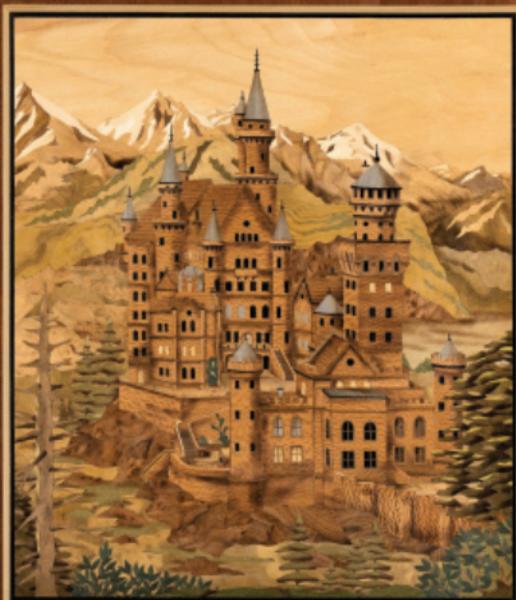


THE  
MARQUETARIAN

Summer 2023 No. 283

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“The Chateau”

by Kerry Rath of the Staffordshire Group  
518 in Class 5



Journal of  
The Marquetry Society



# The Marquetry Society



Founded 1952

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## **Deadline Dates**

**Final** date for receipt of material for issue  
**284 is 12th July 2023** but please let me  
have as much material as possible by  
**mid June 2023**

**Final** date for receipt of material for issue  
**285 is 12th October 2023**

## **Marquetarian Back Numbers**

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# Page 3 Cartoon



**"Oh him, he's a former Rosebowl winner, so he's decided that such a status merits going private!"**

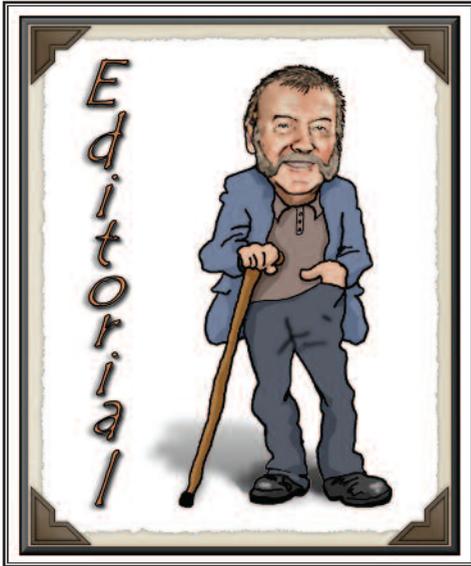
Storyline by Vaughan Thomas. Artwork by Alan Mansfield

## *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.*

*The 2024 International Marquetry Exhibition information will be listed here in the Autumn edition of this publication.*



Well, here we are almost at the end of the 2023 International Marquetry Exhibition. The Rosebowl winner will have been decided, but, due to publishing and distribution arrangements, I am not aware of the result at printing time, which is a week or two before the exhibition takes place.

However, as soon as the results are known, we can publish the Rosebowl winner on the website as a "special" - and hopefully that will be in the latter days of May, or at the least, with the normal schedule of 1st June.

Thanks to everyone who has been sending material in for The Marquetarian, it is much appreciated. If any of you, our valued membership, have something you would like to say, then please do put, as the saying goes, pen to paper and send it in. Of course you could just email it to me, it's probably easier that way. If you can manage a photo or two, that would be very helpful, especially in order to graphically illustrate whatever you describe in words. If you want to include a line drawing, then please do so; it will all help to make for a better article.

Do check out page 8, which is my Web Officer's Report, as it describes a new

(*well it is to us*) way of getting much more exposure of our work and the Marquetry Society to the online world in general.

This is all thanks to the sterling work of our new Social Media Officer Karen Russo. So, a big round of applause for our Karen, thanks. Check page 27 for more.

A question: is there anything in particular (marquetry wise) that you would like us to cover in The Marquetarian? We have all the expertise in our ranks to answer almost any question you care to put to us in the name of marquetry. We can look at virtually anything marquetry related, things like, for instance, colouring veneers, which glue or finishing suits us best for our needs, more on laser cutting, veneer selections, vacuum presses, etc, etc. Just contact me or David Walker (our Web Sec) and we will set the wheels in motion. Look forward to hearing from you.

With this summer edition of The Marquetarian you will find that I have now used up every one of the exhibits from our last National Exhibition. This means that every entry has been printed in this magazine. This has never been done before. So, I hope that it has been pleasing to see your work in print at long last. Well done everyone.

*Alan.*

### Summer period Password

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

**cherryburr**

As always the password is all lower case and a single word, so just type it in as seen above on or after the **1st June 2023**.

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.



**I**t didn't escape my notice (and maybe yours either), that none of the photos of exhibits from the 2021 International Exhibition that were printed in the Spring 2023 Marquetarian, were award winners. That included what was featured on the front and rear covers. Doesn't that just show us how many wonderful exhibits we are fortunate enough to see at the show. Not only that, but as one of the judges at the last exhibition, I can understand why the words 'why on earth wasn't that given an award' would have been on the lips of so many of you. Maybe you can see how difficult judging decisions can be when guided by the limitations on how many awards we can give. Often the difference between winning an award and dipping out can be by 'the thickness of a cigarette paper'.

Alan has done us proud in giving so much time and careful consideration to his editor's comments which you would have read alongside those featured exhibits. Judges are requested to provide critiques for all the award winners and can rarely find time to cover the whole exhibition, although occasionally one or two have. So, well done Alan on filling that gap. And, as a man after my own heart, he always looks for what is good about a piece of work. This only serves to give encouragement whereas harsh critiques have the opposite effect.

It will be the same again this year but, as long as Alan continues to give as much page space to non award winners as he does to those that are placed, we can enjoy virtually everything that gets put on show.

But, if you really want to see the exhibits in all their glory, make a trip to the exhibition if you can. Mike, Jean and all the team at Sutton Coldfield have gone to great lengths to make the show a wonderful thing. There'll be a new look to the way the exhibits are displayed and extra feature galleries. If Mike's excellent piece on Middleton Hall and local attractions in the last journal hasn't also whetted your appetite, nothing will.

*Peter*

#### Editor's Comments.

Peter is quite right about the usage of the exhibits which never quite achieved an award at our National Marquetry Exhibitions. I do like to give every entry to the exhibition an equal chance of being seen in our printed gallery pages. Most years we run out of time to include every single exhibit, but the 2021 exhibition became the exception due to no exhibition in 2022. So, as a result, we have been able to publish every 2021 exhibit in these pages. Also I agree that we should encourage every exhibitor with positive comments of their work, but no negative comments, because everyone is giving of their best efforts, and that should be respected.

## Stringers around Circles & Ovals

Only the other day we received a request for a quantity of oval inlays from some of our friends in the United States and each one required a wenge stringer placed around the edge of it.

Checking back on old articles about fastening stringers around circular shapes (while the glue dries and sets), we found mention of a standard method of putting tape tabs around the circumference to hold the stringer in place until the PVA glue has dried. This works fine but takes time both in gluing the stringer on and in eventually removing the tape tabs after the stringer inlay has been glued down and set.

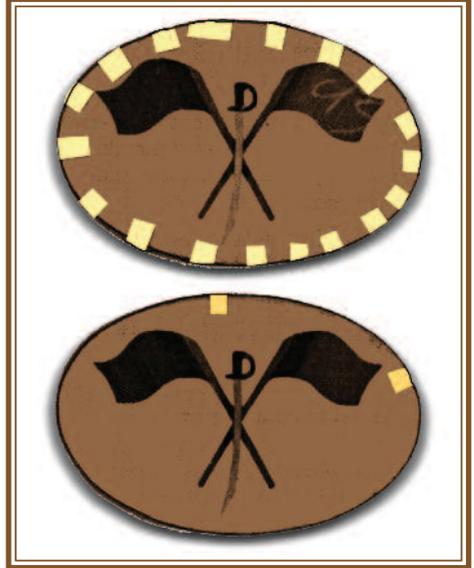
So, after reading that article we decided to change from using PVA glue to a contact adhesive and found we could virtually eliminate nearly all of those tape tabs.

You can see the difference in the illustration on the right, the top example is the standard PVA method with a large amount of tape tabs needed to secure the stringer (edging) while the PVA set. The lower example shows the amount of tape tabs needed when using the contact adhesive method. Another plus point is the almost instant adhesion from using contact adhesive, no drying time involved.

For this particular job we coated the edges of the ovals while still in a stack of a dozen inlays. The stack was immediately separated into the individual inlays otherwise they would all have been glued permanently together. We then double coated a strip of the straightest grain wenge we could find. When dry we cut the stringers on a little circular saw and fitted them around the ovals.

Fitting the stringer around each oval was then an easy job. The contact glue held the stringer in place while it was wound around the oval inlay making it an easy job.

Wenge, being the brittle wood that it is, tape tabs had to be applied at weak points in the stringers to hold a break together, but otherwise the number of tape tabs used was indeed very small.



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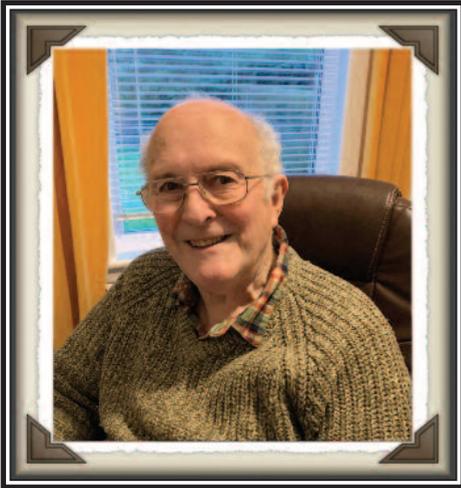
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mobile 07899 843227

Cheques and payments to  
JOHN COFFEY



**G**reetings. I hope that you all survived the Winter period and during that, indeed, rather chilly period, you were able to put knife to wood!

From our Tuesday evening online Zoom marquetry sessions it seems that there will be quite a number of exhibits from our UK contingent. However, it's a shame that it is so costly to send exhibits into the UK from abroad, because there were a lot that would have come from America and Austria. Whether they will be sent as photos for Class 10 remains to be seen, but some folk have taken marquetry to a new level. Since the last issue of the Marquetarian a number of our members have joined, and taken advantage of, the web site Marquetry and Inlay Group on Facebook to display some of their work. It appears to have been well received from the comments that have been written.

Alan Mansfield has placed a number of his works there, which have received comments from all over the World of Marquetry. I would encourage you to think about following Alan's example. It doesn't cost you a joining fee and can show Marquetarians, especially in America (but not exclusively), the standard of Marquetry existing in the UK. You can compare your work with other Marquetarians and happily find out that your work is of similar or better standard.



In my opinion the Marquetry and Inlay Group on Facebook is well worth a look.

In the Autumn edition of the Marquetarian you will have seen Alan's depiction of our President, Peter White, in a digitised style or form of marquetry.

It was a very pleasing picture. Since then a number of our Tuesday evening Zoom meeting folk have asked him to do the same for them and he has obliged.

I asked him to do one for me and you will see the result later in this issue. I intended to follow his instructions and produce a self portrait based on these after I finish my current project. I intended to place it on my own Facebook page. Unfortunately instead of putting it on my own Timeline, I inadvertently placed it on the main Marquetry and Inlay page. Unfortunately I didn't look at it for a couple of days.

When I couldn't find it on my own page I searched and eventually found it on that very Marquetry and Inlay site! By this time it had received about 28 likes and a lot of comments which were rather embarrassing because to all intents and purposes it seemed that I had cut it myself.

Eventually I will, following the instructions given by Alan, put myself to the task and cut it myself, but it will not be a patch on Alan's. 'Til the next time,

*David.*

Editor's Note: Go to page 40 to see the portrait that David is talking about. As David said, these marquetry based portraits have indeed proved to be very popular, several have been produced already - and more are in the pipeline. It has amazed me that this new form of marquetry has already become rather interesting to so many other marquetry enthusiasts worldwide; rather pleasing.



An interesting development since my last report in the spring Marquetarian is our activity in the globally respected Marquetry & Inlay Facebook community.

Our web secretary David Walker suggested to me that it would be good to get some Marquetry Society presence on that website and thereby promote more interest in us. So, following that idea, I posted a marquetry veneer portrait of one of our Tuesday Zoom meeting members, the scientist Vic Small. The portrait really created an amazing amount of interest. So following that, David posted his own portrait (you can read about the build of it on page 40) this one went, shall we say, sorta crazy - it did indeed!

After that success I uploaded my Mile End Road picture, that also created a heck of a lot of interest. Plenty of questions posed, which I was pleased to answer.



*The Mile End Road in the 1930s picture*

This Marquetry and Inlay Facebook Group has an amazing amount of influence on a worldwide basis and is visited by some very important people. As we now have a foot in that camp, we can now promote the Marquetry Society on that platform at no cost to ourselves.

This has all taken a fair amount of work to establish, but behind the scenes, Karen (our social media officer) David, Gavin Turnbull (one of our Scottish members) and I have worked tirelessly to push the Marquetry Society to the front with the quality of our work.

So far, we have not used any of our other members' work in this, just our own humble efforts. But, if our membership is happy for us to do it, we will set up an account in the 'catch all' name of the Marquetry Society and promote other members' work on that platform - and thus hopefully encourage many more to join our ranks. Good idea perhaps?



*The Vic Small veneered portrait*

*Alan.*

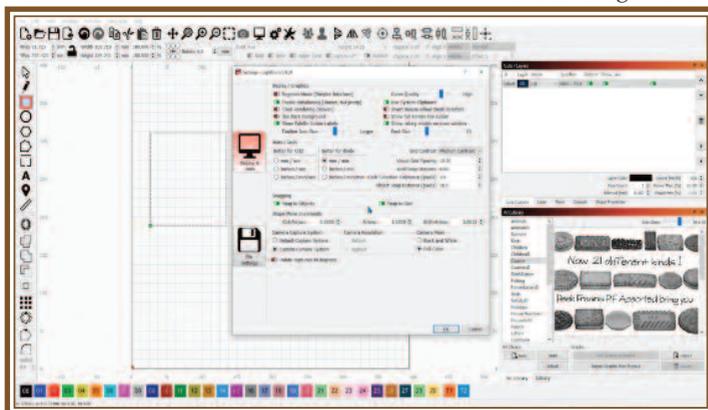
# LASER CUT MARQUETRY

Following on from the previous article on the Light-Burn control software for laser cutters subject, we move onto part 2, where we look at finishing the clock face design and then turn our attention to producing vector shapes and adding multiples of the shapes to the cutting pattern.

