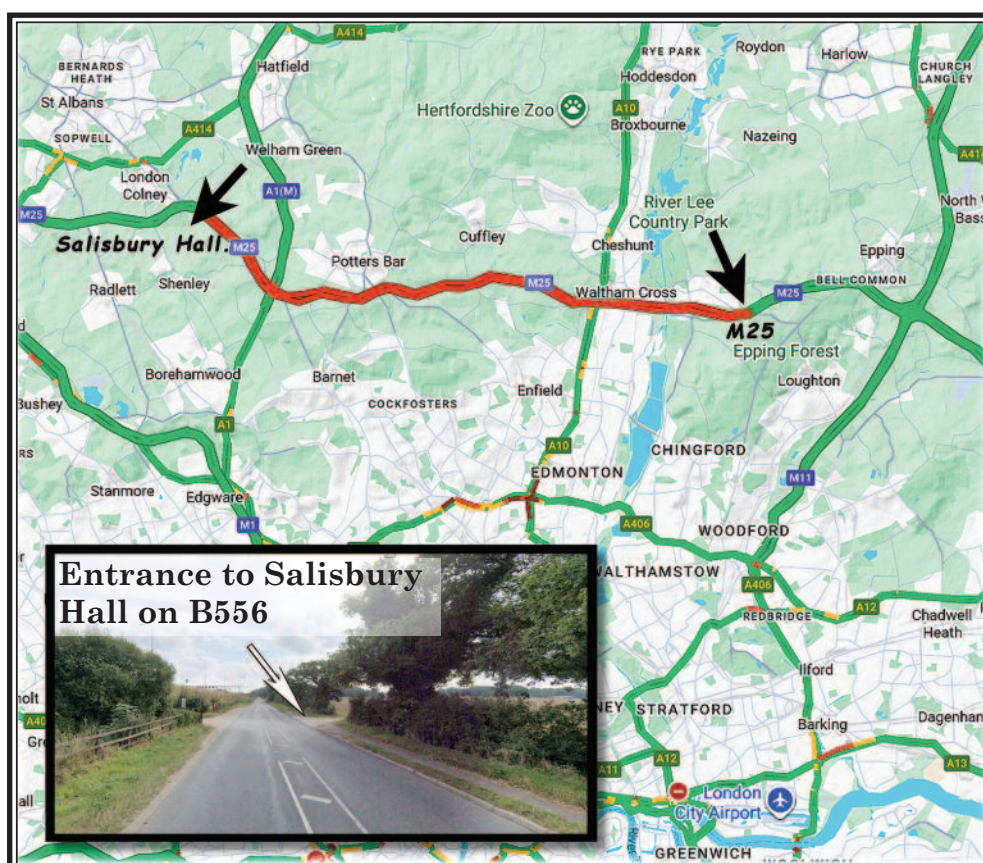
Opening dates: Saturday 23 May & Sunday 24 May & Monday 25 May

Entry Form Notes

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

- 1/. Complete the Entry Form fully using CAPITALS throughout.
- 2/. Entry fee is as follows: £1 for up to two entries and 50p for each additional entry.
We would encourage payment to be made by online bank transfer, where possible, to the Society's bank account held with **Lloyds Bank plc** via Sort code: **30-94-55** Account: **00844307**.
If you need to pay by cheque, please make it payable to "**Marquetry Society**".
For all payments, please ensure that your name and membership number are included in your remittance (and, if making a group payment, please add the group's title) as it appears on any bank payment reference so that we can marry up your payment with your entry form.
Please do not send cash under any circumstances.
- 3/. Enclose a stamped addressed envelope for each or any acknowledgement required.
- 4/. Send the completed form, entry fee, return carriage remittance, (if applicable) and SAE (if applicable) to arrive no later than **1st May 2026** to:
Mark Coffey, 9 Beech Avenue, Radlett, Hertfordshire, WD7 7DD.
- 5/. Send exhibits to arrive no later than **9th May 2026** to:
Enrico Maestranzi, 19 Ravensdale Avenue, North Finchley, London, N12 9HP
Telephone 07402137843 (to make arrangements for personal delivery)
- 6/. Exhibits will be returned after the exhibition providing the appropriate carriage charges have been received.
- 7/. It would be helpful if fees for group members could be collated at group level and a single payment made covering all of the group's entries.
Please note that exhibit insurance is the responsibility of the individual.

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



**Driving directions to
De Havilland Aircraft
Museum
Salisbury Hall
London Colney
Hertfordshire
AL2 1BU**

Get on M25 from any direction and head towards the Watford, Luton area. (example on map shows the Epping Forest/Bell Common junction)
At junction 22, take the A1081 exit to St Albans.

At the roundabout, take the 1st exit onto Ridge Hill/B556.

After approx ¼ mile on that road and at the second of the right turns you will see a signpost to De Havilland Aircraft Museum. Go down this road to its end then turn left to Salisbury Hall.