

THE MARQUETARIAN

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“Queen”

by Brian Freeman Independent
603 VHC in Class 6A



Journal of
The Marquetry Society

The Marquetry Society

Founded 1952

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Deadline Dates

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282 is 12th January 2023 but please let me
have as much material as possible by
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Page 3 Cartoon



“Look into my eyes - you CAN win the 2023 Rosebowl”

Cartoon in the 1880's Christmas Sloper style. This artwork by Alan Mansfield

The 2023 International Marquetry Exhibition

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

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



Firstly, the very best of Season's Greetings to you all. I hope the Winter weather in your neck of the woods is being kind to you. It's nice and cosy in the editorial office here with all these computers and servers churning away - certainly keeps it warm.

Our annual International Marquetry Exhibitions (and competitions) are now starting to settle back into their normal rhythm after the covid disruptions of the last couple of years. Unfortunately, because of the lower footfall at the last 'National', there has been a level of discussion and debate as to how we should conduct these things in the future. Our constitution quite clearly states that we

are obliged to hold an exhibition each year for the general public to come and see our collective work and be inspired by the beauty of it (and hopefully become members themselves), but the man (and woman) hours involved, stewarding and costings have to be considered. So, do we carry on with the current format or do



we perhaps look at other ways to hold our exhibition? Any thoughts on this? Or are we okay as we are? Do write in and let us know.

With the knowledgeable research done for the laser cutter series, it rather becomes inevitable that we must quote (or borrow) information from various sources. We do this as far as possible without plagiarising, but sometimes this is inevitable. However, copyright does allow us to copy if it is for educational purposes and we do not make or accrue any monetary reward for it - which we certainly do not. Also, we are a closed 'shop' so to speak, where our journal is only available to our own membership and is not accessible by the general public. I quote from the Government's own wording on this:

"Several exceptions allow copyright works to be used for educational purposes, such as: the copying of works in any medium as long as the use is solely to illustrate a point, it is not done for commercial purposes, it is accompanied by a sufficient acknowledgement, and the use is fair dealing."

I believe that we fulfill those above requirements. This is, after all, an educational and informative journal for the sole benefit of our membership and no one else.

Alan.

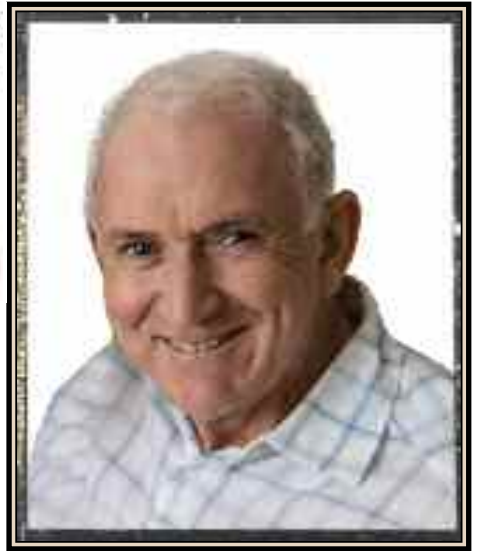
Winter period Password

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

j a c a r a n d a

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 2022**.

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



The Society, as you know, is a non-profit making organisation run by an elected committee who do their best to fulfil the remit of our constitution and keep us viable. All officers and committee members are volunteers, albeit that they need to be elected by our members to be able to hold office. They are unpaid, but fully understand that any reasonable expenses incurred whilst carrying out their duties, can be claimed from the Society. Nobody should be out of pocket for doing their job.

That may seem quite straightforward, but in all the years that I've been involved in committee work for the Society, I've known of officers and committee members who have been, not only generous with their time, but reluctant to make legitimate claims for expenses. And I'm talking about potentially large amounts of money here.

This brings me to the letter published in the last Marquetarian written on behalf of the attendees of Alan Mansfield and Dave Walker's regular Zoom meetings, where it is suggested that the Executive Committee should be made aware of the situation regarding the cost to Alan Mansfield of mailing out welcome packs and magazines etc. We are very much in the picture regarding this and the extent to which the Society is being indirectly subsidised by officers not claiming legitimate expenses in general. Unfortunately, we cannot force payment upon any member as we are obliged to show in our accounts income and expenditure in a proper manner. Questions would be asked by our auditor and probably some

members if unspecified or ex gratia payments were regularly shown as expenditure. We do require invoice-supported expenses claims, even if the individual is only claiming part payment. Examples of this could be as in the case of shared costs of computer hardware/software, printing costs etc. We do not play a simply passive role here and I know that our treasurer will often contact an officer when he is expecting to see an expenses claim and request an invoice or claim form.

When judges are invited to cover our National Exhibition they are asked to submit expenses claims for travel, accommodation if needed and meals, which is perfectly reasonable. Likewise for committee members expected to attend AGMs. But, here again, I know full well that many will not make a claim at all, thereby hiding the true cost of running the event.

There are no surprises to me in Alan's response to the letter I referred to and we have often discussed in committee what would be the consequences of him throwing himself under the 'proverbial bus'! He has put out the plea before as I and the committee have, for individuals to come forward to understudy him in his roles as magazine

editor and web master. We are on a knife edge with the situation as it is and are fully aware of how disastrous things could turn out if we carry on failing to make provisions for the future.

We've been here before and the panic stations we had on the run up to Ken Southall's retirement as membership secretary were only put to rest when Andrew Jaszczak stepped into the breach. This is just one example of a good hearted and willing member coming to our rescue and, going back in our history, there have been many others.

I'm sure you appreciate that if the worst should happen and we had to turn to a professional to help us maintain our web site and produce the quarterly magazine, that expense would have to be offset by a considerable increase in membership subscriptions. Either that or settle for an inferior magazine and/or poorly maintained website. If we were to increase subscriptions substantially, this could tip the balance and result in an exodus of members. We can ill afford that to happen, as you know we are still struggling to maintain viable numbers anyway.

Without a doubt, if all due expenses were claimed by officers, we would be thrown into financial turmoil. As I said, we are happy to meet any valid claims and do nothing to deter individuals from making them. But, it's not good that the true running costs are hidden from you. However, that's the way it is and has been for many years.

Believe me, I'm an optimist by nature but the spectre of us being wiped out overnight is not beyond the bounds of possibility and sends shudders down my spine at times. So, if we are to continue to enjoy long into the future what we have here and now, please think long and hard about if you could play a part in keeping us afloat in the coming years. It's your experience and time we need, not a subsidy!

Peter

Editor's Note: Peter is absolutely correct when he states that not only he, but our treasurer too, often remind and attempt to persuade me, to send in my receipts to claim back the expenses I incur doing my jobs on behalf of the Marquetry Society.

As I explained in my response to the original Reader's Letter, I am indeed concerned about the finances of our society, but mostly I am very concerned about the lack of any backup if I encountered any personal difficulties.

Although 'Word' can produce a usable journal, it is no match for QuarkXPress, which I currently use plus our website would become a vastly reduced "mini" site with little room for the copious galleries we have at our disposal presently.

Peter rightly says that we do need someone to come forward to act as a deputy, so could it be you? If it is, do get in touch - we are a friendly bunch!

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JOHN COFFEY



Web Secretary's Letter

It gets harder and harder finding time to sit down to compose my Newsletter and do some marquetry. Since my last letter saying that I didn't have a project, amazingly I have found one and actually started cutting! I don't know how long it will take though. At this rate it might be ready for the Exhibition next year. I haven't had many emails or other enquiries this session. The only enquiries have been concerning disposal of veneer or equipment of members who have passed away. With a membership of Marquetarians who are growing older it is inevitable that this will be happening more often unless we have an influx of New Blood.

You may have noticed lately that there has been a lot written about the use of laser cutters for the production of marquetry. In our Tuesday evening meeting this has taken up a lot of time and there has been quite a bit of different views. Personally I feel that my own way is best for me. A good sharp blade in my knife and cutting veneer manually. Yes, I know laser cutting is accurate to the nth degree, but to me it seems that it defeats the art of hand cutting. My main objection to using a laser cutter is firstly, for the amount of work I turn out it would not be economically viable at around £400. I am not a computer buff and to buy new software, Adobe Illustrator,

for £20 a month, or a freebee and learn how to use it would be beyond my needs and skill for the amount of work for which I would require it. I would not wish to produce multiples of vector designs that were accurate to 100%. I would be continually on the phone to Alan to help me out! I must agree with Alan in the last issue that his machine looks very good, but it would take up too much space in my room. However, if there are the funds available and with general agreement perhaps a group could acquire one. (I doubt it though). Mind you, I can't wait to see Alan's first picture from the laser. I bet it will not be as good as his hand cut work which is superb. As he says, that perhaps in the end it will be "easier to make a tracing and cut my picture in the conventional way." Well I expect this is a subject that will go on and on, so keep reading!.

Recently I attended a local Art fair in the village. The quality of the exhibits was excellent. There was a lot of paintings, stitch craft, pottery, beadwork, knitting projects and more. I got speaking to one of the exhibitors and mentioned marquetry which, of course, she knew nothing about. Fortunately I had my mobile phone with me and showed her some of my work and other pictures from the Society website. She was amazed at the diversity of work that could be created and suggested that I should offer to display and/or show how marquetry is done at the next show. I said that I would think about it, explaining that I do not sell my work, but it might cause a bit of interest if I exhibited. Let's wait and see.

Don't forget that Alan needs items/letters for the Marquetarian, so do write some.

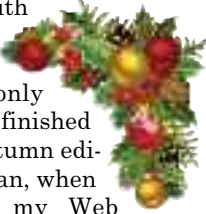
Wishing you all a Merry Christmas and a very Happy New Year,

Bye for now.

David



Here we are with the Festive Season back with us again. It only seems that I have just finished compiling the 2022 autumn edition of the Marquetarian, when here I am writing my Web Officer's report for the 2022 Winter edition of the Marquetarian! Doesn't it all come around quick these days?



As it is approaching that time of the year when membership subscriptions become due, don't forget that you can now pay your subs online.

PayPal online payments is the system we use. It is totally secure and is all done on PayPal's own servers. None of your financial transactions are conducted on our Marquetry Society servers.

What actually happens is that when you click the "buy now" button, that action takes you away from our website and invisibly places you in PayPal's secure system. When you complete your transaction it quietly returns you to www.marquetry.org without you even realising that you have been away from our own website at any time, it is so seamless.

Online payments saves you from having to write cheques and going out into the winter weather to post them. You can do all of your membership payments from the comfort of your armchair and laptop computer. If there's anything you need to pay for that isn't listed on the drop down lists, then all you need to do is choose the

'donate' option, fill in the appropriate details on the PayPal onscreen form and click the donate button. The payment will reach us and your transaction will be complete.