Below we have the general settings screen where we can set our parameters for the cutting area grid pattern which replicates the cutter's own cutting area.

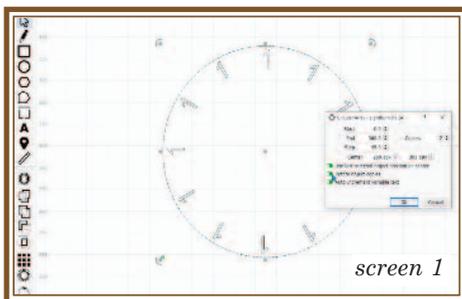
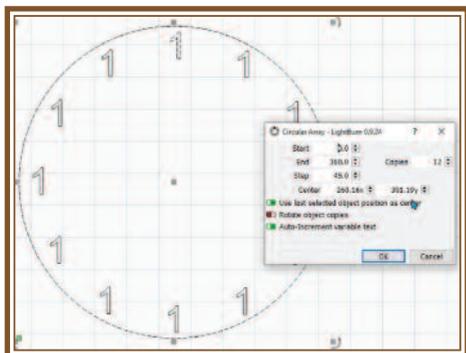
in the screen shot. If, however, you want to choose to arrange the numerals in the arrangement you see in the 'screen 1' screen capture below, all you need to do here is move the 'rotate object copies' slider to the left and your digits will arrange themselves in a circular pattern around the central point of the clock face design, with all digits having their lowest element (or base of the digit) facing that central point.

You can see what I mean by checking out the arrangement as seen in 'screen 1' diagram below.



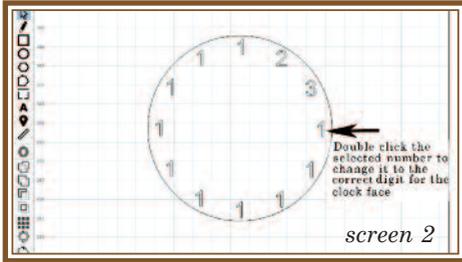
Presumably, unless you are using such things as Roman numerals or pictorial elements to indicate the hours, then you will want to use the design arrangement as seen lower left where the numerals are all in vertical alignment. If so you should then choose to

In the spring Marquetarian we finished part three of this series with the screen below. This screen displayed the digits in a vertical position. This was achieved by switching off the 'rotate object copies' in the 'circular array' dialogue box as you see

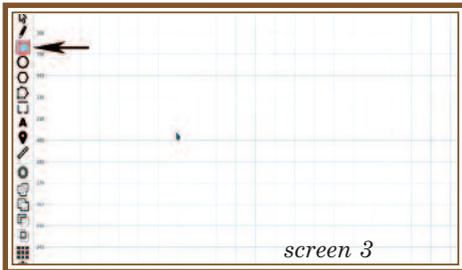


leave the 'rotate object copies' turned off, but if you prefer the 'screen 1' alignment, then turn on the 'rotate object copies' by sliding the 'switch' to the left. Which will give you a numerals appearance as seen above. The choice of course, is completely yours. The arrangement as seen on the left is the most common choice.

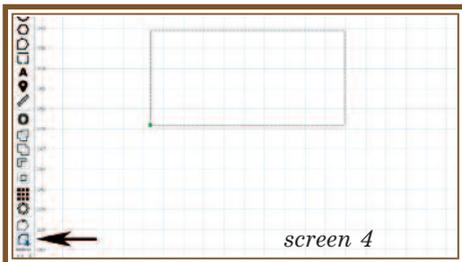
At the moment your digits will all display the number 1, but we need to change them to represent the hours from 1 to 12, so what do we do? We double click each



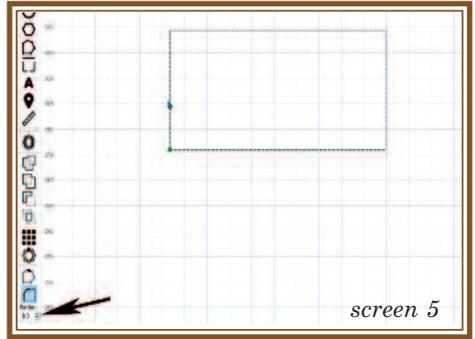
number we wish to change. It will 'flash' and then we can edit or change it to the desired number. We do the same for each digit until the full twelve are showing the standard clock face arrangement.



At this point we will look at how to make corner radii (multiple) because we will be using them quite a bit. So, in screen 3 above, we select the rectangle tool in the toolbar down the left side of the screen. This is the one the arrow is pointing to. You now click and draw the rectangle as below.

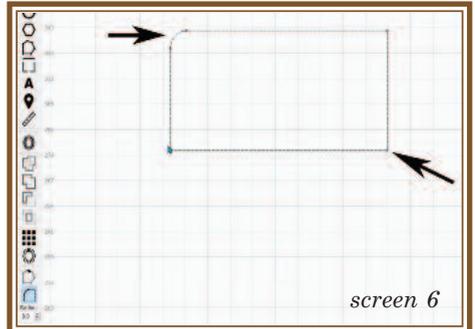


After we have drawn the rectangle the next step is to change the corners to a rounded shape. We do this by selecting the corner radius tool as pointed out in the screen shot 4. Now, obviously we need to set another parameter, this being the

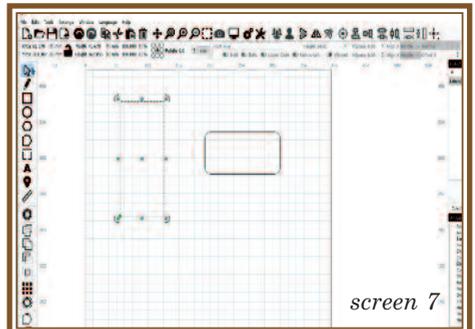


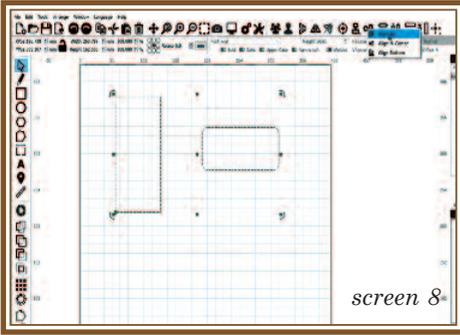
size of the rounded corner, so we select the radius size by going to the radius size tool, which you can see in screen 5 above.

Go to a corner with your pointer and the 'notch' will turn into a bull's eye. Once that happens just click and the corner will become rounded. It's as simple as that. Repeat this for each corner and you will have a nicely rounded corner rectangle. The next thing we need to look at is arranging items. So, zoom out, then add a new rectangle so that the grid looks like

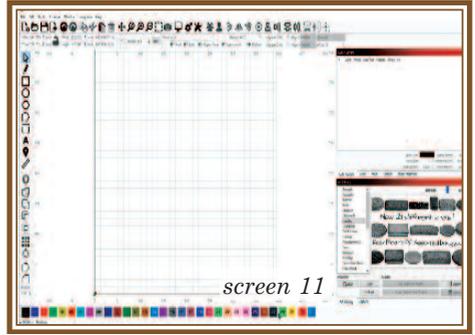


screen 7 below, then using the selector tool (in blue above, top of tools on the left) draw a rectangle over the two small

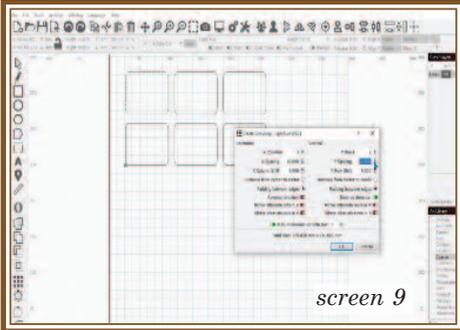




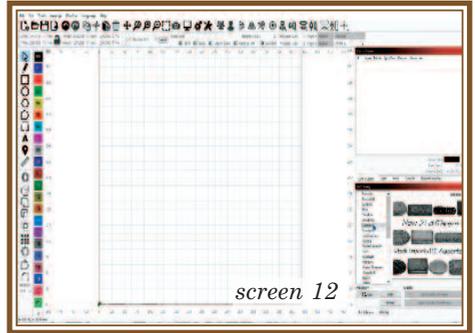
rectangles in screen 7 and make them both active. You can now align them as required by selecting the alignment tool



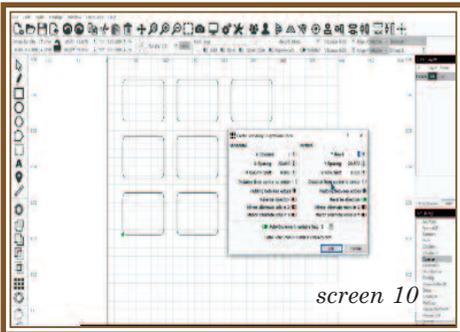
Now, let's look at making sure that we have all of the tools and functions available on screen for us to use. So, here's what we do. Firstly, because we may have



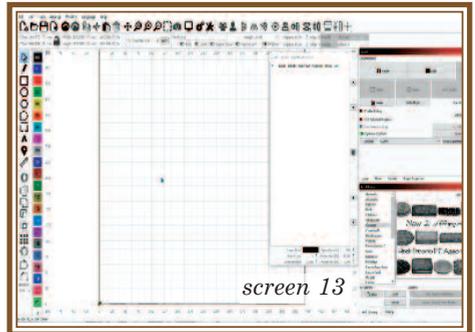
for top, middle and bottom as in screen 8. We now look at creating an array, which



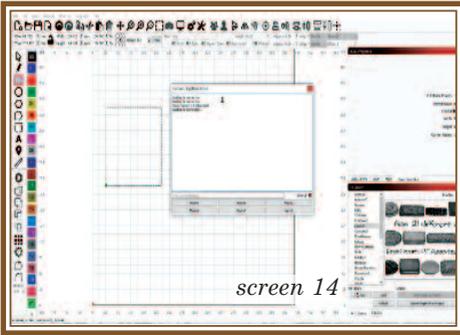
other pallettes such as the ones on the right, all open, we may not be able to see our colour palette, so, what do we do? Just go ahead and grab it and move it to another place, such as vertically next to the tool bar as in screen 12 above. To



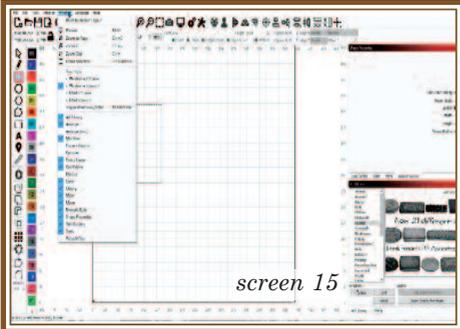
is what you see in screen 9 above. This gives you exact multiples of your chosen design. To create the array go to the array selection tool (nine dots in a square pattern in the tool bar on the left) and click so that the dialogue box in screen 9 becomes visible. To set the amount and arrangement of the multiples set the X columns and Y rows accordingly. When set click okay and you will have multiples.



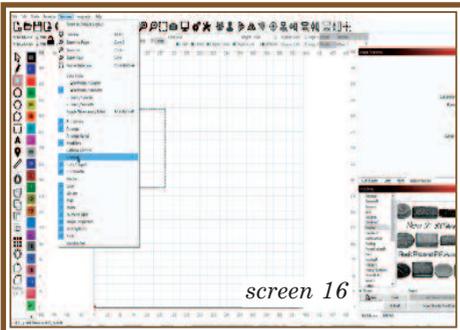
move a docked pallette such as the ones on the right, just click in the pallette title bar and move it to wherever you choose on the screen. You can see what I mean in screen 13 above. You may want your console control to be seen permanently on



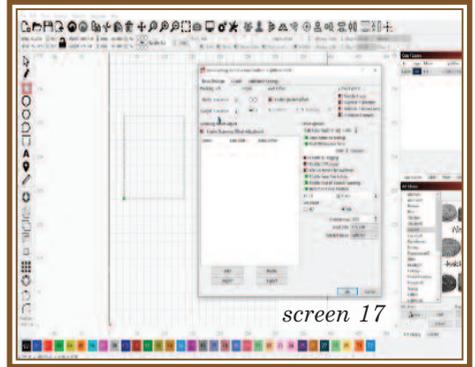
screen. What do you do? The console, by the way, is the tool (or small library screen) containing the usable icons you see lower right in screen 14 above. It can contain thumbnails of pictorial elements you may wish to add to your design and other items such as that. So, all you do once again is just click the console control in the upper selection box on the right of the screen and drag and drop from there, as you see I have done in screen 14. To restore pallettes if you get them wildly



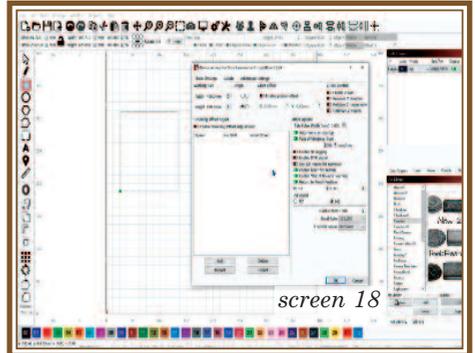
muddled up, go to "window" top left of screen, as in screen 15, and select reset to default layout to put things back in place.



To make visible or hide dialogue boxes, go back to "window" and tick or untick whichever facility you wish to view or hide. In screen 17 below we can set our



device settings from the upper tool bar. You select the spanner and screwdriver icon from the upper tool bar and the dialogue box in screen 17 appears. You can set the cutting area size vertical and horizontal from here. Make sure that "auto



home on start up" is selected to ensure that the laser is placed in its correct starting position. With a diode laser this is usually in the bottom left hand corner when looking directly at the cutting area.

