

THE MARQUETARIAN

Autumn 2022 No. 280

ISSN 0025-3944



“Parrots”

by Kerry Rath of the Staffordshire Group
523 HC in Class 5



Journal of
The Marquetry Society

The Marquetry Society

Founded 1952

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Cover Background: Rosewood

Front Cover Picture: "Parrots" 30 x 39 cms

Back Cover Picture: "David Copperfield Humiliated" 50 x 42 cms

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Main Contents Issue 280

Editorial & Website Autumn Password	4
From the President's Perspective	5
Web Secretary's Letter	6
Web Officer's Report	7
Independents' Corner	8
Laser Cut Marquetry	9
Importance of Background	15
Cover Picture Comments	20
It's Only a Hobby	21
Marquetry Tools	24
Marquetry Kits	25
Replaced by a Laser Cutter	28
2021 International Marquetry Exhibition Gallery	31
Readers Letters	39
A Friend We Will Miss	45

Deadline Dates

Final date for receipt of material for issue
281 is 12th October 2022 but please let me
have as much material as possible by
mid September 2022

Final date for receipt of material for issue
282 is 12th January 2023

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



I thought we could have a nice couple of hours doing marquetry for a change!

Cartoon story line by Vaughan Thomas. Artwork by Alan Mansfield

The 2023 International Marquetry Exhibition

The Sutton Coldfield Group and the Management at Middleton Hall are pleased to invite you to the 2023 International Marquetry Exhibition which will be held at Middleton Hall, Middleton, Tamworth, North Warwickshire, B78 2AE.

Opening times - Saturday 27th May to Friday 2nd June 11am until 4pm

Saturday 3rd June 11am until 1pm AGM Saturday 3rd June from 2pm.



Apologies if things seem to be going somewhat slow this last quarter, but I have been “attacked” by that ghastly menace, which we all know so well, the dreaded covid!

How it got to me is a complete mystery. I’ve always worn a brand new mask and a pair of surgical gloves when I venture out, but it got me and laid me up for over a couple of weeks. So therefore I find myself trying to catch up with Marquetry Society duties, especially things like welcome packs and suchlike. So, if you are still waiting for your welcome pack arrival, don’t worry it will be forthcoming, just bear with me.

And now, on to more marquetry themed business. You will note that we are starting to feature things like laser cutters in this edition of *The Marquetarian*. There is a lot of misconception out there about laser cutters. They are not the wonder machine many consider them to be. You have to be au fait with the computer control programs and vector graphics.

But we will guide you through the complexities of laser cutting, just don’t expect it to do everything itself, it doesn’t work like that I’m afraid. You do need rather a lot of pre-planning.

The series we have been featuring recently written by Henry Merryweather will have benefitted those interested in laser cutting by showing you some of the graphical complexities involved in the art.

There has been a lot of discussion on the subject of dyed veneers recently at our Tuesday Zoom forums, and a surprisingly good source of very subtle non-primary dyed veneers is Placages et filets gauthey located in France. They feature in our recommended supplier’s list on our inner back cover. Their website is well worth visiting at: <https://www.gauthey.fr>

Several of our regular Zoom forum members have bought dyed veneers from them and they are very well pleased with their purchases. These dyed veneers are nicely subdued without being of a poster paint nature.

These would be ideal for portrait work and the depiction of fabrics in particular. We do know that dyed veneers are very popular with our membership, but most of the time, the dyed veneers available in the UK (especially) tend to be of very strong primary poster colours, but those “gauthey” ones are of a much lighter and more acceptable colour depth. But, do visit thier website and see for yourself, you will not be disappointed.

Alan.

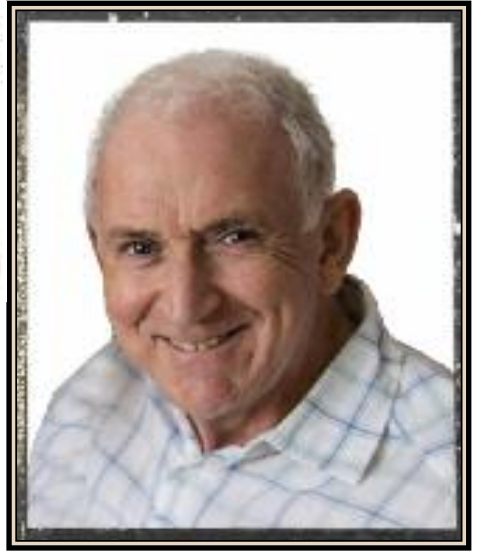
Autumn period Password

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

blackbean

As always the password is all lower case and a single word, so just type it in as seen above on or after the **1st September 2022**.

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.



There's little to update you on regarding Society news other than to mention that Sutton Coldfield group are pressing ahead with the arrangements for next year's exhibition. The committee has also selected the judges and an apprentice/trainee judge for the occasion. I think we have done well and got ourselves three very experienced, well respected and I'm sure, fair minded judges.

Traditionally we do not divulge their names to the membership at large, but this is simply the way we have always kept these things. Many other organisations, when holding competitions, are happy to make the judge's name public. One of the arguments in favour of anonymity is that, entrants into competition won't be inclined to pander to a particular judge's like and dislikes, despite them being instructed to 'not let personal subject preferences influence their decisions'. Also, we expect judges who are members of a marquetry group, not to get involved or give assistance with any of their members' ongoing marquetry pieces that they are possibly going to be judging in a forthcoming exhibition.

Personally speaking, I don't totally agree with the need for judges to remain anonymous because of my experiences in camera club competitions and from observing numerous competitive programmes on art, cooking, pottery, sewing and the like. At my camera club I have seen, on many occasions, photographs aimed to please a particular judge because he or she is known to specialise in a certain genre,

fail to score decent marks. Could the reason be that judges 'cotton on' to what is going on or they are less inclined to give good marks to an image that falls short of their own high standard of work in that genre? As for the elimination TV programmes, rarely does trying to second guess what the judges will like or dislike work for the contestants.

So, in my view, the best thing to do is work to please yourself and, if your peers or competition judges like what they see, then take that as a bonus. If your heart and soul has gone into it, that will show and more likely lead to success.

If you have any thoughts on the topic, we'd love to hear from you, so why not send Alan a letter or email. It could be a subject worthy of wider debate.

Peter.

Editor's Note: Contact details for me, your editor, can be found on the inner front cover of *The Marquetarian*.

I look forward to hearing (or reading I should say) from you. Your comments and thoughts are very valuable to us, they help to guide our operations.



Web Secretary's Letter

Greetings from North of the Border. I am afraid to say that my marquetry has been on the back burner for a bit. Not having a project on the go I have been rather lax in seeking a new picture. This, I find is the hardest part of marquetry! I must really start looking for a picture or one of my photos to convert. When we have our Tuesday evening Zoom meeting, everyone is talking about the work that they are currently doing. It puts me to shame that I cannot reciprocate. One of the advantages of having a meeting like this is being able to discuss and compare work ongoing by members and friends from other countries. Just because I have been producing marquetry since 1981 would lead some to say that I am an expert and know most things about it. How wrong this is! I come away from every meeting having gained some fresh ideas from others who meet with us who could rightly be called experts. I know that I have mentioned it before, but we would really welcome new faces. If you would like to join us at 7.30pm on a Tuesday evening, please get in touch with either Alan Mansfield or myself and we will let you have the Zoom meeting link. The website has been pretty quiet for a couple of months. I have had two enquiries this week, both asking for advice on restoring pictures that had seen better days. I was able to answer both.

Mainly advising the callers to use small quantities of Lemon Oil and burnishing the pictures which will remove the dirt that had accumulated. One of our Independent members in Scotland, Gavin Turnbull, felt the need to reach out to people in his community and share the joys of marquetry. Just recently he organised a 'Come and see and try it yourself' in his local church hall. He advertised it in his local village news sheet and had seven positive replies. He booked the hall and organised a meeting. None of those who attended had ever done marquetry before. He prepared a very simple leaf design of three pieces. He prepared a blank coaster on which to mount the finished piece. He also supplied the veneer, knives, rubbers, glue, wax and cutting board for the piece. In a two-hour session the seven attendees all cut, under his instruction, the picture, mounted, pressed and polished it. They were all very pleased to take home their coaster and all said that they would like to do it again. Hopefully we have, here, the makings of a new Group in Scotland. Well done, Gavin.

David



Gavin demonstrates the basics of the art



Gavin teaches the art and craft of marquetry to his new group of students

Gavin shows his students how to use the press.

This is one of those very heavy cast iron jobs. But it certainly produces a good level of pressure for marquetry purposes



While researching some useful material for this column I happened across a couple of interesting items from our past history which have fallen out of favour over the last few decades. Whether our readers think this chart (right) could be worth resurrecting, well that is down to you; but it is there if you want to see its return.

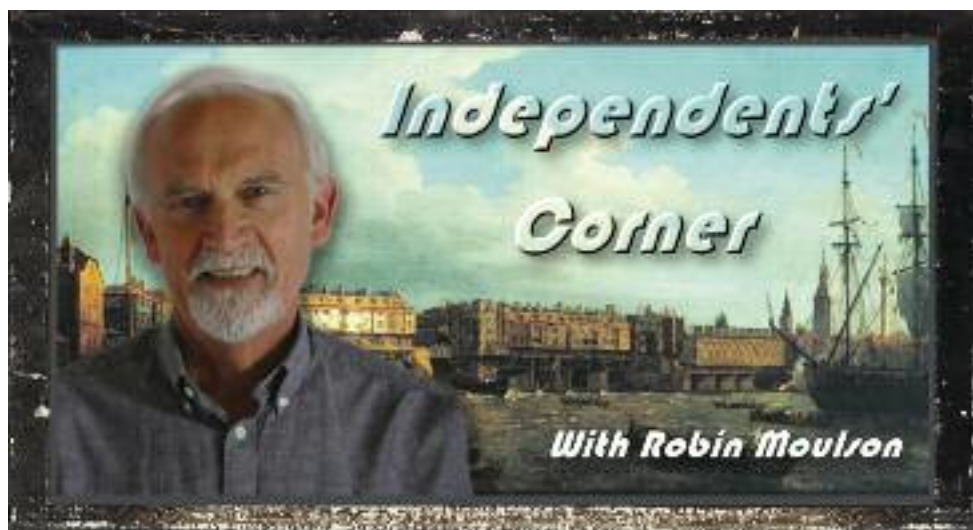
So first off, that item on the right is the previously well respected 'Standard of Perfection Chart' which was used to give a hopefully helpful guide and comment regarding their work to those who requested it. Unfortunately rather than encouraging the marquetarian in question, the comments could be somewhat discouraging at times. So, what do you think, would it be useful to see this again?

Next, we have the 'Officially Approved' Marquetry Society logo which was intended to convey that, whatever was the item under



review for our magazine (no website in those days) was given a full thumbs up and was approved and recommended 'officially' by your executive committee. Unfortunately these days such 'official approval' could open up a whole can of worms and cause unforeseen problems for the Marquetry Society. So such things were quickly dropped quite a number of decades ago. But nonetheless, these are historic documents and worth knowing about from our 'ancient' history. Not very website related perhaps, but I found them fascinating and worth looking at. I hope you enjoyed seeing them.





Hello fellow Independents; did you know that our happy band of independent brothers and sisters actually achieved the ranking of third place at the latest International Marquetry Exhibition?

It would be rather good if we Indies can attain first place ranking at the next exhibition; we have the ability, so why don't we see what we can do there? If you feel that there is anything you, or we, particularly need or require, such as tutorials and suchlike, do let us know and we will see what we can do to help you along with such needs.

