

THE
MARQUETARIAN

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“Family Outing”

by Brian Freeman Independent
611 Class 6A



Journal of
The Marquetry Society

The Marquetry Society

Founded 1952

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Main Contents Issue 282

Editorial & Website Winter Password	4
From the President's Perspective	5
Web Secretary's Letter	7
Web Officer's Report	8
Laser Cut Marquetry	9
Middleton Hall 2023 National Exhibition	13
Notes for Guidance (National Exhibition)	20
Marquetry Tools	24
Our Facebook Page	25
Meet our Media Officer & Vic's Marquetry Tips	26
Independents' Corner	27
Accounts for 2022	28
Judges' Notes on Cover Pics & Veneer Grid	30
2021 International Marquetry Exhibition Gallery	31
Readers' Letters	39
Marquetarian Index part 1	40
Memory Lane	42
Alf's Top Marquetry Tips	44
A Friend We Will Miss	45
Marquetry Hand Saws & Middleton Hall ticket	46 & 47

Deadline Dates

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283 is 12th April 2023 but please let me
have as much material as possible by
mid March 2023

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284 is 12th July 2023

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Page 3 Cartoon



"George! I know you like using life models for your marquetry, but do you have to bring that filthy thing in here, smoking the entire place out!"

Storyline by Vaughan Thomas. Artwork by Alan Mansfield

The 2023 International Marquetry Exhibition

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

*Opening times - Saturday, 27th May to Friday, 2nd June 11am until 4pm
Saturday 3rd June 11am until 1pm. AGM Saturday 3rd June from 2pm.*



Firstly, let me apologise for the very late delivery of your winter edition of the Marquetarian. This was, of course, due to the Royal Mail December postal strikes. I did speak to our printers/distributors on the week preceding the 1st December to ensure that the Marquetarian would be sent out and delivered by its established date of 1st December. Unfortunately that was one of the strike days, so there was a delay introduced there. After that things seemed to go down hill rather rapidly. By Christmas Eve I was still waiting for my own copy to arrive, so you were not alone in waiting. I suffered too.

A touch of irony here was that I had received the print overrun via courier in the first week of December, and, therefore, had a small quantity of spare winter Marquetarians, but I couldn't send any out as they would be stuck in the postal system along with the mail that was already building up. Likewise with the Welcome Packs for our new members. However, our Emag membership still got their PDF electronic copies on the publication day, so no hold ups there!

If any of you want the PDF electronic version, just let me know and I will very

happily send you a copy via email. That system seems to be much more reliable.

The delivery of the printed copy is down to the vagaries of the postal system, so is out of our control. The electronic version does not suffer this way and is a more reliable delivery method.

There is a lot of info in the pages of this spring edition of The Marquetarian about the 2023 International Marquetry Exhibition. It includes details of how and where to send in your exhibits plus your entry form and accompanying fee.

Make sure that you read the rules and guidelines if you are new to entering your work to the exhibition and competition. Those who have entered previously will be familiar with the procedures.

As you probably know, we hold a regular marquetry Zoom meeting every Tuesday evening which is very well attended. One topic which often comes up is the choice of subjects for The Marquetarian. Many suggestions come forward which help to contribute to a varied magazine; hopefully you find them interesting. But, dear reader, what would you like us to cover marquetry wise? All suggestions welcome, just write in and let us know, thanks.

You may or may not have noticed a code next to your name on the address label on the envelope containing your magazine. This tells you what National Exhibition class you are eligible for as far as Society records are concerned. You may need to make a note of this should you be unsure and, if you think this is incorrect or have discarded the envelope and need to check, please let us know.

Alan.

Spring period Password

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

c a m p h o r w o o d

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 March 2023**.

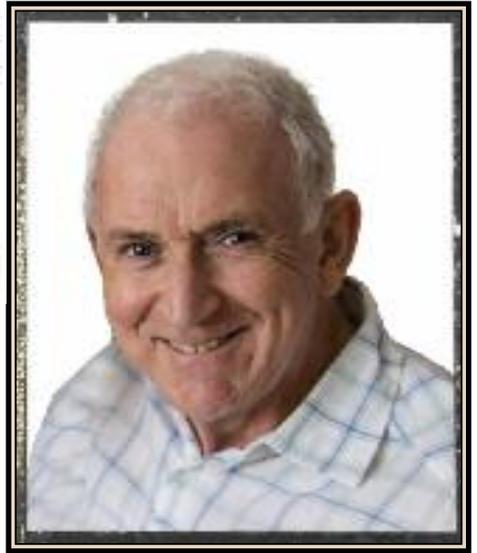


Happy New Year to you all and welcome to those who have recently discovered us and joined as members. A number of you have been in touch with me personally and I have enjoyed our email conversations.

All too frequently we are reading about 'A Friend We Will Miss' in *The Marquetarian*, but it's good that Alan goes to the trouble of putting together a fitting obituary, usually with some input from the family. Reading the one for Patrick Levins in the last issue evoked many memories I had of him. We met up on many occasions when he made the journey down to our annual exhibition whenever he could. It was quite a journey for him obviously, coming from Livingston in Scotland.

Patrick joined *The Society* about the same time as myself and we trod parallel paths, so we often talked about our marquetry and where it was taking us. We each managed to win the Rosebowl three times in a period between 1988 and 1999. Not an easy thing when Alan Townsend was taking top honours on a regular basis around that time.

More than anything I'll remember Patrick for his humour and sense of fun. You couldn't always tell when he was stringing you along as he was able to keep such a straight face. He used to tell me that his chances of winning awards with his marquetry were hampered by not having as good a choice of veneers as 'you Southerners' have, due to where he lived. Pretending to sympathise with this notion, I once sent him a veneer parcel with some of my best exotics.



On another occasion he said that a lack of good veneers made it difficult for him to win the Three Veneer class, so that was the reason why he entered a religiously themed picture that year. He thought he would be helped by 'divine intervention'.

I was not alone in being one of Patrick's 'jousting' partners. Alan Townsend and Ron Gibbons, to name just a couple, had just as much fun with him. You can get a sense of this in the photo printed in the obituary, of Patrick 'squaring up' to Ron in 1992.

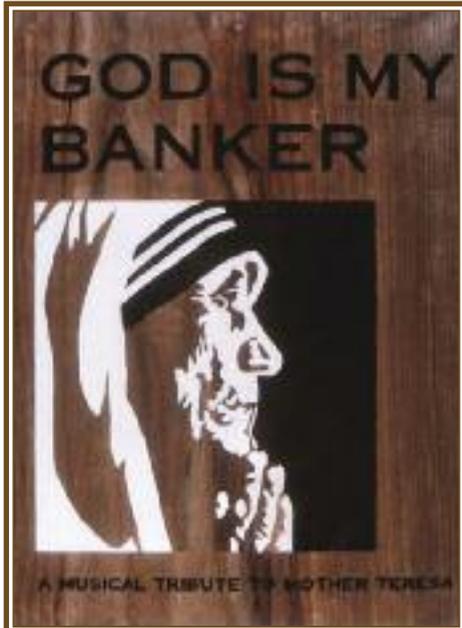
In mentioning Alan Townsend, I know that Alan and Anne had Patrick and his wife Margaret stay with them on a couple of occasions when they came down for exhibitions hosted by Chelmsford. They found them to be the most charming, humorous and convivial of guests. Patrick had an unfinished picture when he sadly passed away and Alan took on task of completing it for Margaret which I thought was a marvelous thing to do.

I once did a similar thing for the family of Harold Tarr many years ago and found it difficult to do, emotionally and practically. It was hard to put myself in his shoes and adapt my working methods to complete it as he would have done.

Thinking about what we do, it's nice to know we see an end product. Maybe we don't like to think too much about our own mortality, but what a wonderful thing it is that part of us will live on long after we have gone. I'm sure many of you enjoy watching *The Repair Shop* and the most touching aspect of the big reveal is to see how much the object meant to the person who brought it in. So much more significant than memories or even photographs.

I'll just leave you to ponder that.

Peter



Above and top right. Two more of Patrick's pictures that we did not feature in 'The work of a Marquetry Hero' tribute article in the summer 2022 edition of *The Marquettarian*.

Above is "Mother Teresa" and the one at the top of the next column is "Dancer Rehearsing".

Mother Teresa achieved an HC and Dancer Rehearsing attained a third in class 8 (three veneers class). As always, perfect marquetry from Patrick.

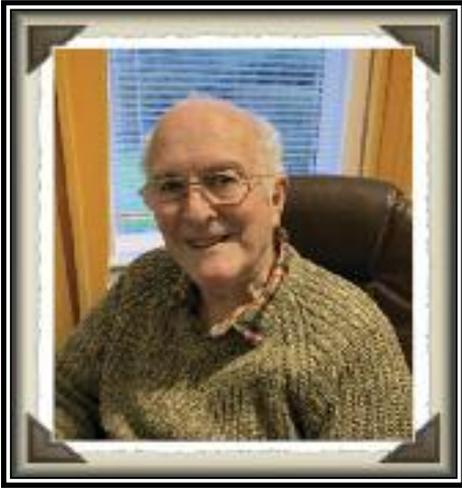


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JOHN COFFEY



Web Secretary's Letter

I would like to send you a warm welcome to the New Year, but it's freezing up here in Scotland. The only good thing about our weather is that we can look forward to a warmer Spring. Another good thing about the horrible weather is that at long last I have been able to start a marquetry project. Whether it will be ready for the Exhibition remains to be seen though. In the space of time between the last Journal I have received a number of interesting e-mails requesting information about different aspects of marquetry. One member was asking whether or not, as far as competition rules are concerned, it is permitted for a finished picture to have a frame around it. I remember the same question being asked in my early days. The reply was given by Derek Austin, a one time Chairman of the Society who was in charge at Redbridge, that there was no objection as long as the picture was able to be removed so that the judges could inspect the edges! I have never seen that written down in the Competition rules or seen a judge remove a frame. So I think that if you want to frame it go ahead. Another query concerns the appearance of air bubbles after laying down the picture or back. Who hasn't fallen foul of this? especially with a larger picture or project. The glue can start to dry before the whole of the piece is covered allowing air to become

trapped, causing a bubble. This can be avoided by ironing it flat when laying down. Once the glue has been added to the substrate, place the picture down. Then use a moderately hot iron to flatten it whilst the glue is still moist for two or three minutes. It is advisable to cover with brown paper prior to ironing it. Do not have the iron too hot. This should then ensure a flat surface without bubbles. I've only used this method with a PVA glue. How it will work with other types of glue? I'm not sure. When glueing down it is better to use a white PVA glue as it can if necessary be reactivated. Once you are satisfied that it has been ironed flat, clamp it in a press or with suitable hard flat surface until it has dried off. Leave the brown paper until it has totally dried. I used 'Cascamite' for a time, but found that once dry it could not be reconstituted in this way and will have become a permanent fixture. Another query was made about 'Gap filling'. If your cutting has been less than perfect you may well have left a gap between two pieces. This can be rectified by using a standard wood filler from a DIY store. However, this will be rather expensive as only a very little will be needed. You can fill gaps or emphasise a line by making your own filler. Gather some fine dust to match the gap or line and mix it with glue. Gather the finest sawdust as you are able. Once it has reached the required consistency, rub it into the crack or line, allow to dry and sand flat. This has been the recognised filler for many years. If anyone has any any tips that would benefit other members, please send them to Alan who will put them in the Journal. Alan's e-mail address is shown the front cover of the Journal.

Best wishes and happy cutting for 2023.

David.



With my web master's hat on, may I thank you all who are (or have been) renewing your annual subscriptions by using our online PayPal system. It has made the effort of setting it up some many years ago, all very worth while. So, well done all of you.

Changing hats somewhat, some inquiries have come in asking why we haven't featured other member's cartoons on page three of this journal. Well, there is one simple answer to that question. It is that there haven't been any sent in for several years now; so you have had to put up with my own humble efforts, sorry about that.

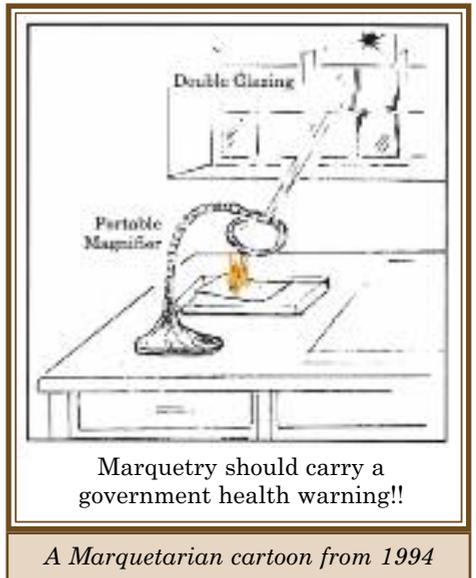
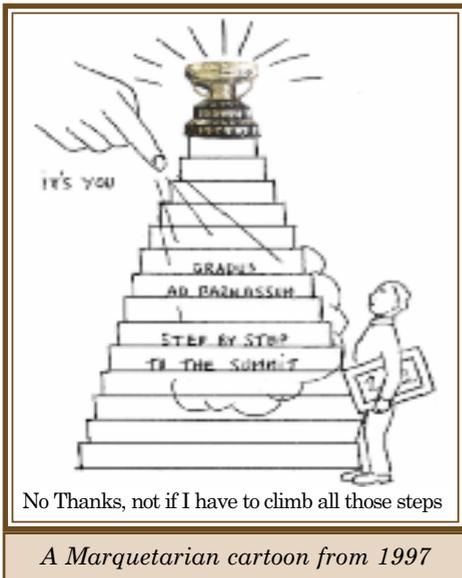
I would be more than happy to use any member's cartoon on page 3 as long as they

don't contain any controversial content that could cause any upset to our membership or other readers outside of our membership. But I am sure that the parameters will be obvious to you.

