

THE MARQUETARIAN

Winter 2021 No. 277

ISSN 0025-3944



“L'osteria Del Ponace
(after Carl Heinzmann)”

by Enrico Maestranzi - St. Albans Group
2021 Rosebowl Winning Exhibit



Journal of
The Marquetry Society



The Marquetry Society



Founded 1952

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Cover Background: Rosewood

Front Cover Picture: "L'osteria Del Ponale am Gardasee by Enrico Maestranzi"

Back Cover Picture: "Pinkie (or Cherry)" 1965 - 39 x 56 cms



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Deadline Dates

Final date for receipt of material for issue
278 is 12th January 2022 but please let me
have as much material as possible by
mid December 2021

Final date for receipt of material for issue
279 is 12th April 2022

Marquetarian Back Numbers

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

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Page 3 Cartoon



They were hard at work in the Marquetarian editorial office on the winter & Xmas special edition way back in 1954 - And in 2021/2 it hasn't changed a bit!

Cartoon story line by Vaughan Thomas. Artwork by Alan Mansfield

The 2022 International Marquetry Exhibition
Due to the 2021 exhibition taking place rather late in the year, it has been considered that holding a 2022 Marquetry Exhibition at our usual time of the year (being May - June) would only allow participants around six months to get their entries together. So we may possibly defer the exhibition until 2023. More in the Spring issue.



Firstly, Season's Greetings to you all. I hope that 2022 proves to be a much better year for us all than the past two years have been.

And we have a new Rosebowl winner at last. Well done Enrico Maestranzi - that is a truly superb piece of top quality marquetry as, of course, are all of the other entries. Unfortunately we can only have one Rosebowl winner for each of our International Marquetry Exhibitions. But never fret, it could well be your turn at our next exhibition, you all have the talent to achieve it. All of your work is getting better as each year goes by; I can see this when I go through the photo gallery to select the entries for inclusion in our exhibition gallery in these pages.

Now, as we may possibly be skipping an exhibition for 2022 it will, as a result, give me a chance to eventually include every single 2021 entry in The Marqueterian exhibition gallery. I like to do this because every entry merits a chance to be seen and enjoyed by our membership. I certainly enjoy looking at every one of them myself - there's a lot of good artistic invention there making full use of our chosen medium of wood veneers. It's amazing what we can do.

If you want to try something adventurous with your marquetry, then head over to page 33 to see how you can use gold and silver leaf to enhance your marquetry.



I've always fancied trying my hand at gold leaf work, but never had the courage, that is, until I read this article. I shall now be adventurous myself and see how much gold leaf I can ruin while I am learning. Hopefully, not too much!

I had hoped to meet many of you at the National Exhibition and AGM, but a damaged achilles tendon rather spoilt that. If any of you would like to visit our Zoom meetings (see page 8) we can most happily say a warm "Hello" then. All the best:

Alan.



Winter period Password

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

m a p l e b u r l

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

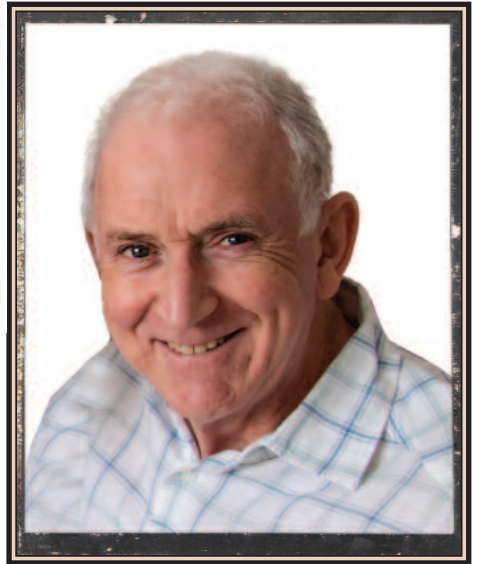


Something we discussed at a recent informal Zoom meeting of our Caretaker Committee, led me to consider again what it is that you, our members, expect and want from the Society. Some of my colleagues on the committee were a little concerned about the small percentage of the membership who have chosen to show us their work at this year's marquetry exhibition.

I have no statistics to back this up but I'm sure it's the same pattern every year. We can assume that those who do like to show their work are proud of what they have done and are prepared to receive a critique from their peers and judges alike and, if any awards should come their way, then that is a bonus.

I've always believed that competition is healthy in that it encourages high standards and drives individuals, of a particular mind set, to challenge themselves. But equally, many do not need that and self motivation alone is sufficient for them to feel rewarded as their work improves as time goes by. It's the self-satisfaction at arriving at their destination and enjoying the creative process that got them there that is paramount. Maybe, if we had no competitive classes at all we would see a higher percentage of members showing us their work?

Of course, it is not easy for overseas members to get exhibits to the exhibition, but a few brave souls do battle their way over the hurdles of transportation arrangements, customs requirements and the like, and it is great to see their pieces in the flesh.



What I would like you all to consider are the other ways by which you can let us see the fruits of your labours. Alan would be only too happy to include photos of your work, either in the magazine and/or the gallery pages of our web site. Think on it and please consider sharing with us what you, the creative marqueterians have been beavering away to produce. You are probably happy to show your family and, after all, your fellow Society members are just part of your wider family.

In conclusion, if you like being a 'private' marqueterian then that's just fine and I hope your enjoyment comes from looking forward each quarter to a fine magazine, having access to help and information whenever you need it and simply being part of a circle of like-minded folk. But, if you like to 'put yourself out there' then you have plenty of opportunities to do so as well.

Peter





Web Secretary's Letter

Well, by the time you read this, another year has passed. The National will have been held and probably many of you will have started work on your next masterpiece for a subsequent national, or at least perhaps it is in the planning stage. With the relaxing of the Covid restrictions most Groups will have started meeting again. I hope that most Groups will have started where we left off and not lost too many members. I know for a fact that St Albans Group have gained some new members from an exhibition that they held at Hatfield House a couple of months ago. The Redbridge Group of which I am still a member have not recruited any fresh faces. It is the old, old story of knowing how to attract new members. We can't just wait and hope that an interested party will wander in one evening and want to know how to do marquetry. No, there must be some involvement by members to advertise our craft. How many people have you spoken to about marquetry during the past year? If we don't do this, then the membership will continue to fall. Choosing the right venue to exhibit is important. There are many venues and organisations that can be approached. It doesn't have to be a large event like Hatfield House Fair or the National Woodworkers Exhibition. Local Craft fairs, school craft fairs or even

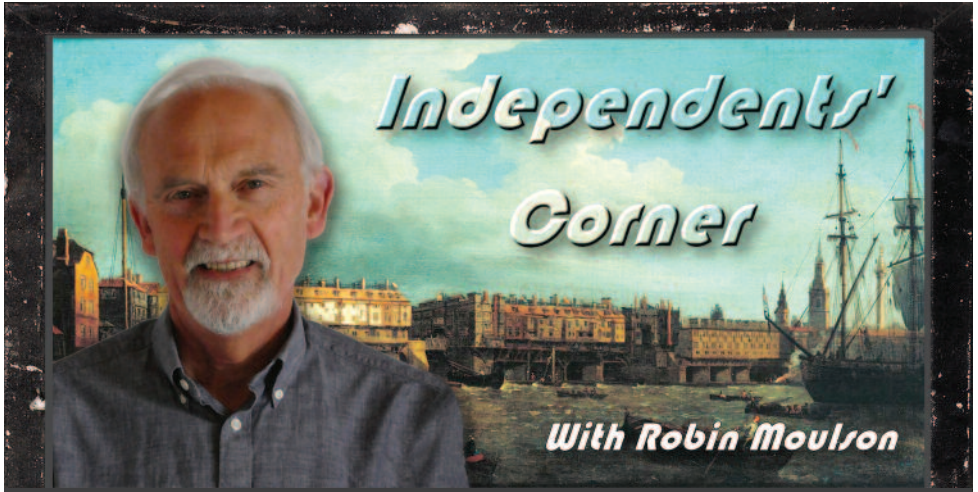
church bazaars spring to mind. Most organisers would be only too pleased to supply a table. One drawback is the fact that our displays are just that. If they know that we are not selling items they sometimes will offer a reduced rate or even a free place. We tend not to sell items of marquetry, just give demonstrations of how to do it and display some of our works. If there are leaflets available for interested parties all the better. Often these fairs will produce no new members but if we don't try the Society and local Groups will continue to diminish.

You just have to look inside the cover of the *Marquetarian* under 'Visit the Groups' to see how many Groups have folded in the recent years. Another source of interest is holding an 'Intergroup Competition' In September an intergroup competition was held between Chelmsford, Harrow, St Albans and Redbridge Groups. This was a good event not only have a display of clocks for competition purposes, but to invite non-members and friends to see what can be achieved with wood veneer in the hope that someone may become interested. Am I being too optimistic? Perhaps. Anyway, let's see if during the next year we can put a bit of effort into recruitment. You will often be disappointed, but who knows?

When I answer any of our USA enquirers I always put an invitation to join the appropriate Society and I know that some interested parties have answered the invitation and one or two have joined the Marquetry Society as well as the American one.

Lastly, if you move or change phone numbers or e.mail addresses please let us know. There have been a number of times where we have wanted to contact a member but been unsuccessful because they have changed details. That's all for now. Let me be the first to wish you a Happy Christmas and a Great New Year.

David.



USING EFFECTIVE MATERIAL TO FOCUS ON CLOTHING AT CHEFCHAUEN

In the last Marquetarian I showed a number of pictures (including a piece of marquetry of Chefchauen) and the ways in which it can be presented. I guaranteed with the next edition to show the ways to complete it. A number of options have been put together. One approach was thinking how to utilise and ensure the clothing would be correct using some appropriate veneers for the environment.

Some time ago I agreed to take over the work from the Independent Members' Secretary, Clive Jones. Clive who sadly died, was much loved and he left behind a huge amount of Marquetry material which just about fitted in my car! Sadly, his wife needed that space to house his large family. I only retained a small amount of material which was appropriate to a modest home and the remainder was sent off to the Marquetry Society in London for distribution. Happily I was able to make constructive use of

pieces of various veneers to depict elements of clothing with wonderful results.

If you go back to the last edition, those iron gates were ignored. The older people, sitting on the seats of the main market square, were waiting for a burial to take place. One group of men (pair on the right) were chatting loudly, the group on the left talked quietly and the one in the middle seemed to be talking to himself.

This shows the effective use of Veneers in a very different environment.

Robin





Zoom, no, I don't mean whooshing away, I am talking about the Zoom everyone seems to use these days to keep in contact with family and friends the world over.

As you probably know by now, we have been trialling the best possible uses of Zoom which would benefit our membership. We have had a weekly 'get together' with around a dozen of us in various locations worldwide running for around a year now and very successful it has proved to be too. We have even done Executive Committee meetings this way, with the added bonus of recording the entire meeting, thus providing true minutes of the meeting and saving our secretary from the task of having to write everything down on paper.

Since this trial period we have now setup a sort of video facility where we can do demonstrations in real time at these Zoom meetings which should prove to be of benefit to our Independent members

especially. It will give them a feel of being a member of a group, but this time it will be via Zoom and the internet.

Amazingly, if it wasn't for this covid nuisance, which we have had to suffer with for nearly the past couple of years, this would not have come about for some years yet. So at least, that is one good thing that has presented itself because of it.

We have now got to decide what day of the week and what time of day to hold these weekly meetings. If this facility interests you, do please contact David Walker or myself at: info@marquetry.org and let us know your thoughts on this, or your preferences for time of day etc. We are probably opting for a Monday at 7.30pm (GMT) as the best compromise considering that the meetings encompass membership from around the globe. I look forward to hearing from you on this.