Several of our members have contacted me recently to say that the password for our 'members only' section of the website will not work. This is always due to the computer's memory cache. Memory cache is a hardware or software component that stores data so that future requests for that data can be served faster; however it can temporarily block you from using the new password. The way to get over this is to click the refresh button. It looks like a circle with an arrow head in it located beside the address bar around the top of your internet browser screen. This will then allow you to insert the new password and enter our 'members only' section of the website. F5 on your keyboard will also reload the page.

And a Jolly Good Christmas to you all.

Cheers,

Alan.



LASER CUT MARQUETRY

Following on from the introductory article on the laser cutter subject, we now look at the basics and types of laser cutters you may encounter and of ways you can try out these machines without having to dig deeply into your pocket, so read on:



Laser Cutters are superb tools offering the possibility to create many different things. From simple boxes to engraving detailed graphics into wood or building complex three-dimensional objects.

In this beginner's guide, which carries on from the introduction article in the autumn edition of *The Marquetarian*, we will explain the basics of how a laser cutter works, show you some examples of things that can be made with a laser and how to create designs for laser cutting or engraving. You'll also learn which material can be used and how to get access to a laser cutter.

So, what is a laser cutter?

A laser cutter is a computer-controlled tool that uses a laser beam to precisely cut or engrave material. A laser is basically just highly focused, highly amplified light. The laser beam causes the material to locally burn, melt or vaporise.

The kind of material that a laser can cut depends on the type of laser and the specific cutter's power.

The term "Laser" is short for "Light Amplification by Stimulated Emission of Radiation". Laser technology was developed in the 1960s.

There are different types of laser cutters. This beginner's guide will focus on gas lasers, solid state (laser LEDs) and CO2 lasers in particular, as these types are most commonly used by hobbyists and small businesses. Other types are (for example) fibre, or crystal lasers which are mostly used for industrial applications.

CO2 and solid-state laser cutters are capable of cutting and engraving a wide range of non-metallic materials such as wood, paper, acrylic, textiles and leather.



In a CO2 laser cutter machine, such as you see above, the laser beam is created in a tube filled with CO2 gas. Next, with the help of mirrors and lenses, the laser beam is directed to the laser head and focused on the material surface. Electronically controlled stepper motors move the laser head to cut or engrave the desired shape onto the material of the workpiece. The shape is defined by an input file which can be a vector or raster image. The solid-state laser focuses the laser beam directly onto the work surface, in our case, that being a wood veneer.

When the laser hits the material, a very small area is heated in an extremely short period, causing the material to melt, burn or vaporise.

In general, there are three tasks that a laser cutter can perform: Cutting, Engraving and Marking.

Cutting

When the laser beam goes all the way through the material of the workpiece it creates a cut. A laser cut is generally very precise and clean. The look of the cut edges depends on the material. For example, the edges of cut wood are typically darker brown than the original wood. The edges of acrylic do not change colour and have a nice glossy finish after laser cutting.

The kerf of a laser cutter is very small. The term kerf refers to the width of the groove made whilst cutting. This varies from material to material and is also dependent on the specific settings of the laser. For many materials, the kerf will be somewhere between 0.05 mm (0.002 in) and 0.5 mm (0.02 in).

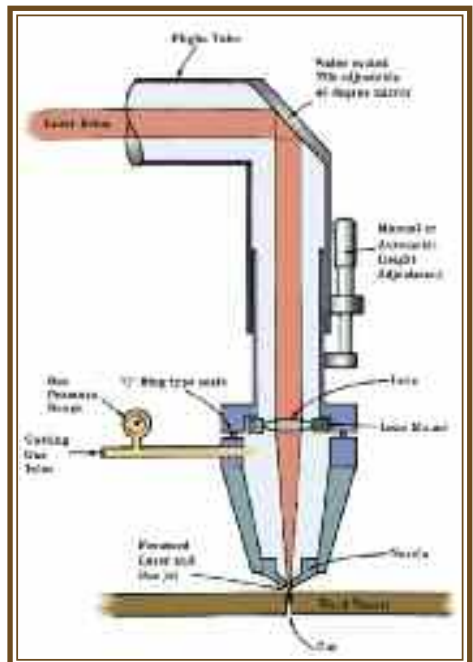
Engraving

It is called engraving when the laser beam removes parts of the top material, but does not cut all the way through the material, much like a router.

Marking (a process mainly used when working with metals)

Marking is when the laser does not remove material, but for example, changes the colour of the material. With CO2 laser cutters marking is mostly used when working with metals. These solutions listed below are used for making high quality black marks (lettering etc) on a wide variety of metallic substrates

A marking solution (for example CerMark or Enduramark which are available from Amazon) is applied to the surface of the workpiece. After the marking solution has dried, the engraving can be performed. The heat from the laser bonds the solution to the metal, resulting in a permanent mark.



Operating principles of a gas laser

How to get started with laser cutting in 4 stages

So, you want to laser cut your own design? Here's a step-by-step overview of what you need to consider in order to make it happen.

1. Getting access to a laser cutter
2. Choose a material to cut or engrave
3. Create your design
4. Cut or engrave it

1. Do I need to buy a laser cutter?

In some cases the answer will be no – you don't need to buy a laser cutter. There are a lot of other options to get access to a laser cutter:

Makerspaces

If you are interested in getting some hands-on experience with a laser cutter or even a 3D printer, why not look for a local makerspace. Makerspaces – also called makerlab or hackerspace – are collaborative workspaces for making and

learning. They offer a variety of equipment, for example, and as I said, 3D printers, CNC machines, soldering irons and very often also laser cutters!

The big advantage of makerspaces is that the other people there are usually very helpful and they often also offer courses on how to operate their machines. There are many different types of makerspaces some are non-profit; others operate based on memberships or charge a fee for the usage of equipment. Check out if there is a makerspace nearby. This site www.gov.uk/government/publications/libraries-and-makerspaces/libraries-and-makerspaces is a very good place to start looking.



Good example of a laser cut picture

Schools, colleges and universities

Especially if you are a student, schools, colleges and universities are also a good place to look for a laser cutter.

Laser cutting services

The third option is using a laser cutter commercial service. When working with a laser cutting service you just send them your files, choose a material and then the company will do the cutting and ship the finished pieces to you.

Next column you can find some online UK laser cutting services or just look for a local laser cutting shop.



The Great Wave cut and scorched using the services of a laser cutter

<https://www.cut-tec.co.uk/high-volume-cutting>

<https://www.brunelindustriallengraving.co.uk/>

<https://www.lasercutit.co.uk/laser-cutting/laser-cutting-services>

<https://www.lasercutting.co.uk>

Purchasing a Laser Cutter

If you are just starting with laser cutting, I recommend trying one of the options above before looking into buying a laser cutter to get some experience and find out which features are most important for you.

Even when looking only at CO2 or solid-state diode lasers, there is a wide variety of different laser machines available, and the selection is continuously growing. The price range is big, with entry-level Chinese imports starting at about £500 and professional grade machines costing several times £10,000.

In this beginner's guide, we won't go into more details, but I plan to write an overview of the different types available on the market plus the most important features to consider when buying a laser cutter. That will be for a future article in this series.

2. What materials can be cut or engraved with a laser?

CO2 and solid-state diode laser machines are more than capable of cutting and engraving a variety of materials.

However, there are also materials which cannot be processed. This may be because the laser cannot cut through the material, or because toxic gases would form which could be health damaging. Also, very flammable materials cannot be used.

Depending on the power and other specifications of the machine you are using,

the maximum material thickness that can be cut will vary. Wood veneers are a standard thickness however.

The power of laser cutters is measured in Watts. Typical power levels range between 30 Watt and 120 Watt.

Lasers with higher power are mostly used in industrial applications only.

Material	Cut	Engrave	Comment
Wood	yes	yes	
Plywood	yes	yes	Lasers can struggle to cut plywood sheets with exterior glue. Use plywood with interior glue.
MDF	yes	yes	
Cori	yes	yes	
Cardboard	yes	yes	
Paper	yes	yes	
Leather	yes	yes	Use vegetable-tanned for best results.
Felt	yes	yes	
Cotton	yes	yes	
Acrylic (Plexiglas)	yes	yes	
Dextrin (PCM, acetate)	yes	yes	
High-density polyethylene (HDPE)	yes	no	Edges melt badly. Watch closely – easily catches fire.
Polypropylene (PP)	yes	yes	Melts somewhat
Granite		yes	
Marble		yes	
Slate		yes	
Stone tiles		yes	
Ceramic, Porcelain		yes	

Glass	yes	
Stainless Steel	yes	Can be marked (basically engraved)
Aluminium	yes	Can be marked (basically engraved)

Materials that should not be cut or engraved with a laser.

There are materials that should never be cut or scorched with a laser because this will lead to the creation of toxic gases or dust which can cause ill health and possibly damage the cutter.

These materials include (but are not limited to):

Leather or artificial leather which may contain chromium

Carbon fibres (Carbon)

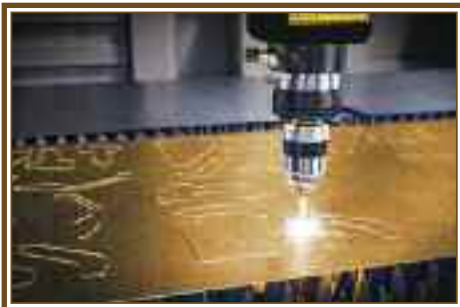
Polyvinyl chloride (PVC)

Polyvinyl butyrale (PVB)

Polytetrafluoroethylenes (PTFE /Teflon)

Beryllium oxide

Any material containing halogens (fluorine, chlorine, bromine, iodine and astatine), epoxy or phenolic resins



Gas laser cutting designs in wood sheet

3. How to create a design for laser cutting or engraving.

Most CO2 and solid-state diode laser cutters work very much like your everyday inkjet printer. The laser cutter comes with specific drivers which convert an image from a computer into a format that the laser cutter can read.

When working with laser cutters it is important to know the difference between vector images and raster images. Both image file types can be processed but raster images can only be used for engraving and not for cutting.



A vector image stores all the lines and colours as mathematical formulas. Raster images are pixel based which means that the image is made up of many small squares. Vector images can be scaled up without any loss in quality whereas raster images will start to “pixelate” at a certain enlargement.

Vector file types: SVG, EPS, PDF, DXF, DWG, CDR (CorelDRAW), AI (Adobe Illustrator)

Raster file types: JPG, PNG, GIF

You can use the software of your choice as long as you export your file in a suitable format. An example of graphic design software is Photoshop or similar.