If, as I say, you are using a diode laser, make sure that the "fast white space scan" is set to around 8000 mm/min, this ensures that the laser cutter head boosts its speed through the blank areas quite a bit faster than the current burning speed.

There'll be more on laser cutting in the autumn edition of The Marquetarian where we will get into more depth on this subject.



# DONKEY SAW



by Ron Hanson

Recently there has been a lot of interest arising on the subject of donkey saws and similar pieces of the wood cutting family such as the Chevalet variation. USA member Ron Hanson has made his own version of these style of saws using a design by Pierre Ramond as seen in his famous book on the subject of marquetry.

Quite a few years ago we featured a design for a home built variation of these donkey saws in *The Marquetarian* and to please those of our membership who have requested it, I am reproducing the article in the next few pages. That is, after you have enjoyed looking at and admiring Ron's own magnificently built donkey saw of course. Even the seat (view 2 on the right) looks most comfortable.



*Ron's Donkey Saw - view 2*

Of course, it does help to have a spacious and well appointed workshop such as Ron has, but, our early *Marquetarian* design, we were told in the original text, 'could' be built on the kitchen table. Obviously we can't verify that, but it's worth a go.



*Ron's Donkey Saw - view 1*



*A corner of Ron's superb workshop*



*Ron's Donkey Saw - view 3*



*Ron's Donkey Saw - view 5*

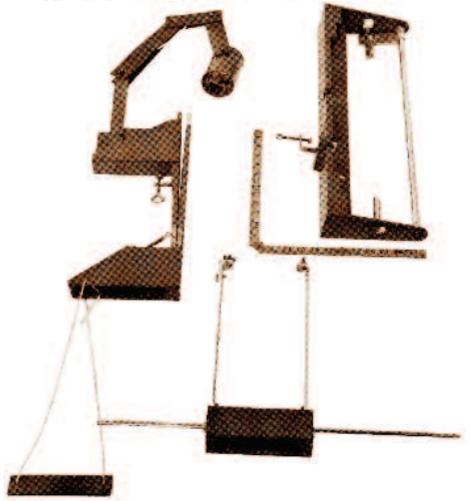
On the right is the reprint of the original donkey saw article from more than 30 years ago. Enjoy building, and using it.



*Ron's Donkey Saw - view 4*

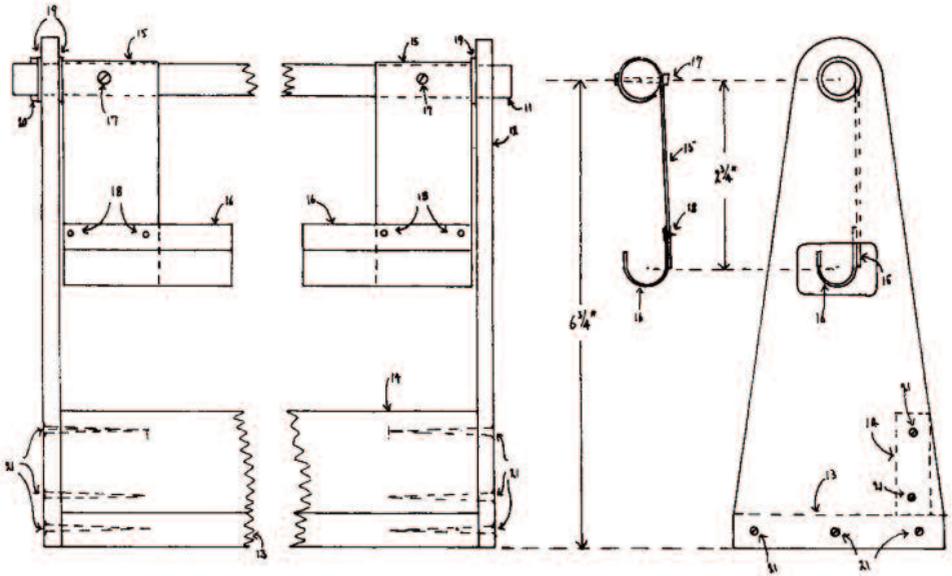
**REQUIREMENTS**

- a) The saw blade must be able to float unimpeded from Left to Right.
- b) Ditto – Upwards and Downwards.
- c) Backward and forward movement:
  - (i) Angle of cut must be adjustable.
  - (ii) Minimal variation in direction of movement should be obtained.
- d) Saw blade must be quickly and accurately fixed in and removed from the saw frame.
- e) Entire apparatus must:
  - (i) Be as compact as possible when not in use.



*Above components for the donkey saw*

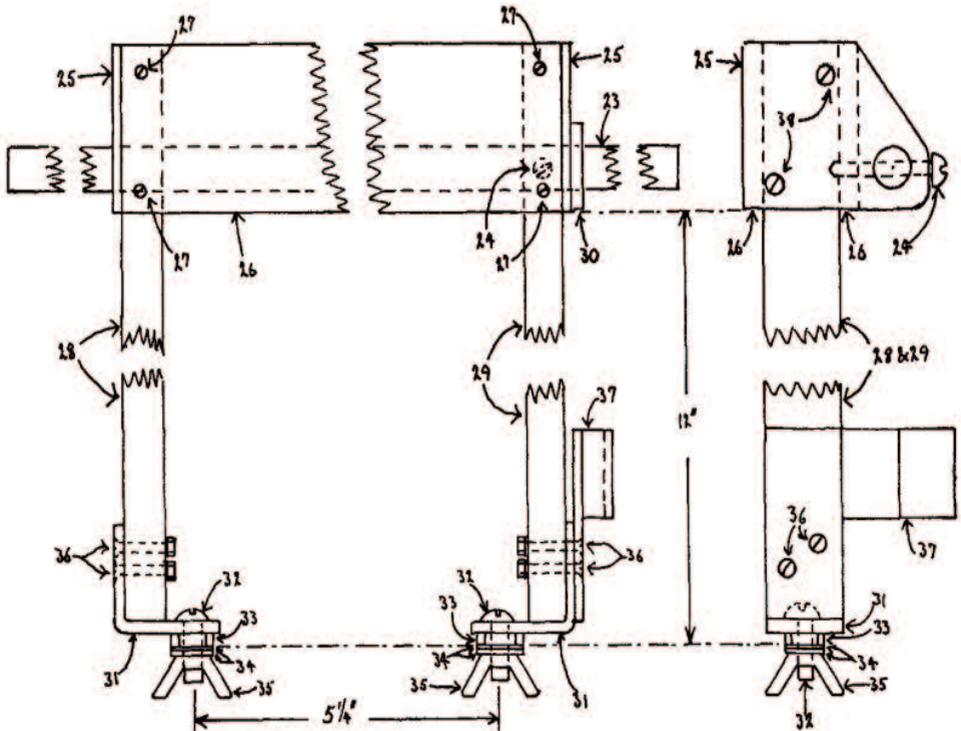
- (ii) Be capable of quick set-up time when required for use.
  - (iii) Make full use of equipment already available in an ordinary household.
- f) (i) Apparatus must be made from readily available and inexpensive materials.
- (ii) Construction must be within the capabilities of an average handyman.



1. Stand for Saw Frame

PARTS LIST

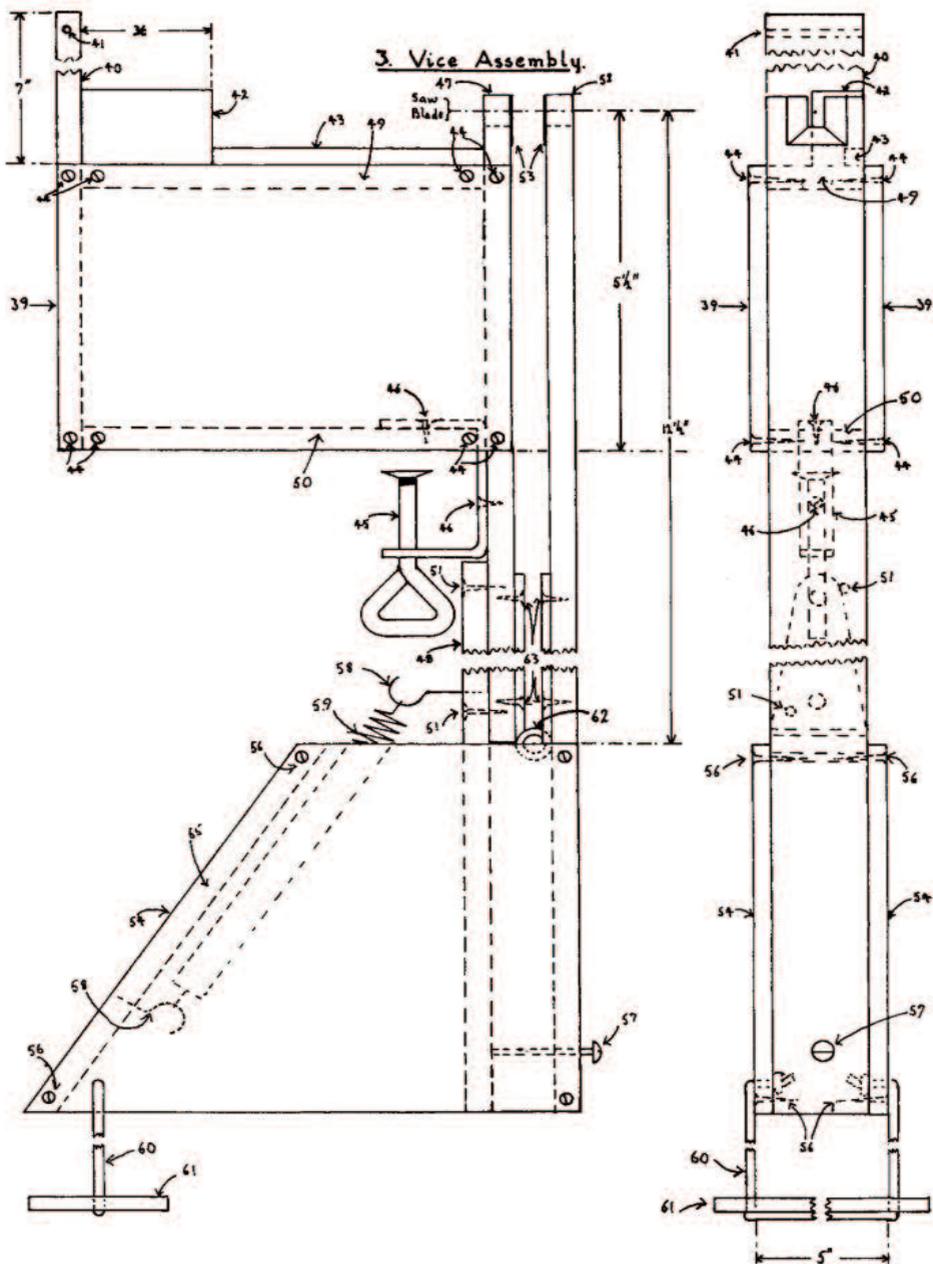
11.	$\frac{3}{8}$ " or $\frac{1}{2}$ " O/D Brass or Steel tube 24" long . . . . .	1 off
12.	ex $\frac{1}{4}$ " plywood, outside veneers to run vertically . . . . .	2 off
13.	ex $\frac{1}{2}$ " chip board, or other rigid material (not shown, 2 slots to accommodate Saw Frame when folded away) . . . . .	1 off
14.	ex $\frac{1}{2}$ " chip board, or other rigid material . . . . .	1 off
15.	ex $\frac{1}{16}$ " aluminium . . . . .	2 off
16.	ex $\frac{1}{16}$ " aluminium . . . . .	2 off
	[15/16 can also be constructed from multiply if preferred.]	
17.	$\frac{1}{8}$ " x $\frac{5}{8}$ " Bolt and Nut . . . . .	2 off
	[The joint between 11 and 15 must be very rigid.]	
18.	$\frac{1}{4}$ " Screws – hardened, to cut their own threads in the aluminium . . . . .	4 off
19.	Washers . . . . .	3 off
20.	Split Pin . . . . .	1 off
21.	$1\frac{1}{2}$ " C/Sk. Screws . . . . .	10 off
22.	(Not shown above) "G" Cramp (integral or loose) . . . . .	1 off



## 2. Saw Frame

### PARTS LIST

23.	$\frac{3}{8}$ " or $\frac{1}{2}$ " O/D Brass or Steel Tube, 24" long	1 off
24.	$\frac{1}{8}$ " x $1\frac{1}{4}$ " R/H Screw (not fitted until final adjustment of apparatus)	1 off
25.	ex $\frac{1}{8}$ " Aluminium	2 off (L & R)
26.	ex $\frac{1}{4}$ " Plywood, outer veneers to run long way	2 off
27.	$\frac{3}{4}$ " C/Sk. Screws	8 off
28.	ex $\frac{1}{2}$ " x 1" Ramin, Back arm of Frame	1 off
29.	ex $\frac{1}{2}$ " x 1" Ash, if available, shave down 'on the taper' until right 'spring' is achieved	1 off
30.	ex $\frac{1}{8}$ " soft rubber. Buffer Washer	1 off
31.	ex $\frac{1}{8}$ " Aluminium. Bracket of Saw Blade Holder	2 off (L & R)
32.	$\frac{1}{4}$ " x $\frac{3}{4}$ " R/H Bolts	2 off
33.	$\frac{1}{4}$ " Lock Nuts	2 off
34.	$\frac{1}{4}$ " Washers	4 off
35.	$\frac{1}{4}$ " Wing Nuts	2 off
36.	$\frac{1}{8}$ " x 1" C/Sk. Bolts, Washers and Nuts	4 off
37.	ex $\frac{1}{8}$ " Aluminium, operating handle	1 off
38.	$\frac{3}{8}$ " C/Sk. Screws	4 off



