

# THE MARQUETARIAN

Winter 2019 No. 269

ISSN 0025-3944



715 - VHC Class 7A  
"Egg"

by Ivor Bagley of the St. Albans Group



Journal of  
The Marquetry Society



# The Marquetry Society



Founded 1952

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**Cover Background:** Spalted Pepper Wood (Photo by Karen Russo)

**Front Cover Picture:** "Egg" 19 x 30 cm

**Back Cover Picture:** "The Party's Over" 32 x 24 x 1 cm



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# *Editorial and Publishing Office*

## **Main Contents Issue 269**

Editorial & Website Winter Password .....	4
From the President's Perspective .....	5
Web Secretary's Letter .....	7
Hon. Gen. Secretary's Bulletin .....	8
Independents' Corner .....	9
Web Officer's Report .....	10
Kerry Rath's Rosebowl Winning Finishing Method .....	11
How I made a Marquetry Pentaptych .....	14
A Work Box .....	17
Marquetry Christmas Decorations .....	18
Marquetry Tools & Veneer Examples .....	19
2019 International Exhibition in Pictures .....	20
Judges' Notes on Cover Pictures .....	28
Rosebowl - Almost Made It - Part 13 .....	29
Mounting a Picture plus Mitres and Borders .....	36
What do the Pro's Use? .....	38
The Chase Desk .....	42
Fitting Butt Hinges to Boxes .....	44
Readers Letters .....	45

## **Deadline Dates**

**Final** date for receipt of material for issue  
**270** is **12th January 2020** but please let me  
have as much material as possible by  
**mid December 2019**

**Final** date for receipt of material for issue  
**271** is **12th April 2020**

## **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



**He's a pleasant enough fella' - only  
don't get him on the subject of  
his sand scorching invention**

Cartoon storyline from a theme by Vaughan Thomas & artwork by Alan Mansfield

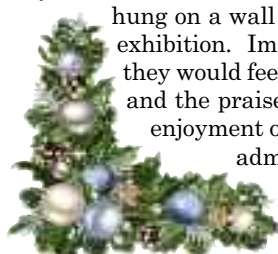
***The 2020 International Marquetry Exhibition  
will be held on Saturday 23rd to Saturday 30th May 2020  
Opening Times 10.00am to 5.00pm  
Except for Saturday 30th May 10.00am to 1.00pm - AGM 1.30pm  
at Writtle Community Centre, Longmeads House,  
Redwood Drive, Writtle,  
Chelmsford,  
Essex, CM1 3LY***



It's almost the year 2020 and the Marquetry Society will be 68 years old by then. We have certainly seen a lot of changes over those 68 years. Our membership has waxed and waned in that time and has had to face competition from other interests which command dominance of people's spare time.

Most notably I suppose is the presence of that ominous box in the corner of the living room, namely the TV set. Smartphones and iPads are very much the "go to" sources of entertainment for young people these days with social media being the prime candidate for their attention. We don't see that many of them indulging in any real form of hands on art; perhaps that is because they haven't experienced the true joy of producing a piece of art by their own hand in a genuinely creative way which can be framed if wished and

hung on a wall or at a gallery or exhibition. Imagine the kudos they would feel from the display and the praise gained from the enjoyment others attain from admiring a beautiful piece of hand made art in whatever form.



With this winter edition of The Marquetarian we are introducing a new benefit for our membership, this is the addition of each current edition of our journal being made available as a downloadable PDF version in the Members Only password protected section of our website.

With the PDF version on the website you will be able to read the magazine on screen or download and save it to your computer and start to build up your own electronic Marquetarian library. Being editor I find this a very handy way of checking through old editions of The Marquetarian for earlier information. It certainly saves thumbing through hundreds of paper-based Marquetarians in order to find a piece of historical marquetry news I can tell you. The only slight drawback is that the compressed PDF version may lose a little detail on the graphics in order to make the online access as quick as possible for you, but the text will be perfect.

Hope you all have a superb Christmas and a most enjoyable New Year - Cheers,

*Alan.*

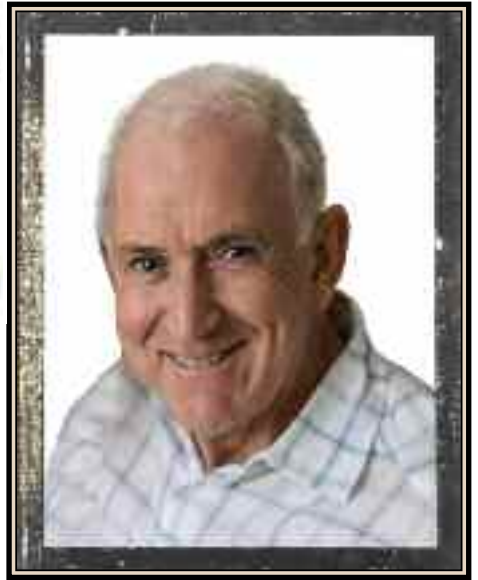
### Winter period Password

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

**sycamore**

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 December 2019**.

To visit this section of our website go to the Independent's Page button on our home page, then scroll down on the Independent's 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.



**O**ur October Executive Committee meeting went well again and with the lure of Vaughan's tasty fairy cakes to go with the tea & coffee at break time, nobody wasted any time and we got straight down to business.

Read into that what you will but let me reassure you, all matters on the agenda are always dealt with in a very workmanlike (or should it be workpersonlike these days?) manner.

There's nothing significant I need to relay to you here except that, further to what you would have read in the AGM minutes in the last magazine, we will be re-wording the rules for Class 1 in our competition rules.

To put it simply, the previous ruling that Class 1 is for one or more of the first four pieces of marquetry from an entrant, has now gone.

If it's the first time ever that you are entering the competition classes, you need to enter into Class 1 until you either, get a first place or accumulate six or more points. In which case you then move up to Class 2.

Some of you may know that my other main interest is photography. The term used for someone like me is 'enthusiast'. It's nothing to do with the equipment I use, you can be an enthusiast with a compact camera or camera phone as well.

I belong to a local camera club and my role as a committee member is Programme Secretary.

A fairly demanding job, but one I enjoy doing. The speakers and competition judges we've had at the club over the years have taught me an immense amount in all aspects of photography including composition.

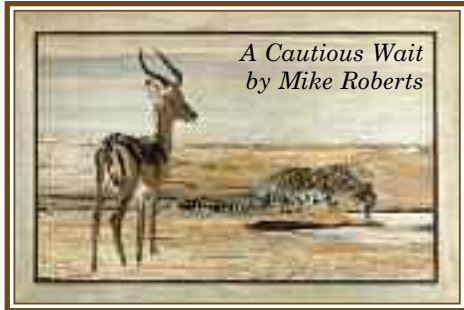
Much of what applies to photography also applies to most pictorial art where the image is contained in a rectangle. How we organise the components of our image within that frame is all important. The world doesn't exist in a rectangle but our images do, so how we see things as we look around is a completely different matter.

From a presentation I gave at our camera club a few months ago, I'll try and relay through marquetry examples from this year's exhibition, how certain ways of organising pictorial elements can enhance and give impact to a picture.

Placement of focal points makes a difference. In many cases by putting these on the thirds, rather than in the centre, will be more pleasing to the eye.

Mike has two focal points here, both on the thirds and one being dominant and the other sub-dominant, the whole

composition is finely balanced, as you see here in Mike's "A Cautious Wait".



Diagonals in an image convey a strong dynamic which can add quite an impact to an image. So Jean's main car on the thirds carries plenty of 'punch' because of the angle it sits at, just check Jean's "The Party's Over" picture to see what I mean.



There are so many other compositional pluses with this picture, I couldn't possibly cover them all here. I'll leave you to examine it in detail and see for yourself why this is such an excellent piece.



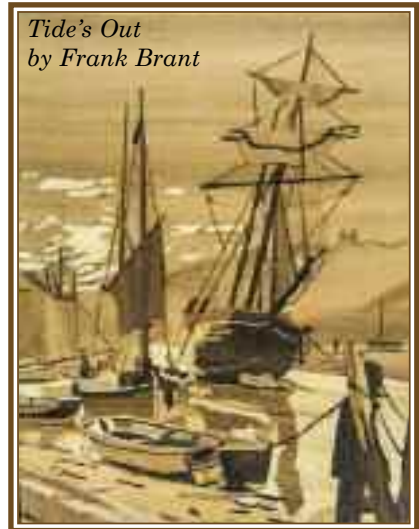
*Need for Speed by Brian Freeman*

The other two examples here also show the power of the diagonal in an image.



Maybe more from me on composition next time.

Best wishes for Xmas & New Year



*Bye for now - Peter*

**VENEER PACKS**

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

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

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

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

**John Coffey**





Soon be time for the annual Christmas Editorial Team party, so, as you see, I'm getting into the mood straight away, but in the meantime let's see what marquetry business we have going on our website.

I am still receiving enquiries, mainly from the USA regarding identification of pictures and artists and, which seems very important to most enquirers, the market value of the piece in question, which we obviously can't give as we are not professional evaluators.

Generally, my reply is that I do not recognise the style of the creator. Unlike painters and artists in general, there is no directory or anything similar which lists the work and history of marquetarians through the ages. Even today we have no reference works that lists marquetarians past or present, so we can only judge who did what as it were, from personal knowledge; not the best of situations I'm sure you will agree.

I still receive B&G enquiries. It seems that B&G were very prolific in producing work for the American Forces in Germany in the 50's and 60's and most of their work was taken back to the states when the servicemen were demobbed. They are still turning up and some of



their work is quite valuable now. I am still Alan's postman so to speak, and it is good to receive new member's packs at Redbridge on most Wednesdays.

It is very good news that Karen Russo from Redbridge has agreed to potentially set up and manage a Facebook page for the Society. Although this position has yet to be ratified and agreed by the Executive Committee, I think it is good to plan ahead a little and get the groundwork done ready to put things into operation as soon as the Executive Committee gives us the go ahead.

Karen has a lot of ideas to put forward. I think that everyone will like her enthusiasm and dedication to the Society. Let us hope that it will produce more interest in the Society. We have got to use social media or fall behind other Societies.



Compliments of the Season to you all - have a good one!

*David.*



### To All Group Members

We are looking for a group or combination of groups working in tandem to host the 2021 International Marquetry Exhibition.

If your group or groups feel up to the challenge, just let one of the committee know and we will do the rest to help you on your way to hosting one of our world famous marquetry exhibitions.

Just think of the kudos it will bring to the respect and fame of your group, you will be up among the elite, so why not consider giving it a go? We are eager to hear from you.



After that wonderful exhibition we held at Middleton Hall with the Sutton Coldfield group in the driving seat, as it were, they sent a wonderful end of exhibition report to the Executive committee.

At our meeting in October, we fully discussed this report. It was very helpful to look at the exhibition through the eyes of the newcomers – people who had never hosted an exhibition for the Marquetry Society before. They came up with several areas where they thought we could improve in our planning and organisation of the event and we are doing everything we can to put those ideas into practice. And, of course, they came across a few problems which often happen whoever is the host group.

