

274

THE MARQUETARIAN

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“Brief Encounter”

by Cliff Daniels of the Tunbridge Wells Group
2nd Class 3 - 1985



Journal of
The Marquetry Society



The Marquetry Society



Founded 1952

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Cover Background: Weathered Olive Ash

Front Cover Picture: "Brief Encounter" 1985

Back Cover Picture: "Forest Scene" 1982



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Deadline Dates

Final date for receipt of material for issue
275 is 12th April 2021 but please let me
have as much material as possible by
mid March 2021

Final date for receipt of material for issue
276 is 12th July 2021

Marquetarian Back Numbers

Are available in PDF form via e-mail at a nominal cost per issue. All editions from number 1 are available. Enquire via Editor.

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Page 3 Cartoon



No more for Brother Albert, he's started on his "optically challenged National Exhibition Judge and the oversized magnifying glass" story

Cartoon story line by Vaughan Thomas. Artwork by Alan Mansfield

*The 2021 International Marquetry Exhibition
From 16th October to 23rd October 2021*

*Exhibition venue:-
Niland Conference Centre
Rosary Priory
93 Elstree Road
Bushey Heath, Bushey,
Herts. WD23 4EE*

*Opening times to be confirmed in summer Marquetarian
also included will be the 2021 Competition Entry Form*



In editorial terms this past year has been very tricky, in that we have, for only the second time in our entire history (first was in 1960 when the exhibition was moved to the summer months instead of the winter period) not been able to hold an International Marquetry Exhibition.

This has meant that we have no exhibition gallery for the year 2020 and consequently no exhibition pieces for display on our website or in *The Marquettarian*, a sad loss indeed.

As stated on page 3, our 2021 marquetry exhibition will not be taking place until later in October, which means that due to publishing arrangements, the 2021 gallery will not be available for display in these pages or on our website until the spring of 2022. That is a whole year from now - all thanks to that covid menace!

I do hope you have found the substitute material, being firstly, the exhibits from our archives, plus the re-introduction of the Cutter Interviews and the extra instructional articles do help to recompense you a little until we can get back to a level of normality in the spring of 2022.

As our 'National Exhibition for this year has been postponed to October instead of

May as originally planned, the customary exhibition form and notes for guidance page have been reprogrammed for our summer edition of *The Marquettarian* instead of this spring edition.

Because this was a late arrangement and the exhibition items had already been compiled, I have removed those essential pieces (entry form and notes for guidance) but left the exhibition and competition rules in situ as there just wasn't any time left available to compile substitute material to replace those exhibition and competition rules unfortunately. So I hope you won't mind referring to them if you need to when filling in your 2021 entry form.

As there was no 2020 exhibition, I am rather looking forward to seeing somewhere around double amounts of entries for the 2021 'National. There sure will be rather a lot to take in - I know that many of you have been truly productive over the last year or more, especially with the lockdown restrictions. Best of luck to you all - I only wish you could all be Rosebowl winners - it may even be your year!

And - don't forget if you still haven't got around to paying your 2021 subs yet, there is still time to do it before your membership is cancelled, so hurry!

Alan.

Spring period Password

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

w a l n u t b u r r

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 2021**.

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



The global pandemic has impacted each and every one of us in one way or another. I sincerely hope that you have managed to keep safe and well during these awful times.

Wait and see is the name of the game with regards to if and when we can get back to holding our annual exhibition, but I know that we have in place a plan A and Plan B for 2021. You will hear more about this later.

Despite not being able to hand out the usual awards last year, there was one that could still be given. I have been able to bestow The Ernie Maxey President's Commendation, which is awarded for 'Exceptional Services to The Marquetry Society'.

The award was established in 2013 in honour of a much revered past President. The best way of conveying what Ernie did for the Society is for me to re-print a tribute I made shortly after his passing.

In agreement with Ernie's daughter, the award, where possible, should be bestowed on 'unsung heroes' in recognition of services which are not always widely known about. Although it has on a number of occasions been awarded to well known names, this has been in recognition of their contributions over and above their marquetry prowess or expectations as a club or Society Officer, and to my mind all have been worthy recipients.

In the true spirit of the award, I am delighted to make someone very special the recipient for 2020. My citation follows the Ernie Maxey Tribute in next column.



TRIBUTE TO ERNIE MAXEY

I would like to pay a brief tribute to Ernie Maxey who died just recently.

Many will be aware of just how much he did for The Society and, by my reckoning, his service stretched back for at least forty years. His desire to do all he could to promote and support the aims of The Society were born out by the years he spent at the helm of the groups he was involved with and our Executive Committee. In recognition of his work he was justly awarded a Fellowship.

Undaunted by the workload, he was for many years, not only serving on the Executive Committee but simultaneously steering two affiliated marquetry groups, as well as a local evening class group along a steady course to success.

A giant and a rock is how I would describe him and few would disagree with that description of a man I proudly counted as an ally, friend and guru. He will be sadly missed by us all.

Bexley Marquetry Group Sec 1974-2010

Thurrock Marquetry Group Sec 1987-1995

Marquetry Society President 1989-1992

Marquetry Society Secretary 1992-1996

Marquetry Society President 2007-2011

Peter White – May 2013

The 2020 Recipient of The Ernie Maxey President's Commendation Award is Anne Townsend.

Anne and Alan Townsend are certainly a very happy couple as can be seen in our photo here. Having such good companionship to rely on must have helped to create a very relaxed atmosphere in which Alan could produce the highest tally of Rosebowl wins in the entire history of the Marquetry Society. It sure does take someone special to bring all this about.



The Ernie Maxey Award

President's Commendation

2020 recipient – Anne Townsend

Citation

The commendation this year (2020) goes to someone who has been nothing short of remarkable in her support of her husband Alan, of the Chelmsford Marquetry Group and The Marquetry Society for thirty five years at least.

'Behind every successful man is an exhausted woman' is an amusing quote that comes to mind when I think about Anne's unflinching support for Alan in every aspect of his marquetry. She has, I know, been a constant source of encouragement, probably a useful critic and most of all, a rock to him.

With her constant presence, The Chelmsford Marquetry Group have never been short of a willing helper, organiser and positive force which has helped the group maintain the respect it has among the collective groups of The Society. In similar fashion, the Marquetry Society has always benefitted from Anne's commitments to do all she can to help with National Exhibitions on numerous occasions when they have been hosted by the Chelmsford group.

Knowing that Anne's childhood illness has made certain physical tasks painful and tiring, makes her achievements even more remarkable. A true unsung heroine as far as I am concerned, and whose recognition has been a long time coming.



Peter White - 2020



Web Secretary's Letter

As I have only just moved into my new home in Scotland in the last couple of days at the time of writing, things are a little bit topsy turvey and it will take a wee while before I have got my home office functioning in some sort of normal manner. So I trust that you will forgive this rather forshortened Web Sec's Letter; but by the time the summer edition of The Marquetarian comes round I should be back to a level of normality by then - I certainly hope so!

David.



Well, due to a rather packed edition of The Marquetarian I am here sharing a web dedicated page with our Web Sec David. Luckily there isn't too much to report re: the website. It was updated for 2021 but, due to no National Exhibition in 2020, we are still minus an exhibition gallery for that year sad to say.

It is pleasing that many of you are finding our PayPal subs renewal system to your liking and are making good use of it, that's very gratifying, especially for the work involved with setting it up.

Unfortunately due to the sheer size of our website and the complexity of moving this all over to a https site instead of the http one it currently is, that little (I wish) job is still on the proverbial back burner

for the time being. This change over shouldn't actually have any, or very little at least, affect on what you see on screen. But the trend today is for all websites to become secured with an https header as a prefix to their usual website address.

Probably our easiest option is to make use of our web hosts pre configured template systems and copy our content over to them page by page, but we do have to ensure that our navigation systems stay intact - and that could involve a lot of work. I like to do all these things within the latest version of Dreamweaver, but that seems to be rather old fashioned these days, so I rather think that the template arrangement will be the ultimate way to go. Now to try to find several spare months to do it all - somewhere!

Alan.