Have a wonderful festive season.

Alan.



Judges' Notes on the Cover Pictures

Front cover picture: "L'osteria Del Ponale am Gardasee" 2021 Rosebowl Winner

by Enrico Maestranzi - St. Albans Group

Although you will have to wait for the Spring edition for the official 2021 National Exhibition gallery proper, we just couldn't hold back from bringing you the "box brownie" view of the Rosebowl winning exhibit. A beautiful example of marquetry at its best. Well done Enrico.

Rear cover picture: "Cherry (Pinkie)" by Mrs G M Walker of the West Kent Group

Runner-up for the Rose Bowl, was Mrs. Walker's "Cherry," copied from Sir Thomas Lawrence's "Pinky (Pinkie)." Here was true pictorial marquetry. The long folds of the girl's dress produced with little variation in colour were realistic, her arms were sand scorched to the right degree to give roundness and softness, the hand delicate and graceful.

Still can't find that perfect veneer?

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



MARQUETRY TOOLS

Foam Brushes

An interesting question we sometimes get presented with is “are foam brushes any good for applying varnish or spreading glue?”. Well, for PVA glue spreading they seem to do a reasonable job considering their flexibility but you can't soak them in glue, just use them to sort of “drag” a small pool of the PVA over the surface of a baseboard to get an even covering. Then you throw them away as they are only good for one application, they are meant to be disposable.

For varnishing purposes, well, they are not suitable for use with shellac or lacquer finishes because lacquer solvents can dissolve foam brushes and may bleed

the resultant colour mess onto your work. Which is not a good thing.

However, you can use a foam brush to apply polyurethane. It also isn't the best choice for large pictures

because the foam doesn't spread the polyurethane as well as a synthetic or natural brush. Use a foam brush to apply polyurethane to smaller pieces of work.



CELTIC KNOTS FOR MACHINES

by Henry Merryweather

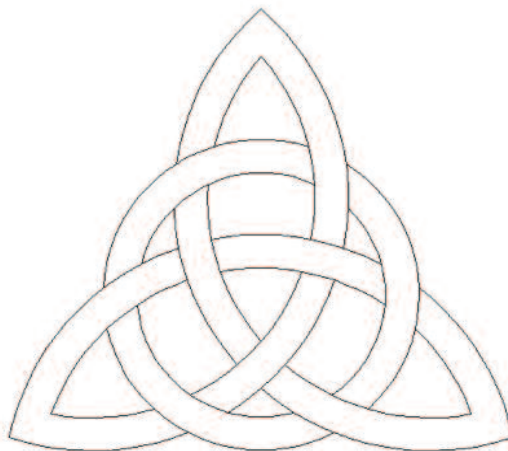
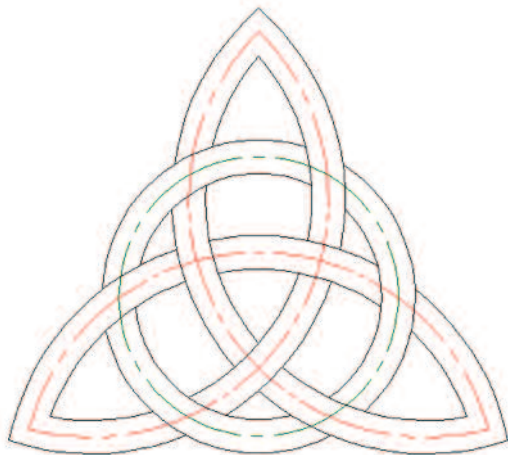
Preface: Intertwining things like Celtic Knots are a very popular element of marquetry composition and/or design and have been incorporated into many a marquetry project over the years.

The variation in Celtic Knot designs is quite formidable and can be confusing. But in this fourth part of a new mini series on this very subject, our friend

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 4 of this series that carries on with more of the graphics which follow on from the illustrations displayed in parts 1 & 2

b. Triquetra



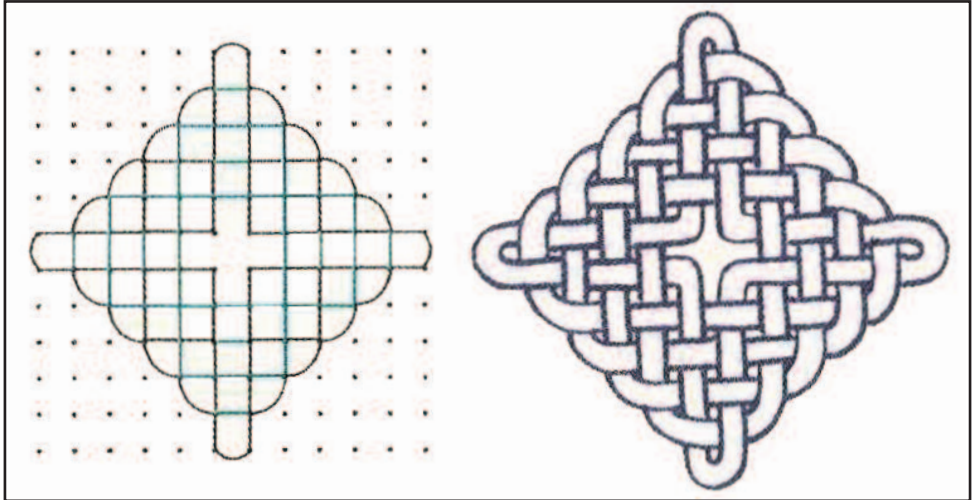
The description of this knot below can be found on the web site

<https://www.theirishroadtrip.com/celtic-symbols-and-meanings/>

There is no definitive Celtic symbol for family, but there are several ancient Celtic knots that represent the meanings of eternal love, strength and family unity.

The Triquetra is thought to be the oldest symbol of spirituality. It is depicted in the 9th century Book of Kells and also appears in Norwegian stave churches from the 11th century.

The elaborate Triquetra, also known as the Trinity Knot or Celtic Triangle, is one of the most beautiful Celtic symbols and it shows a circle interwoven with a continuous three-pointed symbol.



The picture (A) below shows the 5 closed paths required for this knot

A

B

(B) This is the normal knot for this path

(C) This shows the knot created as a ribbon.

C

DOUBLE BEVEL MARQUETRY 5: FURTHER APPLICATIONS

by Don Rowland

OVERVIEW

This series of five articles on double bevel marquetry is intended to enable readers to delve into the subject and make their own double bevel projects. Before discussing the final instalment, the following summary shows how the series fits together.

The first article, in issue 273, explained how double bevel joinery eliminates gaps between pieces. It also introduced the two main arrangements of materials in double bevel marquetry, namely with the background veneer on top of the insert veneer(s) or with the insert veneer(s) on top of the background veneer. Following this the second article, in issue 274, discussed spacers, which make sawing easier by reducing blade angles. The article also explained how to calculate blade angles and included a table of angles to meet most requirements. The third article, in issue 275, focussed on using a scroll saw for marquetry. It dealt with the advantages of cutting marquetry with a scroll saw, choosing a scroll saw for marquetry, and making a practice project. The fourth article, in issue 276, introduced the 'book method' of making double bevel marquetry and provided a step-by-step account of how to use it. This fifth article, in issue 277, first describes the application of the book method to sawing detailed components of a marquetry picture. Then, because of the continuing interest in fretsaws, the article discusses using a fretsaw for double bevel marquetry. Finally the article presents a one-page Quick Start Guide listing the five steps to making double bevel marquetry with either of the two arrangements of materials and with a scroll saw or a fret saw. It is intended as a handy reference, summarising all the key information (Figure 9).

The previous article discussed the book method and the background on top approach to arranging the materials. Figure 1 shows an example of a setup for the insert on top approach. This also produces gap free marquetry that can be glued down flat, with no voids underneath.

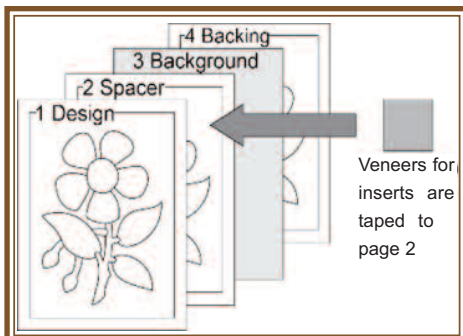


Figure 1. Arrangement of Pages for the Insert on Top Approach



Figure 2. Design for a Waratah Panel (30 x 40cm)

A useful application of insert on top is to set a complex component into a larger piece of marquetry. An example of this is the making of a marquetry waratah, an Australian plant that has a large flower head consisting of many small florets (Figure 2).

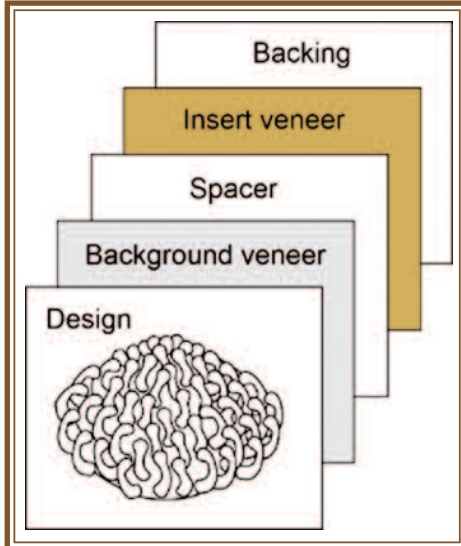


Figure 3. Setup for Sawing the Florets

The marquetry was made in two parts, one for the flower head, the other for the rest of the plant. The book method, with the background on top, was used first for both. Figure 3 shows the arrangement of the materials for making the flower head with 53 florets cut into the background veneer.

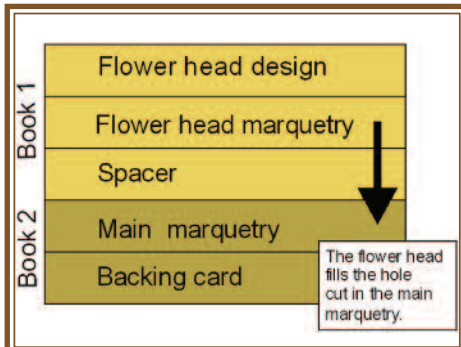


Figure 4. Setup for Sawing the Flower Head into Position

When the sawing of both parts was completed, a single saw cut was needed to install the flower head. A simple arrangement of materials, in layers rather than hinged pages, enabled this to happen (Figure 4).

From book 1 the following three layers were taken: first, a copy of the design, to guide the saw cut around the perimeter of the flower head (originally page 1). This was followed by the untrimmed flower head marquetry (page 2) and a spacer to reduce the sawing angle (page 3). The three layers were taped together to keep them aligned. Similarly, the much larger main marquetry and the backing cardboard were removed from the second book and taped together. The two sets of materials were then stacked and taped as in Figure 4.

It was important to keep the layers accurately aligned. A transparent copy of the design can help with this.



Figure 5, the Completed Waratah (detail)

Finally, insert on top was used to set the flower head into the rest of the marquetry. The sawing angle was determined with reference to the thickness of the blade and the combined thickness of the spacer and the veneer for the main marquetry.

The materials were then sawn in a clockwise direction keeping the piece to be cut on the left of the blade. Figure 5 shows the outcome.

Multiple Components

The process of making a single component can be extended to making projects with multiple components. An example of this is a butterfly wing design with seven sections in various woods (Figure 6). Separate patterns for the seven were cut out and glued to a piece of cardboard, which served as page 1 of a book for making all the components together. When the components were completed, each was sawn into the background veneer, which produced the veins in the wing. Working with components provided advantages in making the details efficiently and cutting the long curves smoothly, all gap free.



