

# THE MARQUETARIAN

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“Stormy Return”

by Ron Gibbons of the Bexley Group

HC Class 5 - 1992



Journal of  
The Marquetry Society



# The Marquetry Society



Founded 1952

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**Cover Background:** Weathered Olive Ash

**Front Cover Picture:** "Stormy Return" 1992

**Back Cover Picture:** "Amsterdam Street" 1991



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### **Deadline Dates**

**Final** date for receipt of material for issue  
**276 is 12th July 2021** but please let me  
have as much material as possible by  
**mid June 2021**

**Final** date for receipt of material for issue  
**277 is 12th October 2021**

### **Marquetarian Back Numbers**

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

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# Page 3 Cartoon



It's his new hobby, he was getting too obsessed with marquetry!

Cartoon story line by Vaughan Thomas. Artwork by Alan Mansfield

## *The 2021 International Marquetry Exhibition Exhibition venue:-*

*Niland Conference Centre, Rosary Priory, 93 Elstree Road  
Bushey Heath, Bushey, Herts. WD23 4EE*

### *Exhibition Opening Times*

*Saturday, 16th October 9am to 5pm*

*Sunday, 17th October 9am to 5pm*

*Monday 18th to Friday 22nd October 10 am to 5pm*

*Saturday 23rd 9am to 1pm AGM at 1.30pm to 5pm*



If, on this publishing date of the start of June, things go to plan, we can look forward to an International Marquetry Exhibition in October this year - only a handful of months away (fingers fully crossed!)

As we missed out in 2020 I am rather hoping that our exhibit count will almost be double this year - a positive surfeit of marquetry glory to enjoy. A lot to take in on one day, may need two or more this year to be sure!

Who will be the Rosebowl winner out of that lot? That one will indeed be special.

Talking of our 'National - and of the judges' rules in particular, there was an error brought to my notice about the reply to Peter Goucher's Reader's Letter regarding the judges' guidelines. The reference I used was taken from the guidelines published on our website. Now, I copied and pasted directly from the website, but in doing so, the formatting changed the appearance of the lower ranking category so that it showed 'finish' as a lower ranking item. This should have actually read as the finish of the 'backing veneer' - not - the actual finish of the picture or applied piece itself. Apologies for this misleading information. This will

teach me to double check the formatting when copying in the future, it is so easy to get caught out as you have seen.

Here is what it should have said:

### Lower Ranking

**Backing veneer** Application, finish.

**Hanging method** Adequate, presentable.

Hope that clears that up, it was the finish of the backing veneer and not the finish of the piece itself. So carry on polishing in the normal manner - I certainly will.

Until we can resume our usual schedule of exhibition photos, up to date news and so on with our spring 2022 Marquetarian, we are rather stuck with raiding our archives for a lot of the material for this journal. Happily quite a few of you are writing some really good articles for The Marquetarian, and I must whole heartedly thank you for them. They bring new content and information for our readers. Hopefully you are nonetheless enjoying the photos of past marquetry glories selected from our archives. I do try to pull out pieces you may not, or will not have seen before. With any luck these will be new to you. So I hope you enjoy them as much as I do, they are amazing work.

*Alan.*

### **Summer period Password**

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

**g a b o o n**

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 June 2021**.

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.



**D**ue to no International Marquetry Exhibition or AGM or other meetings, there is nothing for Peter to report on for the time being. But Peter will be back for our autumn Marquettarian.

**P**eter offers his apologies for having no “perspective” for you for this summer edition, but fear not, we have found an article written by Andrew Smith some decades ago that still holds good today. Where relevant we have brought the text up to date, so over to you Andrew.

### **Quest for the Rosebowl**

The title of this article is something of a misnomer, because obviously, no one can deliberately set out to win the rosebowl. In fact I know more people who don't want to win it than those who do, but I think they say it tongue in cheek. I was told when I won the rosebowl that it counted for nothing, it didn't make me a better marquettarian. Be that as it may, the rosebowl is still regarded as the criteria for excellence. But what is excellence? Perhaps we should answer that question by reviewing the level of skills at the present time.

It is obvious that the criteria for the rosebowl is absolute perfection in every way, especially in relation to cutting skills and photo-realism. I for one will never reach that perfection but the saving grace is I don't particularly want to. I will always be a traditionalist. Over the last few years methods and techniques have changed so much that the original definition of marquetry has become obsolete, i.e. using the natural figure grain and

colour of the wood. It has got to the stage where if a certain piece of veneer in the picture exceeds a square inch, it is passed over as not enough work content.

The judges have a difficult task. The quality of work has improved so much over the years, in fact, year by year it must be difficult to separate the top few in each class, but especially in the Premier class. We have become so clever, (yes, I know I have said it before Patrick), that I am sure there must be a case for a super league. Or do we have too many classes already?

The judges bless 'em, are bound hand and foot by guidelines. Once set, guidelines become the rule, as witnessed by government and local authority guidelines, not under and certainly nothing over and above, consequently our judges play safe and go for technical perfection, and who can blame them when that is the norm. Just in case you think I am overstepping the mark, let me put the following case.

From time to time, our editor treats us to pictures of the work of world renowned marquettarians both past and present. There was just such an article in issue 178, i.e. the picture of Christ on the Cross after Rubens. Do you realise that under our judging system it would not qualify for an award in the premier class. I doubt very much if even Spindler himself would merit an award.



*Christ on the Cross after Rubens as originally published in The Marquetarian*

Another thing! We have lost the art of wonderment; no one wonders anymore. I remember at one National I was heartened by the remarks of the members of 'Joe Public'. As they walked round the exhibition they used expletives like, 'marvellous', 'isn't it beautiful?', 'absolutely amazing' etc etc. I later met one of the organisers, at that time a leading member of the Society, and congratulated him on a wonderful show. I was astonished at his answer. "Yes, it's not bad, but there is nothing outstanding." You will understand the point I am trying to make when I tell you this was the year of Alan Townsend's Tigers!

There is no disgrace in winning the rosebowl, it is the name of the game, and it must be the secret ambition of all of us. However, I do think that in certain cases the quest for the rosebowl is no longer a goal, it is an obsession and has given rise to the furore we have witnessed in the pages of the Marquetarian of late. I do hope that the editor of our splendid magazine can steer the boat through to

calmer waters and get things on an even keel. Let us set an example to the youngsters!

And what about our juniors? It isn't often I can get to a National but when I do, I see glimpses of new ideas and original conceptions. I would appeal to our youth to nurture these qualities and develop their own style of marquetry. You see, we have become bogged down with stereotype. From time to time someone develops a unique technique and others try to emulate them. It can't be done!

Richard Shellard was a master of sliverisation and developed it to the nth degree. Alan Townsend is a master of needlepoint cutting. (Apologises to Alan if I have used the wrong term, but that is how I see it). Again, others followed but without much success. Leave it to the masters and develop your own style. Aim for the rosebowl by all means, but the happiest recipient of it will be someone who least expects it.

And now back to judging.

Before I go any further and to pre-empt any remarks as to why I don't have a go at judging myself, I have been invited to judge at a National but refused because of guidelines. I don't believe in them. I say, give the judges absolute freedom in the difficult job they are asked to do. As I see it, an appointed judge has three options in reaching a final decision.

1. By instruction.
2. By guidelines.
3. Own judgement.

Let me enlarge upon this in relation to the use of dyed woods. I have it on good authority that one well known judge in the past hated dyed woods and would not allow them at any price. (The voice of authority). I must admit the situation has been tempered of late by a guideline that says dyed woods can be used with restraint so long as they enhance and contribute something to the subject matter of the picture. (Well you can't have a brown kingfisher, can you?)

*To be continued in the autumn Marquetarian.*





**H**aving missed out on the last Marquetarian due to my moving away from Redbride I have had to struggle to put pen to paper for the Summer issue. I hadn't moved house for 38 years and am still trying to get my act together. Trying to fit 38 years of possessions from a three bedroom house into a smaller two bedroom bungalow doesn't really work. However after four months I am safely ensconced in Bishopbriggs about seven miles north of Glasgow and I can get back to Web Secretarying again. I thank Alan for helping me out and fielding incoming enquiries whilst I was unable. It wasn't until I started clearing out the shed, garage and loft that I realised how much veneer I had stored. A lot of it was veneer collected over the last 45 years and was not really fit for marquetry being split, broken and dried out. I therefore had to dispose of a lot. I must say that I had 50 shades of Brown! My wife and family up here just don't understand why I need so much veneer! And I must say that I came close to agreeing with them when I tried to find places to store them. Whilst we have been in lockdown the Redbride Group have hosted a Wednesday night Marquetry Forum. It has been mainly for Redbride Group members but over the year one or two

other Society members have crept in. We have had a very good time discussing various aspect of Marquetry. After a short time we had Jim Bassett from Georgia, Jeff Grossman from Phoenix, Arizona, Tim Coutts from Colorado, Susan Bart from Bilbao and Ernie Mills from California join us. Every Wednesday evening at 7.30pm we chew the fat discussing, finishing, copyright, various glue types and many other topics. Les Dimes from Harrow joined in and gave a very interesting talk on Portraiture in Marquetry and Enrico from St Albans gave a talk on veneer choice. Both Les and Enrico have continued with us. It has been a rewarding time. I know our American cousins have found it so as they are isolated by distance from other members. I am not sure what we will do when lockdown is lifted and we are meeting once again in our own Groups. I suspect though, that we will find some way to continue. I happened to mention one evening that I was having difficulty sourcing some Red American Gum veneer in this country. Lo and behold about two weeks later John Coffey our veneer storer received about 167 square feet of beautiful red gum from Jim Bassett in America. I have bought some of this beautifully figured veneer from John. Having paid carriage and customs duty John wishes to repay Jim and recoup his own costs. He has asked if we could publicise this veneer and states that members will get a good deal if they contact him either for personal use or for a Groups store. There are twelve different figurings and very smooth. If you would like to help John retrieve his costs for this veneer his telephone number is in the back of the Marquetarian. Elsewhere in this issue Alan has included photos of these veneers for you to drool over! He also has a wide range of other veneers. Well until next time, keep cutting and I might even see you at the National.

*David.*



It is now well over a year since we last had some good new content to add to our website. Our 'National Exhibition Gallery has had to remain stuck in 2019 for almost two years due to no fault of our own, although I am fully aware that you lot have been very productive; but thanks to covid we can't see your beautiful marquetry work for some time yet.

Hopefully, if things do go to plan, we will at last have our "National" in October, and then we will have a lovely new gallery and slide show for our website visitors to enjoy. Here's a screen shot of our current slide show>>, but this is two years old now and is in sore need of updating, but sadly I can't do anything about it until about March next year.

Apologies for that, but I can't really jump in ahead (with the website gallery update) of the publishing date for the spring edition of The Marquetarian - they must be timed to reveal the 2021 International Marquetry Exhibition at the same precise time, not one ahead of the other.