If you need to get in touch with me, either just email your question or enquiry to the admin address at: info@marquetry.org or if you prefer a phone chat, just phone the editor or the web secretary for initial help, and then if I need to personally get involved, either of them will contact me on your behalf and we will resolve your problem in next to no time at all, we are very efficient.

Have you tried using your own photos as the source of inspiration for your next marquetry project yet? I have shown you a few examples of my own work using these principles, and I think you will agree that the results look most interesting.

As you know I do hold a collection of our President Peter White's excellent tutorial DVDs which I have been lending out to other Independents.

I think you will agree that they are wonderfully helpful in understanding the varied techniques we all use for conducting our marquetry. Perhaps some of the techniques are a little advanced for many of you, but they are jolly useful nonetheless and demonstrate just what you can do with a little application.

Another useful source of helpful marquetry tutorials is the internet. YouTube has many helpful tutorials available, especially those put up there by our Harrow Group.

These are put together with beginners and Independents in mind. Just put 'Harrow Marquetry Group' into the search box on YouTube and check out the returned results. You will find many helpful tutorials there. Most of them are hosted by that most well known of marquetarians Les Dimes. You will have seen much of Les's marquetry work in these pages over many years, so you will be very familiar with the high quality of Les's work. You will find it to be very inspiring and a good spur to help push you on to even more ambitious work.

LASER CUT MARQUETRY

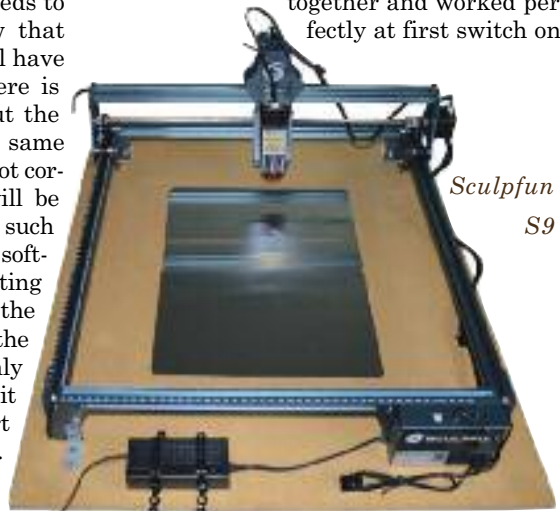
Okay, let's commence this article by stating that I (being your editor) do realise that many of you frown upon the use of a laser cutter for producing marquetry. But don't get caught in the false trap which misguidedly believes that laser cutters will produce a completed marquetry picture with just a click of a button. No, it is very different to that, the setting up of a design and then converting it to a usable control vector for the laser cutter is a very complicated task which entails a very steep learning curve.

You need to understand things like nodes and polygons and suchlike vector components. You also need to bear in mind each separate piece of the design that needs to be cut plus the necessary window that will accommodate said piece. These all have to be preplanned. Then, again, there is the kerf to consider. You cannot cut the insert and its window at exactly the same size, mainly because the insert will not correctly fit the window, the insert will be slightly oversize. But, to overcome such problems, many of the cutter control software programs will have a kerf setting you can click that will correct for the cutting line so that the insert will fit the window perfectly. This detail may only be of a matter of microns in size, but it will ensure that your laser cut insert will fit its laser cut window perfectly.

Adobe Illustrator is the classic vector editing software program, but that is very expensive, being just under £20 per month at the time of writing. However, there is open source software commonly available which will do the same job and produce the same output at the cost of nothing! Yes, it is free, just download and install. The one I have on my system is Inkscape which, so far, has worked perfectly and does everything I need of it, that being vector outlines.

Although I have talked about the vector artwork software programs so far, we also need some control software for the laser cutter itself. The one I use is Lightburn, but you could use other programs such as LaserGRBL, Benbox, GrblController and LiteFire. But there are others out there, so simply choose your preference. By the way, LaserGRBL is open source, so is a free download. It is also a simpler piece of software to use which will suit beginners.

Below you will see my own laser cutter and engraver. This one is made by Sculpfun (Chinese manufacturer) and appears to be very well engineered. It comes in kit form, but is very easy to put together and worked perfectly at first switch on.



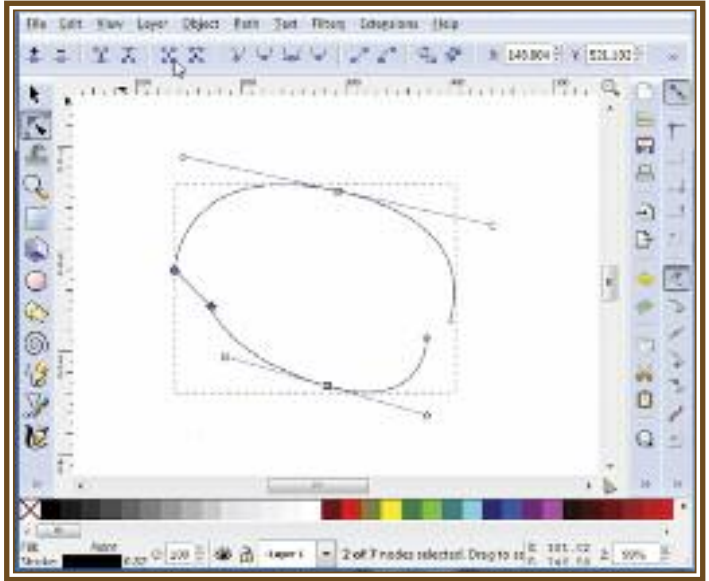
Sculpfun
S9

As you see, I mounted it on some thick MDF sheet I had sitting around. This laser cutter has very conveniently drilled holes for mounting plates located at each corner post. So, obviously I made use of them and secured the laser cutter to the MDF board with the appropriate nuts, bolts and woodscrews, thus making it extremely stable and transportable. The control connection to the computer is via a

USB cable. One very important point here is that, as this laser cutter is a sort of “skeleton” build, it does not come with a vacuum fume extraction system. So, unless you enjoy inhaling wood burning smoke and fumes, you will need to find a way to remove that problem.

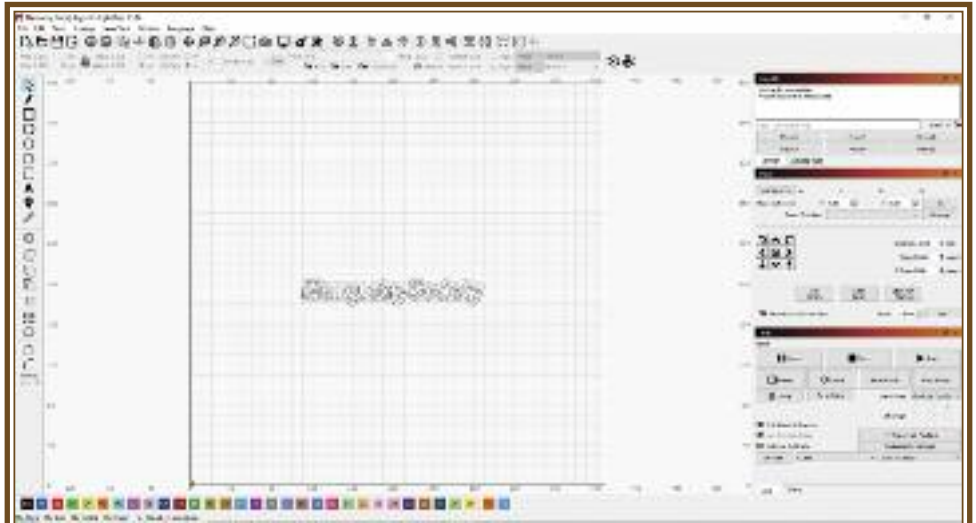
The way I got around it was to purchase two 20 metre “active” USB cables and place the cutter in another room directly underneath an open window with a slight through draft to suck the smoke out into the open air. This arrangement does the job perfectly. The amount of smoke is actually minimal and far less polluting than someone smoking a cigarette.

One important point here is that, as you are not in the proximity of the laser cutter while it is burning, to avoid any mishaps, after you click the burn button, or



start as in my case, pop into the “burn room” to monitor the burning process and ensure it all goes smoothly.

Once it has finished the burn, the cutter head will turn off and parks itself, usually at the bottom left hand corner. With the more advanced laser cutters, such as the Glowforge machine you see at the top of the next column; this comes with



This is the Lightburn screen and top of the page is the Inkscape screen



*Glowforge
Laser Cutter and Engraver*

a clean air extraction system which cleans the fumes through a carbon filter arrangement. It also has a built in video camera which allows you to line up everything correctly prior to cutting. You can put several (smallish) pieces of veneer on the cutting base and, as long as you have lined things up on the monitor screen, off you go. You can see what we mean below.



Above - veneers lined up on cutter bed



Above - as seen on monitor screen



The veneers now cut

This arrangement makes setting up simplicity itself, but the initial outlay for one of these laser cutters is almost several times that of the “skeleton” self assembly version. But, the finished result is identical, it is just the operational nicety of the much more expensive Glowforge that certainly wins the day here.

The Glowforge is a CO₂ tube laser, whereas the “skeleton” self assembly one is a solid state diode laser. In practical terms

they both do the same job, but the CO₂ tube one has the stronger laser beam. However, for cutting wood veneers such as we use, the end result will be identical. If you need to cut thicker material you will simply do multiple passes. The only real problem there is the resulting burn marks on the veneer after cutting. This is especially prominent on the lighter coloured veneers.

I was very suprised at the accuracy of my very first test burn, here it is below:



Fair enough, it is nothing special, but the burn was made in one pass and took no longer to complete than 20 seconds! Just try doing that by hand cutting with a scalpel in that time period, virtually impossible. If I had done a second or third pass the writing would have been much stronger, but this was just a test to check out the laser cutter speed and laser beam strength settings. One rather pleasing result of this testing was the somewhat enjoyable sort of bonfire aroma of the scorching wood. Some of them are inded very pleasant, but probably toxic to a degree I suppose, so don't do that too often to be on the safe side.

One thing I wanted to check out with the laser cutter is would it be any good for cutting natural Mother of Pearl? And, the answer is yes it does this very nicely.



Above - four laser cut M.O.P. examples

As the example above shows you, the laser cutter allows for some very fine Mother of Pearl cutting. Try doing such accurate cutting of this material with the conventional jeweller's saw and blade without everything breaking into the smallest of fragments - almost impossible I have found.

Of course you can tape everything up prior to cutting with a fine jeweller's saw blade and hope for the best, but I have yet to be as successful myself.



Cutting Mother of Pearl conventionally

If you are using the laser cutter to cut some very fine line style of work, meaning very detailed with some small complicated and delicate pieces, you can cover one side of the veneer to be cut with a layer of veneer tape in order to hold

things together without breaking when it comes to the assembly stage of your picture production. Remember that your laser cutter will happily cut cleanly across the grain of whatever veneer you are cutting; and normally, anything cut across the grain, especially if it is a thin section, is often prone to snapping or simply breaking, so a layer of veneer tape will help greatly here.

Now, as you probably know, an oft repeated problem associated with laser cutters is the resultant burn line that could become fairly prominent on the lighter coloured veneers. At a recent one of our Tuesday marquetry Zoom meetings, we were discussing this particular problem with laser cutters when one of the participants said "why don't you try damping down the veneer prior to burning?". Well, I have to admit that I had not considered such an idea, so I may well experiment with that method soon and report back my findings to you in these columns. In fact, by the time that you are reading this, I may well have already finished my experiments, and if space allows I will add a quick sort of 'breaking news' piece at the end of this article.