*The Marquetry Society Receipts & Payments Accounts,
Year End 30th November, 2020*

<u>Receipts</u>	<u>2020</u>	<u>2019</u>
Subscriptions & Joining Fees	6896.41	7404.48
Veneer pack sales	23.97	15.98
Donations	521.08	243.81
DVDs	740.94	746.50
National Exhibition 2019	.....	1143.23
National Exhibition 2020	290.08	.....
Deposit Account interest	71.05	55.00
U.S. deposits - see Note 1 (page 9)		
Sale of Binders	.....	4.40
Sundries	16.00	25.50
Money Accepted for Exhibition	.....
	<hr/>	<hr/>
	8637.03	9638.90
<hr/>		
<u>Payments</u>		
Marqueterian	3831.00	3804.00
Postage on Marqueterian	2146.20	2232.00
General Postage	117.77	154.53
Insurance	1352.30	1278.01
Printing and Stationery	.....	16.50
Officers' Service Allowance	80.00	80.00
Audit Fee	40.00	40.00
Executive Expenses	.....	457.28
Publicity		
U.S. Rep's allowance	.....	.....
National Exhibition 2018	.....	.....
National Exhibition 2019	.....	1411.89
National Exhibition 2020	500.00	
DVD's	453.00	674.00
Pin Badges	100.00	
Medals	800.00	
Sundries	99.52	308.94
Paid out for Exhibition	<hr/>	
	<u>£9519.79</u>	<u>£10457.15</u>
Surplus For Year	.....	<u>.....</u>
Expenditure over income	<u>882.76</u>	<u>818.25</u>

The Marquetry Society Balance Sheet as at 30th November, 2020

<u>Fixed Assets</u>	<u>2020</u>	<u>2019</u>
<u>Office & Computer equipment</u>		
Value at 01/01/2020	---	---
Depreciation for 2010	---	---
Value at 31/12/2020	---	---
 <u>Current Assets</u>		
<u>Bank Balances</u>		
Current account	3507.00	4461.00
Deposit account	15860.00	15789.00
U.S. \$ Account	<u>65.00</u>	<u>84.00</u>
	19452.00	20334.00
 <u>Less: Current liabilities</u>		
Subscriptions paid in advance		00.00 (<i>See note 2</i>)
 <u>Accumulated Fund</u>		
Balance brought forward	20334.00	21152.00
Surplus for year	.....	.....
Loss for year	<u>882.00</u>	<u>818.00</u>
	<u>£19452.00</u>	<u>£20334.00</u>


Additional Assets

In addition to the assets stated above, the Society holds in its Bank Account the sum of £306.12, representing the Phil Jewel Awards, also the sum of £233.23 donated by the Cotswold Marquetry Group to help with the start up costs for a new group

Note 1: Notional figure based on estimated exchange rate. (Page 8)

Note 2: This figure refers to the subscription payments received as at audit date.

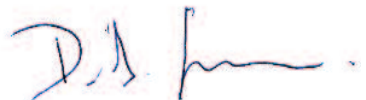
(Signed) **V. Thomas, Treasurer**



11th Dec 2020

I have checked the books, vouchers and records of the Marquetry Society for the year ending 30th November 2020 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 2020.

(Signed) **D. Johnson, Auditor**



Nothing Changes Does It?

An email enquiry got me going through some early editions of *The Marquetarian* in order to uncover some information about the work of a particular Marquetry Society member in those earlier days of our existence.

In doing this I came across some 'Letters to the Editor' (the equivalent of Reader's Letters today) that, even though they were written over 60 years ago, the themes still apply to today. The first of those letters dates from 1953. It makes interesting reading; see what you think:

I should like to tell you about the method I am using now of constructing a marquetry picture. This is not my own idea; I have seen it employed only once so far and, I believe, it has given excellent results. For the sake of a word of description shall we call it the "segmental" technique? It is as follows.

I cut out each piece of veneer free hand, in fact, deliberately producing a wavy outline and ensuring that it is smaller than the pattern. I prepare the baseboard by staining it firstly with potassium permanganate used in strong solution to give a dark red-brown colour. When this is dry, I stick each piece of veneer in place but deliberately leaving spaces between the pieces. Thus, the picture is completed with, in effect, each piece outlined in the red-brown colour showing through from the baseboard. I sandpaper the finished product and coat it in linseed oil, then frame it.

Now I know what your reaction to this will be. For I, myself have been to the Handicraft Exhibition at Olympia and seen the exquisitely finished prize-winning pictures. I could moreover add the comments made by my classically minded marquetry friends, but they are unprintable! However, I beg you stop and consider before you condemn; my friends are less patient!

Firstly, in defence I say that the overall

effect of the finished picture is far bolder than the classic type of marquetry. Hung and admired (I hope!) from the usual viewing distance the gaps between the pieces are invisible because the baseboard is first darkened as above.

Secondly, tell me how you view an oil painting? You do not judge its minutiae from twelve inches, do you? You step back and give the picture breathing distance, surely. Only thus is the whole subject integrated and appreciated. You would not condemn oil paintings because they have not the delicate finish of a water colour. Please do not condemn this method that I have outlined! I submit that the segmental method is a bold method for bold subjects. It is the Romantic approach to the subject of marquetry, I assure you.

There is a tendency for the practitioner to revel in detail and over elaboration. Many of the prize-winning pictures, were reproductions in wood of subjects originally treated as water colours or etchings. I am thinking of one picture (in particular) which would have been an admirable subject for a Christmas card but certainly not for a marquetry picture, because each fine stroke of the paint brush was reproduced by minute pieces of veneer. I admire the practitioner's patience; I certainly do not admire his marquetry sense.

An art such as marquetry will only stand on its own if it is able to reproduce a subject in a way that no other medium is able. The design of the marquetry picture is far more subtle than most people think. I do not profess to be able to produce such a design myself that will excel as a marquetry subject and as no other. Yet I believe that it should be possible to say that a given design is eminently suited as a marquetry subject and to no other medium whatsoever.

Be that as it may, however, let us return to the subject of the segmental technique. It is in a word, vivid, bold and quick in execution. It is an antidote to the time-consuming labour spent on the classical method, often too meticulous. When marquetry becomes an art and less of a craft, then progress will have been made!

Yours. (*name withheld by the 1950's editor*)

And now the next letter:

Believe it or not, I have often seen the really good amateur walk off with the premier award at an exhibition leaving the professional standing! Moreover, where there have been separate classes for amateur and pro the judging is often more severe for the amateur, far more is expected of him. Now just a word of warning. Too often the amateur is too perfect! This may appear rather contradictory, but it is nevertheless true. It is the human element, the slight divergence from uniformity, that gives personality to the masterpiece. Many of our valuable antiques are identified, not by their perfection, but by their faults! Some of the masters used a "deliberate mistake" as a signature. Today the reproducers of period furniture try to imitate the marks of plane, chisel or adze and often the result is not a good reproduction but a travesty. The obvious way to reproduce tool marks is to use the same tools!

In marquetry, to give life to a period design, it is **not** desirable to have perfectly tight fitting joints and a high, smooth polish. These are completely out of character. I do not imply that you should be careless in your cutting. Far from it. It needs even more skill and care to cut a joint with a uniform hair-breadth-gap than a tight fitting one, try it. Incidentally, this gap will be filled by the glue, giving the true effect of age, as you will see if you care to study any old pieces available. A dull, slightly uneven surface will add to its charm.

Yours, H. Randall.

And now we move on again to the next of these interesting historical letters:

I am a new member of the Society—1957. We newcomers to the craft may have completed only one or two pictures. The feature common to us is that we have worked without guidance other than that gleaned from various leaflets and publications on the subject. It is obvious that some of us will develop faults. In spite of this, sooner or later we reach the stage when we like to compare our work with that of the more experienced craftsmen, and we visit exhibitions. Even then, we are not able to assess the merits of any picture from a showing angle and we are puzzled to know why this picture has been judged as being better than another which, to our inexperienced eye, seems outstanding.

So I am greatly attracted by Mr. Brand's letter headed, "Judging a picture." As a novice I ask for articles dealing with the subject in greater detail. If we are to aspire to showing our work let us at least be told of the pitfalls, i.e., the way in which a well-cut picture can fail to secure top marks and, conversely, just what the judges want to see. This will enable us to recognise and remedy our faults.

A series of articles on the points numbered 1 to 8 by Mr. Brand would do much, to assist and stimulate the interest of new members. In short, help us to the stage when we can tell without doubt why any picture is not deserving of a show award.

Yours, W. Mason.

Mr. Brand's 'points' awarded judging system:

Col 1 Identity of Exhibit	
Col 2 Choice of Subject	10 points
Col 3 Form, Comp. Perspective	10 Points
Col 4 Border, back and edges	15 points
Col 5 Choice of veneers	20 points
Col 6 Cutting	15 points
Col 7 Finish	20 points
Col 8 Overall appearance	10 points

How much has changed here since the 1950s? - not much. Do you think we need to revise our procedures for the modern day? Do write in and let us know, thanks.

French Table Restoration

by John Sedgwick

It has been quite a while now since I last wrote about any of my restoration projects for the Marquetry Society's journal *The Marquetarian*, however I recently had a request for undertaking the repair of a mid 1800 French Buffet table that I thought worth documenting.

For the past 40 odd years I have had many requests and completed restorations of music boxes, jewellery boxes and countless small family heirlooms, however this was the largest and most involved.

The table was purchased in London from a furniture dealer just after the war. It had, reportedly, been rescued from a bombed building and was passed down to the present owner when his mother died.

Now in his 80's and living in Canada he has decided to pass it on to his Daughter, but before this happens he wanted to have it restored.

I believe the table in its original form had 4 legs, evidence of 4x1" dowel holes at each corner makes this more than likely, the finials currently in place were inserted by the present owner's mother by a family wood worker friend, in addition the current sides as well as the barley twist stretcher were added during another incarnation, prior to being rescued after the fire as the shellac coating showed evidence of scorching, the carved elephant feet were also added at some point. I believe the top has all the earmarks of a French Buffet table as the scroll designs are typical of the period.

In discussions with the owner and daughter they were not concerned with the current presentation as it is ("Franken furniture" assembled from different pieces) and only the top was of real interest; what they really wanted was to reduce the height to that of a coffee table. The original height was approx 28" and required about 12" to be removed from both sides and mortised into both ends of the table skirt.