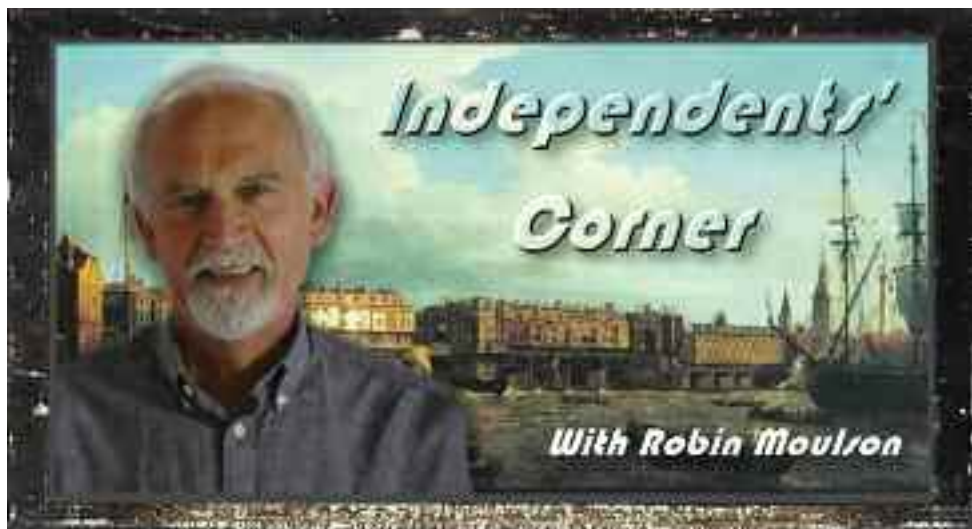
The Artistic Merit award is a difficult one. It can be from any of the Classes whether it is a picture, a miniature, an applied piece or a three veneer. What it must not be is copied from anyone else's work. Any item entered for inclusion in the Artistic Merit award must be the marquetarian's own work. It must be their original design and can be copied from their own painting or photograph or can be a design drawn by themselves. A copy of any other work is not eligible. Although this is clearly printed in the rules, it sometimes gets overlooked and we have items that are copied being included. Please do check the rules before you enter any of your work in the exhibition; it could save a lot of embarrassment and disappointment for everyone.

Another area that caused some concern was the packaging of some items. Please make sure that your marquetry is very securely packaged for transportation. It is very upsetting when the host group receives a parcel that has been damaged because the packaging has not been securely fastened. After the many hours that is spent on the marquetry, the least it deserves is the same care and attention given to the packaging.

Judging is always an emotive subject, but we rely on our members to do this job for us. If we level too much criticism at their decisions, not only do we risk them not wanting to do the job again, but we deter other people from having a go. I'm sure that all judges do their best – they are never going to get it right for everyone – but we all have different opinions on all sorts of things and a good job we do. So, while it is healthy to debate the results, please be kind.

*Janet*

As previously mentioned Janet will be standing down from the post of Hon. Gen. Sec at the 2020 AGM. Therefore we will need someone to step forward as our new Hon. Gen. Sec. - so how about you? Just contact our President or Editor and let us know.



In the last copy of the Marquetarian a series of DVDs were made available for offer on loan to Independent members by Peter White. I am pleased to say that the DVDs have been on free loan for a month with members returning them by post for the cost of £1.

The feedback has been enthusiastic from members – with the main responses to date being from Scotland and the North of England. To remind you the series covered the following subjects:

- 1/. A Beginners Guide to Window Marquetry
- 2/. Geometric Marquetry The Easy Way
- 3/. Artistic Considerations & Veneer Choice
- 4/. Alan Townsend Presents – Job as Veneer Preparer. Faces in Marquetry. Rosebowl Gallery
- 5/. Techniques & Tips – a video demonstration
- 6/. Added Dimensions in Marquetry. A tutorial by Peter White.
- 7/. Bricks, Walls, Tiles and Pebbles in Marquetry a video demonstration.
- 8/. Three Veneer Marquetry and Making 'The Great Wave'. A tutorial by Peter White.

Interestingly no members have requested the same DVDs and none have yet requested "A Beginners Guide to Window Marquetry" so I will look forward to seeing how the usage changes. Despite requests from me to describe the good and less good features of the DVDs, members have not been critical!

For those who have not yet sampled the DVDs please contact me by email or phone.

Tel: **01225 863912**

Email: **robinmoulson@tiscali.co.uk**

Like many independent members I am always looking for marquetry subjects that allow us to improve on subjects that allow making a significant gain in the effectiveness.

In this case the increase in scale, the broadening in colouration and transfer to working in three dimensions give a deal of satisfaction.

So if you are scratching your head for subjects look at labels, magazines and other things that are not obvious.

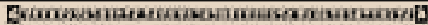
I'm pleased to say that this is on display in the hotel owned by the wine makers.

All the best.

**Robin.**



*Examples of Wine Maker's Labels as mentioned in Robin's text*



Although our website is very popular and attracts many visitors and new members to our ranks, we feel that we can do even better in the cyber world by embracing online social media.

There are many platforms such as Facebook and Twitter for us to consider, which will help to promote the presence of the Marquetry Society to a much wider audience. By taking advantage of these social media platforms, I feel that we can attract a new influx of membership to our ranks, especially the much younger fraternity, who at present are not particularly aware of the art of marquetry.

At the October Executive Committee meeting I put forward the idea of introducing a Social Media Officer to our list of

committee members. As our Web Sec has said in his report on page 7, we do have an appropriate candidate for the proposed post. This is Karen Russo who is an established professional artist and is very familiar with the intimate workings of all branches of web-based social media.

Unfortunately due to a seasonal illness Karen was unable to attend the meeting, but we have rebooked for the next meeting in the spring and we hope to be able to introduce this new post at that time.

I believe this will benefit us tremendously and improve our presence in a very competitive online world. This could see a new golden age for the art and craft of marquetry, so let's embrace it and show the world what marquetry art really is.

*Alan.*





# KERRY RATH'S ROSEBOWL WINNING FINISHING METHOD

*By Kerry Rath with a few words from your Editor*

Of course you will remember Kerry Rath's Rosebowl winning picture from this year's International Marquetry Exhibition at Middleton Hall, it was featured on the front cover of the autumn edition of this journal.

There was a consensus of opinion among the judges that the finish was best in show. So knowing this, I thought it would be informative for you, our readers, to know how Kerry achieved his perfect finish.

Being the gentleman that he is, Kerry was more than happy to share his finishing methods with us; so thanks Kerry and let's tell the readers how it is all done, so over to you Kerry:

First step, sand your picture flat in the normal manner. I use an Abranet system, that works very well.



*The Abranet Mirka Sanding System*



*Pegasus by Kerry Rath*

Go over the sanded picture with a vacuum cleaner or a blower to remove any sanding dust from the pores and then apply a heavy coat of acrylic finish with a decent sized brush and work it into the grain. When dry apply another two coats working them well into the picture as before, allow to dry.

Sand down starting with 80 grit to quickly flatten, then start working to a smoother finish with finer grade papers 160 grit to 240 grit.

Either vacuum or blow any sanding dust off the picture to prevent dust specks appearing in the finish. It is very important to do this step as it prevents the formation of white specks occurring in the final finish.



*An Acrylic Finish*

Then, using a rubber in the French Polish style, see the photo below for an example of a French Polish rubber, pour some spirit-based finish on the pad in the rubber and work it into the picture in the familiar French Polish manner.



For this demonstration I have used ready made French Polish from our old friends Rustins. You don't have to use French Polish if you don't wish to, as I say, any spirit-based finish should do a very acceptable job, but being a bit of a traditionalist, I like to use the tried and tested materials of the old school. You can of course make your own version of French Polish by mixing denatured alcohol and shellac. Generally you can mix methylated spirit with shellac fragments and achieve a very useful French Polish from that, the proportions being 200 grams of shellac with 1 litre of denatured alcohol (methylated spirit)

Shellac fragments can be purchased from such places as Amazon (online) just look for Liberon BDS250G 250g Blonde Dewaxed Shellac for example for a light coloured polish, or for a little darker check out Liberon BS250G 250g Button Shellac if you want a more golden colour.



*Filling the pad in the rubber with French Polish*

When you have gone fully over the picture using the rubber in the manner as you see below in our photo, then, using your hand, yes I do mean that! I know it sounds odd, but bear with me, this method works really well.

Now, using your hand, smooth the finish down and check for any irregularities (small bumps etc) – allow to dry. (Don't worry about the finish on your hand, it cleans off easily – well it certainly does for me! Soap and water is all you need)

Repeat the above process as necessary, but don't try for a thick finish, we want to keep the actual finish as thin as possible.



*Applying the polish with a "Rubber"*

When dry use a small orbital sander (I use a "mouse" orbital sander) to get everything perfectly flat.

Now use some 0000 grade wire wool to get a smooth satin appearance.

Use a vacuum or blower again to remove all traces of sanding dust.

Apply another layer of spirit based finish using the French Polish style rubber as previously mentioned and follow the procedures again to build up the finish sufficiently.

Although I am telling you about building up layers of finish, do remember that the idea is to achieve as thin a final finish as possible. We are trying to achieve a very thin mirror like finish with no lumps, bumps, valleys or pimples etc, in it - a perfect finish in fact.



*A Mouse Sander*

Once satisfied with the depth and flatness of the finish it is now time to move onto the final stage – but remember, the point of this exercise is to keep the finish as thin as you possibly can. The thinner the finish, the quicker everything underneath fully cures and settles.



*Using the Mouse Sander*

You can now complete the finishing process with a wax polish applied with the 0000 grade wire wool and then, the best



*0000 Wire Wool*



*A Good Wax Polish*

bit of all, buff the waxed picture to a brilliant shine in the normal manner. Now, stand back and admire your handiwork.

As an aside to the wax polish I've just mentioned, you may be interested to know that, not only do I make up my own French Polish, I also make my own wax polish from a mixture of waxes and turpentine, but the recipe and methods for that are for another article.



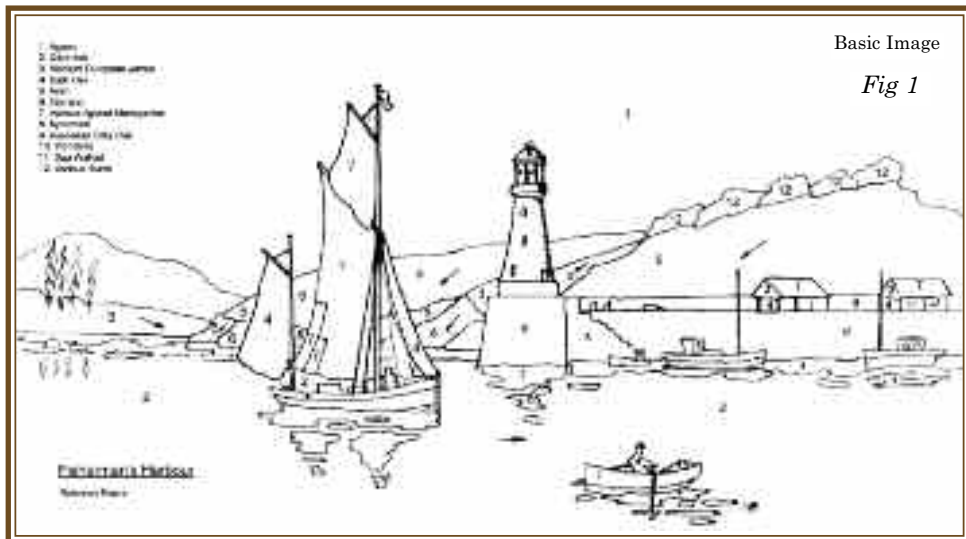
*Buffing to a good shine*

Owning my own bespoke furniture company for many years before I retired meant that I learnt many skills and methods of finishing and suchlike up to the highest of standards required by a discerning clientele who demanded perfection in their furniture. So the finishing methods I am passing on to you are the results of many years of good solid professional industry. I hope you find them helpful in your quest for the perfect finish.