To give more credence that the technique may work, an industry wide description of such cooling systems suggests that similar techniques are also used to cool the laser cutter head and associated optics, depending on the system size and configuration. Waste heat is usually transferred directly to the air, but a coolant can often be used. Water is frequently used as that coolant, often circulated through a heat transfer or refrigeration system.

One example of water cooled laser processing is a laser microjet system, which couples a pulsed laser beam with a low-pressure water jet to guide the beam in the same manner as an optical fibre. The water also offers the advantage of removing debris and cooling the material, while other advantages over 'dry' laser cutting include high cutting speeds, parallel kerf, and cutting in any direction.

Solid state (diode) lasers are also gaining popularity in the laser cutting industry. This technology uses a solid gain medium (that being the diode laser) rather than a liquid or gas version. The laser is amplified in a glass fibre to produce a far smaller spot size than that achieved with CO2 techniques, making it ideal for cutting reflective materials.



Laser cutter head front & back

Above is the actual cutter head from my own laser cutter. This is one of those 'open to the air' heads incorporating finned heat sinks to dissipate unwanted heat from the laser to the surrounding air. Tube lasers can have a degree of plumbing built in, often using distilled and deionised water, especially found in the higher powered versions.

Although so far I have been talking about burning and cutting, there is also an extra benefit with these modern lasers and it is controlled scorching.

These lasers are so good that they will actually burn a photo onto the surface of a piece of veneer; and very accurately too. Although I have yet to experiment fully with this added advantage, it looks to me that I could have total control over how the scorching is applied including graduated strength of burn. No guessing or pans of hot sand needed, the laser will burn with as much accuracy as I require. How about a burn line reproduction of

your hand written signature to finish off your marquetry masterpiece? A laser cutter will do that happily for you. Just scan a copy of your signature into your computer as say, a JPEG, then import it into your laser control program, such as the Lightburn one I am using. The software will do the vector conversion for you, and you will be left with a vector copy of your signature which will control the laser cutter head; and then position your veneer to be burnt in the usual way, and, more or less, click start (or whatever command your chosen software uses) and burn a perfect copy of your signature to the veneer. It is actually much easier to do this than it is to write the procedure, it is not as complicated as you think, very easy to do.



Pyrography example

Okay, well we have looked at the laser cutter burning signatures and performing sand scorching effects, but what about that dreaded subject of pyrography? Well, of course, there is no problem here. As long as you can do the set up of your chosen graphic in the vector software, or cutter control program, then the rest of the procedure is almost simplicity itself. However, if you are adding laser pyrography to a laid picture you need to ensure that the placement is 100% spot on and sized accordingly, otherwise - disaster!

The big misconception with laser cutters is "it's easy!" If it were only the cutting part, then yes, you would be correct; but when you take into account the initial production of the vector illustration for the cutter head control or guidance, also the setting of the cutting speed and laser strength to prevent excessive burn lines, especially on the lighter coloured veneers. Then adjust the software to cope with the cutting kerf, plus of course, providing the correct ventilation to safely remove the smoke from the laser burn, plus other setup considerations needing to be set before you can start the burn, you will see that it is far easier to grab a scalpel and cut away using the window method in the conventional way.

But, laser cutters do have some particular advantages that hand cutting just cannot reliably reproduce. The first of these is consistent replication of a chosen design. You can produce multiples of a vector design with 100% accuracy, that's as long as you have previously saved the file to your control computer of course!

But if you are doing 'one offs' all the time, then laser cutting will not hold many advantages for you. However, for perfect geometrical cutting, the laser certainly comes into its own there. The X - Y parameters coupled with the stepper motors used by the laser cutter, ensures perfection for geometric shapes.

Another difficulty with laser cutters is accurately selecting the perfect piece of veneer from a sheet to do a specific job.

When using the window method you can move the window over a piece of veneer in order to find the ideal section to fill that window. You do not have that luxury using a laser cutter.

So you see, there are more limitations to laser cutting than you first imagined, it is not the marquetry miracle machine people misguidedly think it is. The laser cutter is a tool, it is no more than that. Yes, it will do very accurate cutting, but you



Vector drawing of Marilyn

must program it to do so, it cannot do that for itself. The skill comes from having a good understanding of vector art manipulation. Perhaps in the end, it is easier to make a tracing and cut your 'one off' piece in the conventional window method style.

As an additional note, I should have really started this article with a list of the different laser categories (with professional high end ones being such as Epilog etc) and then have featured the different kinds for home/DIY craft (Glowforge can be included there rather than in the professional category). With that in mind, my machine and the Glowforge are not intended for heavy duty industrial work. Glowforge however, offers three product grades: Basic, Plus and Pro.

Other details worth noting:

InkSpace - is it for mac, PC or both? remember, some of the free softwares only work on one. Yes, it will run on Mac.

Image Paint Amazon Canvas plugin for illustrator: many laser marquetry find it very useful and it tackles many of the curf issues. Vincent Doan, the developer, runs the Laser Marquetry and Inlays group on facebook at: <https://www.facebook.com/groups/1485858828376221>

More in the winter edition.

Importance of background

A quick note of advice for beginners by Les Dimes

I've noticed that a few beginners want to rush into doing the most interesting part of a picture first, forgetting about the importance of doing the background. Unfortunately, when doing a large complicated picture, working from the background first (like producing water colours) is vital. Tedious as it may be, the time spent on doing the background first makes for better fitting and cutting of the main parts. Below is an example of a piece I did last year.

Doing the background was, I admit, very tedious, but it all worked out well in the end.

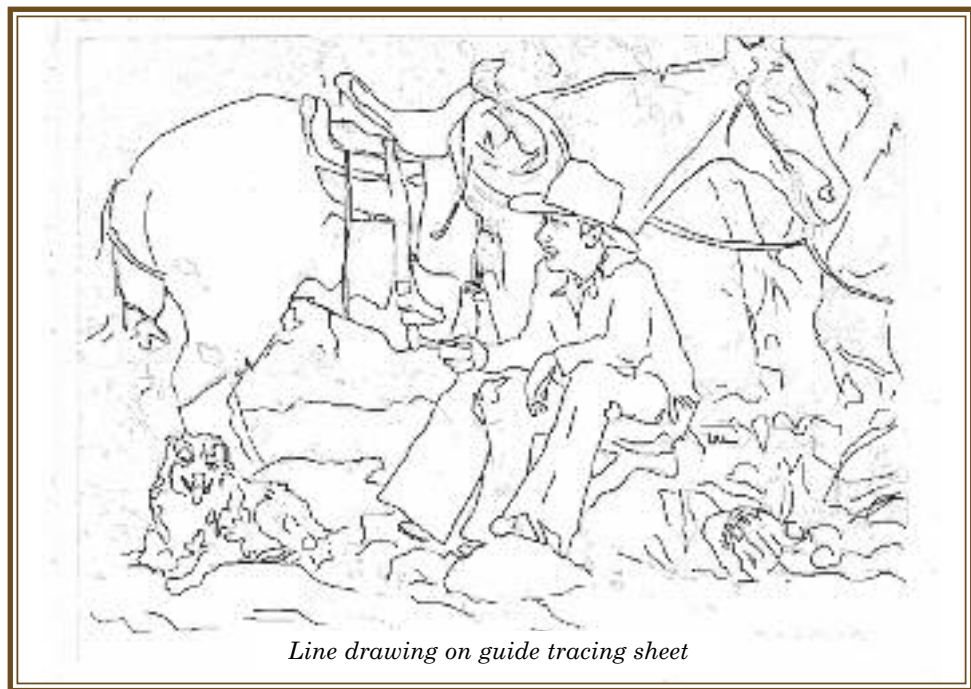
The picture is called "The Shady Rest" (after R.S.Riddick).

Editor's Note: The next few pages show the progress of the picture (seen below) which Les has chosen for this demonstration, progressing from line drawing to finished marquetry picture, where you will note that Les is paying particular attention to those vitally important background veneers.

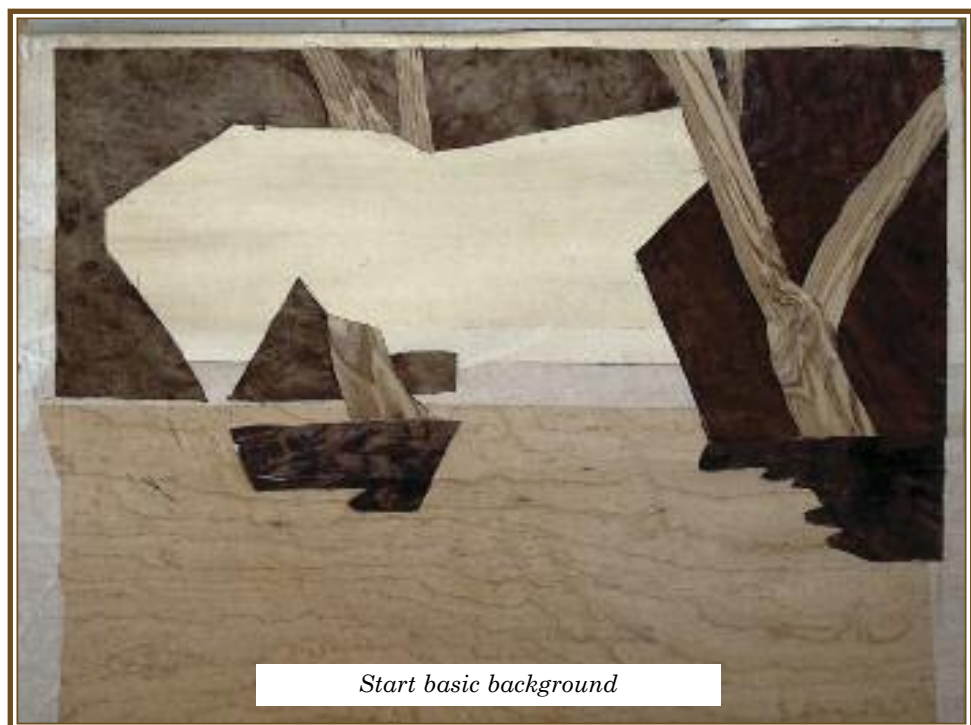
The importance of building up your picture from the background or waster veneers actually sets the scene for the rest of the picture. It may not seem that you are getting anywhere to start with, no detail so far, but as the picture starts to build it all comes together to create a beautifully detailed picture.



