

THE MARQUETARIAN

Summer 2020 No. 271

ISSN 0025-3944



707 - 1st Class 7A
"Japanese Paint Brush Box"
by Alan Townsend of the Chelmsford
Group



Journal of
The Marquetry Society

The Marquetry Society

Founded 1952

Executive Committee

Patrons: John Bly F.R.S.A. Tony Jacklin C.B.E.

President: Peter White, 10 The Russets, Meopham, Kent, DA13 0HH
Tel: 01474 814217 Email: peterwhite@waitrose.com (or: peter@marquetry.org)

Chairman: This position is at present vacant. All applications for this post welcome. Please advise the Editor if you are interested in applying for this post.

Vice Chairman: Les Dimes, 17 Chapel Crofts, Northchurch, Berkhamstead, Hertfordshire, HP4 3XG. Tel: 01442 862643 Email: les.dimes45@gmail.com

Hon. Gen. Treasurer: Vaughan Thomas, Southview, Southfleet Ave, New Barn, Longfield, Kent, DA3 7JG. Tel: 01474 704222 Email: dthomassouth@aol.com

Hon. Gen. Secretary: Janet Edwards, Lavender Cottage, 181 High Street, Kelvedon, Essex, CO5 9JD Tel: 01376 573412 / 07708 334204 Email: janwards40@gmail.com

Minutes Secretary: Contact details as listed above for Hon. Gen. Secretary

Hon. Editor & Webmaster:

Hon. Membership Secretary: Andrew Jaszczak, 17 Redwing Close, Stevenage, Hertfordshire, SG2 9FE Tel: 01438 352859 Email: andrew@marquetry.org

Independents Members Secretary: Robin Moulson, 28 Tory, Bradford on Avon, Wiltshire. BA15 1NN Tel: 01225 863912 Email: robinmoulson@tiscali.co.uk

Web Secretary: David Walker, 10 Brinkworth Road, Clayhall, Ilford, Essex, IG5 0JS. Tel: 020 8924 9917 Email: dave@marquetry.org

Society USA Representative: Ernie Mills, 14515 W Granite Valley Dr., #B407, Sun City West, AZ 85375. Tel: 623-242-9668. Email: emills21@cox.net

Publicity Committee: Peter White & Alan Mansfield (Contact details as above)

Ex-officio Executive Committee:

John Biggs, Hazeldene, Ruskin Rd, Stanford-Le-Hope, Essex, SS17 0LF Tel: 01375 678695

A. M. Townsend, 3 Green Walk, Marden Ash, Ongar, Essex CM5 9HR. Tel: 01277 363058

Dave Bulmer, 5 Devonshire Gdns, Linford, Stanford-le-Hope, Essex, SS17 0QW. Tel: 01375 675411

Enrico Maestranzi, 19 Ravendale Avenue, North Finchley, London, N12 9HP
Tel: 0208 445 5935

Martin Bray, 43 Melthorne Drive, South Ruislip, Middlesex, HA4 0TS. Tel: 0208 845 7180

Web Site Address: <http://www.marquetry.org>

Cover Background: Spalted Pepper Wood (Photo by Karen Russo)

Front Cover Picture: "Japanese Paint Brush Box" 11.5 x 30.5 cm

Back Cover Picture: "Nobody Loves Me" 24 x 30.5 cm

Visit the Groups

Bexley

John Davison, 26 Meadow Way,
Farnborough Park, Farnborough, Kent,
BR6 8LW.

Tel: 01689 851702

Broadlands

George Webb, 37 Sands Lane, Lowestoft,
NR32 3ER.

Tel: 01502 515703

Chelmsford

Karen Cooper, 32 Ashurst Drive,
Chelmsford, Essex CM1 6TN

Tel: 01245 465509

Email: karencooper@live.com

http://www.marquetry.org/chelmsford_group.htm

Cotswold

For information regarding the Cotswold
Group please contact by e-mail at:

info@marquetry.org

East Dorset

Peter Mollan, 10a Gordon Road,
Highcliffe, Dorset, BH23 5HN .

Tel: 01425 280664.

Email: edmg_stanpit@tiscali.co.uk

Harpenden

Peter Goucher, 14 The Close, Harpenden.
Hertfordshire, AL5 3NB.

Tel: 01582 713978

Email: p.goucher@ntlworld.com

Harrow

Janet McBain, 39 Carpenders Avenue,
Watford, Hertfordshire, WD19 5BS.