I am always surprised at how many companies out there keep getting in contact with me offering to update our website to HTTPS status - but of course, none of them want to do it for free, they want to charge big fees for the privilege. The only benefit we would get from it is a secure rating with Google. But as we don't do transactions on the website (subs and suchlike payments are done via the secure PayPal servers on our behalf) we,

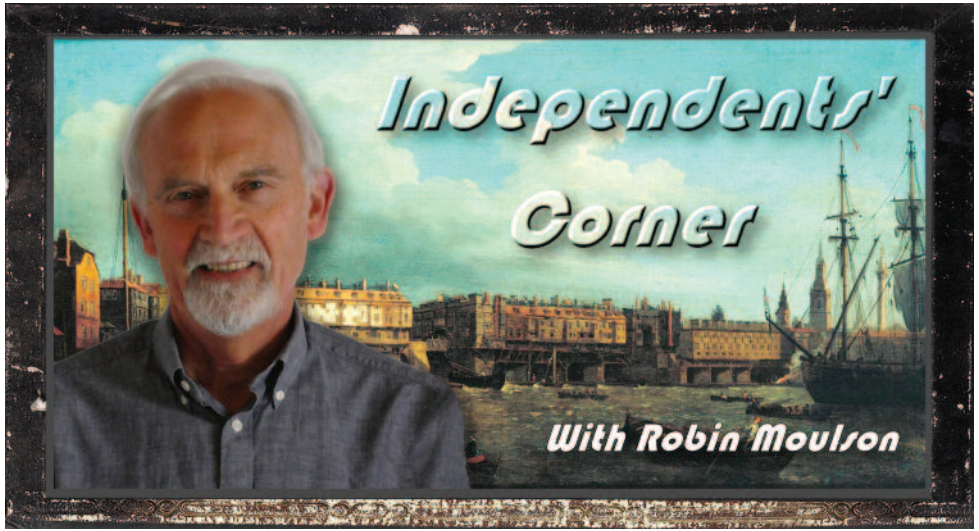
for all such respects, are totally safe. To be honest, if our website wasn't so large, I would use one of our web host's secure templates and migrate the site to a safe HTTPS status that way. But as that would eat into the time I can devote to the production of The Marquetarian, I have to opt for whatever presents itself as the most advantageous use of the time available for the website and production



of The Marquetarian in the most beneficial way for the Marquetry Society.

If there were two of myself, things would be much easier, but I am only one person, so I have to be economic with the time I can allocate to each of our publishing arms. Obviously The Marquetarian has seniority and rightly so, but the website is our shop window to the world in general, so it has its place in importance to The Marquetry Society. It's a tricky balance.

*Alan.*



In our spring edition's Independents' Corner I asked members to look at the options as to how you would produce an effective marquetry picture given a series of decisions you would need to make based on more than one photograph coupled with your own choices.

Based on that premise I offer a piece of work seen here on the right, which is the end result of the two photos from the previous Indies' Corner, which you may perhaps find inspiring.



Working from a pleasing photo of the entrance to the Grand Canal, Venice, (which was taken at evening time) I chose to make the marquetry picture you see depicted here on the left.

My initial thought was to apply a three veneer approach to this work, but a four veneer preference was rather dominant, especially being in respect of a veneer I obtained from New Zealand which caught the movement of the water rather nicely – again it is really useful to decide on how you should go about getting a good end result.

Finally the marquetry options, being layout, veneer choice, fine line work, etc, etc, for the completion of an insect design requires a detailed approach for such a fairly small oval picture.

All of these three pieces though, as described today, require careful consideration in various aspects of their design and build.

That first piece depicting the viaduct was definitely the most challenging of the three described. I hope this has given you some food for thought for your next marquetry project. If this little mini tutorial on subject choice has been helpful, do let me know how your work has progressed, just send a photo or two (email attachments appreciated) plus a little description of what you did, to myself or



our editor and we will get him to publish a few in these pages. I look forward to seeing them.

Thanks.

*Robin.*



## VERY IMPORTANT NOTICE

**D**ue to the exceptional circumstances imposed on everyone this last year, The Marquetry Society is issuing this edition of the Marquetarian to all those who were paid up members for 2020.

However, anyone who has not yet renewed for 2021, and does not do so before the Autumn Marquetarian is due out, will receive no further copies of the magazine.

Membership of The Marquetry Society will also cease.

However, if you wish to continue your membership of The Marquetry Society there is still time for you to renew your subscription for 2021.

You can send a cheque for £26 (UK subscription rate - all other countries please refer to the list on page 48 for your subscription rate) to our Membership Secretary at the following UK postal address:

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

or, if you wish to renew online just go to our website at <http://www.marquetry.org> and select the second button down on the left labelled “**How do I join?**” and scroll down the page to “**Online Form & Payment Selection Page**” and then select “**RENEW SUBS**” choose your renewal location from the drop down list (default is UK) and click the yellow “**Buy Now**” button.

You will then be presented with our PayPal page, just follow the easy prompts (takes about 5 minutes or less) and when it returns you to our “**Thank You**” page, your subscription for 2021 will be complete and you will be a fully paid up member of The Marquetry Society again.

# CELTIC KNOTS FOR MACHINES

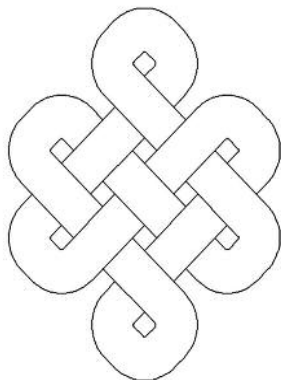
by Henry Merryweather

**Preface:** Intertwining things like Celtic Knots are a very popular element of marquetry composition and/or design and have been incorporated into many a marquetry project over the years.

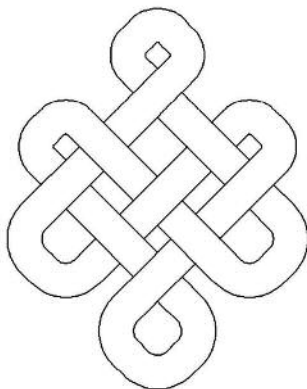
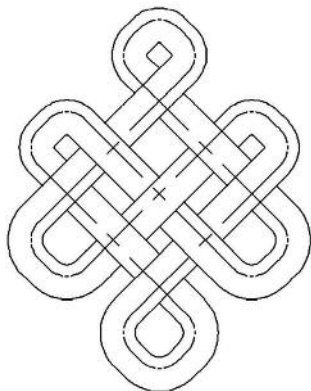
The variation in Celtic Knot designs is quite formidable and can be confusing. But in this second part of a new mini series on this very subject, our friend

Henry Merryweather guides us through the many variations of these delightful knot designs and shows us how they can be adapted for cutting machines and other various purposes.

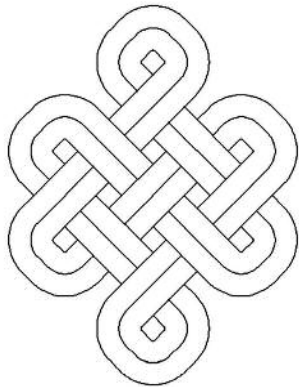
So, over to you Henry for part 2 of this series that carries on with more of the graphics which follow on from the illustration displayed in part 1



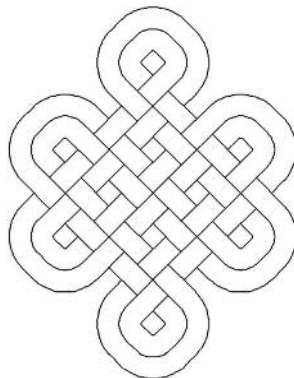
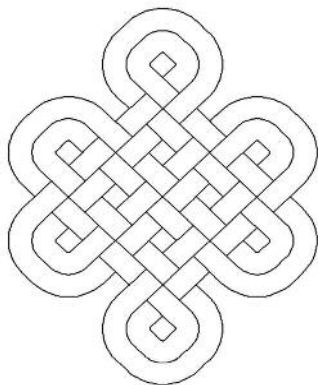
At each crossing point one part of the knot goes over the other. In general two versions are always available. This picture shows the opposite of which parts cross over each other compared to the knot shown in the last picture.



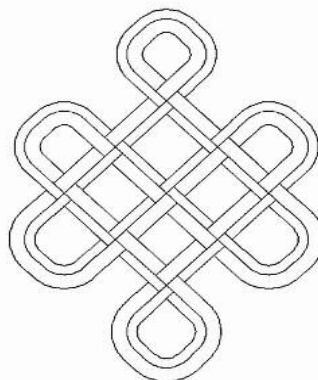
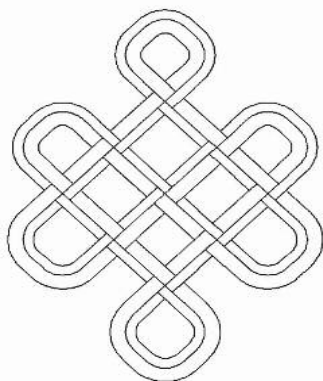
Offsets of different sizes can be used for each side of the path as shown in the two picture above.



The knot parts can be split into two using the centre line giving the knot shown alongside. In this case both parts go under and over other parts at the same time



The two pictures above show the two parts of the split knot cross each at a junction - this style is used in ribbons, see Sturrock S.



The two pictures are the equivalent of the previous two but where the offsets are different sizes each side of the path

**4. Creating parts for cutting machines**

a. Using the 1st knot shown on page 11

The stages in obtaining parts for cutting machines are to automatically:

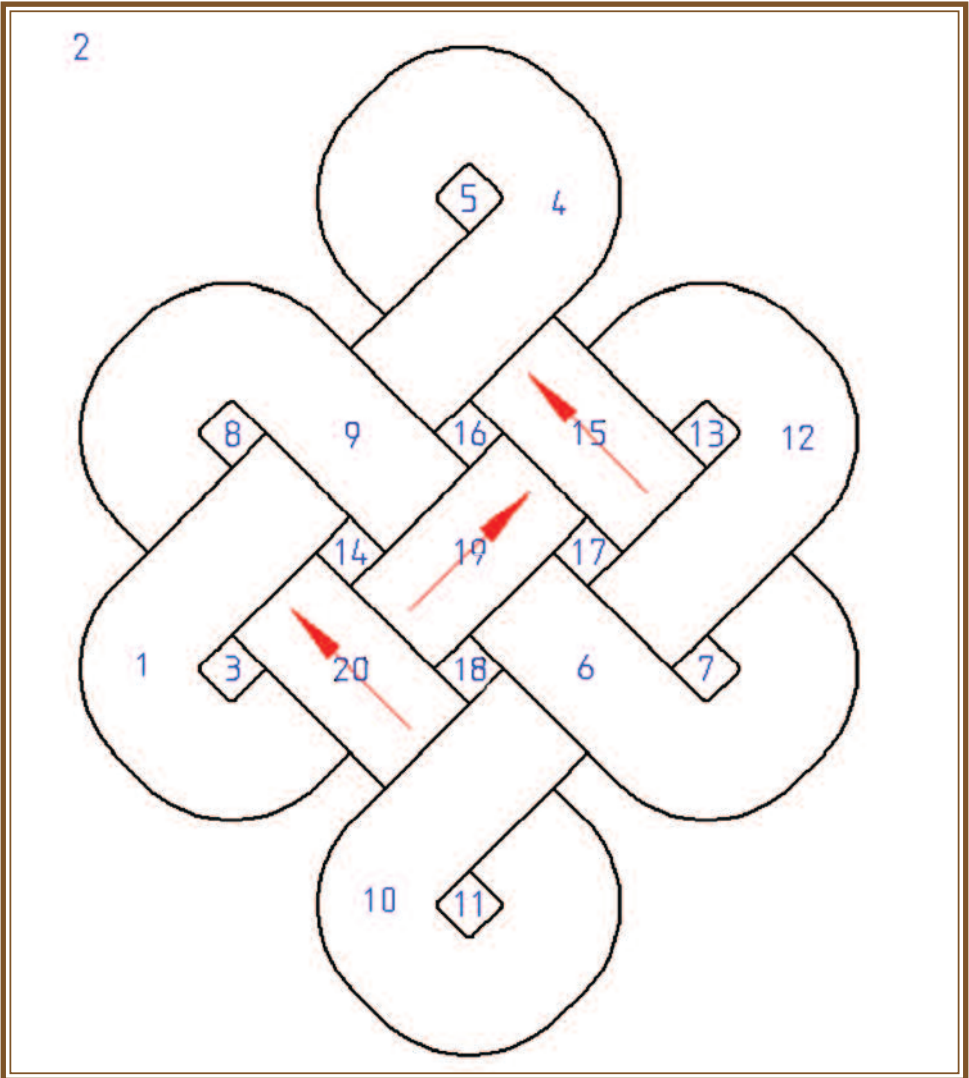
1. Analyse the knot to identify each of the individual sections;
2. Number the sections
3. Create the individual parts in the CAD system.