Just email your cartoons (or ideas) to me, or, if you prefer, do your drawings on pen and paper and mail them to me and I will scan them in, no problem. I look forward to seeing them. As an example, there's two of them from earlier years lower down on this page. Clever ideas I'm sure you will agree.

Don't forget that there is a small library of recent Marquetarian magazines available at the members only section of our website in PDF format, all downloadable.

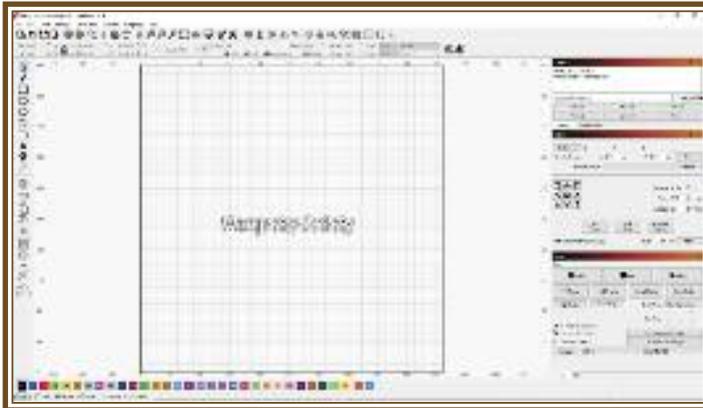
Alan.



LASER CUT MARQUETRY

Following on from those introductory articles on the laser cutter subject, we now look at the software you will need to operate your laser cutter. Also a few suggestions on possible little money earners to be gained from the engraving side of the laser cutter's abilities, so please read on:

As I mentioned in the first part of this series I use LightBurn as my controlling software; here is the home screen of the LightBurn software:



The basics of this software program are quite easy to get to grips with. The grid on the screen represents the cutting or burning area covered by the laser cutter.

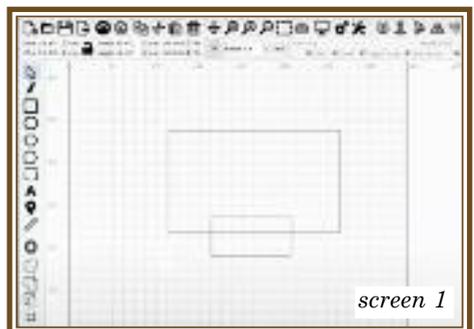
You need to remember that the cutter head parks itself at the lower left corner of the grid (meaning the lower left corner of the cutter bed) and so, is a jolly useful guide to where the cutting or burning will take place on anything placed on the cutter bed itself.

If you have access to the internet, a good visual guide can be accrued from visiting YouTube and studying the many guide tutorials you will find there. These are very helpful as you will see the tutor guide you through the steps you will need to follow in 'real time' so to speak.

Right, let's start with the tools seen in a vertical line on the left. It has everything we need to get underway. So, let's start with vector shapes; you will see a rectangle, an ellipse and a polygon as the three basic shapes. If you click on the rectangle shape and want a square, all you do is hold down the shift key, click the rectangle shape and you will be able to draw a perfect square in the grid. The same applies to the ellipse tool. If you want to draw a perfect circle, just hold the shift

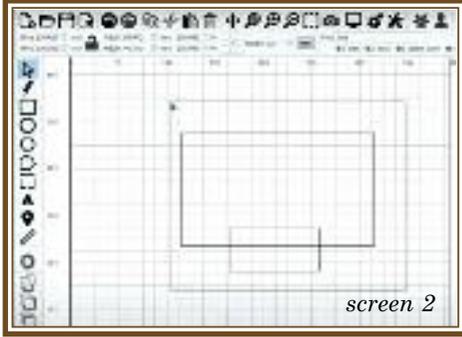
key down and click the ellipse tool. You will then be able to draw a perfect circle on your grid.

Now, you may wish to join some of those vector shapes together to make just the one shape, so how do you do it? Well, let me show you with a few screen grabs just how simple it is.

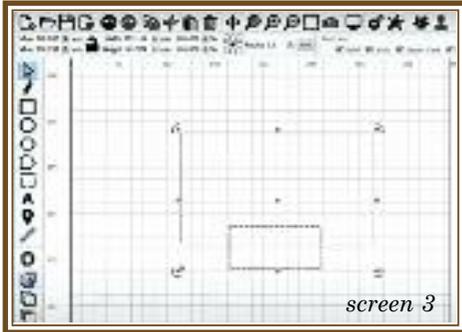


In screen 1 above you can see two vector rectangles one placed on top of the other. If left like that the cutter would interpret that as two separate cuts and would do the cut as seen on screen. But we just want the one shape of the two combined as one single piece, so I will show you how

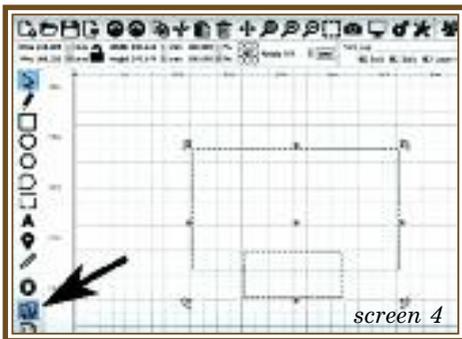
we combine those shapes into the one single piece; so follow the screen shots below:



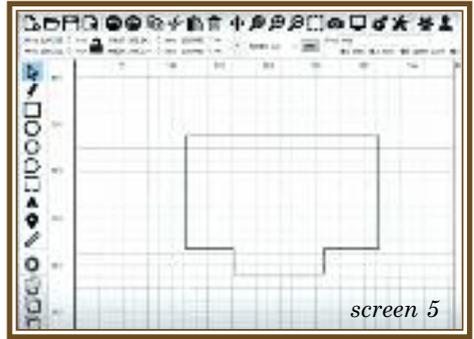
In screen 2 above I have just left clicked the mouse and dragged it over the two rectangular shapes.



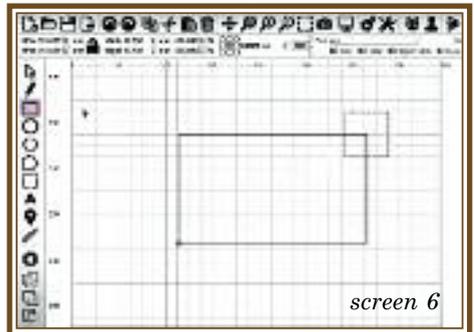
In screen 3 I have let go of the left button of the mouse and a 'selection' or 'marquee' has wrapped itself around the rectangles. This is along with resizing grab handles at the corners.



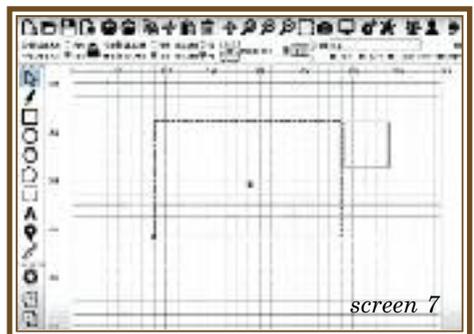
And now in screen 4. I click the combine tool (which is seen in the tool bar on the left). The result of doing this can be seen in screen 5 which shows the two rectangles melded into one single shape.

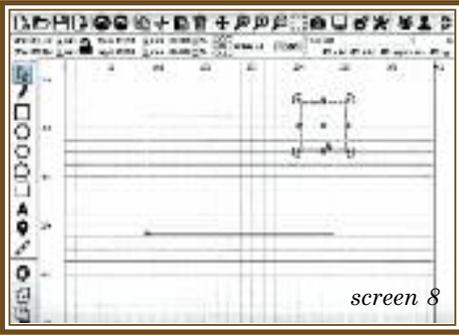


Now, if you wanted to add an offset perfect square to the main rectangle, (for an offset corner) how would you go about that? Well, you hold down the shift key after clicking the rectangle tool on the left hand palette and then using the left key on your mouse, draw the square wherever you wish to place it. In this example we want our square crossing into the main rectangle at top right; and if we want to align it in a specific way, we make use of the grid pattern.



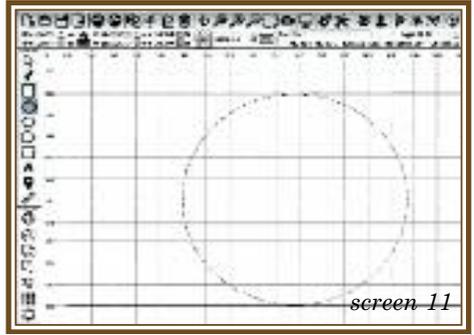
Screen 6 above shows what we intend to achieve in this exercise. In screen 7 we are now setting about aligning the elements.





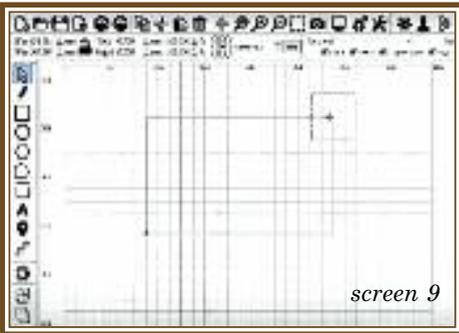
screen 8

Screen 8 shows the elements combined and we have used the snap feature to meld them together.



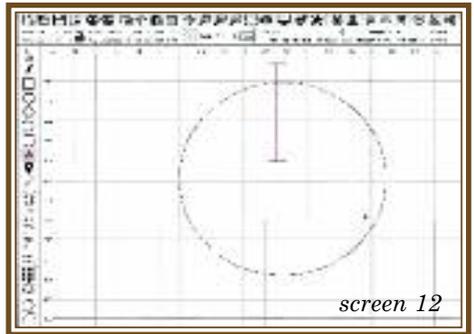
screen 11

Screen 11 introduces a pure circle by holding the shift key while selecting the oval (or circle) tool symbol on the left hand tool palette.



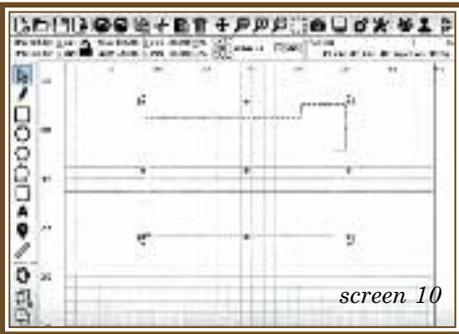
screen 9

Screen 9 above shows everything perfectly positioned ready to be combined together.



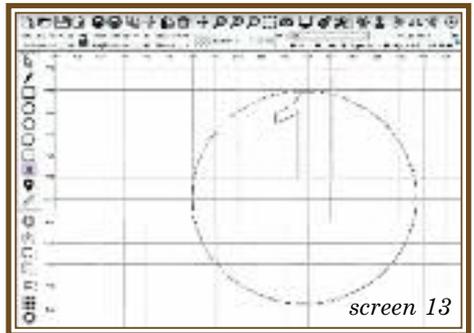
screen 12

In screen 12 we now want to introduce some numbers for the clock face. So we select the text symbol in the tool palette and click the screen in roughly the position where we want to introduce the clock face numbers. We start with number 1.



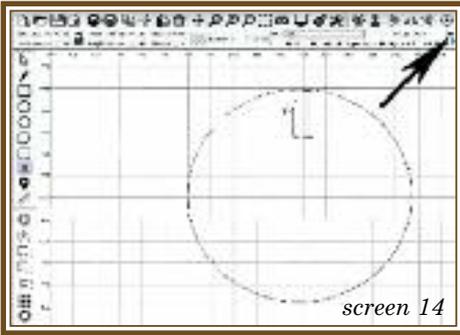
screen 10

Screen 10 shows everything combined together using the weld tool as seen in screen 4. And now that we have got to grips with these basics in Lightburn, let's have a look at something a little more useful to us, so how about a clock face? We had an intergroup competition running last year where such a feature would have proved invaluable, so let's see how it could be done using Lightburn software.



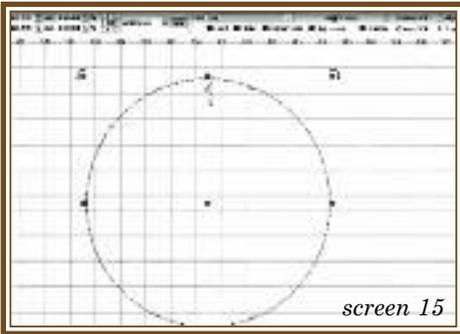
screen 13

Screen 13 above we add the figure 1. This is a fair amount oversized, so we need to adjust it so that it fits in with our needs and requirements. Don't forget that we need to include twelve numbers equally divided spatially for our clock face.