Tel: 07722 346350

http://www.marquetry.org/harrow_group.htm

Humberside

Katherine Stephenson, 57 Spring Gardens,
Anlaby Common, Hull, HU4 7QQ.

Tel: 01482 355981

Meopham

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

Tel: 01474 814217

Somerset - previously known as Merriott

Ken Smart, 15 Shiremoor Hill, Merriott,
TA16 5PH

Tel: 0146074567

Email: williken@btinternet.com

Redbridge

David Walker, 10 Brinkworth Road, Ilford,
Essex, IG5 0JS.

Tel: 020 8924 9917

Email: dave@marquetry.org

<http://www.redbridgemarquetrygroup.org>

Scotland

Patrick Levins, - please contact by e-mail
only at: info@marquetry.org

Sheffield

Graeme Johnson, 152 Hazlebarrow Crescent,
Jordanthorpe, Sheffield, S8 8AR

Tel. 0114 237 5348 - theegraeme@mac.com

Sproughton

For any enquiries regarding the
Sproughton Group please contact by e-mail
at: info@marquetry.org

St. Albans

Corinne Barnaby, 9 Arundel Close, Hemel
Hempstead, HP2 4QR. Tel: 07561 111278

Email: cojoba@ntlworld.com

www.marquetry.org/st_albans_group.htm

Staffordshire

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

Tel: 01785 850614

Email: qjsmarquetry@gmail.com

<http://www.staffordshiremarquetry.org.uk>

Sutton Coldfield

Mike Roberts, 30 Crockford Drive,
Four Oaks, Sutton Coldfield, B75 5HH.

Tel: 0121 308 0239

http://www.marquetry.org/sutton_coldfield_group.htm

Thetford

For all information please contact by e-
mail at: info@marquetry.org

Thurrock

John Biggs, Hazeldene, Ruskin Road,
Stanford-Le-Hope, Essex, SS17 0LF

Tel: 01375 678695

Editorial and Publishing Office

Main Contents Issue 271

Editorial & Website Summer Password	4
From the President's Perspective	5
Web Secretary's Letter	7
Hon. Gen. Secretary's Bulletin	8
Independents' Corner	9
Web Officer's Report (& Veneer Pack Info)	10
Geometric Patterns & Cutting Machines	11
Portraits in Marquetry	16
Spot the Difference Answers & Veneer Examples	19
2019 International Exhibition in Pictures	20
Judges' Notes on Cover Pictures	28
Rosebowl - Almost Made It - Part 15	29
Random Leaves On Trees - Part 2	36
Ernie Ives' Marquetry	39
Restoration Of Murals	40
Readers Letters	44

Deadline Dates

Final date for receipt of material for issue
272 is 12th July 2020 but please let me
have as much material as possible by
mid June 2020

Final date for receipt of material for issue
273 is 12th October 2020

Marquetarian Back Numbers

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

Other Useful Addresses

American Marquetry Society (AMS)

AMS Pres. Ken Horner, 9598 Ruth Lane, Morgan Hill,
Ca 95037. 408/463-9030.

Email: jkhorner1954@gmail.com

Flemish Guild of Marqueteurs

Driesstraat 18, Tielt 8700, Belgium

Marquetry Society of Canada

John Ness, 89 Knightswood Blvd, Guelph, Ontario,
N1E 3W8, Canada, Email jolynness4952@gmail.com
Tel: 519 994 8611

Marquetry Society of Victoria.,

Mrs. Elsie Knaepple, 11 Mullens Road, Vermont
South, Victoria 3133, Australia
Email: secretary@marquetryvic.org.au

Rencontre Internationale de la Marqueterie (R.I.M.)

Xavier Dyevre, 15 rue du Peintre Lebrun, 78000
Versailles, France. 01 39 51 53 66

De Verenigde Marqueteurs vzw

Tel. : 011 222 010 (Chairman)

Club Rooms: zaal het park, oostlaan 10, 3600 Genk.

E-mail: deverenigdemarqueteurs@gmail.com

facebook: De Verenigde Marqueteurs vzw

Website: <https://deverenigdemarqueteurs.wordpress.com/>

Atrema

Espace Henri-Barbusse, 60 bis 10e Avenue, 93290

Trembley en France Tel/Fax : 331 43 84 53 54

Email: pathooge@hotmail.com

The Marquetry Guild Inc (NSW)

Kay Underwood Tel: (02) 9570 8680

Email: kuwood@bigpond.net.au

Page 3 Cartoon



Look, I've already told ya, yer new postcode
is MA30 7RY not MARQUETRY - Got it!