General settings

The first thing that should be considered is the size of your material plus the maximum size that the laser bed can accommodate. This defines the maximum size of your design. In general, it is a good idea to set the work area to this size.

The colour mode should be set to RGB. Different colours are usually used to specify different processes. For example, red could be used for all the parts that

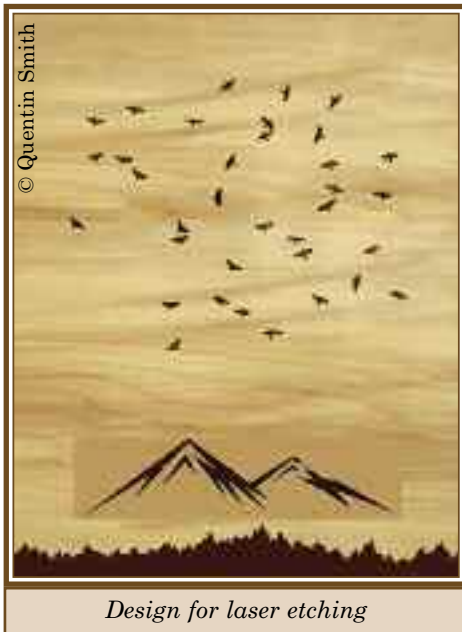
will be cut and black will be used for engraving.

Creating a file for laser cutting

As explained earlier, during a cutting operation, the laser fires a continuous beam at the material to slice through it. To know where to cut the laser machine needs a vector path as the input file.

Only vector graphics with the smallest possible line thickness (this depends on the software you are using) will be cut by the laser. All other graphics, like solid shapes or thicker lines, will not be cut.

When cutting out text or other complex shapes you to consider that unconnected middle parts – like the inside of an “O” – will fall out. Depending on your desired design you may want to prevent this. For text you could, for instance, use a stencil font where all the inside parts of the letters are connected to the outside parts.



When engraving with a laser one can distinguish between vector engraving and raster engraving. Vector engraving is basically the same as cutting, with the only difference being, for engraving the power is set lower so that the laser just

removes the upper part of the material and does not cut through.

For raster engraving, the input file can either be a vector file or a raster image. During raster engraving, the image is engraved by the laser line by line, pixel by pixel. The process is similar to the way in which an inkjet printer applies ink, but instead of ink being applied, material is removed by the laser beam instead.

Engraving works for simple shapes as well as for complex images. Photos need to be turned into grayscale images to be engraved.

4. How do you use the laser cutter?

Once you have your design ready, it is time for the final step – the cutting on the laser. Laser cutters are very powerful machines. You can create great things with them, but they are also potentially dangerous, so first a word of warning.

Before using a laser cutter always first make sure you read and understand all the safety instructions that came with it. In addition, be aware that the wavelength of a CO₂ and solid-state diode laser is in the Infra-Red part of the light spectrum, so it is invisible to the human eye. The red dot you see with many machines on the material surface is only a positioning aid and not the laser beam which is actually doing the cutting.

Preparation

First of all, check that your material fits inside the work area of the laser cutter and cut it to size if necessary. Also, be prepared to make some test cuts or engravings and bring some spare material with you.

You don't necessarily need any extra tools when working with a laser cutter but in my experience, the following tools may come in handy:

Utility Knife or scalpel: For cutting material that wasn't cut all the way through by the laser cutter or to cut paper and cardboard to size.

Painter's Tape/Masking Tape: Use it for masking the surface of your material to prevent burn stains and to tape down light materials.

Measurement Tape/Callipers: For measuring dimensions and making sure your final objects have the right size.

Various settings for the cutter

The four most important settings of a laser cutter are power, speed, frequency and for focus distance.

Power: Defines the output power of the laser. Typically, can be set from 0 to 100% (maximum power). High power is used for cutting thick materials and lower power is used for engraving and cutting of thin materials such as paper.

Speed: Determines the movement speed of the laser head. For engraving and cutting of thin material, the speed is usually set (close) to the maximum.

Frequency (Hz, PPD): Basically, this is a parameter not generally found with the solid-state diode laser cutters, but may be found with many of the CO2 cutters. The frequency parameter specifies the number of laser pulses per second. Frequency depends completely on the material used. For example, wood cuts best at around 500 to 1000 Hz and for acrylic 5000 to 20000 Hz are recommended to achieve a smooth edge.

Focus: As previously explained, there is a focusing lens inside the laser head. The focus point (where the laser beam is thinnest) should be on the material surface or slightly below, for most applications. To ensure this the material needs to be a certain distance away from the lens. The exact distance depends on the type of focusing lens that is used.

Many laser machines have a motorised bed which can be moved up and down to set the focus distance. Alternatively, the position of the material surface needs to be manually adjusted.

So now that you have a basic understanding of the available settings you might

ask yourself how to find the right settings for your projects? A good starting point is the laser cutter manual. Often you will find suggested settings for many materials. If you are working on a shared laser in a makerspace there are usually lists with recommended settings available.

Ready for Cutting?

Finally, you should be prepared to make your first cuts. It can take a few trials to find the ideal settings for your material.

Always change only one parameter in a test process. For example, start with the power by testing different values in 5-10% increments. Once you're happy with your results, don't forget to write down your settings for future reference.



Laser cut picture done in Decoupage style, basically a 3D marquetry work

Copyright information

Much of this particular descriptive and **educational** article was sourced from various learned journals both printed and online and is only intended to benefit our Marquetry Society's closed (*meaning not the general public*) membership in an **educational way** (or benefit) to add to their knowledge concerning laser cutting.

Perhaps a level of plagiarism could be levelled at some of the text and/or illustrations, but the overall intention is to impart a level of important **educational understanding** to our readers on this complex and intriguing subject.

Final completion of my carousel & my latest checker set

by John Gudwick

Many years ago, at one of the MSC Wood Show demonstrations I came across a set of brass chess pieces, or attachments, intended for wood turners. Like many others, the impulse to buy such things for a future project caught my eye. You (mostly meaning myself!) do of course know that I will use these one day.

I have slowly become aware that at my age there is a limited amount of time for such long-term fantasies, one of those particular fantasies being the principal driver behind the final completion of my carousel.

Although I have made countless chess/checker boards, I decided this would be the last and it would incorporate Rosewood and Maple chess piece turnings, together with these brass attachments, coupled with a combined storage for all the pieces. I also sourced white and black Marble checker squares to complement the set. The space left at the hinge area is for a chess clock which has yet to arrive.

I have a chiming clock mechanism that keeps jumping out at me in my supplies drawer, but I have at least 4 months of repairs to complete for others, so as before, it too will have to wait.

A couple of years ago I sent in a copy of an article from a local magazine showing my Marquetry and my carousel near completion, the article was reproduced in these pages (summer 2019 number 267 page 40). I finally finished it last year and typically would have exhibited it a wood shows in my area. However, like so many plans around the world, COVID put a stop to that idea. Some of my family and friends wanted to see it and have suggested I put it on YouTube which I have just completed.

So, if you want to see how it was all done, the following YouTube link will show you the assembling of the whole project. I have taken it apart many times to dry fit the various parts; the final time was to French polish everything, at that time my friend Keith videoed the complete assembling of the carousel in 5 separate stages, and I then put it all together as one continuous video, here is the link address:

<https://www.youtube.com/watch?v=ERRtfaA4oQ8>

The following photos are some shots of my chess or checker set and a few, or slightly more, screen captures taken from the original video. Do enjoy. Firstly: Chess Board.



*Brass
Chess
Pieces*





Chess and Checker set



Showing burl veneer inside lid



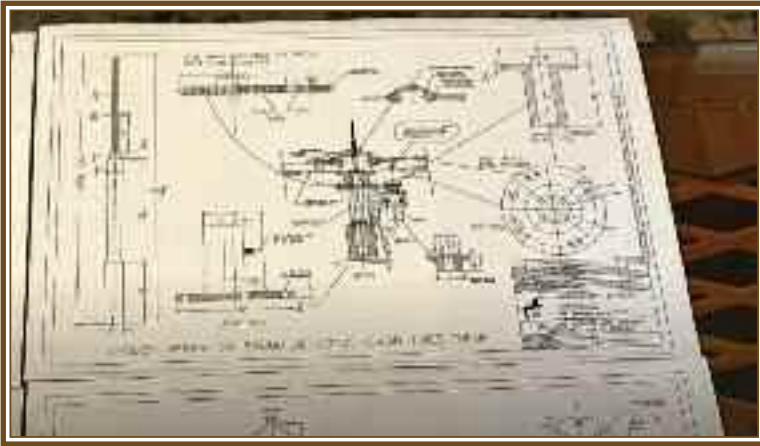
John introduces us to his video of the build and assembly of his fully working and functional carousel.

John carefully researched the operation of these carousels and ensured that it rotated counter clockwise; our UK ones go clockwise!

John's miniature - and fully functional! - antique style piano.

It is actually a music box. It appeared on the front cover of the Lee Valley catalogues and magazines, along with other pieces of John's work.





John, as some of you may know, is a designer and draughtsman who is very familiar with the use of CAD (computer aided design - and drafting if using CADD) and the 'blueprint' you see here shows that ability off to perfection. And that is only one of many sheets!

Here you see the carousel fully 'plugged in' and ready to show off its amazing and highly impressive abilities.

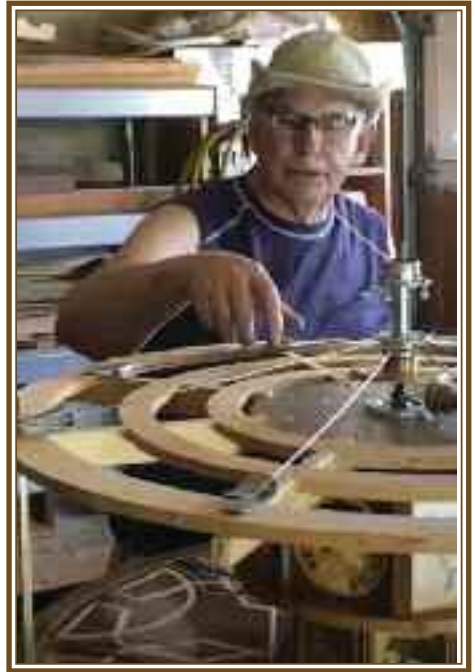
It actually has a built in stereo music system coupled with moving figures. Just watch the video to see.



Here, as you see, John shows us the build and intricate construction of the carousel from the basic frame work to the moving mechanicals and the specialised electrical work. This is the main structural part of the carousel, in the following photos there are more detail views.



The, shall we say, skeletal work of the innards of the carousel. Notice the four speakers and the built in music system. The drive motor and mechanical elements of the gearing for the turntable are on view here. John has got them perfectly balanced, so no wheel type wobbles here! Amazingly this is all run by remote control - see the little handset sitting on the central plinth ready for testing.