The picture seen below shows the results

of the automatic process which has numbered the 20 parts of the knot.

The '2', at the top left gives the number for the outside of the part.

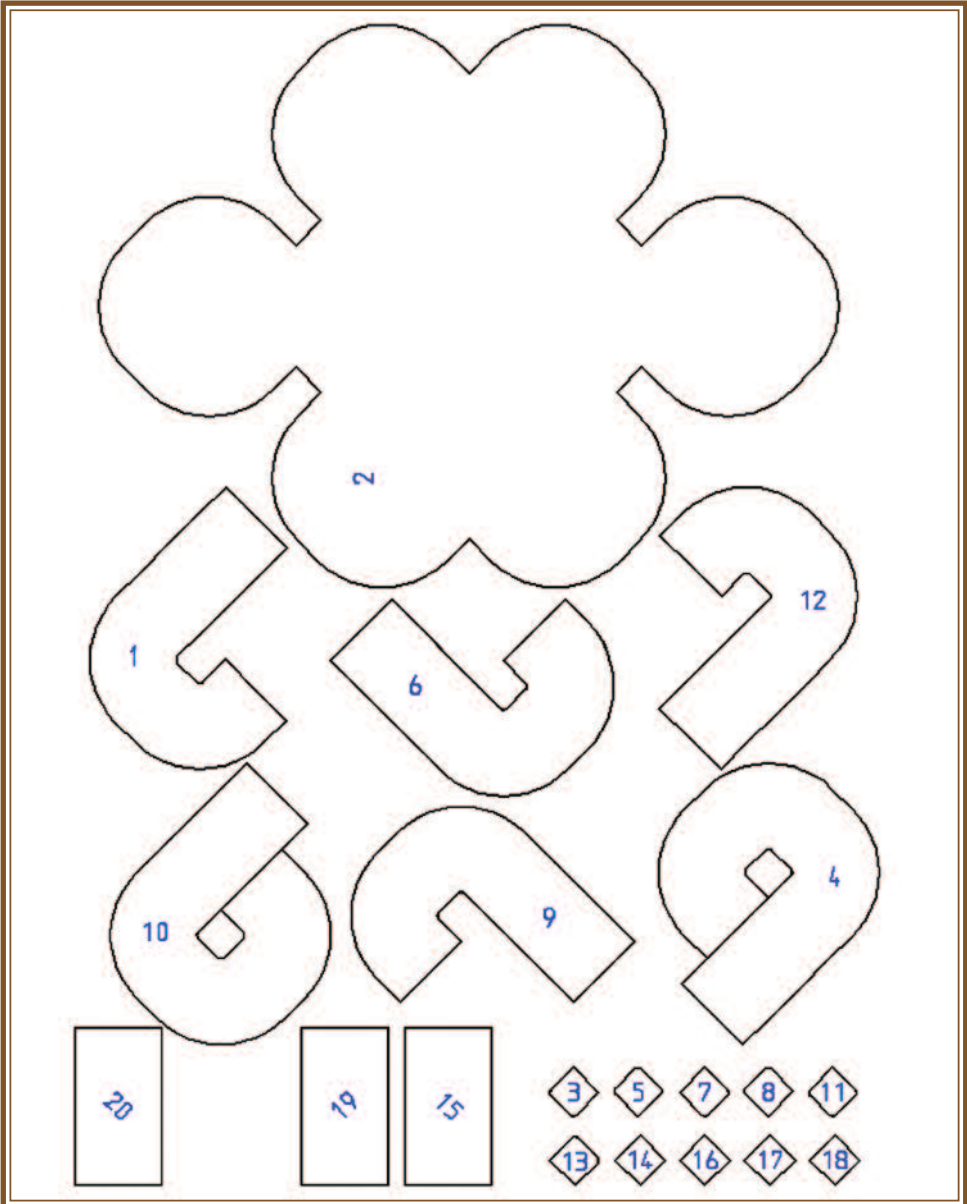
Some materials have a 'grain'. For example wood, stainless steel and fabrics. The red arrows have been added to indicate that these parts should be rotated so that the individual part is vertical which is the assumed direction of the grain of the material that will be used for the parts.



The picture below shows all the individual parts on the knot shown on the previous page. The parts are numbered so that it is simple to see where they belong. Part 2 at the top is the outside shape and would be added to the material used for the knot and its shape cut out so that all the other parts can be inserted.

The centre 2 rows of 6 parts are the parts of the knot whose ordination has not been changed. The 3 rectangular parts at the bottom left and those which were rotated to follow a grain line (red arrows).

The 10 small parts at the bottom right hand corner are the holes in the knot.





## DOUBLE BEVEL MARQUETRY 3: PREPARING FOR SAWING

by Don Rowland

### The Way of the Saw

Over hundreds of years, woodworkers have used saws to make marquetry for furniture, clock cases and other decorative pieces. A key development in Europe was the invention, in the late 1500s, of fine saw blades hand-filed from clock springs. The fretsaw, using these blades, was one among several early types of saws invented for marquetry. For contemporary double bevel work fretsaws are still popular, as are modern scroll saws. The latter originate from decades of experimentation in making mechanical fretsaws. This article discusses getting started in selecting and using a scroll saw and the fine blades needed for marquetry. It also presents a marquetry project for initial practical experience relevant to double bevel work.

### About Scroll Saws

Besides being well-suited for cutting veneers at constant angles, which is essential for double bevel work, scroll saws offer other advantages for marquetry making:

1. The saw blades enable the use of the full range of timber veneers, whether thick or thin, or hard or soft, without any need to repeat cuts. The same blades are also suitable for making marquetry with metals and seashell material.
2. The blades can cut two or more veneers at once, and readily handle tight curves and complicated shapes that are difficult to cut with a knife.
3. Sawing avoids the extra work of separately cutting windows, followed by the pieces to go into them. Saws can cut both together and routinely produce an accurate fit.

4. Other techniques make it possible to dispense with the reversed patterns and carbon paper commonly used to transfer designs to veneers.

Despite these advantages scroll saws vary in their ease of operation. The saw table, or the saw frame, must be able to tilt to do double bevel sawing. The saw needs variable speed control and should run without pronounced vibration. Ideally, the saw should have simple arrangements for fitting plain-ended blades, such as accessible and 'easily-operated' blade clamps on the upper and lower arms of the saw. These are more convenient for blade changes and blade threading than saws with detachable blade clamps or a lower blade clamp that is difficult to access. Also, a lever at the front of the saw is useful for quickly tensioning the blade. This saves frequent resetting of the blade tension by adjusting a knob at the back of the saw.

### Saw Blades

Jewellers' blades have long been used for making marquetry. They are 5½in (130mm) long, plain-ended and narrow enough to thread through small starting holes. They are available by the dozen or, more economically, in packets of 12 dozen, over the counter or online from jewellers' suppliers and specialist hardware stores. Good quality round-back jewellers' blades last well and cut curves and turns smoothly. A 2/0 blade (0.26mm thick, 0.52mm wide) can handle most marquetry making with standard veneers. Related applications of jewellers' blades are in making hand-crafted jewellery and ornamental inlays for musical instruments. Fine scroll saw blades, such as the Olson 3/0 blades, are also suitable for marquetry.

## Blade Threading

Threading the blade through the work piece is normally done with the blade detached from the clamp on the upper arm of the scroll saw. Holes with a diameter of about 1.5mm make it easy to thread the blade; drilling into waste wood and areas of overlap enables later removal of entry holes.

Sometimes it is not possible to start from waste wood and the blade must enter where a drilled hole would show. A little magic comes into play here as needle holes may be employed instead. The needle's great advantage is that it separates the wood fibres, rather than removing them. The entry holes normally close when moistened or during gluing to a substrate with PVA glue. Use a hand-sewing needle a little wider than the saw blade. Hold the needle in a pin vice, which is simply a small handle with a chuck or collet at one end that can hold a fine drill or needle.

To make the needle hole, place a cork sanding block under the packet of materials and push the needle through where you want to start sawing. Ensure that the hole is made at the angle you are using for sawing. An alternative to a pin vice is a small Archimedes drill, obtainable from hobby shops and jewellers' suppliers. *(An example of an antique Archimedes drill is shown here. This demonstrates the principle perfectly)*

Like the pin vice it has a collet that will hold a needle, but it also has a screw mechanism that spins the collet. This drilling action enables the needle to penetrate more rapidly with less pressure. Using a high-speed electric drill instead, however, may compact the wood fibres and prevent the needle-hole from closing later.



## Setting Up a Scroll Saw

When setting up a scroll saw for the first time, ensure that the saw teeth face the operator and point down. The blade should be perpendicular to the saw's table when it rests against the saw table's stop, if it has one. This will enable vertically cut pieces to fit together uniformly and will permit a quick return of the blade to vertical whenever needed. Check the angle with a protractor, a set square or a small tri-square.

The opening for the blade in scroll saw tables is sometimes too big to support detailed sawing. If this is so, replace the table insert with a disk of thin acrylic or MDF. Where a table is without a removable insert, an alternative is to make a table cover. For this, cut a piece of 3mm MDF the same size and shape as the table. Drill a 6mm hole for the blade to go through and attach the cover to the scroll saw table with thin double-sided adhesive tape.