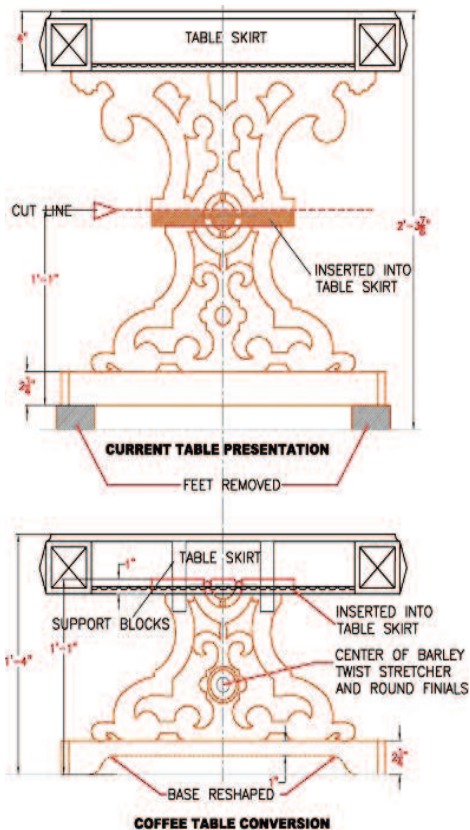
This then was the final decision reduce the height--- remove the feet, reshape the



The French Table prior to its restoration

base into 4 placements---- remove the years of grime and old shellac and finally French polish the complete top.

One of the advantages of spending my working life in fabrication / engineering was the daily use of Autocad which now, being retired, gives me the ability of proving the project with accurate design planning. The drawing top of next page showed the owner the steps to achieve this.



Original side



Cut down side

CAD Drawings for this project

When I began to set up the sides in a jig to hold them flat and cut to the new height I noticed several shrinkage cracks and the scorching of the old shellac would have to be addressed.

Fortunately I have a friend for whom I have done many marquetry repairs who has the ability to commercially strip the finish from these scroll sawn sides.

After cutting the sides and refinishing to the new height, I mortised and glued both sides into the ends of the table skirt, simultaneously gluing in the barley twist stretcher.

I finally added two side support braces making the whole table one sturdy and rigid assembly.

NOW FOR THE TABLE TOP

In the picture you'll find at the top of the page overleaf you will notice a series of Post-it note points, these are the "obvious" places where either the veneer was lifting, missing or where attempts have previously been made over the years to patch or fill an area.

I set about making these repairs first, typically I find this enables me to eliminate further damage when I remove the surface grime of old polish and shellac.

Editor's Note: With old pieces such as John is describing, you often find veneer starting to lift due to the effects of central heating drying it out. The remedy is to rehydrate by placing a small container of water nearby allowing rehydration to take place over a longish period of time, generally a couple of months at least.



Series of Post-it note points



Close up of a Post-It note point



Damage area



Arrow headed pointers



Missing veneer piece requiring repair

Once the more obvious repairs were made I began to clean the surface and to my surprise there were many areas where dyed green had been used. I have observed that the only dyed wood used in old marquetry has been green dyed sycamore, (a more subtle green than current green dyed veneers) enhancing the design, possibly a vegetable dye of some sort? Maybe some member knows what was used back then? Slowly as I removed the old surface discolouring, the original colours revealed themselves, also areas which had not been apparent before began to “pop up”, having no doubt been held in place by years of polish/grime/shellac.

I repaired these places as I stripped the surface away, and then left it to dry for several days. Finally I wiped the whole surface with Methyl Hydrate which is wood alcohol. In removing the old surface I also removed the pumice, which those of you who know how to French polish, is used in the first stages to fill gaps, holes and depressions.

With my orbital sander and 220grit Abranet discs I slowly and very deliberately worked the whole surface.



Partly restored table top

Abranet pads are a fine mesh disc pad impregnated with aluminum oxide. The mesh reduces the clogging when sanding and allows the vacuum to draw away the dust more efficiently.

With the surface cleaned I began the process of French Polishing I will not bore you with the step by step (Look up French polishing on YouTube) suffice to say it has taken me about 3 weeks to fill the imperfections and polish it to a mirror-like surface.



The restored and repaired French table top

DOUBLE BEVEL MARQUETRY: USING SPACERS

by Don Rowland

Introduction

The previous article on double bevel marquetry discussed how the technique works and how to find the correct sawing angle (see issue 273). When working with thin materials the angle will always be steep, which can lead to awkward sawing and fragile bevels. A simple way of reducing the sawing angle is to use a spacer. This is a piece of veneer or cardboard that is placed between the background veneer and the insert veneer. As well as reducing the angle, the spacer reinforces the veneers during sawing and makes it easier to negotiate details and sharp turns.

The effect of a spacer on the sawing angle is considerable. For example, working with 0.6mm veneer and a 2/0 jewellers' blade (0.26mm thick), the exact sawing angles for double bevel joinery are:

- 25.7 degrees without a spacer
- 12.5 degrees with a 0.6mm spacer
- 10.0 degrees with a 0.9mm spacer

Although veneer can be used as a spacer, cardboard, such as from a breakfast cereal box, is cheaper and serves equally well. The spacer can be omitted when using relatively thick veneers which, alone, would require a sawing angle of 10 degrees or less.

How Spacers Work

When using the formula for the sawing angle, $\theta = \sin^{-1}(b/v)$, the thickness of the spacer is added to the thickness of the lower veneer in the packet of materials. In assembling the marquetry, the distance that the lower veneer travels to close the joint is now equal to the thickness of the lower veneer plus the thickness of the spacer. The insert still lands exactly flush with the glue side of the background veneer, as in Figure 1.

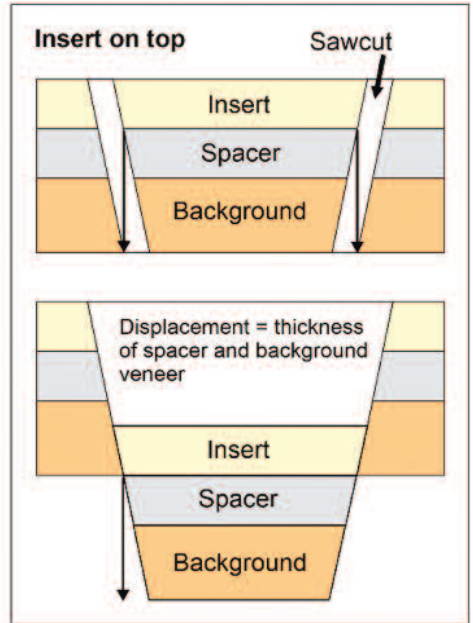
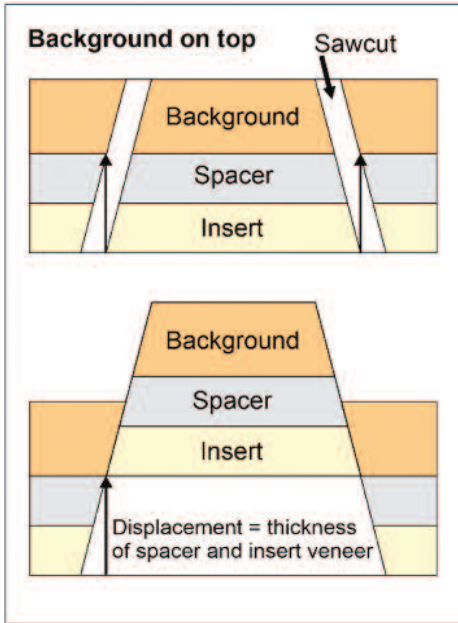
Thus, assuming the veneer is 0.6mm thick, and the spacer is 0.9mm thick, the insert will travel 1.5mm to become flush with the back of the background veneer. Sometimes sanding will be needed to level the top surface of the marquetry, but the important point is that the glue side of the marquetry will be flat.

In the diagram on the left-hand side of Figure 1, the insert veneer is at the bottom of the packet. The distance it moves to its position is equal to the combined thickness of the insert and the spacer. This contrasts with the diagram on the right, where the background veneer is at the bottom of the packet. The distance that the insert moves when assembling the marquetry is now equal to the combined thickness of the spacer and the background veneer.

Determining Angles

The article on *Double Bevel Marquetry: How it Works*, explained the calculation of sawing angles, but the Angle Finder in Figure 2 covers the great majority of needs for work with thin veneers. Across the top it lists blade thicknesses commonly associated with each blade size, though there are variations between manufacturers. The blade thickness is equal to the width of the saw cut and is the same as the width of the blade measured across the set of the teeth.

The figures in the left-hand column refer both to veneer thickness and to the combined thickness of a veneer and a spacer. For example, the figure of 1.2mm may refer to a single thick veneer or to a 0.6mm veneer plus a 0.6mm spacer. To obtain the angle for sawing, find the column for the thickness of the saw blade, then find the row for the thickness of the insert, and spacer if used. Where the row and the column intersect is the required angle.



↑Fig 1. Double Bevel Joinery with a Spacer↑

↓Fig 2. Angle Finder↓

Editor's Note: Due to a, shall we say, hiccup in the formatting of part one of Don's 'Double Bevel Marquetry' mini series here, there was an unintended small error in three of the formula's shown on page 18 of the winter edition of The Marquetarian.