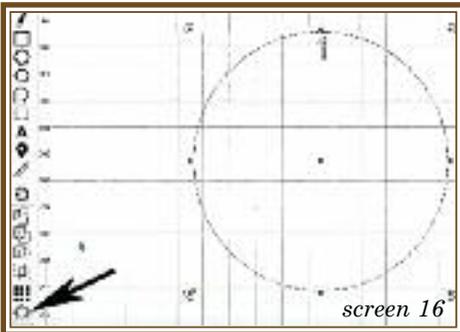
screen 14

To adjust the size of the number itself, in this case it is number 1, click the number 1 figure to make it the active component and then go to the height tool (where the arrow is pointing) and, using the up or down arrows at the right of the 'size' box, adjust the size to the amount you want your number digit to be. In this case we have chosen 24.6 - but that is only to fit in with our demonstration circle. But you can adjust the amount to fit in with your own special requirements.



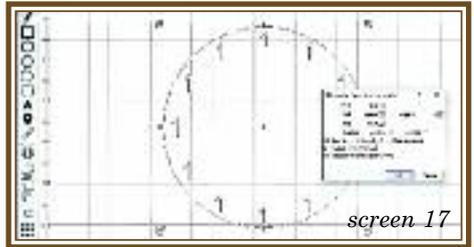
screen 15

In screen 15 above we hold the control key (Ctrl) and click on the outline of the circle. This move will change it to a dotted



screen 16

'marching' line and thereby show that it is now active. After doing that we click the circular array tool as seen in screen 16 below left.



screen 17

Screen 17 above shows us the equally spaced copies of the highlighted number 1 (one) which we will be editing shortly.

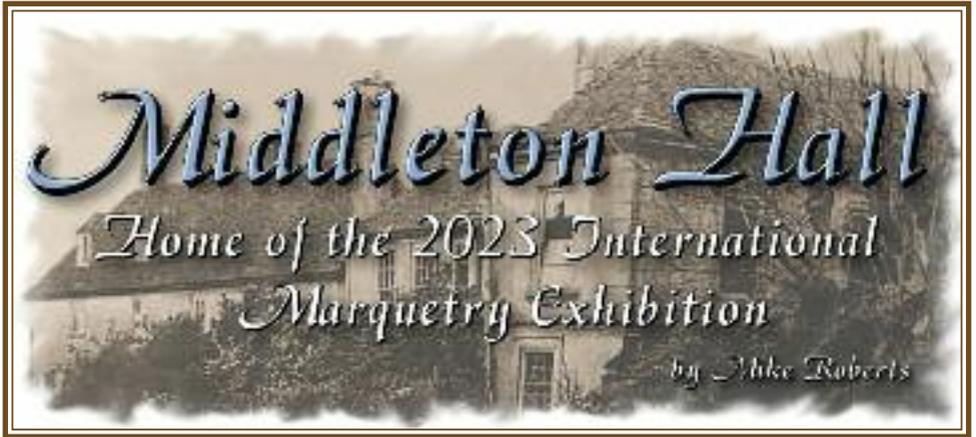


screen 18

In the circular array dialogue box (magnified in screen 18) which is seen in screen 17 we can input the parameters we require, these primarily being the amount of numeral digits and the positioning of them for our clock face.

The important step is to click the number digit **FIRST** and then click the outer circle **SECOND**. If we don't do things in that order we will end up with twelve multiples of the outer circle, which is something that we do not want. We only require the numeral digits themselves to be multiplied.

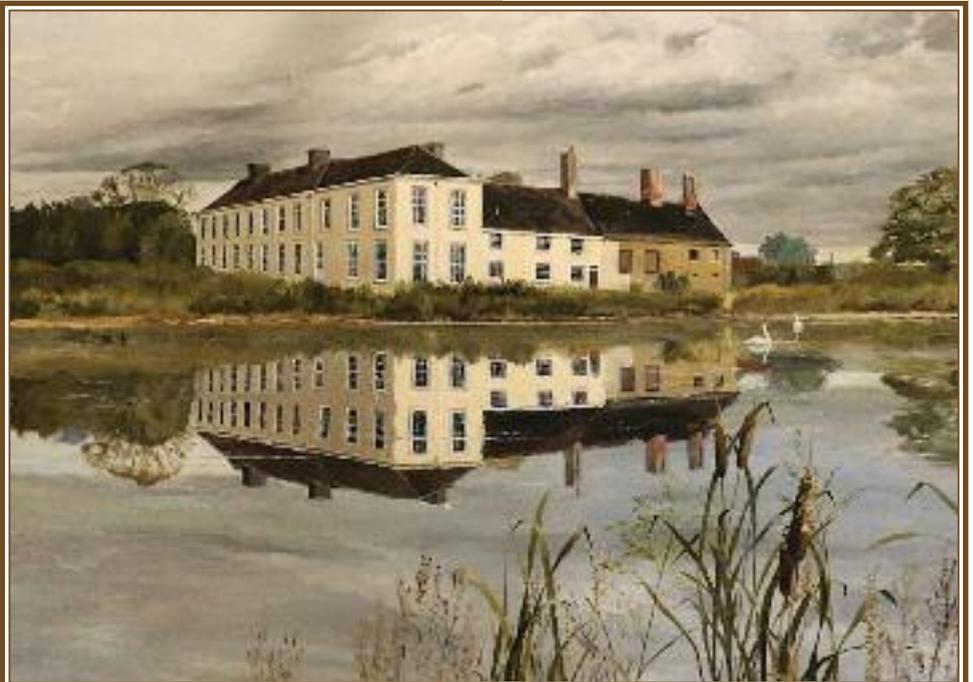
These procedures may seem at first complicated, but they become much easier with familiarity. We will carry on with this clock face tutorial in our summer edition of The Marquetarian. After that we will look at importing bitmap and standard graphics for controlling the laser.



We pay a return visit to Middleton Hall for our 2023 International Marquetry Exhibition.

Details of Middleton Hall and the surrounding area were published in the 2018 winter edition of the Marquetarian. The following information is just intended to update and supplement the 2018 article.

Middleton Hall continues to develop as a visitor attraction despite the disruption caused by covid and the discovery that the roof over the Grand Hall is leaking. Investigation works are currently underway to assess the extent and nature of the roof problem. Despite this unwelcome news further changes have taken place at the hall since the Society held the 2019



A painting of Middleton Hall depicting its tranquil setting

International Marquetry exhibition there.

The Willoughbys

The Willoughby family owned Middleton from 1493 to 1924. Each generation of Willoughby brought their own personality to the Hall. Whether it was Thomas Willoughby, 1st Lord Middleton, building the Walled Garden, or Emma Barnard installing fireplaces that her mother-in-law hated.



Francis Willoughby the 1st was knighted by Queen Elizabeth the 1st at Middleton Hall in 1575. Although for some reason Francis seemed reluctant to receive the knighthood. Queen Elizabeth bestowed the honour on Francis during a journey she made between Kenilworth and Lichfield. Francis was educated at Magdalen College, Oxford, from 1607, and entered Lincoln's Inn in 1609. Francis had been brought up at Middleton in Warwickshire. He returned to live at Middleton with his family from 1615.

A new exhibition has been installed throughout the ground floor that charts the ups and downs of generations of Willoughby's through four centuries, and includes reproduction portraits of the more important family members.



The Garden

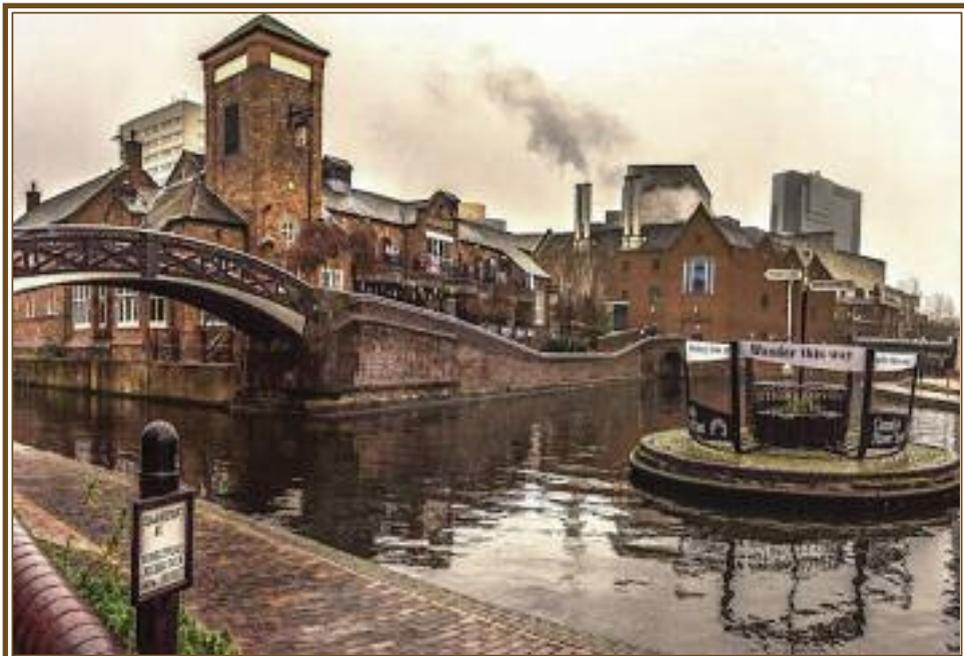
The West lawn is undergoing a transformation with the creation of new flower beds. The aim is to create a garden similar in layout to how it looked in 1900.



The current Walled Garden



The Craft Centre



Above & Below: Birmingham Canals - Gas Street Basin - 2 views

The local area

As already stated, many of the local attractions were detailed in the Winter 2018 edition of the Marquetarian. However, there follows a brief outline of some of the features to be found in the local city of Birmingham.

Birmingham

If you are considering staying overnight when visiting the exhibition, England's "second city" is only 15 miles from Middleton Hall.

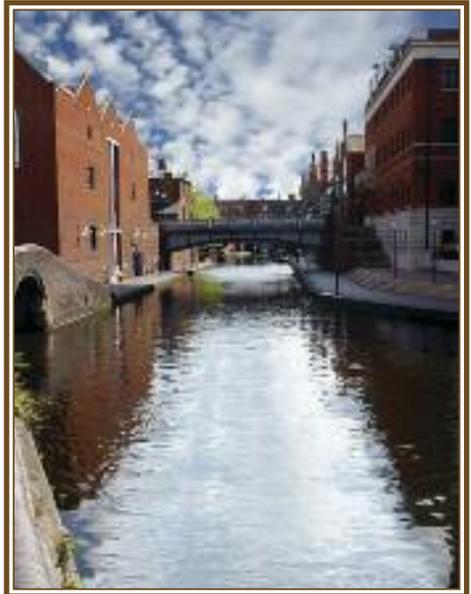
Birmingham normally receives a bad press, portrayed as a depressing city with



little to commend it. However, the success of the Commonwealth Games painted the city in a different light, showing its better side. The enormous mechanical bull that formed part of the opening ceremony is now on display in the city centre.

Birmingham has an ultra-modern library, and, although this modern building is not to everyone's taste, the old 1960's concrete structure which it replaced was generally viewed as a monstrosity. Staying with architecture, the new Selfridges building is also very distinctive.

It is an often quoted fact that Birmingham has more canals than Venice. Birmingham has 35 miles of canals. They are enjoyed by walkers, cyclists and narrowboat owners and they are a reminder of a very special industrial history. Many of the canals have undergone a refurbishment program and have since become a tourist attraction.



Gas Street Basin a Birmingham Canal



The old National Trust Back-to-Back Housing

The now-famous Staffordshire treasure hoard uncovered by an amateur metal detectorist is the largest hoard of Anglo-Saxon gold and silver metal work ever discovered. It is periodically displayed in the Birmingham Museum and Art gallery.

The National Sea Life Centre is one of Birmingham's most visited attractions and contains the UK's only 360 degree ocean tunnel.

Birmingham is famous for its jewellery quarter with more than 200 jewellery workshops.