Cartoon storyline from a theme by Vaughan Thomas & artwork by Alan Mansfield

The 2020 International Marquetry Exhibition

Unfortunately due to the current Coronavirus problem our original published Exhibition dates have been cancelled

However, we have provisionally rescheduled as follows:

24th to 30th October from 10am to 5pm and from 10am to 1pm on 31st October - AGM will follow on that date

***Note:** The Entry Forms **must still** be sent in by **25th April**
Exhibition venue remains as **Writtle Community Centre,**
Longmeads House, Redwood Drive, Writtle,
Chelmsford, Essex, CM1 3LY*



You may be wondering why your summer Marquetarian has arrived so soon after the spring edition was sent out. The reason for this is that, because of the coronavirus pandemic we have reluctantly put on hold our annual International Marquetry Exhibition until the latter end of this year. We therefore wanted to get this information out to you as soon as we could in order to prevent unnecessary travelling and booking of accommodation for visiting the 'National.

You can keep up to date with proceedings by visiting the Members Only section of our website for breaking information as it arises. Also, if you use email, just send your query to info@marquetry.org and one of the editorial team will get back to you within a day or two (often the same day in many instances).

As there will be no Marquetry Exhibition in the summer months we will not be able to bring you the 2020 Gallery for a couple of editions, but we have an extensive archive we can 'raid' of marquetry works you have never seen before. In the main these will not be award winners as Gordon Richards already features them in his 'Almost Made It' series, but it will be interesting pieces from years gone by.

The 2019 Gallery for our website will have to remain 'in situ' until our 2020 Exhibition takes place, then things will return to normal.

But, don't forget that if you are entering pieces for the 2020 Exhibition, you will still need to get your entry form in before the closing date of 25th April, that requirement still remains.

And now, a bright star in a dark sky, a piece of jolly good news - we have reached number 10,000 of our membership - hip, hip hooray!

Our member number 10,000 is Barbara Couchman - Welcome Barbara, you have become a rather special new member of the Marquetry Society. We hope you, and all the other new members (and older members too of course) enjoy your membership and find the art and craft of marquetry to be a truly enjoyable pastime and hobby. And I hope that all of you will become award winners at future International Marquetry Exhibitions.

Anyway, let's also hope that things get back to normal for us in as short order as possible, but in the meantime keep checking our website for the latest info, or email info@marquetry.org if your enquiry is more urgent. Keep well.

Alan.

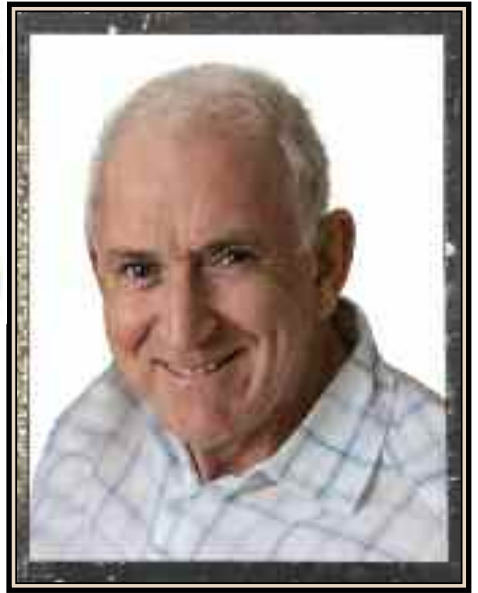
Summer period Password

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

ironwood

As always the password is all lower case and a single word, so just type it in as seen above on or after the **1st June 2020**.

To visit this section of our website go to the Independent's Page button on our home page, then scroll down on the Independent's 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.



Our scheduled April Executive Committee meeting was cancelled for obvious reasons and the urgent task of sorting things out for the annual exhibition had to be done offline. I must say that modern communication technology made all the difference as to how quickly and efficiently we could make the necessary arrangements. There's all the information you need in this Marquetarian so if you intended to exhibit in or visit the exhibition, please read carefully.

We are all grateful for the hard work put in by the Chelmsford team, who are hosting the exhibition, in getting on the case so swiftly and resolving the issue.

Janet, I hear, has done an outstanding job. Obviously, the postponement date has been set in the hope that all will be well enough in the world by then for the exhibition to go ahead. But we will need to reassess our options closer to the date, dependent on the prevailing situation.