We will let Don explain: *“Those aforementioned problems on page 18 occurred in three places, where \sin^{-1} in the original manuscript had been replaced by $\sin-1$ or something totally different.*

Hopefully readers can work out what has happened. This was most probably due to the seldom use of maths in marquetry.”

So, thanks Don for pointing out the error. Neither I nor my two proof readers spotted that one. I usually copy and paste submitted text, but QuarkXpress reformatted the 'superscript' without me noticing, hence that crafty little error creeping in!

Angle Finder for Double Bevel Marquetry

Blade size:	4/0	3/0	2/0	0
Blade thickness (mm):	0.22	0.24	0.26	0.28
Thickness of insert and spacer (mm)	Sawing Angle (degrees)			
0.5	26.1	28.7	31.3	34.1
0.6	21.5	23.6	25.7	27.8
0.7	18.3	20.1	21.8	23.6
0.8	16.0	17.5	19.0	20.5
0.9	14.1	15.5	16.8	18.1
1.0	12.7	13.9	15.1	16.3
1.1	11.5	12.6	13.7	14.7
1.2	10.6	11.5	12.5	13.5
1.3	9.7	10.6	11.5	12.4
1.4	9.0	9.9	10.7	11.5
1.5	8.4	9.2	10.0	10.8
1.6	7.9	8.6	9.4	10.1
1.7	7.4	8.1	8.8	9.5
1.8	7.0	7.7	8.3	8.9
1.9	6.6	7.3	7.9	8.5
2.0	6.3	6.9	7.5	8.0

CELTIC KNOTS FOR MACHINES

by Henry Merryweather

Preface: Celtic Knots are a very popular element of marquetry composition and/or design and are incorporated into many a marquetry project.

The variation in Celtic Knot designs is quite formidable and can be confusing. But in this first of a mini series, Henry Merryweather guides us through the many variations of these delightful knot designs and shows us how they can be adapted for cutting machines and other various purposes.

So, over to you Henry for part 1.

1/. Introduction

Celtic knots have a history stretching over many centuries and in spite of their name their use is far wider than the Celtic name suggests. They continue to be used for all manner of decorations and applications.

'Cutting' machines available in 21st century just add to the ways they can be used. This describes how a CAD (Computer Aided Design) is being used to:

1. draw the 'knot'
2. automatically create all the individual sections of the knot and its background
3. use these parts in applications which allow various cutting' machines to cut the parts in the different materials that are to be used.

2/. Resources

The main resources used were three books about Celtic knots and a Computer Aided Design and Manufacturing (CAD/CAM) system used to draw the knots and get data for the cutting machine to be used.

a. Celtic knot information

There is a mountain of printed and internet information about Celtic knots their history and how they can be drawn.

The main books used for this work are (see Appendix 1):

1. Celtic Art The Methods of Construction by George Bain and first published in 1951 (Bain)
2. Celtic Knotwork Handbook (Sturrock S) and Celtic Spirals Handbook (Sturrock S) - both by Sheila Sturrock and published around the turn of the 21st Century;

b. CAD system

The Radan CAD/CAM system was used. The system's characteristics which make it particularly suitable for this task are:

1. integrated CAD and CAM facilities with the manufacturing being aimed at the 2D cutting machines for sheet metal with punching and profiling machines;
2. a macro language which allows new techniques to be developed so that novel ways of drawing Celtic Knots and the subsequent largely automatic processing can be developed

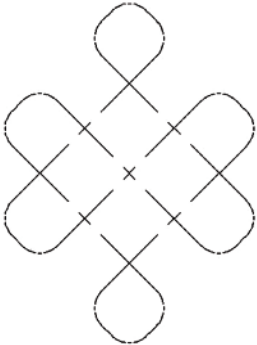
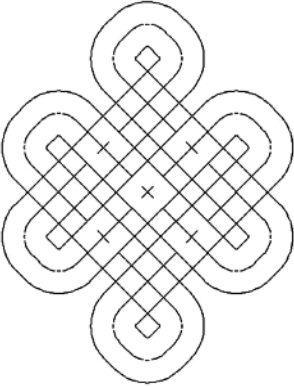
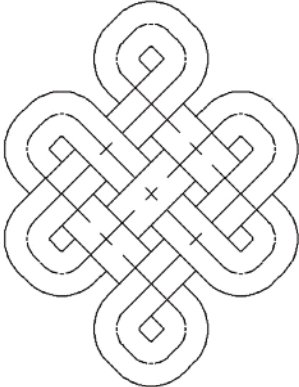
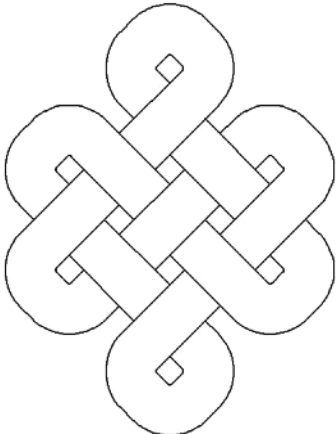
3/. Knot drawing basics

Following the ideas in Sturrock S (which has some echoes of Bain and found in numerous web sites), Celtic Knots are drawn by:

1. Creating a path
2. Drawing offsets either side of the path
3. Automatically working out which part of the offsets had to be removed to create the knot.

As an example these steps are shown in this section and based on the knot given by Bain that is Chinese dating from the 15th Century Ming Dynasty.

On the same page examples also are given from Africa and Persia.

	
<p>Path drawn as chain dashed lines</p>	<p>Offsets of the same size are added to each side of the path</p>
	
<p>Sections of the offset removed to create the knot</p>	<p>The knot with the path removed</p>

The path is drawn using standard drafting functions and the developed system works out which parts of the path are joined together and what happens when different section of the path cross each other. This example shows one closed path. Examples will be given where there is more than one path and there are open paths. Only straight lines and circular arcs are used. These are the only geometric features which can have an offset which is exactly the same distance from the original. This is desirable so that acceptable parts can be cut out.

Editor's Note: In this series Henry talks about CAD software. You may be pleased to note that there are many free examples of such software available. Here are a few worth considering:

<https://www.freecadweb.org/>

<https://www.autodesk.com/education/edu-software/overview?sorting=featured&page=1>

<https://librecad.org/>

<https://www.sketchup.com/>

<https://www.tinkercad.com/>

The Cutter Interview

Our Cutter interviewee today is none other than the highly respected Chairman of the St. Albans Marquetry Group Enrico Maestranzi.

Enrico featured recently in these pages alongside Ivan Beer and Ivor Bagley (who greatly admires Enrico's work) with the three of them taking on the task of restoring an enormous mural for the C&G Company head offices in central London.

A most genial person is Enrico, and, although he is yet to attain the Rosebowl itself, has come pretty close with much unique and original work, plenty of which you will see in this interview. But enough babble from me, so let's put a few questions to Enrico himself:

Cutter: *Hello Enrico, could I ask you first, how did you initially get into marquetry, and did you have any background in woodworking of any sort?*

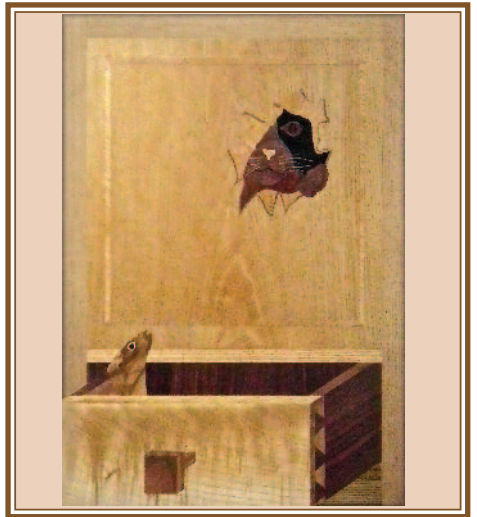
Enrico: Let me start with a little bit of history, my mother, back row second one in from right. (photo below, circa 1920) had three sisters and three brothers, carpenters all, who owned and ran the village carpenters workshop. My cousins now run the workshop with state of the art machines and several employees.



On leaving school I served a five year apprenticeship with Yeoman & Partners and attended day release study for Carpentry and Joinery at Hackney Technical Collage in the early nineteen sixties.

Cutter: *What attracted you to the craft of marquetry and were you ever inspired by anyone's work you had seen?*

Enrico: It was around this time I saw the the work of Silas Kopf in a woodworking magazine; his cabinets with tromp l'oeil marquetry were so different from what I found in the towns and churches of Trento, Verona, Siena - it was new and modern. Years later in 1984 I joined the St Albans Group.

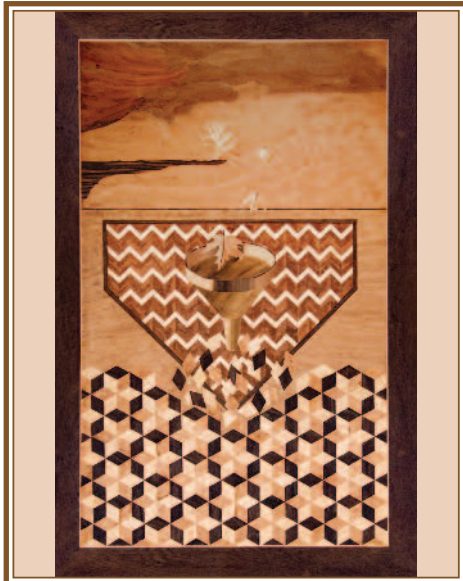


'Hide & Seek' in Silas Kopf style

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

Enrico: I don't follow any particular style, if I like a design or picture and feel confident that it will translate well into marquetry I do it. I tend to look at architects

like Frank Lloyd Wright the design of his Art Glass for a house translates well into Abstract marquetry. It lets me use a little of my colour veneer.