John tests the tensions in the support wires from the central hub to the outer rim of the main support for the moving elements of the carousel. All of those synchronised moving figures and lighting are suspended and (or alternatively) are fully fixed and attached to this large circular support. The attractive lighting in particular will be properly affixed to this support which is such an important component.

Here John is pointing out the gearing and offset pulley arrangements for the up and down movements of the four hand carved Roman soldiers driving their horse-drawn chariots. Note how the components are building up.





A close up view of the bevel gears John uses so successfully in his model carousel. They are driven from a central shaft which seems to power them quite adequately, which proves that the motor has more than sufficient reserves of power.

John fits one of the 'roof' panels to show us how the finished carousel will begin to look. But, for those, like me, who enjoy seeing the workings, John has kindly added a transparent panel for us nosey blighters to look in.



The very decorative top panels are now being positioned and attached to the main circular support. Each one of these panels has its own design embedded. They are all French polished and look superb. In addition they are all removable if required.

Here we are in John's workshop where you can see the splendid job that John has done with the marquetry design and patterned 'floor' or base of the carousel. The moving Roman models have yet to be installed.



And now the four hand carved Roman soldiers driving their horse-drawn chariots are about to be installed. these magnificent Roman models actually do move up and down while the carousel turns. Do check the video out to see for yourself.

Here it is in all of its glory - and we have to say that it is a true work of art. Certainly something very different in the artistic medium of marquetry. A fully moving piece of work which also produces its own musical accompaniment.





Here we see a detailed view of those afore mentioned four hand carved Roman soldiers driving their horse-drawn chariots - and superb they look too. It's a shame that I can't show you them moving, but go to YouTube and see them working.

John very happily displays his work of twenty one years. Indeed it has been long in the making, but from what we see, I think you will agree that the end result is most truly well worth the effort. It is enough to make you smile!



And there you are, on the left is the finished carousel complete with its Roman soldiers and chariots. Mechanically intriguing, even electrically as well. There are indeed a lot of complexities involved in John's carousel. John wrote about it in 2019, however it was not finalised at that time, another couple of years were required for that completion to ensue, but here it is, at last, in all of its glory and wonderment. A superb piece that would surely win the top award in the applied class at any of our International Marquetry Exhibitions and competitions. Quality marquetry cannot be hurried, but when finished - wow, is it worth it? Yes!

Still can't find that perfect veneer?

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

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

Phone : 01277 890616

Email : info@woodveneers.co.uk



it's time to
**RENEW YOUR
MEMBERSHIP**

Yes, it's that time of the year returning once again. It is time to renew your membership of the Marquetry Society.

You can do this by filling in the form included with this edition of The Marquetarian and posting it off with your payment to our membership secretary, or you can renew via our website. Go to the 'How Do I Join?' button on the home page and click, then scroll down to 'online form' and click, then choose RENEW SUBS

and click, and then choose 'Renewal' for your location, and then click the yellow Buy Now button to take you to our PayPal page and just follow the prompts. You will then have renewed your membership.



The Transparent-Tape Window Method

by Vic Small

I will here describe how I constructed two pictures based on originals by the artist Gustav Klimt using a modified window method.

1. Malcesine Lake Garda Italy

The original picture from Klimt is shown in Fig.1. Two photocopies of this picture, at the chosen size, were produced by taping together segments of the image, printed on A4-size sheets. A waste veneer sheet, slightly larger than the picture was covered with white tape and a copy of the main contours of the image transferred to this sheet using carbon paper. To prevent smudging of the carbon contours, this image was overlaid with transparent tape (5cm wide strips).

A window was then cut out of a segment of the waste veneer and covered from the rear with transparent tape in two orthogonal layers, adhesive side up (“the tape window”).

The first photocopy image of the picture was then placed beneath the veneer with the appropriate region under the window (Fig.2). The corresponding region in the second copy of the printed image was used to cut veneer pieces to fit into this window. For the region shown in Fig. 2 the image was simplified (inset Fig.2) and modified to conform with the limitations imposed by the use of veneer - namely more clear outlines- as opposed to diffuse ones with paint.

The veneer pieces inserted in the adhesive window were cut from veneer sheets that were coated with transparent tape and placed in the window, with the taped side up. Once the window was complete, a layer of PVA glue was applied and a plastic sheet overlaid and briefly pressed by hand to push the glue mainly into the adjoining boundaries of the veneer pieces.

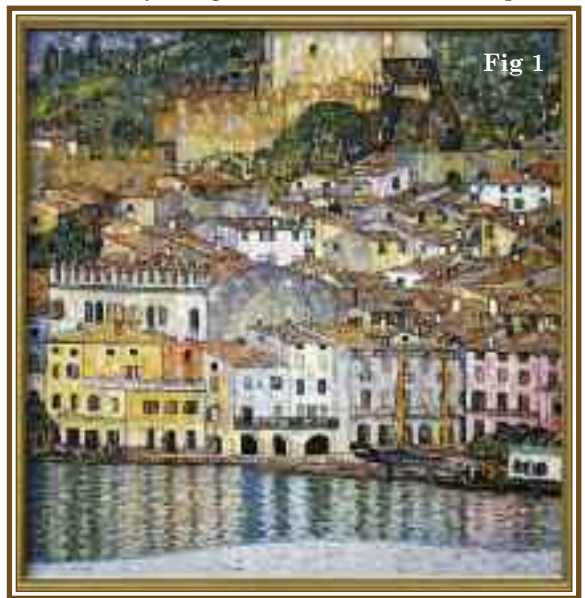


Fig 1 The original Klimt painting

In this way the first window was stabilised, so that a second window could be made in the next, adjacent segment of the picture.

Differently shaped veneer elements were used to mimic the different items of the picture: rhombic or multi-shaped pieces

of mainly green veneers for the foliage between the houses; thin, tapered strips (red, yellow and white) for the roofing (Fig. 3,4); elongated ellipse-like segments for the lake (Figs.5, & 6). Each window segment of the picture was stabilised with PVA after completion, as above, and then the entire picture was covered with another layer of transparent tape.

The picture was then inverted and the backing tape removed. The tape glue contaminating the back was removed by applying a cloth soaked with turpentine. Any unevenness on the rear side was removed with sandpaper and the picture mounted and pressed on a board of multi-layered plywood, using PVA as adhesive.

GUSTAV KLIMT, a short biography.

(July 14, 1862 - February 6, 1918)

Gustav Klimt was an Austrian Symbolist painter and one of the most prominent members of the Vienna Art Nouveau (Vienna Secession) movement. His major works include paintings, murals, sketches, and other art objects, many of which are on display in the Vienna Secession gallery. Klimt's primary subject was the female body, and his works are marked by a frank eroticism - nowhere is this more

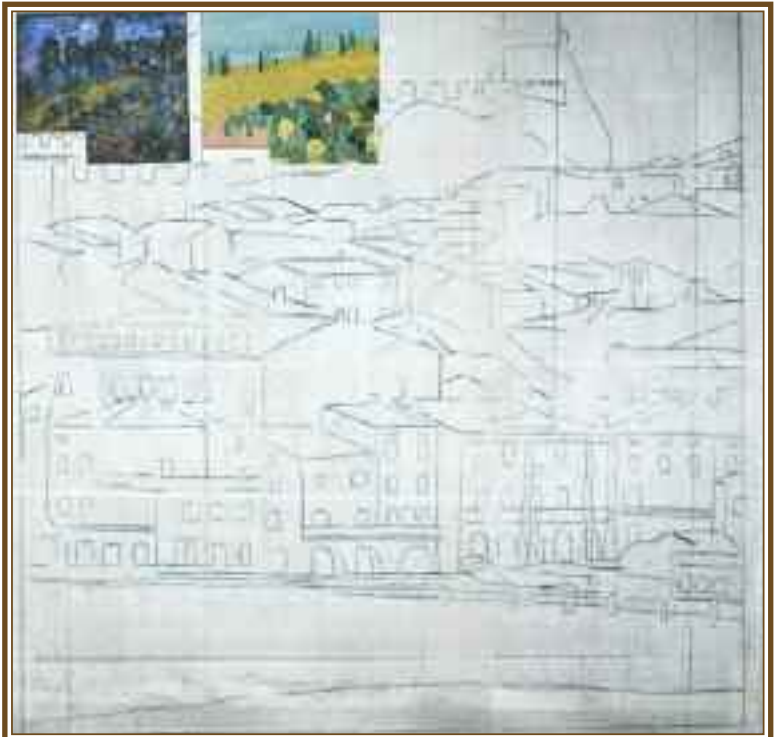


Fig 2 Garda first window

apparent than in his numerous drawings in pencil.

Klimt was born in Baumgarten, near Vienna, the second of seven children, three boys and four girls. All three sons displayed artistic talent early on. His father, Ernst Klimt, formerly from Bohemia, was a gold engraver. Klimt began his professional career painting interior murals and ceilings in large public buildings on the Ringstrasse including a successful series of "Allegories and Emblems".

In 1888, Klimt received the Golden order of Merit from Emperor Franz Josef I of Austria for his contributions to art. He also became an honorary member of the University of Munich and the University of Vienna.

Ref: © klimtgallery.org



*Fig 3
Roof
Pointed
Oval
Elements*

After around five hours the picture was taken from the press and the transparent tape carefully removed using forceps.

Because the tape layer was not porous, some elements of the picture were not sufficiently dried and suitable care was required to remove the tape to allow drying to complete.

Residual tape glue on the front of the picture was removed again using turpentine. Once dry and free of turpentine aroma, shellac in methanol was applied to the picture, in several layers.

The application of shellac before sanding was necessary to minimise the bleeding of colours into adjacent areas.

The final marquetry picture of Malcesine Lake Garda is shown in Fig. 10 page 28.

Schloss Kammer Attersee

The original painting of the Schloss Attersee (avenue) by Gustav Klimt is shown on the opposite page in Fig.8.

As with the Lake Garda picture, the picture was built in window segments cut out of the backing veneer that were covered from the rear with two layers of transparent tape, sticky side up. A photocopy of the region in the window in the original picture was placed under the tape window and veneer pieces applied to the tape to mimic the detail in the window. As in the previous example, the veneers were coated with a layer of transparent tape to prevent contamination of the upper surface with glue, applied after window completion. Different shapes and colour combinations of veneer elements



*Fig 4
Roof
Construction
using the
Roof
Elements as
seen in Fig 3
above
Marquetry
version left,
original
painting
right*



Fig 5 Lake Pointed Oval Segments



Fig 6 Lake Production using Elements or Pointed Oval Segments as seen in the pictures Fig 3 and 5



Above & Right:

Fig 8 above - Klimt Schloss Kammer Avenue Original Painting

Fig 9 above right - Branch Construction

were used to depict different parts: long, slightly curved pieces for trunks and branches (Fig 9); short ellipses for leaves (Fig 10); oval shapes of graded size for the drive-way (Fig 11); and multi-shaped fragments for tree hollows and small fragments for grass and bushes (Fig 12). The finished picture is shown overleaf in Fig.12. Otherwise, the production steps were as for Lake Garda.