**3. Vice Assembly**

## PARTS LIST

39.	ex ¼" Plywood . . . . .	2 off
40.	ex 1⅜" x ⅜" Ramin . . . . .	1 off
41.	⅛" hole for attaching lighting (Not shown on drawing, but see Nos. 62-72 below for parts required.)	
42.	ex ¾" solid or blockboard. This block supports the back of the Saw Frame when Saw Blade is being fitted. Dimension "X" cannot be determined until whole apparatus is finally adjusted. . . . .	1 off
43.	ex ¼" Ramin. Prevents saw frame going too low. Do not fix until whole apparatus is finally adjusted. . . . .	1 off
44.	¾" C/Sk. Screws . . . . .	16 off
45.	2" "G" Cramp . . . . .	1 off
46.	⅜" C/Sk. Screws . . . . .	2 off
47.	ex 1⅜" x ⅜" Ramin. . . . .	1 off
48.	ex 1⅜" x ⅜" Ramin. . . . .	1 off
49.	ex 1⅜" x ⅜" Ramin. . . . .	1 off
50.	ex 1⅜" x ⅜" Ramin. . . . .	1 off
51.	" C/Sk. Screws. . . . .	2 off
52.	ex 1⅜" x ⅜" Ramin . . . . .	1 off
53.	ex ¼" or ⅜" Vulcanized fibre. After fixing with epoxy resin the fibre should be thinned so that pressure is confined to within ⅛" of the ¼" x ½" Slot in No. 52. . . . .	2 off
54.	ex ¼" Plywood . . . . .	2 off
55.	ex 1⅜" x ⅜" Ramin . . . . .	1 off
56.	¾" C/Sk. Screws . . . . .	8 off
58.	Screw Hooks . . . . .	2 off
59.	Tension Spring. Perhaps from a broken "pop toaster", if need be an effective spring can be made from curtain wire . . . . .	1 off
60.	Nylon Cord . . . . .	1 off
61.	ex ¼" Plywood . . . . .	1 off
62.	Strap Hinge ) An improved variant to the model . . . . .	1 off
63.	½" C/Sk. Screws ) in the photographs. . . . .	4 off

### Not shown on drawing:

64.	⅛" x 2" Bolt, with washer and nut . . . . .	1 off
65.	⅛" Hardboard 1½" x 9" . . . . .	2 off
66.	⅛" Hardboard 1½" x 5" . . . . .	2 off
67.	⅛" Hardboard 1½" x 7" . . . . .	1 off
68.	⅛" x ½" R/H Bolts, with washers and nuts. . . . .	3 off
69.	2½" dia. x 4" Tin . . . . .	1 off
70.	Switch/Lampholder . . . . .	1 off
71.	15 watt Lamp Bulb . . . . .	1 off
72.	Electric Flex. . . . .	1 off
73.	Connector . . . . .	1 off
74.	13 amp Plug. . . . .	1 off

## CONCLUSION

Requirements (a), (b), (c) and (d) have all been incorporated in the design.

- (e) (i) The entire apparatus will fit into a box with 4" x 18" x 25" internal dimensions. (10 x 46 x 64 cms)
- (ii) Setting up time is under one minute.
- (iii) The edge of a kitchen table and a chair are required.
- (f) (i) All components should be readily available; if not, suitable alternatives will spring to mind.
- (ii) The very best of luck.

Whenever you bust the saw, remember it will be your own silly fault.



**Y**ou will have probably noticed that the parts list is all listed in imperial sizes, no metric. So you will need to convert inches to centimeters and suchlike I'm afraid.

With the specified lamp, I would substitute an LED lamp with the equivalent rating to a standard incandescent 40 watt bulb (probably around 12 watts for the LED) as LED lamps normally run off of a conversion power pack (a power brick) to a much lower voltage, and thereby avoid any problems with mains voltages floating around your work area.

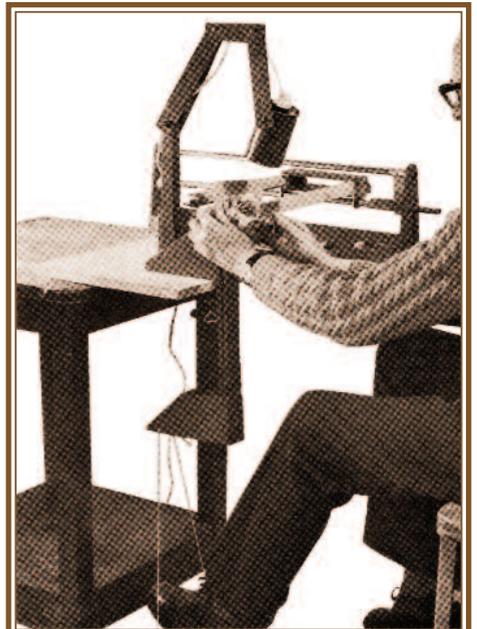
A good one to consider (I use one of these myself) is the 'Led Work Light, 12W Magnetic Lamp, IP65 Water Proof Flexible Gooseneck Lamp 1200 Lumens for Lathe Milling, Drill Press, Industrial Lighting' which I purchased off of good old Amazon for around £36.

This means that you could do away with items 70 to 74 shown on the list on the opposite page. The LED light will be much safer for you to use, especially if you are not too confident when dealing with electrical items.

As to vulcanized fibre or rubber listed in part number 53, I would substitute PVC as a modern alternative. It is more durable and far less liable to be affected by the problem of ageing. The ones I use are 'WILLBOND 8 Pieces Nylon Repair Patches Self-adhesive Nylon Patch

Waterproof Repair Patches for Clothing Down Jacket Tent Clothes Bag' which are, once again, available from Amazon at around £10.50 at the time of writing.

The hardboard is known as Masonite in the USA. The 'Tin' listed in the parts list looks to me just like a painted black old washed clean bean tin in the photo below! The use of the 'flexible gooseneck LED lamp' mentioned in the previous column overcomes that 'tin' problem.



*The donkey saw in use about 30 years ago*

## RESTORATIONS & THOUGHTS

by John Sedgwick

Spending many hours restoring and repairing other families' antique keepsakes, I am acutely aware of the reverence families have for their heirlooms, either purchased or made by their long since dead relatives. As I say, I am indeed acutely aware of family treasures and those pieces we labour in silence over, which no doubt will become the treasured memories by later family members of the current Marquetry Society.

The success of such shows as the Antiques Road Show and the Repair Shop show that, although IKEA-made furniture may be very practical and functional for today's generation, time has a way of showing the folly and brilliance of any era, but not until the train leaves the station and disappears out of sight.

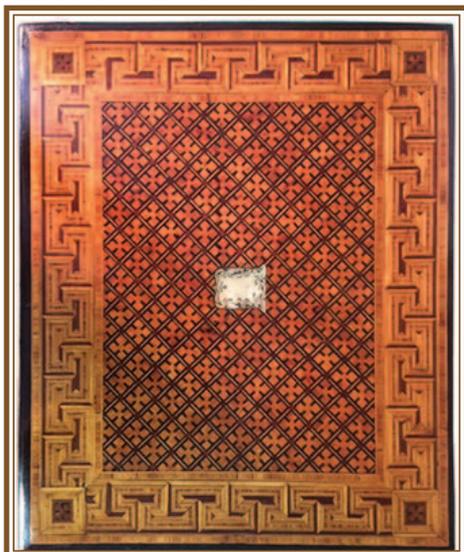
I was once told that the amount of concern the world at large has for your ego is as large as the hole left behind after you remove your finger from a bowl of water.

What you will leave behind that lives on beyond your immediate families' memories are the "Things" we create. Hopefully they will last long enough to please someone other than family and do better than end up in a Flea Market (Car Boot sale).

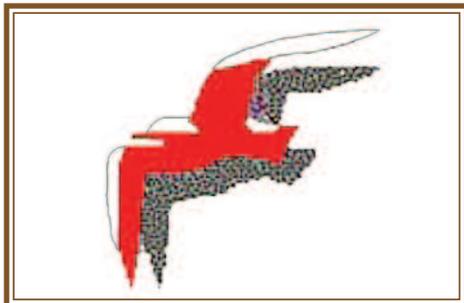
When I have completed a restoration the look on the faces of the current owner is worth more than any financial compensation I might charge. Mostly because it has been restored to a condition they did not expect and cannot understand how it was possible.

Marquetry and Parquetry is perceived in today's world more of a bygone black art than something possible in today's world.

Sign your work either by a logo or signature so that future generations will know someone spent the time to acquire the skills to "make" this treasured piece and were proud enough to leave their mark on it.



*Above: Combination Writing/Needlework Work Box*



*Above: John's own logo*



*Above: Needlework Work Box*

*Left: Writing Slope*

*Both are recent restoration projects which greatly pleased their owners.*



## Still can't find that perfect veneer?

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

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

Phone : 01277 890616

Email : [info@woodveneers.co.uk](mailto:info@woodveneers.co.uk)

# A Question of Finishing

**F**inishing, especially for beginners, is a problem that has dogged us for ages. The following is a Q & A from over 50 years ago which still rings true even for today. See if you find it helpful.



Question: I read your comments on my two pictures and agree the finishing needs improving. Selection of veneers gives me problems, but the part of making a picture that I worry over the most is the finishing. I'm very much a trial and error man and would therefore appreciate advice on what filler to obtain. One sanding sealer I used I think caused cracking of the finish. Paper hangers paste almost ruined another picture. I'm not very successful with French polish. I envy those members who are able to get to a nearby group where I'm sure they can be shown a way out of these difficulties, I've been doing marquetry for two years.

Answer: Almost every marquetarian has his or her own way of finishing a picture or at least a variation of a standard technique. I will try and describe the way I recommend to my students. You may like to try this and then perhaps your own variations. By doing this and trying other finishes that have been recommended in these pages, you will widen your own knowledge.

A couple of rules before we start that are applicable to all finishes: Don't be in a hurry. Don't spare the elbow grease when it comes to sandpapering.

Before any finish is applied the surface must be as smooth and flat as you can get it. If you can use a scraper do so, if not it will just take more sandpapering. Use a cork block to back the sandpaper. Start with say 180 grit garnet paper, then 220 grit. Only if the surface is very rough start with 150 grit. An orbital sander saves some of your elbow grease, but I often do the final sanding by hand.

Whenever practical rub with the main grain of the veneer and do not allow the block to overrun the edge of the picture by more than a quarter of its length so that you do not rub the edge of the borders away. Time spent getting this stage right will be well spent. I repeat, do not apply any finish until this surface is flat and smooth.

Now comes the filling stage. I do not recommend a filler like Brummer or Polycell or other paste. I suggest a cellulose sanding sealer, possibly like the one you said cracked. Most probably yours cracked (crazed like a plate that had been in a hot oven?) because you left too much on the surface. It is not so much what you put on as what you take off which matters!

Brush on one coat of the sanding sealer diluted with a little cellulose thinners. This will run into the pores and seal the surface. Let this dry for an hour or so. The surface will then feel rough as the sealer will have set all the loose wood fibres. Lightly sand with 220 grit garnet paper until it is smooth again. Apply several more coats of the sealer either with a brush or by rubbing it into the pores with a finger covered with a disposable vinyl glove. The brush is quick and clean, but the finger method put the sealer right where it's wanted - the pores and the gaps (if any). Put these coats on in fairly quick succession. As soon as the face side is touch dry turn the picture over and coat the back and when that is dry do the face again and so on until the pores of the veneer are filled and (hopefully) gaps and low places too. Each time the front and back are done coat the edges too. Allow to dry for at least a week preferably more.

Why let it dry for so long when it feels dry in an hour? As the sealer dries it shrinks. This shrinkage takes place slowly and over a considerable period of time.

In the pores and low places, the sealer may well be several times thicker than on the surface and hence the shrinkage here will be several times greater. Allow this shrinkage or 'sinking' to take place before you do the final finishing. After a week or two you will easily see this sinking. Sand the surface down again almost to bare wood. This is where experience comes in - knowing when to stop. Sorry I can't tell you that. If you see patches of the surface getting lighter in colour STOP!! You've gone too far!

Hold the work up level with your eyes and examine the surface closely. Very probably the pores will again be visible. If so fill them again in the same way as before but this time brush the last couple of coats on if you use the finger method and then, as before, allow an extended drying time. Sand again. Start with 220 grit and follow with 280 grit garnet papers. If the surface seems filled this time, follow this with 600 grit and possibly 1200 grit wet and dry paper used wet or dry. If the surface wasn't filled that time repeat the sanding sealer, but if the surface is now really silky smooth it is ready for whatever type of polish you want to apply.

The simplest is wax polish. Don't buy the el cheapo stuff from the local supermarket. Buy a reputable brand from a wood-working materials or veneer supplier - or make up your own from equal parts of pure beeswax and pure turpentine. I usually rub the first coat or wax on with 0000 wire wool and polish it off with a soft cloth. For a higher shine rub the wax on with the palm of the hand and polish again with a soft cloth. Do not use siliconized spray polishes - some of them do all sorts of naughty things to the finish.

The advantage of wax on top of sanding sealer is that the finish can easily be renewed at any time. If the surface sinks badly again, wash the wax off with white spirit and repeat the sanding and sealing process, but if sufficient time is allowed for the sealer to harden this

should not happen. If it's a rush to get the picture ready for the National, you may well get a good finish but it will need redoing later. Often, they seem to need redoing anyway after a year or so.

Often, I will put a few coats of French Polish on top of the sealer and either finish with this or rub a little wax on top of that. You say you have little success with French polish. I would hazard a guess that you have the rubber much too wet. I cannot go all through the process in this answer, but it is described in the Marquetry for Beginners Book. To check the wetness of your rubber I suggest that you have a sheet of white paper alongside you. After charging the rubber dab it on to the paper. It should only leave a damp patch not a wet one. If it is too wet continue dabbing it on the paper until it dries out. When freshly charged the pressure on the rubber should be such that it only just kisses the wood surface, later as it dries out the pressure is increased.

As I said these are the methods I recommend to students. With them you can get a very good finish. There are of course many, many other ways, and techniques which you may want to try after you have mastered those aforementioned techniques, these could be for special purposes such as a protection for table tops or to bring out the colour etc.

Anyway, I hope that we have given you enough to go on for now. If you, dear reader, have more specific problems, please write in and let us know.