Fantasia

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

Enrico: Using a monochrome picture helps to select the correct veneers for tonal values. Tracing is good for you can cut your picture from the back by just turning the tracing over and you don't have to hinge your tracing to the waster veneer, just add a couple of registration marks,

Cutter: *Why do you choose to do any particular piece of marquetry? Is it for yourself, a present, or because it is a fascinating design - or is it for the challenge, or is it simply a commission? Also, many Marquetarians nearly always have a piece of work that is a favourite. Can you pick such an item, from all your work that has given you most satisfaction?*

Enrico: Commissions can be stressful,

it must come in on budget and time, saying that Ivor, Ivan and myself had a good time reconstructing the panels and cutting the marquetry for the Robert Dunn Mural depicting the Building Industry. Three Veneer marquetry is the best challenge after hours of shifting and cutting the three veneers, wow you have a picture in wood. For me the most pleasure I get

from marquetry is when I see in my mind's eye a picture, as I'm cutting without a drawing it so satisfying to see my creation, Dante's Inferno and Autumn Sunset are examples of this.



Enrico Judging



Dante's Inferno

Cutter: Do you derive more pleasure from creating a picture or an applied piece and would you say that marquetry could be seen as a relaxation for you?

Enrico: I enjoy doing both applied and/or pictures, especially with something like Radio 3 playing in the background

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

Enrico: It would be to keep the knife sharp, use light pressure when cutting and practice on easy to cut veneers.



Homeward Bound



Venice in the Evening

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

Enrico: At the 1991 National Exhibition at Harrow I entered my first three veneer and in the same class was, "Play it again Sam" by John Sedgwick. Silhouette portrait of a lady in black veneer with a background veneer I think of Rosewood that cast a shadow cannot remember the third veneer it was so imaginative and artistic if only I could do that. I have enjoyed doing 3 veneers ever since.



Play It Again Sam

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

Enrico: No, I give them away to family.

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

Enrico: If you want to pay someone to spray vanish your marquetry fine, but after all the time spent on cutting and laying the marquetry down you miss the magic moment as the finish pops the veneers into life.



Spirit of the Trees

Cutter: *What is your stance on the long-standing debate about marquetry being an art or a craft?*

Enrico: Yes marquetry can be artistic if at conception it has meaning and makes people think. Marquetry can be just as creative as an artist with a brush and oil paint. Marquetarians use a knife and wood veneers, just a different medium - veneers in our case. On mainland Europe it is called Art in France and Italy, also in Iran. You will find marquetry in American Art Galleries. In England it is called a Craft.

Cutter: *The 'for or against coloured wood' argument has gone on for years. Many marquetarians favour it, but also many think it devalues our artistry and craft. What are your views on it?*

Enrico: Just look out the window and you see the garden in colour.

So why do the critics rave on about film noir and black and white photography, simply because of its many tones of B/W that makes the photo exciting and giving it depth, this can only be achieved using the natural wood veneers in marquetry, not coloured veneers.

Colour veneers have their use in cartoon pictures, abstract even for the petals of flowers. Like it or not colour is here to stay, the public like it,

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

Enrico: 'Judges Comments', are useful because it helps one to look at their own marquetry through the eyes of another marquetarian.



Chippendale Box

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

Enrico: The Marquetry Artist who paints a blue sky, adds a building in marquetry with pyrography accents and then makes the frame out of driftwood. Is this what is meant by mixed media? well I would call that Art not marquetry.



The Weather Forecast



Autumn Sunset

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

Enrico: I like to do woodturning and photography.

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

Enrico: Fragmentation, I prefer the

Frank Taylor Technique. Richard Shellard and his hundreds of small pieces of veneer? - never! I like to let the figure and tone of the veneer set the scene.

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

Enrico: People now turn to look on the internet for their hobbies and marquetry is just one of many, just click on to YouTube for free tuition. There is plenty of marquetry to be seen on Facebook. So why are groups and the Marquetry Society not getting new members to boost Marquetry in UK. I guess people are just fickle.

Cutter: *Many thanks for being a most genial interviewee today Enrico.*



Enrico at a recent Zoom meeting

The 2020 International Pictures

Thanks go to Steve Jukes for taking the Photographs
or would have been had the exhibition taken place!

Sadly, thanks to the covid 19 pest, we are having to wait until October this year for another of our International Marquetry Exhibitions to be staged.

Due to various publishing dates associated with the printing of this journal, our 2021 gallery will not appear until 12 months hence; so we feature another year's worth of selected pieces from our past Nationals dating from the early 1950s up to 2019 (the date of our last 'National before the visitation of the covid nuisance). Hopefully our scratch committee has managed to select some choice pieces for you.



Above is "Waiting for Sundown" a 3 veneer picture by Peter White of the Bexley Group from 1985. Sadly there were no contemporary comments relating to this picture, so just enjoy it anyway.

The picture top right is "Canterbury" by B. Massey an Independent member. B. Massey achieved an HC in class 4A in 1980. "Attractive from a distance, but cutting could have been better in some places. The maker had difficulties laying and finishing as the surface was not too flat and grain and holes were not filled in" a judge said.

In the photo above I have to admit to not being able to see any cutting problems myself, but perhaps, as was customary of the day, the judges used magnifying glasses to inspect the exhibits?

Below is "Still Life with Fruit" by Andrew Smith from 1985. A comment from the day: "I preferred this to Andrew's Flower Arrangement which got an HC. The leaves were particularly good. Both pictures had a very smooth matt finish."





Left is "The Lonely Cub" by J. Bruckland in class 4A in 1980. "Attractive with an immense amount of work, why didn't it get an award?" was a comment. Birds on twigs syndrome again no doubt?

Below is "A Distant Mill" by B. J. Ede in 1979. It achieved a 2nd in class 4A. Sadly, as is often the way in those days, comments on the exhibits are few and far between. To be honest, you were lucky if any photos of the exhibits were even published in those years, quite a contrast to today.

Top is "Rout of San Morano" by Fred Bradbury of Southport. This is one of three very large pieces featuring scenes from the same subject. Only acquiring a single HC is almost unbelievable; it was said by one observer, and we quote "The judges were mean to award only one HC between the three pictures, perhaps they preferred those simple kit pictures which did get high awards. To the judges perhaps, these pictures didn't have the appeal of the abundant tits and robins which populated the 1985 exhibition."



On the right is an example of the infamous Charlie Good's work. This is titled "Forget me Not" gaining a 2nd in class 4 of the 1984 National. A comment from the day "This for me was the overall winner and showed that Charlie had not lost his touch". Couldn't agree more.

Below is 3rd in class 7 of the 1983 National. It was titled "Gymnastics Trophy" and was made by a certain P. J. White of the Bexley Group. A comment from 1983 "Meapa is the old name for Meopham, a village in Kent. An attractive trophy - perhaps Peter should make the ones for the National next year!" And yet more comments on Peter's work "Excellent with very good veneer cutting and selection. A member that I think we will hear more about in the future Nationals



Cutting and finishing were also good."

On the next page we have 'Long Tailed Tit' by David Walker of the Redbridge Group achieving an HC in class 6 in 1985. "Another picture that obviously appealed to the judges" was the comment of the day in 1985.

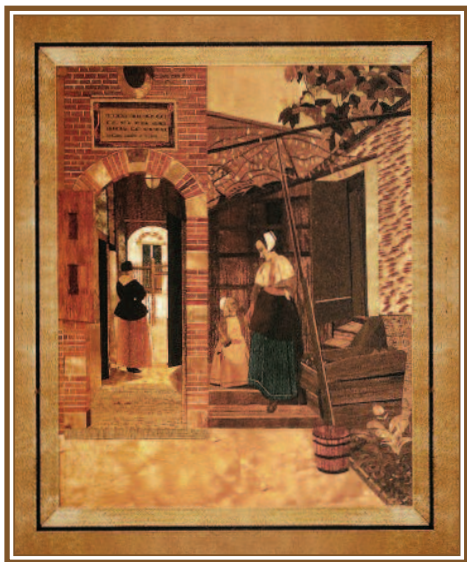
if he keeps up with this standard of work." Indeed that comment came to be true as Peter ended up winning multiple Rosebowl Awards and is now our President - so well predicted that judge!

On the right is the work of Ron Gibbons of the Bexley Group. This was titled 'Ship in a Storm' and is a miniature which gained a 1st in class 3B (miniature class in 1981 which is the date of this exhibit).

Happily we have some contemporary comments to accompany this piece: "I liked the winning picture in this class very much and thought it far above the rest in originality and dramatic impact. Mr R. C. Gibbons picture "Ship in a Storm" had the sky built up from Rosewood, sycamore and castella with kevasinga for the sea.