You've frequently heard me mention how important I believe our hobbies and pastimes can be when we need to distract ourselves from personal difficulties and the woes of the world.

There simply couldn't be a more important time than now I guess, for us to cut ourselves off for a while and become immersed in marquetry.

Efforts are being made to use technology to provide efficient communication and

social links between members to provide a way of offsetting the potential loneliness that isolation can bring. From a personal perspective, I'm quite happy to hear from any of you should you think I can be of help in any way.

I do have a number of Society members who keep in touch via email, and I'll always find time to respond. Are you short of anything you need to do your marquetry? Contact Alan Mansfield / Dave Walker and they will field any inquiries and sort out to whom they should go for help.

I've been able to convert to MP4 video files, three of my most recent DVDs, Added Dimensions, Bricks Walls & Tiles and Three Veneer Marquetry. I have uploaded these on to my OneDrive (cloud computer). Anyone who would like free access to them, please email me at peter@marquetry.org and I'll let you know how to get to them and either play them directly or download on to your own computer.

So continuing with my look at composition, my thoughts this time around are to

do with content. Perhaps because we feel it necessary to show off our skills and maybe occupy ourselves for a lengthy time on a picture, much of our work can end up looking a bit busy. Also, we might think that anything too simple would not stand much of a chance of an award, should it be put into competition.



Lady in a Hat
by Jan Johnson

Editor's Note: Peter mentions in this edition of "From the President's Perspective" that myself and Dave Walker can be contacted on all or any matters marquetry.

This is quite true and we are both more than pleased to hear from you and, we are very happy to answer any questions or enquiries you may have. If we don't know the answer straight away, we will certainly know who to ask to find the definitive answer for you.

You can contact us by email at:

info@marquetry.org or just phone or email Dave or me directly.



Moonlight
by Gordon Richards



Purrr...Thank God she shaves
by Ivor Bagley

But the old saying of 'less is more' is worth considering, because a stripped back or minimalist approach can often produce pleasing work. See what you think about my three examples here, two of which by the way did receive awards in competition.

Bye for now - Peter



I am just sitting here in front of my computer suffering from the Government inflicted total isolation having suffered already the voluntary 14 day isolation because of a slight cough and cold, wondering, what next? I must say that I thought at the time, how long it will be? It looks like it will be months not weeks so it could be an ideal time to finish my current marquetry picture and who knows start another one. As you can read in this Journal, the National Exhibition has been postponed until October, it gives me time to register a new picture before the deadline and hopefully finish it before then. I think that there might just be a larger number of pictures when the Exhibition finally gets off the ground.

I know that Alan has had quite a number of interesting letters and phone calls relating the Winter edition of the Marquetarian of which some will be dealt with in this issue so I will not dwell on them. The website has been strangely quiet during the winter period, even from America. Perhaps members are pre-occupied with the current world events? However I am sure that people are still impressed with the quality and content of the website and the amount of time that Alan has spent on keeping it up to date and relevant to your needs. If you are a



Facebook user, you might be interested in searching on "Marquetry" and viewing a number of other organisations creating marquetry items. A lot of them appear to be commercial sites as opposed to our 'Hobby' site, but there is some really beautiful work shown. A lot of their work appears Laser cut which, at the moment, puts it beyond the means of the everyday Marquetarian's pocket and I think takes away the traditional skills that we grew up with.

I must say that I disagree with the comments made in the last magazine that with all the modern technology available to us now we could design and cut our pictures using a computer then send it away to a finishing shop for polishing. For the hobbyist, I think that this approach takes away the enjoyment of the methods adopted by the hobbyist. What's the point? Unless it is to be done for commercial reasons. Coronavirus has now caused Groups all over the country (and world) to stop meeting. I hope that members will take the opportunity to relieve the boredom and produce some masterpieces so that when the restrictions are lifted we can look back and show that the time has not been wasted.

David.



CoronaBomb by Vic Small - Austria



*Hon. Gen.
Secretary's
Bulletin*

I am writing this amid a deluge of emails from members and Executive members about how we intend to go forward in the light of the guidelines from the government concerning coronavirus. Hopefully, by the time you receive this, things will be clearer but we have cancelled our Executive meeting due to be held on 5th April and it seems likely that we will be postponing the exhibition to later in the year.