Editor's Note: Although we can view this reader's question and answer as a historic piece, everything covered here still relates to the present day. If you have found the subject interesting and want to know more, then please get in touch with any member of the editorial team and we will be more than pleased to help. As it says in the text, do watch out for that perennial problem most of us suffer with our first few pictures, it is the problem of rubbing through. So, do take care when sanding.

**D**ue to the current trend of keeping accounts on spreadsheets and saving them on computer systems, our current treasurer Vaughan Thomas has very reluctantly decided that it is now time for him to step down and hand the treasurer position over to someone who is more familiar with accounts keeping on computer systems.

So, if you are such a person, and you would like to become a valuable member of our Executive Committee at officer level status, then please do get in touch with our Editor or President and let us

## IMPORTANT NOTICE



know of your interest in taking up the position. We will be more than pleased to hear from you.

The Editor's and the President's contact details (email, phone or postal address) can be found on the inner front cover Executive Committee officer listings.

# MARQUETRY TOOLS

## Emery Board Files

**E**mery boards (as sold for nail filing) are useful in shaping and fitting pieces of veneer, and for sundry edging jobs when laying a picture. Being stiff, they are often much more convenient to use than a block and paper. (Married male marquetarians should note that emery boards are sold in two sizes). It is essential to get the right size. The right size is the one your wife doesn't use. Even this will not eliminate pilferage in one direction or the other but will simplify the arguments!

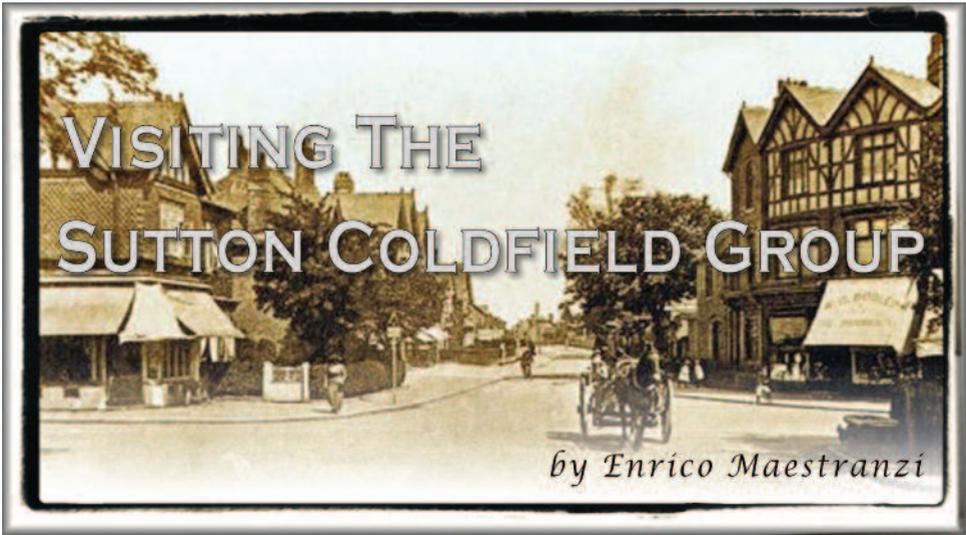
The Instrapac emery boards you see in my photo on the right are a jolly good example of the ones I am talking about. They are seven inches (approx 18cms) long and have two grades of abrasive compound on them. The red you see on the top side is roughly medium grade abrasive, while the black on the reverse is of a much coarser grade of abrasive. The board itself is made of a quite stiff material, could even be wood, it is that stiff, so is very controllable.

As mentioned in the first paragraph, these

boards are ideal for carefully trimming (or sanding down I should say) the insert for the window you have cut in your design so that it fits perfectly.

These may seem a strange addition to a marquetry tool box, but they are jolly useful.





Ivor Bagley and I visited Sutton Coldfield Marquetry Group some weeks ago as Ivor had arranged to meet Brian Freeman for some advice on a miniature he was cutting.

We were warmly welcomed by Jean Robinson and Mike Roberts, had tea and biscuits with the members and time just passed by. They meet once a month with a membership of sixteen. Ivor left, being more than happy after having had a one-to-one meeting with Brian.



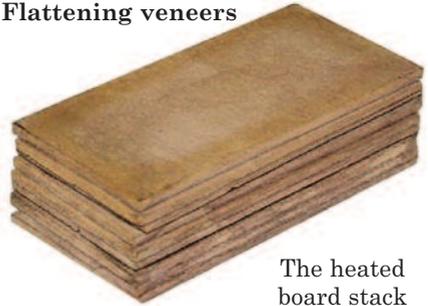
The photos; the top one of this column shows Brian and Ivor advising a beginner, the other two photos show the room at the Church Hall where the Sutton Coldfield group meets on a monthly basis.

# VIC'S MARQUETRY TIPS

**A**lmost every household has an oven for cooking and the size of the veneer that marquetarians use would fit into it. Cut a set of plywood/chipboard panels to fit the oven shelves. You could use MDF sheet, but I have found that plywood is best. They should all be the same overall size and the outer ones quite thick say  $\frac{5}{8}$ " -  $\frac{3}{4}$ " (16 - 19mm approx.), but the intermediate ones can be thinner. Sufficient panels should be cut to press all the veneer. After a day's baking, put the panels in the hot oven (hot as possible) with  $\frac{1}{4}$ " (6.5mm approx.) sq. sticks between each one to allow the air to circulate between the boards. With care the gas/electric can be left on for a while to heat the boards up. Meanwhile make up some glue size by dissolving about a teaspoonful of pearl glue in about a pint of hot water and put the mixture in an ordinary garden sprayer.

Very lightly spray one surface of each veneer and leave them for about half an hour to absorb the moisture. An alternative glue size can be made from watered down PVA glue at approx. 10 parts water to 1 of PVA, but you can adjust accordingly to your needs. Only very lightly dampen the veneer - remember the more moisture you put into the veneer the more you will

## Flattening veneers



The heated board stack

need to dry out and the longer it will take.

When all the boards are really hot place the veneer between them, cramp up tight and leave to cool and dry. The veneers should only stick to each other at most very slightly and should easily part if the pack is flexed. If you are bothered about the veneers gluing themselves to the heated boards, you can try placing thin sheets of PVC (plastic shopping bags etc) between them, but allow extra time for the heated boards to do their work. Once dry the veneer is ready for use and should not buckle again. Don't forget to clean out the garden sprayer as the pearl glue (if used) goes off and smells badly. Pearl glue pellets can be obtained from, guess where? That's right, Amazon.



## L A P E L B A D G E S

**T**o 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 current postal limitations, please allow for possible minor delays with delivery of your lapel badge.*



If you have already checked out page 8, which is our webmaster's page, you will have noted the online influence the Marquetry Society is having on, not only our own Facebook page, but the Marquetry and Inlay one as well.

The Marquetry and Inlay website (also on Facebook) is very well established and is respected worldwide; so extra exposure in or on whatever platform, is all valuable publicity for us. Our own Facebook page is attracting more members to it, even as I write this article, but we will attract many more globally when they become more aware of us in the Facebook world.

The main intention is to actually get these web visitors to join us as new Marquetry Society members, that would indeed be wonderful. Our work as seen on the Marquetry and Inlay website certainly shows the high standard of work we produce in the Marquetry Society; it brings in many complimentary comments and jaw dropping praise. Our knife cutting can certainly add lots more detail than the saw cutting used by many others in distant countries. Saw cutting is not able to cut tight curves such as we can do with our scalpels and Exacto blades. We have a lot we can teach others.

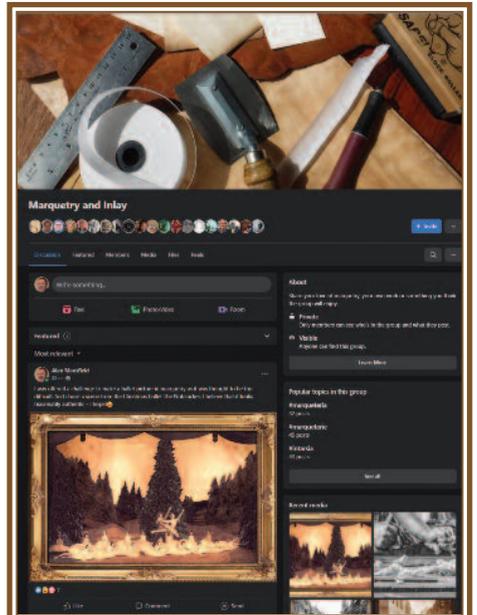
At the time of writing we are getting quite a few requests to join the FB Marquetry Society page; I hope that by the time you get to read this summer edition, many more have joined. But our page is still young and has yet to be discovered by the thousands we intend to attract and become members. Those other sites, such as Marquetry and Inlay already have thousands of members, mainly because they started some years ago and are fully

established already, but we will catch up over time and be equally as prominent.

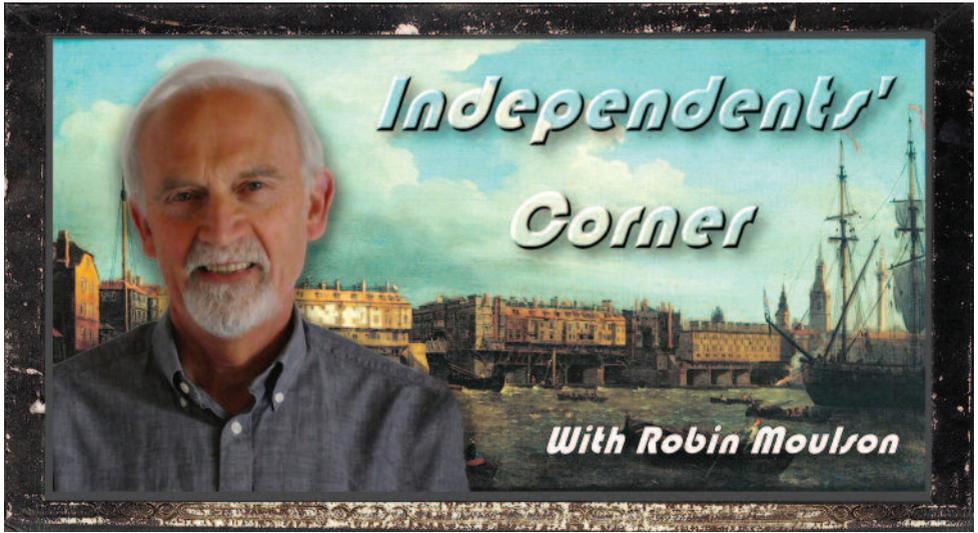
Below is a screen shot from Marquetry and Inlay taken at the time of writing in early April, and it features a work by our editor which has gained a lot of interest amongst the website visitors, especially with the feedback those visitors are providing. They seem to like our work!

Since our Google rating is rather lower these days, pending a rebuild to the latest standards, we need these other platforms to promote our work and craft, which I am pleased to say, they are doing already.

The future looks rosy for us, and should see us boosting our membership accordingly.



*Above: Marquetry & Inlay page as seen at time of writing this article*



**I**t's good to see that a few of you are interested in contacting other independent members in your area. I have had quite a few enquiries from members. As usual the biggest problem that Independents face is their struggle for information and advice when the nearest fellow marquetarian is miles away. So, if any of you have any queries on any aspect of the craft, please don't hesitate to contact the editor or me and we will either answer you ourselves or find out from someone else.

As an Independent it is interesting to see the way the Society is moving at the moment and that was illustrated quite clearly at the National the year before last.

The impression I got was that there were two schools of thought developing amongst the more competitive members. Those that favour the more traditional pictures and those who are looking for different, more modern subjects.

I must admit that I am in the second category, but it does cause a dilemma because there are good reasons for supporting either view.

The reasons for supporting the traditional view are numerous, but I think the main one would be that if you are putting together a picture made of wood, then make

sure that it is obvious to anyone who looks at it that it is made of wood, or the craft is pointless. Another reason is the old adage of making the veneer do the work and the choice of veneer is as important as the cutting. These are good reasons, but I do think this restricts the craft somewhat to a very narrow area. The reasons for supporting the other view are mainly that it takes just as much, if not more, skill to see a very artistic picture and then find the veneers to make it, probably with more intricate cutting than it is usually required for traditional pictures.

For instance, when making a bird picture there is plenty of scope for cutting errors within the feathers etc. and it is usually only when coming to the face - especially the eyes - that you must get it right. The finished picture may vary considerably from the original. Conversely, I have found if you try a picture containing well known cartoon characters there is much less room for error if you want them to look authentic.

By the time this article appears in the magazine the 'National' will be up and running and I urge all Independents who have the time and can afford the trip to make the effort to attend. If possible, on the Saturday of the Annual General Meeting. I look forward to seeing you there.