## Packet Sawing

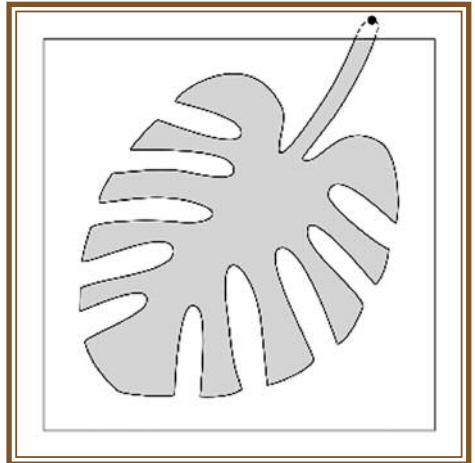


Figure 1. Monstera (125 x 125mm)

This final section discusses the making of a small project using packet sawing (Figure 1). It provides relevant practice for starting double bevel sawing, especially for anyone who has never used fine saw blades. Packet sawing involves vertical

sawing of two or more layers of veneers, producing two or more items at once.

The blade must be perpendicular to the saw table, otherwise the sawn pieces will not fit together uniformly. Although the sawing creates a gap or saw kerf around each piece, the gap can be made to disappear! Well almost, but a little-known phenomenon is that when adjacent contrasting dark and light veneers are glued to a substrate the narrow saw kerf between them normally becomes inconspicuous.

A coaster or plaque featuring a monstera leaf is a suggested practice piece (Figure 1). The design is 125mm square. It includes a 10mm wide waste-wood border, to allow for possible thinning of the edges of the veneer during sanding.



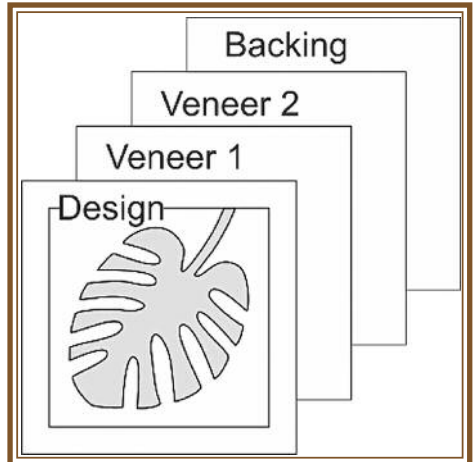
*Figure 2. Veneer Taping, Shown after Sawing*

The packet consists of two layers of veneer sandwiched between two pieces of cardboard. The cardboard stiffens the packet and protects the veneers. All the pieces of veneer and cardboard are the same size as the design and are prepared as follows:

- On the front is a piece of stiff cardboard, about 0.6mm thick, such as from a large breakfast cereal packet. Glue the design to the cardboard with a glue stick and trim it to size when dry.

- In the middle are two contrasting pieces of veneer, each 125mm square. Apply veneer tape to the face side of the veneers to reinforce the fragile areas where the stem and the edges of the leaf will be (Figure 2).

- At the back is a piece of stiff cardboard, about 1.0mm thick. Thin cardboard is less suitable as a backing because it will not prevent the packet from flexing.



*Figure 3. The Layers of the Packet*

To assemble the packet, check that the grain runs parallel on the sheets of veneer and fasten the layers together securely with sticky tape on all four edges. The tape needs to prevent the layers from moving out of alignment during sawing. Use of clear sticky tape ensures that pattern lines stay visible. The black dot in the border indicates where to drill a hole large enough to enable easy blade threading. The monstera leaf can be sawn in either direction.

After finishing the sawing, carefully separate the layers of the packet with a knife. Turn the veneers face down and assemble the pieces, positioning them so that, as far as possible, all the gaps between them are the same width. A sheet of black paper underneath helps with this. Secure the pieces in place with masking tape on the back. Apply veneer tape to the face side.

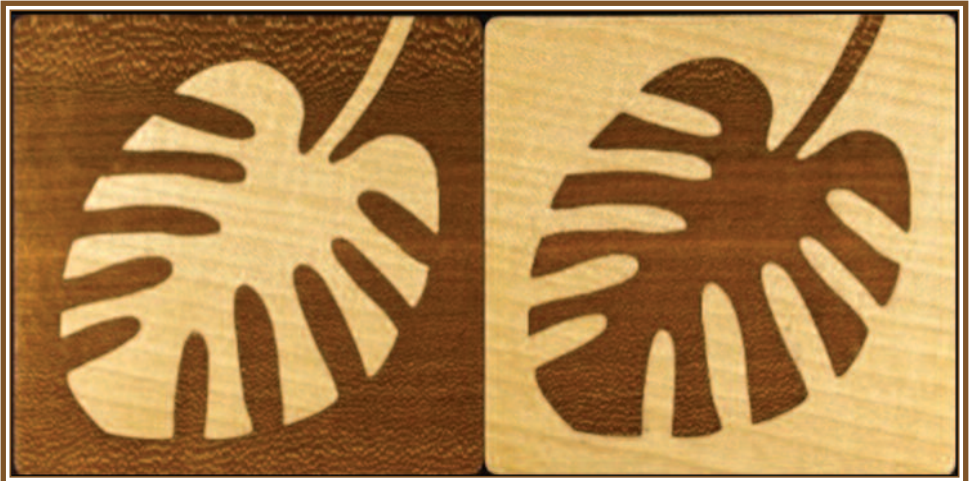


Figure 4. Completed Coasters

### Conclusion

This article has introduced marquetry sawing and aspects of the method of making double bevel marquetry, which is the subject of the next article in this series. The aspects that the packet sawing and

the double bevel technique have in common include using a copy of the design to guide all the sawing, using cardboard to reinforce the veneers, and sawing the background material and inserts together.



# MARQUETRY TOOLS

## Stringers (inlay stringing)

Stringers, or inlay stringing, consists generally of 1.5mm fillets of black or whitish veneer supplied in one metre lengths intended for outlining (basically being a visual outer box or border) of a marquetry picture prior to applying a main border of some sort.

The stringers can be used in a decorative fashion by using combinations of contrasting colours in a sandwich configuration to give a black, white, black effect and suchlike other variations.

White boxwood and dyed black sycamore are often used in the preparation of stringers. You can purchase commercial-made stringers, or if you have your own

cutting jig, you can easily produce your own stringers in your workshop.

If you glue a black and a white stringer together lengthwise and cut say, one or two cm pieces from them, you can reverse



↑ *Standard Black & White Stringers* ↓

each section to make a decorative inlay banding in the manner as you see above.

Do try it and have fun experimenting. Stringers can be amazingly versatile.

# The Cutter Interview

Our Cutter interviewee today is yet another of those highly respected Group Chairmen, this one being the Chairman of the Staffordshire Marquetry Group Brian Freeman.

Brian is rightly famous for the copious amount of marquetry miniatures he manages to produce. Not only are they miniature works of the marquetry art, they are also virtually all award winners, some even achieving Rosebowl status - and you can't get better than that!

You may be very familiar with Brian's miniature and applied work, it features heavily in these pages and on our website, but you may not yet know the man, so let's say welcome to Brian and let him introduce himself:

**Cutter:** *Hello Brian, could I ask you first, how did you initially get into marquetry, and did you have any background in woodworking of any sort?*

**Brian:** Following a back injury, I was confined for many months to a plaster jacket. To pass time I did jigsaws and made models.

Then I happened to visit a craft shop where I spotted a tea chest full of veneers and mentioned to the shop owner that they were used in Marquetry. He gave me a card and told me about a Marquetry group in Eccleshall. Following contact with Quentin Smith, the group secretary, I went along to my first meeting and have been a member of the Staffordshire group since 2004.

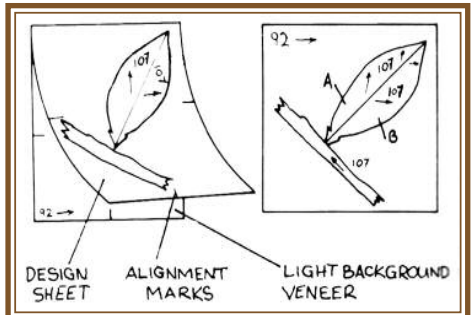
Prior to retirement I taught at a Middle School, where we were fortunate to have a fully equipped woodwork room. One of the subjects was craft, where I taught the pupils to develop their skills by using a range of tools, such as tenon saws and planes.



*Brian at his marquetry cutting desk - but note - no magnifiers used here!*

**Cutter:** *What attracted you to the craft of marquetry and were you ever inspired by anyone's work you had seen?*

**Brian:** On my first visit to the group, I saw that they were making pictures. Until then, I had associated Marquetry to be only on tables, bureaux and clocks. Tried the beginners exercise, the leaf, and by the end of the evening was selecting pictures and veneers. I was very enthusiastic as I had found a new and different hobby which I could do at home in my hobby room whilst sitting down.



*The "leaf" beginner's exercise that Brian refers to. It's a good introduction to marquetry and veneer grain flow.*

I was totally blown away by two pictures by John Jeggo. One Spirit, a Rose Bowl winner and Falco Tinnunculus. They were of great inspiration to me, especially when I looked at the subject matter and the quality of his work.



*One Spirit by John Jeggo*

**Cutter:** *Some people have a liking for one particular type or style of design. Do you have any particular preferences in designs and what influences do they have on you?*

**Brian:** Choosing a picture is solely down to the appeal and challenges it presents. The subject can be anything, a broad range is my style. I am influenced by the detail and choices of veneer.

**Cutter:** *Do you carefully plan the initial stages of a new piece of work? For example, if working from a coloured picture do you also take a monochrome copy to trace from - or look at tonal range?*

**Brian:** Yes, I take a copy of the picture, but not in monochrome. By studying it in different lights it gives me the tonal effects before I start any tracing and veneer choices. The other thing I carefully consider is, will anything of it be lost when reduced in size to miniature.

**Cutter:** *Why do you choose to do any particular piece of marquetry? Is it for yourself, a present, or because it is a fascinating design - or is it for the challenge, or is it simply a commission? Also, many Marquetarians nearly always have a piece of work that is a favourite. Can you pick such an item, from all your work that has given you most satisfaction?*

**Brian:** I have never taken a commission. It is purely for my satisfaction in being able to construct a work of art from scratch. Some of my work has been given as gifts after close friends and family have admired a piece or requesting a picture. I recently gave my family a set of floral work coasters and a picture of the group Queen.



*Brian's marquetry picture of Queen's Bohemian Rhapsody*

**Cutter:** *Do you derive more pleasure from creating a picture or an applied piece and would you say that marquetry could be seen as a relaxation for you?*

**Brian:** I derive pleasure from both pictures and applied pieces. However, the added challenge of applied work is making the box from scratch to within size regulations when doing miniatures.

Relaxation? most certainly. I become so absorbed in the piece I am working on, that at times Jenny shouts to me upstairs 'Your dinner is in the dog'. As I do not have full mobility, I am able to spend many enjoyable hours doing something I love and creating another piece.



*Fishermen's Meeting*

[As an aside, those size regulations for miniature applied marquetry work state that; inclusive of non removable fixtures such as hinges, catches, clasps, brackets etc, the miniature applied piece should be able to fit inside a gauge box whose internal size is 4 x 3 x 3 inches.]