The National Trust back-to-back houses provide an insight to working class living in the 19th and 20th centuries. These buildings were occupied for 200 years up until



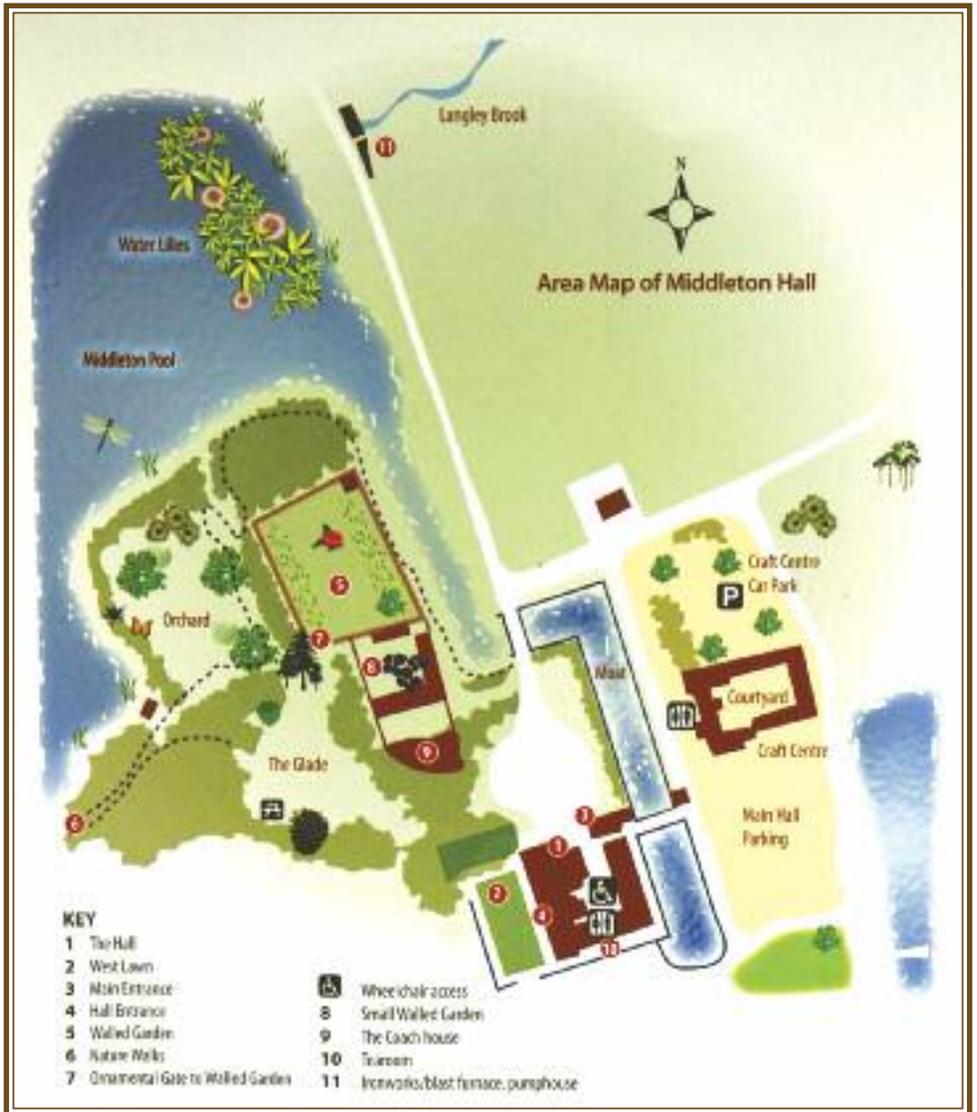
Part of the Staffordshire Hoard

1977. It is essential to pre-book if you wish to see them.

The Think Tank (The Birmingham Science Museum) explores the industrial heritage of Birmingham with lots of examples of steam machinery, old cars, aircraft and many other exhibits. It is part of Birmingham Museums Trust and is located within the Millennium Point complex on Curzon Street, Digbeth.



Commonwealth Games Mechanical Bull on display in Birmingham



Middleton Hall Map and Guide

And, to reprise a little of what we told you in 2018, do remember that Middleton Hall has good road links to all parts of the country.

The compact attractive city of Lichfield is close by. Lichfield is a popular tourist centre with a three spired cathedral. Samuel Johnson's birthplace and Beacon Park are other notable attractions in the city.

The nearby town of Tamworth has a castle and for the adventurous, possibly with young people in tow, Drayton Manor theme park is only just up the road. There is much of interest in the area making it worthwhile extending your stay. Overnight accommodation can be found around the Lichfield, Sutton Coldfield and Tamworth areas.

A little information regarding historic Tamworth Castle

There is 900 years of history to be discovered in historic Tamworth Castle. Check out the chambers and hallways of this unique building and get a real sense of how the Saxons, Normans, Tudors and Victorians spent their time in the castle.

There are more than fifteen fully furnished rooms to explore, and everything is clearly signposted. The castle is packed with information and displays matching the era of each of the rooms to be found.

Relax in the Day Parlour used by the Ferrers family to gather in before dining, then step into the Tudor Dining Room with large, colourful tapestries decorating the walls. Sit at the table in front of the large, log fireplace to really get a feel of this marvellous room.

There is a new Battle & Tribute exhibition which houses a display of the Staffordshire Hoard, where you can see the Saxon weapons and a range of real and replica items found as part of that Staffordshire Hoard.

Venture up the tower which gives you a 360° view of Tamworth, including St. Editha's Church and the surrounding Castle Grounds.

The Lady's Chamber, being one of the grand wooden panelled rooms, houses a special four-poster bed graciously supplied by the V&A Museum.

The South Range of the Castle displays the life of the families who lived in the Castle in its more recent years, being before it was opened as a museum in 1897. The Townshends and the Cookes had very refined tastes and this is clearly shown in the Bedroom and With-Drawing Room.



Tamworth Castle

As you can see for yourself, there are a great many additional attractions to be found in the area around our own marquetry exhibition in Middleton Hall. There is much of interest for all age; so if you have travelled a fair distance to visit our exhibition, you can add an extra benefit by staying at one of the many overnight accommodations and by checking out some of the attractions we have listed for you.



Birmingham's Centenary Square

We are looking forward to a goodly amount of wonderful marquetry for our 2023 exhibition. Who of you will be the Rosebowl winner, could it be you? Hope to see you there in May & June. Good luck.

2023 International Marquetry Exhibition

Notes for Guidance (Notes & Rules last updated 2020)

Entry form

The signed entry form with fees, (cheques or Postal Orders) made payable to

“Marquetry Society Sutton Coldfield Centre” should be sent to:

Mike Roberts, 30 Crockford Drive, Sutton Coldfield, West Midlands, B755HH.

to be received by **15th April 2023**

Or pay by bank transfer using **Acct.**

No.76553760 Sort Code 30 71 98

The entry form is on the enclosed sheet.

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

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

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

Exhibit labelling and hanging

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

Packing, labelling and despatch

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

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

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

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

Mike Roberts, 30 Crockford Drive, Sutton Coldfield, West Midlands, B755HH.

Tel 0121 308 0239 or 07519896901

(to make arrangements for personal delivery)

Exhibits to arrive by the **6th May 2023**

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

The Exhibition

All queries to the dedicated email address (see below) or if no email facility, to **Mike Roberts Telephone 0121 308 0239**

Exhibits Produced by Laser

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

Copyright

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

Please give attribution to the original artist if applicable.

Group Fees

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

Email

Any exhibition queries please Email us at: **info@marquetry.org**

Rules for International Exhibition and Competition

1. GENERAL.

(i) Only paid up members of the Marquetry Society may enter the competition classes.

(ii) Entries must not have won an award in any previous National Competition of the Marquetry Society. With effect from 21st April 2002, the term "Award" in respect of these Rules is as defined in section 4 on page 22 of this journal.

(iii) Each entry can be entered in one class only. All entries in the competition classes are considered for the Rosebowl. An entry for the competitive classes can only be entered two times.

(iv) The marquetry must be the work of the member. The signature on the application form confirms this and is binding. If the exhibit is non-compliant it is an offence of 'deception or fraud'. Minor assistance, advice or help given to the exhibitor in producing an exhibit is acceptable.

(v) All entries in the Competition Classes will be subject to an entry fee. No fee is payable in Classes 10 and 10A.

(vi) No exhibit will be judged if the entry form has not been received by the closing date

(vii) No exhibit may be entered which reproduces, without the copyright owner's permission, substantial elements of any existing copyright work such as a photograph, illustration or cartoon character. The Society accepts no liability for any breach of copyright by an entrant.

(viii) The copyright of all original work remains with the entrant, however, the Society reserves the right to reproduce, without payment, any accepted entry in connection with the exhibition and for publicity purposes.

(ix) Photographs submitted for Class 10A should be unmounted, a minimum size of 6 inches by 4 inches and in colour. Digital images (300 dpi preferred) may be submitted as email attachments to Peter White at peter@marquetry.org. or prints sent to Peter White's home address. No fee is payable and photographs are submitted on the understanding that they are non returnable.

Number of entries limited to 5 per entrant - no commercial work is permitted. An entry form must be completed and signed..

(x) Miniature Classes 6A and 6B. A miniature should be a true miniature and not, for example, depict a life sized image of a butterfly or flower etc.

(xi) The Executive Committee reserves the right to exclude a piece of marquetry.

2. THE COMPETITION CLASSES.

Pictorial Marquetry, Classes 1-5 and 8 must have an overall face area greater than 12 square inches.

Class 1. Beginners.

Pictures by members who have not previously won, nor accumulated six points in, Class 1.

Class 2. Secondary.

Pictures by members who have gained a 1st place in Class 1 or accumulated at least six points in Class 1 but are not eligible for Classes, 3, 4 or 5

Class 3. Intermediate.

Pictures by members who have gained a 1st place in Class 2 or accumulated at least six points in Class 2 but are not eligible for Classes 4 or 5. Also members who have won an award in Class 6B, 7B or 8.

Class 4. Advanced.

Pictures by members who have gained a 1st place in Class 3 or accumulated at least six points in Class 3 but are not eligible for Class 5.

Class 5. Premier.

Pictures by members who have gained a 1st place in Class 4 or accumulated at least six points in Class 4 or have previously won the Rosebowl. Winning the Rosebowl automatically places the recipient in Class 5.

Class 6A. Advanced Miniatures.

Pictures having an overall face area (including any frame), not exceeding twelve square inches. To enter in 6A or 7A the member should have gained a 1st, 2nd, 3rd or very Highly Commended in 6B or 7B.

Class 6B. Beginners Miniatures.

Size of picture as for Class 6A but only open to members eligible to enter pictorial Classes 1, 2 and 3 and not having won an award previously in a miniature class.

Class 7A. Advanced Applied.

Any work or pictorial, geometric decorative veneering or marquetry applied to a suitable article – eg. Tables, cabinets, trays, boxes, clocks, gameboards, etc. To enter in 6A or 7A the member should have gained a 1st, 2nd, 3rd or very Highly Commended in 6B or 7B

Class 7B. Beginners Applied.

As Class 7A but open only to members eligible to enter pictorial classes 1, 2 and 3 and not having won an award previously in an applied class.

Class 7C. Miniature Applied.

Applied marquetry work, including non removable fixtures such as hinges, catches, clasps, brackets etc, that will fit inside a gauge box whose internal size is 4 x 3 x 3 inches. Non marquetry accessories such as removable stands, straps, supports etc will not be included in the size. Open to all members.

Class 8. Three Veneers.

Pictures from any member made from pieces cut from three different leaves (or part leaves) of veneer. The individual pieces cut from these leaves may be scorched but not otherwise chemically treated or dyed. This does not preclude the use of whole leaves of dyed or chemically treated veneer. Any borders or edges must be cut from one or more of the leaves of veneer. When in the entrant's opinion there could be an impression that more than three veneers were used, additional evidence would be welcomed.

All three veneers should be put to good use and utilised within the picture itself. It should not be a two-veneer picture with the third used for the border/edges. Materials other than the three veneers used in the picture may not be used as background, edges or framing when mounting the exhibit.

Class 9. Junior.

Pictures or applied work by any member under 18 years of age on May 1st in the year of the exhibition. The host group will provide entrants not winning an award in this class with a written assessment of their work. Entrants should indicate their age on their entry form and this may be included in the exhibition catalogue.

Class 10. Exhibition Only.

Any picture or article not for competition.

Class 10A. Exhibition Only - Photographs.

Photographs of any type of marquetry by marquetarians living outside the United Kingdom.

3. JUDGES.

Judging will be undertaken by three judges appointed by the Executive Committee, at least two of the judges to be members of The Marquetry Society. The host group will invite a suitable fourth person to judge the Artistic Merit Award as well as a member of the public to judge the Phil Jewel Award.

4. AWARDS.

Awards are defined as 1st, 2nd 3rd, Very Highly Commended and Highly Commended. Promotion through the classes is in accordance with a points system introduced in 2018. The points schedule is defined in section 5 titled: INTER-GROUP CHALLENGE SHIELD.

Judges may withhold or give additional awards at their discretion in accordance with the guidelines set out for them, and after consultation with the most senior member of the Executive Committee present at the exhibition.

The Rosebowl. will be awarded to the best entry in the competition. It will be held for a year by the winner who will also be given a boxed trophy medal to keep. In addition the winner will, if not already a premier marquetarian, be promoted directly to Class 5, designated a Fellow of the Marquetry Society and receive a diploma.

The Wendy Gibbons Award. Awarded for the best entry in classes 1, 2 or 3 according to merit and the rules governing those classes.

The Walter Dolley Award. Awarded for the best piece of work in the competitive classes by an Independent member.

The Artistic Merit Award. Awarded to the best piece of work which conforms to the Marquetry Society's definition of a 'Creative Composition'.

Definition: Pictures where the design /composition is the work of the maker.