Right is 'Dutch Courtyard' by D. Beecher of the Bexley Group in 1978. It gained a 1st in class 2B. Sadly there are no comments for this picture, but it is a good piece of work.



And finally on the right we have 'Chest of Drawers' by P. J. Bennet of the West Kent Group, which achieved a 1st in class 5 in 1981. "A star of this class was Mr. Bennett's chest of drawers - a fine piece of craftsmanship which I'm told took two years to complete. The sand scorching for the flowers was very realistic. The whole piece nicely proportioned".



More of the same in our summer edition.



Judges' Notes on the Cover Pictures

Front cover picture: "Brief Encounter"
by C. Daniells of Tunbridge Wells Group

The dappled effect in this 1985 picture was done by a cross between fragmentation and sliverisation. Cliff used the stick as you go method. In this picture it was very effective - many visitors could hardly believe it wasn't actually painted! These were the editorial comments of the day, and even today it is still a very fine picture.

Rear cover picture: "Forest Scene"
by H. Schreiber a non member

This picture had actually been cut in 1942 and is a fine example of a woodland stream with some beautiful veneers used to good effect. It was 'exhibit only' in 1981, but it drew the observation at the time of "Have we actually progressed?". Sometimes it makes you wonder, but we do see some innovations making it these days.

Rosebowl

- Almost Made It -
by Gordon Richards

Here, at long last, is the final edition of the 'Rosebowl - Almost Made It' long running series. Four and a half years, not a bad run really I suppose. It has given you the chance to see those marquetry pieces that nearly got there, I hope you have enjoyed them, I certainly have in compiling them.

For our final episode we check out the 2019 National Exhibition which was held at Middleton Hall, Tamworth, Warwickshire and was hosted by the Sutton Coldfield Group.



The Rosebowl winner for that year was Kerry Rath of the Staffordshire Group with 'Pegasus', in the Three Veneer Class. I remember writing in a previous edition that it would not be long before we saw Kerry winning the Rose Bowl.

One of the 2019 judges had this to say about Kerry's picture "I couldn't fault this picture. Everything was right about it. I liked the background scroll. There was a lot of work in the feathers, cutting and sand scorching. Sand scorching on the



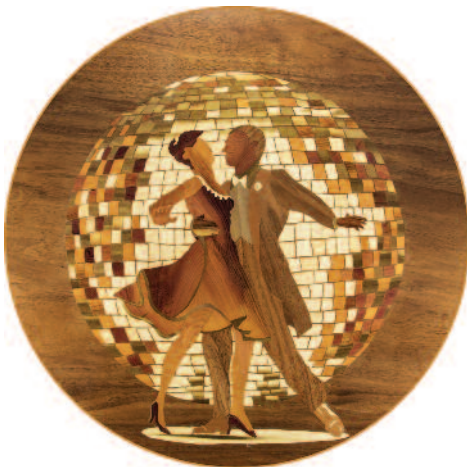
body added detail. The fine lining on the mane was good. Very flat hand finishing and polishing must have taken ages. I would like to know how he achieves such a fine finish". In edition 269 (the 2019 winter edition of *The Marquetarian*) Kerry wrote an article for us describing his slightly complicated method of finishing, it is intriguing reading, do check it out.

Runner up in the Three veneer class was 'The Master' Alan Townsend with "Suzannah", which, when used as a reliable yard stick, only goes to prove just how good Kerry's entry was! Enrico Maestranzi was third in this group with "Sway with me sway me now" a judge's comment on this picture gives us a good insight as to the quality of Enrico's work "Great example of selecting veneers for the three-veneer class - white through to

dark green from magnolia, orange through to purple from yew and shades of brown from walnut. The “birds’ eye” buttonhole finishes it off beautifully”. Both Alan and Enrico were indeed both serious challengers for the Rosebowl.



Suzannah



Sway with me sway me now

Very close behind and aiming for a Rosebowl win was David Middleton of Chelmsford Group with his ‘Great Western Railway Poster’ in the Premier Class, plus his second entry in that same class, ‘Stay Cool’ (After Mark Spain). A judge’s comment on David’s “Great Western Poster” picture gives a good idea of what attracted the judges’ attention “A worthy award winner. Another unusual subject for a marquetry picture and very well executed. The background is almost a picture in its own right and the torn and curled parts of the poster are very effective”. I must say that I agree with that comment. And who was third? Why, of course it was Kerry Rath with yet another Rosebowl contender titled ‘Mythical Night’. And what did the judges say about this picture? Here is one of them “Clean and well-cut, with a very good night-time effect. The shadows are good, especially on the steps, and the small highlights on the roofs are effective”.



Great Western Railway Poster



'Stay Cool' (After Mark Spain)

The black veneer for the oval is well cut and enhances the main picture. The slender fingers are well cut too".



Lady in Red



Mythical Night

Jean Robinson of Sutton Coldfield Group took first, second and third in the Advanced class with her 'Lady in Red', 'The Party's Over' and 'Gossip'. A future Rosebowl winner? Judges' comments on these three pictures are in order as already listed here: "Lady in Red: I liked this picture. Very stylish and well cut. The fine lines in scarf, hat and skirt are well placed.

Then: "The Party's Over: Liked this picture very much". And thirdly: "Good use of colour without being overpowering. The left figure looks suitably surprised at hearing the gossip!"

Unusually, Brian Freeman of Staffs Group only gained a 3rd and two Highly Commendeds in the Advanced Miniatures Class with 'Need for Speed' plus the very detailed 'Battle of Trafalgar' and one of Brian's



The Party's Over

picturesque village scenes ‘The Bell Inn Kersey’ all three being up to his usual Rosebowl standard.



Gossip



Need for Speed



Battle of Trafalgar

Brian’s “Need for Speed” comments apply to all three of these pieces, here are those judges’ comments: “I liked this miniature, loads of detail, good composition and good use of veneers. The shadow really helps with the realism. This would make a stunning larger picture as well”.



The Bell Inn Kersey

He was beaten this time by Elizabeth Head also of the Staffordshire Group with ‘Dinan’ in first place and by Frank Brant of Chelmsford with ‘Dreaming’ in second place. ‘Dinan’ received these comments: “There is so much to see in this picture. The perspective draws the viewer into it. The houses are well constructed with different veneers. The fragmentation of the flower baskets was very well done and the colour of the plants give life to the scene. Even the little man along the road adds to the composition as he struggles up the hill”. And then for Frank’s picture: “Beautifully done. She really does look as if she is dreaming”.



Dinan

In the Advanced Applied class Alan Townsend did get first place with his ‘Japanese Paint Brush Box’. This piece certainly attracted some rather good judges’ comments, here are a couple: “Very clean. Well cut and finished with



Dreaming

four beautifully balanced pictures on the sides. No surprise to find out this was Alan's work! Interestingly the "lining" of this box is a cut-down 2 litre plastic bottle, making it a very practical item for wet brushes" and secondly: "Lovely piece. Well cut and finished and usable too". And who was second? Why Kerry Rath with 'Celtic Clock' of course! Naturally, the judges certainly had something to say



Japanese Paint Brush Box

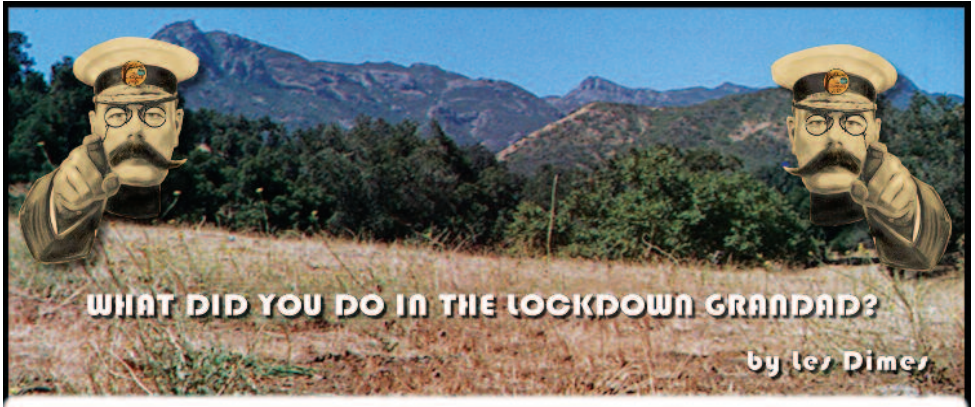
about Kerry's clock, here is one example: "So much work in this, and all of it good! A seamless knot border with a coloured background and two detailed dragons supporting a central cross. The numerals are such an unusual typeface, with tight curls and fine serifs, that I thought a paper ring had been applied but no, it's all marquetry!"



Celtic Clock

It has been so pleasing to see quality rising in our hobby, especially over the years covered in this series. And there, on a (almost!) winning note, we leave the 'Rosebowl – Almost Made it' series. I hope you have enjoyed it; I have certainly enjoyed putting it all together and coming up with the pieces that, in my opinion, were very definite contenders for that coveted top spot. Any other year and they would have done it, but in their respective years the opposition was too strong, but they nonetheless still managed a high score, so well done to all of them, they nearly got there. If any of you, our readers, have other ideas of pieces over our many years they think could have been good contenders for that elusive top spot, do let us know and we will see what we can do to reprise an article or two to feature those pieces. Just write in to our editor and he and I will do the rest. Thanks to all for your kind comments about this series, you have been very kind, it makes all the efforts very worthwhile.