Figure 6. Butterfly Design with Seven Components

Fretsaw Marquetry

While most of this series has focused on scroll sawn marquetry, the fretsaw is a time-honoured alternative. Scroll saws can enhance productivity in marquetry making, but a simple fretsaw can still provide a satisfying way of working. Fretsaws are compact and portable and use the same blades as scroll saws. Fretsaws are also suitable for double bevel cutting. The ways of working differ from the scroll saw because the fretsaw blade faces away from the operator and the saw table is separate. For fretsawing, the table is set at the required angle while the saw blade is kept as close as possible to vertical.



Figure 7. Homemade Fretsaw Tables: Tabletop Version and Vice-Held Version

Figure 7 shows two types of tables for use with fretsaws. One type has a base that is clamped to a table; to set the angle, the top pivots on a bolt and is secured with a wingnut.

The other has a top fixed to a post; the post is held in a vice at the required height and angle. Fretsaws are less accurate than scroll saws for sawing angles but practice in keeping the fretsaw vertical produces satisfactory results. There are also rigs to aid fretsawing with the blade held perpendicular or at an angle. Some feature in William Lincoln's Marquetry Manual as well as in issues of the Marquetarian (see Fretsaw machines). A recent development is the Knew Concepts company's Marquetry Saw, which has a starting price of more than US\$2000!



Figure 8. A Home-Made Device for Setting Fretsaw Table Angles

A mobile phone app, or a store-bought angle gauge, can be used to set the angle of a fretsaw table. Equally suitable is an inexpensive home-made angle gauge (Figure 8). This consists of a protractor, fastened to a thick block of wood with small escutcheon pins, and a washer suspended on a piece of cotton. The straight edge of the protractor must be parallel to the base of the block.

The fretsaw has the potential to cut shapes in veneer quite quickly, because most of the blade is available, while scroll saws typically have a blade stroke length of about 19mm ($\frac{3}{4}$ in).

Nevertheless, a reasonable standard in fretsawing marquetry is to use about

50mm (2in) of blade much of the time though, as detail increases, stroke length reduces. With practice, the fretsaw can be tamed. A few hints are: (1) The up and down stroke should come from the elbow rather than the wrist. (2) Follow the pattern line by rotating the workpiece rather than the saw. (3) Avoid very short strokes, except where there are tight curves or points to negotiate. (4) Try to keep the saw blade vertical.

Quick Start

The Quick Start Guide summarises the steps in getting ready to make double bevel marquetry with a scroll saw or fretsaw (Figure 9). It is intended for copying (enlarged) and keeping near your saw for quick reference. The Guide is in two halves, with instructions for working (1) with the background on top or (2) with the insert on top.

The steps in using each approach are numbered 1 to 5. In each half there are sections for scroll saw users and fretsaw users. The settings for left-handed fretsawing are the opposite of those for right-handed fretsawing. Near the bottom of the guide is an extract from the Angle Finder published in Issue 274, page 17.

The extract lists the possible sawing angles when using 2/0 blades, which are suitable for most marquetry projects. The guide shows the profile of the sawn inserts for each approach. Background on top has a wider base profile, while insert on top has a narrower base. The seemingly minor differences between the profiles make possible contrasting applications of double bevel marquetry.

To start, first read the instructions, 1 to 5, for background on top and scroll saw. These instructions are likely to be relevant to a majority of projects.

Acknowledgement: I am grateful to Aldo Bongiorno for help with the photography in this series.

Figure 9. Quick Start Guide for Double Bevel Marquetry

Double Bevel Marquetry	
Quick Start Guide for the Book Method (Follow Steps 1 to 5)	
BACKGROUND ON TOP	
PROFILE	
	<p>P1 Design glued to cardboard (0.6mm)</p> <p>P2 Background veneer, face side up. (The inserts go into this)</p> <p>P3 Spacer, cardboard (1mm)</p> <p>Insert(s) here, face side up, taped to page 4 before sawing</p> <p>P4 Backing cardboard with design (same as 1)</p>
<p>1 Prepare the pages of the book of materials</p>	
<p>2 Obtain the sawing angle..... E.G If $b=0.26\text{mm}$ and $v=1.5\text{mm}$, $b/v = 0.17333$ and the sawing angle is 10.0 degrees.</p>	<p>First, look up or measure the blade thickness (b) and the thickness of the spacer and the lower (insert) veneer (v). Then, look up the sawing angle in the Angle Finder below. Alternatively, on a scientific calculator get (b/v) and press the inverse sine key to obtain the angle in degrees. See the E.G.</p>
	Scroll Saw
	Fretsaw¹
<p>3 Set the sawing angle</p>	Tilt the table to the left or the saw frame to the right
<p>4 Position the piece to be cut</p>	On the right of the blade
<p>5 Check the sawing direction</p>	Counterclockwise
	On the left of the blade
	Clockwise

Figure 9. Quick Start Guide for Double Bevel Marquetry

Figure 9. Quick Start Guide for Double Bevel Marquetry


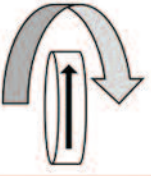
INSERT ON TOP		PROFILE									
	P1 Design glued to cardboard (0.6mm) Insert(s) here, face side up, taped to page 2 before sawing P2 Spacer, cardboard (1mm) P3 Background veneer, face side up. (The inserts go into this) P4 Backing cardboard with design (same as 1)										
1 Prepare the pages of the book of materials	This is the same as for Background on Top except that the lower veneer (v) is the background veneer.										
2 Obtain the sawing angle.											
	Scroll Saw	Fretsaw¹									
3 Set the sawing angle	Tilt the table to the left of the saw frame to the right	Tilt the table to the left									
4 Position the piece to be cut	On the left of the blade	On the left of the blade									
5 Check the sawing direction	Clockwise	Counterclockwise									
	Angle Finder for 2/0 Blades (0.26mm thick)										
Spacer and lower veneer (mm thick)	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Sawing angle (degrees)	15.1	13.7	12.5	11.5	10.7	10.0	9.4	8.8	8.3	7.9	7.5
1. For right-handed sawing. For left-handed sawing use opposite settings, e.g. right instead of left.											
											
			Background on Top When using a scroll saw the blade cuts counterclockwise; the insert turns in the opposite direction, toward the blade.				Insert on Top When using a scroll saw the blade cuts clockwise; the insert turns in the opposite direction, toward the blade.				

Figure 9. Quick Start Guide for Double Bevel Marquetry

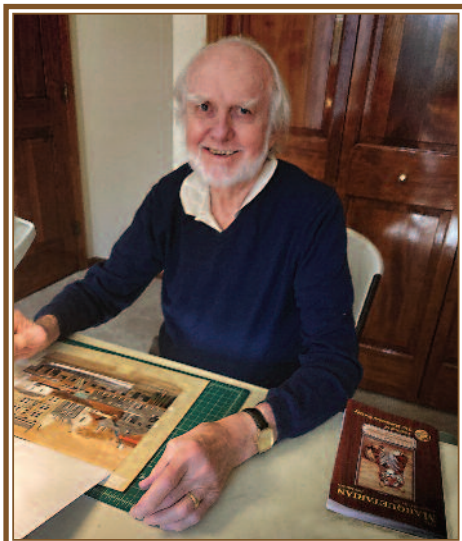
The Cutter Interview

Our Cutter interviewee today is someone you may not yet be very familiar with, he is our first USA Cutter ‘victim’. He has written for us before and he is a very respected scientist. Yes, he is the one and only Tim Coutts.

Tim has specialised in depicting English Villages lately, but has actually spent a lifetime producing quality marquetry. Tim is a regular attendee at our weekly Tuesday Zoom meetings and enjoys the robust to and fro on all matters marquetry at these meetings, So, let’s not waste any more time, let’s hear what Tim has to say:

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

Tim: Hello ‘Cutter’; I had my first experience of marquetry shortly after Christmas 1952 or 1953. An aunt, who owned an art supplies shop, gave me a marquetry kit for my Christmas gift. I can remember that there was a ship in the picture; it was almost certainly an Art Veneers kit. I had no idea how to go about it, but I was heavily influenced by an uncle who lived nearby and I’m sure he played a major part in my learning a little of the necessary skills. He didn’t teach me the window method and I’m not even sure it was used back in those days. So everything was cut and stick. My knife was sharpened very occasionally and I seem to recall that a lot of beeswax was involved in filling gaps! When this first picture was finished, I showed it to a close friend who took one look at my masterpiece and said ‘I could do better than that!’ He was probably right. Anyway, one way or another I’ve done marquetry pictures on and off for my whole life even though there were periods of many years when I did none. This changed



Tim at his work table

about ten years ago when I found out about the marquetry society. I had always worked in complete isolation so joining the society has had an enormous influence on me as well as meeting some wonderful people. I corresponded frequently with Peter White, bought his DVDs, and progressed from there.

No, I had no background in woodwork at all. The school I attended in Newcastle didn’t include woodwork or anything of that sort in our teaching. Even at school leaving age, I had very few practical skills. However, I was lucky enough to join the National Coal Board’s Scientific Department when I left school at the age of 16 and, during the seven years I was with them, they gave me an excellent laboratory training as well as paying for my education up to Bachelor’s level. I don’t do much DIY nowadays but somehow I acquired enough practical skills when I was younger to keep house and home together at a time when we couldn’t



Castle Combe, Wiltshire by Tim

afford to pay to have someone do the work.

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

Tim: I found that the older members of my family were always impressed with my pictures. So, I suppose I enjoyed their approbation at a time of life when I needed it. I was a bit of a waster otherwise and I didn't have many achievements for my parents to approve! But beyond that, it's a craft that I always felt I should be able to do better; like many of us, I still feel that way. It's challenging and I enjoy a challenge. I find that I can do marquetry for a maximum of 3-4 hours before I begin to make mistakes. During this time, which is almost every afternoon in life, I listen to BBC Radio 4 and am always shocked by the rapid passage of time.

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

Tim: In my early days, I was hugely impressed by my uncle's marquetry pictures but they were all based on kits. Now, there are too many examples of much more recent work that impress me to mention them all but Alan Townsend's, 'The Surrender at Appomattox', Alan Mansfield's 'Mile End Road in the 1930s', and 'Watching Paint Dry' by Peter White, are just three that stick in mind. The word 'inspire' means something like, 'to

encourage someone to do better at something creative'. I should be delighted if I were able to make a picture as impressive as any of these. To that extent, they are my inspiration to do better. I think my cutting is reasonably good but my artistic ability is less impressive, even though I am working on this aspect. I feel as if my finishing still leaves a lot to be desired.

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?*

Tim: About four years ago I was looking around for an idea for a new picture and my wife suggested to me that I should use the pictures of old English villages on a set of placemats that we have. I did use them as patterns and I wrote about the making of this set in *The Marquetarian*,



Appomattox Court Room by Alan Townsend

volumes 272 and 273. At present, I am on the sixth of another set of six placemats so if I have any sort of theme then these villages would be it. After the present picture, which is about 85% completed, I want to move on to a different theme; after twelve of them, I'm English villaged out! The idea of portraits appeals to me and I have a tentative plan to make a picture of my three granddaughters. If this works out OK, I feel as if my artistic ability will have improved.

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?

Tim: I always work from a coloured picture but, yes, I also make a black and white print to check tones. I constantly move back and forth between the two pictures. I trace directly from the coloured picture, which is taped to the waster. My starting point in virtually all my pictures is the sky and if I have a particularly nice piece of veneer in my collection then it will determine much of what happens after that. At present, I have quite a lot of ambrosia maple and it tends to be my choice for skies. However, I also have some very nice tulip wood and some American gum that would both be interesting to try: red skies at night!