This morning, we are being told that it is likely that anyone over the age of 70 will shortly be asked to self-isolate and not go out at all for a certain length of time. That is not in place yet but, with the ageing population, many of the groups I belong to will not have enough people under 70 to make the meetings viable and will have to cancel for the time being. However, I do understand that, if these are the guidelines, we must adhere to them to stand any chance of halting or at least slowing down this virus. Many people who are over the age of 70 are fit, active and possibly not at risk but if it comes to it, we must all stay indoors for the required amount of time so I hope that you all have plenty of veneers, glue, etc as this will be an ideal time to get some serious work done on our pictures.

Unless we are ill with the virus, keeping our marquetry skills used and relevant will help keep our minds active, stop us from feeling bored and frustrated because we can't get out and more importantly, keep us ready and able to get back to our group meetings once we are advised that we can return to some sort of 'normal'.



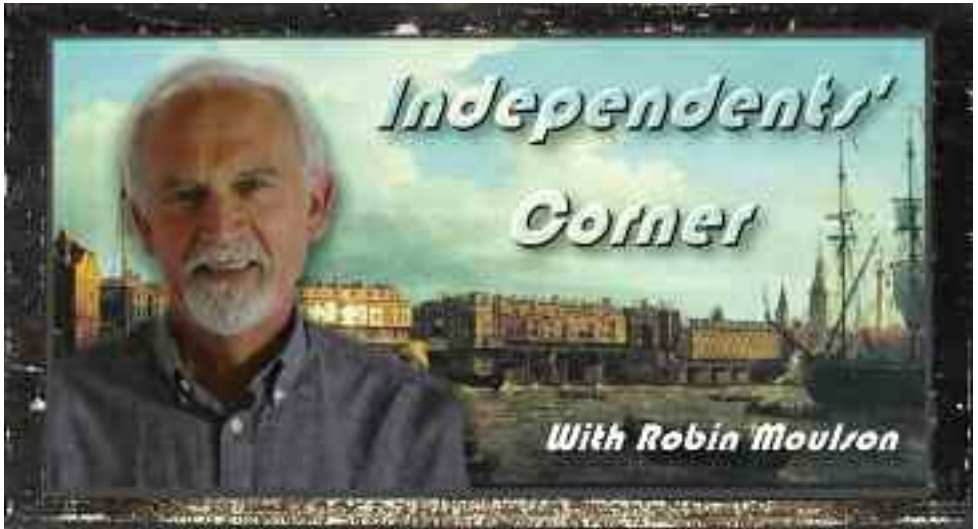
Of course, none of this is definite, but I must admit the news that it might happen, put me in a mild sort of panic as I considered the consequences. But, looking at it in a calmer mood, I can see that apart from the benefits the government thinks it may have in curtailing the spread of the virus, we will also benefit with longer time spent cutting, designing and polishing our work. This can only be for the good of marquetry and we must embrace it and focus on the positives. I believe this will, in time, benefit us all.

Janet

As previously mentioned Janet will be standing down from the post of Hon. Gen. Sec at the 2020 AGM. Therefore we will need someone to step forward as our new Hon. Gen. Sec. - so how about you?

However, as Janet has pointed out in this Hon Gen Sec's Bulletin, the 2020 International Marquetry Exhibition and following AGM have been deferred until later in the year. But despite this, we will still need a new Hon Gen Sec by then.

Just contact our President or Editor and let us know if you feel you would make a good Hon Gen Sec. You'll be most welcome.



Up until now Independents have been very interested in being offered free use of the Society's DVDs for a period of time, subject to returning them to me. However, despite the pleasure gained by many the frequency of requests has now slowed down. I know that some of you have the full set which Peter has sent out, but this is not all of you. I would like to hear from more of you!

Part of my responsibility is to look at how we can effectively support independents who find difficulties in meeting marquetarians as often as they would welcome. I am looking at different ways in dealing with availability of good transport in some localities. I would be capable of meeting some members to discuss ways of improving the technical side or working how to select useful subjects more effectively. Being based in Wiltshire it is unlikely that I could get as far as Scotland or, say, Lancashire on a regular basis, or to see how many others can support more independents.

At the present time the impacts of the Coronavirus are making meetings of the society difficult to organise both for Group Members and Independents. However, we need to carry on working at this when this is possible in the future. In the present time, however, I would welcome

views from independents on ways in which we could share information and I will always respond to emails or phone calls from independents.

I have just purchased veneers to fill some holes in my collection. I'm a bit short of very pale materials such as Holly and Horse Chestnut and am looking forward to some Pepperwood. So enjoy your marquetry.