**Cutter:** *What piece of advice would you give to a beginner just starting out on his or her first piece of work?*

**Brian:** During the completion of their test piece, I would observe their preferred cutting style and advise them to start with easy i.e, soft veneers and allow them to develop cutting skills without too much trauma. Then to select a subject that isn't too ambitious that they become disillusioned and disappointed with their efforts. I would also reinforce that the main aim is to enjoy, whilst developing the skill.

**Cutter:** *Marquetarians nearly always have a piece of work that is a favourite. Can you pick such an item, from all your work that has given you most satisfaction?*

**Brian:** I have many pieces that I could select, particularly my Rose Bowl winners. However, my favourite piece is most certainly the large Dragon Jewellery box. The challenge of cutting all the shapes within the Dragon and to leave uniform

borders around each piece, lining up the symbols accurately, gave me great satisfaction.



*Dragon Jewellery box*

**Cutter:** *Has there been any piece of work, made by any other member or marquetarian, which has left you thinking I wish I had done that?*

**Brian:** Many pieces, even to the point of me actually asking whether they would mind if I did it in miniature.



*Early Morning Milk*

**Cutter:** *Many marquetarians have rather mixed feelings about their finished work as far as keeping them for themselves.*

*Do you keep all or any of your creations?*

**Brian:** Most of my work is for my enjoyment and framed in groups on my landing, so as I pass by, I can reflect on each piece and remember the enjoyment I got from doing it. As I have previously said, some pieces have been gifted.



*The miniatures framed in groups located on Brian's landing*



**Cutter:** *Getting your work finished (varnished) by a professional – are you okay with that, or do you think the marquetarian should do everything themselves?*

**Brian:** This has touched my Achilles heel I feel so strongly about the finish of a piece. When judging the points are, overall impression, cutting, choice of veneers and finish. All Marquetarians learn the skills of choosing veneers, cutting and a range of techniques to enhance their work eg. sand shading and fragmentation. Most definitely finishing is another of the skills we learn to master. Therefore, if a piece of work is finished by a professional, it is not the work of the Marquetarian and he / she does not have ownership to proclaim it is all their own work.

**Cutter:** *What is your stance on the long-standing debate about marquetry being an art or a craft?*

**Brian:** In my opinion is both art and craft. Producing a work of art, using craft skills.

**Cutter:** *The 'for or against coloured wood' argument has gone on for years. Many marquetarians favour it, but also many think it devalues our artistry and*



*craft. What would be your views on it?*

**Brian:** As you all know, I use coloured veneers quite extensively. I have no qualms if it is appropriate to reproduce the authenticity of the original picture.



*Reflections - Rosebowl Winner*

**Cutter:** *We now regularly see the 'Judges comments' for the National Exhibition award winners in The Marquetarian, do you think these comments are helpful in any way?*

**Brian:** As long as the feedback is constructive, yes, they can be of help to correct and improve technique. However, in the past I have been pulled up on small points, such as window frames being too thick and buildings leaning [being out of alignment] when in actual fact they were dead accurate. Sadly, the judges can't see the original to validate their comments.

**Cutter:** *We sometimes hear the suggestion that marquetrie would be livened up by incorporating other methods. Do you think there is any case for introducing any other media into marquetrie, for example pyrography or mixed media?*

**Brian:** Livened up how? By sticking pearl buttons on a picture of a woman's dress or burning a street sign on! I think not. Marquetrie is a pure art and should remain so.

**Cutter:** *Do you have any other crafts, hobbies or interests, which share your available time?*

**Brian:** During lockdown I have rediscovered jigsaws 1000 pieces and filled the dining room table. My other main interest is Crown Green Bowling. I am Chair and Treasurer of a league and participate in the game, albeit with the aid of a walking stick. Although I suffer for it afterwards, I am loathe to give it up and vegetate. Having fallen in January and broken my hip, I just share my time right now with the physio and ouch, that hurts!

**Cutter:** *Have you seen changes in style of marquetrie since you started and if so have you adapted your own work to follow any changes?*

**Brian:** Yes, I have seen people using mixed materials, in my opinion they are collages. Styles will continue to change, as they have for me. I use fragmentation and sand shading regularly to achieve tone, perspective, shade and shape. Fragmentation isn't as easy as it may look to the uneducated eye. It is harder



*Hay Wain Jewellery Box*

than cutting a piece of burr. It takes hours to cut the veneers of various colours, into tiny pieces. By cutting out a window about one and a half centimetres square, taping the back, filling with glue and applying the colour with tweezers. If you can imagine an area of shrubbery or a few trees, you can appreciate how laborious the process is. I know that I have been criticized for fragmenting, but I feel that it gives a depth of authenticity.

**Cutter:** *How do you think the craft of marquetry can develop to attract more people to it or do you think that, like many other crafts, we have reached a low that will take some time to recover from?*

**Brian:** In the words of a politician: 'I'm glad you asked me that question'. Young people are glued to computer games and many older people don't have the dexterity. Some have never heard of Marquetry, is it surprising at the local show and the NEC where the Society hold stands, the astonishment on faces as they see it for the first time. 'Is it painting?' they enquire. 'No, it's patience' is the usual answer. That is the first off put as many admit to having none. Some see it as old fashioned, remembering the badly cut and put together picture Grandpa may have done in the thirties. For fourteen years I have worked on a weekly basis with adult learning, disabled students and have been amazed at the results that they now produce.

There are highs and lows in any craft, but with the Society members to go out there with show and tell, it will sustain an interest in the diversity of this craft. Just look at the Art and Craft movement of the forties, lay dormant for years and now people are clamouring to learn unforgotten skills.

**Cutter:** *Many thanks for some very interesting answers to the Cutter Interview questions Brian. It is especially interesting to read the views of a multiple Rosebowl winner, I am sure that our readers will now be inspired to have a go at producing miniatures themselves, I certainly will.*



*Titania Sleeping in the Moonlight (after John Simmons) - Rosebowl Winner*



*Chester  
Another of Brian's Rosebowl winning  
marquetry miniature pictures*

# FROM OUR ARCHIVES

Well, we did start off calling this series ‘The 2020 International Pictures’, but because of the lockdowns of that year and the subsequent cancellation of the annual marquetry exhibition, we sadly ended up with no exhibition at all.

And therefore, because there was no exhibition in 2020, we have no exhibits of new marquetry work to bring you for your delectation and enjoyment. However, we have no wish to deprive you of marquetry pieces you may not have seen before, so we have raided our copious archives for examples of wonderful marquetry that may well be new to you.

Some of these pieces may indeed be around 40 to 50 years old, but they are lovely examples of our art. So please enjoy and be inspired by our members work from yesteryear.

Bolton Abbey was the first of the pictures from the year 1986. A comment of the day said “A large detailed picture for a beginner with some good choices of veneer for much of the work although in some places the grain was almost straight - like the dark veneer at the back of the swan. The finish was good, although the veneer was beginning to lift in places”.



*Aylesford by Cliff Daniels of the Tunbridge Group. HC in class 2 in 1984*

Cliff Daniels was well known for his atmospheric pictures, and the one above is a good example of that. We do have a comment from the day, so here it is “A most unusual and attractive sky and indeed a nice little picture where he has dabbled in both fragmentation and sliv-erisation. On this picture I thought that these techniques had detracted rather than helped the overall effect. I would also liked to have seen better veneer used for the river. Harewood rarely works here”



*Bolton Abbey by R. George of Leeds*

The picture on the right is Temple of Macao by E. Earle of the Thames Ditton group from the 1990 National Exhibition. It achieved 2nd in class 2B. The judges said “Good choice of veneer for sky, sea and trees and I liked the general impression of life in it, but was it wise to use the odd pieces of dyed veneer? To me they stood out more than necessary.” and “The figured ash sky was very effective and the whole picture very attractive and well balanced.”



Here on the left is Haven by Vaughan Thomas of the Meopham Group. This achieved 1st in class 1 of the 2002 International Marquetry Exhibition.

Sadly this was a period when the judges' comments were curtailed due to the possibility of them causing offence and upset to the maker of whichever marquetry piece was in question. So we have to resort to a few present day comments on these historical works. So what do we think of Vaughan's picture here? Well, for a start it is pleasing to see that the mortar between the brick work is not shown in bright white, it is the colour we expect to see in reality, a plus point. The perspectives and roof timbers are properly observed and accurately depicted. The veneer choice is just right for the subject matter, the lintel beam and roof support timbers look just right, you can sense them doing their intended job perfectly.

And on the right is The Street by Frank Brant of the Chelmsford Group which attained an HC in class 1 in 1994. Once again the judges' comments were very sparse in 1994 and Frank's picture did not acquire any, so once again we observe and comment from the present day. It would be true to say that this is an attractive picture. Unfortunately the original slide has darkened the sky veneer somewhat and given the impression of an overcast day. Today's digital photography overcomes that problem. But despite that slide problem, this is a pleasing picture.





Left is Cold Comfort by D. O'Brien of the Harrow Group. This picture achieved an HC in class 1 at the 2001 National Exhibition.

Once again there are no judges' comments for us to enjoy, so it's down to observations from the present day.

The Harewood is very cleverly used for this picture, it gives us an idea of the cold and bleakness of the penguin's habitat. You can almost hear the squawks of the parent penguin and chick. Think I'll put a warm jumper on now - I'm feeling rather chilly!

On the right is Quiet Corner by L. J. Tratell of the Bexley Group which attained 2nd in class 1 of the 1995 National Exhibition.

At last we actually have some judges' comments of the day, so let's see what they thought of L. J. Tratell's picture in 1995, so over to you judges: "Plenty of detail in this attractive study, including appropriate use of fragmented coloured veneer. The archway frames the view well. The scorching is perhaps a little heavy in places". Yes indeed, the composition is very pleasing, a nice picture.



Left we have The Weavers by M. C. Whittall an Independent Member in the 1994 National Exhibition. It attracted 2nd place in class 1.

Sadly, once again, the judges' comments were very irregular in 1994, some editions of The Marquetarian included the judges' comments, whilst others missed them out completely. But we have observations we can add from the present day, which, of course, we temper with consideration as to the antiquity of each exhibit. So, The Weavers of 1994; well, for a beginner's picture this is exceptional, it is a real tour de force. It is beautifully detailed with a wonderful veneer choice. Superb.

On the right we have Venice by B. Thrussell of the St. Albans Group. It acquired 2nd in class 1 in 1998.

Lack of contemporary judges' comments mean that, once again, it is observations from the present day, so; "A pleasing scene which evokes the enjoyment and pleasure found in a visit to Venice. Wish I was there!"



And on the right is Coin Box by W. A. Spinks of the Thames Ditton group. It achieved a 3rd in class 6 in the 1979 'National'.

Sadly no judges' comments were printed in 1979, so we have no idea of what the judges made of the exhibits. But let's make a small comment or two from the present day: "A nicely decorated coin box with some pleasing marquetry inlay work. The geometric patterns work together nicely to produce a box that rightly deserved its third place in 1979".

The picture on the left is It's Cold Out by A. A. Russell of the Harrow Group. This picture won an HC in class 1 in the 1992 National Exhibition.