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?*

Tim: I think it is almost always the picture itself that attracts me. For the two series of villages, I actually searched the web for pictures that I thought were more suitable than some of the placemats. Over the years, I have certainly given pictures as gifts but I don't start out with a gift in mind for a particular person. I had never been asked to do marquetry as a commission until very recently when a trainer at my gym saw photos of some of my pictures and asked if I would be willing to make a picture for her as a commission. I'm really not sure if I want to do that. I would fear that commissions might seem a bit like work. I long since retired and I don't want to return to work, interesting though it was.



Mile End Road in the 30's by Alan Mansfield

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

Tim: I've never attempted anything other than straightforward pictures. Perhaps I would enjoy making a table and decorating it with marquetry but I don't know if I have the time to learn the techniques.



Watching Paint Dry by Peter White



*The Packhorse Bridge, Allerford
by Tim Coutts*

I really love furniture decorated with marquetry and I know you've heard me rave about The Wallace Collection in London and the decorated furniture there. I highly recommend a visit there for any marquetarian.

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

Tim: Good question! If I do three hours marquetry, it sometimes leaves me feeling tired and, perhaps, a little eyesore. However, it often leaves me feeling happier and, occasionally, a little pleased with my efforts. So, yes, it's certainly a relaxation of sorts but it is mainly a challenge in the same way as a difficult crossword or game of Sudoku. I feel there is a lot of mental work in marquetry and it's mental, rather than physical, tiredness. A good session at the gym leaves me feeling



(St.) Catherines Hill, Frome by Tim

completely different to a three-hour session of marquetry.

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

Tim: I might begin by asking the beginner 'are you a patient person?' If the answer was in the negative, I would probably stress that marquetry demands considerable patience so think hard about whether it will suit your temperament. If the answer was positive, I would probably suggest buying a fairly simple kit and assessing progress after completing it. On the same theme, I might mention how long a typical picture takes me; on average about three months, working on it daily for 2-3 hours. Do you have time like that available, given the world of social networks and video games in which we now live? If he/she still felt enthusiastic to go ahead, then I would go further.

Next, I would almost certainly suggest that he/she purchase Peter White's DVD set, or at least the very first in the set. I benefited considerably from this and it is really good value for money.

I would also suggest looking at back issues of *The Marquetarian* to get an idea of what can be achieved, hoping they wouldn't be overwhelmed by the quality, and emphasising that the skill level necessary to make these masterpieces is only acquired after many years of experience. I would also mention that some of the marquetarians who had made these lovely pieces had taken several months to do so. Some are much quicker of course.

Finally, I feel my knowledge of marquetry and associated skills have developed significantly during the last year. The reason is undoubtedly that I joined the weekly zoom meetings of our editor's own Redbridge group. So, long before offering any advice about the specifics of making a picture, I would recommend to the beginner that he/she join a group and not work in isolation for more than six decades, as I did.

Cutter: *Marquetarians nearly always have a piece of work that is a favourite.*

Can you pick such an item, from all your work that has given you most satisfaction?

Tim: I tend to find myself looking back on pictures with more of a feeling of affection than is typical of my emotions as I am actually making them. I enjoyed the AVCO kit picture of Godshill Village and was happy with the compliments given by the recipient of that particular gift. In general, I echo and fully understand the words of Les Dimes who said in one of the Redbridge zoom meetings that he is never completely happy with any of his pictures. That's the problem with marquetry; we live so close to the pieces for so long that we know all the shortcomings. However, I like my recent picture of the village of Great Ayton, in Yorkshire. Perhaps that one will make it to the exhibition this year or next if I can work out how to package it for the Transatlantic journey.



Godshill Village by Tim

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?*

Tim: I don't really think in those terms. When I see a picture that I particularly admire, I am more likely to wonder about how on earth the effects have been achieved. Alan's Mile End Road picture did that. He found a way to convey a



Moving Out by Alan Townsend

sense of the mist in the air, although perhaps that was just in my mind. It almost looks as if he had given it a wash with something grey. There is a definite feeling of chilliness. Alan Townsend's western-themed *Moving Out* is in the same category; the veneer used for the sky is perfect and, to me, the picture creates a sense of weariness. I feel the same way when I look at some works of art. Constable's *The Hay Wain* and Monet's *Bridge Over a Pond of Water Lilies*, cause the same feelings. How on earth did they do that?

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

Tim: As I said earlier, I have given pictures as gifts on quite a few occasions but evidently not enough because there are still too many of them lying around our house. This will have to change! We have reached a time in life where it makes more sense to divest ourselves of possessions thereby making oneself less of a nuisance to those we leave behind, after we shuffle off this mortal coil! So, I certainly don't intend hanging on to all, or even most of them; perhaps a planned giving campaign is needed.

Cutter: *You produce very geometrically correct marquetry work; would you have any advice for other marquetarians who would like to try their hand at a similar technically accurate style of working.*

Tim: Well, I'll take the question as an implied compliment! As I have said, I simply don't have the artistic skills even to draw straight lines, much less circles and ellipses etc. If I didn't use a set square for buildings they wouldn't be vertical; without suitable drawing guides wheels would look strange, and I think I would likely end up losing interest. I know this is frowned on by you more artistic folk but I don't have your talents so I'll persevere making pictures in my own way. In any event, I am not sure that my work is even perfectly geometrical! Obviously, I wouldn't be using these tools if I were making a landscape or a seascape. I would also repeat that I am making an effort to add more artistry to my pictures with each successive picture. I hope this shows in my latest set of village pictures (pages 19-24 for examples).



The Museum, Watchett by Tim

When I start a new project, the first thing I do is to cut the waster. I always ensure that the waster is rectangular with near-perfect right angles. I then mark out lines to define the edges of the actual picture but I add 1/4" (about 6 mm) all round. Again, I try to ensure that the area of the picture is symmetrical within the waster, i.e. edges of the picture are parallel to the edges of the waster. Without doing this, using a set square subsequently would be tricky. When I actually make my picture, I cut the veneers around the edges to these lines so that I can trim back to the correct size

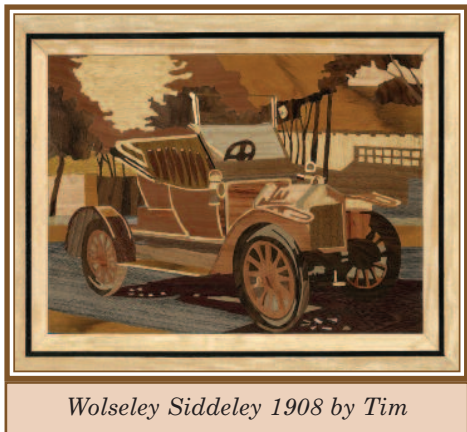
once the picture is eventually being glued down. This is essentially as described by Peter White in his DVD. I now feel as if I have confessed my sins; I feel better!

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

Tim: Although I don't have strong views on this subject, in general I favour doing the whole thing myself. Surely, finishing is part and parcel of the business of making a picture. Finishing can be tricky and there are many mistakes to be made even at this late stage as I know from bitter past experiences. I have never even considered using a professional to help me finish a picture. When I was first starting marquetry, I used linseed oil to finish my pictures but, at some point, my uncle taught me how to do French polishing. I suppose if I were to go back to this finish, I might consider using a professional.

Cutter: *Taking into consideration your scientific background and technical abilities, what is your stance on the long-standing debate about marquetry being an art or a craft?*

Tim: It's probably my background in science that pushes my own work towards the craft side but I don't see why marquetry shouldn't be viewed as both an art and a craft. Choice of the subject matter, colour of veneers, grain orientation, contrasts with other veneers and so on all



Wolseley Siddeley 1908 by Tim

seem to fall into the art category. I feel as if accuracy of cutting, sanding and finishing are all in the craft category. My answer is typical of a scientist: ambiguous!

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

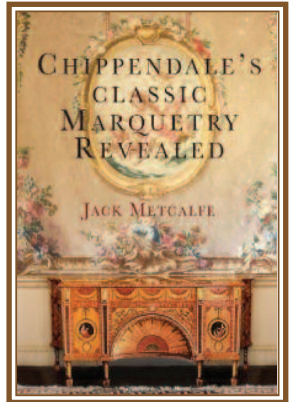
Tim: Yes, this is an interesting issue. I use dyed veneers regularly and unapologetically. Friends and family who have taken the time to look at my work have often commented on the dyed woods and how much they enhance the pictures. As you and I have discussed on a number of occasions, the ancient marquetarians and furniture makers used dyed woods routinely and my wife and I own at least one piece of antique marquetry-decorated furniture that includes green dyed wood.

One of my Christmas gifts a year or two ago, was a lovely book entitled Chippendale's Classic Marquetry Revealed, by Jack Metcalfe in which he discusses the use of iron sulphate plus logwood dyes, dissolved in various amounts, in 200 ml distilled water. He used magnolia as the veneer (although sycamore and holly were also used) and, after dyeing for two days, he produced a range of colours from dark green to burgundy. So, on the basis of precedent alone, I would argue in favour of using dyed veneers.

When we dye a wood, we are causing the change via a chemical reaction. When we shade a veneer using hot sand or a pyrography iron, the wood darkens because of a chemical reaction. When we bleach a veneer, it lightens because of a chemical reaction. Hence, in each of these cases, we exploit a chemical reaction; I don't see why we should be willing to accept two of these but not the third. I appreciate that we are no longer able to exploit the natural qualities of the veneers, such as grain and figuring, but, provided the dyed veneers don't dominate the work, then perhaps the colour alone compensates for these lost qualities.

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?*

I enjoy reading the comments on exhibited work in The Marquetarian but I have to say that they are not always constructive. In my professional work, I have reviewed many technical presentations submitted to scientific journals. Clear guidelines are always provided. Being critical is fine but suggestions for improvement are also vital. I'm afraid that not all comments published in The Marquetarian are constructive and some of them seem almost hurtful. I fully understand that the judges have a huge task, with perhaps hundreds of exhibits and limited time, and it is difficult to make constructive comments on all of them. Nevertheless a little fellow feeling wouldn't go amiss at times!



Chippendale's Classic Marquetry Revealed, by Jack Metcalfe



Great Ayton, Yorkshire by Tim

We will have part 2 of Tim's fascinating Cutter Interview appearing in the Spring 2022 edition of The Marquetarian. This will give more insight into Tim's scientific approach to the art and craft of marquetry.

FROM OUR ARCHIVES

You were promised a few more photos from our earliest days in the 1950s, so here is a small handful.

The first one as seen below was actually the subject of an article describing its construction. The date was October 1959. It was titled 'A Useful & Ornamental Tray' and was made by S. H. Saunders of the London Group. The central decorative panel with the floral motif was just under 14" x 8" (or 36 x 20cms).



The next item was actually another tray which was presented to the Princess Royal by the 'enthusiastic Durham Group members' at the Bishop Auckland Y.M.C.A. on the occasion of the official opening of the new building by Her Royal Highness on Tuesday, March the 25th.

They obviously favoured the making of trays in those days, such items seem to have rather fallen from grace in recent years. I wonder if the Princess Royal still has that tray in her collection?

At the bottom of this page is a composite of six winning pieces from the 1959 National Marquetry Exhibition held at the Odeon Cinema in Leeds.