Robin.



Young Winston by Neil Micklewright (Ind)



A rather shorter report this time due to time constraints. But I'm pleased to say that you can now download lo-res PDF copies of the latest editions of The Marquetarian from our website in the Members Only section. And while there keep up to date with the latest breaking information / news regarding the Marquetry Society in that same Members Only section.

As you will appreciate our National Exhibition Gallery will be delayed this year due to circumstances beyond our control (that virus thing!) - but we will catch up later in the year. Let's at least look forward to that. A glow of light in a dark sky!

Alan.

As well as those veneer packs on the right, don't forget that John also supplies much more than that - check out these following offers

The Veneer Pack offers are:

Connoisseurs pack containing over 25 sheets of BURRS, EBONYS, ROSEWOODS and other exotic veneers - for £21.99 with free mainland UK postage.

BURR selection containing 25 plus sheets - for £19.99 with free mainland postage.

Pack of light natural veneers, 25 plus sheets ie ash, maple, beech, oak etc - for £17.99 with free mainland postage.

Pack of Dark natural veneers, 25 plus sheets, ie, Walnuts, Rosewoods, Ebonys - for £17.99 including free mainland postage.

Colours and harewood veneers, 25 plus sheets - for £17.99 including free mainland postage.

All sheets average 25 x 15 cms x 0.6 mm

Other sizes available on request, this is already discounted by 10% for members.

The prices quoted are for UK mainland purchases - however there is an EBay shop and service using the Global Shipping Programme for outside UK purchasers to make use of.

Visit **EBAY SHOP JAN 8753** for more information and purchasing guidance for outside UK purchasers.

VENEER PACKS

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

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

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

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

Geometric Patterns & Cutting Machines

by Dr. Henry Merryweather

Editor's Note: This article came about because of the feature in the recent winter edition of The Marquetarian titled 'What do the Pro's use?'

Of special interest to Henry were the electro mechanical cutters we featured, they had very good potential for extremely accurate parquetry style of cutting as well as highly detailed very small circular and curved marquetry, which, indeed, is actually much finer and smaller than can be cut successfully with our usual cutting blades. Henry investigated the potential of these electro mechanical cutters and the following article is the result of Henry's detailed investigations.

Geometric patterns needs

1. Introduction

Cutting machines for use at home can cut a wide range of materials. There are many examples of geometric patterns whose parts can be produced using these cutters. A Mariner's compass is a typical example and below are samples found on the internet where fabric and real wood veneers have been used.

All the cutting machines have an associated application that allows the part's geometry to be created so that the individual parts are passed to the machine to be cut out.

Fabric



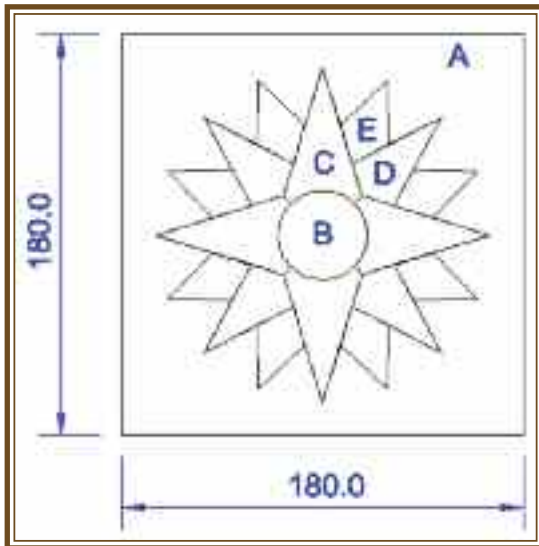
Real Wood Veneers



The purpose of this document is to find out if your associated package can be used to get the required geometry by outlining the steps taken in a commercial CAD (Computer Aided Design) application to create the parts.

There are three stages:

1. Creating the original design – section 3;
2. Obtaining the parts for that design – section 4
3. Using parametrics to obtain a variant of the design – section 5



Section 6 shows an enhancement where the grain line of the material can be taken into account.

2. Sample part – a Mariner’s Compass

The picture seen middle below left shows the Mariner’s compass test design. It is a variant of the designs for the fabric and real wood veneers shown on the previous page but the geometric construction requirements are the same (and for many other such ‘patterns’).