In the meantime, do enjoy your finishing.

# How to make a Marquetry Pentptych of an image or photo

by Ernie Mills



Basic Image

Fig 1

This is my how I made a Marquetry Pentptych, 5 panel wall mount picture, from any image you like.

Since I did not take photos of the process I have decided to use the famous Fisherman's Harbour scene, somewhat

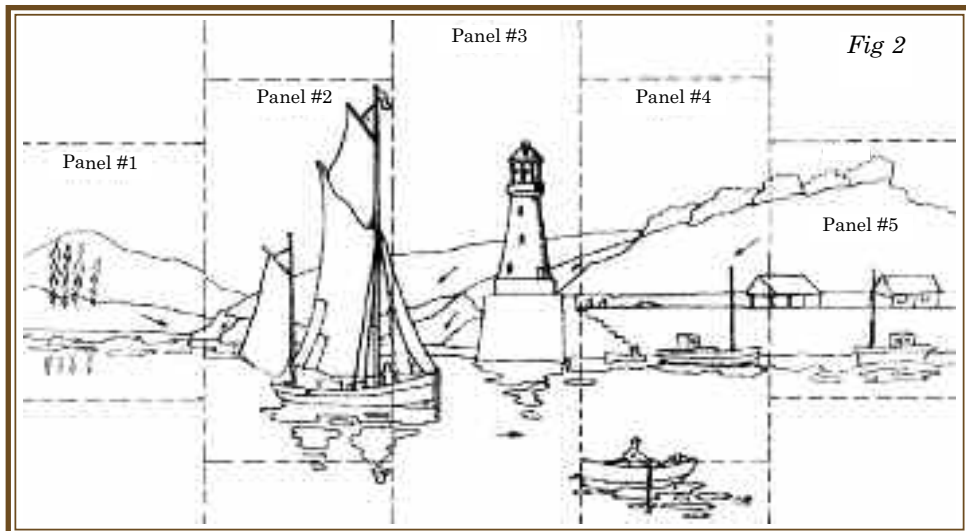
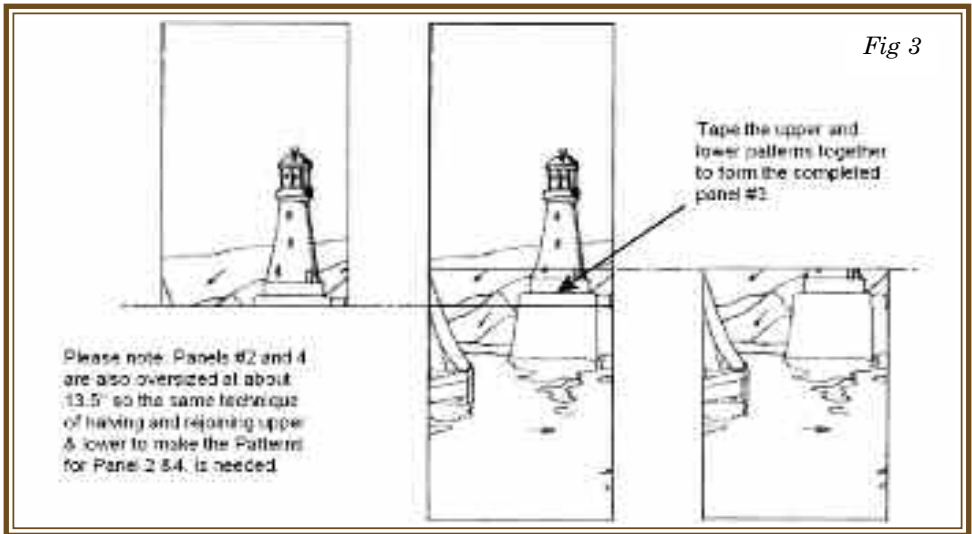


Fig 2



*Fig 3*



modified to fit the theme. The image top left (Fig 1) shows you our basic image, one you can use to figure the choice of veneer and direction of grain. Or better still use you own initiative to pick the veneer and grain direction.

I am limited to a printer size of 11" (27.94cm) x 8.5" (21.59cm) but your picture could be somewhat bigger. In this case panels 2, 3 and 4 are all outside my range. I have cropped my proposed image to 11" (27.94) x 6.31"

(15.57cm) to frame and look good.

Now we'll make the 5 patterns you will need to make the 5 marquetry pieces. Scan the image at 300 dpi and divide the image with a pencil into 5 parts as per vertical lines in image lower left and in the vane of a Pentaptych, reduce the height of panels 1, 2, 4 and 5, to your liking (see horizontal dotted lines on illustration below left Fig 2).

We will take panel #3, which is over 18" high and show you how to make the Pattern for panel #3.

*Fig 4*

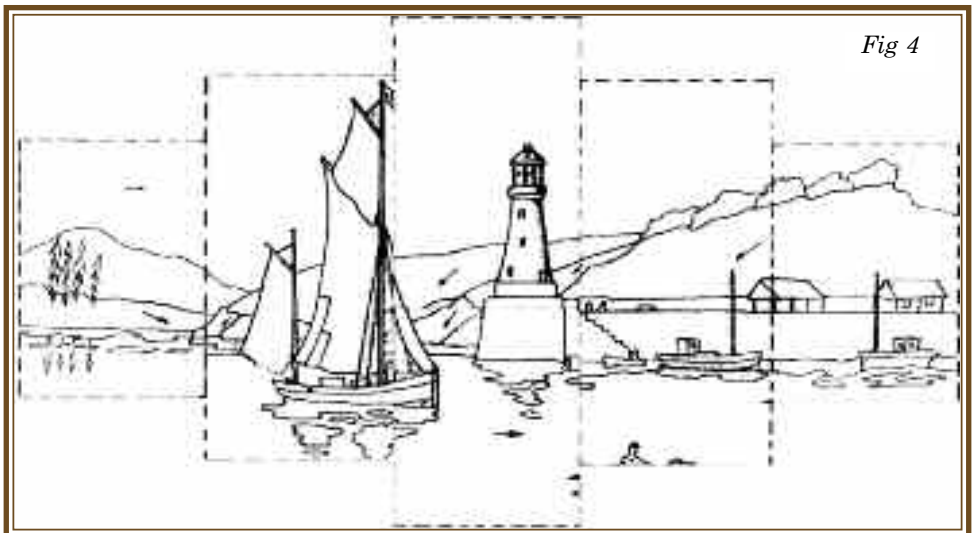
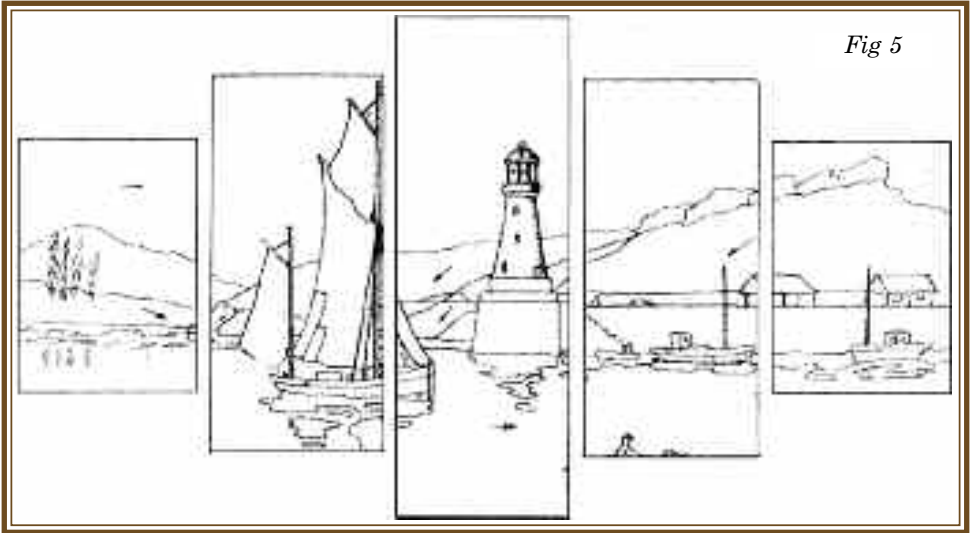


Fig 5



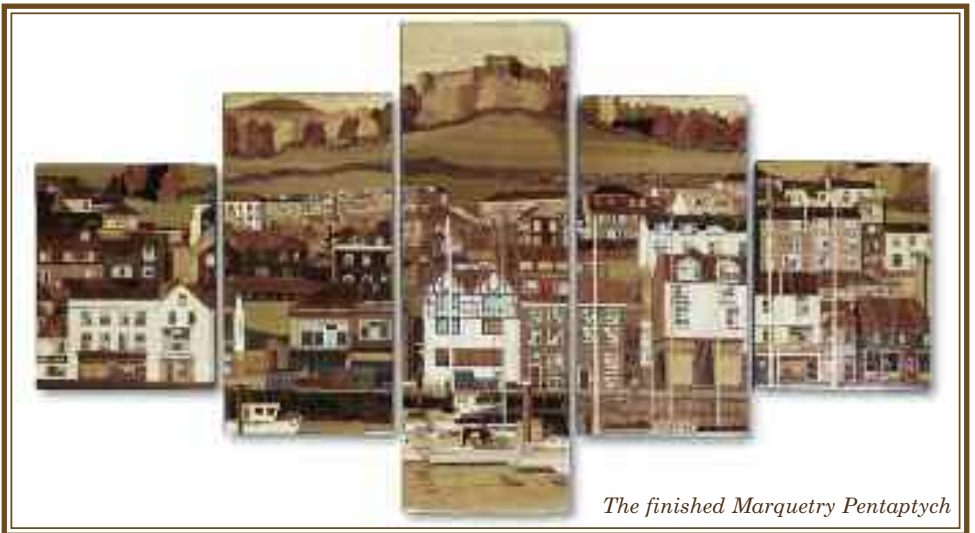
The trick here is to cut the upper and lower halves from your original panel #3 but make them about  $3/8$ " oversized. This will allow you to tape the two halves together to make your pattern for your panel #3 as shown top of previous page (Fig 3). Please note that panels 2 and 4 also need this same treatment.

The image (Fig 4 previous page) shows all 5 patterns now edge on edge to form the completed marquetry picture. A true Pentaptych has spaces between each panel.

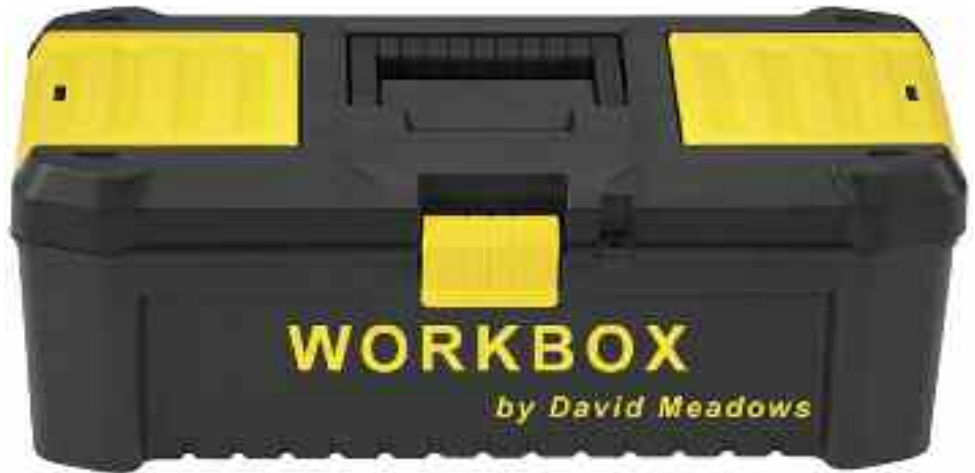
In my case I made that  $3/8$ ". So to achieve this you need to cut out about  $3/16$ " of the picture off the edges of all panels except the outside edges of panel 1 and 5.