The caption that goes with this "Winners" picture is as follows: "Top row, left to right: Class "E"—"Musical Box," by K. Brennand. Class "C"—"Thakeham Church," by M. Cuomo, made as only two entries by one person, but judges commented on excellent work. Picture made by H. Henderson, of Leeds. Not a member of the society. Bottom row : Class "B":



“Reed Boat on Lake Titicaca,” by A. W. E. Vigus. Class “D”—“Thakeham Church,” by A. W. E. Vigus. Class “F”—“The King’s Messenger” by Mrs. E. Erdei.



Our last 1950s picture for this edition is the design for January 1959. In those days there was a new marquetry project design published with each edition. There was a problem here, however. There were multiples of each design appearing at our National Exhibitions, sometimes ten or more so I have been told! Not much marquetry invention there then. Nice picture though.



The above picture is titled “Agnes” and was made by C. G. Fitzgerald. Unfortunately, the only other information we have about this excellent and simple portrait is that it was shown at our 1960 National Exhibition..



Above is “Contemplation” by Rex Miller of the Ipswich Group which attained a 3rd in class 4B at Crydon in 1977.

And, happily, we have some contemporary comments to go with the above picture “Next was a picture by Rex Miller that looked like an original design to me. Really beautiful. While I was putting the notes together next to this picture I overheard quite a few people being charmed by this picture, which was understandable. More of the same please Rex.”

The picture below is “Cutty Sark” by Horrie Pedder of the Redbridge Group which got itself a Highly Commended award at the 1988 held at Chelmsford. Comments of the day were “I doubt whether



the photograph will do justice to the feeling of the power of the wind in this picture. This starts with the figured harewood sky and is repeated with the masur birch harewood sea aided by some fragmentation to give the impression of foam”



The above one is titled “Country Walk” and it’s by Eric Horne of the Redbridge Group and it received 1st in class 1 in 1984. And again, some comments of the day “Nicely cut with some nice burrs used for the trees but some of the grain of the veneers used for the figures was a little straight, perhaps a little sand scorching would have helped, too. In general the finish was good but there was one completely dull patch where something had obviously gone wrong and which will no doubt mean rubbing the lot down and building the surface up once again.”



This one bears the title of “Herons” by Max Newport and it got 3rd in the miniature class in 1977. Comments “Good to see our editor Max got a 3rd with a good picture. That’s the way to keep our editor!”



This one is “I was There” by H. S. Cuthbertsom of the Bexley Group in 1977. Sadly it didn’t achieve an award, so no comments of the day with this piece. But we think it is a good composition and very nicely balanced in tonal range and cutting. A pleasing end result.



And here we have “Hide and Seek” by D. C. Logan of the Bexley Group. It was entered into class 2 at the 1983 National Exhibition held at the Armley Museum, Leeds.

A comment of the day: “Much heavier sand scorching in this one but I thought it had more character than many pictures on show. Perhaps if more folds had been put in the clothing it would have got an HC.”



Above is “Loco” by Peter White of the Bexley Group from 1984. It achieved 3rd in Class 4. Comment of the day: “Nice simple little picture but, advanced class standard?”. Somewhat harsh, but that was the order of comments in those days.

Below we have “Lord Leicester’s Hospital” by Max Newport from the 1977 National Exhibition at Croydon.

Sadly, they didn’t give any comments on ‘non-awarders’ in earlier days, which is a shame as we would like to know what elements of the exhibits they found at fault, or even better, what they liked or disliked about the work in question.



So, it’s down to our impressions of the work over forty years after it was exhibited at a National Exhibition.

To our present day eyes, it looks to be a good piece of work, coupled with a convincing perspective. The veneers seem to blend well, however it would be truthful to say that the original slide was not of the best quality and needed a lot of correction, courtesy of good old Photoshop.



This picture was titled: “Mother and Young” by K. J. Churchill and was exhibited at Ipswich in 1976. Comments were: “Mr Churchill’s expertise with the scalpel improves with every picture and the exquisite detail in his delightful study of a golden plover and her chicks, surely makes this the best yet.” And, I’m pleased to say from the present day, a good slide too.

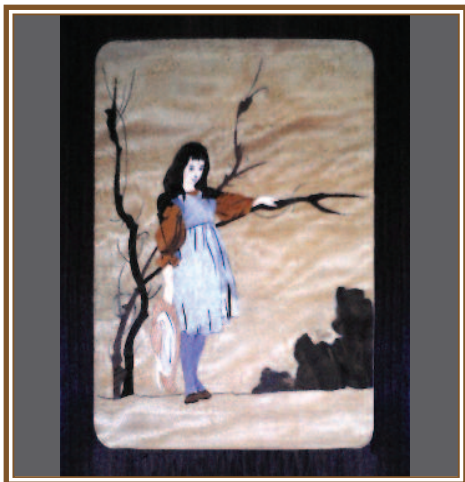


Here we have: “Upminster Mill” by Ian Strugnell of the London Group, from the 1977 ‘National’. This gained 6th in class 4a. And yes, they did indeed award to 6th place in 1977. Sadly this is yet another of those pictures that didn’t attract any comments, so let’s say that is an attractive picture of old Upminster Mill.

Below is “Old Ironsides” by H. Middleton of the Bexley Group. It was 1st in class 2 in 1984. Comments of the day: “I think the sheer size of this must have impressed



the judges rather than the quality of the workmanship. Quite a dramatic sky and good sea but, shouldn't the distant horizon have been level without any unnatural bumps in it? The sails were in general quite effective but, the rigging was much too thick, too black and too straight. Here again we had another picture with a choppy sea and not a splash of white anywhere. Why no spray anywhere?”.



This is “Secret Garden” by Mrs S. Lovett of the Ipswich Group which was exhibited at the 1984 National held at Bexley. And, once again, being a non-awarder, there are no contemporary comments to accompany this picture. So what do we think from today's perspective? A pleasant picture and quite charming. The sky veneer works rather nicely and is well chosen.



This one is titled: “Swans” and it was made by Dennis Logan (Bexley Group?) and exhibited in the Beginner's category at the 1986 National Exhibition at St. Albans. Sadly no comments again, but a good composition nonetheless.



This is “Forde Abbey” by Ben Bedford of the West Kent group. Exhibited at the 1996 National Exhibition held by the Hampshire Group. A pleasing picture.



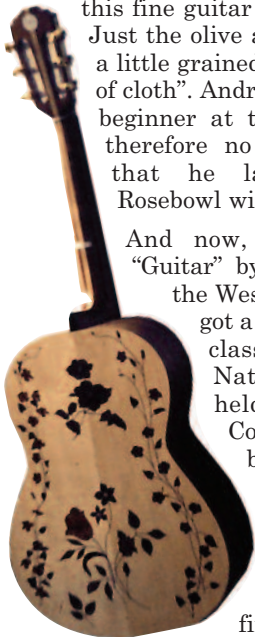
Above is “The Watercart” by Miss A. M. Langton of the West Kent group on display at the 1977 National Exhibition held at Croydon. Certainly a novel subject.

And what do we have on this page? Why, indeed it is three guitars all decorated with marquetry. First one below is “Goya, Guitar” by Andrew Smith of the Leeds group. This got Andrew 1st in class 7. Comment was: “Andrew won this class with

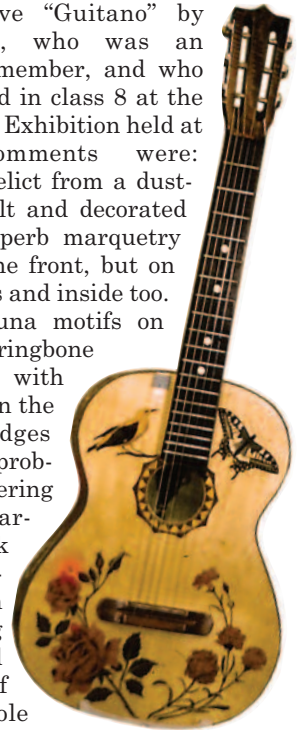


this fine guitar he made himself. Just the olive ash apron seemed a little grained to give the effect of cloth”. Andrew was actually a beginner at that date. It was therefore no surprise to note that he later became a Rosebowl winner. Nice work.

And now, on the left is “Guitar” by C. P. Rogers of the West Kent group who got a 1st in the Applied class at the 1973 National Exhibition held at Croydon. Comments were: “A beautifully decorated piece of work from which music could be reproduced. A worthy first award.”



Here we have “Guitano” by Harry Hulls, who was an Independent member, and who achieved a 2nd in class 8 at the 1982 National Exhibition held at Ipswich. Comments were: “Rescued, derelict from a dustbin and rebuilt and decorated with some superb marquetry not only on the front, but on the back, sides and inside too. Flora and fauna motifs on the front, herringbone pattern inset with white leaves on the curved edges (imagine the problem with veneering those) , a parquetry back with a cartouche with two dancing figures and the inside of the sound hole with a bull’s head.



How did this not get the top award?”.

And, lastly, below we have “A Rainy Day in Paris 1877” by Patrick Levins of the Scotland group attaining a 1st in class 6A at the 1988 National Exhibition held at Chelmsford (just aside the railway station!)

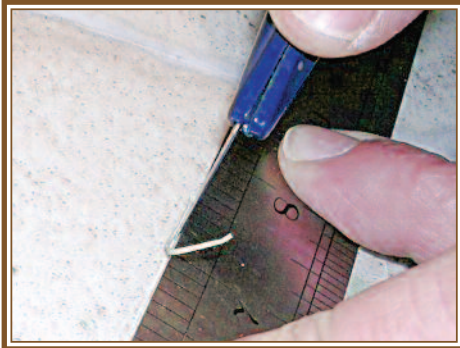


And, comments of the day: “An excellent artistic picture. Patrick really captured the atmosphere and wetness. A most worthy winner”. And we fully agree there.

FRAGMENTATION

by Brian Freeman

Fragmentation is a term used by marquetryers to describe the use of tiny veneer particles to represent mottled surfaces, foliage and similar textures. Brian Freeman describes his methods for this technique



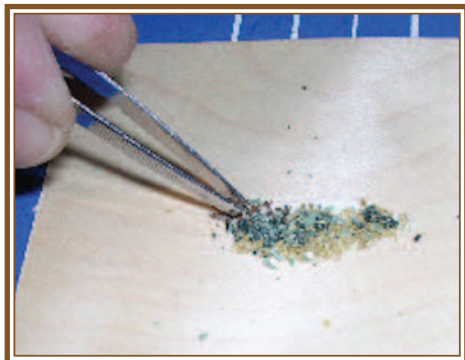
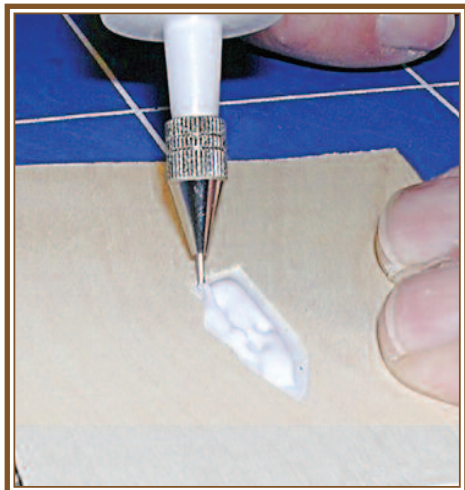
Brian (in sepia - the original photo) with early prize winning exhibits (in colour)



The key to successful fragmentation is, just as with all marquetry, veneer selection. Even though the individual particles used are tiny, their relative tones and colours are important to the final appearance. In addition, their texture affects how easy they are to cut into the tiny pieces required - the more brittle veneers being much easier.

The first step is to cut very thin strips, thinner than the thickness of a veneer. I cut across the grain using a straight edge and a heavy blade that allows plenty of pressure. Don't use your best cutting board for this process as it soon becomes heavily scored. Many of the strips start to break up during cutting, but to produce the fine pieces needed 'grind' the pieces between thumb and forefinger, using the action of the pieces on each other to break them into smaller and smaller fragments.