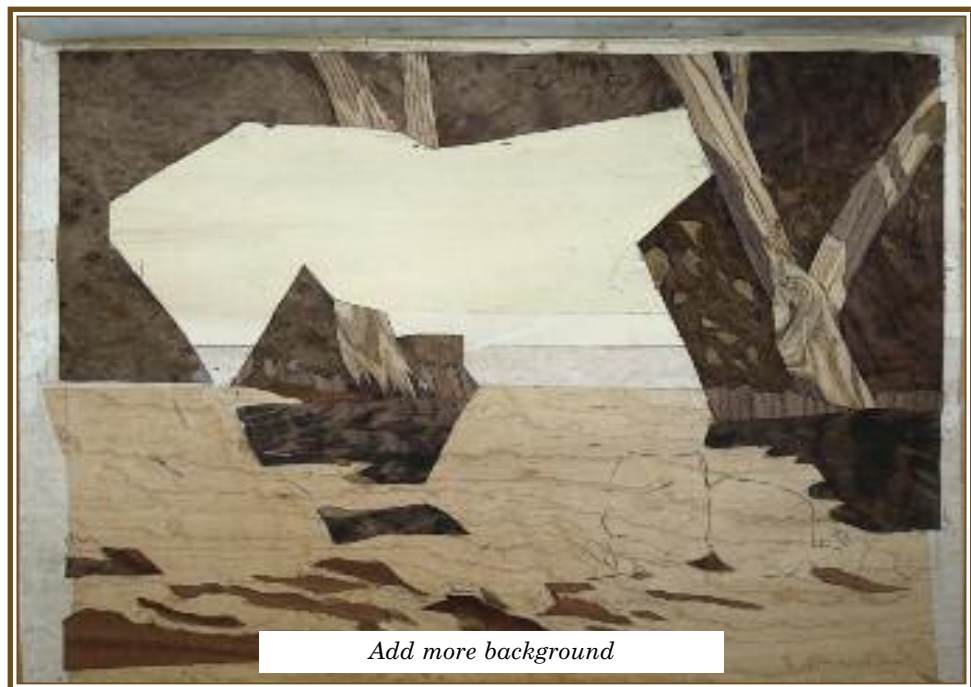
The Finished Picture



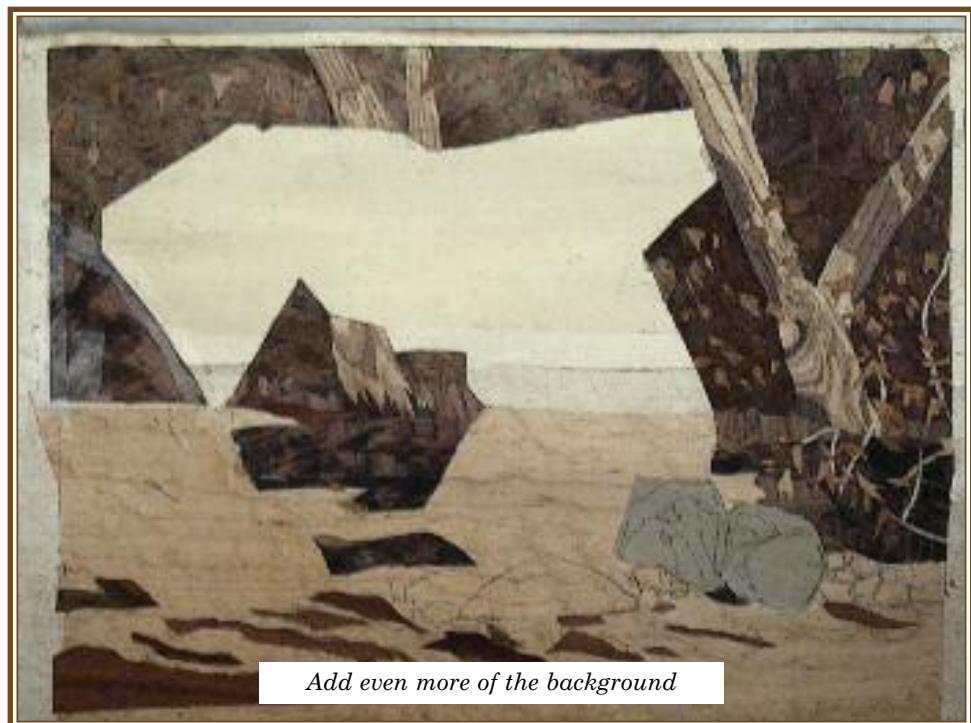
Line drawing on guide tracing sheet



Start basic background

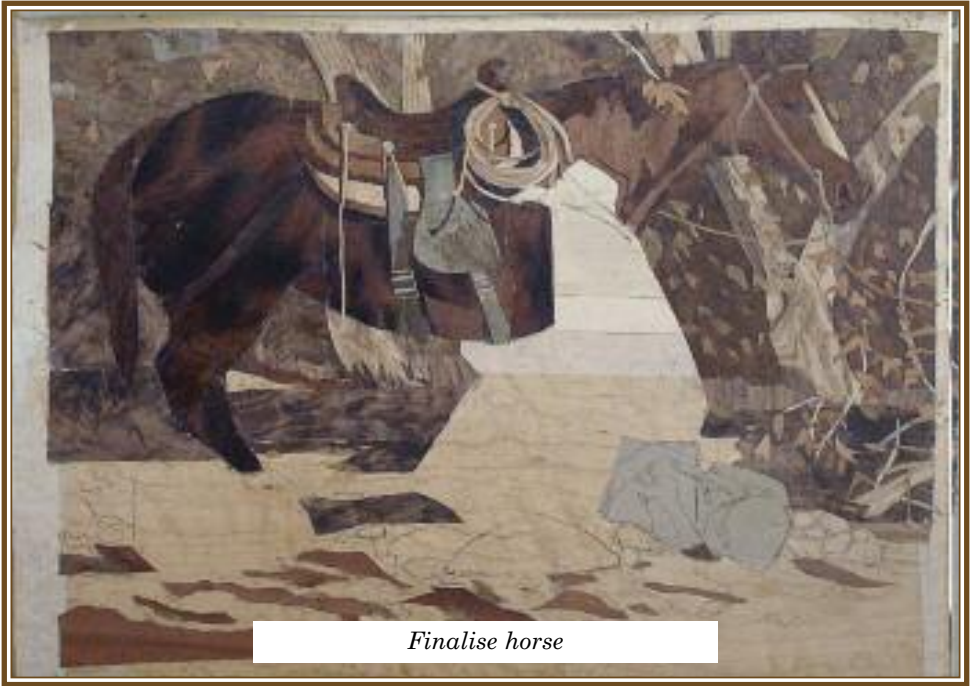


Add more background



Add even more of the background





Finalise horse



Add cowboy



Add dog and almost done. Finished picture page 15.



Judges' Notes on the Cover Pictures

Front Cover - 523 - HC Class 5 - "Parrots" by Kerry Rath of the Staffordshire Group

PW: *No two ways about it, if you want to do Macaws in marquetrie, you'll have to use the brightest of dyed veneers. To me, this had the appearance of a bookplate from one of those early volumes by some Victorian ornithological artist. Superb work.*

LD: *Good use of coloured veneers for parrots (what else could you use for parrots?)*

I liked the background veneer and how the leaves were done. Overall well cut and pleasing.

VT: *Two beautiful parrots. The selection of coloured veneers blend well to make this picture realistic, and also makes the parrots stand out.*

Ed: *A fitting tribute to the work of Kerry. A very versatile marquetarian indeed.*

Back Cover - 508 - HC Class 5 - "David Copperfield Humiliated - aft R. Embelton" by Mike Roberts of the Sutton Coldfield Group

PW: *Not contented with one charming Dickensian scene, Mike treated us to a second. Amazing faces in marquetrie which are full of character and, as with his other piece, masterful veneer selection and craftsmanship.*

LD: *Very detailed and beautifully cut in parts. Some faces were great, but some were a bit raggedy. A difficult subject that so nearly worked!*

VT: *Who's in trouble? Reminds me of my schooldays. A well thought out picture with some nice fine details, a shame about the spotting in the black stringer.*

Ed: *The detail in Mike's work is to be applauded. It is not always too obvious.*



Editor's Note: In the summer edition of *The Marquetarian* I promised to bring you this little article written by former President of the Marquetry Society Eddie Stevens. Although written some decades ago, I was really amazed at how relevant it is to today. Read it and see for yourself.

It's only a hobby! Or is it? I should have been warned at my first visit to a National, Bristol in 1979 or 1980. Up to this time I worked in isolation and had never seen other people's work. Even then, after asking for an opinion of my work, back came the remark "Nice pictures, pity about the cutting and the finish!" This remark has been applied to many of my pictures since, despite the fact that I have tried very hard to improve. It leads to thinking why bother too much. It doesn't matter how much effort is made, it's going to get knocked.

At the Bristol National I noticed a gentleman going round the room with a jumbo size magnifying glass. Even Sherlock Holmes never had one that size. The gentleman did not miss a picture. Each was examined closely. I felt sorry that he

found it necessary to use this glass and hoped that he didn't drive with such poor eyesight and if he did, I was not to be on the same road.

It took several years of involvement with marquetry groups to realise this gentleman was only doing his best to find faults in his fellow marquetarians work. I then felt sorrier for him. All this splendid work to admire, those almost uncounted hours of work and all he could do was to look for faults!

It was my first National and I still feel the same pleasure at Nationals. I go to see and to admire the work, I have since found out that we have more than enough people to find fault. What a shame with such a beautiful rewarding hobby. Members do not enter work as they suspect their only reward will be to have it pulled apart. Comments made that hurt, hidden under the flag of "Constructive Criticism". How many members we have lost because of this I don't know but suspect that it is quite a few and some have been well established and of long standing. The fact that our highest standard the 'Rosebowl', the top entry of our show, has often been criticised, either as not the correct selection or for some extremely

minor fault, generally only seen by the eye of critic. This gives us lesser mortals no chance at all!

We often criticise and forget that the work may well have been done under difficult circumstances; personal problems, ill health, lack of time, lack of space or even the fact that the partner may not be very sympathetic and forget that the main thing is that it has been done. We should ensure that 'brain is engaged, before mouth is opened' This does not mean that criticisms should not be made, but they should be tempered with reason.

The real puzzle is that everyone I have met through marquetry is so nice. As I have often said 'People who like wood, I like'. So how come we have this situation? Competition has a lot to do with it, or rather the over emphasis on competing! I do not for one minute suggest that we do away with competitions. It keeps up the standard and gives motivation to improve skills. We have the Exhibition only class, 'Class 10' at the end of the list. I would make it 'Class 1' and believe great attempts should be made to increase the entries in this class. The public should see work of all standards, with much attention given to the hobby side of it. To wave 'Rosebowl' standard pictures in front of the public for starters and quote "This is what you have got to do" instead of "This is what can be done, after years of devotion", is another member loser. I have seen it happen many times. This approach is like asking a learner driver to take to the M25 on a bank holiday Friday for their first lesson.

Then there are other 'Knock down and drag out' ideas that we have. Our Judges are not to be trusted. They can't be, otherwise we would be allowed to put our names on our pictures, back or front. And of course, we are not informed of the Judges names in case we somehow influence them. I have judged at Nationals and I resent the implication that if it was known I was to judge I would allow myself to be biased or influenced by a

name or allow members to discuss their entries before the event. Marquetarians must have been a distrustful lot in the past. Over the years many of us begin to recognise other members work so why must we remain anonymous?

To me the doing of the picture or applied work, is what it is all about. Finishing takes the shine off my efforts (unintended pun). The hours spent trying to get a finish to satisfy others quite often makes me feel like giving up and taking up knitting or some such thing. Time is our most valuable asset, so why squander it polishing a picture to a finish that no one can see because of the reflection? I would rather see twenty pictures with a flawed finish than two that look like mirrors. It would mean so many more have done marquetry. To think of doing this to the back of a picture makes me shudder. Backs of pictures go against walls, and walls are very seldom made of glass, so other than sealing the back and leaving it tidy I do not see any purpose in it. The first member that polished the back of his picture in case his and another were to be judged of equal merit on the front and the final judgment was to be made by the condition of the back I equate with the first squaddy that 'bulled' his boots to a mirror finish. Although KRR (*King's rules and regulations for those not old enough to know!*) only called for boots to be clean and polished this one tried to score Brownie points by doing this extra and so condemned millions to hours of spit and polish.

We tend to increase the conditions of entry. We argue about borders, edges, mitres and frames. We forget it is the work that counts, the work inside the border is the real subject matter. It is, of course, entirely up to the individual to what standard they want to aspire. If members want it to be just a hobby and not a passion, then we should encourage them. With membership falling we must do our best to show people what can be done but at the same time making certain

they know doing marquetry can be a pleasure. By these conditions we make the surrounding more important than the subject.