Happily we have lots of judges' comments here, so off we go: "We discussed this one quite a lot which I think is a beautiful picture except I wasn't too happy about the dyed black because it is too stark when compared to the rest of the veneers. The cutting throughout is excellent. The composition, the realistic door and the distant view are all very good" and another judge "Well there is a light and dark side which does give it a roundness. The cottages and the distant trees really do feel as if they are a long way away" and even more comments "The cat could have done with something on the left hand side of the body, but that's a minor point". There's a pleasing dark veneer used for the evening sky in this picture.



Here on the right is a picture by marquetry hero Patrick Levins of the Scotland Group, it is titled Meet at the Crosskeys and it achieved an HC in class 2 at the 1985 National Exhibition.

There were just a handful of judges' comments for this early picture of Patricks, so let's see what was said: "Very well cut and an excellent finish. Probably this in many years would have had a higher award".



On the left is Canal Scene by T. Cosher of the Chelmsford Group. This picture got itself a Highly Commended award in class 3 at the 1990 National Exhibition.



At last we actually have some more of those judges' comments of the day, so here is what was said at the time: "Most attractive picture with good contrasts. Cutting good and finished with not too high a gloss. The one thing that spoiled it for me (and this applied to quite a few other pictures in the exhibition) was the plain tone of the sky which was completely at odds with the water in the picture. Never the less there could not have been much that stopped this from being in the top three". Another judge said "I find great delight at how well the subject has been translated in to marquetry. Some very adventurous work".

The picture seen on the right is Salisbury, East Gate by W. B. Cullum of the East Dorset Group which achieved an HC in class 2 in 1993.

As seems to be usual here, no judges comments for this piece, but nonetheless we think this picture has got a very good perspective with a nicely toned sky. You feel that you could walk into this picture and stroll down the street and through the East Gate. Nice work.





Above is Thames Barge by Charlie Good of the Harrow Group. This picture acquired an HC in class 6B in the 1987 National Exhibition.

Happily we have some judges' comments to accompany this picture: "The depth of feeling in it is really outstanding" and "The cloud effect is good which isn't easy to achieve" and "And it really looks as if the boat is sailing out of the picture and into the storm" and more "This for me was the most pleasing miniature in this class, although it did not have the detail of some others. The two piece harewood sky was nonetheless very effective".



Below is Victorian Workbox by D. V. Emery of the Bristol Group. It received a first in class 6 in the 1980 National Exhibition.

The judges said of this Victorian Workbox "Of the applied class Vic Emery's Victorian Workbox was exquisite as was his table; such delicate contrast in the squares between the beech and hornbeam veneers" and "The standards of workmanship and artistic merit were higher than ever. The choice of subject was more adventurous than usual this being a difficult subject and in this case it has been successful."



Bottom left is Trinket Box by C. Toogood an Independent Member. It achieved a Highly Commended in class 6 in the 1978 National Marquetry Exhibition.

Sadly, in the 1970s not even photos of the National Exhibition exhibits were featured in *The Marquetarian*, let alone the judges' comments or lists of award winners - so we have no references to refer to for those years. Happily we do have slides of many of the exhibits and hand written notes to accompany the slides, so all is not lost. But we hope you enjoy seeing these otherwise lost examples of award winning marquetry from four or more decades ago, they are delightful.



On the right is Brandy for the Parson by D. Turner of the Meopham Group. This picture attained an HC in class 2 in the 2001 National Exhibition.

As we are unfortunately becoming used to, we have no judges' comments available due to editorial policies in that period, but we can still give our views from the present day which are that this is an excellent silhouette style of marquetry picture which gives a good impression of smugglers at work in the dark hours.



On the left we have Winter Moorings by P.G. Mollan of the East Dorset Group. This received an HC in class 2 in the 1988 National Marquetry Exhibition.

Indeed, we do actually have some judges' comments of the day to go with this picture, so here they are: "This picture certainly showed a lot of promise. Artistically it was very pleasing, but there were a few criticisms about the cutting in some places and the rigging on the far boat being a little thick and black". However, in the present day it is very difficult to see any such faults, the cutting looks good and rigging okay in our photo at least.

And here on the right is Tigger by A. Soo of the Leicester Group. Tigger got a second in class 2 of the 1992 National Marquetry Exhibition.

And yes, we certainly do have plenty of judges' comments for this picture, so off we go: "Those eyes, they are very effective from a short distance away" and "You can feel the eyes piercing even when you are not looking at them" and "The zig zag cutting is a little too regular in my opinion" and yet more "Where the veneers are similar in tone it blends okay, but where you have light against dark it is a little too regimented. But it has good tulip wood cross banding. It is the sharpness and crispness about the whole thing which captures your attention" and lastly "The whiskers look as if they are coming out of the fur, they come out at you".



On the right is Peace, Perfect Peace by R. L. Soale of the West Wales Group. It got a 1st in class 2 at the 1991 National.

Judges' Comments: "No doubt about this being the winner, it had everything, lots of well cut detail, good choice of veneer and an attractive picture. I assume it was finished in clear varnish because it had an overall brownish tinge, but this did not detract at all from its attraction."



On the right is Mandarin Ducks by Japanese member M. Fukushima who got a Highly Commended in class 2 of the 1996 National Marquetry Exhibition.

Although 1996 did produce some judges' comments, there were only a few selected pieces that attracted comments. But we can still voice an opinion from the present day, that being, this picture has a wonderfully classical Japanese theme and style to it. Even some cherry blossom adds to the flavour. It is one of those pictures that would look good on a wall.



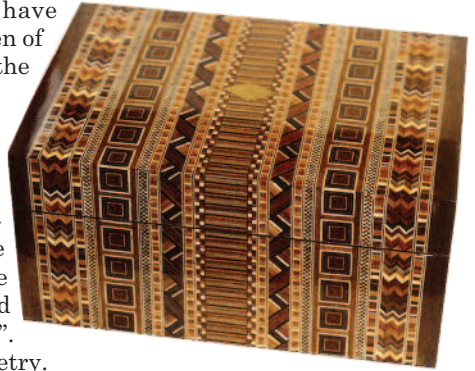
The picture on the left is Beach near Padstow by D. Swain of the West Wales Group. This picture got itself an HC in class 2 of the 1991 National.

Happily more judges' comments are available: "Yet another study in harewood. Good atmosphere and choice of veneers and I thought that the sky worked well even though it was made up of many pieces. Some cutting faults - but how about trying the fret saw for some of those curly shapes?"

Interestingly this has an appearance of a water colour painting, a rather pleasing effect to say the least.

And on the right on this page we have Tunbridgeware Extravaganza by D. R. Dibben of the West Kent Group was in contention at the 1981 National Exhibition.

The judges of the day said: "Tunbridgeware Extravaganza was the title D. R. Dibben gave to his box and it certainly was very elaborately decorated - although rather overdone for my taste - and it didn't have quite the precision of Mr. Chalkley's box. Never the less it must have only very narrowly missed out on achieving a highly commended award". A rather spectacular piece of applied marquetry.



Left is Foregate Street, Chester by Colin Crump of the Harrow Group. Colin got an HC in class 3 at the 1991 National Exhibition.

Judges' Comments: "Good buildings, but slightly wooden figures. Few shadows for those figures. A lot of good work, but street brickwork a little square thus losing some perspective"

Can't say that we notice it in this picture as it all looks correct to our eyes. No magnifying glasses used here though!

On the right we have The Gondolier by Alan Paynter of the St. Albans Group which got Alan an HC in class 8 of the 1986 National Marquetry Exhibition.

We do have some judges' comments here, so let's go: "I think this was exhibited last year, 1985, without success, but it took a well deserved highly commended this year. Almost a silhouette but with a definite perspective from the Yew, Walnut and Ebony veneers."

From those comments it just proves that even if your entry / exhibit does not even get anywhere in competitive terms one year, it may well turn the tables the following year and get highly placed. So never lose heart, for the judges next year may well favour your style of marquetry, as Alan has proved here. So whack those entries in, it may be your turn this year!





On the left we have The Pantiles by Ben Bedford of the West Kent group. Ben received an HC in class 4 for his efforts at the 1988 National Exhibition.

And now for some judges' comments of the day: "The building seemed rather too precise as if each joint was done by a rule. The lack of real shadows gives it a rather flat appearance. At least the figures do give it some life - even for the one with a beard, so that was perhaps a plus point in its favour!"

Below right and slightly lower down we have Valse Des Flocons de Neige by Alan Mansfield of the Redbridge Group.

This picture got Alan second in class 4 of the 2000 National Marquetry Exhibition.

Sadly for us there were no judges' comments available in 2000 due to editorial

constraints in operation at the time. But never fear, it does give the opportunity to describe the time consuming method used for the major trees depicted in this picture. The window for each tree was cut in the usual way and then the reverse of the vacant window was covered in masking tape so that the sticky side became available for the following purpose.

Firstly, loads of very minute slivers of the chosen tree veneer were cut up and placed in containers until sufficient quantities were achieved. Then the trees were assembled sliver by sliver with a pair of needle nosed tweezers. This was a very laborious task, but it gave a good end

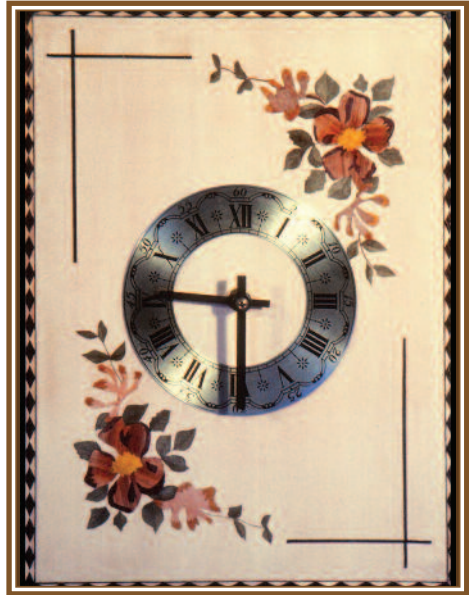
However, Ben did go on to become famed for his applied work, which did attain him many firsts in the applied class in subsequent years. His 'stick as you go' approach is still a very good yardstick for marquetry decoration on irregular shaped objects. A master craftsman.



result that had the effect of depicting a convincing set of fir trees. However, this was virtually a one off exercise not to be readily repeated, that's unless you have nothing else to do for a month or two. It sure does add depth to the picture though, so an interesting experiment.

Below is Bracket Clock by Alan Townsend of the Chelmsford Group. It got Alan an HC in class 7A at the 1989 National Exhibition.

We have a few lines of judges' comments for Alan's Bracket Clock, so here they are: "A beautiful clock with floral marquetry well up to Alan's usual high standards" - and who would disagree with those comments? The shading of the leaves of the flowers on the side of the clock is truly excellent, unfortunately it is a little difficult to see in our photo of the clock.



And our last exhibit from our archives for this edition of The Marquetarian is Honeysuckle Clock by Andrew Walker of the Redbridge Group. Andrew got a 1st in class 9 (juniors) at the 1994 National Exhibition.

The judges' comments of the day said: "Nicely done with the outline stringers well placed. A good bright colourful clock: a rather nice piece of work"

Watch out for more from our archives in the next edition of The Marquetarian. We hope to have the present day National Exhibition Gallery back for Spring 2022.