Now to finish the edges. No marquetry border as such. Simply cut some black dyed veneer to fit the edges of each of the 5 panels and use contact cement to glue the black dyed veneer to each of the five panels.

Congratulations you have a Marquetry Pentaptych of your very own.



*The finished Marquetry Pentaptych*



Some time ago one of my Marquetarian friends became unable to continue owing to problems with his eyes and he gave me a shoebox containing old and unusual bits of veneer collected over the years.

Now, I love this kind of luck and the shoebox has stayed with me close by



*The old .  
Shoebox  
containing  
veneer bits*

so that I can dip into it for a small piece of colour or grain that just fits the bill.

I've also added a few bits of my own which were too interesting to ditch.

Sometime after getting the box I added a low "gallery" on top of the lid to stop knives and tools rolling off, the box eventually became full. As it was already old and taped together, I decided to make something to replace it.

I find this box is very useful for quick tidy ups/starts.

The dimensions I copied directly from the old shoebox except I made it a shade deeper, likewise for the gallery.

It was made mostly from 1/8" (1/8) MDF with some 1/2" (1/2) inch softwood to screw or nail into.

The sizes are = 8 x 12 inches x 5 inches deep plus a lift off lid to fit with a one-inch gallery all around the top.

If using metric the approximate sizes would be = 20 x 30 cm x 12.5 cm deep with a 2.5 cm gallery all around the top as you can see in the picture below.

A nice way to get outside and perhaps use a few tools that have been neglected. I made mine out of scraps just to be serviceable, but you could make a very nice one – or just use a shoebox!



*Shoe - or workbox - with gallery*



# Marquetry Christmas Decorations



**B**ack in the winter edition of 2014 we brought you an article about small and simple marquetry decorations you could quickly put together for your festive decorations. It proved popular at the time, so here is a newer and improved version of it for you to enjoy:-

**H**ere's a novel idea for decorations you can hang on your tree at Christmas. This one was told to me by Alf Murtell taken from an original idea by Derek Austin.

It is marquetry based, in that you use scrap veneer to make silhouette shapes of seasonal birds and stars and, well anything really which reflects the festive season and the time of year.



Favourite subjects are Robins and stars.



Other good subjects are Christmas crackers and puddings as you see depicted here



All you do to make these decorations is trace the outline of your subject on a piece of tracing paper, making sure the size is appropriate, then cut two pieces from your scrap veneer so that you can make a sort of veneer sandwich. You need to do this because you will want to place your thread between the two pieces so that you can securely glue it in place.

You will then make use of this thread to suspend your marquetry decoration from your tree or any other place you feel is appropriate.



There is no need to cut in any eyes or wings etc, as these small marquetry decorations will be in the forms of silhouettes.

However, a useful idea is to apply some glitter dust to the marquetry decoration to give it a festive sparkle.

Although our pictures here are the full thing, you only need to trace the outlines and produce silhouette shapes. No need for a full on marquetry job, unless of course you really want to, it's up to you.

I am sure you will be able to think up some interesting variations to this theme. Perhaps even a Mail Coach with horses if you are ambitious enough!



*Have Fun,  
Merry Christmas*



# MARQUETRY TOOLS

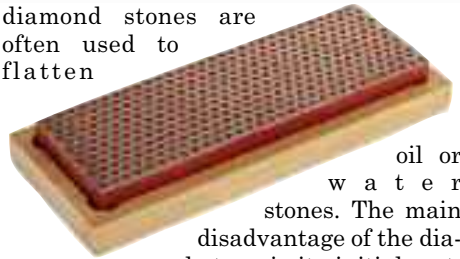
## Diamond Sharpening Stones

What's the best tool for sharpening and/or cutting back the rear edge of your scalpel blade to reveal a new cutting tip?

For me, and most probably for you, it has to be the ubiquitous diamond sharpening stone. These are plentifully available in various grades of diamond grit.

The two greatest advantages of the diamond stone are the very fast sharpening and the flatness that is retained by the diamond stone. In fact, extra-coarse

diamond stones are often used to flatten



oil or water stones. The main disadvantage of the diamond stone is its initial cost. However they seem to last for ages, in fact a couple of my own small diamond stones are 20 years old and work perfectly!



### Veneer Examples - Unusual Figuring

A series featuring unusual figuring on common (& rare) veneers Part 11

Quilted Sapele	Quilted Sapele 2	Quilted Sapele 3	Sapele Fiddleback	Sapele	Sapele Grotch
Satin Wood	Satin Wood Barr	Satin Wood Grotch	Satin Wood African	Satin Wood Asian	Satin Wood Brazilian Grotch
Shedua	Silky Oak	Silky Oak 2	Red Silky Oak	Sipo	Sipo 2
Snake Wood	Snake Wood 2	Snake Wood 3	Spanish Cedar	Spanish Cedar 2	Spanish Cedar 3

# The 2019 International Pictures

Thanks go to Peter White for taking the Photographs.

**Right:** - 205 - Class 2 - 45 x 33 cm

**“Arabs travelling across the desert (tribute to Ernie Ives)”** by David Meadows an Independent Member

**QS:** Well cut and finished, with a good tonal range and a lovely piece of American gum for the background.

**JE:** Liked veneer used to show sand dunes - cutting could be improved in places

**DW:** A lot going on in this picture. Good use of grain for background and good choice of veneer for camels and figures. I think Ernie would be pleased with this.

**SJ:** Good finish and well cut mitres. Dramatic choice of veneer for sky. Effective use of veneers for clothing and desert.



**Left:** - 121- Class 1 - 33 x 18 x 1 cm

**“Three Wise Monkeys”** by Christine Hathaway of the St. Albans Group

**QS:** A fun study of the judges! The bodies are cut single pieces, so the grain direction does not help the definition of the limbs.

**JE:** Nice finish and unusual subject that works

**DW:** Very expressive and well cut. The three wise monkeys are a pictorial maxim, embodying the proverbial principle "see no evil, hear no evil, speak no evil". Nicely done.

**SJ:** Nice idea for a picture. Could almost have been a three veneer entry. I like the narrow frame idea.

## Judges' Comments

The initials used for the Judges are:

**(QS)** Quentin Smith

**(JE)** Janet Edwards

**(DW)** David Walker

**(SJ)** Stephen Jukes (Trainee)

**(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.

**Right:** - 1063 - Class 10A - Photograph.

**“Urban Forest”** by Robert Weston of the USA Group

**DW:** Grain well used well cut.

**SJ:** Really effective background veneers creating perspective. A good abstract interpretation of the picture title. Is this one way that marquetry can progress?

**Ed:** Abstract marquetry is creating a lot of interest these days and Robert’s example here makes a very good yardstick of the art.



**Left:** - 115 - HC Class 1 - 29.5 x 29.5 x 1 cm

**“Mum”** by Carol Martin of the St. Albans Group

**QS:** A difficult subject delicately handled. Clean cutting, even where light veneers are adjacent.

*Hair very effective for just a few simple pieces. The inner yellow stringer is a little incongruous.*

**JE:** Good use of veneer for hair and well cut. A good job

**DW:** I liked the grain effect for the hair. Well cut with a very good and realistic expression of “Mum’s” face. Nice border



**SJ:** Very good use of large piece of veneer for hair. Accurate mitres and good finish. Perhaps there is too much space above the head, the subject is dropping out of frame slightly.

**Right:** - 317 - Class 3 - 34 x 29 cm

**“Christmas Awakes”** by Philip Green of the Staffordshire Group

**QS:** A good night-time effect.

**JE:** Wall works well and gives atmosphere

**DW:** Good Christmas card effect! It is very seasonal for this Christmas edition of *The Marquetarian* so our editor tells me! There is a lot of detail for the windows, house and walls. The night sky in the background is very effective. Grain direction well used for the figures

**SJ:** Wintery feel to the picture with good composition. Very good brick detail and effective snow. Shadows are slightly confusing and a strange colour.







**Left: - 602 - VHC Class 6A - Miniature “Battle of Trafalgar” by Brian Freeman of the Staffordshire Group**

**QS:** Lots of detail, good shading on sails etc., and clever use of fragmentation for smoke. The ship on the left looks to be at an odd angle, but as it's French perhaps it's sinking! Arguably the flags are billowing the wrong way, as the wind is filling the sails.

**JE:** Different angles of ships give a

good impression of action

**DW:** Well chosen background veneer. A lot of movement of the ships. Nice sand scorching on the sails but the rigging a bit thick.

**SJ:** Amazing amount of detail in such a small area. Very good cutting and shading. Perhaps there could have been more colour contrast between sea and sky.

**Right: - 743 - 1st in Class 7B - No Size Given**

**“Table Top” by Joseph Cowie an Independent Member**

**QS:** Lots of good work in this, from the fret-sawn inner motif to the cross-banded border and accurately matched decorative banding. I like the way the joins between the inner sapele panels run to the centre of the edge banding rather than being an extension of the outer mitres.

**JE:** Liked this very much - all corners and mitres match

**DW:** A beautiful top. Grain well used and flowers well cut for the centre piece. Very well finished and visually superb.

**SJ:** This is a remarkable piece of work in the beginners applied group. The cutting, choice of veneers and finish are very good. Some of the matching up was slightly out but still very good marquetry. Well done.



**Left: - 209 - Class 2 - 19 x 14 x 1 cm**

**“Godfather” by Alec Cushway of the Redbridge Group**

**QS:** Simple but very recognisable. Light veneer is pretty clean considering the amount of black dust there must have been around.

**JE:** Very dark but recognisable

**DW:** Good silhouette of the Godfather. Allows the mind to fill in the missing features. Well cut.

**SJ:** Very effective picture, less is more in this instance. The addition of the red detail brings the whole thing to life.



**Right:** - 803 - HC Class 8 and Portraiture Award - 31 x 28 cm

**“Rupert Brooke WW1 Poet” by Les Dimes of the Harrow Group**

**QS:** Great features for a small number of pieces. This is so much more than just a portrait – the background image sets the scene and you get a real sense of the poet’s thoughtfulness from the eyes.

**JE:** Liked the concept of soldiers in the background. Gave atmosphere

**DW:** Very dramatic picture. Veneer grain well used for figures and hair. Eyes well cut and positioned and have life.

**SJ:** Very good use of three veneers and a very emotive picture. Good picture construction and use of perspective. Slightly poor border/frame.



**Left:** - 620 - 2nd Class 6A - No Size Given

**“Dreaming” by Frank Brant of the Chelmsford Group**

**QS:** Very clean and accurate. Face details are always tricky and at this scale have to be precise.

**JE:** Beautifully done. She really does look as if she is dreaming

**DW:** A really beautiful picture using fine lines to give facial details and the roses. Good choice of hair veneer

**SJ:** Another example of less is more. Very simple line drawing very well executed with great detail. A contemporary and yet retro approach to marquetry. Perhaps we need more like this.



**Right:** - 129 - HC Class 1 - 22.5 x 29.5 cm

**“Dungeness Lighthouse” by Ian McLachlan of the Staffs Group**

**QS:** A very well-executed original for just a second picture. Well cut, into a difficult sky veneer, with good detail where needed, such as the lighthouse lantern.