We like to think that our hobby has an artistic content. It has! But we appear too concerned about what I think of as the carpentry side - the stuff that could if you so desired be done by machinery. Square boards, immaculate mitres, mirror finishing, edges dead square, and even the cutting. It comes to mind that the ultimate marquetry picture is several well cut and joining veneers, preferably with four perfect mitres, in a block of highly polished clear plastic. If you enter an art competition, there are generally very few rules; size, if it is a miniature, subject (probably set by sponsors), sometimes the medium, but generally no more than a date and cost of entry. There are no hidden rules of squareness or polished backs.

I have often said that "To criticise and not to advise is negative". It would be nice if we could increase the Society membership. To do this we need to recruit and KEEP members. Any society that demands instant top quality top work from its new members, ends up a dying, exclusive club. I have seen several art societies go this way. The less skilled are kept out by selection committees and very soon drop away. The trouble is quite often the particular society seems to think there is an unlimited pool of less skilled who will carry on supporting them. Not so!

The National catalogue generally publishes a table of the number of entries from each group, when a fairly large group has only a few entries it would be interesting to find out why? We need this information. It may help to increase our displays and at the same time allow us to adjust ourselves to what the members think. It does not mean grilling them, but finding out why? Why only a minor amount of work done by members of the Society during any year is exhibited at a National. If we have nearly one thousand members and if they average two pieces a

year, then with a maximum of four hundred National exhibits, we are only seeing twenty five percent of the work done. What a pity.

I enjoy my marquetry and all these comments are purely my own feelings. My first kit picture was in 1963 and whilst I have not done it continuously since, I joined the Society in 1980 and have been involved in the Executive Committee for many years. I have won a number of awards and many wounding comments. To say "If you can't stand the heat, you shouldn't get near the fire" may come to mind, but if everyone took that attitude there would be no Society. You may wonder why I am in the Society at all, and why I am happy to be its President if I have these doubts and reservations. I like marquetry. I like the people. And that you cannot change. If you feel what you are involved in seems to have areas that are not quite right, then you must be involved to express your views and try and get changes made. It can't be done from the outside!



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MARQUETRY TOOLS

Swann-Morton E/11 Scalpel Blades

The Swann-Morton "Sabre" double ground E/11 blade uses closed edge blade technology which means that it has an elongated triangular blade sharpened along the hypotenuse edge and with a strong pointed tip. These were always considered to have been double ground with two angles on the cutting edge which gave a cleaner cut when used for marquetry. Whether that was true or not is open to speculation, but they are a very good blade nonetheless.

These blades are available as either sterile (red box) or non-sterile (blue box) but for our purposes the non-sterile version should suffice in most circumstances.



MARQUETRY KITS

Whilst sorting out a decent size of MDF sheet for my new laser cutter (story on page 9) in my odds and ends wood storage area, I came across an old marquetry kit that had laid forgotten for many a year. Where it came from I'm afraid that I can't remember, but it must have been from a craft fair or something similar. Nonetheless, it was all complete, even down to the sandpaper and bits of moulding to make a frame.

This is quite a large size of kit at 39 x 32 cms (15½ x 12½ inches) and it was produced in either the late 1950s or early 1960s (it was pre-decimal coinage at any rate). The title of the picture for this kit is 'Just around the bend' and the design is quite attractive. As the veneers in the kit have never seen the light of day, the natural



colour of the veneers has remained intact. The veneers have all been stamped with a number which corresponds with the number printed on the design located on the baseboard, which of course, is supplied with the kit.



As you see in the photo above, everything is still present and unused. I have been asked if I will build and assemble the kit, but that would devalue its collectability; and as it is complete and untouched, I shall leave it as it is and place it in our archive for future marquetarians to enjoy.



The tube of balsa cement had dried solid in its tube and box. The top of the 'spout' has never been pierced, but still the glue's solvent had found its way out of the tube. Perhaps those of you with scientific minds can provide an answer to that anomaly, I can't find any obvious splits in the tube and it has remained in its box all the time. Somehow the solvent seemed

to evaporate and disappear, but after around sixty years, that's not really surprising I suppose.

Below is the supplied baseboard with the design printed on it. Now, this is where things get really interesting. Home Craft recommend you to make a tracing of the design and then, with a needle, prick little holes all around the tracing and use that to "pounce" a copy of the design



onto the veneers you intend to cut in using bitumen powder. You then need to heat the veneer to allow the bitumen powder to melt and fix itself to the veneer. This you then cut using that bitumen outline as your cutting guide. you then assemble your picture using the old 'stick as you go' method.

Bitumen powder is still available as an artist's material, but is often very difficult to obtain supplies these days. Fortunately, we have much better methods for transferring designs to waster veneers now; plus, of course, we use the window method as our guide for cutting veneer inserts. The window method is far more accurate and removes the need for any guesswork. An interesting aside to the

mention of bitumen powder is the surprising level of inflation costs related to the powder compared to the considered value of such a marquetry kit today.



The kit itself was priced at £1 4s 6d or £1. + 22.5p - or say, something like £40 in today's money. This makes for roughly a 33 times increase in cost. However, for a pack of bitumen powder they were charging 1 shilling (5p) which can be seen on the above sheet. The cost of a bag of bitumen powder today is approx £19.40 - thus making it 388 times more expensive than it was then around 60 years ago - now that's what you call inflation!

There are a handful of vintage marquetry kits to be found online, but nothing in old pre-decimal money (meaning pounds, shillings and pence), which makes me question whether these old marquetry kits are actually as rare as one would suppose? Quite possibly they are. Even the later copies of the Art Veneers (World of Wood) paperback catalogues are being sold for surprising amounts; so if you have any of these ancient marquetry kits sitting at the back of a cupboard, it could be quite a collectable item, especially if it is a pre-decimal kit like this one.

MARQUETRY KITS

A VERY SPECIAL OFFER TO A LUCKY MARQUETRY SOCIETY MEMBER

A few months ago, the Harrow group were delighted to receive marquetry tools, veneers, books and ancillary equipment donated by the family of a marquetarian who had sadly passed away. Amongst all of this was a very beautiful (and untouched) Art Veneers Kit called "The winning card".

Like myself, dear reader, you are probably well aware of this picture (it is a Patrick Levins' rosebowl winner featured in the summer edition of *The Marquetarian* on page 26).

I would like to offer this to any marquetarian who is willing to take on the challenge of making and finishing this highly detailed picture; and sending our editor a photograph of the finished piece to prove it, for publication in this journal.

Do note that the box is still completely sealed in its packaging and measures 24" x 18" x 2.5", so it is a very big kit.

I guess it must have been costly (upwards of £70 I would guess - I've been unable to find a record of the original cost).

Editor's Note: according to the *Art Veneers*, Jan 1996 price list, the kit 910 (which this is) was priced at £66.97 - so add inflation for the last 26 years and it will be well above £70.

This offer is open to any marquetarian who feels comfortable (and capable) of dealing with a marquetry picture as large and detailed as this. All we would ask is that the successful candidate makes a donation to the Harrow Group. Whoever buys it would have to collect it from myself Les Dimes (address and contact details can be found on the inner front cover of this magazine) or directly from the Harrow group at Hatch End Free Church, Rowlands Avenue, Hatch End,



Pinner, Middlesex, HA5 4DF.

The Church is a modern low profile building on the corner of Rowland's Avenue and Uxbridge Road. It is about 5 minutes walk from the Harrow Arts Centre and Hatch End Station. There is also good car parking outside.

The descriptive sheet from the kit can be seen above. It describes this kit very well.

The only item you do not get with these kits is the varnish or finish. This is left to your own personal choice. But all of the other necessary items are included, right down to the baseboard. This kit is from the Connoisseurs range and was the top of the *Art Veneers* listings. A quality product for the experienced marquetarian.

If all fails, I will make it myself, but not until next year!

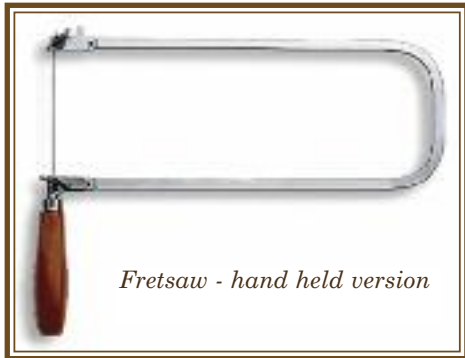
Best of luck to you all,

Les Dimes (Harrow Group).

Replaced by a laser cutter

or a new dimension to conventional marquetry by Victoria Walpole

I have been a full time marquetarian since 2005 when I quit my job as a Senior University Lecturer in Industrial Design at the University of Northumbria. A City & Guilds evening course in carpentry and joinery had reminded me that what I really wanted to do was work with wood. I am extremely grateful to have been able to re-train (in my early 30's) under Master Cabinet Maker Mr. Stephen Robinson-Gay in whose workshop I am still learning 17 years later. Being self employed has allowed me artistic freedom and to specialize in marquetry. I was aware of the craft from an early age as my grandparents owned a box with a marquetry picture on the lid. That scene made from wood always fascinated me.



Fretsaw - hand held version

When I first tried to use the fretsaw I really struggled to control the hair-like blade. I remember Stephen saying "If it were easy, it wouldn't be a skill." The fretsaw is like an old friend now, we have spent so many hours together!

The Mucha box is an early work. I now concentrate on producing my own designs and am particularly interested in ecclesiastical work. The aumbry (picture next page) was created for the Church of Saint Peter and Paul in Coleshill, Birmingham, West Midlands, and was the first piece in



*Powered
Fret Saw*

which I combined marquetry and carving, with the marquetry forming a pictorial background to the mixed wood wheat and vine carving. In the 'Living Water' font cover, also for Coleshill church, marquetry was the perfect medium for the 'water.'

Whilst every 'stone' was individually cut by scalpel, fellow marquetarians may notice that there are a few of each fish, in different woods, duplicated by cutting pearl glued veneer stacks on the fret-saw. The piece is sustainably made from many scraps and off-cuts collected over time. I cannot even name all the hardwoods used! The painstaking finishing process, which I also do myself, brings



The Mucha box

out the fantastic, vibrant colours of the wood which often surprises people more used to seeing faded antique marquetry.



Living Water Font



The Font cover - detail view above & being admired below



The Living Water Font lid design was inspired by local nature and the river baptism of Jesus. All elements are scripture based, but can be equally enjoyed by anyone with little or no knowledge of the bible. Children love to look into 'the pond' and I am told that visitors to the church have often tried to pick off the carved dead leaves!

Since lockdown I have had to work as a handy woman to support myself and my daughter, but I have not given up on my craft. It is still my dream to receive a cathedral scale commission.



Aumbry

Readers may be interested to know that I cut my work on the fretsaw from stacked, pearl-glued veneers, so as you'll appreciate I do end up with the same picture in various different colourways.

The Mucha design box (picture page 28) was actually originally cut for a bespoke scratch plate, otherwise known in guitar circles as a pick guard, which can be seen in the picture 2nd down next column, the spare pictures being used for boxes (which I also make). To avoid wastage I cut, by scalpel, some extra white veneers for the pale skin of Mucha's 'Waverley Cycles' lady as used on the box seen on the previous page.



The original Mucha 1898 Waverley Cycles design as adapted for use in the guitar scratch plate seen below



Byker's Staggerin' Jon Lee playing the guitar decorated with Victoria's Marquetry scratch plate (or pick guard)

As you see, for the scratch plate the image had to be reversed to fit the shape of a guitar. Obviously the veneers are turned upside to be glued so I am well used to working in reverse. That evening, though, as the work glued with aerolite was setting hard under pressure, it dawned on me that I had probably made an error. I hoped that I was wrong, but taking off the clamps the next day I saw with that sinking feeling that I had indeed glued the art the right way round - which was of course the wrong way for the scratch plate:(It was not a happy moment! I had spent a long time sand burning the shading, had chosen all the best woods for this piece, and the customer was waiting. I may have uttered something impolite!



