

THE MARQUETARIAN

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“Abandoned on the Shore
by Penny Reeves of the Meopham Group
306 1st in Class 3



Journal of
The Marquetry Society

The Marquetry Society

Founded 1952

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Front Cover Picture: "Abandoned on the Shore" 15 x 16 cms

Back Cover Picture: "Freddie" 48 x 81 cms

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Deadline Dates

Final date for receipt of material for issue
280 is 12th July 2022 but please let me
have as much material as possible by
mid June 2022

Final date for receipt of material for issue
281 is 12th October 2022

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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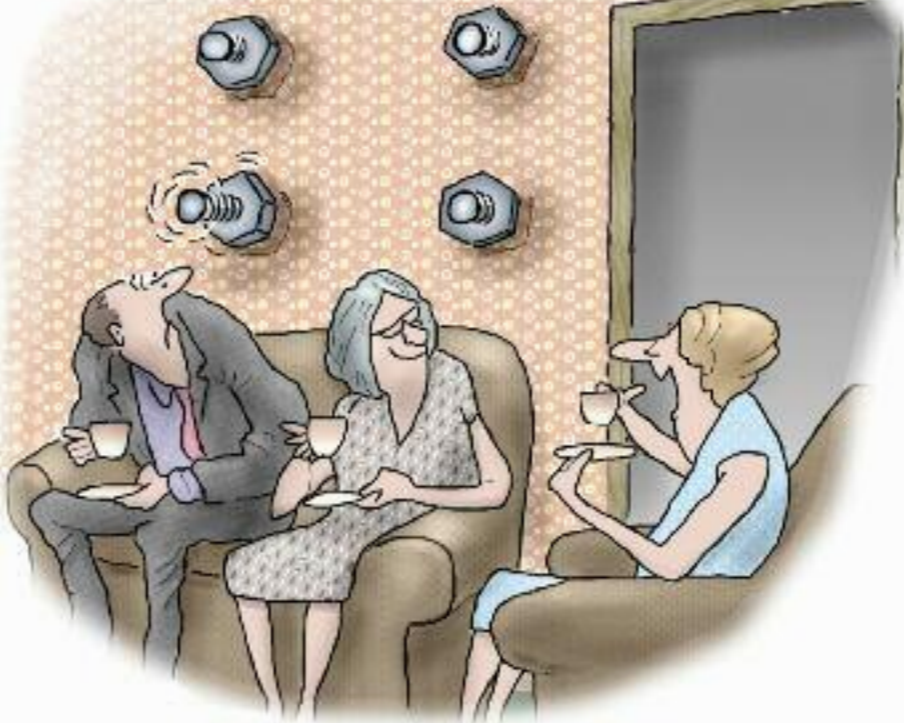
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Page 3 Cartoon



He'll be here in a minute - he's just putting up some shelves
in the other room for his "The Marquetarian" collection

Cartoon story line by Vaughan Thomas. Artwork by Alan Mansfield

The 2022 International Marquetry Exhibition
It has been considered that holding a 2022 Marquetry
Exhibition at our usual time of the year (being May - June)
would only allow participants less than a few months to
get their entries together. So the next International
Marquetry Exhibition will not be taking place until 2023.



By the time you read this we will have had an Executive Committee meeting via the good services of Zoom. Meeting in person is still rather tricky these days due to the dratted covid still hanging around and various travelling problems for some of the committee members. But, now that we have got used to it, Zoom is proving to be very handy for such meetings and I am sure that we will be taking much more advantage of it as time goes on.

As you probably know, we do hold a marquetry themed Zoom meeting for all Marquetry Society members every Tuesday evening. It has no agenda, it is just a very friendly meeting with marquetry as its central topic. We can even, and we do, give real time demonstrations when requested. We also evaluate participants work and freely give advice and criticism as needs be. If you would like to take part, just email me or David Walker (details inner front cover) and we will send you a link to take part.

Sadly we have three obituaries in this Summer edition, but with one of them, a reference is made to an article former Marquetry Society President Eddie Stevens wrote for this magazine back in 1996 - and I am amazed at how relevant

it is to today's dealings with marquetry. This article (it was actually a sort of Readers' Letter) attracted so much reaction and response in subsequent editions of *The Marquetarian* that I thought that I would reprint it in the Autumn edition of this journal. I think that you will find it very inspiring and, although now 26 years old, still very applicable to today.

A lot of conversation has arisen recently on the topic of fretsaws, coping saws and other suchlike marquetry cutting methods. These can be really good for cutting lettering and complicated small curves, for example. We have construction plans for 'foot controlled' bench mounted versions of these things in our archives. I am told that plenty of marquetarians would be interested in seeing and building one of these saws. Would it appeal to you? Do let me know, thanks.

On the subject of saws and cutters, who would be interested to know more about laser cutters for marquetry? Yes, I know this is one of those "can of worms" subjects, but they are out there and being used in the marquetry arena. They do have their limitations, but they also have their benefits. Want to know more? Then, once again, do let me know, many thanks.

Alan.

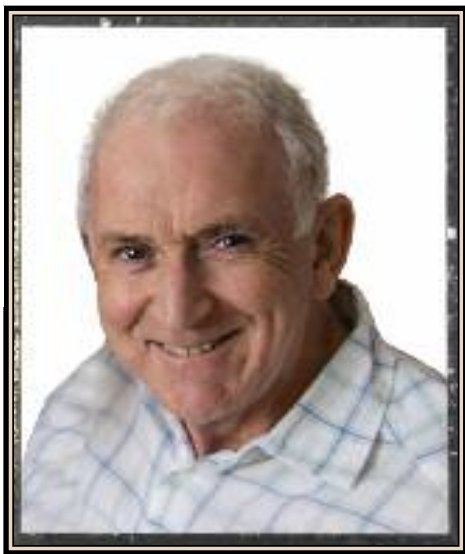
Summer period Password

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

whitewenge

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

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



The committee had a productive and well attended Zoom meeting on 24th April. The minutes of the AGM held last October were agreed and there was one matter arising. It came to light that the wording for the rules of entry into Class 6A and 7A need altering. It will be clear the next time the competition rules are published that, to be eligible for Class 6A, an entrant must have previously gained a 1st, 2nd, 3rd or VHC award in Class 6B. Likewise for 7A, an entrant must have previously gained a 1st, 2nd, 3rd or VHC in Class 7B.

The various officers gave their reports, and the Treasurer was concerned that, if we didn't address the ongoing losses we have been incurring over recent years, our financial situation will become critical within five to ten years. Because of ongoing membership losses and difficulties in recruiting new members, we should be looking at some cost saving measures along with identifying ways of increasing membership.

The cost of producing and mailing out the Marquetarian is to be looked in to, along with the prospect of needing to reduce the issuing of a magazine to three times a year instead of four. More information is required, and no decisions will be made until later. I proposed that we should formerly introduce e-membership whereby members who opt to have their magazine in the form of an online downloadable .pdf copy, would pay a reduced subscription. This proposal was voted through so, when you come to renew your subscription next time around, you will have the option of continuing with normal membership with hard copy magazines at the current rate of £26.00 (UK) or e-membership at £20.00 (UK).

You will see this option available on the renewal form and on the PayPal page if you renew online. Proportionate rates will be set for overseas members.

Ivan Beer was invited to the meeting to expand on his views, previously expressed at the AGM, on what the purpose of the National Exhibition should be. This led to a healthy debate, and it was agreed that much more needs to be done to improve our recruitment record. We have one particular member in our midst who has experience in utilising social media to gain awareness. Alan Mansfield is to consult with her on determining how the Society should be using modern ways of reaching out to best advantage. Other ideas were put forward and, without going into detail, these will all be pursued. Might I add a view I've often expressed in the past and that is that each and every one of us should consider ourselves as Publicity Officers and play our part in spotting opportunities to get others interested in marquetry and The Society.

Lastly, some good news. Sutton Coldfield have offered to host the 2023 National Exhibition, which will be at the same venue of Middleton Hall, Tamworth, where they put on an excellent exhibition in 2019. We are most grateful to Mike Roberts and his team for offering to do this.

Peter.



Web Secretary's Letter

When Otto Chlupp, the last surviving member of the business passed away, we now have no other way of authenticating pictures. Otto was a partner in the business and actually did produce work by a B&G template although he didn't use the B&G logo. He used his business ABC as an outlet for his own and B&G works. Very occasionally we receive information about the business that was active in Heidelberg, Frankfurt and Stuttgart, which again we add to our website.

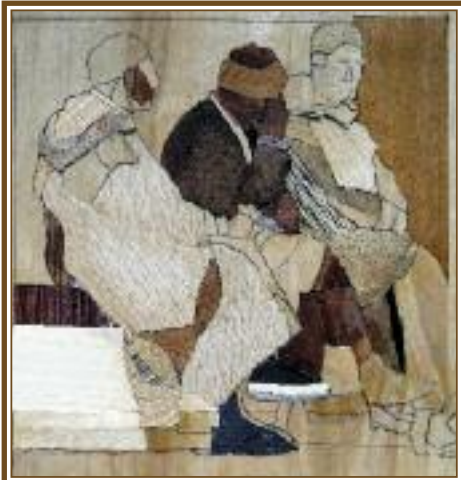
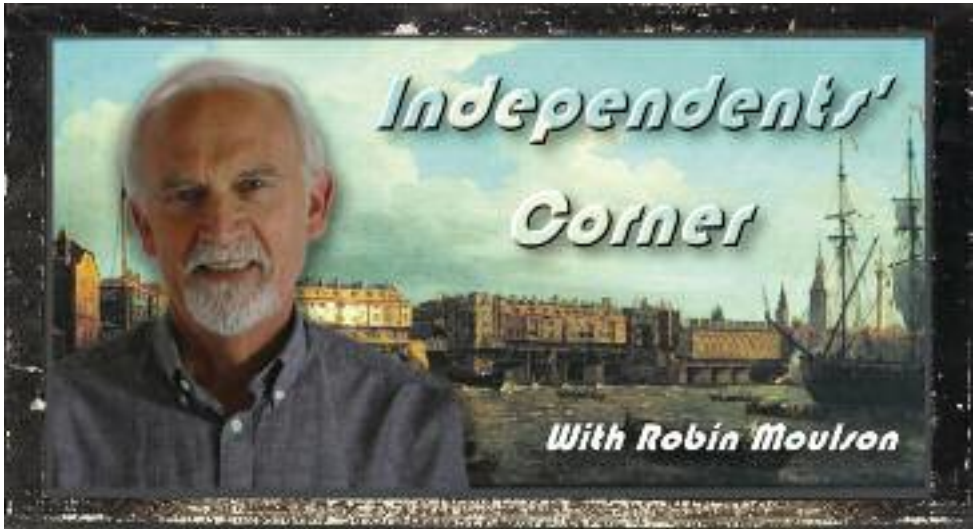
Well, it's time for another report. Since my last report I have had a number of enquiries on the website. Quite a number asking for valuations which we can't give. There were some very good pictures by artists that I have never heard of. This is a shame as some of the work was exceptional. A lot of it was work that had been bought at auctions, garage sales or even one retrieved from a rubbish skip at a house clearance. Buchschmid & Gretau still tend to be the most popular artists of pictures sent for enquiry. Originally the pictures were bought by US Servicemen who were stationed in Germany after the end of the war. A lot of these servicemen have since died and their next of kin have put their pictures up for sale so there are more of them coming onto the market. They are becoming quite sought after and, because B&G are no longer functioning, even more collectable. It is always good to get these enquiries and Alan puts them on the website. Every now and again we are sent photos of pictures we have not seen before. Unfortunately, when B&G closed the business they destroyed all their records, so we do not have a complete inventory of their work which includes pictures and furniture. It is good to receive these enquiries which allows us to increase the details on our website.