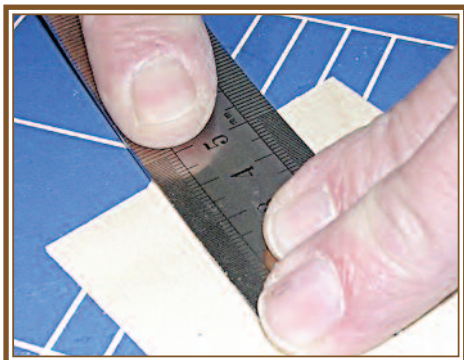
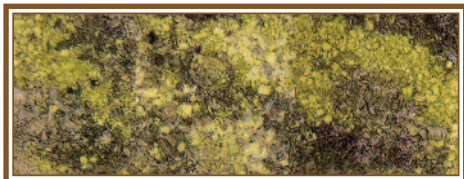
So that I always have a selection of colours readily available, I keep several small boxes and regularly top them up with fragments cut from waste scraps of veneer.



I work directly in the picture, from the face side (front). I cut a window, just as in regular marquetry, for a small area to be filled. Larger areas are built up from several small sections made individually, each section about a 'fingerprint' size.

Having cut the window, I seal the back with a piece of masking tape, and then add a second piece of tape to add strength. Next, I fill the resulting 'well' with PVA glue until the glue surface is roughly level with the top of the veneer.

Pile various shades of particles onto the glue in discrete areas or bands - I use tweezers for this step. The pile should end up quite proud of the picture surface. *(It is this placement of the colours that typifies Brian's method and makes his pictures so characteristic - Ed. - Ernie 2005)*



Carefully place a steel rule down onto the pile and press straight down whilst flexing the rule to add pressure and turning it to force the particles down into the glue and against each other. When you lift the rule, coax stray particles back into the mix and repeat the pressing a couple of times. Leave the area flat for the glue to set. I often work in several areas of the picture at once so that one area is drying whilst I work elsewhere.

When sufficiently set - possibly only 10 - 15 minutes - remove the tape. Larger areas of fragmentation are built up in stages, with each new area being slightly cut into the previous one, giving the effect of different branches of trees or bushes.

No special technique is required for finishing the picture - I sand my pictures down using increasingly fine grades of abrasive paper wrapped round a hard, flat, block. If you are a fan of scraping pictures, take special care as some areas of fragmentation may be prone to tear out.

This article was first printed in 2005, but brought up to date here after several requests to learn the technique that Brian uses so successfully with his many award winning (Rosebowl too) miniatures.

Gilding in Marquetry

by Vic Small, Salzburg, Austria

Introduction

When living in Austria, it is impossible to miss the notable artworks of Gustav Klimt, produced around the beginning of the 20th century. “The Woman in Gold” (Adele Block-Bauer) from 1907 is probably his most famous picture, popularized in the film of the same name and starring Helen Mirren. Klimt used gold leaf in several other paintings and murals made around the same time. Since these pictures generally include well-defined geometric shapes I thought they would be interesting candidates for marquetry. The challenge was to include gold leaf into the marquetry pictures, which required a diversion from the normal requirement of a flat, polished surface. Likewise, it was necessary to learn how to handle gold leaf, which is extremely thin (around 100nm) and fragile. Up to now I have made four pictures that include gold leaf and will here describe the techniques I have used.

Gold leaf is provided in booklets containing 5 or more leaves, with a dimension of 8x8cm (Gold Leaf Supplies UK has a good range). It is important, for the “beginner” to purchase “transfer gold leaf” whereby each leaf has a supporting paper sheet that makes for easier handling. The leaf packs that I obtain in Vienna (Fig.1a) have gold leaves attached to white sheets that are separated from each other by non-adhesive pink sheets. The advantage of the supporting layer is that the leaf can be cut readily with scissors if it is sandwiched between the supporting leaf and one of the pink separating sheets. It is important in handling not to allow the forceps holding the paper sandwich to touch the gold layer. Otherwise the gold layer can crease up and detach from the supporting sheet.



Fig 1a

Different glues are available to attach gold leaf to surfaces. I use a “gold size” produced by Charbonnel (Fig.1b), or alternatively, concentrated shellac (dissolved in methanol). The size dries very slowly and gives more time for working with the gold leaf. After application to the surface to be coated the size should be allowed to “mature” for 2-3 hours. The size is quite viscous and care must be taken that the adhesive layer is not thick, which leads to an ugly “bubbling” of the applied leaf. With shellac, the gold leaf is applied as soon as the surface becomes tacky, after a few minutes.

Fig 1b



Example 1: Adele-The Woman in Gold
Before describing gilding in marquetry, we need first to consider the requirements of

the picture as a whole. With marquetry, the completed picture is traditionally polished flat in multiple steps involving coating with shellac and sanding down with increasingly finer gradations of abrasive paper. Since any abrasive would destroy gold leaf, its addition must be performed on the final, polished surface of the parent picture. In the case of "Adele" I introduced bamboo veneer "blanks" in the spaces destined for gilding. By backing these blanks with tape they could be easily removed after the mounting of the main picture (Fig.2).



In Fig.3 are shown examples of the production of the gilded inserts. Again I used pieces of bamboo veneer, with each piece matching exactly the size and shape of the blanks included in the parent picture during mounting. The veneer for the inserts was sanded, coated with shellac and polished to produce a flat, grain-free surface. Embossing was achieved using thread or several layers of tape. The thread was soaked with a thin layer of PVA and attached carefully to the background surface. As shown in the figure, the bamboo insets were in some cases coated with white tape to allow the desired pattern to be outlined in pencil. The tape layers used for embossing were cut with a scalpel and the unwanted parts removed with forceps to expose the required embossing pattern. Gold size was then applied to the prepared inserts and excess size removed with paper to leave a thin layer, taking care to drain excess size from narrow channels in the embossing.



Fig 3

After maturation of the size, around 2-3 hours, segments of gold leaf mounted on transfer paper and cut slightly oversize with scissors, were laid on the inserts. Through the backing paper, the gold leaf was lightly brushed to attach it to the sized, embossed surface.

After removal of the backing paper with forceps and further light brushing of the leaf gaps typically appeared along the edges of the embossed regions. These were covered by the application of another layer of gold leaf, followed by brushing, without the need of more size. Since the size dries very slowly it was necessary to wait for at least 24h before gluing the inserts into the appropriate slots with PVA (Fig. 4).

The gold arrowheads were applied to the finished, shellacked surface of the picture by simply using masking tape and PVA as the adhesive (Fig.5). In this case, the gold leaf was cut into small pieces while still attached to the mounting paper and applied to the slots in the masking tape.



Fig 4



Fig 5

The final picture (Fig.6) includes curved strips in the dress that are absent from the picture shown after mounting (Fig.2). For practical reasons, these strips were cut into picture after the mounting step and were polished with the rest of the picture before adding the gold inserts. Further examples of the mounted inserts are shown in Fig.7.



Fig 6 - Adele 93x91cm

Example 2: The Klimt Frieze

In the case of “The Knight in Armour” from the Klimt frieze, I made it first without gilding so that the surface was already coated with shellac and polished. It was then only necessary to emboss and gild the details already outlined in the armour. This was achieved by gluing thread over the lines and embossing the



Fig 7

rivets with discs punched out of veneer (Fig.8).

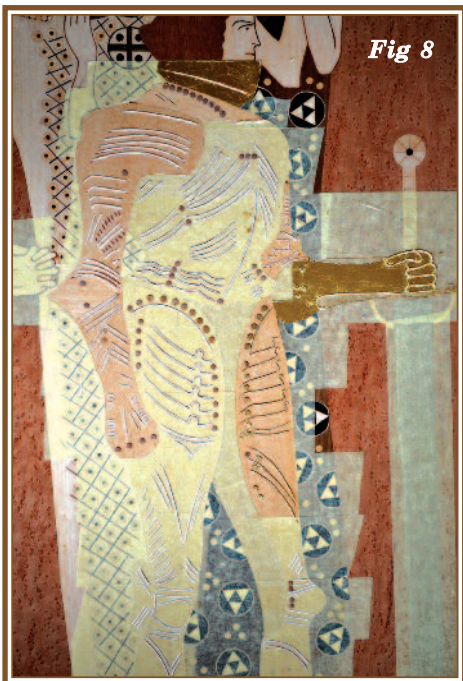
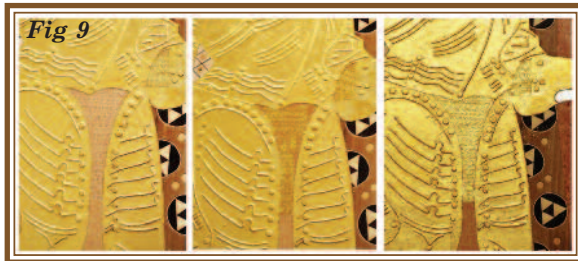


Fig 8

Again, several layers of gold leaf were required to cover all the details completely, using gold size as the adhesive. For the chain mail below the waist, slits were cut into the veneer and gold leaf applied,

in this case in two successive layers (Fig.9). The final picture is compared with the original from Klimt in Fig 10.



Example 3: The Kiss

For “The Kiss”, the whorls on the left side and at the top, embossing was achieved using thread glued onto veneer pieces already mounted into the picture.

For the whorls in the larger region on the right I used wide, transparent (Tesa) tape to cover the background veneer and then cut grooves through the tape into the background veneer.

Into these grooves I then glued thread to provide the embossing to produce the golden whorls (Fig. 11). Again, several layers of gold foil were required to cover the embossed surface.

The arrowheads at the bottom of the picture were applied to the finished surface as for “The Woman in Gold”.

The complete picture is shown in Fig.12.

Example 4: Watersnakes

My latest project with gold leaf is based on another of Klimt’s pictures – “Wasserschlangen II” (Watersnakes) from 1904-1907 (Fig. 13). I add this example to show another variation in gilding for which I tried two methods to simulate the hair. In the first, I used thin veneer strips immobilised on tape and in the second, cotton threads. The result with cotton threads was judged as the best and I present the result here. Figure 14 illustrates the steps in the procedure. Two orthogonal layers of transparent tape, sticky side up, were stretched across a plywood board with an inverted image of the picture sandwiched between the board and the tape (Fig.14a). Cotton threads were then laid on the tape, following the hair profiles in the underlying picture (Fig.14b).

A veneer support was then prepared for gluing on the thread assembly. This support layer





Fig 12 - The Kiss: 100x80cm

was composed of a bamboo veneer to cover the whole area, with additional veneer pieces glued on the areas corresponding



Fig 14 (parts a b c d)

to those free of threads. This veneer assembly was then coated with PVA and pressed on the thread pattern immobilised on the tape. After gluing, the sticky tape was removed from the thread assembly and residual tape glue removed with turpentine. The assembly was then coated with several layers of shellac to fill the pores in the threads and to provide a suitable substrate for gilding. During this step, forceps were used to clean the channels between the threads.

The result after gilding is shown in Fig.14c, corresponding to the correctly oriented picture in Fig. 14d. The use of an inverted image in the initial steps was to ensure that the cleanest surface of the thread layer, namely against the tape, was exposed for gilding.

Gold variations

As a beginner in gilding I have here described



only the basic techniques I have picked up by trying. Artificial gold leaf, made from a mixture of copper and zinc and referred to as "Dutch Metal" is also used for gilding. The sheets are thicker, larger and cheaper than those of pure gold. I have also used such sheets for flat regions of veneer, for example the bottom triangle in the "Lady in Gold" and in some cases as background layers beneath pure gold leaf. Since the sheets are thicker than real gold leaf they are less suited for fine details, but I have not explored the difference enough to reach a definitive conclusion.