Fishing

With nothing to lose I scraped the masking tape from the top and glued it down to another piece of backing ply. Once dried I managed to scrape off the first backing and somehow salvage the work! The Master cabinet maker who taught me, Mr. Stephen Robinson-Gay, always said that the sign of a good maker is not that they never make mistakes, but that they know how to put them right. Still, I have not made the same mistake again!

Though hard for me to believe, this would now have been over a decade ago. Time flies but, thanks to many layers of varnish, the hand cut marquetry scratch plate still looks great on the guitar of Byker's famous Staggerin' Jon Lee to this day!

I am in the process of downloading images of my work onto my Heritage Crafts Maker Profile. Here is the website address for anyone who may be interested:

<https://themakers.directory/craft-directory-members/victoria-awalpole/products/>

I did write to The Heritage Crafts Association to ask if they would include hand cut commercial marquetry on their red list of endangered crafts, I await their response. I have entered the Axminster Tools/ Heritage Crafts Woodworker of the year, wish me luck! **We certainly do: Ed.**

Best Wishes to all Readers,

Victoria.

The 2021 International Pictures

Thanks go to Steve Jukes for taking the Photographs



Left - 308- HC Class 3 - 33 x 36 cms

“Middle Eastern Door” by Lyn Brown of the Meopham Group

PW: *Such amazing precision in the cutting throughout and I'm quite comfortable with the mix of natural and dyed veneers. The door actually looks recessed because of the two tones used for the bricks around it on the left.*

LD: *Very simple, but very pleasing to look at. Good, subtle use of veneers for shading.*

VT: *It is pleasing to see the door offset with the vase on the left and not stuck in the centre, some thought went into the design, I also like the uneven brickwork. A very pleasant picture.*

Right - 124 - 2nd Class 1 - 26 x 21 cms

“Steve McQueen” by Carol Martin of the St. Albans Group

PW: *Very recognisable and virtually a three veneer exercise. I like the rich tones of the complementing burr veneers and the highlights give it the required lift. Nice piece of work.*

LD: *Having done a lot of portraits myself (including two of Steve McQueen), I liked the use of only a few veneers to depict this menacing version. It looks good when viewed closely or from a distance. It couldn't be anyone else!*

VT: *What a good likeness, you can definitely see who it is. I would have preferred the face to be more central in the picture and not so much heavy shading, particularly around his right eye. I do like the background.*



Judges' Comments

The initials used for the Judges are:

(PW) Peter White

(LD) Les Dimes

(VT) Vaughan Thomas

(—) ———(No Trainee Judge)

(AM) Artistic Merit Judge

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



Left - 125- Class 1 - 37 x 29 cms - "Holmes & Watson 1892" by Vic Small, Independent

Ed: *Oh yes, this is most certainly that famous pair of sleuths. I wonder which case they were solving?*

The veneer selection gives a nice sepia hue to the picture which is nicely in keeping with photography standards in the late 1890's

Cleanly cut and very detailed - note the spats on Sherlock's shoes, a nice touch.

Right - 406 - HC Class 4 - 18 x 25 cms - "Flower Thrower (aft. Banksy)" by Philip Green of the Staffordshire Group

PW: *How clever it was of Banksy to simply splash the colour in the flowers alone. It really does give impact and accentuates the whole meaning of the piece. Philip has made a fine marquetry interpretation of the work.*

LD: *The details of the flowers in contrast to the black and white really make this picture - I think Banksy would approve!*

VT: *Simply effective picture, highlighted in the right places and finished without any leaching of the black into the surrounding veneer. Percy Thrower would not approve.*



Below and lower right opposite page - 762 - 1st Class 7C - No size given as this is a miniature applied piece - "Mirror Image" by Martin Bray of the St. Albans Group

PW: *Martin never fails with the precision of his miniature masterpieces. Attractive decoration both inside and out made this the clear winner in this class.*

LD: *Beautifully created ball with inside and outside marquetry. I am always impressed with anyone who can work on curved surfaces - have you ever tried it?*

VT: *Very difficult to veneer a large sphere, but to veneer one this small and not see the joins is an outstanding piece of work.*

Right- 312 - VHC Class 3- 36 x 26 cms - "Scout & Shelby" by Paul Dean Independent

PW: *Characterful dogs portrait on a pleasing light, quilted background veneer. Complementing borders and bandings show that the whole piece has been carefully thought through.*

VT: *What an appealing picture with 2 dogs obviously asking for something. The inner border was planned and cut so well and evenly, and the shading to the faces just added to their appeal.*

Ed: *Are these not an ideal pair of charming dogs? They look so appealing in the medium of marquetry. The light fur on the chests blends so wonderfully, that the shadow effect in that area looks so natural and convincing. Not sure of the breed of the dogs, but they look pedigree to me. Would look splendid on any wall - really nice.*



Left - 531 - Class 5- 38 x 26 cms - "Michelle's Shoes" by Stephen Jukes of the Chelmsford Group

Ed: *Steve comes up with some superb optical effects in his marquetry pictures. They are very inventive, and you can see the influence deriving from his professional photographic skills.*

Shadow, perspective and depth really gain from Steve's ability with post production techniques. Really well done.

Ed: *As you can see here the "mirror image" element of Martin's beautiful piece results from the internal presentation of the central motif.*

Especially when you consider this is a miniature applied piece, the dimensions Martin works to are indeed astounding.

You certainly need some talent to pull off such things as this with precision and accuracy. Martin somehow does this with aplomb.

Makes me rather jealous when you see such detail work performed by a master of the genre. So, a big thumbs up there.



762 further comments



This Page- 716 - VHC Class 7A - No Size Given - "The Beast Within My Veneer" by Ivor Bagley of the St. Albans Group

PW: *When you book-match walnut burr, you never know what can appear as a unique image until the veneers are paired up. What a 'beast' Ivor has conjured up here, whether by intent or accident. That aside, the workmanship on this most unusual box is exceptional, incorporating a colossal amount of fine cutting, using many attractive veneers.*

LD: *This is a beautiful example of marquetry. However, at time of viewing the two sides of the box were flapped down and the item was judged on that. Unfortunately, the inside of the box which we viewed did not match up to the quality of the outside. Had the box been closed it may have earned a higher reward!*



VT: *So much thought and planning went into this case, it must have given Ivor a headache and nightmares. Just the cubes alone must have taken an age to do as well as all the internal marquetry and lettering, and I like the veneer covering on the hinges, a nice touch.*

Ed: *I really enjoyed this one, nice work.*



Right - 205 - VHC Class 2 - 45 x 39 cms - "Red Kite in Flight" by Allen Horrocks of the Staffordshire Group.

PW: *A typical underside view as we gaze up to this magnificent bird soaring above us. Fine feather detail and clever use of Zebrano to depict the secondary feathers. The plain background is fine and the minor mishaps with the stringers don't distract too much.*

LD: *This was actually my favourite picture in Class 2, but the other two judges preferred Elliot's pheasant. Fortunately we came to agree on the first four positions in the class, which was obviously marquetry done by the same person.*

VT: *Well cut feathers with a good veneer choice. I wish the body veneer used was not so straight and had a little shading to make round as it would have made a great deal of difference. Good cutting in the border.*



Left - 203 - 1st Class 2 - 44 x 34 cms - "Broad Street & Butter Cross" by Allen Horrocks of the Staffs Group

PW: *Old, wonky timbered buildings and fine architecture have long been a popular marquetry subject, and with the fine work and considered veneer choice on show here, what's not to like?*

VT: *Some very fine cutting on the buildings, but I would like to have seen some shadows to fix the pillars and people to the ground. I think the border enhances the picture. A very good attempt at some difficult cutting.*

Ed: *Those quirky old timber framed buildings are very well presented in this picture. The jutting upper floors look to be well supported on the support posts below.*

Below & right - 627 - HC Class 6A - No size given - "Lott's Cottage, Suffolk" by Elizabeth Head of the Staffordshire Group

Ed: *Old Willy Lott's cottage comes out well in Elizabeth's picture. It would make John Constable pleased to see this one.*

The old mill pond is just missing a hay wain to set the scene completely. But, again, this is viewing the scene from a different position.





Left - 541 - Class 5 - 34 x 28 cms - “Endeavour in Dry Dock, Hull 2003” by Colin Roberts of the Chelmsford Group

Ed: *A most satisfying marquetry depiction of a sailing ship in dry dock.*

I like the detail in the rigging. Such fine line detail is always very tricky to achieve cleanly - but Colin has done a superb job here.

The perspective on the ship in particular, is most convincing and gives the correct visual depth to the vessel. Yes, a very pleasing picture of a sailing ship. Nicely done.

Right - 545 - Class 5- 25 x 35 cms - “Bilbo Baggins” by Terry Cambridge of the Staffs Group

Ed: *A really nice fine line depiction of Martin Freeman as Bilbo Baggins.*

Easily recognisable and very accurate.

This is one of those pictures that would look good hanging on any wall, especially if you are a fan of the Peter Jackson films featuring Bilbo Baggins.

As was the case with people of a certain age, I did indulge in reading the Hobbit and Lord of the Rings Tolkein books in my younger days. Terry’s picture brings it all back. Rather nostalgic.



Left: - 314 - Class 3 - 23 x 28 cms “Pocahontas” by Gavin Turnbull Independent

Ed: *Oh, isn’t it a shame about the history of this lovely girl. She looks fair dinkum in Gavin’s picture.*

Gavin has a special ability with the depiction of beautiful young ladies in the medium of marquetry. To get such a portrait to work in marquetry is tricky enough, but to keep their beauty together in this medium is double difficult, but Gavin does it with ease. The blue for the sea is not overblown as is often the case. Subtlety is the name of the game here and this shows it works to perfection.

Right - 544 - Class 5 - 31 x 33 cms - "Welsh Medieval Knight" by Ken Smart of the Somerset Group

Ed: *One of Ken's beautiful graphic depictions in poster effect.*

Ken has a style that appears to be all his own. I don't remember seeing anyone else using the same method, but Ken's style is one of those you can identify correctly from a distance. There are not many around that you can grant with such a quality.

Nice strong primary colours are often a favourite element of Ken's work. But amazingly they seem to blend in without the problem of dominance, as is so easily seen in similar works. Which therefore makes this picture rather nicely judged and cleanly balanced overall.



Left - 547 - Artistic Merit Class 5 - 50 x 50 cms - "Marquet-trees" by Ivor Bagley of the St. Albans Group

PW: *There once was a popular tree design which gave scope to use a multitude of different veneers in the leaves. This evokes a memory of that with a wide range of veneers used in the trees. I got the 'lonesome pine' reference. Nice work and very much liked by the Artistic merit judge.*

LD: *Very clever*

VT: *A very clever thought out picture with all the trees in the forest the same shape but with different veneers. Can anyone name them all?*

Right: - 614 - Class 6A - miniature - "Waiting for the Coach" by Brian Freeman an Independent Member.

Ed: *This is such an amazing picture, especially when you consider that it is indeed a miniature.*

The detail work is almost beyond belief - how does Brian do it? I know that I ask this very same question every year, but every year I am equally amazed and I am still looking for the answer. I think this is one of those situations that even Brian himself would struggle to provide an answer to. It is an inner ability that is almost impossible to impart fully to others.