As mentioned in previous reports, I have been attempting to reach Independent Society members who live in Scotland to try and resurrect the Scotland Group. At the time of writing I have sent letters to sixteen previous members asking if they would like to join in a Zoom call with the intention of forming a new group north of the border. So far I have had five positive replies. We can have a Zoom contact as other groups have done and have some marquetry contact and hopefully we can grow. This really is the only way we can meet. Because of the diversity of members a physical meeting would not be practical. But it will be good to put names to faces on Zoom.

David.



Oberhofen Castle by B & G wood inlay (marquetry) artists, Heidelberg



In the Marquetarian of winter 2021 I showed you my marquetry picture of a group of men were debating various issues.

I am now working on a detail taken from my original Chefchauen photo. This features some men discussing those issues and some local work with a couple of women. Although I have designed this work, it is, as of yet, incomplete, as you can see in the above photo. But I will bring you more of these as the work progresses. I show you this to illustrate how you can use your own photographs to make

an interesting marquetry picture which is an original piece of work. So why not check out your own photograph collection and see what you can find that will also make an original marquetry picture?

Robin.

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Don't forget that if you entered one or more of your marquetry works or pieces in our recent International Marquetry Exhibition, it will be displayed on our website before the next exhibition comes around.

You will get a minimum of at least a year's display of your work so that you will have plenty of time to tell all of your family and friends to check out your wonderful work online and marvel at your incredible talent in marquetry art.

Okay, your marquetry piece may not yet be displayed, but I am working at adding ten new pieces each month, so we will eventually get round to including yours if it's not there already.

In the "old days" we only ever saw the award winners both here in 'The Marquetarian' and on the website. But times have changed since then and every entry now gets a fair crack of the whip. You may be surprised at how good your work looks on the website - they shine there!



Judges' Notes on the Cover Pictures

Front Cover - 306 - 1st Class 3 - "Abandoned on the Shore" by Penny Reeves of the Meopham Group

PW: *What a charming picture and having it step out over the borders works well. All the veneers have been chosen carefully and work harmoniously together. The three birds in silhouette add a final touch to the pleasing composition.*

LD: *Although this piece is very small in comparison to other entries in class 3, the composition stood out by a mile. A fine use of veneers and mostly good cutting made this a worthy winner.*

VT: *As you look at the boat, it seems to be floating out of the picture towards you giving it a 3D effect. I like the veneer choice. Penny shows great promise for the future. Well done.*

Ed: *An excellent picture for the front cover.*

Back Cover - 514 - HC Class 5 - "Freddie (aft. Moses Sanchez)" by Neil Micklewright an Independent Member

PW: *What a powerful, no holds barred, poster style picture this is. You had to get back from it to get the full impact as it is such a large piece. It'll print well and look good on screen.*

LD: *Although this has a lot of colour (I would have preferred a few more natural veneers), the size and impact of it couldn't be ignored - something different, but rock on!*

VT: *Well you know who this is. Good cutting and very dynamic, not too sure about some of the shading though, perhaps a little too dark, but a lovely picture.*

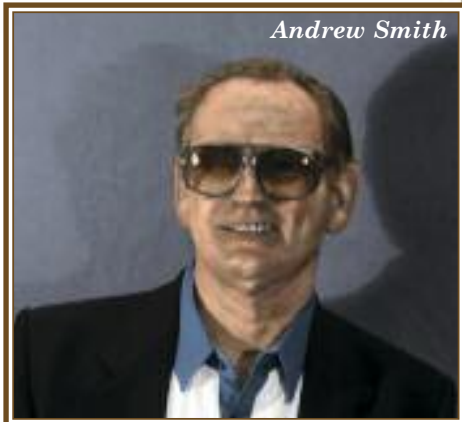
Ed: *Well, I just couldn't resist placing this picture on one of the covers, it is so eye catching. There was more space available for this big picture on the back cover.*

MARBLE WOOD

By Andrew Smith

EDITOR'S NOTE: This article written by Andrew was first published in 1996 and has been updated and republished due to a recent upsurge in interest in portrait work in the medium of marquetry. Andrew's technique was somewhat unusual, but produced a unique effect which has greatly appealed to those Marquetry Society members who brought this old article to my attention. The technique is quite inventive and well worthy of attention. To demonstrate the effect it produces, below right, is a portrait in that medium made by Andrew.

Andrew Smith

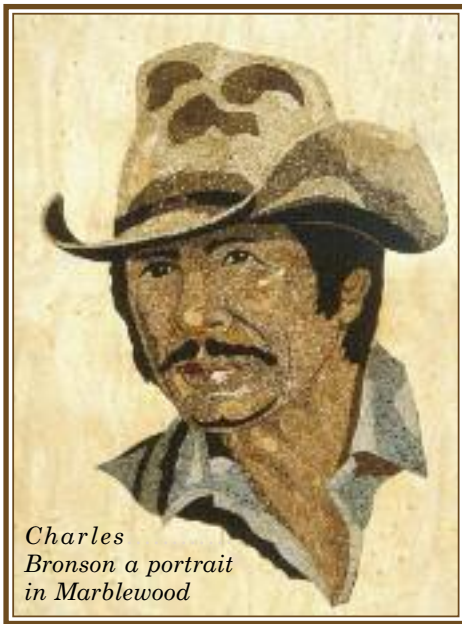


From the outset I think I should preface this article with the equivalent of a government health warning. What I am about to describe, although relatively easy, will only be successful if you follow my instructions to the letter.

Marblewood is nothing more nor less than sheets of fragmentation which can be used like a sheet of figured veneer to give the best effect.

It all came about when I made a picture entitled "A Study in Marblewood", and believe it or not, it was made as a protest against fragmentation. However, the tables were turned on me. People actually liked it, especially non marquetarians. I was pleased with it as being made entirely of fragmentation, it gave exactly the rugged look of the face of Charles Bronson whose portrait it was.

I wouldn't expect anyone to repeat my experiment of making a picture entirely of fragmentation; I will probably never do it again myself. However, the technique of making sheets of fragmentation is a very useful one. Instead of filling a hole



*Charles
Bronson a portrait
in Marblewood*

with fragments it is much easier to cut the shape from a sheet of prepared veneer, especially when dealing with large areas. The face and hat of my portrait covered a very large area and couldn't

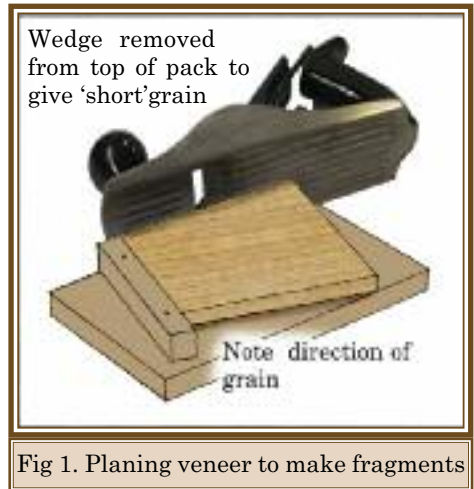
be done by the normal fragmentation method - at least I wouldn't try it.

For the process of making marblewood you will need two pieces of 18 mm chip-board or similar, 8 inches by 6 inches and some pieces of non-stick film for pressing. I use thin freezer bag material, but the internal bags from corn flakes packets will do just as well. You will also need four stout cramps and some prepared veneer thickness cardboard masks 8 inches by 6 inches with an internal aperture of 6 inches by 4 inches.

We now need our fragments, but just any old fragments will not do. Sawdust isn't suitable because it doesn't knit together. Being a wood turner, I make fragments using a 3 mm parting tool. This produces very fine short shavings which knit together well, in fact they can be pressed between the hands and stay in a rough sheet even in the dry state. Also I can produce an unlimited range of colours: padauk is blood red, laburnum heartwood is dark green whilst laburnum sapwood is light green, yew sapwood gives a creamy yellow colour.

An alternative is to make the fragments with a finely set block plane. Cut some pieces of veneer about 4 inches by 3 inches and tape these together in a pack. Remove a wedge shaped piece from one long side so that the shavings will break up easily. Improvise a shooting board and take off a supply of fine shavings. These will break up as they are removed and can then be further reduced by breaking up with the fingers. Fig. 1 illustrates the procedure. Study it carefully.

You will need a sheet of glass for mixing the glue and fragments on. A large plate could be used or any non-porous surface, but glass is by far the best. Dilute some PVA glue. The dilution isn't critical. I use a teaspoon of water to an eggcup of glue. If it is too thin it won't bind the fragments together.



Now let us make a sheet of marblewood veneer or, if you prefer, a sheet of fragmentation and here I must repeat, if you don't follow the instructions exactly, you won't succeed. Suppose you want some fragmentation to represent autumn foliage. This can be achieved with two types of fragments; padauk (red) and sap yew (yellow). Place these handy in two small piles.