Minor elements from other work may be used but the overall design must be original. Changes made to existing works must not be submitted for this award.

Jack Byrne Award. Awarded for the best piece of geometrical marquetry in the competitive classes.

The H. Pedder Award. Awarded for the best piece of portraiture work in the competitive classes.

This award will go to an exhibit whose central theme is the likeness to a real person. This is not to say that the person necessarily needs to be famous or likely to be known by everybody. It is advised that a photograph, drawing or facsimile of the source material that the exhibit is based upon be included with any entry submitted that the entrant wishes to be considered for this award.

The Phil Jewel Award. Awarded to the entry most liked by a non-marquetarian member of the public appointed by the host group. A small memento will be given to the winner.

The Art Veneers Award. Awarded to the piece of marquetry which, in the judges' opinion, uses the veneer to the best overall effect.

The Ron Gibbons Award. Awarded to the best miniature in any class.

The Gladys Walker Award. Awarded for the best entry in the Beginners Class.

The Jack Fletcher Award. Awarded for the best entry in the Secondary Class.

The Verulam Award. Awarded to the best entry in the Intermediate Class.

The Charles Good Award. Awarded to the best entry in the Advanced Class.

The Harold Cuthbertson Award. Awarded to the best entry in the Premier Class.

The Richard Shellard Challenge Award. Awarded for the best entry in the Advanced Miniature Class.

The Peggy and Byron Shellard Award. Awarded for the best entry in the Beginners Miniature Class.

The Harold Tarr Award. Awarded for the best entry in the Advanced Applied Class.

The Ron Page Award. Awarded for the best entry in the Miniature Applied Class.

The Jim Jelley Award. Awarded for the best entry in the Beginners Applied Class.

The Austin Award. Awarded for the best entry in the Junior Class.

The Alf Murtell Award. Awarded for the best entry in the Three Veneers Class.

The Eddie Leader Award for 'The Peoples Choice Award'. Awarded for the exhibit, in classes 1 through 9 only, that is most liked by visitors to the exhibition, determined by a visitor voting slip ballot. The winning exhibit will be named when the exhibition has closed and all valid voting slips have been counted. In the event of a tie, one voting slip from each of the tied exhibits will be entered into a closed draw, a single ticket being drawn to determine the winner.

5. INTER-GROUP CHALLENGE SHIELD.

Points will be awarded to Group members according to the following schedule and the Shield will be awarded to the Group with the highest number of points. In the event of a tie, the shield will be awarded to whichever Group has the highest number of first awards.

The Points Schedule.

1st in any class 5 points.

2nd in any class 4 points.

3rd in any class 3 points.

Very Highly Commended 2 points

Highly Commended 1 point.

The Rosebowl, Wendy Gibbons Award, Artistic Merit Award, Jack Byrne Award, Art Veneers Award, H Pedder Award and the Ron Gibbons Award winners will be awarded one extra point. The Shield will be held by the winning group for one year.

Still can't find that perfect veneer?

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

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

Phone : 01277 890616

Email : info@woodveneers.co.uk

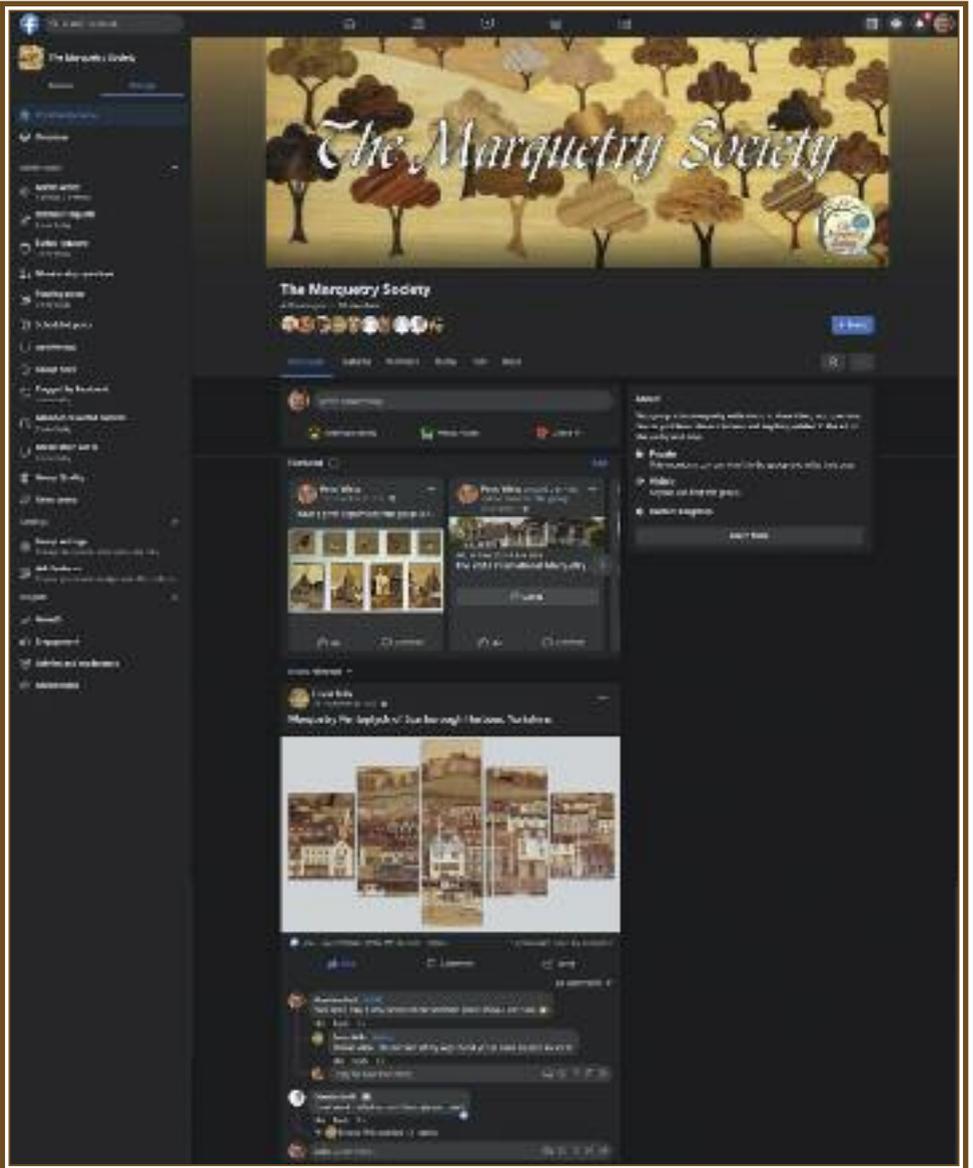
MARQUETRY TOOLS

Marquetry Tutorial DVDs

Yes, we have mentioned this before, some years ago I believe, but it's worth bringing this to your attention again. It is the subject of the tutorial DVDs which our President Peter White has been producing over the last several years.

These DVDs cover the basics for beginners up to premier level techniques for more advanced marquetarians. Peter guides us all the way in great detail with each technique. You can learn how to do sandshading and geometric marquetry with ease; plus much more. These could make a wonderful library to dip in and out of. See page 48 for details of how to order any of these specialised DVDs.





What is this you are showing us? that is a question you may well ask. Well, to put your mind at rest, it is our new Facebook page. It is rather smart isn't it?

Indeed, we now have a presence on that famous platform and we are looking at it attracting many new and like minded members into our happy fold.

This new online presence of ours came into being towards the end of last year, so by the time you are reading this we may well have recruited a good number of new members to our ranks. As this is a new venture for us, we needed a new officer who knows their way around these online platforms. Happily we have in our ranks a most suitable person who is au fait with such things. She introduces herself overleaf.



On the 24th October 2022 a new officer was appointed to the post of Social Media Officer by your Executive Committee at our autumn 2022 meeting.

This new officer is Karen Russo. Karen really knows her way around these social media platforms, and within one week of being appointed had the fully functioning Facebook page (which you saw the screenshot from on the previous page) fully up and running and receiving contributions in record time.

Karen is one of those multi-talented people who can turn their hand at almost anything. Film-making, artistry, musicianship, writing books are all grist to the mill for Karen, as is making superb marquetry, very much in the unusual and inventive realm of the art.

Being an established artist helps very much here. As an example, here is one of my own favourites:



That is a pen, ink and wash original picture. It has terrific atmosphere and has the quality of enticing you into the central theme of the picture. A sort of Tibetan monastery theme it seems to me. Note the stepped path to the monastery.

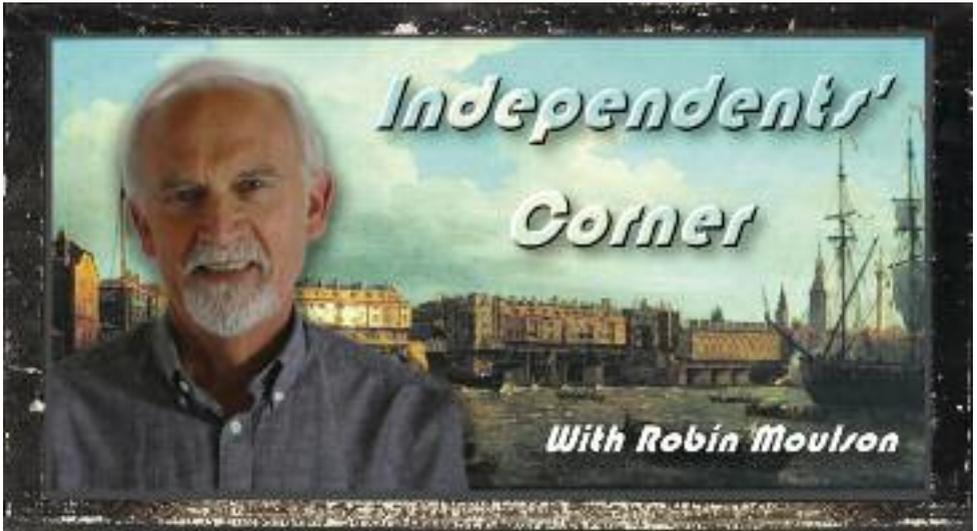


VIC'S MARQUETRY TIPS

If you are of a traditional marquetry frame of mind, much like myself, you may prefer to finish your work with a shellac (French polish) and rubber method.

One problem with this is that the rubber “pad” tends to dry out when left overnight. To overcome this problem I place my rubber in an old jam jar and seal it with some plastic film held in place with a rubber band or two. This, I have found, keeps the rubber in perfect condition ready for use when you return to your finishing. I use shellac flakes dissolved in denatured alcohol for achieving a superb finish.





I realise that I have probably mentioned this before, but I do think that we Independents can gain a lot from using our own photographs as a source of inspiration for our latest marquetry masterpiece. I used my original own photograph (see below) as the template for my latest work. I've only chosen a section for this work; it is, basically the three chaps on the right. I think they make an interesting composition. I have rearranged things somewhat to provide me with a satisfactory picture that includes elements which rather please me. I enjoyed watching them debating, rather heatedly, their various viewpoints. It is surprising when you consider just what can make a very pleasing marquetry project.



My original photograph

For those who wish to visit our new Facebook page here is the web address

www.facebook.com/groups/marquetrysociety

It is still early days yet for high levels of content, but when its' popularity takes off with the Facebook community, we fully expect to see large amounts of inventive and interesting input from visitors world wide.

We will be providing live links to our Facebook page on our website; in fact, by the time you are reading this the links may already be fully operational. So, do check it out. If you have your own marquetry work you would like the world to see, and it isn't already on our website, then upload it to our Facebook page. Looking forward to seeing it.

*The Marquetry Society Receipts & Payments Accounts,
Year End 30th November, 2022*

<u>Receipts</u>	<u>2022</u>	<u>2021</u>
Subscriptions & Joining Fees	6468.69	6346.86
Veneer pack sales	31.96	31.96
Donations	229.51	350.76
DVDs	531.11	655.47
National Exhibition 2021	174.36	.....
National Exhibition 2022	.....	.....
Deposit Account interest	71.96	71.37
Sale of Binders	14.00	30.50
Sundries	12.20	35.50
Advertisement in Marquetarian	288.00	288.00
	7821.79	7810.42

<u>Payments</u>		
Marquetarian	2094.00	3005.00
Postage on Marquetarian	1568.40	2162.40
General Postage	.....	.....
Insurance	1397.55	1380.38
Printing and Stationery	.....	.....
Officers' Service Allowance	40.00	80.00
Audit Fee	50.00	40.00
Executive Expenses	.....	.....
Publicity		
U.S. Rep's allowance	.....	.....
National Exhibition 2021	.....	500.00
National Exhibition 2023	276.79	
DVD's	409.00	520.00
Pin Badges	.....	.....
Medals	.....	.....
Sundries	60.96	132.18
Paid out for Exhibition	.....
	<u>£5896.70</u>	<u>£7819.96</u>

Expenditure over income		<u>9.54</u>
Income over Expenditure	<u>£1925.09</u>	.....