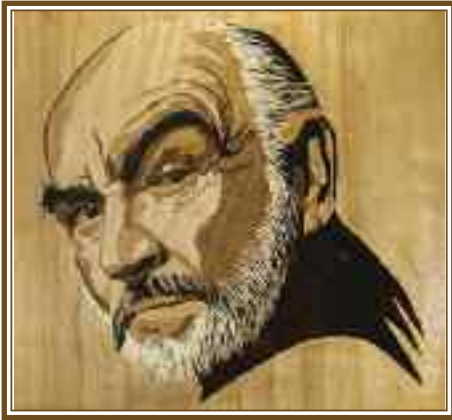
**JE:** Nice clean cut picture, lovely sky

**DW:** Good attention to detail. Very dramatic sky. Cleanly cut.

**SJ:** Very effective “sky” veneer. Accurate cutting and good choice of veneers. Pleasing composition very well executed for a beginner.

**AM:** Loved the composition with the big dramatic sky





**Left:** - 504 - Class 5 - 32 x 31 x 1 cm

**“Sean Connery by Les Dimes of the Harrow Group**

**QS:** *An unmistakable likeness and unmistakably by Les!*

**JE:** *Very recognisable - good picture.*

**DW:** *Beautifully well cut allowing the veneer to build up the features and shadowing on the face. Good use of fine lines for hair and beard. The eyes have life and looked directly at the artist.*

**SJ:** *Another dramatic portrait, very good veneer choice and good cutting. Perhaps the beard detail could have been finer and the shape of the head is slightly distorted.*

**Right:** - 712 - 2nd in Class 7A - 25 x 20 x 7 cm

**“Jewellery Box” by John Jeggo of the Staffordshire Group**

**QS:** *Very fine and accurate cutting, the eyes are exceptional. Lovely balanced, but non-identical, motifs at the side.*

**JE:** *Very well done - Like it*

**DW:** *Good choice of veneers and facial expressions. I like the flowers on either side of the picture.*

**SJ:** *Good finish and with accurate cutting. Lots of fine detail and good use of coloured veneers. It's a shame the marquetry didn't continue on the sides of the box.*



**Below Left:** - 316 - 3rd Class 3 - 30 x 21 cm

**“Autumn in Choko (after Katsushika Hokusai)” by Philip Green of the Staffs Group**

**QS:** *Detailed with some very fine work and good cutting. Unusual weakly-dyed (or bleached?) background*



**JE:** *Borders could be improved otherwise a lovely picture*

**DW:** *Nice serene picture. Good use of blue veneer. Fragmentation of tree leaves well done. Well cut border. Some glue staining at corners.*

**SJ:** *Well chosen frame veneer to contrast with main colour of picture. Well cut details and use of perspective. Perhaps the “bridge” could benefit from a shadow, it seems to float slightly.*

**Right:** - 311 - HC Class 3 - 15 x 22 cm

**“Bruges”** by Janet McBain of the Harrow Group

**QS:** *Cleanly cut with a nice range of veneers giving a delicate feel. Some well-executed fragmentation adds to the effect.*

**JE:** *Liked the reflections - Trees could be better - a bit clumpy*

**DW:** *Very well cut. Tranquil scene. Fine details in the windows but don't think the large piece of veneer on the right used for the leaves and trees works that well with just one large piece*

**SJ:** *Very peaceful picture with good composition and perspective. The choice of veneers gives the picture an almost pastel or water colour effect. The narrow “frame” works well.*



**Left:** - 521 - Class 5 - 27 x 27 x 1 cm

**“Mystic”** by Frank Brant of the Chelmsford Group

**QS:** *Detailed and generally well cut. Faces good for this scale.*

**JE:** *I find this too busy but it is well done.*

**DW:** *Nice circular picture the well cut figures and good use of coloured veneer.*

**SJ:** *So why not a circle instead of a rectangular picture? Very good detail cutting and really nice background veneer. Would not be as effective without the coloured veneers.*



- No Size Given

**“Hoya 7”** by Jurczuk Alejandro an Independent Member. Argentina.

**DW:** *Good movement of golfer. Good magnolia sky. The large pieces of burr used for bushes could be broken up.*

**SJ:** *This picture reminds me of a still from a computer golf game. There needs to be more detail in the trees and mountains, not just lumps of veneer. Quite effective sky and believable shadows.*







**Left:** - 540 - 3rd Class 5 - 47 x 36 x 1 cm

**“Mythical Night” by Kerry Rath of the Staffordshire Group**

**QS:** *Clean and well-cut, with a very good night-time effect.*

*The shadows are good, especially on the steps, and the small highlights on the roofs are effective.*

**JE:** *You can almost imagine them being real*

**DW:** *Very accurately cut. Lots of brick-work and slates. The dramatic sky and*

*dragons are well defined and add to the realism in this picture.*

**SJ:** *Excellent cutting and fine detail. Good borders and mitres with a very good finish. There was almost too much detail, I found the picture slightly confusing but perhaps its not my sort of thing.*

**Right:** - 709 - Class 7A - No Size Given

**“Japanese Cranes at Play” by Colin Roberts of the Chelmsford Group**

**QS:** *Nicely balanced design which is well-proportioned for the box. Strange “lime-wash” effect at the bottom right – either deliberate or maybe a repair for some slight rubbing-through?*

**JE:** *Wing tip ends missing and the white at lower right corner worried me*

**DW:** *Beautiful box. The cranes well cut and feathers well positioned. Looks good on the light Harewood background.*

**SJ:** *Lovely shaped box with very detailed marquetry. Interesting technique used for birds feathers. Well chosen veneers and very well cut. Let down slightly with poor finish.*



**Left:** - 409 - Class 4 - 16 x 11.5 cm

**“Sea Vixen “Climbing away or returning to land” by Ron Webster of the Somerset Group**

**QS:** *Simple silhouette, hence the ambiguity over which direction it is flying. Lettering needs to be more precise.*

**JE:** *I'm sorry but it took me sometime to work out what this was*

**DW:** *Well cut silhouette against blue sky. Writing was clean and well cut.*

**SJ:** *Very good cutting of a large piece of veneer for the aircraft. Effective sky veneer and black border. The lettering is not very consistent and maybe unnecessary.*



**Right:** - 654 - 1st in Class 6B - No Size Given

**“Canary and Small Peonies (after Katsushika Hokusai)”** by Philip Green of the Staffordshire Group

**QS:** *Clean and well cut, with some very delicate shading.*

**JE:** *Nice picture - Well cut - liked the blue border*

**DW:** *Very well cut. Good details on flower and bird. Looks good on dark background.*

**SJ:** *Very well cut and interesting use of veneers. Good borders and mitres with a good finish. Just as a miniature should be.*



**Left:** - 748 - Class 7B - 25 x 20 cm

**“Sally’s Box”** by Paddy Marsh of the Meopham Group

**QS:** *Attractive box with delicate tones and nicely finished.*

*There are some glue-lines showing in the dress, but they are always difficult to avoid with very light veneers.*

**JE:** *Cutting needs a bit more attention in some places - otherwise well done*

**DW:** *The figures are very well cut. The fiddleback veneer works well and adds enormously to the overall appeal of this delightful box.*

**SJ** *Really nice choice of light veneer for the body of the box rather than the normal option. Colourful picture but could do with slightly more detail and more marquetry on the sides of the box.*

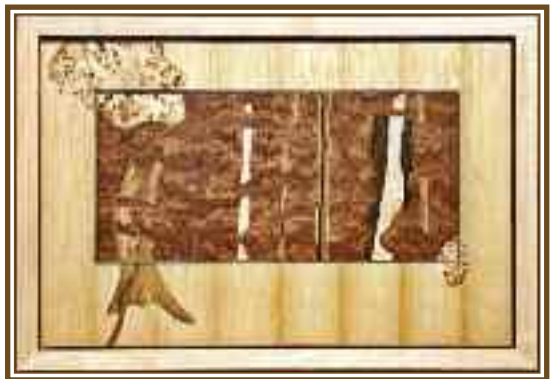
**Right:** - 1064- Class 10A - Photograph - no size given

**“Reflected Grove”** by Bob Weston a USA Member

**DW:** *Well cut. Great background and veneer well used.*

**SJ:** *Well cut and some interesting veneers. I don’t know if the vertical lines in the background are natural or shading but still effective.*

**Ed:** *There’s been a lot of interest in abstract marquetry recently, and Bob Weston is a definite master of this form of marquetry, as this example of Bob’s work illustrates perfectly. It is not random in form, but it is very well judged and executed.*





**Left:** - 806 - HC in Class 8 -  
44 x 31.5 x 1 cm

**“A Cautious Wait”** by Mike Roberts of the Sutton Coldfield Group

**QS:** *A really nice wildlife study with well-chosen veneers.*

**JE:** *Lovely pictute - captures the mood - good veneer choice*

**DW:** *I like the background veneer. Well cut. The leopard and the antelope give a good impression of circumspection and wariness on behalf of the*

*antelope in the challenge between getting a drink or being eaten in the attempt!*

**SJ:** *Very creative use of three veneers. The picture has that arid, parched out feeling to the colour creating a hot dry atmosphere. The antelope seems to have lost its hooves and shadows would have added to the reality.*



## Judges' Notes on the Cover Pictures

**Front cover picture:** 715 - VHC in Class 7A - 19 x 30 cm

**“Egg”** by Ivor Bagley of the St. Albans Group

**QS:** *Visually one of the stars of the show. A tour-de-force of construction, the details of which I hope Ivor will share with us through these pages. A very busy design with numerous different elements. Unfortunately some less than perfect joins counted against this in a very competitive class.*

**JE:** *Fantastic - what a shame we haven't got a Freestyle class*

**DW:** *So much cutting in the egg. Superb cutting of the pattern both on outside and inside. I would like to read how this was done.*

**SJ:** *An amazing piece of work, must have taken an age to complete. I don't know how anyone has the patience to complete and design a concept like this. I found it difficult to decide if this was applied work or a marquetry structure but still a remarkable project.*

**Rear cover picture:** 405 - 2nd in Class 4 - 32 x 24 x 1 cm

**“The Party’s Over”** by Jean Robinson of the Sutton Coldfield Group

**QS:** *Very good night-time effect with some tidy fine lines working well for important highlights such as the radiator grille and tyres.*

**JE:** *Liked this picture very much but the finishing let it down*

**DW:** *Vehicles very well cut. I like the car passengers and other figures. Wheels accurately cut. Very dramatic sky. Good use of Harewood for foreground. The border allows the picture to stand out.*

**SJ:** *I really liked this picture and would happily have it on my wall. Very good choice of veneers including coloured. Excellent composition and use of shadows. The light really does look like it is on inside the car. Well done.*

**Ed:** *Both of these cover pictures demonstrate the high quality of marquetry to be found these days. It is not only the pictorial but the applied classes as well*

# Rosebowl

- Almost Made It -  
by Gordon Richards

Lucky for some as the saying goes, we now come to part 13 of this very popular series. We carry on from where we left off in the autumn Marquetarian with the 2010 International Marquetry Exhibition which was held at lovely old Longmeads House in the picturesque village of Writtle at Chelmsford.

Alan Townsend got the Rosebowl that year with his glorious Appomattox Court Room masterpiece. The picture can be seen on page 34 of the autumn Marquetarian. But let's now get



*Writtle the home of the 2010 Exhibition*



*Peony Table by Gordon Baker*

onto some other contenders for the coveted Rosebowl in 2010.