At this point perhaps I should calm any reservations you may have about padauk. As many of you know, perhaps to your cost, it is a bleeding wood, (no I am not swearing). It has a nasty habit of leaching its dye into lighter woods but I can assure you it is not so when built into fragmentation because the glue in the mix acts as a sizing agent and renders it stable and prevents leaching.

Pour about a quarter of the glue from the eggcup onto the glass plate then pile some of the padauk fragments into the glue and mix in thoroughly. I use a small flexible steel rule (another misuse of the steel rule!). The mix should feel quite dry to the touch even though there is a lot of glue in there. Repeat with the sappy yew fragments and then take a little from each mix and mix together to make a third medium tone.

Take one of the pressing boards and cover

with non-stick film, place the cardboard mask on top and hold in position with a couple of drawing pins. Sprinkle the fragment mix at random into the aperture of the mask to a thickness of about 5 mm.



Fig 2. Suggested placing of the fragment pieces

When I say at random, I mean a little of each colour dotted around. Don't bother about control at this stage, that will come later. A suggested configuration is shown in Fig. 2, but please note, when pressed the hard edges will disappear and everything will merge together. Lightly tamp down with the finger tips, then cover with non-stick film (having first removed the two drawing pins), place the other pressing board on top and cramp the whole assembly with the four cramps. Fig. 3.

Leave to stand for an hour then remove the cramps and lift off the top layer of film which should peel off easily. At this stage snip the corners of the card to allow for expansion otherwise the whole thing will buckle. Leave to air dry for an hour or so, then turn the whole thing over to

air dry the other side. As the sheet is very fragile at this stage the best way to turn it over is to replace the top board and turn the whole assembly over and remove what is now the top board. The plastic film can be discarded.

The sheet of veneer is quite spongy at this stage because, although PVA glue is a fast setting glue, that amount of glue in the structure will take quite a long time to dry, so leave to air dry overnight then do the final pressing. By this time the veneer will have expanded quite a bit, hence the reason for snipping the card mask which can now be discarded. Replace the top board, cramp up tightly again and leave for an hour or so, then remove the top board and leave to dry for a few days before using in a picture. We now have a sheet of man made veneer which is ideal for representing foliage and indeed for making a whole picture, but I can't envisage anyone going that far!

Just some final advice on cutting marblewood into a picture. When placed under a window, cut all round very firmly with a sharp knife. Owing to the nature of the material the marking is difficult to see, this is no detriment because you will find that the shape can be pushed out with the tip of a finger and even if you have made a bad joint, again due to the nature of the material, when it is inserted, glued and rubbed well down it expands to fill the hole exactly. Another useful tip is, before polishing give each piece of fragmentation a touch of sealer before the main sealing procedure.

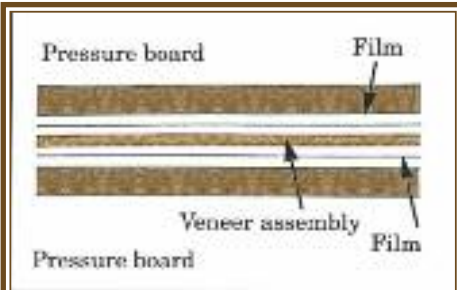


Fig 3. Pressing arrangement

Editorial Note: Andrew ended his article saying "Well, there you have it, marblewood. It isn't marquetry?!? I never said it was, but Ernie requested the article and I have obliged".

But over 26 years later - we have looked again at this unique method for making a suitable specialised veneer for portrait work and we have to say that that it is inventive and highly appropriate for the task intended, and - we rather like it!

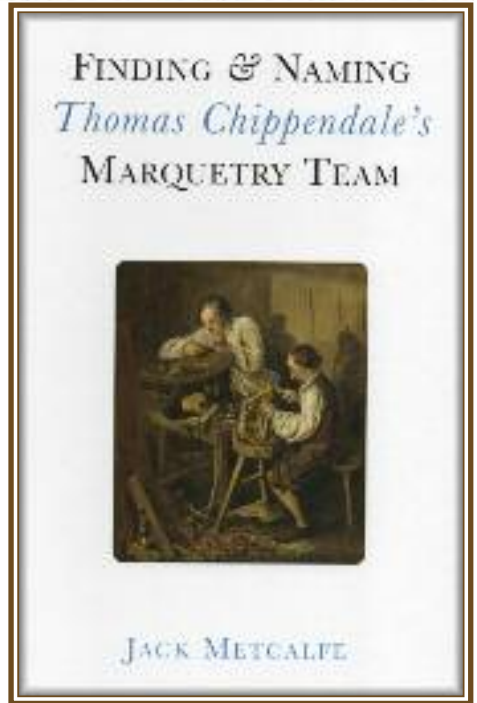
Book Review

Many of you will probably be quite familiar with author Jack Metcalfe's definitive book on Chippendale furniture, but did you know that Jack has published a follow up book in this series entitled "Finding & Naming Thomas Chippendale's Marquetry Team"?

Well, in January this year Jack published this very book and we are reviewing it here. In this book Jack set forth to uncover the identity of the man - or men - who created the astonishingly beautiful marquetry work that adorns some of Thomas Chippendale's finest pieces of furniture. Along the way we meet supreme furniture designers working in London and Paris, including Pierre Langlois and Jean Francois Oeben.

Jack is passionate about the subject of Chippendale furniture and it shows magnificently in Jack's two books. The research and photography work is second to none. You will learn about the dyes and colouring techniques they used in the eighteenth century to get the 'eye popping' effects these beautiful pieces of furniture originally displayed when newly produced; and then the glorious subdued warm attractive bloom they matured to as seen today. The high quality of the wonderful photographs perfectly showcases the magnificent appeal these antique examples of the early marquetarians work imparts to us today.

The cutting methods used in the eighteenth century are not as popular or in as much common use as they once were. In the day (the 18th century), it was all saw



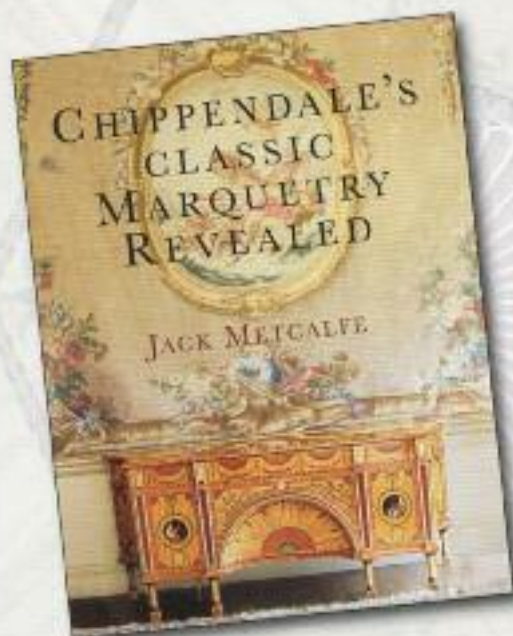
cutting, mostly due to the accuracy of the cut and the thickness of the veneers in those earlier days. The common saw was the hand held fretsaw, but for larger pieces a treadle fretsaw was put into operation.

One of Jack's illustrations of a treadle fretsaw, taken directly from his new book, can be seen overleaf. Accompanying that, Jack also shows you an example of a 1764 commode made by the afore mentioned Pierre Langois. And what a totally beautiful piece of furniture it is for its intended practical purpose. They certainly did things in style back then!

CHIPPENDALE'S CLASSIC MARQUETRY REVEALED

BY JACK METCALFE

Author and expert marqueteur **Jack Metcalfe** guides readers on a fascinating journey into the world of the 18th-century marqueteur, giving a detailed account of the skills, techniques, equipment, materials and dyes used to create this astonishingly beautiful work. Jack also reveals hitherto unknown secrets about the methods of those skilled artisans whose superb marquetry adorns some of Thomas Chippendale's finest pieces of furniture.



Published: **October 2018**

Available in hardback and softback versions, **304 pp.**, containing **over 700 full-colour images**

Available from **Amazon** and booksellers worldwide. Visit Jack Metcalfe's website for more details – see below.

**Available
Now!**

www.chippendalemarquetry.co.uk

And here is that treadle fretsaw, quite a large piece of equipment, but it does a perfect 90° cut, just try that repeatedly with a scalpel, very difficult.

If you want to know just how this incredibly exquisite marquetry decorated furniture was produced in the eighteenth hundreds, then you just have to read these two books. They are a treasure trove of knowledge and techniques used by the craftsmen and marquetry artists in Thomas Chippendale's workshops.

So pleasing to the eye, and no sign of any CNC (computer numerically controlled) cutting equipment in evidence (well it was the 18th century after all) no, it was all hand cut and all the better for it. Jack is the perfect guide to the techniques used



©Jack Metcalfe

by Thomas Chippendale and his team of marquetry craftsmen.

If you want to try your hand at replicating the magnificent Chippendale style of furniture, then you just have to read these two books to learn how it was done, it will open your eyes!

Both books are available at, yes, you guessed it, **Amazon**.

For more details on these books, and much more beside, visit Jack's website at:

www.chippendalemarquetry.co.uk



©Jack Metcalfe

1764 commode made by Pierre Langois

L A P E L B A D G E S

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



The Marquetry Society

L A P E L B A D G E S

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

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

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

FISH GLUE

Fish glue. It's one of those ancient glues of which you may not be aware. It does, however, have a very useful quality that could be highly desirable for the marquetarian. It can help to make almost invisible repairs with no obvious glue lines.

You just mix some fine veneer dust (of the variety you are repairing) with some fish glue and then apply the mixture to the repair area and then, once dry and sanded down - an invisible repair! It's as simple and easy as that.

Fish glue has been around for centuries and has been used for all sorts of things. Here is a little historic background. As we can see from ancient and medieval records, fish glue was both a common and important adhesive for many special applications; adapted by artists, it was used from the time of ancient Egypt to twentieth-century France, in painting media, coatings and grounds, in the gilding of illuminated manuscripts, and in pastel fixatives.

This particular glue can be extracted from fish by heating the skin or bones in water. The purest form of fish glue, made from the membrane of the air bladder (swim bladder) of certain species of fish such as the sturgeon, is also called isinglass. Isinglass can be produced from various species of fish using diverse manufacturing processes. Depending on the manufacture, the purity of isinglass can vary. Historic sources do not always specify which part of the fish was used to make the glue.