## Veneer Examples - the A to Z of wood veneers

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



## Judges' Notes on the Cover Pictures

**Front Cover - 518 - Class 5 - "The Chateau" by Kerry Rath of the Staffordshire Group**

**Ed:** *A really good interpretation of the ever popular B & G Neuschwanstein Castle wood inlay picture. The castle was built by "intellectually disabled" King Ludwig II of Bavaria in the nineteenth century. This castle was the inspiration behind several Disney (and other well known) films.*

*It is certainly a "fairy tale" style of castle and Kerry has made a splendid job of depicting it. Kerry has added a lot more detail in his picture than the original B & G wood inlays had. Very nice work.*

**Back Cover - 549 - Class 5 - "Sandy Shore" by Peter Jones of the Redbridge Group**

**Ed:** *A very effective marquetry picture of a quiet sandy seashore. I do like the beach detritus scattered about on the sand.*

*Evidence of a child's sand castle building waiting to be washed away by the rising tide reminds us of our younger days, or our children's enjoyment with sand and bucket. The groyne's add an authentic touch (they are the upright wooden posts) together with the ever vigilant food grabbing & opportunist sea gull waiting for us to get our sandwiches out. An evocative picture.*

# The 2021 International Pictures

Thanks go to Steve Jukes for taking the Photographs



**Left: 401 - Class 4 - 20 x 31cms**

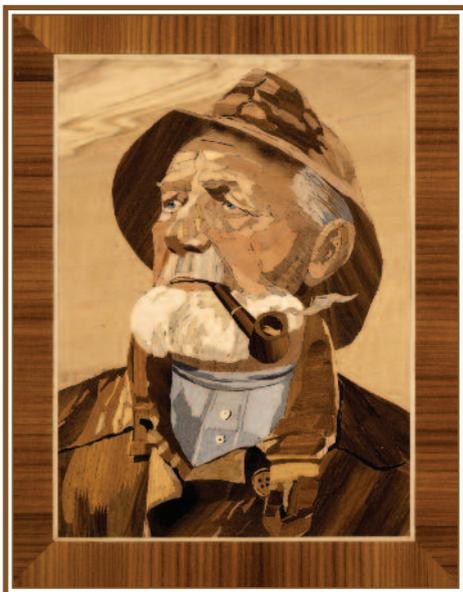
**“Exultate Deo” by Janet Edwards of the Chelmsford Group**

**Ed:** *A beautiful reproduction of manuscript art from the middle ages. Really nicely done.*

**Below: 504 - Class 5 - 28 x 35cms**

**“Old Salt” by Mike Roberts of the Sutton Coldfield Group**

**Ed:** *One of the classic marquetry portraits fully up to Mike’s high standards.*



**T**hese pictures from the 2021 National Exhibition are the remaining pieces from the exhibits. You will have now seen all of the exhibits in print, probably a first in the history of *The Marquetarian*. I hope that you have found this to be a very enjoyable episode. Unfortunately we can't do this every year, but when the circumstances allow, we will certainly try.

## Judges' Comments

*The initials used for the Judges are:*

**(PW)** *Peter White*

**(LD)** *Les Dimes*

**(VT)** *Vaughan Thomas*

**(Ed)** *Our Editor's alternative views*

**(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-awards' work stand out to the editorial eye, these will be mentioned in the text.*



**Left: 404 - Class 4 - 10 x 24cms**

**“Flower Panel” by Diane Etheridge of the Chelmsford Group**

*Ed: The white and the lighter outlines to the flowers are truly well done. Excellent work.*

**Above: 410 - Class 4 - 47 x 47cms**

**“The Spalted Beech Butterfly” by Enrico Maestranzi of the St. Albans Group**

*Ed: I do like the appearance of the spalted beech used for the butterfly. It’s an unusual effect which works amazingly well.*

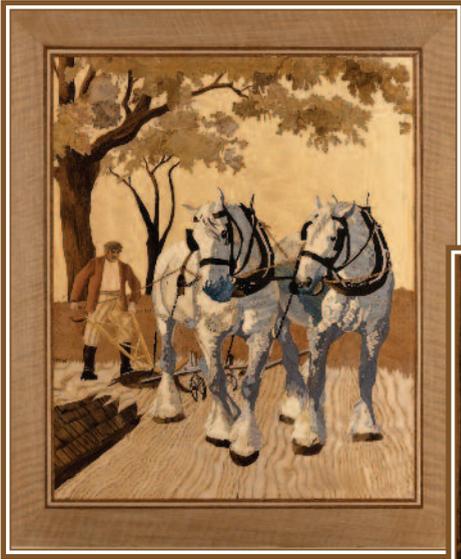
**Right: 509 - Class 5 - 50 x 38cms**

**“High Vantage Point” by Mike Roberts of the Sutton Coldfield Group**

*Ed: Another of Mike’s wonderful raptor (bird) pictures. Mike has the ability to make the feathers so convincing, inasmuch as you wouldn’t be surprised to actually see it take off on the page!*

*Excellent aerial perspective. That’s a good sky veneer Mike has used.*





Above: 511 - Class 5 - 37 x 44cms

“Shire Horses (aft.C.F. Tunnickliffe)”  
by Mike Roberts. Ed: *Perfectly done.*

Below: 516 - Class 5 - 42 x 34cms

“Tranquility (aft. Joe Velazquez)” by  
Malcolm Smith of the Chelmsford Group

Ed: *A really nice piece of work by Malcolm. I do like the perspective appearance of the trees getting smaller to the left, thus creating a feeling of distance.*



Left: 517 - Class 5 - 41 x 31cms

“Red Kites” by Kerry Rath of the  
Staffordshire Group

Ed: *As always, with anything Kerry does, this is truly superb. A top quality craftsman at work.*



Right: 520 - Class 5 - 27 x 32cms

“Ducks” by Kerry Rath of the  
Staffordshire Group

Ed: *As said for exhibit 517 above right, the same applies to this picture.*

*The veneer choice, cutting and finish is of the best quality, which is what you would expect from a former Rosebowl winner.*

*Kerry's attention to detail displays itself well here. The reeds are exceptional and look most convincing.*

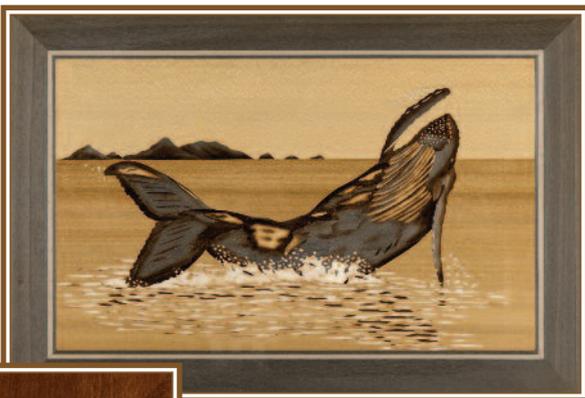


Right: 519 - Class 5 - 36 x 34cms

**“Splash” by Kerry Rath of the Staffordshire Group**

**Ed:** *And yet more of Kerry’s superb marquetry work.*

*Can you hear that great resounding splash as the large marine mammal (whale?) hits the water? I’m sure that I can - I think it’s soaked me!*



Left: 521 - Class 5 - 40 x 29cms

**“The Creche” by Kerry Rath of the Staffordshire Group**

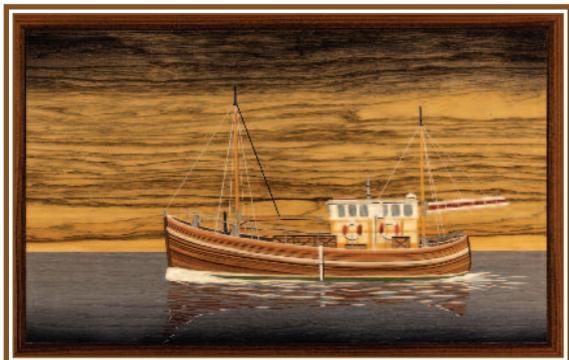
**Ed:** *Well, there we are, even more examples of Kerry’s impeccable marquetry work.*

*Just how much work of such quality can one chap knock out in a year? Kerry seemed to have the ability to “whack ‘em out” with no problem. Wonderful to see.*

Right: 527 - Class 5 - 6 x 33cms

**“Ladbury Cottage” by Ivan Beer of the St. Albans Group**

**Ed:** *A really pleasing scenic view from Ivan. Wonderful perspective look to this picture. The sky veneer is superbly chosen giving the picture a sort of autumnal glow. The text on the lower edge of the picture is perfectly done.*



Left: 529 - Class 5 - 43 x 28cms

**“Seascan” by Stephen Jukes of the Chelmsford Group**

**Ed:** *One of Stephen’s excellent cleanly cut marquetry pieces.*

*The approaching storm (judging by the darkening sky) gives us a hint of the troublesome sea the ship’s crew will be experiencing shortly. A moment of calm on a currently placid sea for us to enjoy.*



Left: 534 - Class 5 - 21 x 21cms

“Cavalier King Charles Spaniel - Jasper” by Colin Roberts of the Chelmsford Group

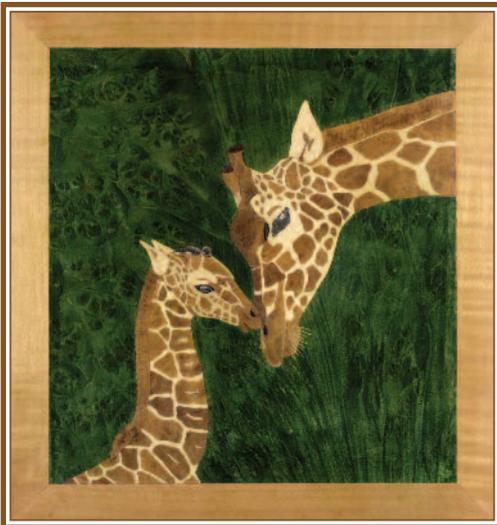
*Ed: If you look carefully you will see quite an amount of fine line work in Colin’s picture. Jasper certainly holds a pose rather well. Good contrast.*



Right: 535 - Class 5 - 43 x 35cms

“Highland Stag” by Colin Roberts of the Chelmsford Group

*Ed: We seem to have caught the Stag’s attention, he is looking right at us. The background veneers give the right impression of the highland mountains.*



Left: 539 - Class 5 - 21 x 22cms

“First Kiss” by Colin Roberts of the Chelmsford Group

*Ed: A very touching picture of a young giraffe with his (or her) mother. The green background certainly contrasts with the colour of the giraffes. an interesting blend.*



Right: 602 - Class 6A - Miniature

“Willow Pattern Stoke On Trent” by Brian Freeman an Independent Member

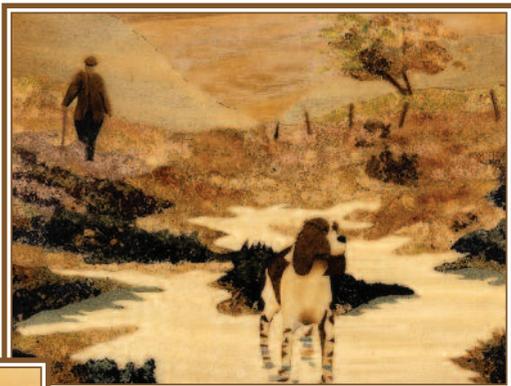
*Ed: Stoke on Trent as a willow pattern is something unusual. Nicely done Brian.*

**Right: 605 - Class 6A - Miniature**

**“Misty Morning Paddle” by Brian Freeman an Independent Member**

**Ed:** *Yes, you can feel a slight early morning chill in the air with Brian's picture. The dog looks contented with his lot though; he is obviously enjoying getting his paws wet and clean.*

*A good use of fragmentation in this picture; works well for the foliage.*



**Left: 618 - Class 6A - Miniature**

**“Airborne” by Brian Freeman an Independent Member**

**Ed:** *Looks like a Subaru Impreza on a rally stage to me - it's certainly flying, hope there's not too much of a bump when it comes down! As always, a nicely detailed miniature piece by Brian.*

**Right: 619 - Class 6A - Miniature**

**“Silent Landing” by Brian Freeman an Independent Member**

**Ed:** *A very convincing owl here, it sure looks like it can fly. The background veneer choice gives a very good appearance of twilight time when owls go traditionally hunting for their supper.*

*Perhaps this one has seen a mouse or a vole which would fit the supper requirement very nicely. Excellent miniature.*



**Left: 622 - Class 6A - Miniature**

**“F1” by Brian Freeman an Independent Member**

**Ed:** *A Ferrari about to take the flag if I'm not mistaken. The light and dark on the tyres give a wonderful impression of roundness. I like the steering geometry and suspension components showing through. A nice touch indeed.*



Left: 624 - Class 6A - Miniature

“Making Hay” by Elizabeth Head of the Staffs Group

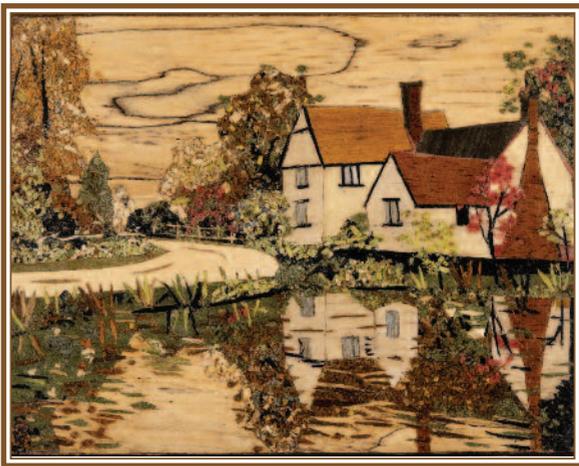
Ed: *A top quality miniature. Excellent detail.*

Below: 627 - Class 6A - Miniature

“Lott’s Cottage, Suffolk” by Elizabeth Head of the Staffs Group

Ed: *Yes, that’s Willie Lott’s cottage there alright. A different viewpoint to John Constable’s well known painting.*

Below: 628 - Class 6A - Miniature. “Lady (aft. Hokusai)” by Philip Green of the Staffs Group. Ed: *Superb!*



Right: 714 - Class 7A - No size given

**“Bridget’s Box”** by Ivor Bagley of the St. Albans Group

*Ed: A really nice box is this one by Ivor. The rose decoration is superb. The burr veneer looks wonderful and truly fitting for its job. The folded ribbon effect for Bridget’s name has a good 3D effect.*



Left: 715 - Class 7A - No size given

**“A Practice Box”** by Ivor Bagley of the St. Albans Group

*Ed: Not much practice is required if one can produce a box of this quality. The planks of wood design on top works amazingly well and is very convincing. Good geometric effects adorn this box.*



Right: 717 - Class 7A - No size given

**“Twitter Time”** by Peter Sheen of the Bexley Group

*Ed: A really nice clock by Peter. Excellent work.*

Left: 712 - Class 7A - No size given

**“Galaxy Box”** by Quentin Smith of the Staffordshire Group

*Ed: I really do like the spiral effect of the design on the top lid of this box. It is unusual and rather difficult to achieve, but Quentin has managed it.*





# Readers Letters



## The adventurous story of a new boy to the art & craft of marquetry

Dear Alan.

I'm a new boy to marquetry, my old friend Les Dimes introduced me to it when he invited me to the 2021 exhibition at Bushey Heath, I was most impressed at the very high standard of work, particularly the portraits, they were amazing. Les then suggested that I had a go at it, and very generously gave me lots of veneers and encouragement. So in Nov 2021 at the tender age of 91 years, I bought a marquetry kit, The Clyde Puffer, I did it three times trying to improve my cutting and joining.