The Marquetry Society Balance Sheet as at 30th November, 2022

	<u>2022</u>	<u>2021</u>
<u>Current Assets</u>		
<u>Bank Balances</u>		
Current account	5334.00	3491.00
Deposit account	16003.00	15931.00
Exhibition Account	<u>30.00</u>	<u>20.00</u>
	21367.00	19442.00
<u>Accumulated Fund</u>		
Balance brought forward	19442.00	19452.00
Deficit for year		<u>10.00</u>
Surplus for year	1925.00	.....
	<u>£21367.00</u>	<u>£19442.00</u>

Additional Assets

Note: To the assets stated above, the Society holds in its Bank Account the sum of £306.12, representing the Phil Jewel Awards.

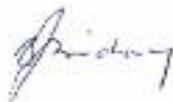
Additional Assets: The Society holds the sum of £458.00 (\$540.02) in our USA Society account.

(Signed) **V. Thomas, Treasurer**



I have examined the books, vouchers and records of the Marquetry Society for the year ending 30th November 2022 and in my view the balance sheet and receipts and payments account gives a true and fair view of the state of financial affairs of the Marquetry Society at 30th November 2022.

(Signed) **B. Friday, Examiner**




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

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



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

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

Veneer Examples - the A to Z of wood veneers

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



Judges' Notes on the Cover Pictures

Front Cover - 611 - Class 6A - "Family Outing" by Brian Freeman Independent

Ed: *Another of Brian's superb miniature pieces. These are always perfectly formed (so to speak) and finished to a very high degree. And all in less than the size of a pack of playing cards.*

To cut pictures at this level of craftsmanship takes some ability, especially when you consider the amount of detailed cutting they contain. As I've often said, you would think that Brian must use a large magnifying glass, but no, just plain eyesight. I would need a microscope myself!

Back Cover - 709 - Class 7A - "Brick Wall Clock" by Ivan Beer of the St. Albans Group

Ed: *I rather like Ivan's clever adaptation of a marquetry style brick wall.*

The chosen veneers do seem to replicate the appearance of handmade bricks, they were a good choice on Ivan's part.

The mortar between the bricks is just the right colour, not too white, as is often the case. It is so easy to get caught out on this item, but Ivan was too wise on that score and didn't fall for that hiccup.

Sadly not an award winner, but still good.

The 2021 International Pictures

Thanks go to Steve Jukes for taking the Photographs



Left - 524 - Class 5 - 45 x 34 cms

“The Tourist” by Kerry Rath of the Staffordshire Group

Ed: *It's good to see Kerry's interpretation of the Buchsmidt & Gretaux 'Rothenburg Ob Der Tauber' wood inlay picture from the 1950s here. The reverse sand scorching with a soldering iron has worked well and has given Kerry a very controlled scorching effect. A nicely detailed piece of work. An excellent sky veneer.*

Right - 540 - Class 5 - 40 x 43 cms

“Great Spotted Woodpecker” by Colin Roberts of the Chelmsford Group

Ed: *Very well presented, the leaves especially look almost real. I could swear that I am hearing the rat, tat, tat of the woodpecker tapping away in my garden!*

Quite a convincing picture with a very good veneer choice. The dyed veneer is perfectly subtle, not too strong in colour, as so many are these days. Perhaps Colin may have dyed this veneer himself. If he did, he has certainly made a good job of it in my opinion. As long as coloured veneers do not give the impression of poster colours and are nice and subtle as in Colin's picture here, I think they complement the work superbly.



Judges' Comments

The initials used for the Judges are:

(PW) Peter White

(LD) Les Dimes

(VT) Vaughan Thomas

(Ed) Our Editor's alternative views

(AM) Artistic Merit Judge

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



Left - 626 Class 6A - 24 x 18 cms - "Pembridge" by Elizabeth Head of the Staffordshire Group

Ed: A very enjoyable miniature from Elizabeth.

Elizabeth is certainly mastering the complexities of producing quality miniature works. The perspective effect carries off nicely in this miniature picture. You feel that you could step into the picture, travel down the road and explore the village. A pleasing picture.

Right - 111- Class 1 - 33 x 41 cms - "Tiger 2020" by Yvonne Hughes of the Meopham Group

Ed: A red eared tiger with a suspicious look in his eye. I hope he's not getting ready to spring out and eat someone! He looks more than capable to do that.

I enjoy Yvonne's pictures. There's a special quality in the popular naive style about the artwork that I find rather pleasing. It defies convention and is all the better for it.

You don't always need graphically correct artwork to make an enjoyable picture. A naive style can work admirably, as Yvonne demonstrates. It makes for a refreshing change which can bring a big smile to your face - it does mine!



Left - 711 - Class 7A - 44 x 32 cms - "Bar Skittles" by Stephen Jukes of the Chelmsford Group

Ed: Oh yes, a lovely pub game that we don't see too much of these days.

A couple of pints and a go at Stephen's skittle game would go down favourite with me. Oh, those lost days of yore!

An excellent piece of work, nicely finished.



Right- 522 - Class 5 - 38 x 30cms - “Goose Chase” by Kerry Rath of the Staffordshire Group

Ed: *Another of Kerry’s superbly cut and finished pictures.*

I think it’s a shame that we don’t get any judges’ comments and thoughts on the non award winning pieces; it would be good to see the criteria they use to differentiate pieces such as this from the ones they give awards to. What did they see in this that wasn’t good enough to achieve an award? Could be interesting.



Left - 620 - Class 6A - Miniature - “Owl” by Brian Freeman an Independent Member

Ed: *You could easily be mistaken for thinking that these miniature pictures of Brian’s are full sized pictures, the detail work is so amazing for pieces of this miniature size. As the judges often say: “All of Brian’s pieces are worthy of an award, we just have to choose half a dozen from the copious amounts submitted”. So it’s a case of pot luck here, they are all worthy of an award.*

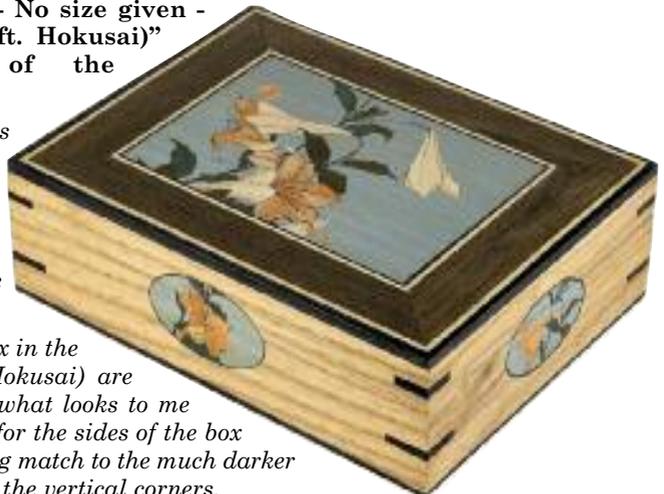


Below - 708 - Class 7A - No size given - “Lily Jewellery Box (aft. Hokusai)” by Philip Green of the Staffordshire Group

Ed: *Very pleasing contrasts can be seen in this excellent jewellery box crafted by Philip.*

I do like the joiner biscuit effect on the corners, a nice touch, very convincing.

The lilies decorating the box in the Japanese fashion (after Hokusai) are beautifully pleasing. The (what looks to me like) olive ash veneer used for the sides of the box has a really good contrasting match to the much darker veneer used on the top and the vertical corners.





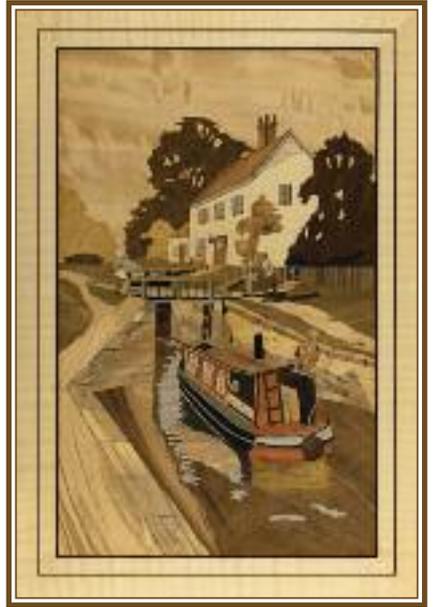
Above - 537 - Class 5 - No Size Given - "Surveying His Domain" by Colin Roberts of the Chelmsford Group

Ed: *What a wonderful looking leopard. Plenty of spots on this one! The big cat looks ready to spring into action. I understand that they can achieve quite a high top speed. This one looks lean and lithe enough to almost outrun my car!*

That's some tricky job cutting all of those spots, so well done Colin for giving it a go. Jolly well done there.

Below & Below Right - 766 - Class 7C - 8 x 5 cms - "Floral Trunk" by Janet McBain of the Harrow Group

Ed: *Very nicely done for a miniature applied piece, namely a trunk. The internal view of the trunk*



Above - 550 - Class 5 - 33 x 47 cms - "Uncle Neil" by David Bulmer of the Thurrock Group

Ed: *Excellent perspective with a good vanishing point. Presumably that is Uncle Neil guiding the canal boat. He looks like he is having an enjoyable time negotiating going through the locks. A sublime picture.*

shows us a beautifully veneered interior which has been very cleanly applied. The trunk looks to be very sturdy, and is perfectly finished with a satin varnish style of finish. Superb.

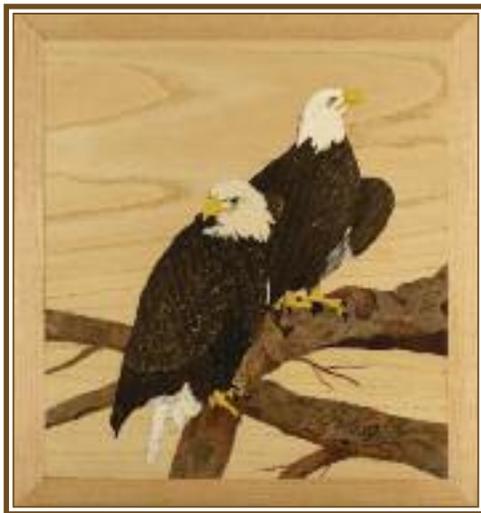


Right - 543 - Class 5 - 46 x 36 cms - "Hurricane / Typhoon Picture" by Ken Smart of the Somerset Group.

Ed: Ken is somewhat of a master at this style of marquetry picture. He makes these look very convincing and technically accurate in a draughtsman sort of way.

Good contrasts with a good spinning propeller effect for the Hurricane. The frame is nicely mirror matched, which suits the picture to perfection.

You can almost hear those jet and combustion engines roaring away!



Left - 538 - Class 5 - Miniature - "Waiting for Lunch" by Colin Roberts of the Chelmsford Group

Ed: Another of Colin's excellent bird pictures. Those birds have a beady eye out for a choice and tasty piece of lunch to amble into sight.

The branches they have perched on are rather nicely done, they have the look of real branches. The sky veneer has good figuring and colour. Unfortunately it is a little close in tone and colour to the colour of the beak seen on the right bird of the pair; but that doesn't detract from the high quality of the composition.

Right - 526 - Class 5 - 30 x 30 cms - "The Witchwood" by Peter Robinson an Independent Member

Ed: An interesting composition, not one we see very often. The nearest usually is of the Green Man. The Witchwood tree, on what this composition is presumably placed, is otherwise known as American Mountainash, Rowantree or Mountain Sumac. It was also known as a guard for keeping witches away.

Notice that Peter's picture also depicts the tree itself in the right hand side of the frame. A very clever touch. The tree was said to bring good luck because of its five-pointed star, or pentagram, on the stalk of each berry. A rather intellectual picture this.





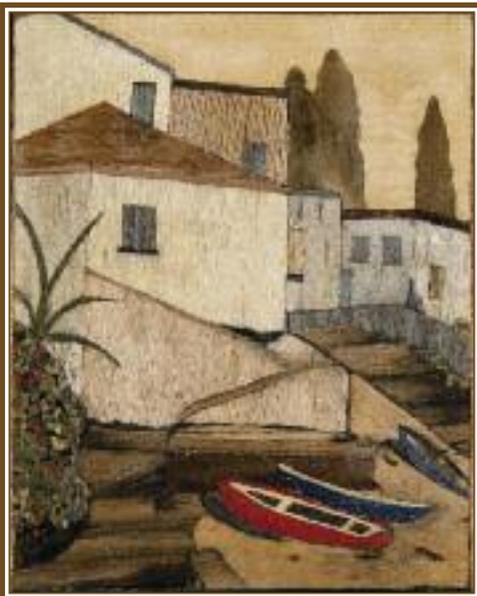
Left - 623 Class 6A - Miniature - "Bringing Home the Milk" by Elizabeth Head of the Staffordshire Group

Ed: *What a jolly good variation of the similar miniature produced by Brian Freeman some years ago.*

Elizabeth is certainly coming up with many splendid miniature pieces these days, rather making a speciality of the genre. It is good to see so many complicated pieces of such complexity coming to the fore these days - most admirable.