There is no record telling us exactly when and where the first animal or fish glue adhesives were used. However, it is known that at least 3500 years ago these

adhesives were used in Egypt. Even though Egyptian records do not describe in detail the adhesive preparation process, they do tell us that it was made by being melted over fire and then applied with a brush.

From the first-century Roman scholar Plinius we learn that two kinds of glue were used in antiquity: animal glue (taurukolla in Greek, gluten taurinum in Latin), made from the skins of bulls, and fish glue (ichtyokolla) made from some parts of fishes. In references to the glue used by ancient craftsmen, both terms xylokolla (in Greek) and gluten fabrilis (in Latin) are cited; however, it is not clear to which kind of glue these terms applied.

In an eighth-century Italian manuscript from the Cathedral of Lucca, fish glue is recorded as a material for painting. A. P. Laurie translated this manuscript into English in 1926; it tells that the pigments in fresco paintings were applied to wet plaster without mixing them with a binding medium, using only water. For panel paintings wax was mixed with the pigments, and for illuminating parchment manuscripts fish skin glue was used. From such a use you can see that it does have the quality of blending invisibly.



The Cutter Interview

Our Cutter victim for this quarter is someone you will all be quite familiar with, being our Web Secretary, David Walker.

David seems to have been around marquetry for ever and a day; so we thought that it was about time that he told us his story of how he became a respected premier marquetarian. So, it's over to you and Cutter to spill the beans.

Cutter: *Hello David, could I ask you first, as we do with all interviewees - how did you initially get into marquetry, and did you have any background in wood-working of any sort?*

David: Woodwork was my favourite subject at school. In the mid 50's with classes of 40 plus in my school you didn't get far unless you were gifted academically. I wasn't, and the teachers just concentrated on the brainy pupils. So I immersed myself in woodwork in which I was reasonably proficient. The only exposure I had to marquetry was when I was asked to accompany my woodwork master to present a box he made 'with a football pitch on top marked out with fine lines' to present to the Chairman of West Ham Football Club at the school open evening. He did tell me how he inserted the lines. That's the nearest I got to marquetry!

Cutter: *What attracted you to the craft of marquetry?*

David: I broke my leg whilst at work and was confined to bed. My wife must have got fed up with me and came home from shopping with an Art Veneers Kit with an eagle hovering over mountains. She thought it would keep me occupied. It was the old stick and go method. I actually enjoyed it, but ran out of veneer and, as I didn't know how to replace the veneers, the picture ended up under the bed.



David Walker in his "cutting room"

Towards the end of my convalescence I went to the Woodworking Exhibition at Wembley and was impressed by the Marquetry Society Stand. I must have looked interested in the work of Harrow Group because I was approached by a certain Charlie Good, probably one of the best Marquetarians in the country. As a result of our chat I was directed to the Redbridge Group who met about 10 minutes away from my house. That was in 1981 and until I moved to Scotland just over a year and a half ago, have been immersed in Marquetry ever since.

Cutter: *Were you ever inspired by anyone's work you had seen?*

David: I have been fortunate to work with Alan Mansfield. His work is truly amazing. I have also admired Alan Townsend and Peter White. I don't think that I could ever match their work but there are many other top notch Marquetarians whose work gives me the desire to try and improve my work.



The Rock Pool

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

David: Not really. I find that choosing a subject or a picture is the most difficult part of Marquetry. I am not an artist like some so I often go through my photo collection for inspiration. If I am reading a magazine and I come across an appealing subject I will put it aside for further consideration. I am not a fan of landscapes but have enjoyed doing miniatures in the past.



Gun Dogs

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

David: Yes, I do plan my work when it comes to veneer selection. I am not a big fan of coloured veneers and try to make the undyed veneer do the work. That's why I like working with American Gum because the grain and the colours of that veneer offer up endless choices when building up the picture. Yes, I do take monochrome copies before I start and when I am satisfied I print it onto a large sticky label which I attach to the background veneer and use that instead of tracing paper as it doesn't move.



Home to Roost

Cutter: *Why do you choose to do any particular piece of marquetry? Is it for yourself, a present, or because it is a fascinating design - or is it for the challenge, or is it simply a commission?*

David: As afore mentioned the picture that I have chosen to do must appeal to me. I have only ever done a couple of commissions.

I don't like to take commissions because I am a slow worker and it interferes with my 'Rosebowl' attempt! Now I have moved to Scotland and do not have other interests to take up my time, I might be able to spend more time on Marquetry.

Cutter: *Do you derive more pleasure from creating a picture or an applied piece?*

David: Some time ago my wife came home from a craft fair with two old boxes which needed repairing and said that I could do a design on them. I'm afraid that they are still in the cupboard. Maybe, one day!! Pictures and portraits are what I am drawn to.



Olympian

Cutter: *Would you say that marquetry could be seen as a relaxation for you?*

David: Definitely, I have found that even by spending a couple of hours cutting maybe half a dozen pieces, the time has just flown by.

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

David: Your next picture will be better. You must have patience. Listen to those who are attempting to show you how to do it. Watch those more experienced



Sea Battle

Marquetarians cutting. But don't copy, develop your own method of cutting. If you don't succeed at first, try, try again. Always don't be afraid to ask others. There are always others willing to assist. New members of the Society will have been provided with a DVD with their package containing previous copies of the Marquetarian. Read them. There are a number of teaching sites available as well on the internet, notably 'Les Dimes' on the Harrow website or Peter White's DVDs on many aspects of Marquetry. They are extremely helpful.



Brushes and Paints



David (left) at the inauguration of the Redbridge Marquetry Group - the cake cutting ceremony

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

David: When people are asked this they often choose a complicated piece. That's great, but my favourite piece was one chosen by Ernie Maxey for the Presidents Choice. It only had four types of veneer. The aforesaid American Red Gum as the background, the grain of which looked very much like distant cliffs. I took great pleasure in doing that one. (Editor: this was Empty Again as can be seen on page 22)

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

David: When I started in 1981 I drooled over almost every picture that I saw! At every National exhibition there were many pictures that I admired. They tend to get better at every exhibition. I was privileged to have the late departed Eric Horne with us at Redbridge. He was much admired for his work and I was most impressed with his picture of the Alphabet. All the letters were cleverly interlinked and you had to look very closely to make

sure that he hadn't left any letters out! That was real skill. (Editor: Alphabet picture below)

Cutter: *Many Marquetarians have mixed feelings about their finished work as far as keeping them for themselves. Do you keep all or any your creations?*

David: I spend so long on my pictures because I am not doing them every day. Sometimes months go by before a picture is finished. By that time I feel rather attached to it and do not want to part with it. I think that I have only ever given four



David cuts the cake at the group's 25th Anniversary

of my pictures away, one of which was a commission.

Cutter: *You are well known for your expertise with all forms of marquetry, would you have any advice for other marquetarians who would like to try their hand at improving their marquetry to a higher standard?*

David: Firstly, I would not call myself an expert. As the Secretary of the Society's Web page I have to give answers to queries from many parts of the world. There are many aspects in Marquetry that I would need to investigate if I was asked a question to which I didn't know the answer. I have a reasonable library of Marquetry books that I use to obtain knowledge rather give someone an incorrect answer to their question. Most of my knowledge has come from actually doing Marquetry and asking questions if I come up against a problem. I am fortunate to work with Alan Mansfield who is a mine of information that I often tap. As far as giving advice to other Marquetarians to improve



Lydia shopping bag

their work all I would say is to take care and don't rush. Choose their veneer carefully and when finishing be careful not to go through when sanding. Also look at Marquetry sites on the internet from which you can gain help.



Met Police Shield

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

David: This question has been a recurring theme over the last few years. Unless there are medical reasons I would suggest that they do the finishing themselves. Over the years I have used various products to produce a decent finish. By finishing my own work I can look at the finished article and take pride in the fact it is all my own work. At Competition level the finish comes virtually the last aspect that the Judges look at.

Cutter: *Taking into consideration your talents in the medium of marquetry, what is your stance on the long-standing debate about marquetry being an art or a craft?*

David: My stance is that it is definitely a Craft or perhaps it is Art. I don't have any personal preference. Bill Lincoln calls one of his books, 'The Art and practice of Marquetry' but in the opening line of his

book he states, "My own introduction to the Craft of Marquetry was quite accidental." If a person of Bill's stature uses either term why is there so much fuss. He was a great Marquetarian as well as the owner of the now defunct, Art Veneers Co. Ltd. and a one time President of the Marquetry Society. If he used both terms to describe this debate, who am I to differ?

Cutter: *The 'for or against coloured wood' argument has gone on for years. What are your views on it?*

David: My own view is that as long as coloured wood is not too garish and enhances the work I see no problem with using them although my use of it is limited. Harewood being an exception. In the past, some Judges would not look at work with coloured veneers which I think was wrong, but this seems to have changed now. Some of the Dutch Masters and furniture makers used veneers coloured with vegetable dye to enhance their work. These tend to fade over the years but who will want to criticise my use of dyed veneers in 200 years time!



Cabinet after Silas Kopf

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

David: Yes, I think that they are useful especially for the Beginners as long as they are constructive and not overly critical. Having been a National judge, like any judge in other type of competition I learnt that my comments and views were not always well received no matter how well intentioned they were intended to be. Judges are experienced Marquetarians who wish to encourage rather than dishearten.



Musical Fantasy

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

David: We have heard a lot about this recently. As far as I am concerned Marquetry is using veneer, maybe tortoise-shell or bone to enhance the subject but not overused. I don't think that pyrography should be used. Sand scorching

is acceptable though. I don't like the idea of using paint. A separate class however could be introduced for mixed media if others felt differently.



Empty Again!

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

David: Before Marquetry I played a lot of football, cricket and squash. As far as hobbies are concerned I was very keen on photography until a couple of years ago when I found that I was having difficulty holding heavy cameras with large lenses steady due to arthritis in my wrists. Now I use a phone camera and still take acceptable photos. I think that David Bailey uses phone cameras now! I am a keen gardener and specialise in Fuchsias.