Fig 10 Leaves for Schloss Picture

Editor's Note: The important element to bear in mind with Vic's pictures is his use of very small pointed oval shapes to build up an almost fragmented style of marquetry picture, but in this method those very small oval shapes are each



Fig 11 Driveway Plan for Schloss Picture



Fig 12 The finished & mounted picture



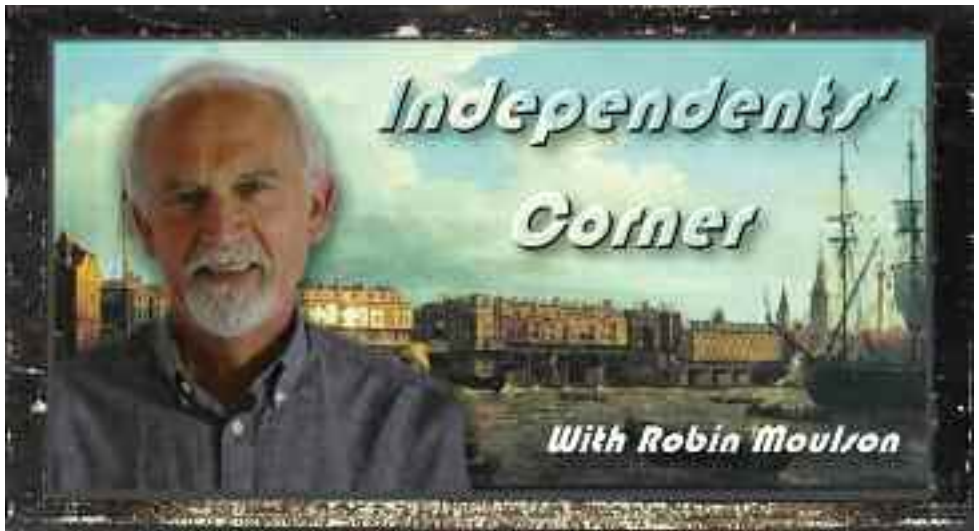
Fig 13 Branch construction detail view for the Schloss Kammer Avenue picture

very carefully individually placed to build a suitably blended effect that could not be achieved any other way with such

accuracy. I think you will agree with me that it works splendidly. So, well done Vic, keep up the good work. **Alan.**

*Fig 10
The finished
marquetry
interpretation
of
Klimt's
Malcesine
Lake Garda
Italy*





Although the groups have access to their own design libraries, what do we independents do to find design inspiration for our next marquetry project? To answer that I would say firstly, check out the many hundreds of designs we have in our online designs library. It is located in the 'Members Only' section of our website and it contains designs from beginner level up to premier class, so there's a lot to choose from.

Many of the designs we contain in our library do have a recommended veneer listing to accompany them, which, you will appreciate, makes things a lot easier for many of we independents.

Of course, as I have been saying for many years, you can certainly make use of your own photographs for inspiration. I have shown you many examples of marquetry pictures that I have made from my own photographs. There is something very satisfying to be gained from not only being the photographer, but also the originator of a beautiful and original marquetry picture. A one off from beginning to end you could say.

Now how about your favourite pet as a subject? This can produce a very pleasing pet portrait that would appeal to not only yourself, but all the other animal lovers

we have in the Marquetry Society. As an example how about Ernie Ives' beautiful marquetry picture of a very pretty looking kitten?

Is that not indeed, an appealing picture which will produce a series of "aaahhs" by those of the feline appreciation fraternity? Well, of course it does exactly that, and who can really blame them for emitting such pleasurable sounds?



Ernie actually put this picture together in order to demonstrate the advantages of spear cutting and I think you can say that it certainly works in the depiction of convincing animal fur.

So you see, there are many subjects around you which could make good and interesting projects for a pleasing marquetry picture. Not always obvious to start with, but they are there. How about a still life of a few carefully posed household objects? Even your fruit bowl and its contents could be interesting. Have a go.

Veneer Examples - the A to Z of wood veneers

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



Judges' Notes on the Cover Pictures

Front Cover - 603 - VHC Class 6A - "Queen" by Brian Freeman Independent

PW: *This always interprets well into marquetry and Brian has cleverly captured the feel of the original iconic image.*

LD: *Four mini portraits! Even at this small size, you can see who they were!*

VT: *An iconic picture miniaturised to a very high standard.*

Ed: *A very clever miniature representation of the well known Queen musical group collective portrait. To get four accurate portraits into a miniature picture is quite an accomplishment to say the least.*

Back Cover - 806 - Class 8 - "North Sea" by Enrico Maestranzi of the St. Albans Group

Ed: *I rather liked this picture. Unfortunately it didn't acquire an award, but the Tamo (I think that is the veneer used) background gives a wonderful illusion of the movement of the sea.*

The diver's undersea cutter produces a series of bubbles as you would expect to see in that situation. I like the concentration you see in the diver's eyes - he is obviously very involved with his task. Presumably he is doing repair work on one of the North Sea gas rigs, it sure looks like it.

The 2021 International Pictures

Thanks go to Steve Dukes for taking the photographs



Left - 122- VHC Class 1 - 24 x 24 cms

“Swansong” by Syra Parker of the St. Albans Group

PW: *Incredibly accurate and uniform with the tightest of joints. Kept so clean considering the veneers used. A true Celtic classic!*

LD: *I was in awe of this piece, as I find this sort of design very difficult. I don't think I could do as well with the cutting. I would like to have seen more use of natural veneers, though, rather than just black and white.*

VT: *A very complicated geometric piece with good straight lines and not a black smudge in sight, well done.*

Right - 116 - HC Class 1 - 24 x 33 cms

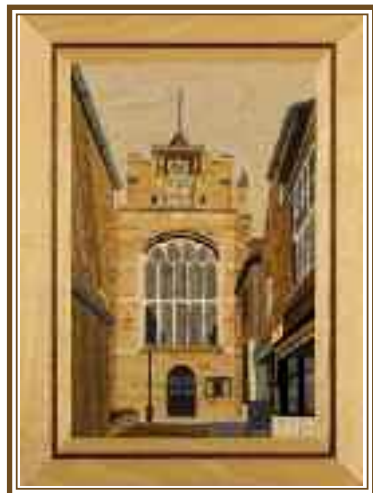
“St. Mary’s Church - Rye” by Ian McLachlan of the Staffordshire Group

PW: *Very well presented, cleanly cut and good attention paid to tonal contrasts. Masur birch for the church was a good choice and works nicely. I'm sure your mitring accuracy will improve.*

LD: *Good use of veneers. Although well cut, a few odd shapes (clockface, lamp for example) have crept in. Definitely a good marquetarian in the making.*

VT: *A very clean bright picture, perhaps a few people added would bring a little life to it.*

Ed: *Interestingly I only visited this very church just a few weeks ago - and it is exactly as Ian portrays here. It matches the photos I took with total accuracy. Well interpreted.*



Judges' Comments

The initials used for the Judges are:

(PW) Peter White

(LD) Les Dimes

(VT) Vaughan Thomas

(—) ———(No Trainee Judge)

(AM) Artistic Merit Judge

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



Left - 103 Class 1 - 24 x 18 cms - “Dripping on Ink” by Julie Brooking of the Sutton Coldfield Group

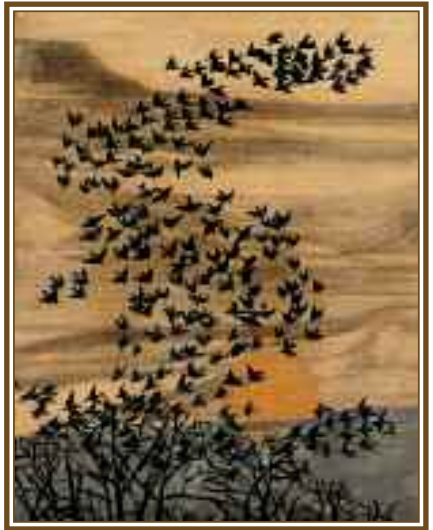
Ed: A very enjoyable subject this one. A nice interpretation of a similar picture we saw in these pages a few years ago. I think it was “Dripping In Paint (aft. S.Turner)” by Jean Robinson of the Sutton Coldfield Group in Spring 2019. However, this one is a reversed image and the legs are not crossed, plus, the arms are held downwards.

Right - 512 - Class 5 - 23 x 28 cms - “Home to Roost” by David Walker of the Redbridge Group

Ed: A bird murmuration (I think that is the correct word for this grouping of a flock of birds) which, by the look of it, must have taken David ages to cut in so many birds.

I believe this is usually a large gathering of starlings who make these wonderful patterns in the sky at roosting times.

The American Gum veneer works so well for a descriptive twilight sky. The sunset looks so convincing in this picture - that’s what a good and careful veneer selection does for you, it allows you to create a realistic evening or dusk sky in the medium of simple wood veneers. Nicely done.



Left and Below - 706 - Class 7A - No size given - “My Lockdown Project” by Janet Edwards of the Chelmsford Group



Ed: A rather pleasing box is this one by Janet. The Dragon design works really well seated in the walnut burr background, it gives a good contrast to the Dragon itself.

A lot of fine detail in the Dragon. Note the intricate diamond fine line work. It does not force itself upon your gaze, it is actually rather subtle which works well in its favour in my opinion. The finish looks excellent as well - in all, a very fine, and well made box.

Right- 506 - Class 5 - 37 x 29 cms - “All in a Day’s Work (after Anthony Forster)” by Mike Roberts of the Sutton Coldfield Group

Ed: *Another of Mike’s superbly cut and finished pictures. The detail in this picture is excellent. The water in the canal looks very realistic with the barge reflections judged just right.*

The perspective and distant trees (I assume that’s trees in the right hand distance of the canal) have the correct depth of colour to give the appearance of distant foliage - just the job. The horse looks very convincing, as does its handler. I like the effect of smoke appearing from the taller of the factory chimneys, a subtle touch indeed. The brickwork of the buildings fits the bill rather nicely; the appearance of the mortar between the brickwork is not overdone as is often the case. Excellent.