Right - 625 Class 6A - Miniature - "Anyone There?" by Elizabeth Head of the Staffordshire Group

Ed: *What an enjoyable pair of little noseys peeping out. The fine detailed work in the surrounding stalks is very impressive. To cut things like this in so cleanly takes a lot of patience, and obviously Elizabeth is blessed with such patience, so good is this aspect of her work, it makes one envious. Excellent highlights in the eyes as well.*



Left: - 629 - Class 6A - Miniature - "A Corner of Sorrento" by Janet McBain of the Harrow Group

Ed: *A very decorative scene of Sorrento. It makes one think of warm and comfortable holidays, especially in these cold days of winter when I am writing this, oh for the warmth!*

Janet has captured the balmy feel of the scene superbly. Nicely subdued colour work, not too dominating, just a simple and pleasing component of a pleasing marquetry picture.

Right - 542 - Class 5 - 24 x 33 cms - “House Sparrow Resting” by Colin Roberts of the Chelmsford Group

Ed: *Colin does it again with more of those perfectly coloured dyed leaf veneers. They look beautifully judged to add just the right amount of subdued colour to the composition.*

The detail in the picture is rather impressive and not always that obvious. The detail in the bird’s eye is wonderfully applied. It is minute, and may not be noticeable at first, but it is there and complements the bird itself perfectly.



Left - 704 - Class 7A - No Size Given - “Floral Vase” by Gordon Richards of the Meopham Group

Ed: *I rather liked this floral vase of Gordon’s. It is up to Gordon’s always impeccable standards. A very nicely finished piece of work that in other times, would surely have merited an award.*

Right: - 807 - Class 8 - 30 x 22 cms - “Tabby” - by Stephen Jukes of the Chelmsford Group.

Ed: *Oh, isn’t this so like a cat? A Tabby to be sure. A gentle tap of the paw on a play thing or, perhaps, a mouse (sorry to mention that ladies). But this one is without a doubt a Tom and Jerry character.*

Stephen has made good use of his now familiar subtle shading technique around the outer edges of the picture. It sure pulls you into the central theme of the composition, namely the cat itself.

A good cleanly cut and finished picture, well up to Stephen’s high standards.



Right - 507 - Class 5 - 41 x 34 cms “Girl with Pearl Earring (aft. Vermeer)” by Mike Roberts of the Sutton Coldfield Group

Ed: It was pleasing to see two variations of this famous portrait in the medium of marquetry appear at this particular National Marquetry Exhibition.

Mike has got the skin tones very well judged in this portrait. The ‘veneers’ for this Vermeer (apologies for that low quality ‘joke’) portrait are doing a splendid job and look to be very nicely balanced.

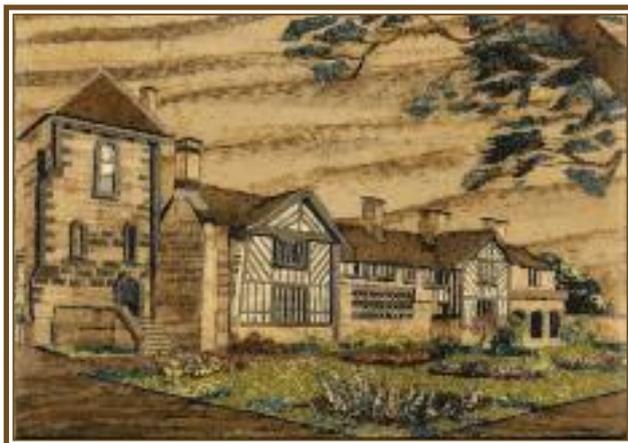
The girl’s stare focuses perfectly on the observer. Given the chance she would speak I reckon. A very good marquetry portrait.



Right- 615 - Class 6A - Miniature - “Gotcha” by Brian Freeman an Independent Member

Ed: This I thought is a superb depiction of the power of an Eagle diving in for the catch which is going to be the bird’s dinner.

Doesn’t the sea (or is it a river?) look good? There is a lot more going on with this sea (I’ve decided that it is probably that) there are a lot of ripples carefully placed in the water giving a convincing appearance. Nicely done.



Left - 613 - HC Class 6A - Miniature “Shibden Hall - Halifax” by Brian Freeman, Independent

Ed: I keep saying that Brian’s work on the miniature scale is beyond reproach. To achieve such detail on a regular basis is something that amazes me. I am sure that I couldn’t do it, but Brian has totally mastered this aspect of marquetry. No wonder he has achieved so many Rosebowls.

Readers Letters

The sad loss of another two of our talented Marquetarians

Hi Alan

I'm sorry to report that Staffordshire Group has recently lost two of its friends - Derrick Warner and Ian McLachlan. Neither lived very close, so we only saw them at special events, such as the Society exhibitions, but both produced lovely work and exhibited under our banner.

Derrick joined us fairly soon after we started in 1995 and members may remember his very attractive applied piece "Book of Botany" which received an award in class 7b at the 1999 exhibition.

Ian joined us just a few years ago, having originally come to me for some tuition to enable him to complete a kit picture of Herstmonceux which his late father had started. He quickly moved on from that and produced some excellent pictures, including several based on his old stamping-ground of Rye.

We will miss them both and our thoughts are with their families.

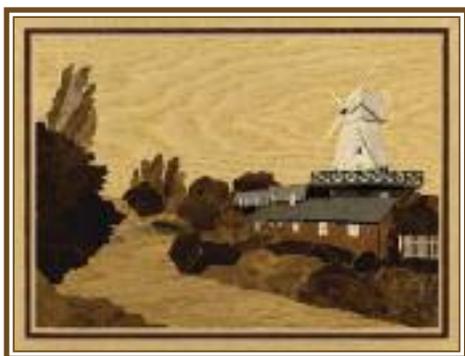
Quentin Smith

Secretary, Staffordshire Marquetry Group



Above: Derrick's "Book of Botany" from the 1999 National Marquetry Exhibition where it won an award in class 7b.

Top right: Ian's view of the windmill at Rye from the 2021 National Exhibition.



Hi Quentin,

Yes, 2022 has not been very kind to our membership. It is sad to lose two more of our valued membership. The last few editions of this journal have carried obituaries, even this issue has yet another one. Let's hope that 2023 proves to be much kinder to us. So it's fingers well and truly crossed.

Alan.

Dear Editor,

The annual National must be the high point of the Marquetarian's year but with the opportunity of submitting a winning entry open only to a few. Every society has its elite, which must be encouraged, but many active and valuable members at club level may never win recognition for their work. I believe that interest wains when you know your entry does not reach the very high standards required even at local level. Would it not be a good idea to extend the range of certificates to include for mounting or cutting etc; then perhaps a more representative number of entries would be submitted. With a wider range of entries potential members would be able to relate and may become our future elite.

Keith Watkins.

Actually Keith, cutting & mounting is included as an element when judging, but don't have separate certificates. Would our membership like to see awards for such items?

Alan.

Article	Issue/Page/Year
A Life in Marquetry by Robert Weston	278 - 19 - 2022
Abstract Art & Marquetry by Ivan Beer	268 - 40 - 2019
Adhesives - Non Shrink - Marquetry Tools	273 - 15 - 2020
AGM Minutes 2014	248 - 12 - 2014
AGM Minutes 2015	252 - 14 - 2015
AGM Minutes 2016	256 - 13 - 2016
AGM Minutes 2017	260 - 10 - 2017
AGM Minutes 2018	264 - 10 - 2018
AGM Minutes 2019	267 - 11 - 2019
AGM Minutes 2021	278 - 10 - 2022
Alan Townsend - Profile as Group President	259 - 41 - 2017
Art in Marquetry by Ronald Stenning	252 - 40 - 2015
Art in Marquetry by Xenia Gray	253 - 40 - 2015
Arthritis - The Scourge of by David Walker	264 - 40 - 2018
Banding - Make Your Own by Paul Dean	252 - 33 - 2015
Bleaching Effect of the Sun on veneers by Peter White	278 - 15 - 2022
Bleaching Veneers	261 - 36 - 2017
Book Matched Veneers	276 - 31 - 2021
Book Review - Basic Marquetry and Beyond	254 - 13 - 2016
Book Review - Basic Marquetry and Beyond	264 - 44 - 2018
Book Review - Chippendale by Jack Metcalfe	279 - 12 - 2022
Book Review - Pacific North West Coast Native Art in Marquetry	262 - 12 - 2018
Book Review - The Craft of Veneering by CraigThibodeau	267 - 10 - 2019
Capital Crispin - Veneer Supplier	257 - 38 - 2016
Celtic Knots for Machines by Henry Merryweather (All in 2021)	274 - 18 / 275 - 11 276 - 11 / 277 - 10
Chase Desk at Hatfield House by Andrew Jaszczak	269 - 42 - 2019
Christmas Decorations	249 - 16 - 2014
Christmas Decorations	269 - 18 - 2019
Clamps - Luther/musical instrument type	267 - 14 - 2019
Completion of Carousel & Checker Set by John Sedgewick	281 - 16 - 2022
Cotswold Group - Profile & Shedfest exhibition	266 - 38 - 2019
Cotswold Group - A Potted History	250 - 18 - 2015

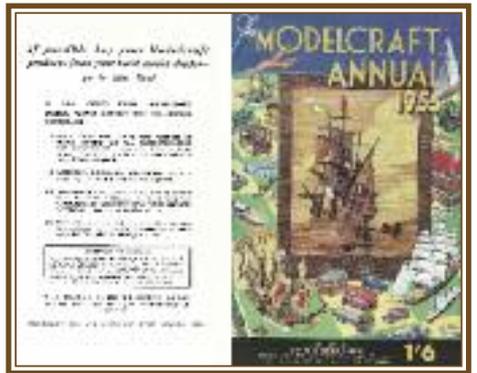
Article	Issue/Page/Year
Cutter Interview with Enrico Maestranzi	274 - 20 - 2021
Cutter Interview with Brian Freeman	275 - 19 - 2021
Cutter Interview with David Walker	279 - 16 - 2022
Cutter Interview with Les Dimes	276 - 18 - 2021
Cutter Interview With Susan Bart	273 - 20 - 2020
Cutter Interview with Tim Coutts - Part 1	277 - 18 - 2021
Cutter interview with Tim Coutts - Part 2	278 - 16 - 2022
Cutting - Double Bevel by Don Rowland	273 - 16 - 2020
Cutting Jig for Slivers by C Jenkins	256 - 12 - 2016
Domino Clock Project by Peter Goucher	251 - 14 - 2015
Double Bevel Marquetry by Don Rowland (All in 2021)	274 - 16 / 275 - 15 276 - 14 / 277 - 12
DVD Review - Added Dimensions by Peter White	253 - 6 - 2015
DVD Review - Brick, Walls, Tiles & Pebbles	261 - 6 - 2017
DVD Review - Three Veneer Marquetry	265 - 40 - 2018
DVD Review (Les Dimes) - Added Dimensions by Peter White	254 - 29 - 2016
Dye Colouring - Natural	264 - 35 - 2018
Dyed and Coloured Veneers - use in modern marquetry	260 - 39 - 2017
Dyed Veneers (All 2014)	247 - 10 - 248/20
Dyed Veneers - Commercial by Richard Gray	263 - 44 - 2018
Eddie Stevens - Portrait of Queen Elizabeth II	262 - 10 - 2018
Ernie Ives - brief retrospective of work	271 - 39 - 2020
Ernie Maxey Citation for Anne Townsend	274 - 6 - 2021
Ernie Maxey Citation for Enrico Maestranzi	278 - 9 - 2022
Finishing a Marquetry Picture by Kerry Rath	269 - 11 - 2019
Fish Glue	279 - 15 - 2022
Fixing Splits & Bubbles by Fred Billings	250 - 20 - 2015
Fragmentation by Brian Freeman	277 - 31 - 2021
Frame Making	261 - 15 - 2017
Framing a Marquetry Picture by Robin Moulson	265 - 16 - 2018
French Table Restoration by John Sedgewick	274 - 12 - 2021
General Data Protection Regulations	263 - 15 - 2018
Geometric Patterns & Cutting Machines by Henry Merryweather (2020)	271 - 11 / 272 - 11
Gilding in Marquetry by Vic Small	277 - 33 - 2021

Part 2 of Marquetarian Index - 247 - 281 in next issue



Well, we promised to show you the rest of those marquetry kits and other historical artefacts from around the 1950s recently sent into us by Colin Allbright and Christopher Brown. Colin asked us to acknowledge HRMS as the copyright holders, we of course, we are more than happy to do.

On this page are the outer cover of the 1955 Modelcraft annual (on the right) and pages 1 & 2 of the internal pages below. The picture of a ship in full sail is a kit measuring 10 x 8 inches (approx 25 x 20 cms). Even today this is quite a popular subject for a marquetry project.



The other kit is, as you can see, an unusual subject of Inn Signs. Each sign measures 4¾ x 4 inches (11.5 x 10 cms) but the decorative frame is not included in the kit, you have to provide that yourself unfortunately.



These small kits sold for 7/- (7 shillings) each, or 35p in today's money. With 6d extra for post and packing (2½p today). It would be quite a bargain in this day and age.

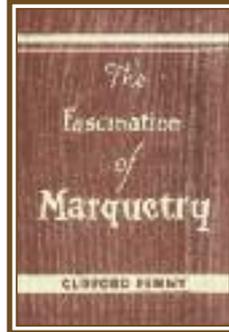
Unfortunately the finished recommended display of these pieces does look very much "of it's time" - dated in fact.