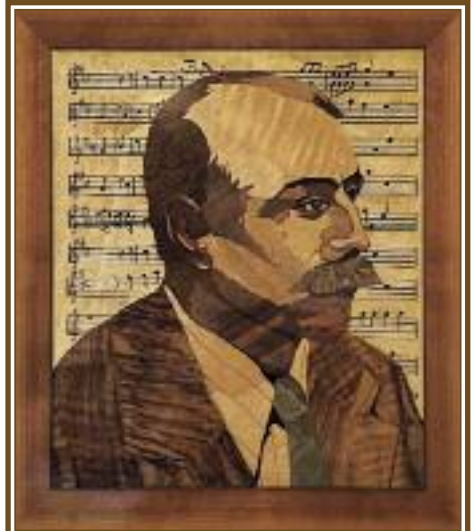
Cutter: *Have you seen changes in style of marquetry since you started and if so, have you adapted your own work to follow any changes?*

David: The biggest change I have seen since I started was moving to the Window method. To start with I was using the old Stick and Go method. I think that the Window method revolutionised Marquetry as far as cutting is concerned.



Girl with the Pearl Earring

There seem to be some folk who now are using lasers to create marquetry. Whilst I have nothing against this I don't think that it should be placed alongside traditional Marquetry in competition. As I



The Music Master



Lazy Fishing

understand it, with lasers, if you can produce a good image on a computer the laser will cut the picture for you. This takes away the veneer craftsman's skill. Mind you lasers are so expensive, how many members could afford one? If they were to be accepted as a separate form of marquetry for competition then they should be in a class of their own.

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

David: This is an age old subject. It seems



Woodpecker

that with the introduction of computer games, young people seem to get more enjoyment and satisfaction from pressing buttons. The pressures of school homework also seems to reduce the amount of time that youngsters are prepared to spend on other hobbies. A few years ago at Redbridge we demonstrated at a craft fair and gave out invitations for people to come and try their hand. Twenty eight people turned up of whom three stayed with the Group. After some time two dropped out and we were left with one

person who is still with us. Craft fairs and local demonstrations where we can demonstrate our craft seem to be the best way to recruit but that does not always bring in new recruits and it can be quite expensive to book a table. Often local newspapers and libraries will accept articles and adverts in their leisure section. One word of caution with craft fair demonstrations and exhibitions is that items from all classes should be displayed not just the best pictures. If that happens, no matter



Evening Flight

how good the pictures are, people always say that they like the display, but they would not have the patience to make them. It is always good practice to include some beginners and lower class pictures and they just might decide that they could at least have a go. Personal invitation to a group meeting is also a good way to get people interested. **Cutter:** *Thanks David.*



Moonlight Stroll



Marsh Fritillaries



Robin

Still can't find that perfect veneer?

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Our veneer boxes contain a good selection of light, medium and dark veneers of varying sizes to suit the needs of most marquetarians. Visit our website and see for yourself.

MARQUETRY TOOLS

Mirka Hand Sanding Tool

Probably quite a few of you are already using this brilliant little sanding tool, but if you are not yet familiar with it, then read on and become converted.

The Mirka uses replaceable sanding sheets which fix to the hand held tool with a Velcro style of fastening. The tool can be connected to a vacuum cleaner via its standardised hose and connectors located at the rear of the handle. This will suck away the sanding dust and prevent clogging - which is the bane of the sanding block and glass papers.

If not using a vacuum extraction system of any type, you can simply pull the strip

off the Velcro fastening and clean it by slapping it against a wall or any hard surface, this instantly removes any clogged dust and you are left with a once again clean abrasive sanding surface. This works a treat and does away with that constant menace of clogged and dull sand papers and cork sanding blocks. They also sell larger versions of these sanding tools. Very highly recommended.



THE WORK OF A MARQUETRY HERO PATRICK LEVINS

It was at the Woodworker Show, Sandown Park in 1996 that I first encountered the marquetry work of a certain Patrick Levins. He had just won the Gold Medal in the marquetry category, beating my own humble effort to a lesser medal. Mind you, I have to admit that my jaw dropped when I saw the far superior quality of Patrick's picture when compared to my own piece; I realised that I sure had a lot to learn! Within the next hour I had sought out the Marquetry Society stand and joined up there and then. So, if it hadn't been for Patrick's incredible work, it may well have been many more years before I got round to joining the Marquetry Society. So, Patrick's the one to blame for you all being lumbered with me for the last 30 odd years. His work so impressed me that



Your editor meets Patrick at an earlier Marquetry Society AGM

he straight away became my marquetry hero from that day onwards. And, in my opinion, not one picture a failure, all masterpieces, how can you beat that?

But enough of hero worship, let's instead take a look at Patrick's work over the years. Patrick joined the Marquetry Society early in 1981 and, according to my records, scored his first award in 1985 with "Meet at the Cross Keys" (opposite). This magnificent picture acquired a highly commended, but in subsequent years things improved up to the level of multiple Rosebowl wins, but that was a couple of years away yet.

Getting back to the Woodworker Show of 1996, the picture in question there was Patrick's "The Craftsmen" which you can see at top right of the opposite page. This



The Winning Card - Patrick's Rosebowl winner in 1992

sits directly above my Four Masted Schooner from that same Woodworker Show, which, also being a medal winner as previously stated, gained some amusing remarks in the Reader's Letters of edition 178 of The Marquetarian.

1985, not only got Patrick his first award of an HC, he also got himself a second in class 8 with "Tiger" which you can see at the bottom of the next column.

The next year of 1986 saw Patrick attain four awards - he was starting to show his mark now; and then in 1987 the tally went up to five awards. This was becoming a habit, a good one to have mind you, but Patrick was on a roll now, and the next 12 years saw Patrick gaining awards on a continuous basis.

On the next four pages you will see a Marquetry Hero gallery drawn from our extensive archives. Unfortunately a lot of these archives are in the form of 35mm slides and are not always in the best of condition photographic or age wise.



The Craftsmen by Patrick - the Gold Medal winner at Sandown Park in 1996



Photo taken from Reader's Letters in Marquetarian 178 Spring 1997



Meet at the Cross Keys - Patrick's first award winner in 1985

Nonetheless, Photoshop comes to our aid and cleans them up to a very presentable level where we can enjoy the splendour of Patrick's absolutely superb marquetrie.

After you have checked them out, I think you will agree yourself that Patrick Levins is indeed a true Marquetrie Hero.



Tiger - 1985 - 2nd Class 8



Harrymal is the name of the big cat on the left. It gained a 3rd in Class 5 in 1995 for Patrick.

Judges' comments of the time were a little critical, but here they are: "a large picture, the veneers doing most of the work, but a lot of good cutting. However, the tiger's left paw was a little blobby and there was very little tongue showing. One could ask where the tiger's tongue? Four feet from his tail! Top marks for tonal value."

Gems of Wisdom VHC Class 5, 2003.

Sadly 2003 was one of those years where judges' comments were deemed to be too controversial and the cause of an amount of upset amongst the contributors. However, these days we strive to be constructive and provide helpful advice and non-judgemental criticism. So, comments on Patrick's picture - well, what can I say, it is superb with all the elements in place that constitute yet another marquetry masterpiece. This was one of our first digital photographs.



Savage Splendour 1986 2nd Class 8

Not too many comments of the day for this picture, but let's see what they had to say nonetheless: "a dramatic highly polished picture using ebony, yew and sycamore"

However, I could swear that I can hear this beast roaring - I hope he's not hungry, those powerful teeth could certainly make a meal of you!

Patrick certainly has a way with depicting big cats in the medium of marquetry. The veneers are perfectly chosen and the "spear" cutting for the fur effect is superbly done.

Considering that the background veneer is indeed ebony, the delicate cutting into it has been achieved without any breakup of the ebony.

1998 Cat at Bay 1st Class 5

Not only first in class, this was a Rosebowl winner for Patrick. And, not only that, it also includes Patrick's own little dog (the one on the right) who became such a feature of many of Patrick's pictures. Check them out and you will see.

Once again, the 'no judges' comments' nuisance raises its head, so we can't read the judges' thoughts, but it won the Rosebowl, so not bad!



Good Companions 3rd Class 5 1988. Yet another masterpiece of truly impressive marquetry work. A judges' comment of the day stated "in many other years this would easily have won the Rosebowl, but such had the standard gone up in this year that it only gained a third in its class. In fact on first judging late on Friday with only overhead lighting it looked rather gloomy and we didn't rate it highly. But next morning the sun shone and produced an amazing change and really brought the picture to life."

Woodland Harmony
2nd Class 5 1999.

Sadly, in 1999 all judges' comments and thoughts were no longer included in the gallery pictures due to some earlier unfortunate negative comments. However, looking at this picture from the present day, I think it is a simply splendid piece of marquetry work. Nice.





Above is The Rehearsal 2nd Class 5 1989 - a superb picture.

Top right is Happy Feet by a certain M. Levins. Could this be Mrs Levins? Of course it could.

On the right is The Start which came 1st Class 5 1993 - and guess what, yes you are right, it was yet another Rosebowl winner for Patrick - and thoroughly deserved in my opinion. Judges' comments from the day say "In my opinion this picture was a worthy Rosebowl winner, well cut, perfect veneers and superbly polished" and I agree.



Nautical Discussion after M. Dovaston 2nd Class 5, 2011

As it appears that I was one of the judges in 2011, I dug out my notes to see what I said: "A superb picture, beautifully cut and composed. It must be Patrick's work as I've spotted, what I think is his little dog there. A very nice touch, and has now almost become a signature. Classic."

Below is Oriental Sage which got itself a 2nd in Class 5 in 2010. This picture naturally attained the portrait award for Patrick. Very well deserved too. Do check out the detail work in the Sage's wicker hat, it is sublime. Also the delicate work in the old man's beard, perfect balance.

Below that is The Whole World in his Hands achieving a 3rd in class 8 in 1988. We have some judges' comments here: "Patrick said that he was inspired to make this one! It turned out very well, particularly the hands."

Below is Capstan Fun 3rd Class 5 1994 Some judges comments of the day: "a real picture this one. Finish and presentation just right. Wonderful border which complemented the picture."

And below that One of the Family which got itself a highly commended in 2012. The judges' liked this as well, they said: "a picture full of goodies to admire. A nice picture, plenty of content. It was competing closely with the top three awards"

And these pictures are just a sample from Patrick's output over the years. Magnificent.