There were a number of entries in Class 7A (Advanced Applied) that would, or should, have come into consideration. First in this class was "Peony Wine Table" by Gordon Baker of Chelmsford.

As you see in the photo on the left, this was a beautifully marquetry decorated wine table produced by the master of such tables (where does he keep them all?) Gordon Baker. When this first appeared in the Marquetarian in the 2010 National Exhibition Gallery, it was reproduced in black & white. Our editor bemoaned the fact that we didn't have colour in those days, well we have made up for it now, it looks lovely in colour, as I'm sure you will agree.

Second in class 7A in 2010 was "Rita's Bumble Bee Box" by Peter White of Meopham.

This was not a complex design on this box of Peter's, but what struck the judges was the perfect presentation and simplicity of design. The comment in the 2010 Marquetarian Gallery was "Peter never puts a foot wrong with these boxes - superb!"

The third place in class 7A was "Chinese Treasure Box" by David Middleton of Chelmsford. Happily there's some comments of the day to accompany this delightful box, here is what was said "David can always be relied upon to produce a piece of marquetry that will look



*Rita's Bumble Bee Box by Peter White*

editions until the next autumn edition came round. Things have rather improved since then with glorious full colour for every edition of the present day Marquetarian - how times have changed, and all for the better.

David's Chinese Treasure Box was followed by two Very Highly Commendeds with these being "Butterfly Box" by Alan Townsend and "Geometric Puzzle Box" by Quentin Smith.

First we will look at the contemporary judges' comments of the day for Alan Townsend's Butterfly Box, here is what they said "Delicate flowers and butterfly – all well cut and finished to a great standard" and the next judge said "A beautiful looking box with some excellent marquetry all working in har-



*Chinese Treasure Box by David Middleton*

spectacular in colour. Chinese Treasure Box is no exception to that rule, so its inclusion here is a forgone conclusion. A definite "must have" if ever there was one!". It must be noted that the Marquetarians of the day allowed for 4 pages in colour for the autumn edition which featured the start of that year's National Exhibition Gallery. Other than the covers, that was all the colour we got inside the Marquetarian for the next four

mony. Well worthy of a VHC."

Much good praise and rightly so, as are all of the award winners of course as you can quite rightly see in our photos. The Marquetry Society does have an amazing amount of top level cabinet and box makers in its ranks. Such high quality bespoke work would certainly command very high prices indeed if marketed through any of the major art galleries world wide, well into four figures easily!



Quentin Smith's Geometric Puzzle Box drew some interesting comments from the judges, here again is what they said, there are three sets of comments this time "Very unusual and interesting design on lid and sides. All cut and finished to a high standard." and next judge "Good cutting and aesthetic appeal excellently finished a very nice piece Quentin." and third set of comments "Another of Quentin's superb boxes". These comments make me think that if there wasn't so many wonderful pieces displayed in class 7A, then this Geometric Box



*Butterfly Box by Alan Townsend*



*Geometric Puzzle Box by Quentin Smith*

of Quentin's could have easily attracted first place in class, or even have contested for the Rosebowl itself. A rather good class was 7A in 2010 it seems.

Ernie Ives of Sproughton gained a Highly Commended with his "Geometric Lazy Susan"; it certainly looks to be mathematically correct to me. Ernie, our previous editor of this journal for 30 years (*how did he manage that without going cross eyed? Ed*) was a master of these complicated geometrical designs. He must have used something like the old Spirograph geometric drawing toy that produced mathematical roulette curves of the variety technically known as hypotrochoids and epitrochoids, to work

out his designs, but whatever he did, the end results were most certainly impressive to say the least. Here's what our editor said at the time "Ernie's wonderfully technical cutting - I just couldn't leave that one out!" - and he didn't!

Surprisingly, to a lot of people including myself, a lovely entry by Ben Bedford, Independent, did not gain any award! This was "Vase - Flower Girls" in Class 7A. Here is what was said at the time "Ben's interpretation of Mucha's fair Damsels translates wonderfully into the medium of a



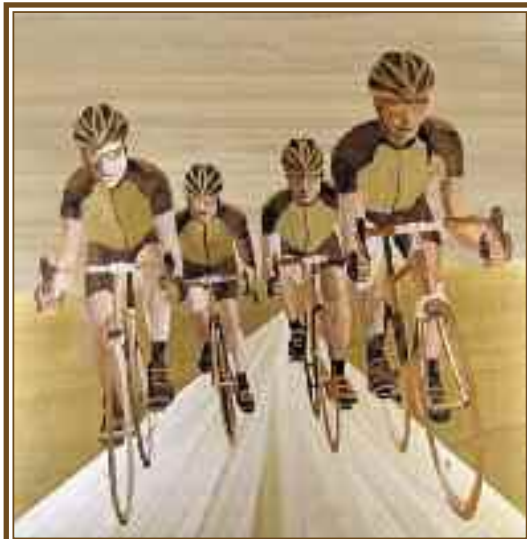
*Geometric Lazy Susan by Ernie Ives*

marquetry decorated vase. If only we had more colour pages!". Ben's applied pieces such this vase and other turned wood items were perfection in the art.

Ben would use the old method of 'stick as



*Vase - Flower Girls by Ben Bedford*



*Team GB by Alan Townsend*

you go' to affix his marquetry to the turned blank. Many think Ben made the marquetry first as a complete layon and then attempted to make it all join up correctly when applied to the aforementioned turned blank.

As anyone who has tried to get that way of working to actually work, they will know that the chances of it all coming together with accurate results are almost impossible with anything round and cone shaped, let alone where the design curves inward at the upper level of the vase or the rounded cone shape area. Stick as you go is the only real answer here.

What I mean by stick as you go is building up the design by sticking each piece on the vase blank individually. Of course you must lay out the design on the vase blank with a pencil so that you have a guide for your work, but from there each individual piece gets cut in the usual manner and glued in place piece by piece until the final design is built up on the vase blank to create what you see here.

In Class 8 (three veneers class) the first three must have been considered for our top award with "Team GB" by Alan Townsend attaining first in this class.

It is amazing at what can be done with the limitation of just three pieces of veneer to work from, but our ever inventive marquetarians are more than capable of conjuring up amazing results from a very restrictive palette of veneers.

We have some interesting comments of the day here, so here is the first "A lovely clean, well cut picture the veneers used worked extremely well and the effect created gave the impression of speed." And here are more comments "How can just three veneers work so well? It obviously all comes down to careful veneer selection in the end. The three veneers contrast well and transfer nicely to the printed page." Yes, I agree, they certainly do transfer well and show what can be achieved with 3 veneers.

"Steph" by Peter White attained second spot in class 8 the three veneers class. Stéphane Grappelli was a famed violin virtuoso who worked with many famous people. Let me tell you some of his story.

Stéphane Grappelli was a French jazz violinist who founded the Quintette du Hot Club de France with guitarist Django Reinhardt in 1934. It was one of the first all-string jazz bands. He has been called "the grandfather of jazz violinists" and continued playing concerts around the world well into his 80s.

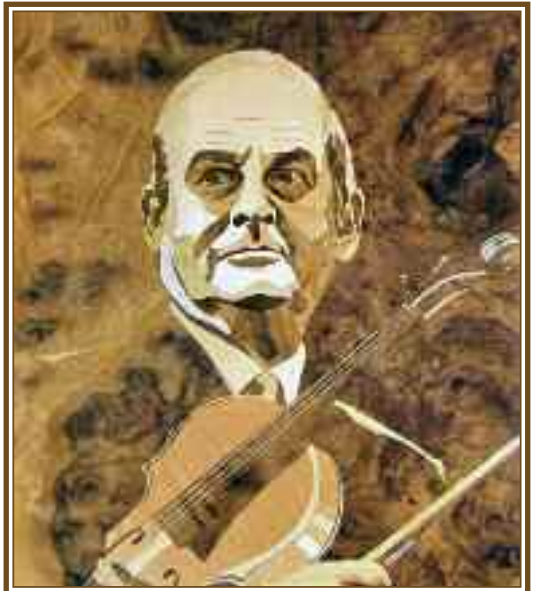
If you like the Hot Club style of music then you will certainly know who "Steph" was. Peter and myself are big fans (obviously!) as are certain members of our Executive Committee - I wonder who they are?!!!

"Roaring Tiger" by Patrick Levins reached the third spot. Over the years Patrick became the grand master of the big cats in the medium of marquetry, and quite rightly so, as this picture of Roaring Tiger easily demonstrates.

Once again the comments of the day demonstrate the high quality of Patrick's work, here is what was said in 2010 "Sorry, no apologies here for including Patrick's picture. For me, Patrick is one of those few marquetarians comprising pure talent and incredible work". Well what can you say after that? Impressive to say the least, I'm sure you will agree.

Along with "Birds on a Twig" as subject matter, these large cats are another favourite subject for marquetry.

Such subjects have an obvious reliance on the grain pattern and figuring of many specie of veneer that naturally aid the impression of fur and feathers. It makes the construction of these animals and birds so much easier in marquetry because the grain flow of the wood itself



*Steph by Peter White*



*Roaring Tiger by Patrick Levins*

almost replicates the natural formation of genuine fur and feathers without having to resort to complex and difficult techniques in order to achieve the effect.

However, with Patrick's pictures, we do get a lot of high detail in his depictions of these creatures. Just check out the detail in the fur of the tiger's head, and then the whiskers themselves. Quite a task there.



We now move onto the year 2012 where we saw the Society's International Exhibition put on for the first time at Ingatestone Hall in Essex.

This exhibition was hosted by the Chelmsford Group, and very well it was done too.

The Rosebowl was won by, guess who? Yes you're right, it was Alan Townsend with his "Custer's Loss" which he achieved by coming first in Class 5. It's a very impressive picture which you can see below.



*Ingatestone Hall home of 2012 National Exhibition*



*Custer's Loss by Alan Townsend*

Ingatestone Hall has a wonderful atmosphere for the display of marquetry. The ancient walls and timbers compliment the basic material of our art in a most pleasing way. They seem to go so well together. With Middleton Hall this year, we are getting our marquetry into places that seem to have an almost spiritual connection with our chosen art form.

The current style of our marquetry work seems to me to favour such locations as I've just mentioned here, they seem to go

almost hand in hand. Marquetry and historic buildings seem to be almost made for each other in my opinion.

Second in this Premier class was "Lieutenant Fury" by John Jeggo of the Staffordshire Group. I particularly liked the Lieutenant's telescope trangressing the border of the picture, a nice touch.

We have some judges comments "A lot of fantastic detail i.e. buttons and fingernails. I was slightly uneasy about the left-side of his face being too light. But still



*Lieutenant Fury by John Jeggo*





*On the Prowl* by Mike Roberts

consider it a worthy 2nd.” and the next judge “The veneer choice in this picture is excellent. The face and hands particularly are virtually real. A lovely picture.” and the 3rd judge “Cutting/finish/veneer excellent. I thought the rigging appeared too thick though.”

Third place in the Premier class for that year of 2012 was "On the Prowl" by Mike Roberts of the Sutton Coldfield Group.

Mike has always made very highly detailed work, and this big cat is no exception to that tradition. The detail is amazing, just put a magnifying glass up to our reproduction and see for yourself.

Some judges comments of the day “A very appealing picture with excellent cutting and veneer selection. When a picture is as good as this, faults are difficult to find.”

These pieces were followed by a good Very Highly Commended "The Gunfighter" by Les Dimes of Harrow and another very good Highly Commended in "Barry's Square, Whitby" by Terry Cambridge of Staffs Group.