Bless you all, Gordon.



WHAT DID YOU DO IN THE LOCKDOWN GRANDAD?

by *Ier Dimer*

During the first lockdown in March 2020 and fortunately for us, my sons and daughters-in-law insisted on getting the weekly shop for us and, with a garden and allotment, my wife and I were able to get plenty of fresh air. Although we were unable to have our weekly Harrow Marquetry meeting, I took the opportunity to experiment on a number of projects (including growing a large moustache - loved by grandchildren, hated by wife).



Project One

I had bought a clock template in order to enter an intergroup competition. Alan Townsend had kindly made enough templates to go to the four groups in the competition, normally held as a charity and social event in October. I had pondered for weeks what to make of it. I finally reasoned that being a hexagonal shape, the design should be in an Art Deco style.



Clocks and Art Deco made me think of Fritz Lang's great silent film "Metropolis". Having dug out posters for the film, I opted for making the female robot the centrepiece with the buildings and searchlights in the background.

As the hands supplied for the clock were not Art Nouveau style, I ordered more appropriate hands and affixed them to the mechanism. I also added depth to the sides of the clock so that it fitted flush to the wall.

The clock is now with a friend who is a Fritz Lang fan (in fact, he lent me a copy of the film which is an extraordinary example of pre-computer graphic effects).



Left: The finished Metropolis Clock



Below: The finished clock in situ

Project Two

Looking through film posters, I came across some with really bright coloured backgrounds and, although I'm not a great user of coloured woods, I decided to see if I could create a three veneer picture using one strong colour.

I chose a poster for "Drive" which starred Ryan Gosling. Although the colour used on the poster was a purple, I decided on using a very bright red as one of the three, I had to spend a lot of time deciding on the other two veneers.

I found a very good (and fortunately large) piece of magnolia with a large white sap and dark areas and a large piece of American Gum which is full of different natural shades.

I thought the resulting three veneer picture was pretty dramatic and I might try this effect on some other three veneers (I haven't found anything yet!)

My grandson (another film buff) now has this three veneer picture on his wall.



Poster for "Drive"

Project Three

Having done jewellery boxes for other members of the family, I thought it would be good to finally do one for my wife.

As she was obviously in lockdown with me, I couldn't surprise her with it. It was a good opportunity though to ask what flowers she would like on the top - sweet peas was the answer!



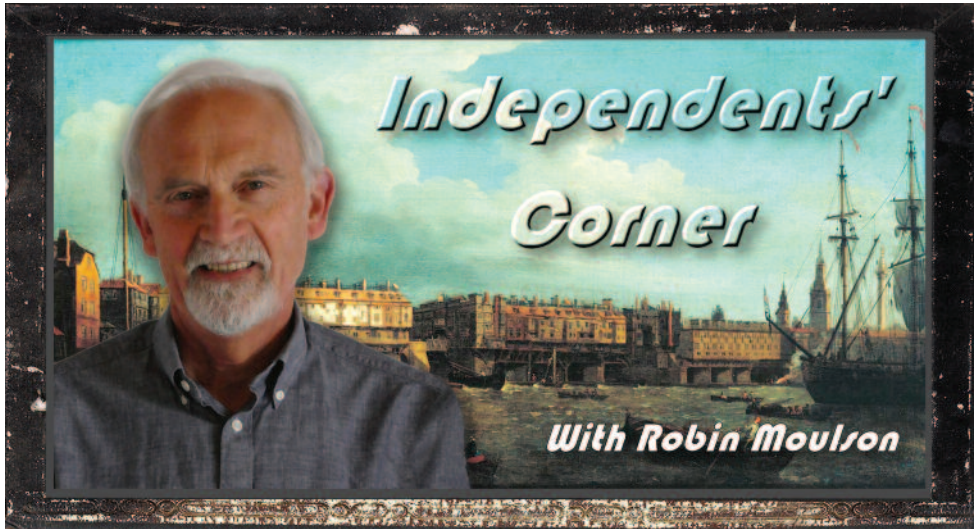
The typeface used is called Sheila, which also happens to be her name and, for the first time ever, all the corners match, the lid fits perfectly and the fitments are small and work!

I have, of course, made many other pictures during 2020, but the three mentioned in particular pleased me. Because of certain 'circumstances' in 2021, the rest of my work probably won't see the light of day until 2022.

At the time of writing (November 2020), I am hopeful that we will be able to hold a competition during 2021 and that this virus is under control. I am aware that many people have made sacrifices during the pandemic and I am very grateful for the care that my wife and I have received during these strange times.

Les Dimes

Editor's Note: As Les says, at this time of writing (Jan 2021) we anticipate that the 'National Exhibition will be taking place as stated in October (see page 3) after the vaccine roll out has had full time to take effect and all exhibition visitors and exhibitors are protected against the covid 19 menace.



The Pont du Gard

The ability to work on marquetry may well be a problem during 2020 and also in 2021 to work on materials you have identified in the past.

Your ability to get out and about has been, and probably will be, tricky. A solution for example, is if you are going to work on photos taken in prior periods then these can be very useful. The more photos you have to look at as a guide, the better. You may, and probably will, have to decide whether you will change the format to create an impression that you believe will be appreciated.

I am currently working on a marquetry picture of the "Pont du Gard" built by the Romans in the South of France. What I would like you to do is to look at two photos which have taken an over view of the river and the bridge and then decide what you would want to use from one of the the photos as important and what other features you would wish to add to give additional aspects.

One important issue will be deciding how you handle stone materials, vegetation and water movements. I tend to give myself challenges to arrive at a solution that will give clarity.



Rules for forthcoming 2021 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 38 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. Open to members who have won an award in Class 6B (Beginners Miniatures) or who are eligible for either pictorial Classes 4 or 5.

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. Open to members who have won an award in Class 7B (Beginners Applied) or who are eligible for pictorial classes 4 or 5.

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'.

Artistic Merit 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-marqueterian 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 - being - '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.



Readers Letters



More on Professional Finishing

Dear Alan,

There has been a good deal of discussion in the Marquetarian with regard to the use of professional services to finish items entered in the competitive classes of the National Exhibition. Below I have set out some points that the committee may wish to discuss prior to clarifying any existing rules or considering any change.

1/ As pointed out previously, the Rules state that the marquetry should be the sole work of the entrant (with one or two minor easements). This has been covered in the Marquetarian on several occasions and nothing definitive concluded.

2/ The question, in my view, boils down to whether or not the finish is considered to be part of the marquetry as defined in the Rules.

a) If the finish is not considered to be part of the marquetry, then there is no conflict between the Rules and professional finishing.

b) If the finish is considered to be part of the marquetry, then there is a Rules conflict that needs to be sorted out.

3/ If point **2a** above is true, then there is a problem because the finish affects the overall impact and this is borne out by the published Judges' comments. Several examples of "Excellent cutting and finish" as well as "the finish let it down". I conclude, therefore, that regardless of who finished the work, the finish is included in the judging process and therefore conflicts with the Rules.

However, if the judges ignore the finish in the competition classes, then entrants need not finish the piece at all, perhaps even without any clean up, or sanding. This in my view would lead to shoddy displays of excellently cut marquetry! Obviously this is not desirable.

4/ If point **2b** above is true then a degree of fairness needs to be brought into the judging process. For example, a professionally finished piece (declared on the entry form) would not have the finish judged at all and any marks awarded for finishing reduced or simply not included in the total.

5/ Exhibition classes are obviously not included in the arguments above.

6/ Let us not forget that we hold an annual National Exhibition parts of which are the competitive classes. I will, of course, support any decision that the committee makes on the matter, but something needs to be done to ensure fairness within the competition classes on the finishing topic.

Oh, and for what its worth, I do not believe that prolific marqueteers should be limited as to the number of entries in any one class. Even as a 'victim', I believe that others need to up their game!

With best wishes for all for a far better 2021 than 2020.

Peter Goucher

Thanks Peter,

A very well argued letter, you have laid out the pros and cons of the finishing topic perfectly. This professional finishing subject did come up at an executive committee meeting around ten years ago and it was accepted around the table - but I have to admit that I have not been able to find any written minutes to back that claim up. However I was personally in attendance and I can verify its acceptance. I can only assume this was in the days when we didn't have a committee secretary who could do shorthand at that time, so some items tended to get missed due to no more than human ability to keep up with all topics in long hand! We have improved significantly these days with a proper shorthand Sec and audio recordings of the

entire meeting as an accurate backup. So, as you say, we do need to raise the topic again and produce accurate minutes to verify the committee's decisions.

But, from my own point of view, I think finishing tends to get placed too highly when judging takes place. It has even been known to over-ride the quality of cutting and veneer selection just because it is a mirror like finish. Here are the current judges' guidelines:

High Ranking

Veneer choice

How well the design has been interpreted in wood veneers.

How effectively the figuring, grain and textures of the veneers have been used.

The manner in which the veneers 'do the work'?

The way the tones and colours blend.

Cutting

Accuracy.

Consistency.

Execution of difficult features.

Aesthetic appeal

How well the design works as a piece of marquetry.

Is it visually rewarding?

Is it well balanced?