Left - 411 - Class 4 - 47 x 47 cms - “The Home of Tasso Sorrento (after Gigante)” by Enrico Maestranzi of the St. Albans Group

Ed: *Enrico has made a jolly good job of the sky and sea with a single piece of carefully selected veneer. It performs its tasks perfectly and adds a nice touch of drama to an evening view. The people having a chat in the foreground add a touch of activity to the scene.*

707 - VHC Class 7A - No size given - “Work Box’ by John Jegg of the Staffordshire Group

PW: *I found this to be an arresting box and quite distinctive with the marquetry panels that had been applied. Well matched dark walnut butt panels on a very light ground. Excellently cut ‘deco’ style centre picture conveying strong lines of perspective.*

LD: *I thought the marquetry on this box, was absolutely stunning. So close to winning its class.*

VT: *A very neat and clean Art Deco style box, well designed and a good veneer choice.*

Ed: *A very pleasing box with a wonderful contrast in the chosen veneers. Eye catching.*





This Three - 703 - 1st Class 7A - No Size Given - "Chess Set" by Vaughan Thomas of the Meopham Group

PW: What a mammoth undertaking this must have been. Every piece really needs close inspection to fully appreciate the fine workmanship that has been carried out. Perhaps we should all hear the back story from Vaughan about what all the pieces represent.

LD: This is not your average chess set. Obviously based on the Battle of Trafalgar, each piece depicted famous sailors, kings and queens on all sides, the pawns represented ships of various sizes (depending on number of decks) and their respective country flags were depicted on the top (imagine doing 8 miniature union flags). The marquetry and finish was first class and who knows how much research went into it!

Below - 731 - 1st Class 7B - "Jewellery Box" - No size given - Clive Cottam of the Meopham Group

PW: Although the designs in the precisely cut ovals are fairly simple, they come together to make a very appealing box. Cleanly cut and well finished with an



Detail view



Detail view



- accomplished interior. It's the fleck in the obeche veneer we see, not dust in the grain.

LD: Simple, but beautifully cut, clean finished box. Worthy winner of group.

VT: A very fine jewellery box with some pretty floral inlay motifs, all well cut and finished. The interior having a lift out tray is also nicely done.

Internal view of Jewellery Box



Right - 408 - 2nd Class 4 - 33 x 24 cms - "Ducks in Flight" by Philip Green of the Staffordshire Group.

PW: *Successfully mixing natural and dyed veneers is an art and Philip has done very well here. Perhaps the figuring in the sky veneer works better than what was used for the water and it's fortunate that the reeds break it up a bit. The figuring in the ash border could have been a distraction but even this somehow works.*



LD: *Beautifully cut and executed. My only misgiving was the use of fragmentation where I felt it wasn't needed. The rest of the piece was, however, very pleasing.*

VT: *Some excellent fragmentation and good choice of veneers, sand shading is a little heavy in places. Beautiful picture.*



Left - 612 - VHC Class 6A - Miniature - "Howarth" by Brian Freeman an Independent member

PW: *This is what Brian is very much at home with and it's another finely crafted piece of work.*

LD: *I am in awe of anyone who can produce such a stunning miniature as this.*

This works wonderfully well with only a very little use of sliverisation.

VT: *Very pretty Yorkshire village made with the local stonework. This picture*

works well for me, and what a lot in just 12 square inches.

Ed: *As I have often said, Brian seems to be able to cram so much work and detail into a miniature piece that would leave myself and so many others hard put to try to get anywhere near close to Brian's exacting standards. And this is done without the use of any magnification. You have only got to look at the mortar between the brickwork and also the lettering on the name boards of the shops - it's magnificent work on a miniature scale.*

Right - 651- 2nd Class 6B - 11 x 8 cms - "Sea View" by Lyn Brown of the Meopham Group

PW: *Good clean cutting and some interesting veneers used. Fragmentation fine but could have been in less of a lump.*

LD: *Really good use of veneers and well cut. Please do some more!*

VT: *A picture with a nice choice of veneers, well cut, and a good effort at fragmentation.*





Left - 525 3rd - Class 5 - 46 x 35cms - "On Standby" by Kerry Rath of the Staffordshire Group

PW: *What a tour de force and well worth studying for a long time to fully appreciate the fine work and clever use of subtle shading. The river looks so wet with careful attention to the shadows and reflections on it. Bravo!*

LD: *The detail in this picture certainly contributed to giving it a good position in group five. Really good reflections of the boats and bridge, lots of people. My only criticism (and I see this a lot in boat pictures) is that*

ratlines on the shrouds of ships are not straight - they bend from the sailors' weight. Perhaps I'm being a bit picky, though!

VT: *What a lot of delicate cutting in the two towers, especially the crossbars on the walkway. A nice picture with lots going on to keep you interested.*

Right - 407 - 3rd Class 4 - 20 x 38 cms - "Aboriginal Art (aft. Wununmin & Malangi)" by Philip Green of the Staffs Group

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

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



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



Left: - 803 - 2nd Class 8 - 20 x 30 cms "Freedom Day Nearly There" by Alan Townsend of the Chelmsford Group

PW: *A challenging image, full of symbolism and well conveyed. Figuring in the veneers obviously been given much thought, especially to the lady's top.*

LD: *A beautiful piece of marquetry. The transition of the birds from shapes to realism particularly pleasing, the background veneer also well used. An emotive subject well crafted. Very close to being the winner in its class.*

VT: *A superb picture in every way.*

Right - 801 - HC Class 8 - 34 x 21 cms - "Sacked" by Alan Townsend of the Chelmsford Group

PW: *No doubt about the quality of the work on show here and the attractive natural veneers on show. Just a tad more tonal separation with the figures might have helped the image 'carry' a little more.*

LD: *Very well cut and finished, but it took a little while to work out what was going on. Worthy of an H.C.*

VT: *You can feel the force in this picture, it's no wonder he dropped the ball.*

Ed: *Very good use of, I think it may be, American Red Gum veneer. That veneer is perfect for a well cut picture such as this. The natural graduation of tone in the veneer allows very naturalistic effects to be applied to a marquetry work, as Alan demonstrates here.*



Left - 301 - Class 3 - 25 x 35 cms - "Style in Green" by Bruce Rix of the Chelmsford Group

LD: *Very interesting use of veneers and very close to getting an award in group three - please keep trying.*

VT: *I like the veneer choice. Bruce shows great promise for the future. Well done.*

Ed: *I rather liked this art deco style of picture, it works so well in the medium of marquetry. The variations of green blend in so nicely, and justifyingly show that dyed veneers have no particular need to dominate. In fact, at first I didn't really notice that much, that a dyed veneer was indeed being used, such was the pleasing blend of a not too prominent green into the natural veneer colours around it. Well judged example of the genre, and a definite wall hanger for me at least.*

Right: - 310 - Class 3 - 20 x 22 cms - "Who, Me?" - by Gordon Negus of the St. Albans Group.

Ed: *This cartoon style of picture rather amused me, especially as we do not see that many cartoon subjects these days. They were quite plentiful at one time, as indeed were birds on a twig, horses heads and clown pictures. I suppose that fashions come and go in the world of marquetry, and choice of subject follows that trend.*

Gordon deserves an editorial "well done" from me for making me chuckle, so thanks Gordon, keep up the good work, I rather like it.



Right - 501 - Class 5 - 54 x 39 cms
“His Last Fight (after F. Remington)” by Alan Townsend of the Chelmsford Group

Ed: *Amazing, to me at least, that this beautiful picture didn't manage to achieve an award. But I suppose that awards in any class are limited to the amount that can be allotted. Presumably all of the awards were already taken up. But I will give it a special editor's thumbs up "award". No certificates I'm afraid but just an editorial appreciation.*



Right- 318 - Class 3 - 31 x 25 cms
“Atlantic Coast (after J. Skelton)” by Colin Hawkins of the Bexley Group

Ed: *This I thought is a rather pleasing marquetry picture. The veneer tones are well chosen, especially on the men's clothing. There's nothing too dark or light there, just nicely balanced mid tones.*



The harewood for the sky and distant sea are well balanced for their tasks in this composition. The veneer for the sand works well, just the right colour. Presumably the darker veneer at the forefront of the picture depicts a layer of seaweed, it certainly looks to be the right colour for such a job. Nicely done.



Left - 601 - HC Class 6A - Miniature
“Willow Pattern” by Brian Freeman, Independent



PW: *A very nice idea and quite true to the blue and white china it represents. Neatly cut and finished.*

LD: *A very nice willow pattern. Could have gone in three veneer class!*

Well cut and different!

VT: *Look very closely and you will find fishermen amongst all the fine detail. Nice colour blues that blend well for this picture.*

Ed: *I keep saying it, but I am truly amazed at the detail Brian somehow manages to get into his miniatures. I am envious to say the least!*



Readers Letters



Regarding the forever ongoing art versus craft debate and originality in the medium of marquetry

Dear Editor,

Having joined the Marquetry Society only fairly recently, I am immediately taken aback by the amount of soul-searching that obviously goes on regarding “originality” and “art” in marquetry. I have given some thought to this matter during the past few months, and I would like to give you some of my conclusions. I will try to keep them in a nutshell, though I could probably fill a book with what has already occurred to me.

I think the problem exists because most people approach marquetry from a wood-working background, or simply because they want some kitchen-table craft as a hobby. I imagine my viewpoint is different because I approach it from a background of painting, though I have always had an interest in various crafts, including wood-work. Until a few years ago, I saw marquetry as an excessively laborious method of making a patchwork picture. When circumstances led me into executing some simple designs as decoration for jewellery boxes. I began to see (with the painter’s eye) that there could be more to it than that. I had always had a passing fancy to portray wood for its own inherent qualities in an aesthetic or “artistic” manner, and marquetry seemed to be the way.

First, we must define what we mean by “art”, since a dictionary leaves it open to be interpreted according to convenience. We are really talking about “fine art”, as practised by an “artist”; and my definition is: - a combination of skill and imagination. Thus, an artist must be a craftsman, meaning, must know his tools and materials and be able to use them to achieve any desired effect, and he must be an able designer, this meaning: be able to select abstractions of visual reality

and re-arrange them so as to bring about an inter-action between the intellect and the emotions. Obviously, the two qualities do not necessarily go hand-in-hand, for which reason people with some understanding draw a distinction between “painters” and “artists”. I am old enough now to be able to admit that I am the former rather than the latter, and this is why, no matter how many portrait commissions I win, I know I will never exhibit in a major gallery.

Nevertheless, regardless of the relative ability of the painters I have met, the question of originality has never arisen in my experience. Copying another painter’s work does not occur, but usually as a lesson in technique rather than to make up for a lack of ideas. Generally, originality is a matter of private personal integrity. It would not have occurred to any painter I have known to copy another’s work, largely because there is absolutely no point in doing so. But among marquetarians, it is not so much direct copying, which is in question, but rather the source of subject matter. Before going into this, it is necessary that I clarify my view of marquetry as a craft/art.