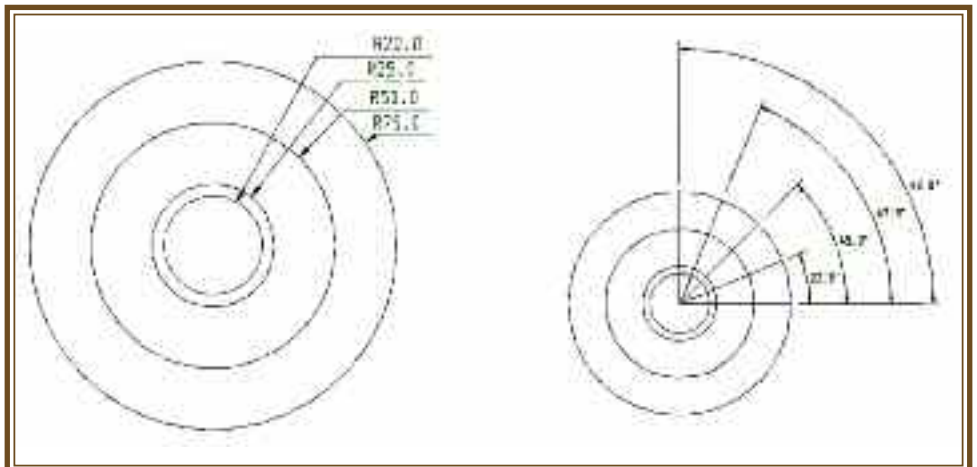
The table below gives the numbers required of each part. Each part is to be made from a different material. The choice is yours as to what particular veneers make up the best pattern for your Mariner’s Compass project.

Part	No Required
A	1
B	1
C	4
D	4
E	8

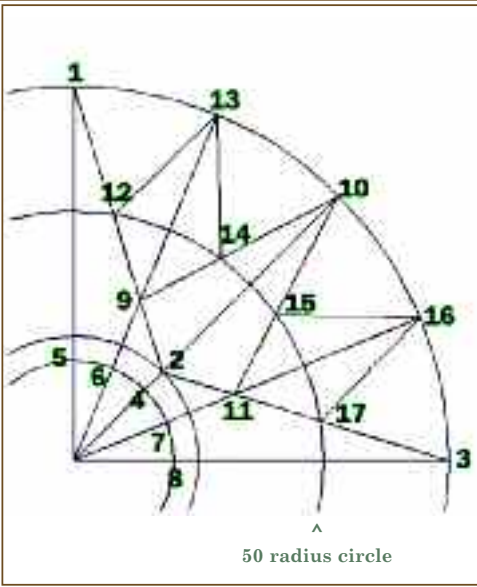
3. Design Steps – Overall Design

a. Construction circles and lines

The next two pictures (below and top of next page) show the construction circles and lines required



b. Using the constructions lines and circles to get a quarter of the centre



Lines and arcs were drawn between the numbered points to form a quarter of the finished centre piece.

It happens in this example that all the points used are at the Intersection of a line and circle – for example

- Pt 1 is the intersection of a vertical line and the outer circle
- Pt 9 is the intersection of the line from pt 1 and 2 and the 50 radius circle.

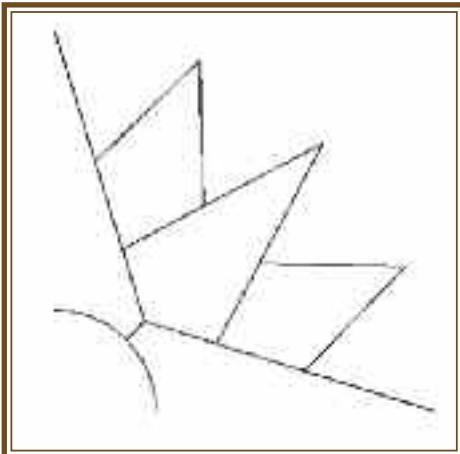
In general other intersection points will be required, for example between 2 lines and/or 2 circles. Also other construction techniques are required such as drawing lines at right angles to other lines and tangents to a circle.

Arcs are formed through the 3 points 5, 6 and 4 also 4, 7 and 8

c. Quarter of centre

A quarter of the centre section is obtained by removing the construction circles and lines drawn in section 3a.