The judges once again had high praise indeed for



*The Gunfighter* by Les Dimes

these two pictures, such as “Brilliant scene brought to life with plenty of detail, good veneer selection and accurate cutting” and “Good overall use of veneers, a lot of work in this picture. The shading on the bannisters etc.”

That’s all for this edition of the series. We carry on with more from the 2012 International Marquetry Exhibition when we return in Marquetarian 270 in Spring 2020. See you then.



*Barry's Square, Whitby* by Terry Cambridge

After you have cut through those border veneers as I described in the previous part of this tutorial remove the waste from the mitres (Fig 24). Apply PVA glue under all the borders, press down the mitres securing them with a piece of adhesive tape to prevent movement (Fig 25).

For the adhesive tape I recommend something like Magic Tape which is a low tack tape that will not grab the fibres in the veneer and lead to any potential splitting or tearing of veneer fibres.



*Figure 24*

Place the picture in the press and allow sufficient time for the glue to grab and set (or cure) fully.

The important point to bear in mind when making the mitre cut, as I explained in the previous part of this tutorial, is to avoid trying to cut the mitre in one go with the use of heavy pressure on the cutting blade.

Our aim is to avoid and tearing or splitting of the veneer fibres in the mitre cut. Tearing or splitting in the mitre veneers can give the visual impression of a badly cut mitre with a rather obvious gap where the mitre veneers join together.

As advised earlier, try to make the mitre



*Figure 25*

cut with light strokes that will cut without grabbing at the veneers. Make sure you dab your cutting tip in a piece of bee's wax (or candle if you prefer) often so that the blade is sufficiently lubricated to avoid any chance of the veneer grabbing the cutting tip while you make your series of cuts.



*Figure 26 (detailed view)*

If you have done things right, your finished mitre cuts will look similar to the detailed view in the photo above.

At the moment a slight glue line is showing along the mitre cut, but this will disappear when the picture is sanded down.

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

Once all four mitres have been glued and pressed and are fully dried, rub some PVA glue along the joint between the stringer and picture and rub with a flat implement (such as the back of a spoon or knife handle to ensure a close joint).

When the PVA glue has dried, turn the picture over (Fig 27) and remove the waste from the border taking care not to undercut and then finish by sanding with abrasive paper and cork block.

When trimming the waste from the border as you see in the photo below, once again follow the advice to cut the waste with the minimum of pressure.



*Figure 27*

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

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

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



*Figure 28*

Figures 28 and 29 show you the finished mitre which has an almost invisible joint.

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



*Figure 29*



# WHAT DO THE PROS' USE?

This is a question that is regularly posed to our editorial team, so we have taken this opportunity to research the sort of equipment and facilities that are available to the professional fraternity in the marquetry and finishing trades.

Of course, the first thing to look at is laser and suchlike cutting equipment; for instance, a good example of “suchlike cutting equipment” would be things like ultrasonic cutters, a good one for such as us, being perhaps the Brother ScanNCut DX-SDX1200, although this is still quite an expensive piece of equipment unfortunately.



These are all controlled by computers using vector control programs. They all work very well and give a very accurate cut; the latest versions of laser cutters can graduate the heat of the cut to compensate for the scorch line often seen on the lighter veneers, which is a big improvement over those earlier laser cutters that often left evidence of their work with noticeable scorch marks visible around the cut. The Brother ScanNCut DX-SDX1200 type of cutters (seen above) on the other hand do not suffer from burn lines as they use specialised hardened cutter blades to perform their cutting duties. The Brother cutter will also scan a drawn design into its internal memory and then cut the veneer to exactly that drawn design with total accuracy into the bargain, which would do away with cutting errors completely!

*A CNC cutter and computer controller*



Obviously knife cutting can still have a role to play in professional circles, but it is very minimal these days due to time taken and financial costs of using a skilled employee's time in producing very low volume marquetry output when compared to the productivity of mechanical computer controlled (otherwise known as CNC - computer numerical control) cutting equipment.



The cut pieces would then all be assembled in a similar manner to putting together a jig saw puzzle, usually on some sort of sticky pad of appropriate size in a mirror image ready for laying onto a baseboard as seen above.



Pre-back and side-veneered baseboards could be bought in or prepared with industrial saws, thicknessers and such-like ready for accepting the marquetry layon. The layon, on its sticky pad, would be smeared with glue to prevent the hundreds or thousands of pieces falling apart, then when the glue has set, the layon would be removed from the sticky pad. It is now ready for gluing to the baseboard.



*Above and below  
two examples of  
heated presses*



In professional circles a now standard and often used procedure would be to use an RF (radio frequency) bonding, or curing glue, which cures completely in a matter of minutes or seconds, for affixing the layon to the baseboard. It works in a very similar way to a microwave oven where the molecular structure of the glue is cured from the inside out (so to speak) leaving the job glued, dried and fixed in usually less than 90 seconds. Often, this would consist of a large RF heated plate press being utilised for such a job; such

methods reduce the gluing and curing time to minutes at the most, no waiting overnight to see if your layon and baseboard combo has successfully adhered to each other. And, another advantage is that these large presses can exert enormous and uniform pressure on the work resulting in no air bubbles or blisters. On the left are two examples, top one being the industrial RF press, the lower one is a heated press semi-pros and amateurs can use.

Borders can, if required, be accurately cut and affixed to the layon prior to gluing to the baseboard by laser cutting and alignment if preferred, or the glued and cured layon assembly can be slightly rebated in the appropriate area with a router system (or a milling machine arrangement) ready to receive a border assembly which would be glued, pressed and cured in the same manner as already described.

*A micro adjustment  
sander as mentioned  
below*



The next step would be sanding flat and grain filling.

There are many sanding machines available with micro adjustments and baseplates that will accept very (or extremely) large marquetry pictures. You can see many examples in the pictures here. Every one of them will give perfectly sanded finishes in a matter of minutes, you try replicating that with hand tools! You will never do it to such accuracy, I know, I've tried it! These machines also have another advantage of vacuum extraction to suck up any contaminating dust which could have got into the grain of the wood and spoil the finish.



*A Belt Sander*



*Belt Sander in use with affixed guide*



*Above two examples of drum sanders*

After the initial sanding flat and sanding dust extraction, a grain filler is now used to fill any grain and glue lines. It is often supplied as a paste, which is thinned with white spirit for use. This is allowed to dry, and then the assembly is sanded

again, this time getting down to some very fine sanding grit tolerances.

So, now we have a perfectly flat marquetry assembly with no sinking into glue lines or wood grain or indeed, any other surface imperfections, we can look at applying a finish or varnish to the prepared marquetry assembly in the manner of a professional at work on the task.

This applying of a finish will of course be done with industrial quality spraying facilities. No tins of varnish spray here, a proper industrial spray gun and associated compressor are the order of the day. Often a clean air spray booth will also accompany the process. This avoids dust and airborne contaminants from getting into that varnishing process.

Generally, the type of varnish often used in professional circles would be of the spray varieties of enamels & lacquers cured by ultra-violet radiation. These dry instantly with zero VOCs (volatile organic

compounds), they are ideal for picture frames and flat articles such as marquetry pictures and suchlike. These can be buffed and polished to a mirror like finish. For production purposes, such varnishes as described would be ideal for the associated tasks in question.



*Applying varnish with a spray gun*

Then we get onto the flattening, if required, of the sprayed varnish finish, prior to the buffing and polishing stages. A professional would quite likely use something like Festool Platin Abrasives, 500, 1000, and 2000 pads, or an alternative could be Mirka Abralon pads in 500, 1000, and 2000 grit. These would be used with large orbital sanders. These final steps of the process bring the surface to a super deep gloss. While there are traditional abrasive powders that you can use for this purpose, like rottenstone and pumice, the newest formulations in automotive rubbing compounds work like a charm. A useful brand for pros is Menzerna, using either of two formulations: IP 2000 and SF 4000.

To apply the polishing compounds, the use of Surbuf pads works well. These soft foam pads fit right onto industrial type hook & loop sanders. It's a good idea to dedicate a pad for each specific compound so as to not end up with grit contamination.

For a final polishing nothing can beat an industrial polishing wheel arrangement such as you see in our photo. These used with such things as Meguiar's M210 Mirror Glaze Ultra Pro Finishing Polish give a final result comparable with looking

into a top quality looking glass mirror.

As you see, much of the equipment and materials used by professionals is beyond the means of most of us amateurs; we probably wouldn't be able to buy some of this equipment even if we wanted to, which is a shame.



*Using a hand held polisher*



*An industrial polishing drum wheel*

The end quality coming from the use of such equipment and materials as have been described here is genuine top class, you will not find any cutting or finishing faults on marquetry produced with this type of equipment, and the associated materials of course.

Still, we must do our best with our hand tools, PVA glue, spray or brush varnish and home made presses. But in comparison we must accept that our hand finished product will mostly never quite reach those ultimate professional standards, but we keep on trying. But who knows? perhaps one day!

# The Chase Desk at Hatfield House

by Andrew Jaszczak

On a recent visit to Hatfield House in Herts one of our members came across a fascinating piece of marquetry. Amongst the many antique pieces is a modern piece of furniture in the antique style. It has an abundance of marquetry decorating this beautiful desk, as you will see.



*The completed Chase Desk*

The desk was commissioned by the present Marquess of Salisbury from bespoke furniture maker Rupert Brown of Kent in 2005. It is known as the Chase Desk. It's principal feature is a continuous depiction



*Chase Desk awaiting its top*



*Hatfield House Hertfordshire*

in the medium of marquetry (naturally), which shows a boar hunt that may well have taken place at Carnborne, Dorset, in around 1610. Which was soon after Robert Cecil had acquired the property.



*The Chase Desk almost complete*

This Chase Desk is a classic shape and is of first class construction by Rupert Brown. As you can see in the photos, the marquetry is splendidly done and certainly wouldn't look out of place at one of our International Marquetry Exhibitions.





*Detail view of frontal design*

The Chase Desk resides in the central window bay of the King James drawing room, which has always been the principal reception room in the House. Most of the furniture is of the late 18th century in



*Detail view of right pedestal*

Hatfield House, and therefore it is pleasing to note that Rupert Brown has very successfully managed to keep the build of the Chase Desk completely in 18th century period. Some of the decorative woodwork you will notice is actually in relief and blends in superbly with the marquetry work. A nice job indeed, first class.



*Detail view of foliage and bird*



*Detail view above knee hole*



*Detail view top of left pedestal*



*Hunting scene on left pedestal*

# Fitting Butt Hinges to Boxes

by David Meadows

Over the years I have made many shapes and sizes of boxes, some for specific items or tools, some for musical movements, some for just plain gifts and for keepsakes, the list is extensive. But I have never seen any instructions on how to go about fitting butt hinges, which is why I've made so many mistakes.

I make these boxes so that I can apply marquetry to them. Here is my method of fitting this type of hinge.

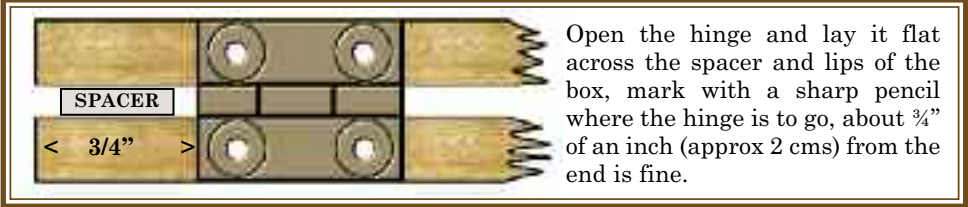
Clamp lid and box together with a spacer between them, make the spacer the same thickness as the hinge when it is in the closed position.