## Judges' Notes on the Cover Pictures

**Front cover picture: "Stormy Return"**  
by Ron Gibbons of the Bexley Group

*We did have this in contention for the Art Veneers award. The sky is very good, but not all out of one piece. There is good use of various shades of walnut in the sea which does give a very dramatic effect and a fine action shot of the boat heading for calmer waters. I liked the lacewood seen on the baskets for example.*

**Rear cover picture: "Amsterdam St"**  
by Jeff Herbert an Independent member

*A sepia look to this picture didn't detract. Although the contrast of the veneers was close, but the overall effect wasn't lost. The good matt finish was also helpful. All in all, a worthy third. The perspective on this picture is excellent, it really draws you into wishing to explore whatever is in the distance. It works really well.*

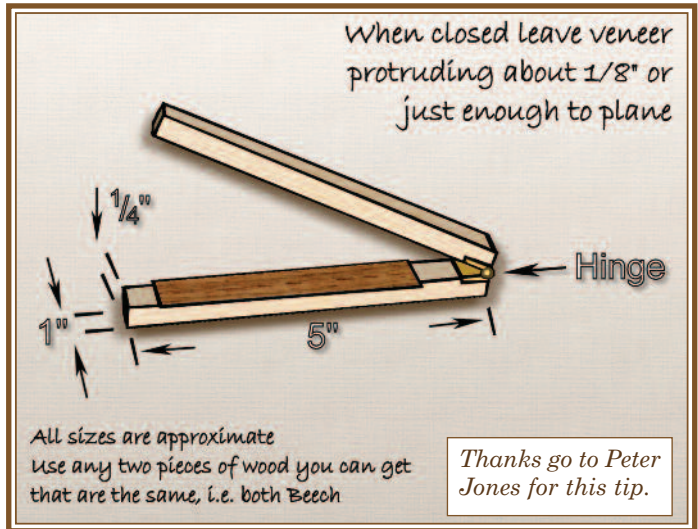
# MINI MARQUETRY TIPS

Due to our unwanted companion of this last year or more, namely the covid nuisance, we have had to resort to being inventive with much of the material for our quarterly magazine. So, in some instances we have resurrected a few of the earlier features from our earlier days. So let's welcome back those "Mini Marquetry Tips" to these pages and see what they have to offer for our delectation, it should be interesting methinks.

Our mini marquetry tip for today is a small hand or vice held clamp intended for shaving thin slivers of veneer from a piece of veneer with a modeller's plane in order to make fine line inserts.

The idea is that you place a piece of your chosen veneer in the clamp with about  $\frac{1}{8}$ " of the veneer protruding from the side of the clamp so that you can run your modeller's plane along the edge of the veneer so that you can shave off thin slivers of veneer which you will then use for fine line work.

Often you will find that the slivers curl up somewhat like watch springs, so the answer here is to place a little PVA glue betwixt fingers and thumb, and then pull the "watch spring" fine line through the fingers and thumb "glue applicator" so that a smear of PVA lightly covers the sliver of veneer, and then put it aside to dry. It will only take a few minutes to dry, and then once dry you will have your veneer fine line ready to work with. Just repeat the process as required.



# 2021 International Marquetry Exhibition

## Notes for Guidance (Notes & Rules updated for 2021)

### Entry form

The signed entry form with fees, (cheques or Bank Transfer) made payable to

“**St Albans Marquetry Group a/c 52216531**” should be sent to:

**Christian Cozon, 21 Bowers Way, Harpenden, Hertfordshire AL5 4EP**  
**Tel: 07814 740 706** to be received by **Saturday 4th September 2021**

The entry form accompanies this summer edition of *The Marquetarian*.

Please complete the form carefully using BLOCK LETTERS throughout paying particular attention to the dispatch and return sections.

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

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

### Exhibit labelling and hanging

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

### Packing, labelling and despatch

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

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

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

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

**Mike Hale, 29 Dell Rise, Park Street, St Albans AL2 2QJ**

**Tel: 01727 874016 Mob 07592 911098**

(to make arrangements for personal delivery)

Exhibits to arrive by **25th September 2021**

Class 10A photos see rule (ix) next page.

### The Exhibition

All queries to the dedicated email address (see below) or if no email facility, to **Enrico Maestranzi Tel: 0208-4455935**

### Exhibits Produced by Laser

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

### Copyright

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

Please give attribution to the original artist if applicable.

### Group Fees

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

### Email

Any exhibition queries please Email us at: **StAlbans.marquetry@outlook.com**





which will have no top yet. Followed by the box itself which will have no bottom. Before the glue sets get it as square as you can and ensure the lid fits the box. I achieve this by clamping the lid to the box through the open top until the glue sets (1 day)

Now, very carefully fit the hinge(s). These will require some adjustment, so, proceed with care (this is not to be hurried). With butt or butterfly I place them 1 length of the hinge in from each end of the box. This is not the case with piano which goes from end to end.

When you are satisfied with this you can fit the top and bottom (with screws) which will strengthen the structure immensely. After some fettling, filling and sanding etc, you will have arrived at the reason for all this work, to veneer the exterior.

This is my method, I don't say it's the only one or the best, I have been making keepsake boxes for some years and I want them to last which is why screws are used and not nails. I would like to think they won't fall apart if they ever get wet.

I started out with boxes for new born babies and I veneered names, dates of birth etc. I also put a hint of anything I can find out about the person the box is intended for.

*The completed Keepsake Box with catch and hinges*



I then ventured into different shapes and sizes.

Most of my boxes are oblong and after paper sizes. Some, to fit a particular design.

Boxes are so versatile and can be made for so many purposes, they also make great gifts (and really good marquetry subjects) the choices are endless.

I hope you find your boxes give you as much pleasure as mine do for me.



## LAPEL BADGES

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



The Marquetry Society to:

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

## 2021 NATIONAL EXHIBITION EXTRA INFORMATION

If you are entering a piece for this 2021 National Exhibition, can you make sure you get your entry form in as soon as possible so that the host group can arrange the exhibition layout (especially number of display boards and cabinets) in good time so that we can give you the very best of exhibitions. Do try to get your entry form in during June and July or August at the very latest. Thanks.



# Readers Letters



## Just can't get enough of Alan T.

Many congratulations on Mrs Townsend being given the Ernie Maxey Award.

But wait!!!! I can't believe I see Alan getting his face in the picture.

Her one bit of fame, and he has to muscle in on it.

Poor woman.

Well done Mrs T!

Ivor Bagley

Saint Albans Group



*And a very well done Mrs T from the Marquetarian editorial team as well.*

*It's the behind the scenes work done by people like Anne Townsend which really helps to make a group successful, as the Chelmsford Group proves.*

*It is good to see such important work highlighted and appropriately awarded, it makes all the difference when voluntary help such as Anne provides is properly recognised and appreciated by all.*

*If your group has your own "Mrs T", or if you are an Independent who has a similar helper, and you would like to have them recognised for their good work in these pages, why not write in and tell us about*

*them, we would love to hear. Just send a descriptive email or letter with a photo and let's acknowledge the help they give to forward the enjoyment of the art and craft of marquetry. Don't let them be hidden in the background.*

**Alan.**

## And a Thank You from Anne

Thought I would just like to say I feel very honoured to receive the Ernie Maxey Commendation Award.

Ernie to me was one of the nicest men in the Marquetry Society. Never flustered and always calm and considerate with whatever position he was put in.

I am the Marquetry Widow and for as long as I can remember Alan has been doing marquetry for 47 years since I have known him. He was also doing Marquetry before that! It is his first baby.

So once again thank you. The Certificate will be framed and go up on the wall and the medal engraved.

With best Wishes,

(Anne Townsend) Alan's Wife

## Those marquetry decorated guitars

**Editor's Note:** *You may remember a Reader's Letter from the spring edition where a marquetry decorated PRS Dragon guitar was featured and I promised to show you more of these fabulous looking instruments. Well, here's a reminder of that letter and those instruments. As the saying goes "enjoy" - I certainly will.*

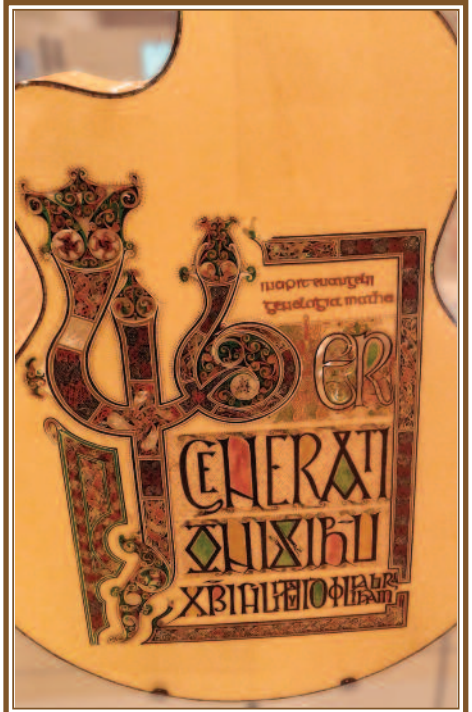
### The letter:

Hi Alan:

Last year there was a year-long display at The Musical Instrument Museum, here in Phoenix, called Dragons & Vines.

Custom inlaid guitars made by master craftsmen were on display.

Jeff Grossman.





*Thanks Jeff for those wonderful photos, the inlay work is magnificent, but I wonder if the makers produce a marquetry lay on in the same manner as we do, or use a different method?*

*I recently watched a bespoke guitar maker attempting to make a marquetry decorated fret board with the design of a pair of eyes of a famous actress, but he used rather thick timber stock which was fret sawed and sanded back to match the thickness of the rest of the fret board. This seemed like a long winded way of doing the job to me, so he certainly earned his money with that one. I hope the other manufacturers use standard thickness veneers. From the intricacies of the designs I should think they are using lay ons in the usual way we are familiar with.*

**Alan.**



**Where's all the American Red Gum Veneer disappeared to these days?**

Hello Alan,

Question, where has all the American Red Gum veneer gone? I don't seem to be able to locate a useful supply anywhere. Have you got any idea?

Regards,

David Walker

*Hello Dave,*

*Happy to report that Jim Bassett (one of our American Marquetry Society members) has sourced a supply of the Red Gum veneer in the States and shipped it over to our Marquetry Society veneer supplier John Coffey so that it can be made available to our membership at a favourable cost. Some examples taken from the shipment can be seen in the photos*



4 consecutive sheets  
£24.99 plus £3.99 postage



4 consecutive sheets  
£27.99 plus £3.99 postage



4 consecutive sheets  
£27.99 plus £3.99 postage



4 consecutive sheets  
£29.99 plus £3.99 postage



6 consecutive sheets  
£24.99 plus free postage

shown above. The colouring and figuring, as you can see for yourself, are very desirable. However, this supply is not limitless and if you want to acquire some for yourself, it would be wise to contact John before ordering. John's contact details are listed in the box bottom right hand corner

of page 45 overleaf. The prices and sheet sizes are shown in the above photos. Don't forget that the American Red Gum veneers on offer here were all carefully selected by Jim Bassett himself, so each one is a beautiful example of this veneer specie.