Medium Ranking

Borders & mitres

How well the border/stringer/banding suits the work.

Accuracy and uniformity.

Edges

Application, squareness.

Laying & sanding

Flatness & lack of bubbles or wrinkles.

Cleanliness, smoothness & freedom from marks and scratches.

Polishing

Coverage, Evenness, Smoothness.

Final finish

(No one kind of finish should be ranked higher than another. Whether it is French polish, lacquer, wax or sealer etc it is how well it is executed that counts. Likewise with gloss, satin or matt finishes)

Lower Ranking

Backing veneer

*Application, **finish.***

Hanging method

Adequate, presentable.

=====

As you will note, finish does rather come down low in the things judges' should be looking for. But in practice the reverse is sometimes the case. You have to bear in mind that some of our members do have access to professional level finishing equipment whereas others have to do all of these processes by hand using such things as cork blocks wrapped with various grades of sandpaper. There is no way you can compete for a perfect finish using hand held cork sanding blocks when compared the accuracy such tools as dedicated finishing machinery will produce unless you are a highly skilled cabinet maker trained in such skills and techniques. This is where that original argument stemmed from. Of course it is highly debatable and is something we will need to bring up again at a future Executive meeting. But until then it is all a matter of the judges' own personal preferences I'm afraid.

Alan.

Marquetry in New Zealand

I am a new member of the Marquetry Society living in New Zealand. The letter you send in your welcome pack says that "we would love to hear from you about the sort or style of marquetry you would like to make and what you feel is your inspiration for wishing to take up this totally absorbing form of art" so I thought you might like to see some of my work.

I currently have an exhibition called

Furniture memoirs in Wellington NZ. Dave Page heard me on the radio and got in contact with me. That's how I heard about the Marquetry society.

The artwork on the chairs is needlework. The oak dining table set were part of my masters of fine art work. It was telling the story of oak wilt disease. My work is currently being exhibited at Toi Poneke gallery Wellington (this is my first ever show)

Many Thanks
Katy Cottrell

Hello Katy,

Firstly may I say welcome to the Marquetry Society. I do hope you are enjoying your membership.

The photos of your work at the exhibition are really superb. The theme of your exhibition is interesting as previously I had never heard of oak wilt disease, but it appears to be due to a destructive fungus which causes wilt in oak trees in eastern and mid-western states of the USA.

Now, may I take this opportunity to share some of the photos you sent with our readers, I know they will enjoy them as much as I already have, thanks for sending them.

Alan.





Guitars and Marquetry Inlays

Hi Alan:

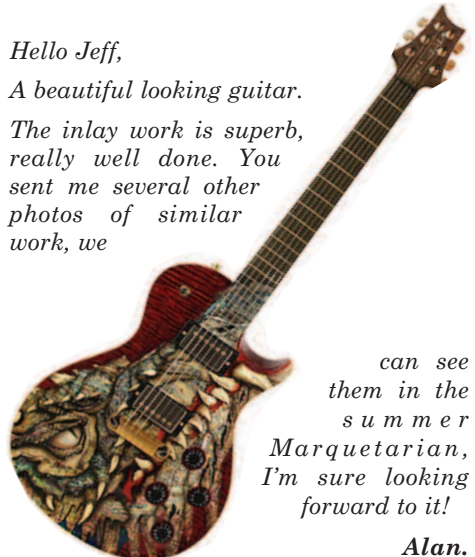
Last year there was a year-long display at The Musical Instrument Museum, here in Phoenix, called Dragons & Vines. Custom inlaid guitars made by master craftsmen were on display. This one was called Dragon 2002 by PRS Guitars.

Jeff Grossman.

Hello Jeff,

A beautiful looking guitar.

The inlay work is superb, really well done. You sent me several other photos of similar work, we



can see them in the summer Marquetarian, I'm sure looking forward to it!

Alan.

First of all what is “Estate Planning?” and how relevant is it to me?

Estate Planning is the means by which you ensure that your assets are left to the people who you want to inherit. The document that is used is a Will and that can be a very powerful document or no use at all.

The issues that the Will covers include Inheritance Tax, Care Fees, Bequests and Sideways disinheritance.

INHERITANCE TAX

Each adult has an allowance of £325,000. Each adult can also have a further £175,000 allowance provided they owned a residential property.

Married couples and Civil Partners can use any unused allowance belonging to their partner if needed. Therefore each couple have the potential to leave £1m before Inheritance tax is paid. Any sums above the allowances are taxed at 40%.

CARE FEES

- Probability – 1 in 6 men and 1 in 3 ladies over the age of 80 require Care
- Up to 150 homes are sold each day to pay for the Care
- Care Home cost from £1500 per week

A very troublesome problem for many families. The rules state that where a person requiring Care has assets greater than £23,250 then they are required to pay 100% of their Care costs. £14250 is the maximum assets you can have and not pay any contribution to Care fees. Between £14250 and £23250 a split is agreed between the client and the Local Authority for the Care costs.

BEQUESTS

Gifts made to third parties from Estates, generally to charities, are paid ahead of residue payments. It is possible therefore for a person to leave instructions to gift money or assets to people outside of the family and because of the impact of Care

fees leave insufficient funds to pay to the family members

SIDEWAYS DISINHERITANCE

This happens when a widow or widower remarries. On marriage any Will is automatically null and void. If the widow or widower then die before creating a new Will their spouse is automatically the next of kin and will inherit everything. There have been many cases of the distress and financial hardship this has caused to families in this situation.

SOLUTIONS

INHERITANCE TAX

I recommend that the assets within a marriage or civil partnership are viewed as finite and that steps must be taken to stop the tax being paid. This can be achieved by using the allowances and exemptions that are available. Plan not to pay the tax and take advice on the correct measures.

CARE

There are very strong rules regarding the payment of Care. Local Authorities are tasked with obtaining maximum revenue from families to cover these costs. There are only a few solutions to this issue.

Initially using an Asset Protection Trust Will can protect some of the family assets. In an ideal world each person within the marriage or civil partnership would have exactly the same value in assets. Each person's assets can then be left in Trust to their beneficiaries so that on the death of one person the assets are not counted as belonging to the survivor and used for their Care fees if needed.

If both parties in a marriage or Civil Partnership go into Care then this does not work. Lifetime Trusts can be used depending on the value of assets going into Trust. Control of the assets passes to Trustees and many people are uncomfortable with this aspect of the Trust.

BEQUESTS

These are be structured so that they are paid out alongside family members from the residue estate and therefore everybody gets some or all of their inheritance

SIDEWAYS DISINHERITANCE

Specific Trusts within Wills can be used to prevent this from happening. The Wills are structured so that the first party to die leaves their assets to say their children, but their spouse or Civil Partner can use the funds whilst they are alive. On the death of the second person the estate from the first to pass must be repaid and the funds go to those beneficiaries. The second Estate is then dealt with according to whatever Will is in place for them. The benefits here are clear and this type of Will is the most popular that we write.

SUMMARY

People believe that any Will is good enough. I hope that from the very brief information above you can see that there are many ways a good Will helps people and their families.

I am happy to discuss individual situations with you initially by phone and then if required by Face to Face meeting or Zoom call.

Cliff Foster

Tel: 07944866382

email: cliff@retsofmanagement.co.uk

Although perhaps a little sombre for a marquetry themed magazine, Vaughan our treasurer discussed this idea with me and we thought it could be a helpful way for our members to deal with the difficult problems of inheritance tax and its associated pitfalls. Certainly worth being aware of.

Please note that Cliff Foster is a professional Will writer and that we, the Marquetry Society, are not recommending him or his company - we are simply reprinting a series of useful pointers that may be of interest.

As you are probably aware, the Marquetry

Society has a rather limited income derived principally from our annual subscriptions. We do accrue a small amount from DVD and veneer sales, but these are minor amounts in comparison. You can see our latest accounts on pages 8 and 9 of this publication.

Although we are getting by at present, if anything untoward happened to, say, certain members of our Executive Committee and we had to outsource things like help in producing items such as this journal for instance, our funds could easily become very quickly depleted to a problematic level.

Hopefully such a day is a very long way off, but we still have to prepare for such eventualities and find solutions to them. A bequest is one way you could consider helping a future version of the Marquetry Society to keep running in a manner we have become accustomed to. With the recent Covid 19 event making us reconsider many things, it could be a good opportunity to think about the future of our much loved Marquetry Society. Thanks.

VENEER PACKS

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

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

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

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

John Coffey

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Subscription Fees For 2021

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 - basic pack) £7.99 (includes P & P) available from supplier John Coffey. (Address details page 45)

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

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

Prompt payment is much appreciated

PLEASE NOTE:

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

Thank you.

Items For Sale by the Mem. Sec.

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

Items For Sale by the Treasurer

Binders for the Marquetarian

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

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

At Your Service

DVDs

2019 International Exhibition:	£10
Alan Townsend Presents:	£10
Beginners Guide to Window Marquetry:	£10
Marquetry Tips & Techniques:	£10
Geometric Marquetry the Easy Way:	£10
Artistic Considerations & Veneer Choice:	
(includes booklets <i>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



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

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

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

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

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

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

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

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

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

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

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.



"Forest Scene"
by H. Schreiber (Display Only - Loaned)
Displayed in 1982