If the lid won't close, try a shim of veneer under each hinge to ease it up a little. If the lid closes with a gap at the back remove the hinge and take a little more out of the space between the pencil lines to ease it down a little.

As you can see accuracy is vital in this job, so, take your time and good luck.



*Chiselling the slot*



Open the hinge and lay it flat across the spacer and lips of the box, mark with a sharp pencil where the hinge is to go, about 3/4" of an inch (approx 2 cms) from the end is fine.

With some masking tape and with the hinge properly aligned, secure one half of the hinge down, then, with an awl mark where the screws are going to go.

Do the other half of the hinge the same way as the first half.

Now, saw just inside the pencil lines to a depth of one sixteenth of an inch (2 mm).

Chisel out the space between the lines remarking the locations for the screws. When satisfied with the fit, drill screw-holes and put together.



*Screwing the butt hinge into the prepared slot*

# Readers Letters

## More on Abstract Marquetry

Hi Alan,

I will try and supply a simple outline of good practices toward weening one's habits away from pure, historic marquetry practices and adding abstraction for freedom and fun. Truth is, abstracts are quick yet quite fulfilling and can better be put aside and another started simply because inspiration is at hand.

1. Save all scraps that aren't simply too small, with little or no organization to speak of.
2. Clear as large an area as possible for spreading out scraps, again, with no organization to speak of.
3. Almost never start with a plan, just start. (Antithetic? Try it, you'll be surprised.)
4. Remember the stone mason's credo "make the next one you touch work" which essentially means don't over think which piece goes where, just make them work.
5. If there is any rule, it is, find a flow or direction for your composition and make the overall flow either pleasing or harsh (both have equal but curiously different values in abstraction.)
6. Consider matting (note: matting is known in the UK as the adding of a mount board to a picture, or similar such process for marquetry) all compositions with a pattern that accentuates your central panel. If your composition "reaches up" make the top and bottom mattes' widths wider than the side mattes' widths. If your composition spreads wide, do the reverse, wide sides and narrower top and bottom. Always experiment with matte layouts and grain direction of the matte materials until you are truly pleased. The above ideas aren't rules, they are starting points. Obviously reversing the formulas might be more to your liking, these are abstracts and your

opinion counts if you like the converse better. You won't know which you like better until you try them.

7. Purfling isn't necessary as a separator of panel to matte, but it does make the transition finer and gives a neat finish (note: Purfling is a narrow inlaid decorative edge).

Further study worth pursuing:

Study negative space, counterpoint and yin/yang polarity. They are the core of successful composition for all art.

Google Wassily Kandinsky's abstract paintings, noticing especially movement and continuity.

Robert Bruce Weston, USA Group.  
Email: rbwoodart@gmail.com

*Thanks for the information Robert, it is certainly food for thought. If any readers have a go at abstract marquetry, do send a photo of your work in and share it with us. It will inspire others to try abstract marquetry themselves, as I did on page 46 of the autumn edition.*

**Alan.**

## Competition Questions

Dear Alan

I think we have missed a most wonderful opportunity to display to our members and website visitors across the World a fine piece of forward-looking marquetry which would have acted as a glorious talisman or spokes-piece for our Society.

I am not going to mention the piece of work I am referring to because I am sure that anyone who attended the Exhibition knows is fully aware of this remarkable exhibit. For those who did not go to the Exhibition you will easily be able to pick it out when it is presented in the Marquetarian and seen on our website.

Alas, the opportunity to display such a unique and forward-looking example of excellent marquetry has once again slipped through our fingers (where is Ben Stokes when you want him?).

Suggestions, therefore, for the future to prevent this unfortunate situation re-occurring: -

The current method of judging is flawed. Judging should be a case of looking for the positives, not this pre-eminent total domination of negatives simply in order to enable an exhibit to be demoted. Consider first, our members are mostly hobbyist and not at all professional, so there is always going to be a few inevitable minor or miniscule errors.

Professionally produced exhibits will always be faultless as was experienced a few years ago when the Rose Bowl was won twice by professionally produced entries.

The big question I propose is, why do we still insist on having a competition in this increasingly flawed format anymore? The configuration of an exhibition, without a competition, could remain basically the same using the established categories to produce a variation of exhibits.

We would still exhibit our work and can easily see for ourselves where we can improve, simply through the process of viewing other's work. The Best in Show (if there really has to be one) could be selected by a panel of judges consisting of a member from 6 groups.

The Group shield itself could, and can, be seen as a corrupting influence these days, especially when various unspecified judging considerations are taken into account, and therefore should be discontinued on the grounds that a level playing field no longer exists in the same format as it did in our earliest years when the shield was introduced in 1961. When you consider that in the last 20 years only two groups (except for 2005 when Harrow won it) have been awarded the shield, does that mean the rest of us are, in comparison, rubbish? Besides, our biggest group by far, being the Independents, does not even get a look in where the group shield is concerned, is that a fair situation? I don't think so, do you?

Regards,

Ivan Beer, St. Albans Group

*Thanks for your thoughts Ivan, there's certainly plenty there for us to get our teeth into. Most of what you say needs to be dealt with in committee (the Executive Committee) and would very much benefit from feedback from our membership so that a consensus of opinion can be arrived at and ruling considered appropriately.*

*Readers, do please write in with your thoughts on the topics Ivan proposes. You can put pen to paper or just email me. Contact details can be found on the inner front cover.*

*Alan.*

## **The Views of a New Member**

Hello All,

As a new member I thought I would introduce myself and give some background to my route into Marquetry.

My name is Rob Cleghorn, I live in Hereford near the Welsh border.

On the 8 July 2019, I finally took the plunge and went on a 1:1 course with Quentin Smith. A couple of days later I joined the society.

The day with Quentin was my first ever experience of actually doing some marquetry but my contact with the society began a few years ago.

My wife is an avid and very talented crafter, to that end we used to go to as many shows as was possible each year. My annual trip to the NEC every November, in the guise of "Pack Mule" was my first contact with the Marquetry Society.

Every year I would have a wander around to stretch my legs and I would always stop at the Society's stall and admire the quality of the work. The gentleman cutting, who I now know to be Quentin, would patiently explain what he was doing and how anyone could do it. I always marvelled at how something made from wood could look so much like a painting.

One year I must have mentioned, during a coffee stop, how interesting I found it.



My wife went and bought a Veneer pack, knife, a kit and the beginner's DVD.

This has for some years sat in a box (air-tight) in my loft as one of the things I would start when I had time. Like us all, life got in the way, with still working full-time, then Grandchildren came along and all the while I was still trying to be a Watercolour painter. The painting became impractical so I sold my painting kit and wondered what I could do next.

Marquetry! I dug out the bits my wife had bought me, looked at the website, bit the bullet, booked the course and went up to Quentin's workshop.

I spent a couple of hours cutting and chatting marquetry learning a lot and becoming more and more enthused.

At the time of writing this, I have been a member less than a week, so my work is limited to what I did on the course and 1 piece at home. I am looking forward to doing more and more work, but with the slowly-slowly attitude rather than rushing in. I want to hone my cutting, veneer choices and general application with the aim of entering next year's National with at least 1 decent piece of work.

What has really drawn me to marquetry is how much it coincides with painting, looking at tones, texture, colours, shadows and depth to achieve a believable piece of work.

As my picture shows it's something I can do on a dinner tray, unlike my painting kit. It is compact and yet you can still achieve what you want to do. I can pick it up and put it down as needed and can remain on my tray ready for next time.

I look forward to meeting as many members as is possible and learning as much as I can.

Rob Cleghorn.

*Hello Rob,*

*It's very pleasing to hear that you are enjoying your new membership of the Marquetry Society. Quentin does some very*

*excellent courses for beginners, which you have obviously found out. Rob's initial work is seen below - a really good start I would say - well done Rob.*

Alan.



## Subscription Fees For 2020

Location	New Members	Renewal Rate
U.K	£24.00	£24.00
Rest of Europe	£26.00	£26.00
Outside Europe	£31.00	£31.00

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

### OPTIONAL OFFERS:

**Veneer Pack** (UK only - basic pack) £7.99 (includes P & P) available from supplier John Coffey. (Address details page 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 £3.00 P&P for up to 7 binders. Please apply to the Hon Treasurer for binders.

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

## At Your Service

### DVDs

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

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

Tel: 01474 814217

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

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

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

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



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

## Veneer Identification

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

## Sand Shading and General Enquiries

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

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



## Recommended Suppliers



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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





405 - 2nd Class 4,  
"The Party's Over" by Jean Robinson  
of the Sutton Coldfield Group



# SUBSCRIPTION RENEWAL 2020

Renewal due on or before January 2020

To Hon. Membership Secretary

Andrew Jaszczak,

17 Redwing Close,

Stevenage,

Hertfordshire,

SG2 9FE

Or for members in USA:

Ernie Mills,

14515 W Granite Valley Dr.,

#B407,

Sun City West, AZ 85375.

Tel: 623-242-9668.

Email: emills21@cox.net

**Note:** You can now pay online if you wish

**Please renew my subscription to the Marquetry Society**

**Please Note: Reminders will not be sent**

UK Membership £24.00

European membership £26.00

Outside Europe £31.00

Optional:

Associate / Junior member\* £ 1.00 . . . . .

Donation £ . . . . .

Total £ . . . . .

I enclose PO/Cheque/Check payable to The Marquetry Society for £.....

Name ..... (BLOCK LETTERS)

Address .....

.....

.....

Postcode .....

Telephone.....

E Mail.....

Membership No. ....

Group .....

\*Associate member: Spouse/Partner and Family under 18 years or sponsored junior under 18 years.

**Please send this form or a copy of it with your remittance to the Hon. Membership Secretary or hand it to your Group Treasurer.**

Receipts will be issued on request when a stamped addressed envelope is enclosed.

**Please Note:** You can easily pay online by PayPal via our Website if you wish.

The membership details of the Marquetry Society are held on the Society's computer and are only used for Society business and not used for any other purpose.

**Remember, reminders will no longer be sent, so please renew as early as possible.**

# APPLICATION FOR MEMBERSHIP 2020/21

Subscription is due every January.

As a special offer, new membership joining in Dec 2019 will receive membership for 2020 free. If joining in 2020 see note below. This only applies to new members. 2019 joiners renewal date is January 2021 **Note: Reminders will not be sent**

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

Or for members in USA:  
Ernie Mills,  
14515 W Granite Valley Dr.,  
#B407,  
Sun City West, AZ 85375.  
Tel: 623-242-9668.  
Email: emills21@cox.net  
**Note:** You can now pay online if you wish

## Please enrol me as a member of the Marquetry Society

UK Membership           £24.00  
European membership   £26.00  
Outside Europe           £31.00

**Note:** If joining as a new member in **2020** (rather than 2019) you will receive **2021** membership free and your membership renewal date will then be January **2022**

Optional:

Associate / Junior member\* £ 1.00 .....  
Donation                   £ .....  
Total                       £ .....

I enclose PO/Cheque/Check payable to The Marquetry Society for £ .....

Name ..... (BLOCK LETTERS)

Address .....  
.....  
.....

Postcode .....

E Mail.....

Telephone..... Group (if known) .....

How did you hear of the Society? .....

\*Associate member: Spouse/Partner and Family under 18 years or sponsored junior under 18 years.

**Please send this form or a copy of it with your remittance to the Hon. Membership Secretary or hand it to your Group Treasurer.**

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