**Alan.**

## A Tale in the Buchschmidt and Gretaux Wood Inlay Company Saga.

You will have read about the stories of the fortunes of the B & G company in these pages over the last several years. Our web secretary David Walker has often written about the multitudes of inquiries we receive on a regular basis from ex-service people in the US and/or their decedents wanting to know more about these delightful wood inlay pieces.

Often these days the inquiries surround the possible value of the wood inlays in question. These inquiries generally come from the decedents looking for valuations after inheriting the pieces from their parents as they pass away.

However, some years ago we were in regular correspondence with the last remaining member of the B & G trimvirate, that being Herr Otto Chlup of the ABC Studios, Heidelberg.

Otto wrote some very interesting letters and articles for us over a number of years. One of them concerned the above picture of The Last Supper which they made and supplied to no other than J. Edgar Hoover head of the FBI of the United States.

Here is the main text from Otto's letter to us on this very subject, over to you Otto:

"Dear Alan,

About 50 years ago we used ABC Studio (Artist Buchschmidt etc) for distributing Gretaux's art-work at exhibitions in US and German locations. The artistic designs were made by Gretaux and also myself. Special orders, as for instance some office wall-plaques which we cut for Mr. Hoover at Langleys office with the FBI design and a copy of The Last Supper, Wall-plaques for the Boy Scout organization and also an astronaut themed

servicing tray which was first presented to a US pilot, who had as the very first pilot to do so, broken the sound barrier (Chuck Yeager in 1947). The very first time we came very close to our American friends was when about 50 years ago (around 70 years now these days) Gretaux received a telephone-call from an American family in Wiesbaden who received some furniture for their home, and after inspecting a secretary bureau desk they had been given, they found two hidden compartments which had on the reverse-side Gretaux's initials. They located us and wanted to return the piece to the maker. On one rainy night and with a borrowed



*The Last Supper by Buchschmidt & Gretaux*

automobile we drove to their address and Gretaux temporarily repaired the somewhat beaten-up bureau desk. We returned to ABC Studios where Gretaux fully restored it and looked after it. It was a surprise to me when years later he gave me the desk when I got married 10 years after that event. This and other similar adventures had made our connection to our American friends very tight. So later (also due to age) I was selected to make B & G exhibitions here in Germany at US Bases while Dr. Heuvels traveled mostly by air to US places outside of Germany.

So I wish best greetings and good luck to your Marquetry Society and yourself my friend, Alan.

Otto Chlup, ABC Studios, Heidelberg."

*Of course we had much more conversation with Otto, here's another example you may find interesting:*

"Hello and Good Day, Alan. Further to what we were talking about. It must have been about 30 Years ago that Gretaux wanted to have 3 drawings by me of a movie he had seen called "Exodus". The first is the one of the family wandering through the forest. The second I called "To New Shores" connected with immigration and the third a night scene of a forest from the standpoint of the person wandering through a forest. No's 1 & 2 are still hanging here in the work-shop. Gretaux was not too happy with the "modernistic" design since it did not fit with the other classic subjects for a wood-inlay and these were also the only examples which he had cut himself. Of course I respected his wishes. I hope that answers your questions fully.

I wish you a very fine day.

Yours truly Otto."



*Exodus - by Gretaux & Chlup*

*As I mentioned earlier, you will have read many references to B & G wood inlays and their association with the American forces network over the last several years, and perhaps wondered what it was all about. Hopefully these couple of letters taken from our copious correspondence with Herr Otto Chlup will help to explain things a little further. Mostly we dealt with the B & G subject via our website. This really became popular and we ended up as the world authority on all matters B & G.*

*Alan.*



*Heidelberg - by Otto Chlup*

## VENEER PACKS

Veneer packs are available to Marquetry Society members from John Coffey - contact:  
email [coffeemate9@hotmail.com](mailto:coffeemate9@hotmail.com)  
ebay id .jan8753  
mobile 07899 843227

These packs are mainly intended for members who have difficulty in obtaining veneers.

Each pack will contain a basic assortment (including burrs) of whatever veneers are available at the time. Price £7.99 per pack which includes post and packing.

We regret these packs are only available to U.K. members. Please make your cheques out to:

**John Coffey**

# A Friend We Will Miss

Mary Joan Phelan 5th October 1941 - 12th January 2021

The Harrow group has lost one of its long standing and favourite members. Joan, as she was known to all of us, was one of those individuals who everyone was pleased to see, always cheerful and friendly.

Unfortunately, she was dogged by ill-luck all of her life. Born in New York, she contracted polio at 7 and lost her mother when she was 9. By the time she was 12 she had lost her father and the aunt who had stepped in to help raise her. She then moved to Ireland to live with her widowed Aunt. In early adulthood she was divorced and raised her son Leo by herself.

Shortly after (likely as a result of her earlier polio) she began to show the first symptoms of Rheumatoid Arthritis that would later cripple her with pain. Very few of us at the group were aware of this, as Joan never complained. Instead she would light up a room with that wonderful smile and sense of humour

For most of her working life, Joan worked in Finance Departments in various companies including Lyons Maid, Waterstones and Trinity Mirror. She was very hard working and was a popular member of



the office wherever she worked. She was an expert at knitting, crochet and cross stitch embroidery as well as marquetry. Her very first marquetry picture of a windmill is shown here, but she is mostly remembered for her portraits of young ladies - "Playtime with Toby", "Swept off her feet" and "Cool Caroline". Sadly, she was one of the victims of Covid 19 - we will all miss her.



*Left is Cool Caroline with its Award Rosette*



*Left is Joan's first marquetry picture titled Windmill*



*Left is Playtime with Toby*

*Right is Swept off her feet*





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## Subscription Fees For 2021

Location	New Members	Renewal Rate
U.K	£26.00	£26.00
Rest of Europe	£28.00	£28.00
Outside Europe	£31.00	£31.00

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

### OPTIONAL OFFERS:

**Veneer Pack** (UK only - basic pack) £7.99 (includes P & P) available from supplier John Coffey. (Address details page 45)

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

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

**Prompt payment is much appreciated**

### PLEASE NOTE:

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

Thank you.

## Items For Sale by the Mem. Sec.

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

## Items For Sale by the Treasurer

**Binders for the Marquetarian**  
Binder holds 12 issues of The Marquetarian £5.50 each plus £3.00 P&P for up to 7 binders. Please apply to the Hon Treasurer for binders.

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

## At Your Service

### DVDs

2019 International Exhibition:	£10
Alan Townsend Presents:	£10
Beginners Guide to Window Marquetry:	£10
Marquetry Tips & Techniques:	£10
Geometric Marquetry the Easy Way:	£10
Artistic Considerations & Veneer Choice:	
(includes booklets <i>Know Your Woods</i> )	£15
Added Dimensions in Marquetry:	£15
Bricks, Walls, Tiles & Pebbles:	£10
3 Veneers, & Making the Great Wave:	£10
Marquetarian DVDs - 40 editions per disc	
1/40 - 41/81 - 82/122 - 123/163 - 164/204	
- 205/245 - all at £20 each	

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

Tel: 01474 814217

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

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

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

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



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

## Veneer Identification

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

## Sand Shading and General Enquiries

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

Tel: 01785 850614

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



## Recommended Suppliers



**Aronson Veneers.** Veneer, marquetry and bandings. 56 Dennis Lane, Stanmore, Middx HA7 4JW. Tel/Fax: 020 8954 1555. Website <http://www.veneers.org.uk/>

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

**Artcraft Veneers:** Previously Art Veneers. Pre-cut pieces and 500 gram bags of offcuts. Full leaf available. Enquire first. Phone: 07702 798724 or Email: [artveneers@hotmail.co.uk](mailto:artveneers@hotmail.co.uk)

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

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

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

**Capital Crispin Veneer Co. Ltd.** Decorative and constructional veneers. 12 & 13 Gemini Business Park, Hornet Way, Beckton, London, E6 7FF. Tel: 020 7474 3680. Email [info@capitalcrispin.com](mailto:info@capitalcrispin.com) Web: [www.capitalcrispin.com](http://www.capitalcrispin.com)

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

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

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

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

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

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

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

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

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

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

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

**Please inform the editor of any amendments, additions or deletions to this list. Please make all monies & costs payable to the individuals or firms concerned NOT to the Marquetry Society please. Your dealings will be with the suppliers.**



**"Amsterdam Street"**  
by Jeff Herbert an Independent Member  
3rd in Class 4 - 1991

# 2021 Marquetry Society International Exhibition, St. Albans,

## Entry Form

Please carefully read the 'Notes for Guidance' regarding COPYRIGHT and REPRODUCTION RIGHTS 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) See note	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		<b>Total fee enclosed</b>	£
I would like an assessment of my work ( <b>Ind &amp; Junior members only please</b> ) Please tick				
Please acknowledge receipt of entry form (SAE enclosed)/email Please tick - or add <b>E</b>				
Please acknowledge receipt of entry (SAE enclosed)/email Please tick - or add <b>E</b>				
My exhibits will be sent by: Group delivery Personal delivery Post Rail Other (specify) <i>Delete as applicable</i>	Please return my exhibits by: Group collection (from Exhibition only) Personal collection (from Exhibition only) Post Rail Other (specify) <i>Delete as applicable</i>		Marquetry Society Use Only	

**Note 1:** Where possible Catalogues will be sent with the return of the exhibits. Catalogues will only be posted after the exhibition has closed. If the exhibit is eligible for the Artistic Merit Award or the Portrait Award and you wish to have it considered, then please denote this in the box (AM for Artistic Merit, P for Portrait). Both could be 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.

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

# 2021 Marquetry Society International Exhibition, St. Albans

## Entry Form Notes

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

- 1/. Complete the Entry Form fully using CAPITALS throughout.
- 2/. Entry fee is as follows: £1 for up to two entries and 50p for each additional entry.  
Do not send cash. Cheques must be payable to "St Albans Marquetry Group a/c 52216531"  
Alternatively you may pay by bank transfer to HSBC Sort Code 40-40-01 Account No. 52216531 in the name of "St. Albans Marquetry Group". Please ensure that your Last Name and Membership Number appears on the bank payment reference so that we can marry up your payment with your entry form.
- 3/. Enclose a stamped addressed envelope (SAE), if applicable, or your Email address, for each acknowledgement required.
- 4/. Send the completed form, entry fee, return carriage remittance, (if applicable) and SAE (if applicable) to arrive no later than **4th September 2021** to:  
**Christian Cozon, 21 Bowers Way, Harpenden, Herts, AL5 4EP Tel: 07814 740 706**
- 5/. Send exhibits to arrive no later than **25th September** to:  
**Mike Hale, 29 Dell Rise, Park Street, St Albans, AL2 2QJ.**  
**Tel: 01727 874016 Mobile 07592 911098** (to arrange for personal delivery)
- 6/. Exhibits will be returned after the exhibition providing the appropriate carriage charges have been received

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

## Location Map for the 2021 International Marquetry Exhibition, Niland Conference Centre, Bushey Heath