You may view marquetry as an extension of the craft of wood working, whereby venerated artefacts may be decorated. In this instance, craftsmanship is of supreme importance and originality of design is relatively immaterial. If, however, you move from this aspect of the craft to the production of pictures which exist for their own sake, then you must of logical necessity change position entirely, and view the subject as simply one island in the world of visual arts. I have the impression that it is due to the reluctance on the part of many marquetarians who were in the first instance craftsmen to make this change of position that gives rise to the conflict. Furthermore, as a visual art, marquetry represents simply a

choice of medium - wood. In this respect, there is the unusual circumstance that the medium itself must be presented for its own characteristics as an integral part of the design. If this is not your aim, then you should not practise marquetry as an art form, and if it is your aim, then you cannot logically resort to such artifices as sand shading, or the use of dyed veneers - however, this topic requires expansion and does not fit into this nutshell.

In painting, composition or design consists principally of two factors - distribution of light and shade, and distribution of colour - which must be applied aesthetically to the chosen subject, which might be from any source whatever. In my view, marquetry replaces colour with the textures of the veneers. Colour is of virtually no importance. (I abhor the patch of hawwood which shouts, "I am a blue-grey colour; therefore, I represent water." This is the reason why I formerly looked down on marquetry).

So, to return to the question of the originality of subject matter; the simplest, most unambiguous, rule-of-thumb answer is: - having gained sufficient graphic skills to translate your subject into light and shade, and then into cutting lines, then the remaining fifty per cent (at least) of the total design lies in your choice of veneers, and how to apply them; therefore your work cannot fail to be original - even though it may be a failure. If your craftsmanship is established, and you have a definite plan (of the imagination) as to how to apply your chosen medium, then what you apply it to need not concern others so long as you have satisfied yourself - and others will not be concerned if your plan and its execution have been successful.

However, the rule-of-thumb only works if it is applied intelligently. There are many possible objections to it, some valid and some not. For example, I have never as yet been able to visualise a marquetry design based on a painting - not even my own paintings. The reason is that all visual art relies on some form of abstraction

of reality (the term "abstract" is commonly misused to refer to works with certain kinds of abstraction - in fact, an outline sketch, for example, represents a high degree of abstraction) and it is highly likely that those details of visual reality which would be significant in a marquetry design will be absent from a painting. That is not to say that it is impossible to produce technically superior work from a painting, but it most probably will turn out to be a copy of the painting in wood, which is by no means the same as a basis for a design. Furthermore, the viewing public will see it as such and will probably offer to the craftsman the same sort of attention that they offer to a monkey with apparently human attributes (I mean this in a realistic, not a derogatory, sense).

Sketches are a different matter. They are primarily concerned with outlines and/or light and shade, and often pick out those details which are necessary to a marquetry design. There is no conflict here, since it is unlikely that any sketches other than your own will be available.

As to photographs - many successful painters openly use photographs to assist them in creating their designs. A lot could be said about the use of photographs, and in the end, it comes down to personal integrity. I think marquetarians have been over-exposed to the literal translation of photographs, which at best produces a rather low level of art. Consider this - if you have chosen a subject, and have before you: a) the subject in real life, b) your sketch of it, c) your photograph of it, d) someone else's photograph of it: and they all contain the detail you need: does it matter which you use to produce your cutting diagram? Relative to painting and marquetry, I have never considered this in the past, and find it pointless to do so now. I have always examined any available source for the relevant detail, and if I have found it lacking, I have looked for another source. It might turn out to be any of the above. Enough of that, before I write another page.

Returning for a moment to the matter of direct copying. In marquetry, this means using a kit or someone else's cutting diagram. I have stated that a painter would only make a direct copy as a means to study technique, and this should apply also to marquetry. You cannot execute your own design either in paint or veneer until you understand the practical side of the craft - so kits are admissible for this purpose. However, unless it is your intention to be a complete marquetarian artist, there is no point whatever in commencing to practise pictorial marquetry. You should stick to applied marquetry if it is principally the craft which interests you. Now, I regret that I must severely reprimand Marquetry Society member Charles Windsor who previously said, "people like me who have no artistic ability whatever." With all due respect to your adult inhibitions, Charles, I say TRIPE. So often people have said to me, "If only I could paint like that" and, "If only I could play the guitar like that" and so on, followed by, "but it's a gift that I don't have." It is absolutely NOT a gift. It is the result of hard work, initiated by interest. There is far too much mysticism afforded to the "arty" world by people who consider themselves to be non-artistic. The whole thing is far more "mechanical" than they want to believe. I can tell you as a fact, not an opinion, that anyone can learn to draw or paint adequately if they want to. Unfortunately, the technical side of art - which, as already stated, must come first - is very badly taught at school level. Consider that a child who takes a practical interest in any subject does not question his potential ability - he simply commences to practise and learn, and to acquire ability. This is rarely the case among adults.

To conclude - and about time too I hear you say, I quote from "Has the Society Progressed in the Past 35 Years?" - "... fresh approach to the craft... complete freedom of expression... acknowledged art form" (all taken from an article on the

very same subject which appeared in an earlier edition of the Marquetarian). This will not occur unless marquetarians take the emphasis off craftsmanship and take it for granted (whilst constantly checking that they have the right to do so), and so become more aware of visual arts in general and stop biting their nails over originality.

Yours sincerely,

Bernard Sunderland.

P.S. Isn't it amazing how much you can cram into one small nutshell?

Well, there's a long Reader's Letter there Bernard, but many thanks for raising the subject of the 'art versus craft' debate.

This topic has been ongoing for as long as I have been a member of the Marquetry Society, and, dare I say, for many years prior to that! It reminds me of the time that previous President of the Marquetry Society, Bill Lincoln, spent much effort and midnight oil organising the presentation of a very large marquetry work to the House of Commons for permanent display in that esteemed establishment. The Minister for Arts of the day took one look at this marquetry masterpiece and declared it the work of "copyists" and summarily dismissed it. And so, marquetry was formally declared a "copyist's" hobby in the opinion of the Parliamentary party in residence at the time.

Perhaps things have moved on since those days and marquetry is now seen as an art form in its own right, but still in its early days compositionally wise. However, we have mastered the application, but we now need to find original subjects to apply the medium to. It will come, but perhaps not exactly in the form we anticipate. It may take the path of mixed media to begin with in the quest for originality, or it may look for textural qualities rather than technically perfect finishes - this remains to be seen. But whatever, established artists are now exploring the possibilities of marquetry, so who knows?

Alan.

A reponse to Bernard's Reader's Letter from a marquetry traditionalist.

Dear Alan,

In response to Bernard Sunderland's letter let me give you the traditionalist's viewpoint regarding what Bernard states.

The definition of marquetry is skilful use of the grain, figure, and natural colour of wood veneers. Let's look at colour first, most veneers are reds and browns with lighter shades in the sapwood, the kind of palette no painter would bother with. Even with these limitations the marquetarian can pick up a piece of veneer that has light and dark tones, curly figure, even a knot or two, then, with careful study of the veneer the craftsman will look forward to the challenge that awaits. And by using the correct tones throughout, harmony will be assured and he/she can lay down their knife content with a job well done.

The world is in colour so why not dye veneers all the colours of the rainbow? This is now pushing Traditional Marquetry into the background a bit, simply because the buying public likes colour! To the connoisseur's eye dyed veneers are just plain, they have no "wow" factor, unlike mother nature's veneers.

Traditional marquetry has a long history and it went out of favour with painting the wood and gilding the lily, so let's get back to doing Traditional Marquetry and put aside Multi media & fusion marquetry and leave that to the painters.

Enrico Rosario Maestranzi

St. Albans Group



Veneers and various marquetry bits and pieces on offer to any of our members who would be interested in acquiring any of this.

Dear Editor,

I live in Bristol and I have a lot of marquetry wood veneer pieces & equipment that I would like to pass onto someone who can make use of it. My dear old Dad Victor passed away a few years ago, aged 92 and now I'm trying to clear out the house.

Dad made many wonderful marquetry pictures; table tops and boxes and it would be unthinkable to just throw all this away and he would not have allowed it anyway ☺

Are you able to put me in touch with someone who might like to take receipt of this ?.....Please let me know.

Kindest Regards

Helen Coles

(via email)

Thanks for this excellent offer Helen. If any of our members are interested in Helen's offer, then just get in touch with either myself (email or phone) or David Walker (contact details inner front cover) or Quentin Smith (contact details on 'Visit the Groups' page) and we will set the wheels in motion for you.

Such offers do come up from time to time, and usually we are able to place them with one of our groups or an independent member who lives in close proximity to the veneer donor.

Often there is a time constraint with these offers and there isn't sufficient time to compile and publish it in these pages. But if other offers do come up without restricted time limits, then we will happily place the offers in these pages.

Generally these offers are very useful to our independent members who have difficulty acquiring veneer supplies.

Alan.

Regarding the Society's definition of marquetry and production of *The Marquetarian* in 1992

Dear Ernie

My guess is that you've been inundated with letters singing the praises of the pictorial quality of the latest *Marquetarian*, Issue 160, and rightly so. I'm convinced that the comparatively small extra cost in maintaining this standard should not be put to question at all. Surely, the quality journal the Society now has should prevent the waverers from leaving and go some way to enticing back and recruiting new members. I do hope that the Society feels it is worth investing in this standard.

Regarding the journalistic contents, this has been on the up and up for quite some time now and I'd like to congratulate you on the part you play in acquiring a regular flow of high quality articles etc, not to mention your editing and typesetting skills.

John Sedgwick's letter was obviously aimed to raise a few hackles and I have responded to his arguments in the past. I won't comment on his views on the trait of UK marquetarians tending to dwell too much on fine detail, but have a lot of sympathy for his underlying concern that we will get further and further away from what marquetry should be if we don't remind ourselves regularly of the Society's definition of marquetry. I quote - "... the art of making pictures and enriching other articles of wood with decorative designs and patterns by the **skillful use of the grain, figure and colour of wood veneers...**". There were some excellent examples of this at the National this year but unfortunately they were outweighed by the excessive use of dyed veneers in others. In many cases it would have been a simple matter to find a natural alternative which would have greatly enhanced the work.

I would like to make public my gratitude for the hospitality shown by all the Welsh contingent encountered on my few days visit at the National. The hard work put

in by Pat, Derek and all their team was, I hope, well rewarded by favourable comments. The exhibition was well presented and the effort gone in to its smooth running was very apparent.