Photo courtesy Christopher Brown

Photo courtesy Christopher Brown



Above is the actual ship in full sail marquetry kit as seen in the catalogue pages on the opposite page. And, top left this page is the marquetry kit for the inn signs. These being the Cross Keys and the White Hart. Also featured in that kit is some advertising literature for Cliff Penny's book 'The Fascination of Marquetry'. Cliff Penny was one of those original six who started the Marquetry Society back in 1952.



And lastly we have two Home-Craft marquetry kits sent in by Christopher Brown.

Interestingly they list these marquetry kits as 'complete art sets' and 'fascinating craft' kits. Which means that back in the 1950's the manufacturers considered marquetry to be both an art form and a craft - all at the same time. So, even then the craft versus art debate had been, sort of, answered, the conclusion is that marquetry as art or craft boils down to it actually being both. So there we have it, marquetry is an art and a craft together.

Alf's Top Marquetry Tips

There has been a lot of interest in cutting clean mitres recently, so I am reprinting this mitre cutting tip from the summer 2010 Marquetarian for you.

When it comes to cutting your mitres from two over-lapping veneers, you may find that they are likely to split unless suitable precautions are taken to ensure that the cutting blade carries on its cutting into a form of "false corner" sacrificial support.

This false corner prevents the veneers from breaking and splitting due to a lack of support beneath them because it



The mitre corner is overcut onto the false corner to ensure a clean corner



These false corners are at different thicknesses to compensate for different thickness of baseboards

allows the blade to carry on into a solid surface rather than fresh air which would offer no buffering for the mitre cut. As you may have noticed with the text accompanying these photos, Alf has made each of the false corners a different thickness, this is in order to accommodate and allow for different thicknesses in your various pictures' base boards.

You should also note that when you cut your mitres you should start the cut from the inner part of the mitre and finish it by cutting through the over-lapping veneers to the outer part of the mitre which should be "sitting" on the false corner and thereby buffering the outer edges of the mitre from breaking and splitting.

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

A Friend We Will Miss

Gordon John Negus 1934 - 2022

In October the St Albans Group lost one of its long serving members Gordon Negus. Gordon joined the Group in 1989 and became the Secretary in 1997. He served diligently and conscientiously for 23 years until ill health forced him to retire as secretary.

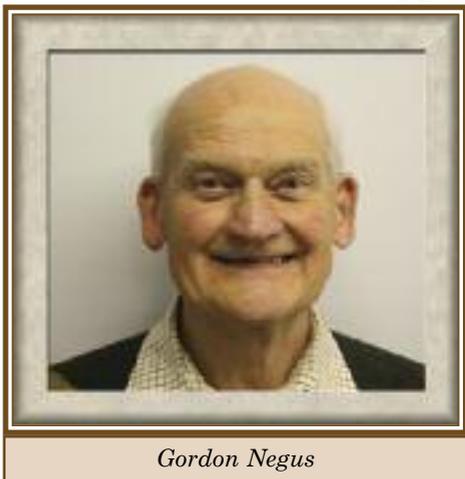
A keen marquetarian he showed his work in Group and the Society's National Exhibitions, winning awards in both. Most of his work was applied boxes and photo frames done as presents for his family and friends. An example of this was a piece of furniture of local interest being a small table depicting the "Verulamium Sea God".

He had suffered from cancer for many years keeping it to himself so not many of the members were aware of this. However, the last few years have been very different and have been a great trial for him and his family.

Our thoughts are with his wife Maureen and all his family.

We have lost a treasured friend and an active and reliable member of our Group.

Ivan Beer



Gordon Negus

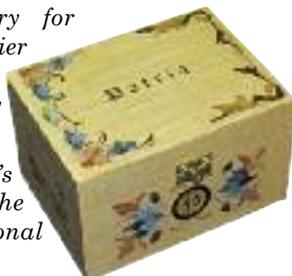
Gordon's piece for the Millenium Mural



Gordon's entry for one of our recent National Marquetry Exhibitions

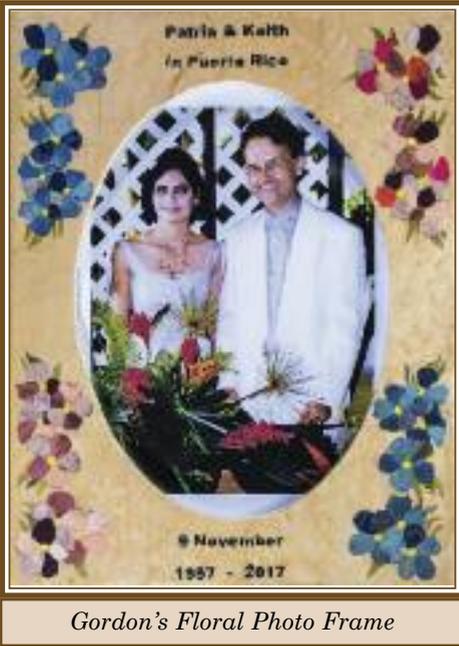


Gordon's entry for one of our earlier National Marquetry Exhibitions



Left: Gordon's entry for the 2021 National Exhibition

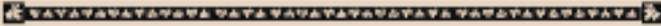




Gordon's Floral Photo Frame



Baywatch H.C. 1995



Although our main tool for cutting veneers is usually a scalpel or Exacto type of knife and associated blade, we do in fact, make good use of other cutting tools; such as the hand saws you see here on these two pages.

The veneer saw you see here in the next column is very useful for making straight cuts in reasonably lengthy pieces of veneer. It does the cutting on the pull stroke, making it very easy to use for its intended purpose.

On the opposite page are three more saws that will give you a lot of control for cutting detail work. Each one of them will also be very useful for packet cutting. This is where you make a stack of veneers with the design placed on top and all

taped together like a sandwich style of assembly; make a pilot hole in a conveniently selected place on the design on the packet, then thread the blade through, secure it back in the frame and begin cutting. But don't try to hurry the job by placing too much pressure on the saw as this could break the blade. But take your time and do not force the blade. A sheet of waxed paper placed between the veneers will lubricate the blade.



Veneer Saw



MEMBERS ARE REMINDED TO ENSURE THAT THEY TAKE THIS TICKET TO THE EXHIBITION WITH THEM

2023 International Marquetry Exhibition
MIDDLETON HALL
TAMWORTH
NORTH WARWICKSHIRE

*Saturday 27th May to Saturday 3rd June 11am until 4pm
AGM 3rd June in the afternoon*

ADMIT ONE MARQUETRY SOCIETY MEMBER
PLUS ONE GUEST

Subscription Fees For 2023

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

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

OPTIONAL OFFERS:

Veneer Pack (UK only - Mixed Exotics) £18.99 (includes P & P) available from supplier John Coffey. (Contact details page 6)

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

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

Prompt payment is much appreciated

PLEASE NOTE:

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

Thank you.

Items For Sale by the Mem. Sec.

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

Items For Sale by the Treasurer

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

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

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

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

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

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

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.



“Brick Wall Clock”

by Ivan Beer of the St. Albans Group

709 Class 8

2023 Marquetry Society International Exhibition, Sutton Coldfield

Entry Form

Please carefully read the 'Notes for Guidance' regarding COPYRIGHT and REPRODUCTION RIGHTS and the declaration that you made the exhibit, in the International Exhibition Rules before signing the declaration at the bottom of the form.

Please use **CAPITALS** throughout

If you would like your Entry Form or Exhibit Acknowledgement sent via Email would you please place a capital "E" in the appropriate 'tick box' and ensure that you add your Email address clearly in the relevant space below.

Last Name: Mr/Mrs/Miss/Ms.:		First or Preferred name:		
Membership No.:	Address:			
Group:	-----			
Tel. (day):	-----			
Tel. (eve):	Post Code:			
Date of Birth if entering Class 9	Email address:			
Title of Exhibit (and type for applied classes)	Special Award Eligibility (AM) (P) See note	Class	Size (centimetres) for Classes 1-5 8 & 9	
			Width	Height
Total entries: Fee: 50p per entry, £1.00 minimum. (Not required for members outside the U.K.)				£
I wish to receive a catalogue and results. (£3.00 inc. postage) See note 1 below			Please tick	£
I enclose £..... to cover return postage for my work			Please tick	£
I declare that my entry was laser cut		Please tick	<input type="checkbox"/>	Total fee enclosed
I would like an assessment of my work (Ind & Junior members only please)		Please tick	<input type="checkbox"/>	
Please acknowledge receipt of entry form (SAE enclosed)/email		Please tick - or add E		
Please acknowledge receipt of entry (SAE enclosed)/email		Please tick - or add E		
My exhibits will be sent by:		Please return my exhibits by:		Marquetry Society Use Only
Group delivery Personal delivery Post Rail Other (specify) <i>Delete as applicable</i>		Group collection (from Exhibition only) Personal collection (from Exhibition only) Post Rail Other (specify) <i>Delete as applicable</i>		

Note 1: Where possible Catalogues will be sent with the return of the exhibits. Catalogues will only be posted after the exhibition has closed.

If the exhibit is eligible for the Artistic Merit Award or the Portrait Award and you wish to have it considered, then please denote this in the box (AM for Artistic Merit, P for Portrait). Both could be applicable in the case of an original portrait. See item 4 of the Rules.

I hereby declare that I have read and will abide by all the 'Rules for the International Marquetry Exhibition Competition' as published in the Marquetarian. We reserve the right to exclude a piece of marquetry

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

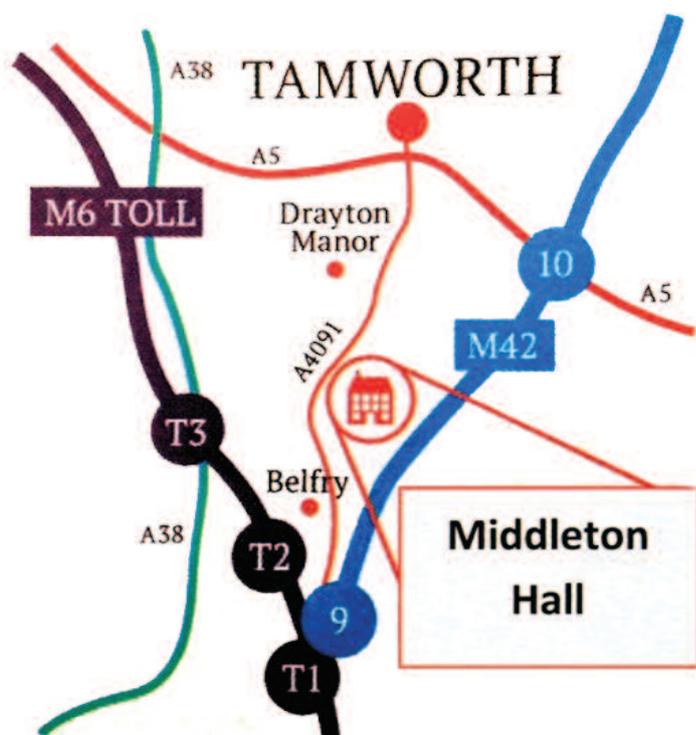
2023 Marquetry Society International Exhibition, Sutton Coldfield

Entry Form Notes

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

- 1/. Complete the Entry Form fully using CAPITALS throughout.
- 2/. Entry fee is as follows: £1 for up to two entries and 50p for each additional entry.
Do not send cash. Cheques or postal orders must be made payable to:-
“Marquetry Society Sutton Coldfield Centre”
You can also pay by bank transfer using Acct. No. **76553760** Sort Code **30 71 98**
Please ensure that your name (and if making a group payment your group title) appears on the bank payment reference so that we can marry up your payment with your entry form.
- 3/. Enclose a stamped addressed envelope (SAE), if applicable, for each acknowledgement required.
- 4/. Send the completed form, entry fee, return carriage remittance, (if applicable) and SAE (if applicable) to arrive no later than **15th April, 2023** to:
Mike Roberts, 30 Crockford Drive, Sutton Coldfield, West Midlands, B755HH.
- 5/. Send exhibits to arrive between **24th April** and the **6th May 2023** to:
Mike Roberts, 30 Crockford Drive, Sutton Coldfield, West Midlands, B755HH.
Telephone **0121 308 0239** or **07519896901** (to make arrangements for personal delivery)
- 6/. Exhibits will be returned after the exhibition providing the appropriate carriage charges have been received.
- 7/. It would be helpful if fees for group members could be collated at group level and a single payment made covering all of the group's entries.

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



Junction 9 on the M42 on the A4091
between Drayton Manor & The Belfry

Driving directions to Middleton Hall

From the North leave the M42 at Junction 10, take the 4th exit onto the A5 towards Tamworth and then right onto the B5404, then turn left onto the A4091. The Middleton Hall turn is about 2 miles on the left.

From the South, leave the M42 at Junction 9, turn left onto the A446, then turn right onto the A4091. The Middleton Hall turn is about 2 miles on the right.

Middleton Hall, Middleton, Tamworth, B78 2AE is signposted off the A4091