I have since completed 20 pieces with some improvement, the thing is I've enjoyed doing it and spend every afternoon at it, and collecting veneers of course, something I'm sure we're all guilty of, they're lovely to look at and feel but can be frustrating when you spend time cutting a delicate piece only to have it crumble like a wafer in your fingers.

I joined the society last year, and enjoy The Marquetarian, never ceased to be amazed at the quality and skill of the creations pictured in it, never the less, Les is encouraging me to enter some of my pics in the 2023 exhibition in May, I probably will, but looking at some of the beginners high standard of work, I'll only be entering in the spirit of the thing.

I just cannot understand how I got to my age without coming across marquetry before, where have you been hiding your works all this time? The only comparable thing I've done takes me back to when I was 11 years old, I lived in East London, it was during the war, I would go to a little shop in Camden Passage at the Angel, and pay 1 shilling and nine pence for a "Skyleda" Model aircraft kit, where you would shape the preformed balsa

cut-outs of your Spitfire or Hurricane, wow that was 80 years ago, and here I am starting again

One question, why do you marquetarians waste good veneers by sticking them on the back of your work where nobody will ever see them? I will reluctantly veneer the back of my exhibits, being a boy of the 30s, waste was something you've always avoided.

Would just like to say again thanks to Les for getting me started into this great pastime giving an old man a lot of pleasure.

George Toll

*Hello George,*

*Nice to welcome you to our fold, we hope you enjoy your membership of the Marquetry Society. That thing of veneering the back of the picture was to supposedly balance out the pull from the veneers on the front of the baseboard with an opposite pull on the reverse in order to prevent any curvature happening. Although, myself, I often use plywood these days as my baseboard - in my opinion it does away with that problem - and - all I then need to do is sand the back of the plywood baseboard, stain it if necessary, then varnish in the normal way. This saves me wasting a good veneer on the back - which no-one ever looks at anyway!*

**Alan.**

## Boxes for transporting our marquetry pictures safely

Hi Alan,

I think I remember Ernie publishing details of a design for sending our marquetry pictures safely. Would you be able to oblige with a copy of it?

Thanks, Jim Clegg

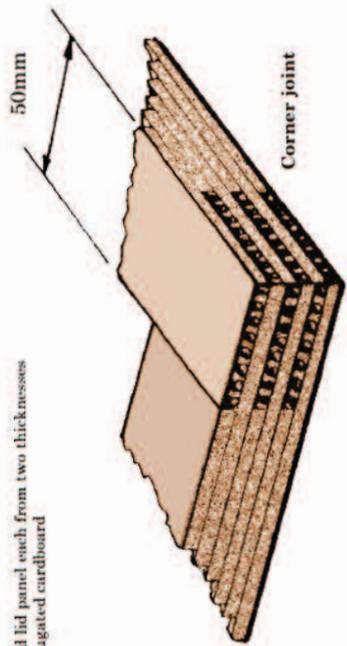
*Hi Jim,*

*Although it's rather late for this year's National, here is a copy of that design for future reference. Hope that helps.*

**Alan.**

Lid panel fits snugly inside and holds lid and picture in place

Lid and lid panel each from two thicknesses of corrugated cardboard



Depth of box = thickness of picture plus two layers of corrugated cardboard

Cover inside base with white paper and place picture face down

Base = three thicknesses of corrugated cardboard

# Marquetry Picture Packing Box Laminated from Corrugated Cardboard

Cloth hinge

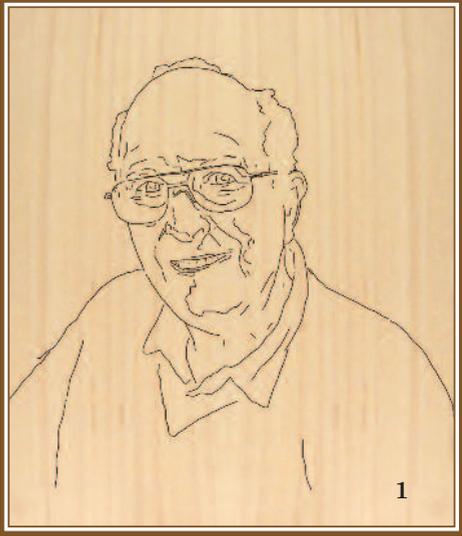
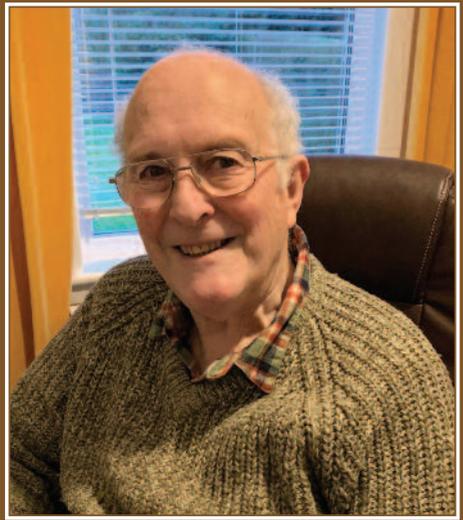


# PORTRAITS IN MARQUETRY

*By David Walker  
with a little help from your Editor.*

Over the last few months we have had a surprisingly large amount of inquiries come into the editorial office on the subject of portraits in marquetry. Much of this has originated from the Facebook “Marquetry and Inlay Group”. That is a very popular website and is respected worldwide. And, what got them so excited was the very portrait featured in this article, they had never seen such convincing work in the portrait realm.

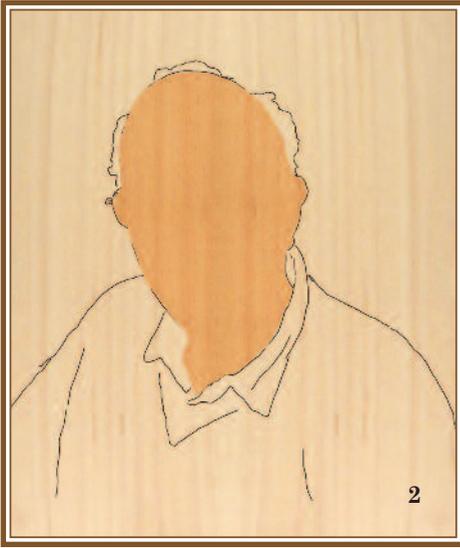
Small, who is a member of our Tuesday evening Zoom marquetry sessions. Happily my portrait created the largest amount of interest of any exhibit over the last couple of years. Our editor checked that out, so it is quite a true statement.



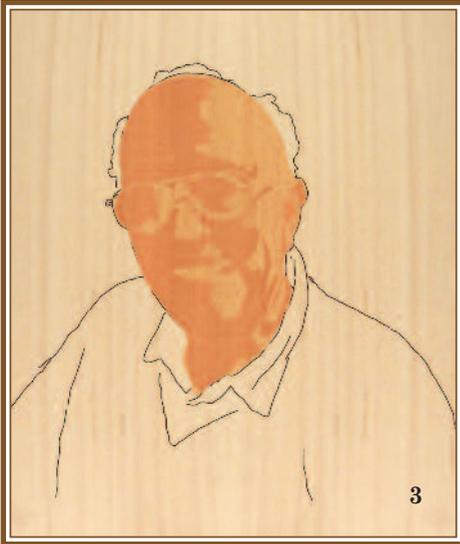
From a phone chat with our editor we thought it would give the Marquetry Society a big global boost to get some examples of our work on that Marquetry and Inlay website; it is, after all, a very influential website in the marquetry world. We thought a good portrait or two would show the world what we can do. So I cooked up a self portrait and our editor did one of Susan Bart and another of Vic

I used my portrait from my Web Sec’s page and began by sizing it to A4, then I made a tracing and transferred that to my sycamore waster, as you see in the photo above numbered 1. So far, so good, it was all plain sailing and quite normal, but the difficult part was yet to come.

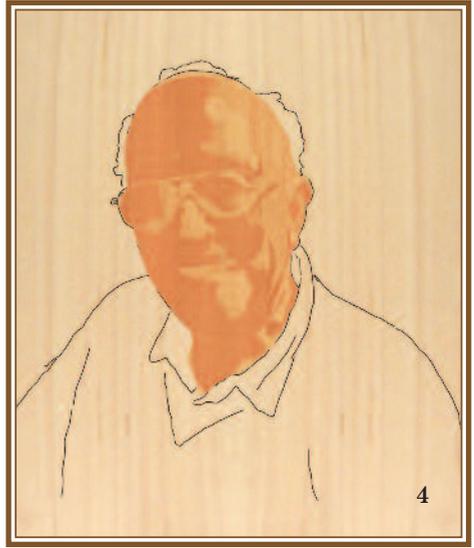
The next task was to cut the basic face shape from a piece of beech which fairly closely matched the skin tone. This, as you can see, was achieved in photo 2. Nothing too tricky so far. I just needed to get the main skin colour in place with the beech, which now acts as the waster for the face.



Now, in photo 3, I add the first stage of the main lighter shadow area. For this task I used Pearwood, which, I'm pleased to say, was quite easy to cut. This was important because of the detail required.

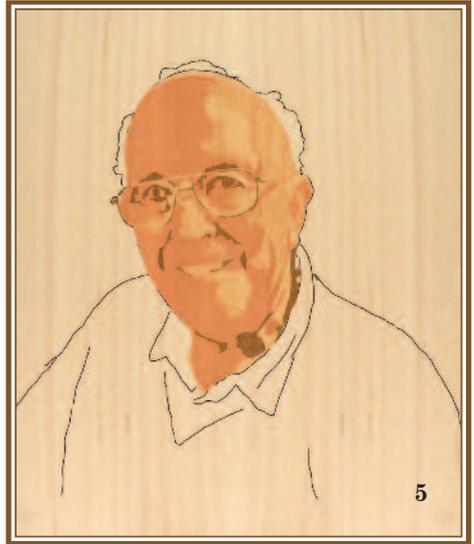


Fair enough, the Pearwood is not that very obvious, but it does make a good basis for building up the shadow in well blended steps. In this case we work from light to dark (mostly), however, in the next step I do venture off of that rule in order to add a little shape to the head.

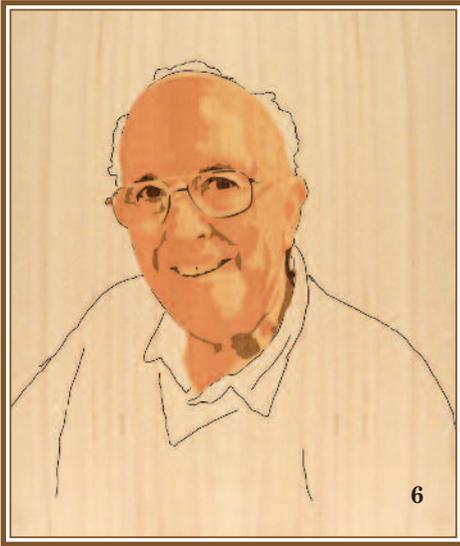


In photo 4 above I have added a little Afara to the forehead, scalp and chin in order to bring out the roundness in these parts of the portrait.

Photo 5 below adds in some Afrosomia to depict a few darker parts of the portrait, which should be obvious. These start to bring form and definition.



At this stage we don't go too far with the darkening, certainly no lines to depict the nose and chin or anything else; such things would add a cartoon element, and



would detract from the realistic appearance we are aiming for. In photo 6 above I have added some small detail with African Blackwood. This was just used to define the upper eye lid and pupils, plus a very small detail at the back of the neck. Note: no black holes for nostrils!

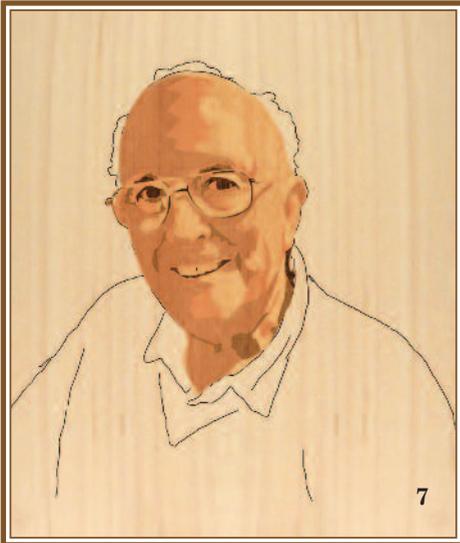
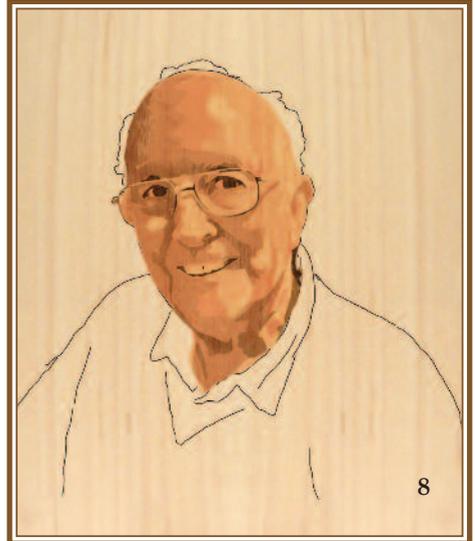
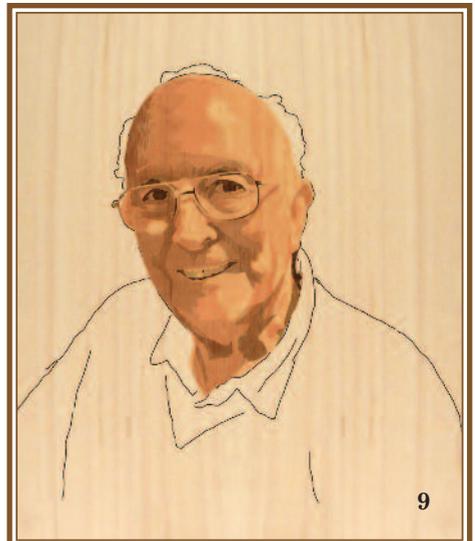


Photo 7 added some Cedar for extra shadow area on the left (as we look at it) side of the face. As you will have noted, the light source is originating on the right side of the face, so it's shadow on the left.