To avoid tarnishing with age, artificial gold leaf must be protected with a layer of shellac. Gold leaf also comes in a number of shades of yellow and I have not explored the possibilities of mixing shades for different effects, such as for shadows. So there are still a lot of things to try!

PENETRATION THROUGH TO THE BASEBOARD

by Eric Horne

I think we have all experienced at one time or another the disappointment and frustration to find that, after spending several weeks producing a picture, only to find that we have gone through to the baseboard when we are cleaning up. There are many reasons for this, it's not just that you are too heavy-handed with the abrasive paper or scraper, oh no, there are more and varied reasons for this.

Let us first consider the process of laying a picture. For a picture to be ready for laying, the two surfaces being stuck must be as flat as possible and to do this they must be sand-papered or scraped. That of the baseboard presents no problem because of its thickness, that of the picture, because we are dealing with thin veneer, the less material we need to take off to obtain this aim, the better.

It will not have escaped your notice that veneers vary in thickness, so having stuck your picture to the baseboard we next have to level the surface, and to do this we have to take the level down to the thinnest veneer on your picture, so you see, in precisely doing this, we greatly reduce the thickness of an already thin veneer.



An example of rubbing through

That last operation is unavoidable but there is something we can do about the first, which is the laying of the picture, and it is the attention to this which will minimise the root cause of your problem.



Eric stops for a cuppa, well deserved

The answer is in the way in which we lay each individual piece of our picture into the aperture we have cut for it; we need to ensure that it lays as flat as possible. You might think, why bother too much about the surface of the picture which is going to be stuck, for it is not going to be seen anyway.

True enough!! but you do not realise you are storing up no end of trouble for yourself, for beneath the two surfaces are going to occur air pockets.

You will find in the final smoothing you can run your fingers over the picture, and you will find sections which can be pressed down, but won't stay down, and no amount of pressure will keep them down, not for long that is, persevere too long rubbing them down and you will most certainly go through to the baseboard.

There are ways and means of counteracting this, but we won't go into it now, but the chances are that you will mess your picture up for good. Much better to prevent it happening in the first place by taking a little care.

So, we have established that the root cause is the way we make up the picture, piece by piece, and what we can do to

ensure that the pieces lay as flat as possible. I am assuming that most of us use the “window method” and use a knife for cutting. So first, a word about knives in general, and please remember that these are my own observations and preferences, you may have your own there, so just use those you are most comfortable with.



Cutting using the Window method

The Swann Morton No.11 blades are ideal, that's the most tapered pointed one and the one most people use. The orange/yellow plastic Swann Morton holder I find clumsy and in use for any length of time makes my fingers sore, the metal knurled nut for tightening the blade eventually needs to be tightened by pliers otherwise it won't grip the blade, this only increases the roughness of the screw. The blade tends to extend too far out and cannot slip further in the handle because of the screw thread and the blade being too flexible in use. Continued use of the pliers eventually strips the thread of the screw and renders it useless.

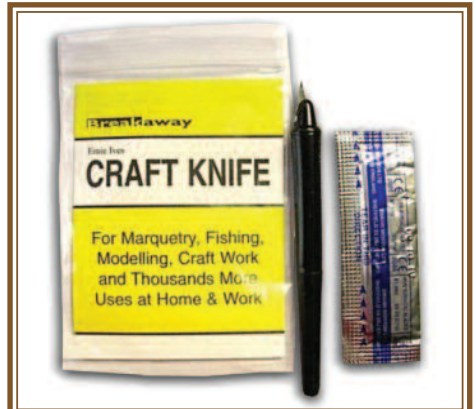


The orange Swann Morton handle



Swann Morton number 11 blades

The Surgical Scalpel type I find a little slender in the grip and the blade too flexible, it is, however, ideal for trimming the excess veneer round the finished picture, the blade extends far enough to be guided along the top of the baseboard. It is also ideal for holding the blade should you wish to grind the tip finer. Without a doubt the one I find by far the best, is the Ernie Ives Craft Knife and I really think Our Ernie came up with a winner here.



The Ernie Ives craft knife

I must admit I had my doubts as to whether the thread on the collet, being plastic, would withstand the continual

screwing and unscrewing without stripping, but it has withstood all of those obstacles with no problems..



The Swann Morton scalpel handles

The grip of the Ernie Ives craft knife is comfortable, no knurling on the holder to make your fingers sore, easy blade change, the blade able to move in or out of the holder to suit your convenience, the tip of the blade can be manipulated with the greatest of ease into all the crevices and corners without having to manipulate the whole picture around too much.

I am sorry if I seem to have wandered off the main topic a little, but this last bit is not related.

The fit of our pieces must neither be too sloppy that gaps appear, neither must they be such that excessive force needs to be applied to squeeze them in. I cannot emphasise too strongly that you should try to cultivate a nice gentle fit, what I seem to remember being called an Interference Fit when I was at work. Rather discard the offending piece rather than muck about trying to trim it up and simply cutting pieces off, it is far better and quicker to cut another that will fit cleanly. Get into the habit of holding the knife upright and not over at an angle,

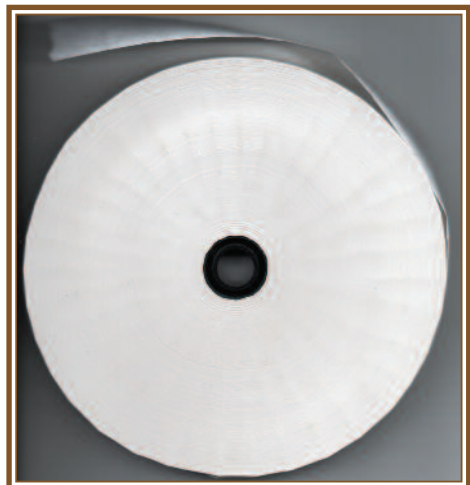
you will find in time that it will become second nature and you will scarcely give it a second thought; and do pay attention to the tip of your knife, because, from time to time the tip may become broken without you realising it. If you can't pick up a piece of veneer on the tip of the knife by the merest pressure the tip has gone, so re-stone it. Lubricate the tip now and again with a piece of wax candle or piece of beeswax if the point is binding.

It is an advantage sometimes to prevent the veneer behind the aperture from moving whilst you are pricking round the cut line (especially if it is a large piece) so secure it with tabs of tape.

Lightly prick round the outline, don't try to penetrate the veneer first go at this stage, do that once it is removed from the back. If the shape you are cutting is of an intricate nature, don't try and cut it out in one go, rather nibble out those intricate parts first.

Do try and obtain a roll of proper veneer tape rather than that brown paper parcel tape, it is much thinner and easier to remove, and being white clearly shows any markings you make on it.

Use the brown paper parcel tape instead to simply protect the edges of your picture whilst you are working on it.



Proper veneer tape

A further aid to accuracy of cutting (particularly if you are using a dark veneer) is to stick a piece of white tape on the veneer you are putting behind the window, firstly, of course, ensuring you have the right grain direction, this way you will have no difficulty discerning the outline of the prick marks.

Systematically remove the tape once the piece is fitted. If by any chance the nature of the veneer is such that any small protruding pieces are likely to break off (especially if you are required to cut across the grain) back the whole piece with veneer tape. Sellotape can be used if you think necessary on burrs and suchlike, but a word of warning, don't leave it on too long, it can be difficult to remove and is inclined to leave a sticky residue. This can be best removed by using lighter fuel or scraping; try to avoid rubbing it with abrasive paper as it only makes it penetrate the grain of wood and this can make things difficult when it comes to the final polishing.

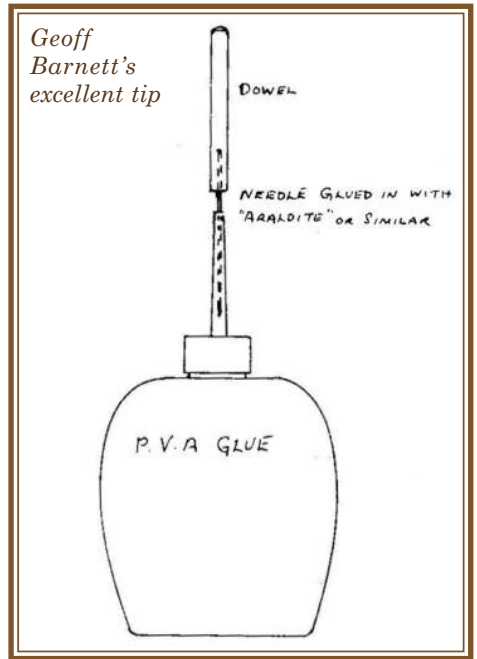
GLUEING IN THE PIECES

There was an excellent tip sent in by Geoff Barnett in the No. 137 Marquetarian, it is very simple and well worth taking note of - all it requires is a needle fixed into a piece of dowel as a stopper for your glue container. I have one of the smallest glue containers (those fine tip style pieces) and refill it from a larger squeeze glue bottle for economy plus ease of use. Don't keep cutting back the tapered spout of the larger glue container, the aperture gets larger each time and eventually the glue floods out all over the place.

QUICK TIP

This "needle in dowel" contraption is much better than a pin or nail for piercing the usual PVA container because it allows you to withdraw it using one's teeth (or gums or lips!) leaving both hands free when glueing.

Geoff Barnett



With Geoff's idea the flow is instant, and you can put the glue just where you want it by placing the minutest amount of glue on the tip of the needle. Furthermore, the hole never gets blocked up with no rusty nails and such to contend with. Just remember to place the needle in the container every time after use. Don't puddle the glue into the aperture and put your piece in, its real messy, imagine doing it with each piece, all that accumulation of gunge is going to have to be removed eventually. It collects all the dirt and gets worked into the grain of wood and goes hard, you finish up scraping far more than is necessary to clean up the surface, just the very thing you are trying to avoid.

Remember, it's not the amount of glue you use which makes a piece stick, but where you put it. Once your piece has been inserted a small amount of glue worked over the piece with the tip of your finger is usually sufficient to fill the crevasses and hold it in place. I find that if a piece is of a large nature, I can hold it and then run glue round the edge, wait a second till the glue gets tacky, then place

in position and run my finger around it, this way there is not the tendency for any part of it to raise up after you have laid it. If you follow Geoff's tip with the needle stopper you will find that you can distribute the glue lightly round the edge without any difficulty. Don't get a build-up of tape on the back of your picture, do try to remove it as you go, and, of course, the same applies to your cutting board.

I have made myself a small scraper, it consists of a piece of old hacksaw blade, ground and stoned to a chisel edge, with a slight curve added to that chisel edge. This I have inserted into a cut I made in a handle shaped piece of hardwood and bound it all with insulation tape; at the other end of the hardwood, I have also shaped it to a taper. I have found this to be an invaluable tool. That tapered end I use for pressing in any piece into its window, and a light scrape over with the other end instantly removes any surplus glue or tape, especially if you use it before the glue has completely hardened. By doing this you can see the picture as you progress because it's not partly hidden by tape, you can get a good idea as to what it looks like when finished, and any pieces that don't look quite right can be removed and replaced as you go along. Systematically it will allow you to remove the tape from the back as well. This way you are not faced with all that hassle of scraping layers of hard glue and tape from both sides all at once. It all helps you to try and work cleanly.

Pictured here are two cabinet scrapers which use changeable preshaped blades. The blades are supplied in five piece packs and the "hook" is already formed on the blade, so everything is set ready to go. These are indeed, very easy to use scrapers.