Right - 502 - 1st in Class 5 - 41 x 42 cms “The Fan Club (unknown)” by Alan Townsend of the Chelmsford Group

PW: *Such lovely depiction of the drapery and clever use of the pips, tight knots and swirls of various burrs. So much for the eye to explore and delight in. Meticulous attention to detail. Superb!*

LD: *I found this very appealing. The veneers used for the details in the clothing, fans and background have been well selected and executed. Overall a great job - all natural veneers!*

VT: *What a good selection of veneers. Very well cut. I particularly like the detail in the robes and fans.*

Ed: *As the judges all point out, the veneer selection for the robes especially, are perfection. The blend is not dominated by over strong tones in the veneers, they complement each other superbly well. There is a definite art to this veneer selection thing and Alan has this perfected.*

Below - 621 - 3rd Class 6A - Miniature “Feathered Friends” by Brian Freeman, Independent

PW: *Powerful image, very nicely executed. The bald eagle has worked particularly well.*



VT: *A very clever and imaginative picture, with some good cutting and fragmentation, but I really like the sand-scorching to the eagles beak giving it that hollow effect in the middle.*



Above- 810 - Class 8 - 30 x 15 cms

“The Creative Message” by Susan Bart, Independent

Ed: *This is a very clever piece of marquetry by Susan. She did explain to me just what each symbol meant, but I have to admit that I have forgotten - but it is very intellectual.*

There is some very nicely controlled sand scorching surrounding the text. This sand scorching is quite linear and cleanly applied without taking on a patchy appearance which can happen a lot with large areas requiring sand shading (scorching). So well done to Susan for making such a good job of this.

Readers Letters

Are dyed veneers allowed?

I have made a picture of a bright Mediterranean scene using all natural woods and I am disappointed with it. I am tempted to use dyed woods for the foliage and sea. Is this permissible?

Brian Simpson

Yes. Why do you need permission to enjoy your hobby? You are making a marquetry picture for the fun of it—for the pleasure of making a picture in wood. Do not let the pleasure and the fun of your hobby disappear; or keep looking over your shoulder at some mythical expert who frowns upon you and condemns you to make pictures that you don't like, that appear drab, dull, brown and yellow monotonously dreary.

Remember that there are two kinds of marqueterian. There is the chap who gets his pleasure out of the thrill of competition, who yearns and strives hard to win a prize or to achieve a standard of proficiency in his craft. I do not sneer at nor condemn the "pot-hunter," because he raises the standard of the craft to great heights, and supports Society exhibitions. Everyone should support exhibitions whether they stand a chance or not. That's all part of the fun of belonging to the Society. Then there is the other type of chap who enjoys marquetry for just plain fun. If he makes a picture, it is because it pleases him and he couldn't care less whether anyone else likes it or not. Take heart! More than half of all the marqueterians I know are in the second category. The real answer is to make what pleases you for your own delight; and support exhibitions by complying with the rules of entry and make special pictures to suit the class of entry. In that way you get the best of both worlds.

To be more helpful, the criterion by which you make the decision whether to use a dyed wood or not, has nothing to do with rules laid down by twentieth-century

amateur experts. There is a well-trodden path leading back for centuries to the Renaissance of Italy, in which master marqueterians have always used dyed woods for green, black and grey. Ebony was too expensive or unobtainable; there was no true green wood; and no real grey either. It proved impossible 400 years ago to get real perspective and create lifelike scenes without using these tones, and the problem remains with us to this day. In my experience—and I must admit that I have made a special study of this—dyed green, black and grey harewood have always been used for pictorial marquetry. I have never discovered a use of a dyed blue historically. The trick seems to lie in the tasteful use of tones to add a lustre to the work without detracting from the main role of the natural woods.

Today, you can use ebony, magnolia and tulip burr of course. But we must not be hypocrites. If treated woods such as harewood are "permitted," then the same woods treated in any other way also have their part in marquetry. I am not advocating the general use of dyed woods regardless of rules, but if you feel that your picture needs the additional aid of a touch of colour, then go ahead. Perhaps the real answer to this lies in choice of subject. A Mediterranean scene is simply bursting with colour; to have a sea which is not burning bright blue would not be faithful to the subject.

Bill Lincoln (answered this query in 1966 - and once again, it is still relevant today)

Today's Editor: *Well over 50 years ago Bill Lincoln (yes, he was our President around that time) made the above statement about dyed veneers. So, if you favour using dyed coloured veneers in your marquetry work, don't feel restricted, there is nothing to stop you. Coloured veneers may mask the grain and figuring of your chosen veneer, but on the other hand they may well enhance the beauty of your work.*

A Question of Attitude?

Dear Editor,

I am what you might call a “Co-vid” marquetarian. Although I did some marquetry when I was young, life got in the way and it was a great pleasure to return to the hobby because I had time!

I have been reading “The Marquetarian” for over a year now, hoping to, and succeeding to, glean information to improve my skills, an excellent magazine.

Now the howevers.

As much as I love the skill of the masters, I know I will possibly never be that good and quite frankly not particularly interested in producing that type of work although I admire it.

I have attached a couple of photos of the sort of thing I have been doing and can imagine the response from many of those that contribute to the magazine.

However, I enjoy being able to create this sort of work from wood veneers, many of them coloured, and have had success in selling several.

My point in all this is the anti coloured veneers, anti laser cutting, the perfectionism and possibly snobism of some of the articles is pushing people like myself away.

On several occasions there have been articles about encouraging new members into the craft/art of marquetry but there doesn't seem to be an acceptance that it has to change.

I live close to St Ives and Newlyn where art almost began in Britain, but the art produced to sell in St Ives today is nothing like any of the masterpieces produced in the 1800's. It has totally changed and so has the perception of the people and most importantly the youngsters coming into the artist industry.

If you, as a publication, leading the promotion of Marquetry in Great Britain, do not encourage the new age of marquetry

then you are doomed to less and less interest and members.

I shall carry on reading in the hope I see a bit more “new age” marquetry.

PS. I am actually 73.

Yours truly,
Nick Raymond

Hello Nick,

You have made some very good points that I have long felt need addressing. As editor I do like to encourage beginners to enjoy their marquetry and not feel intimidated by the work found in the higher classes.

Amazingly enough, and perhaps this is good timing, but I have started a sort of mini series on laser cutters in this very issue. Also the article on page 21 “It's only a hobby” by past president Eddie Stevens, and, the question posed by Brian Simpson on the previous page, plus the reply from another past president Bill Lincoln go some way to addressing your concerns.

Perhaps this magazine does display a certain bias towards perfectionism and snobism at times in its pages and not seem to focus too much on the needs of the beginner's level; but much of this is down to articles submitted for publication and, rather minimal questions and queries coming in from those in the beginner's and intermediate categories.

I would be more than pleased to publish much more for those happy to concentrate on the more simple aspects of marquetry, they deserve a fair crack of the whip where the pages of this magazine are concerned. If they just let me know what they want, then I will be more than happy to oblige.

One new thing that our web sec and myself have introduced over the last year or so, is an online meeting room on Zoom every Tuesday evening where all levels of marquetarians meet from beginner level up to Rosebowl winning level on an equal basis - no marquetry snobbery there. It is very informal and has become very popular, even compulsive, for all participants.

Everyone is invited to join in, and if yourself, or any other member would like to join us, just email myself or David Walker (our web sec) with your request to join, and we will send you, or any other member, the required links. This online room runs on every Tuesday evening from 7.30pm (GMT) until it ends, usually after 2 hours approx.

We have a lot of plans in hand intended to bring marquetry into the 21st century, rather than being stuck in the 1950s as I am told it is at the moment. We were going to get a lot of this underway in 2019, but then, as you know, covid struck and many plans were frozen and are only now starting to thaw. But we will get there and get marquetry accepted as a genuine art form rather than just a woodworker's decorative ability (which concentrates on finish as much as it does the content of the pictorial side of the work). Okay, I'll probably get shot down in flames for saying such things in print, but as primarily being an artist and not a woodworker, that is my own artist's viewpoint.

Hopefully, we will eventually bring young artists into the world of marquetry by getting them to incorporate elements of marquetry into their artwork in a mixed media manner to start with. There are quite a few established artists around the world already adding marquetry to their mixed media artwork, and very successful they are proving already. Although, sadly as yet, our International Marquetry Exhibitions do not accept such things as true marquetry. But what is true marquetry? It has no real definition, it is an art form dating back to the Pharaohs, so it is open to interpretation, make of it as you will; don't feel obliged to achieve a mirror flat shiny surface with perfect mitres and thousands of tiny slivers of veneer inserted to make a highly detailed picture. If you want to go abstract, then do abstract, nothing wrong with that. If decoupage pleases you, try doing your marquetry that way, it could turn out to be very pleasing. It may upset the traditionalists, but that's

their problem. That could even be a future path for marquetry, who knows?

But there I go, banging on again about the marrying up of marquetry and art. It will be a wonderful day when it happens, but marquetry does need to take the restrictive blinkers off first I'm afraid. Note though, that's only my personal opinion; you dear reader, may disagree, and, of course, I respect your opinion.

If any readers would like to comment, then please do write in; email or written postal letter is most acceptable.

Thanks for opening up this topic Nick. Let's hope that we get plenty of correspondence from this, I look forward to it.

Alan.

And now to finish this reply, a few of Nick's recent pictures:





Regarding Budgets etc.

Dear Alan,

It was with some concern for us to learn (weekly internet chatroom) that you are footing the bill of the Society send-outs (being such as welcome packs, replacement magazines, etc) from your own pocket! In addition to that you are maintaining, paying for the hosting and developing the website on a voluntary basis, a function that would otherwise require a hired expert at an exorbitant cost.

The Executive Committee of the Society should be made aware of this situation so that you receive a regular budget to cover incurred costs. It is in the interest of all members that your extensive, voluntary efforts for the Society should be supported,

Best regards

(Names of signatories has been supplied)

Hi fellow Marquetarians,

Many thanks for raising your concerns regarding budgeting for the jobs that I do on behalf of the Marquetry Society.

*It may seem a rather strange situation where costings and suchlike are concerned regarding my editorial and web master duties, but I do appreciate that the Marquetry Society has very limited funds to cover the day-to-day running of the society plus other very important elements, as outlined in our constitution, which must take priority. Such things being the production and delivery of *The Marquetarian* and the staging of an annual International Marquetry Exhibition each year.*

*Although I edit and produce the layout of *The Marquetarian*, the main costs there are in the printing and distribution, so any help that I can provide to help to offset those costs, I will provide if I can; likewise the website costs. At the moment the hosting and maintenance of the website costs the Marquetry Society nothing at all - I include it in my own hosting package. But, and this is very important, if I were to get 'run over by the proverbial bus' (as the old saying goes) what would be the practical cost to the Marquetry Society?*

*It would mean that the website would come to a halt and hosting would cease, so a new one would have to be developed and hosted. Our PayPal account would cease and production of *The Marquetarian* in the format as you know it would end. Presumably it would be replaced by a duplicated style of typed sheets produced in MS Word or similar. The professional QuarkXPress, Photoshop and Dreamweaver pieces of software I use are my own - they are not owned by the Marquetry Society. Likewise the equipment I use. So the society would need to find equivalent software and production equipment if such circumstances ever occurred.*

My main concern is that there is no back up or deputy available to take over if the worst ever happened. We do really need to take this into consideration. We need a volunteer or two to come forward to act as deputy editor and deputy webmaster. I would be more than happy to train anyone, it can all be done via email and Zoom. Previous editor Ernie trained me via post and telephone to take over - and it worked superbly. So - is there anyone out there who would like to learn the ropes? Just get in touch and let me know.

And, just to add to the complications, our web secretary David Walker, and myself finance and run the Tuesday evening marquetry chat room which is hosted on Zoom. That is proving to be very popular and could well end up as the future format for the Marquetry Society. There is speculation about the possibility of holding our exhibitions online - but that is for another day.

Complex isn't it all?

Alan.