To add even more graduated shadow I have used some slightly darker Pearwood to add a little more rounded shape to the forehead and lower chin (photo 8). As I mentioned earlier, we are basically working with shadows and highlights, no outlines.



In photo 9 below I have used a piece of light coloured Harewood for the whites of the eyes and to tone the teeth down to an effective level which gives a natural appearance. I have left a slight highlight to the front two middle teeth - very subtle.



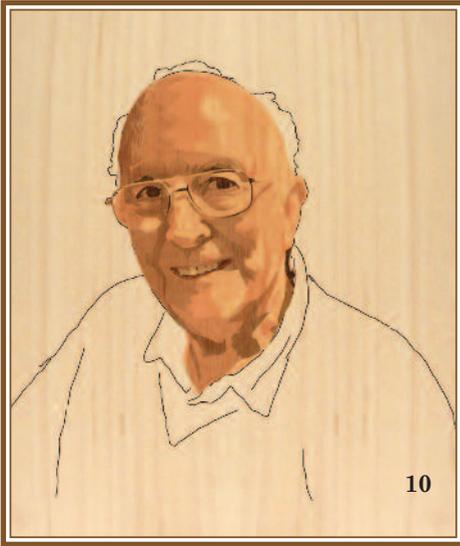


Photo 10 shows the addition of Bubinga to add the mouth and lips. Although Bubinga is not really any sort of pinky red colour, it does work for depicting the lips in this portrait. The thing is that you don't want it to give the appearance of a man wearing bright red lipstick (unless he chooses to of course!)

In photo 11 below I have added some Pau Rosa for defining the darker shadow areas more predominantly, especially under the chin to describe shape.

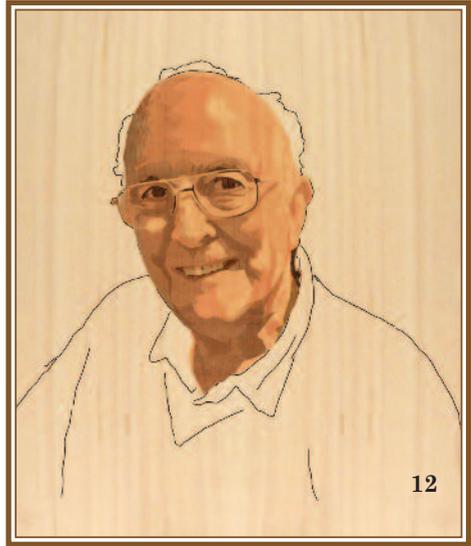
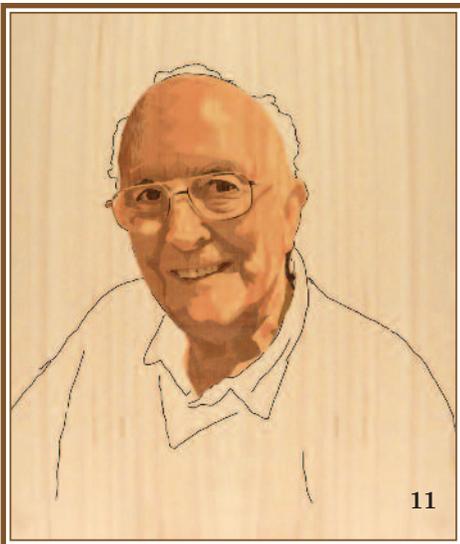
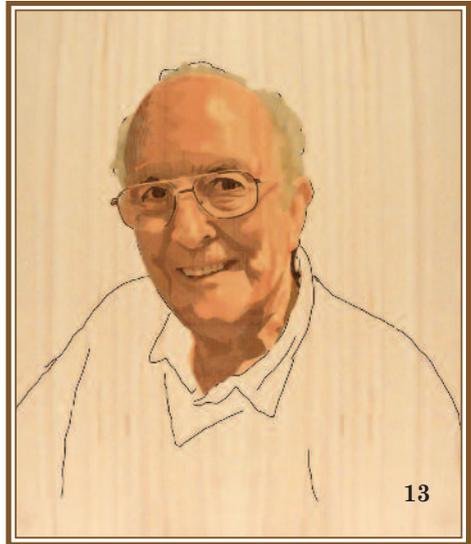
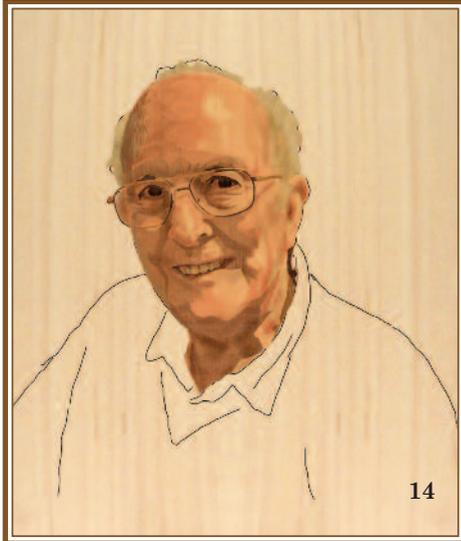


Photo 12 has added a very little (the slightest of) darkening to the area around the left eye in order to balance the tone to my 'critical' requirements. I wanted accuracy here, so details need to be correct.

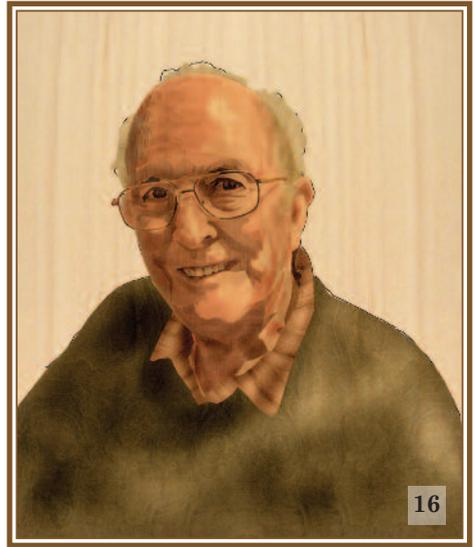
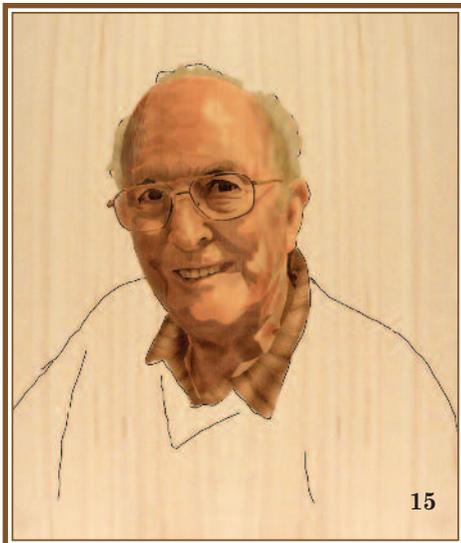


Now, I look at adding hair to the portrait. A good veneer for this purpose I have found is Cinnamomum, which is the one I have used in photo 13 above. It works well for depicting the hair of the more mature fellow as well as of the younger chap such as myself!

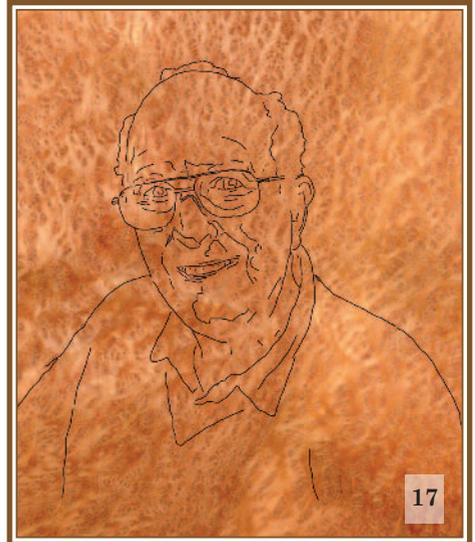
Photo 14 has had a little Almond added to define some of the darker elements of shadow area. It is not that prominent, mostly subtle, but it does help to create a convincing, hopefully, photographically correct assimilation of the original image.



In photo 15 below I have now turned my attention to other parts of the portrait. In this instance it is my collar. For this I have chosen Figured Elm, which I think works well and gives a wonderful appearance of a shirt collar.



We are approaching the later stages now, so in photo 16 above you will see that I have used my last remaining piece of Green Cypress Burr veneer to depict my jumper. A little sand scorching has added some shadow effects to the jumper.



I now turn my attention to my chosen background veneer. For this purpose I have chosen Vavona Burr. So I have traced my design on to it in preparation to removing the area where my prepared portrait is going to reside.

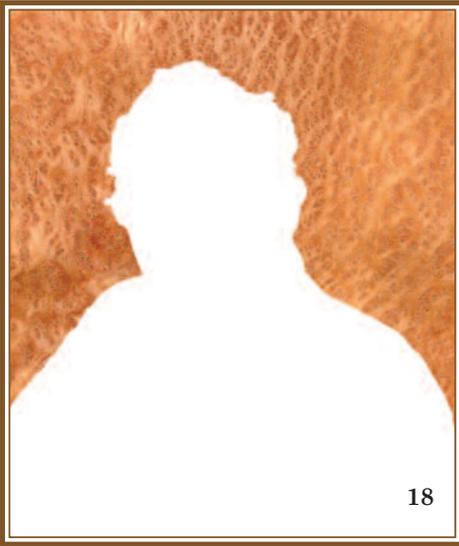
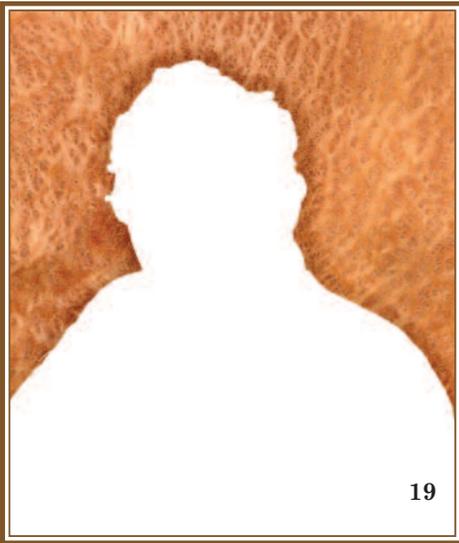
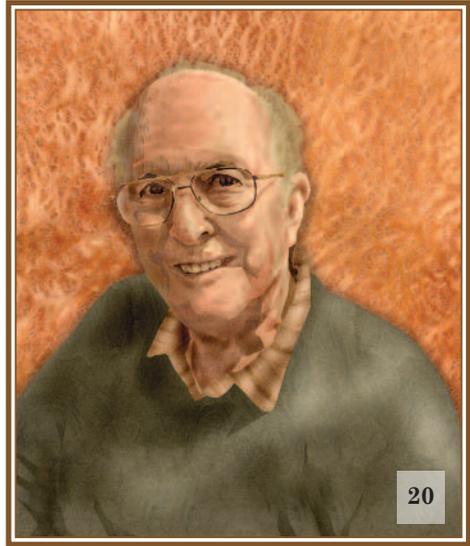


Photo 18 now has the window cut ready (in the usual way) for the portrait to be inserted. But, before we do that I want to add some sand scorching around the insert window in order to sort of project the portrait above the background so that it appears to sit proud of the background and give the portrait a sort of 3D effect.

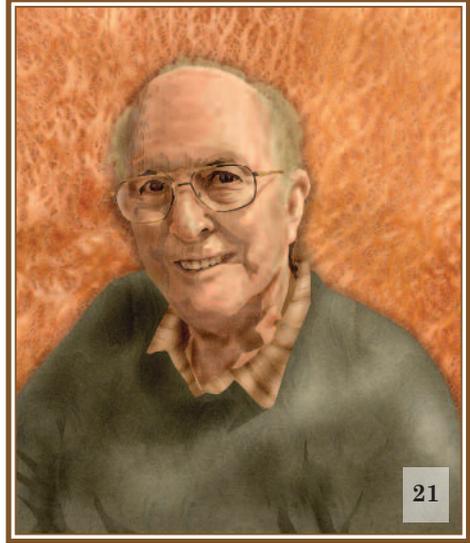


Here, photo 19, you see the sand scorch around the insert window. You can achieve this by spooning the hot sand around the window cut out, very effective.



Above in photo 20 you see the portrait inserted into the background veneer. As you will note, the shadow effect around the portrait does indeed promote the portrait itself into prominence above its background.

Photo 21 below is the finished portrait. A few minor adjustments were made prior to completion; things like the slightly red patch on the right side of the chin, it was a little too noticeable, but it has been rebalanced now. I hope you like the end result. I am rather pleased with it myself.



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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. (Contact details page 6)

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

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

**Prompt payment is much appreciated**

### PLEASE NOTE:

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

Thank you.

## Items For Sale by the Mem. Sec.

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

## Items For Sale by the Treasurer

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

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Alan Townsend Presents:	£10
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Marquetry Tips & Techniques:	£10
Geometric Marquetry the Easy Way:	£10
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Bricks, Walls, Tiles & Pebbles:	£10
3 Veneers, & Making the Great Wave:	£10
Marquetarian DVDs - 40 editions per disc	
1/40 - 41/81 - 82/122 - 123/163 - 164/204	
- 205/245 - all at £20 each	

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

Tel: 01474 814217

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

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

Artistic Consideration DVD & Added Dimensions in Marquetry DVD - \$30 each  
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Marquetarian Discs (40 editions per disc) as described above at - \$40 each



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

## Veneer Identification

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

## Sand Shading and General Enquiries

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

Tel: 01785 850614

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



## Recommended Suppliers



**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/](http://www.breakaway-tackle.co.uk/)

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

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

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

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

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

**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](mailto:sales@freestonemodel.co.uk) Website <http://www.freestonemodel.co.uk/>

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

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

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“Sandy Shore”  
by Peter Jones of the Redbridge Group  
549 in Class 5