The Anglepoise Magnifying Lamp

When you reach a stage when you feel that marquetry is for you, do try and invest in an Anglepoise Magnifying Glass and get yourself a decent cutting board, it pays dividends, and you won't regret it.

I am a great advocate of the Cabinet Scraper and have this smaller version as described earlier, in fact, I only use abrasive papers in the final cleaning up and flattening stages.

I can almost hear our more experienced brethren say, 'Cabinet Scraper, now there is a tool which is going to go through to the baseboard if anything is, a lethal instrument if ever there was one'. Not a bit of it, I count it amongst the most useful tools I have amongst my collection. It is cheap, lasts a lifetime, efficient, time saving, the technique easy to master, and used intelligently, it is remarkably sensitive and of no greater risk of going through to the baseboard than anything else. Perhaps I may be allowed to tell you about it another time. I have been re-reading through this missive and hope that I don't sound like the 'Prophet of Doom' with all these Do's and Don'ts. The last thing I would wish to do would be to make marquetry sound as if it were fraught with difficulties and give it an air of mystery.

Don't approach the rubbing down process too timidly, you would be surprised just how much you can take off the surface once it has been stuck to the baseboard without going right through.

I like to encourage beginners to work from their line drawing in reverse and explain my reasons why to them, but I am not insistent on it. I much prefer that they start on a picture of a simple nature straight away rather than endless practise of cutting and fitting simple triangles and squares beforehand; all the fine point work will come later and make much more sense and thereby make it easier for them to appreciate and accomplish. Once that first picture has been completed and the sense of accomplishment has been achieved, there is every chance they will stay with the hobby and go on to greater things.

I am always encouraged when they break away from making use of the piles of drawings which most groups have in their archives, or alternatively, they have found online on our website; for their next marquetry project happens, and said beginner comes up with one of his or her own designs, then I really feel as if we have made a convert and found someone who is going to stay with it.



Eric and Alan Townsend give advice



Eric, Ernie Maxey and Arthur Lord all give even more helpful advice at an Independent's Day held at Redbridge

I would like to wish you all every success with your future marquetry projects and hope you have found this little article to be helpful in preventing a problem happening that we all, experienced and not so experienced alike do unfortunately encounter from time to time.

Being prepared is half the battle. So, best of luck to you all with your marquetry.

Eric Horne.

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



Readers Letters

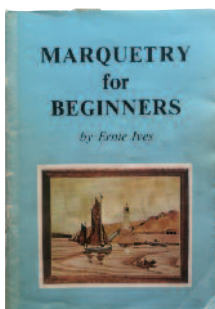


A tale concerning a marquetry kit of Herstmonceux Castle

Hello Alan,

Sometime in 1994, my father asked if I could get hold of a beginner's guide to marquetry. He was going to give it a try! A couple of weeks later (there was no internet or Google) an antiquarian book dealer friend of mine in Leicester, finally got hold of a second hand copy of Marquetry for Beginners by Ernie Ives.

Sadly, however, dad passed away in April '95 aged 82 and when my brother and I were clearing his workshop we found, laid out on his workbench (seemingly ready, to go) the marquetry kit of Herstmonceux Castle (*Pic below*). It turned out he had bought it on a trip to said castle and decided to become a marquetarian!

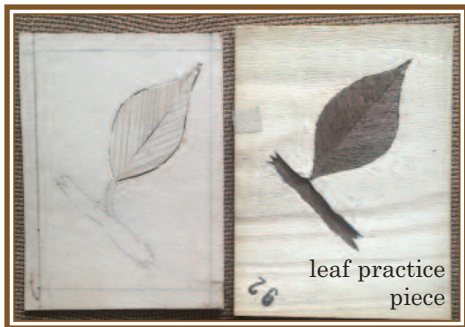


I put it all back in the box, along with the Ernie Ives book, saying "I'll finish that for him."

Twenty-three years later, I came across it again for the umpteenth time in the roof of the garage, the packaging, slightly the worse for wear, damaged by mice etc. However, the contents appeared to be intact, although he had made a start to the leaf practice piece!!



Looking for help, I found the Marquetry Society on line and got I touch with Peter White via email and explained what I



was about to do. It was suggested by Peter, very politely and quite tactfully, that perhaps the Herstmonceux Castle kit was not the one to start with and kindly sent me some small designs and pieces of veneer to practice with, as you can see in this picture below

I'm subsequently, very grateful to Peter, for not being let loose on the Castle, as my first attempt was not very encouraging (*Pic top of next column*) and the second only slightly better.



The cover of the Ernie Ives book has a picture of the Fisherman's Harbour and inside, the centre spread has the design and veneer key of it. (*That original design, middle of next column*). However, I didn't have any of the suggested veneers, (I didn't even know the names of any of the veneers that Peter had kindly sent). I settled on trying to do something with the veneers I had, which was enough to do only half of the picture. (*Bottom of next column*). But, I had made a start.



Peter White had suggested that I would benefit from tuition and recommended that I contact Quentin Smith of the Staffordshire Group.

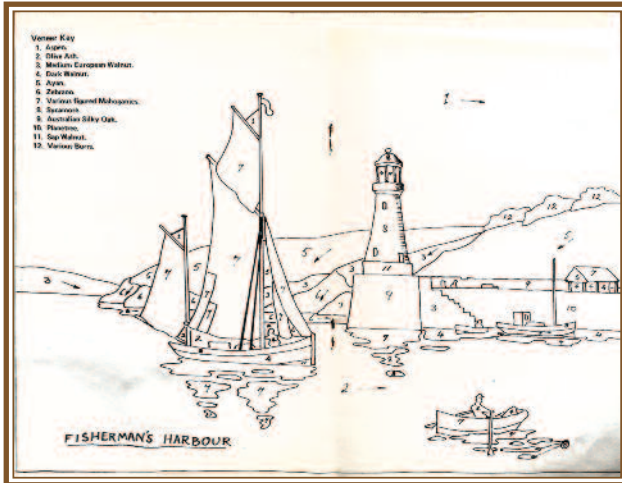
I travelled down to Eccleshall and had a couple of hours with Quentin in the afternoon and another two hours the following morning after an overnight stay in a local hostelry.

Thanks to Quentin, I came away with far more knowledge regarding the multiple techniques and tips needed to continue the marquetry journey with much more confidence..... and I had joined the Staffordshire Marquetry Group, which happened to be the closest group to where I live and have already been in touch with

Quentin to go down again in the very near future for another couple of lessons.

After my trip to Eccleshall, I decided to try and complete the full picture of the Fisherman's Harbour, so I sent a copy of the veneer key to John Coffey who managed to supply me with the right ones or the closest matches.

(The finished picture can be seen below) Notice the glaring mistake I made with the reflections on the water of the boats and sails.



On seeing the lighthouse in the finished picture, a friend suggested I tried one of Dungeness Lighthouse, which is near to my home town of Rye, where I was born and raised and where Dad had lived all of his life.

I sent a photograph of “Dungeness” to Quentin and he suggested I enter it in the 2019 Marquetry Exhibition at Middleton Hall in Tamworth. (Pic below) Where I managed to secure a whole point for the group!



I thought I would try one more picture before I attempted the Castle, so I trawled on the through the designs available on the Marquetry Society Website (I was now a member) and what a coincidence, I came across one for the Landgate in Rye, my home town. I just had to do it!!

So once again with John Coffey patiently finding me the veneers for the task in hand, I had finished another one. (Below)



I was warming to the theme of buildings and places of interest around Rye. But, back to the reason for it all. Herstmonceux Castle. (The picture at the top of next column)



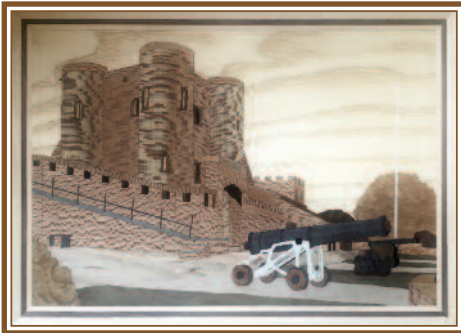
I had finally completed what I had intended to do and in doing so, had very happily caught the bug, because it has given me so much more to do during the last eighteen months of lockdown (and possibly saved a marriage). Continuing with the “Rye and surrounding area” theme and I finished a further five pictures during that time and am happily working away on a sixth! (The next 4 pictures)



An unintended outcome of this, is that I put the first one on a Facebook page for “Ryers” and already two are hanging on walls somewhere in Rye and the surrounding area. (That’s much better than them gathering dust on the floor of my workshop, waiting to be thrown out at a



later date) and the one I am currently working on is destined for the living room wall of a chap I went to school with in 1959 and is now living in New Zealand!! I accept that they are not exhibition winners,



but they have been a lot of fun to do and it's nice to know they are appreciated enough to be hung in somebody's home somewhere.

Ian McLachlan

Hi Ian,

A most comprehensive, detailed and very interesting Reader's Letter. If anyone else has a good story like this one of Ian's we would love to hear from them. They make a jolly good read.

Alan.

Name Change Suggestions

Dear Alan,

The lack of new recruits into marquetry, as discussed at the recent Zoom meeting, likely arises from the link of the term "marquetry" more to the furniture trade. I suggest that the Society could change its name to: **The Society of Marquetry Art** and the magazine title to: **Marquetry Art: The creation of pictures from wood veneers.**

I note that there is a website by Peter Young in Australia entitled: "**How to create marquetry pictures from wood veneers**"

So others are already on the same track.

I look forward to further suggestions on this front,

Best regards,

Vic Small

Hello Vic,

I have to admit that I hadn't considered the idea of changing the names of the Society and magazine. The current names have been with us since 1952 - so by next year they will be 70 years old. Perhaps it is this adherence to ancient references that is helping to hold back new membership and making us look like old people's pastimes - not particularly inspiring for potential new young membership. It would be good to get some feedback on this idea from our readers, so please do write in and let us know what you, the reader, thinks.

Alan.

Subscription Fees For 2022

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

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

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Veneer Pack (UK only - basic pack) £7.99 (includes P & P) available from supplier John Coffey. (Address details page 43)

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:
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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)

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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.

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Email: peter@marquetry.org

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

Veneer Identification

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

Sand Shading and General Enquiries

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

Tel: 01785 850614

Email: qjsmarquetry@gmail.com



Recommended Suppliers



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

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

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

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

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

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“Cherry (or Pinkie)”
by Mrs. G. M. Walker of the West Kent Group
1st in Class B (Intermediate)
1965

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17 Redwing Close,

Stevenage,

Hertfordshire,

SG2 9FE

Or for members in USA:

Ernie Mills,

14515 W Granite Valley Dr.,

#B407,

Sun City West, AZ 85375.

Tel: 623-242-9668.

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Subscription is due every January.

As a special offer, new membership joining in Dec 2021 will receive membership for 2022 free. If joining in 2022 see note below. This only applies to new members.

2022 joiners renewal date is January 2024 Note: Reminders will not be sent

To Hon. Membership Secretary

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17 Redwing Close,

Stevenage,

Hertfordshire,

SG2 9FE

Or for members in USA:

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#B407,

Sun City West, AZ 85375.

Tel: 623-242-9668.

Email: emills21@cox.net

Note: You can now pay online if you wish

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UK Membership £26.00

European membership £28.00

Outside Europe £31.00

Note: If joining as a new member in **2022** (rather than 2021) you will receive **2023** membership free and your membership renewal date will then be January **2024**

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Associate / Junior member* £ 1.00

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Address

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Telephone..... Group (if known)

How did you hear of the Society?

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