The 2021 International Pictures

Thanks go to Steve Jukes for taking the Photographs



Left - 528 - Class 5 - 50 x 50 cms

“Autumn Leaves” by Ivan Beer of the St. Albans Group

Ed: *This is an almost abstract marquetry piece by Ivan - if the leaves were not so perfectly cut and depicted, I would have been convinced that it was indeed, an abstract picture.*

The background is a novel idea, the arrangement of squares turned by 45 degrees and in two tones of grey give a wonderful effect, this complements the leaf design perfectly. This picture, I think, would look good hung on anyone's wall, it is very decorative and pleasing to the eye. A nice one.

Right - 112 - HC Class 1 - 34 x 20 cms

“Love of Giraffes” by Joyce Hopkinson of the St. Albans Group

PW: *The title conveys what we see in the picture. Pleasant natural wood tones to suit the subject and a commendable effort with the sliverisation.*

VT: *What a cute picture and a border with the squares measuring perfectly. Well done.*

Ed: *A very pleasing picture with an interesting and unusual subject.*

Most enjoyable. Who noticed those perfectly aligned corners of the borders? Excellent.



Judges' Comments

The initials used for the Judges are:

(PW) *Peter White*

(LD) *Les Dimes*

(VT) *Vaughan Thomas*

(—) *——(No Trainee Judge)*

(AM) *Artistic Merit Judge*

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



Above - 532 - VHC & Peoples' Choice Award - Class 5 - 37 x 21 cms

“Winchester in the 1800s” by Frank Brant of the Chelmsford Group

PW: *It's easy to see why this was given the People's Choice Award and the amount of work and workmanship is amazing. The largest miniature in the exhibition? Maybe a little more attention to tonal separation would have moved it up the ranks with the judges.*

LD: *A beautifully detailed street scene.*

A few areas of confusion pushed it into fourth place. I would have liked to have seen it slightly larger - it was competing against larger pieces of work and it might have stood out more. At the end of the day, it won the “Favourites”, so what do I know!

VT: *A very busy picture with lots going on and plenty of interest. The horizon has been caught extremely well but needed more shadows under the people and horses.*

Ed: *Without a doubt, one of my favourite pieces in this International Marquetry Exhibition. All those displays in the shop windows certainly caught my eye, perfectly observed. Well done Frank - you're getting rather good at this marquetry thing aren't you? Wonderful detail work, I'm envious!*

Left - 548 - Class 5 - 27 x 32 cms

“Rhino” by Peter Jones of the Redbridge Group

Ed: *At first I looked at this picture while it was laying on its side and didn't notice the intricacies of the design, and then, when turned into the vertical orientation as you see here, it all came together. Very clever use of the grain structure of the main pictorial veneer. The light effect on the front horn of the Rhino gives a wonderfully round appearance. Very clever.*





**Left - 510 - Class 5 - 27 x 31 cms -
“Dusty in Concert” by Mike Roberts
of the Sutton Coldfield Group**

Ed: *Well, those of a certain age will instantly recognise Dusty belting out “You don’t have to say you love me” or “Son of a Preacher Man” - I can hear it already! Spot on Mike, this portrait is perfect right down to the over done mascara and beehive hair style. A flavour of the 1960s!*

**Right - 402 - Class 4 - 27 x 32 cms -
“Woodland Scene” by Janet Edwards
of the Chelmsford Group**

LD: *Lots of really good detail and cutting in this picture. The background, however, merged with many of the other veneers and a lot of the good elements were lost. Please carry on!*



**Below - 123 - Class 1 - 18 x 28 cms -
“Green Man” by Carol Martin of the
St. Albans Group**

Ed: *Rather good eyes in this picture aren’t they? I like the dots of reflected light, a nice touch.*



The leaves for the face are rather well done. Good work.

**Below - 307 - Class 3 - 25 x 25 cms -
“Sailing home at Sunset” by Penny
Reeves of the Meopham Group**

Ed: *A perfectly composed picture. Jolly good to see, most enjoyable.*



Right - 533 - HC Class 5 - 27 x 21 cms - "Whitby Harbour" by Frank Brant of the Chelmsford Group.

PW: *I'm very familiar with the photography of Frank Meadow Sutcliffe and this is a fine interpretation of one of his masterpieces. The natural wood tones echo the sepia look of the original vintage photo. Not quite the recession I would have liked to see with the masur birch foreground but otherwise excellent work throughout.*

VT: *A harbour scene with three people, each having very lifelike faces, I find this a very relaxing subject. The reflection in the water (behind lady) was a nice touch as it didn't have to be included.*



Left - 206 - 2nd Class 2 - 44 x 34 cms - "Elliot's Pheasant" by Allen Horrocks of the Staffs Group

PW: *Almost the reverse of what you would expect with the background being more colourful than the birds. I like it that way and the execution of the whole piece has been to a very high standard. A pleasing double stringer border, accurately cut at the mitres.*

LD: *A really good piece of marquetry liked by the other two judges, but I personally found the ground underneath the birds confusing and*

that spoiled it for me. I preferred the red kite in flight (which was obviously done by the same marquetarian).

VT: *I like this picture. It is a well cut picture with plenty of detail in the feathers and a good veneer choice, also a border to complement it a lot*

Below & right - 713 - HC Class 7A - No size given - "Peg" by Ivor Bagley of the St. Albans Group

PW: *I always enjoy something a little different. Quite an original idea to decorate a giant clothes peg with veneer and how well this has been done. The lining up of the wrap-around, appealing geometric and abstract designs is very precise. Nice work.*

VT: *What a novel idea, it's something different with plenty of interesting fine cut marquetry.*

Ed: *Certainly original - and all the better for it. Well done Ivor - a big thumbs up!*





Left - 322 - 3rd Class 3 - 32 x 24 cms - "Mont Orgueil Jersey" by Peter Sheen of the Bexley Group

PW: *Very nice foreground veneer and I like the fact that the darkest veneers are kept to the front which helps with the aerial perspective. Cart well depicted and you can see through the spokes.*

LD: *Plenty of good detail and use of veneers. Well cut.*

VT: *A very quaint picture with a harbour just after the tide has turned leaving the ripples in the*

sand, a little shading under the boats and cart would fix them to the ground, and fewer veneers used to the hill on the left under the castle would look clearer.

Right - 405 - Class 4 - 16 x 25 cms - "Ixias (aft. Rennie Mackintosh)" by Philip Green of the Staffordshire Group

LD: *The simplicity of this piece belies the amount of cutting accuracy required to do it justice. Well executed and one of my favourites in class 4.*

Ed: *A really nice amount of fine line cutting in this picture, very tricky to do. It's so good that it looks just like a pen and ink drawing. The text in the lower box is very cleanly done, excellent.*



Left: - 118 - Class 1 - "Alpine Lodge" by Mike Hale of the St. Albans Group

Ed: *This shows really good potential, especially for a Beginners' Class picture.*

The cutting seems nice and clean with no visible glue lines. The veneer grain is orientated to good effect to enhance the perspective element of the picture, which is as it should be. The sky veneer is not overpowering and the figuring seems just right for the theme of the picture.

Right - 606 -1st & RG Trophy Class 6A - miniature - “Take Off” by Brian Freeman an Independent Member

PW: *There may have been more intricate miniatures in this class but aesthetically this had most appeal for me. There is certainly some very good cutting and well depicted shadows and reflections. Not sure that the dark reflection above the swan added anything much.*

LD: *I am in awe of anyone who can produce such a stunning miniature as this. This works wonderfully well with only a very little use of sliverisation.*

VT: *The sand scorching under the swan and in the reflection are nicely done, but the fragmentation for the splashes is superb.*



Left & Below - 702 - 3rd Class 7A - 20 x 24 cms - “Can-Can Carousel Ring Box” by Alan Townsend of the Chelmsford Group



PW: *What an intriguing piece, both in its construction and marquetry depictions both inside and out. Quite original and covered in fine marquetry.*

LD: *Very clever ring box with very good marquetry. Worthy award winner*

VT: *A beautiful addition to any dressing table. Very imaginative, well designed and constructed.*

Right: - 608 - Class 6A - miniature, therefore no size given, must comply with the Marquetry Society’s definition of a miniature picture. - “Stagecoach” by Brian Freeman an Independent Member.

Ed: *This is such a well balanced picture that I am astonished to see that it is actually a miniature picture of amazingly small dimensions. The detail work and blend of veneers would encourage you to think this was a much bigger picture than it really is. This printed reproduction is probably not far off of life size - and who else could manage to cram in so much detail to a miniature piece? Not me I suspect!*





Left - 536 - Class 5 - 41 x 26 cms - "Art Deco Grand Ball Night" by Colin Roberts of the Chelmsford Group

Ed: *I thought that this was a pleasingly attractive picture. Some rather good reflections and shadow work that you don't at first notice, they are that well blended in. Rather elegant people populating this picture. Nicely done.*

Right - 407 - 3rd Class 3 - 20 x 38 cms - "Aboriginal Art (aft. Wununmin & Malangi)" by Philip Green of the Staffordshire Group

PW: *This kind of subject invariably interprets well into marquetry and I particularly like it when dyed veneers are resisted. Rich toned veneers on a Tamo ground and top drawer marquetry throughout.*

LD: *I really liked the cutting and veneers used on this piece of aboriginal art. The very fine detail has been extremely well executed and has encouraged me to look again at some of the Aboriginal art I have. (not sure I would match the cutting on this, however)*

VT: *I like the veneer selection, they blend well together making an interesting picture.*



Left - 764 - 3rd Class 7C - No size given as this is a miniature applied piece - "Table 2" by Martin Bray of the St. Albans Group

PW: *A doll's house antique of the future? Another fine piece from Martin.*

LD: *Very fine lines and triangles that actually meet in the middle show the expertise of this marquetarian.*

VT: *Miniature table with some nice fine cutting. I like the way the table leg has the 4 darker patches making it blend in with the top and base.*

Ed: *Martin has certainly taken over Ben Bedford's crown.*



Right - 802 - 1st & AV trophy Class 8 - 38 x 20 cms - "Murky Waters, Keep Up Son" by Alan Townsend of the Chelmsford Group

PW: *Alan must have had in his mind's eye what he wanted to represent the fast flowing waters, and came up*



with this magical piece of olive ash. Or maybe the veneer inspired the picture? Top drawer veneer choice, cutting and presentation. You can see the lead Zebra uttering the words of the title!