And more of that important message from the Editor of the Marquetarian and the Executive Committee. (circa 1960s) as promised in the spring Marquetarian

Even to have included this statement in the magazine, as was originally intended, would have added several pounds to its cost, which is why it is being duplicated end enclosed instead.

There are, therefore, several ways in which we could reduce the cost of the journal - fewer photos, fewer pages, fewer words per page - or even by dropping one issue per year altogether. That would save us about £70 a year without further ado - but is this what you want?

Believe me, the alternatives have all been thrashed out ad nauseam at the Executive meetings. The frequent suggestion of making the kit scheme optional is simply not practicable, as it would not be a commercial proposition for our supplier to make up fewer than the present 300 or so kits. The scheme could be dropped altogether - but it appears from the questionnaire that it does fill a need, especially for Non-Group members and beginners, and I think it is quite an attraction to potential new members of the Society.

Other methods of raising additional money will have to be tried - but what we desperately need is an increase in our guaranteed income - not to be dependent from year to year on the generosity of individuals making donations, or the odd windfall from a few pictures sold. A substantial increase in our membership would solve most of our problems - but this can only be achieved by going out and spending money on advertising and appearing at Exhibitions to make contact with a wider public - and this is itself virtually impossible on our present tight budget. As it is, we are only able to appear at the forthcoming Hobbies Exhibition because a few members have guaranteed to make up the difference if the sale of pictures - and the hoped for new membership

resulting from the Exhibition fails to cover the cost of the stand.

So back we come to the subscription. What, you must decide is this - would you prefer to continue paying the same subscription, and get less for it - only three, magazines a year, or a magazine of a much lower - and I do mean a much lower standard - or would you rather maintain and even improve the services you get from the Society, and pay an economic price for them?

At present, the direct benefits which each member receives from the Society each year cost nearly 25 shillings - that is, four magazines and four kit sets. That does not include postage, the Newsletters, any of the expenses of running the Society or the cost of trophies for the National Exhibition. These items have all to come out of the remaining 10 shillings of the subscription, which is in any case only paid by about four-fifths of the members.

The final part of this missive will appear in the winter Marquetarian. **Alan.**

Recruiting New Membership

Dear Alan,

It is not without much thought and consideration that I put my concerns for the future of the Marquetry Society to the members.

I was given an opportunity to express these to the Executive Committee but having read the Minutes of the meeting and other comments I do not think that I got my concerns across.

The Constitution for the Society is set out with the aim of keeping the ancient craft/art of marquetry alive. In doing this it suggests how this can be achieved.

The main suggestion is to hold a National Exhibition of members work so as to enable members of the public to see what can be achieved.

For this Exhibition to be a success, a Competition of member's work should be used to encourage them send in entries.

This explanation clearly shows that the

National Exhibition should be being used primarily to recruit new members.

The Society's membership has reduced from over 1,000 to about 300 in the last 25 years. We therefore must think of new strategies of recruitment.

At present it is fair to say that the groups are the main contributors. The Committee through a very popular website also has success in bringing in marquetarians mainly from abroad. Other than this the Committee have not considered 'recruitment' worthy of being an agenda item at their meetings!

National advertising and media coverage must be a consideration.

The National Exhibitions have I confess been poor at recruiting for a long time and having had experience in setting up six I put this down to the remote locations we have been using. The one site we held in a central location in St Albans (2002) was successful.

Therefore, we need to take the Exhibition to the public as obviously we cannot get the people to come to us.'

Regards
Ivan Beer

Hello Ivan,

Being editor I have to be impartial and refrain from showing any bias one way or the other; so it is difficult for me to give a constructive answer that could or may prejudice the standing of our annual marquetry exhibition.

But I can understand nevertheless where you are coming from as regards to attracting new membership to the Marquetry Society.

It is true that our membership has decreased over the last 25 years, presumably a lot of that is because marquetry doesn't give you instant gratification in the manner that computer and smartphone gaming does. Also we seem to insist on sticking to the methods and restrictions of the 1950s when we were first formed. We need to broaden our horizons there. But I don't think that in itself would actually be the cause of membership loss.

For the last couple of years we have suffered with that covid nuisance which has singularly brought about the biggest drop in our membership, much of that due to obvious reasons. However, our new member count is slowly picking up again (I know this from the amount of Welcome Packs I assemble and send out) but it only keeps us on an even keel with regards to membership numbers. As you say, we do need to find a successful way to bring in new recruits to the Marquetry Society.

Footfall to our National Exhibitions doesn't seem to do all that well these days, it is not fully cost effective any more. So what would be an alternative? Social media is very popular, should we be exploring there? We do now have a dedicated Social Media officer, but the position unfortunately doesn't go live until after the Executive Committee meeting in October.

Alan.

L A P E L B A D G E S

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



The Marquetry Society

L A P E L B A D G E S

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

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

Note: Due to Covid restrictions, please allow for possible minor delays with delivery of your lapel badge.

A Friend We Will Miss

Kearton (Kerry) Rath 1943 – 2022

With great sadness we learnt of the death of Kerry Rath on 24 May. He was in poor health, but with good humour and a positive attitude he had well-exceeded his original prognosis. I understand he suffered a fall, which prompted a deterioration.

I first met Kerry at the Society's 2013 Exhibition at Gladstone Pottery Museum. Before he had even viewed the exhibits we were chatting away when his wife Christina produced a couple of marquetry pictures from the bag on the back of his mobility scooter. This was something special – the pictures were “traditional”, in the sense that they did not incorporate sand-shading or fragmentation, but were original designs and exceptionally well cut and finished. I suggested he compared them to the exhibits in class 4 (Advanced) knowing that they stood up well!

Kerry joined our Group and despite the long journey from South Staffordshire was a regular attendee at meetings. He rapidly absorbed new methods and was generous with his time and effort to pass on his techniques. He enjoyed his marquetry and must have spent hundreds of hours to achieve his prodigious output –



Kerry collects a few awards in 2015



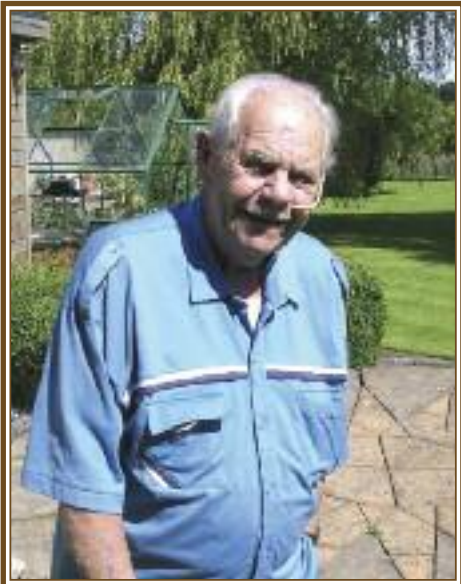
Peter presents the Rosebowl to Kerry



Kerry's Rosebowl winner in 2019

the more amazing being that he mostly worked standing up!

An engineer by training, Kerry had a varied career which included running his own company importing and processing horn to make items as varied as decorative lamps and duffel-coat toggles. His training meant he was immensely practical and could turn his hand to construction



A typically cheerful Kerry pictured at an outdoor visit to Quentin in August 2020



These pieces are a small tribute taken from Kerry's work over the last few years

of complex applied pieces such as “Bird Table” – with re-curved legs supported by turned eggs and “Fruit Bowl” – a segmental turned bowl with a marquetry band applied to an angled surface.

He first entered the Society's Exhibition in 2014 and, it can safely be said, “arrived with a bang”. His eight entries received nine awards, including four class wins. Further successes followed year on year and were a major contribution to the Staffordshire Group's run of Inter-Group Shield wins through to 2019. He was delighted to receive the Society's “Rosebowl” in 2019 for “Pegasus” – possibly the first time the Rosebowl was won with a three-veneer picture.

Kerry was a real “club man”, supporting Group activities such as helping on the Society's stands at the NEC craft shows and entering our annual Group competitions (which he won four times).

Our thoughts are with Christina and family at this sad and difficult time but we are sure that Kerry's amazing catalogue of work will give pleasure for generations to come.

Quentin Smith, Secretary
Staffordshire Marquetry Group

**Obituary - Kearton Alexander Rath
(Kerry)**

1943-2022

A friend we will miss

It was the saddest of days, when I learned of the passing of a fellow Marquetarian and friend Kerry.

I first met him and Christina his wife, at the NEC whilst giving a demonstration (as he always reminded me of), as it was a miniature and he had difficulty seeing the work I was doing.

At our monthly meeting Kerry and I chatted and learned about his working life. He secured an apprenticeship as a Pattern maker, then moving on to train in carpentry and joinery. He had clearly found his calling, enjoying working with wood for a living and as a hobby.

Eight weeks after meeting Christina, they married and lived in Kidderminster. Following the arrival of daughter Sharon and son Graham, they moved to Kinver. Kerry set up an import business, mentoring, training and supporting his employees.

The business became a family enterprise when Graham joined the company. However, Sharon and Graham recalled the time as children when their dad paid them a penny per button to make upholstery buttons.

Although he didn't begin Marquetry until 2010, he began by using a kit he had when he and Christina were first married. His talent was quickly spotted. The rest is history. Kerry produced some amazing pictures and applied work. A worthy winner of his many achievements within the Society.

Kerry was diagnosed with cancer in 2020, but continued to a full and active life, fishing, spending time with his family and producing exquisite Marquetry.

**My personal tribute to Kerry Rath
(By Brian Freeman)**

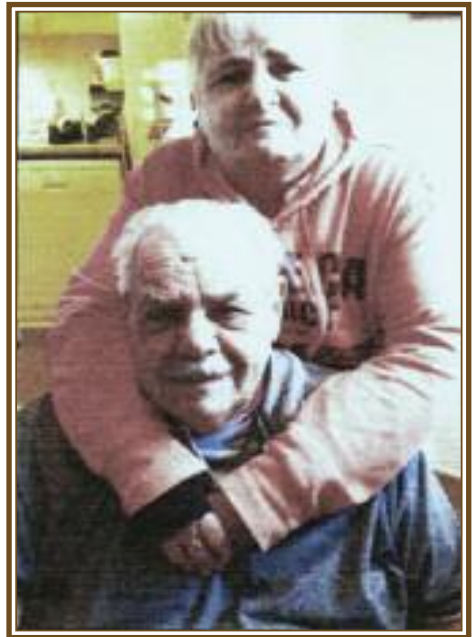
Over the past two years we spoke every week. Me 'checking up' on him, was my opening remark.

Christina and Jenny both called out 'I know who you are speaking to', due to the laughter.

I found his courage unbelievable. When we met face to face after two years of lockdown, he was the same old Kerry.

Kind, generous and prepared to pass on his knowledge and expertise to members of the Sutton Coldfield group.

His first love was for his family, with hobbies taking a second place.



Kerry Rath with his wife Christina

I shall miss you my friend, and your many friends in the Society will feel a great sense of loss also.

Brian Freeman.

Sutton Coldfield Marquetry Group

Subscription Fees For 2022

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 - Mixed Exotics) £18.99 (includes P & P) available from supplier John Coffey. (Address details page 7)

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

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

Prompt payment is much appreciated

PLEASE NOTE:

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

Thank you.

Items For Sale by the Mem. Sec.

Marquetry for Beginners by Ernie Ives. Copies of the 4th Edition of this 56 page instruction booklet 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.

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

Tel: 01474 814217

Email: peter@marquetry.org

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

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

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



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

Veneer Identification

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

Sand Shading and General Enquiries

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

Email: qjsmarquetry@gmail.com



Recommended Suppliers



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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“David Copperfiled Humiliated”
(aft. R. Embleton)

by Mike Roberts
of the Sutton Coldfield Group

508 HC in Class 5