I wish you well with the '93 National at Ipswich and hope you manage to find time to keep the Marquetarians rolling out at the same high standard.

Peter White
Meopham

*Yes, this is certainly an historic Readers' Letter from over 30 years ago, but I thought it contained content that somehow married it up to the Readers' Letter on page 39 in that it outlines the salient points of the Society's definition of marquetry. Plus a little comment on the improving quality of *The Marquetarian's* pictorial quality. In those days it was mostly monochrome graphics with just a small handful of colour pictures once a year. Although the covers were in colour admittedly. Today we are all colour. So I hope you, dear reader think there is a good improvement there.*

That quoted John Sedgwick letter is below:

The following is a summary of the attributes required to win an award at the British National:

1. Size approx 12" x 10"
2. Finish as close to glass as possible
3. Shape rectangular
4. Subject:
 - a. Furry animals
 - b. 18th century street scenes
 - c. Birds on twigs
5. Corners mitred
6. Back with high grade hanger system
7. Technique must show density

Skill must show density. Artistry must show density. Originality must show density. Use of veneer figure must show density. Advanced density technique.

I have been considering using a food

blender to mix appropriate veneers with glue and emulsify them. This gel would be painted on a paint by numbers kit and finally dipped in plastic. By using a microscope the density would be seen at a maximum and hopefully, unless we get into sub-atomic wood particles, this method would end density. Perhaps craft stores would sell a range of emulsified wood in tubes. Just think of the savings. No blades or saws; no pressing or sanding. You could even mix woods, make new woods such as Brazilian rose-ash, macassar ebo-oak or rosa-pear-wenge. The possibilities are endless.

Finally you could have a pinhead class and use a human hair to paint on "Woodit" (the potential product name). Unfortunately the Marquetry Society would have to become the "Marquetry-Woodit Society". What do you think Ernie? Is this a great idea or what!!

John Sedgwick
Canada

You may wonder why I have chosen to reproduce these old Readers' Letters, well this comes from a lot of very recent discussion on the subjects outlined in these letters where it has been pointed out that not a lot changes over the years in marquetry. Art evolves and introduces new ideas and concepts, but marquetry remains staid. Perhaps that is the way our membership prefers things, if that is so, all well and good, but if you think differently, do let us know, thanks.

Alan.

L A P E L B A D G E S

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



The Marquetry Society

A cache of early marquetry kit memorabilia

Following our recent feature on historic marquetry kits, Colin Allbright of the Historical Model Railway Society got in touch with us to tell us about some material they have in their archives. This comes from the 1950s and is in splendid condition. I have chosen just one item to show you here, it is the cover from the 1955 Modelcraft Annual priced at one and sixpence (7.5p in today's money). Colin has asked that we acknowledge HRMS as the copyright holder, which we happily do. We can see more of these in the spring 2023 Marquetarian.

Alan.



L A P E L B A D G E S

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

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

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

A Friend We Will Miss

Patrick Levins 1935 - 2022

A few months ago we lost one of the most talented of marquetarians; a chap I called "a marquetry hero", he was my, and many others, very good friend, Patrick Levins.

Patrick had been rather poorly for quite a while. We included an appreciation of his work in our summer edition of *The Marquetarian*, which I understand pleased Patrick and his family very much. Patrick started his interest in marquetry in the early 1950s as an offshoot of his cabinet maker apprenticeship and the Cliff Penny marquetry book.



Patrick beats Ron Gibbons to the Rosebowl 1992



Margaret & Patrick Levins



The Winning Card - Rosebowl 1992

Patrick said that he and his wife Margaret's first visit to a National Marquetry Exhibition was at Great Yarmouth in 1985. They were impressed and amazed at the variety, beauty and the intricacy of the exhibits on display. Especially of note was the applied class which included among others, Ben Bedford's "The Orb" and Ernie Ives's "Memories Box". The list goes on. Yes that visit to the National was an eye opener and was Patrick's inspiration.



Patrick at work on another winner

Patrick and Margaret's 3 girls Pauline, Brenda and Bernadette always enjoyed watching what their Dad was making and loved his pictures. Patrick loved his family.

Patrick's daughter Pauline told me: "Dad was passionate about woodworking and when he discovered Marquetry he spent hours and hours mastering the cuts of every picture he made. To enable his hobby he constructed his own homemade press. He also built his own storage boxes to hold his pictures to be sent via the Royal Mail. There was one box in particular that was extremely heavy, but with the help of Margaret, they got it to the Post Office!

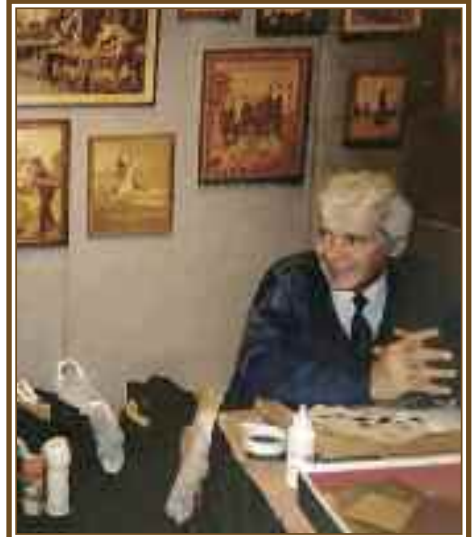
He loved taking part in the competitions and was so proud when he was placed. He made all his pictures at home in the living room, at the dining table, this was

only free for Christmas and New Year celebrations. Once the kids left home he had more room to create a workshop in a spare bedroom.

I love his work and am still to this day amazed at what he achieved."

Thanks ever so much Pauline for that insight into Patrick's way of working. He was certainly a very inventive chap.

Personally I (being your editor) very much miss the Sunday morning phone chats I used to have with Patrick. We would chatter away for ages, an hour or more often; and Patrick would regale me



Patrick demonstrates techniques



Patrick's favourite from his vast output

with many stories and observations on all matters marquetry, and anything else related or not to our hobby, craft and art form. Really interesting (to me) was where Patrick's subject matter came from; he certainly managed to acquire a great many eye catching picture subjects for us all to appreciate and admire.

About planning a piece of work Patrick said: "Nowadays I work from a coloured picture. My 'Heath Robinson' press can take pictures up to 33" x 20", so this restricts me to size. I decide on the size and have coloured photocopies to that

size. I break the picture down to easy to work with sections and start with what I think is the most difficult part of the picture. With people pictures it is usually the faces. When I'm satisfied with them I start on the background. I don't do much planning, I instinctively know what to do and just get cracking with the cutting and hope I've got enough veneers to do the job. Very occasionally I'll do a picture from a black and white photo and make up my own colour scheme, but I much prefer to work from coloured photocopies."

"I choose pictures I like, but occasionally my three daughters want a particular picture, 'Harrymal' (Gt. Yarmouth, 1995) the tiger picture for instance.

When I did 'One Cool Cat' (Bexleyheath 2005) they wanted that, so I've got to do one more good tiger picture so that they can have one each. Such is life.



Patrick sits for our photographer

I do like a challenge, but I am very limited by the amount of veneer I have."

Ah, yes Patrick, isn't that a truth, it's one we all share. Well, rest in peace Patrick, your wisdom and fellowship are most certainly missed - a wonderful chap to be sure.

MARQUETRY KITS

You may remember that the unopened Art Veneers kit of Patrick Levin's 'The Winning Card' was offered to any member who felt they could take up the challenge of completing the kit picture and sending us a copy of their work to display in these pages.



Quite a few took up this challenge, but first up was Jeff Grossman of Phoenix USA who, being first, won the offer.

Jeff is one of our USA eMag members, so gets an electronic PDF version of The Marquetarian delivered to his email inbox on the day of publication.



Jeff wins the kit. Congratulations Jeff!

We have been running a trial of the eMag system in the US for a couple of years now and it has proved to be quite successful. This form of membership offers you a PDF copy of The Marquetarian rather than the printed one and is a little cheaper. We may introduce it here if anyone is interested.

Subscription Fees For 2023

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

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

OPTIONAL OFFERS:

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

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

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

Prompt payment is much appreciated

PLEASE NOTE:

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

Thank you.

Items For Sale by the Mem. Sec.

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

Items For Sale by the Treasurer

Binders for the Marquetarian

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

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

At Your Service

DVDs

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

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

Tel: 01474 814217

Email: peter@marquetry.org

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

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

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



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

Veneer Identification

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

Sand Shading and General Enquiries

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

Tel: 01785 850614

Email: qjsmarquetry@gmail.com



Recommended Suppliers



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



“North Sea
by Enrico Maestranzi
of the St. Albans
Group
806 HC in Class 8

SUBSCRIPTION RENEWAL 2023

Renewal due on or before January 2023

To Hon. Membership Secretary

Andrew Jaszczak,

17 Redwing Close,

Stevenage,

Hertfordshire,

SG2 9FE

Or for members in USA:

Ernie Mills,

14515 W Granite Valley Dr.,

#B407,

Sun City West, AZ 85375.

Tel: 623-242-9668.

Email: emills21@cox.net

Note: You can now pay online if you wish

Please renew my subscription to the Marquetry Society

Please Note: Reminders will not be sent

UK Membership £26.00

European membership £28.00

Outside Europe £31.00

Optional:

Associate / Junior member* £ 1.00

Donation £

Total £

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

Name (BLOCK LETTERS)

Address

.....

.....

Postcode

Telephone.....

E Mail.....

Membership No.

Group

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

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

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

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

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

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

APPLICATION FOR MEMBERSHIP 2023/24

Subscription is due every January.

As a special offer, new membership joining in Dec 2022 will receive membership for 2023 free. If joining in 2023 see note below. This only applies to new members.

2023 joiners renewal date is January 2025 Note: Reminders will not be sent

To Hon. Membership Secretary

Andrew Jaszczak,

17 Redwing Close,

Stevenage,

Hertfordshire,

SG2 9FE

Or for members in USA:

Ernie Mills,

14515 W Granite Valley Dr.,

#B407,

Sun City West, AZ 85375.

Tel: 623-242-9668.

Email: emills21@cox.net

Note: You can now pay online if you wish

Please enrol me as a member of the Marquetry Society

UK Membership £26.00

European membership £28.00

Outside Europe £31.00

Note: If joining as a new member in **2023** (rather than 2022) you will receive **2024** membership free and your membership renewal date will then be January **2025**

Optional:

Associate / Junior member* £ 1.00

Donation £

Total £

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

Name (BLOCK LETTERS)

Address

.....

.....

Postcode

E Mail.....

Telephone..... Group (if known)

How did you hear of the Society?

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

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

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Reminders will no longer be sent, so please renew in January as outlined above.