LD: *A pleasing piece - really good use of three veneers. I liked the appearance of the stripes below the waterline, in particular. Very accurate detail. Overall a very worthy winner.*

VT: *What a superb choice of veneer for the water, and with the white highlights it all goes to make a first class picture.*



Left - 804 - Class 8 - 39 x 29 cms - "Fisher Folk (aft.Sutcliffe)" by Mike Roberts of the Sutton Coldfield Group

Ed: *It was good to see two variations of this famous old photograph appear in the recent exhibition. Both were excellent, but there was only room for one to get an award. But, this is a good representation and works really well.*

Right - 733 - 2nd Class 7B - 23 x 29 cms - "Abstract Clock" by Mike Hale of the St. Albans Group

PW: *What an attractive clock to grace any home. Just the two veneers, which are natural and hare-wood birds eye maples that work together very nicely indeed. Less is more as they say. Accurate and well finished.*



LD: *Well cut and finished clock. Good work for a beginner in this class.*

VT: *Some very accurate, neat cutting.*

Ed: *Amazing perspective effect - very clever.*

Readers Letters

Journal Title (and other) Changes

Dear Alan,

As a long-standing member of The Marquetry Society (for 35 years), I would like to put forward a few suggestions and comments regarding Vic Small's letter (Winter 2021 issue) on the subject of a possible alteration in the name of our magazine. I partly agree with him but do not think it necessary to change the title "The Marquetarian". However, this title could be qualified by adding to the bottom of the front cover: "The Journal of The Marquetry Society for pictorial, wood veneer artists and craftsmen" and, reducing the existing font size, or, partly as Vic Small suggests, not as the main title but as a sub-title "The Journal for the Marquetry Artist in the creation of pictures from wood veneers".

Gerry Everett

Hello Alan

I find it difficult to believe that lack of new, young members in the Marquetry Society is caused by the name of the society and its association with antique furniture decoration.

Marquetry has, for a lot longer than I have been in the society, been associated with both pictorial art and with decoration of furniture and other items with veneer in parquetry or pictorial designs. The Marquetry Society clearly recognises this by including an "applied" section in its annual exhibition. I do not see changing the name to "The Society of Marquetry Art" does anything to encourage young people to join up.

As I see it marquetry has a couple of problems. I am not sure how it is in Britain or America but here in New Zealand art and craft clubs have a lot of difficulty getting young people involved. Clubs are more often dominated by older citizens who have been able to find time

to be creative once the demands of their working and family lives diminish.

There is a plethora of activities bidding for the time of younger people and "crafts" are seen more often as unexciting and redundant. There's no money to be made from them.

Marquetry has never been widely accepted as another branch of the "fine arts" world. That has not been helped by the fact that a lot of the modern pictorial marquetry is unoriginal, with many of the designs "copies" of well known paintings or photographs. Marquetry will be unlikely to break out of the "craft" mould. There was one student at the Ilam Art School, part of Canterbury University in Christchurch, who majored in marquetry for her degree but I do not know that she continued with it as a profession after University.

The best way of getting new recruits is hard work, constantly out there with displays and demonstrations, showing people that it is easy to be creative and being creative can be enjoyable. Changing the name of an organisation does not draw people in and may turn some away. The "Covid thing" has helped to make people think of new things to do with their time while they stayed close to home during shut-downs but once things start to open up, the interest in crafts is likely to decline again.

Otherwise, thanks for all the work that you and the other members of the executive put in. The Marquetarian is always welcome and it is a pleasure to see what is being produced in other parts of the world.

Regards

Dave Page

Many thanks Gerry & Dave for your feedback on the proposed Marquetarian title

change - plus the possibility of a future format change; but we can talk about that later on. One of the reasons for the title change was that it had not moved with the times and was still stuck in the early 1950s. Our discussion group felt that the wording of our front cover did not encourage younger art orientated readers to venture into the artistic possibilities that our magazine and website try to promote.

The discussion group felt that steering the magazine a little more towards the art side of marquetry (alongside the traditional themes) was a good way to go in order to appeal more to artistically orientated youngsters who would like to try their hands at something different in the world of art. For instance, mixed media where marquetry can be an additional element of their artwork.

Tradition is all well and good, but must we stick rigidly with a set of unwritten rules from the early 1950s and not advance one iota? I mean, look how laser cutters are frowned upon - and then finishing - does that still have to be a variation of French polishing? Those sort of restrictions can be off putting for keen youngsters. Should we be more open minded? It's something to think about.

But thanks to everyone who has responded to the title change question, your feedback really helps to make the correct decisions on your behalf.

Alan.

Has PVA glue a bonding life?

Hi Alan,

This is something that arose some time ago and could be well worth looking at again as it may have an unexpected end result for many of we marquetarians. Here is what I said a while back, so read and consider:

“Speaking of glue, Ernie gave a talk on various adhesives during our weekly Group meeting. (We all look up to Ern when he gives his talks and/or demos as we normally sit while he stands!) Our

Chairman had been on a French Polishing course and mentioned that the instructor had said the life of PVA glue was around 20 years. I thought he was talking about the shelf life but no, the bond life!

Ernie has been using PVA with a press for near on 20 years so when will his bits start to fall out? (I'm talking about the bits in his pictures here Members!) Do we have any evidence at our disposal on the bond life for this adhesive?

We mainly use PVA or a solvent contact cement. Hide glues are still used by the oldtimers. Ernie's earlier marquetry, (after dinosaur hide glue went off the market?) were stuck down with “Cascamite” - a powdered resin glue that is mixed with water. This adhesive doesn't seem suitable for marquetry as it sets very hard and doesn't allow the veneer to shrink and swell as it needs to. Looking at the pictures he glued with it now, the veneer has cracked, possibly due to the use of this adhesive.

So how long does any of our marquetry have before the pieces fall out due to the products we've used? Could we expand bond life by the use of a specific finish? Does a really waterproof glue suitable for marquetry exist? I don't have much time left before the watch face is completely off and would like to hear from the experts thru these pages.

Thanks for any info - my time is running out!

Suzanne Cartwright.

Hi Suzanne,

This is a subject I have never really considered - bond life for PVA. It could be quite possible though. Thinking about one of my earliest pictures which was glued down with PVA, it has indeed begun lifting in places for no discernible reason - except for glue failure. And this picture is indeed somewhat over 20 years old. So you could be well right. You did tell me recently that you have not experienced such failures, but perhaps it is the way my picture was stored? Whatever the

answer is, I don't think I will do any more fixing of layons to baseboards with PVA. Perhaps a good compromise these days is the Titebond range of wood adhesives. They are used in the musical instrument industry and seem well able to cope with atmospheric variations.

Thanks for bringing up this question again, it is sure an eye opener.

Alan.

Observations on the recent International Marquetry Exhibition

Dear Alan,

It was a great shame that you were unable to judge at this year's exhibition. Thankfully Vaughan took your place at the last minute. This gave him a problem with one class - he had to bow out of judging the Advanced Applied as he had entered that and he quite rightly didn't tell us which item was his. It turned out to be the chess set which I thought was a masterpiece in design and research as well as good marquetry.

St Albans had warned us that it was going to be difficult this year due the number of really good entries and how right they were!

I must confess to feeling slightly embarrassed when criticising work that I may not have been able to do myself! Picking holes in other people's work doesn't come naturally, but I hope that the results the three of us came up with were as fair as possible.

I know that we can't please everybody - indeed I was berated fairly soon afterwards - "Why on earth did you pick that?" and "I wouldn't have picked that!" were just two of the comments I received!

It was very interesting to find out afterwards who had done what in each category. For example, Alan Horrocks won all places in class two, Philip Green won three awards in class four, Martin Bray won all awards in class 7c and Alan Townsend won a total of eight awards. Our ex Gen Secretary Janet Edwards

had made three pictures for class four (including a good portrait) and two entries in class 7, but just missed out on awards. There were plenty of items from Mike Roberts, Colin Roberts and Kerry Rath, who all missed out on major awards. They were all up against stiff competition as there were 50 entries in class 5 and as previously mentioned, it was very difficult to judge. The main surprise to me was Brian Freeman's entries.

I had assumed that the sets of miniatures of Chinese scenes, motocross cars and willow patterns had been done by three different marquetarians - how wrong I was! The winning picture in the miniatures was also a departure from the usual Brian Freeman style. In the end Brian took the first seven places - good for him!

I was very pleased to see many good entries in Class one - 26 pieces done by 15 marquetarians - and hope they all keep up the good work.

Anyway, that's enough of me rattling on - I'm looking forward to entering a few items myself in the next exhibition.

Les Dimes.

Hello Les,

Yes, it was indeed somewhat devastating not being able to do some judging at the National Exhibition, I would have enjoyed doing that. But an Achilles tendon - heel injury meant that I would not be able to stand and move around as required for efficient judging. Happily our treasurer Vaughan Thomas came to our rescue and stood in for me at the last moment. So a big thanks to Vaughan for doing the honours there.

Since then I have been privileged to check out all of the exhibits through the good services of Steve Juke's superb photography. I have to agree that the Premier class (5) with 50 amazing entries must have been a job and a half to judge. As the old saying goes, rather you than me! Well done you judges.

Alan.

Things have since rather improved

Hello Alan,

Having acquired a small collection of the Marquetarian magazines from the 1960s I was surprised to find an insert sheet from then editor Marie Campkin on the dire straits the society found itself in at the time. If you will allow me, I enclose a reprint of the document others might like to read. Hopefully things have improved for us since then.

Regards,
Richard May.

Hello Richard,

Yes indeed, things have improved significantly for us since those dark days. The compiling and printing of The Marquetarian is all done 'in house' using QuarkXPress and cloud storage for transferring the files to our printers/distributors. Very cost saving and a better presented magazine to boot. And now, here is the first part of that 1960's plea - the rest to follow with our autumn edition.

Alan.

An important message from the Editor of the Marquetarian and the Executive Committee. (circa 1960s)

Exactly two years ago, Mr. Denman, then Editor of "The Marquetarian" had to produce an issue of the journal which consisted of only twelve pages, because at the time the Society would have been unable to foot the bill for the usual size of magazine.

The current issue of the magazine contains 24 instead of the usual 28 pages - not a very drastic reduction, you may think - but this is a warning that we are again in a position where we may be obliged, through lack of funds, to cut down on the services we provide for members, unless in some way we can substantially increase the income of the Society.

No doubt you are all tired of hearing about increases in prices and costs - no one can be unaware of them in every aspect of life - and you are already saying

to yourself "I suppose this is leading up to another subscription increase". But, in fact, a subscription increase would be of little use to us at present, since it would have to be ratified at the A.G.M. in April and could not come into force until 1968 - and somehow we have to pay the bills in the meantime.

The fact is that the present income of the Society is already inadequate to continue our services to members at their present level.

The question is - what is to be done about it?

By far the largest single item of expenditure in the Society's budget is the "Marquetarian", and that is why this statement comes to you from me, as Editor, rather than from the Society Treasurer, though he, and the rest of the Executive Committee, have approved and endorsed the statement.

Since I became Editor, 18 months ago, the cost of producing each quarterly issue of the magazine has gone up from about £55 - 60 to well over £70, and the recent Summer issue, containing the National photographs, cost nearly £90 - in other words, the total annual cost of the magazine alone has gone up from about £250 to over £300. The costs of printing and postage have risen, (and postage is going up again shortly), but the increased cost is also largely due to the fact that, thanks to the efforts of Group Secretaries and various contributors, there has been sufficient material to produce 28 well filled pages in each issue of the magazine.

This would appear to be a highly desirable state of affairs, but the cost of printing the magazine depends on the number of words, the number of pages and the number of photographs it contains. (The actual number of copies printed does not have much effect on the final bill, so that the difference between printing, say, 300 and 350 copies is only £1+ or so - this is why an increase of membership helps us far more, financially than an increase in subscription)

Editor's Note: This is a historic document over 50 years old. It is reprinted for purely interest only. More next issue.

A Friend We Will Miss

Peter Metcalfe (1937 - 2022)



It is with great sadness that I announce the loss of my dear brother Peter, who passed away on the 20th January 2022.

Peter is remembered for his sterling work as secretary to the Marquetry Society for many years, but for me, his brother Jack, he will always be remembered as a talented marqueteur.

I first took up the craft in the early 1990s, and during that time Peter developed shingles, which prompted him to ask me to send him a marquetry kit, because it would keep his hands occupied and stop scratching himself! Within a week he asked for another kit as he had finished the first one. That was the start of our beautiful crafting brotherhood.

Joint holidays in Sorrento for Peter and me, with our two (late) wives (Julie and Gloria respectively) became regular events during those early years, where we could see and study the leading marqueteurs work in the resort centre. Sorrento was then the leading commercial marquetry centre in the world, and for me they produced marquetry on the fretsaw, which formed the foundation of

my interest in 18th century working practices across London. In marquetry work, Peter had a distinct advantage over me, being a natural artist, whereas I cannot draw a straight line without a ruler! His marquetry showed great artistry, as his study of 'Ben' his then pet collie dog illustrates. Those eyes penetrate your soul and Ben leaps from the veneer he is set in. Conversely, and on a personal association the picture showing a violin, trumpets, and music score echoes the classic period of Chippendale style marquetry work, with which I am associated. My latest book (published sadly after Peter's departure), "Finding & Naming Thomas Chippendale's Marquetry Team" shows the same image displayed by leading 18th century London and Paris based furniture makers.

Peter's three children, son Michael and daughters Kim and Paula and his many grandchildren each share and treasure his pictorial exhibits of a craft orientated life, which forms a constant reminder of his unique talents and for me a dear talented father, grandfather and brother whose marquetry lives on for ever.

Jack Metcalfe - Freelance Marqueteur, Researcher, Writer and Lecturer



Ben

A Friend We Will Miss

Bob Swanson

I am Maria Swanson (Bob Swanson's wife). It is with a broken heart that I have to notify you that Bob has passed away. This sad event happened some 3 months ago. Please let the Marquetry folks know.

Bob so enjoyed the friendship of you all and especially the help and information you all gave him so freely about Marquetry.

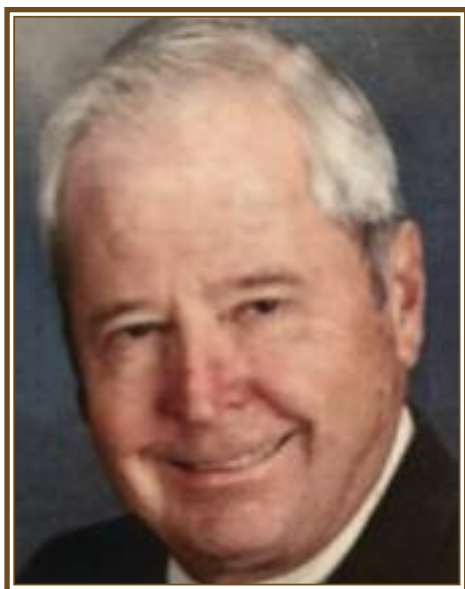
One of his pictures about Gerardus Mercator (to whom they attribute the invention of the Atlas) is on the way to Washington DC to be hung in a Museum there. Marquetry was very much an important part of his life.

Thank you all for your friendship to Bob

Sincerely,

Maria Swanson.

Thank you so much Maria for informing us about the loss of such a good marqueterian as Bob undoubtedly was. A talented marquetry artist and a perfect gentleman.



Bob very kindly supplied me with copious amounts of material about the B & G Wood Inlay Company. You will be missed Bob.
Alan.



Gerardus Mercator by Bob Swanson



The Woodworker by Bob Swanson

A Friend We Will Miss

Pam Smith - A.K.A. Ella Short

Sadly we lost Pam Smith, a dedicated and talented marqueterian, in October 2021. Pam was a well-liked member of several of our groups – Ipswich, Chelmsford, St Albans and Harrow. She worked as a nurse and midwife for 40 years including 4 years in the Queen Alexandra's Army Nursing Corps with postings to Hamburg, Egypt and Tripoli during the Suez crisis. She travelled all over The United States and Canada working in various hospitals before setting off to explore the states with her nursing friends having many adventures along the way. She even spent a year in Juneau, Alaska which she loved. She was married to Leonard, a US Marine, for nearly 40 years and they moved from California to the most Northern point of Anglesey in Wales in 1974. They owned a dog boarding kennel and this is where she attempted her first marquetry picture of Polperro from a kit her brother gave her.

As a hobby she and Len ran a cottage industry project making dog lead holders – Pam would cut out the dog silhouette in an appropriately coloured wood veneer and Len would carve out the name of the dog in leather. Both were glued to a varnished wood oval with a dowel as a hook for the lead and these were duly sent off to happy customers all over the country.

They moved to Colchester in 1982 to find more lucrative work and here she joined the Ipswich group meeting the infamous Ernie Ives who took apart her picture of Polperro tut-tutting all the way and made her redo the whole thing! She was hooked from that moment onwards and spent many years working under the tutelage of Ernie and the rest of the group. She looked forward to her Belsted Marquetry holidays and was

always keen to go to the National and enter her work there.

She made her way up the first few groups without actually winning 1st, 2nd or 3rd but by being awarded HC each time and this meant she was automatically bumped up to the next category. She did find this rather challenging and didn't feel it was fair that she was competing against others who she felt genuinely had a reason to be in the higher grade group. She wrote to the Marqueterian and raised this point but judging by the number of cups and rosettes her daughter has inherited from her work she clearly did belong in the higher groups. She continued to develop her style and skills when she joined the Chelmsford group under the helm of Alan Townsend and her pictures Cemaes Bay, and Alfie were both in Peter White's DVD illustrating good use of veneers to depict skies and water. She wrote in 1996 to the Editor of The Marqueterian to agree with Eddie Stevens that 'It's Only a Hobby' when harsh criticism of work exhibited at The National (including the Rose Bowl winner) put her off entering any more of her work. However, it seems Eddie's words were effective and she did begin to enter again deciding to take any criticism on the chin.

She moved to be near her daughter in Hertfordshire around 2007 and joined the St Albans and Harrow groups getting lifts from members including Les Dimes.

She made many many pictures as well as boxes, tea trays, side tables, backgammon and chess boards over the years and it was only in her latter years, as the arthritis in her hands became too advanced, that she gave up marquetry and took up water colour painting. Ever talented she joined the local art group

and used her paintings to create greetings cards as well as lovely pictures, some of which she sold to raise money for the local church restoration fund. She continued to attend the National Exhibitions meeting up with many dear friends including Gail Munden and Margaret Bonnet. Pam died at home with her family around her aged 92.

There are 21 awards listed from 1987 to 2015, but lack of space prevents us from including the list, but to compensate a little here is a copy of that Reader's Letter that Pam sent in to Ernie Ives in the winter 1996 edition of *The Marquetarian*.

Dear Ernie,

Please thank Eddie Stevens for such a brilliant letter in the last *Marquetarian* (176), "Its Only a Hobby". I agree 200% with everything he says but never had the courage to say it. Long may he be President, judge and extolling his views. We need more positive thinking people like him to inject encouragement to us lower mortals!

I have risen slowly through the ranks with H.C.'s and have reached the dizzy heights of class 4. - only to feel thwarted to hear and read such remarks as 'overall a disappointing class ... standards much below lower classes' 'left hand mitre went astray' ... 'artistically rather disturbing'. All negative comments in my opinion. As for criticism of the Rosebowl picture - well words fail me. I am reminded of a passage in the Bible 'he who is without sin, let him cast the first stone'.

I had decided not to enter any more pictures in the competition classes but after reading Eddie's letter, I am filled with renewed vigour and enthusiasm and shall bung everything in and continue to enjoy my pictures on display. Thanks again Eddie, you are a real 'shot in the arm'. I will be proud to rub shoulders with you and all those other wonderful marquetarians at future Nationals.

Pam Smith,
Ipswich.



Pam and good friend Gail Munden

Please note Pamela Smith was also known as Ella Short. Two of Pam's pictures below.



Alfie



Cemaes Bay

Subscription Fees For 2022

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

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

OPTIONAL OFFERS:

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

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

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

Prompt payment is much appreciated

PLEASE NOTE:

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

Thank you.

Items For Sale by the Mem. Sec.

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

Items For Sale by the Treasurer

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

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

At Your Service

DVDs

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

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

Tel: 01474 814217

Email: peter@marquetry.org

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

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

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



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

Veneer Identification

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

Sand Shading and General Enquiries

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

Email: qjsmarquetry@gmail.com



Recommended Suppliers



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.



“Freddie”
(aft. Moses Sanchez)
by Neil Micklewright
an Independent Member
514 HC in Class 5