Editor's Note: If you are building this in a graphics program on your computer, look for the vector option to follow this project. If you have a CAD program, then these guidelines should prove very helpful. Anyway, you should find this gives you:

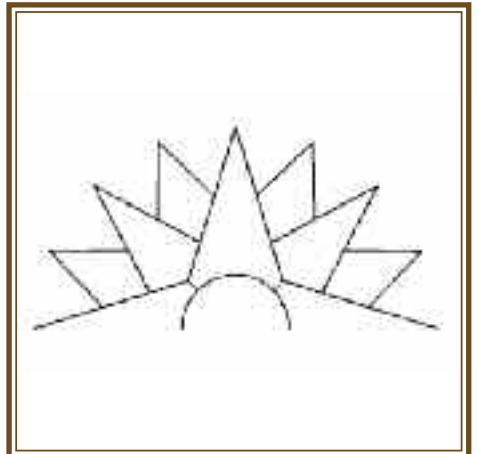


d. Half of centre

Half of the centre is obtained by copying and mirroring the quarter in 3c about the vertical axis.

The commands for this are usually Copy, > Paste (as a layer in a graphics program) > Mirror (or flip horizontally) and then position as required.

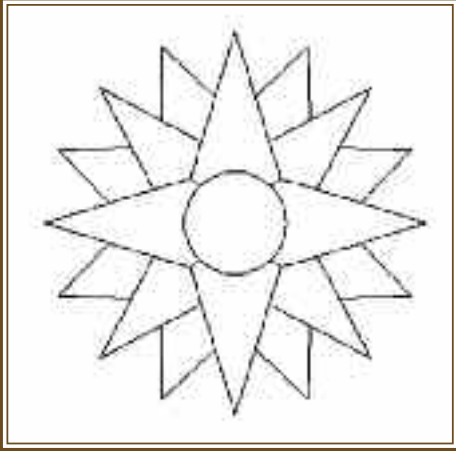
This procedure then gives you the result you see below:



e. Full Centre

The full centre is obtained by copying and mirroring the half in section 3d about the horizontal axis

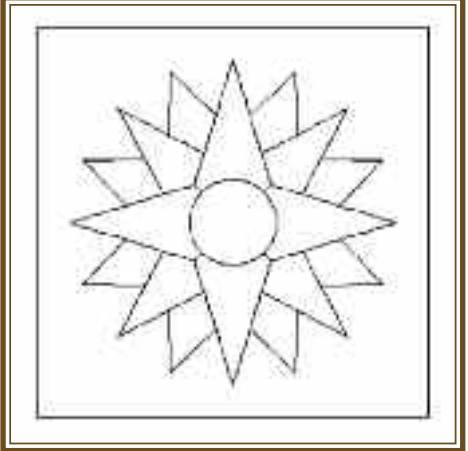
This gives



f. Centre and background

A square is then drawn around the centre to give the complete overall design

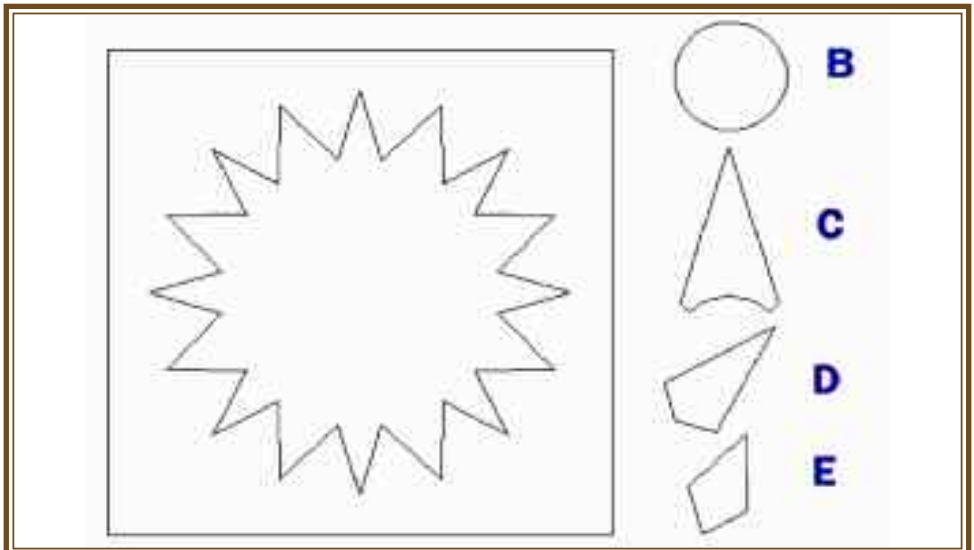
This gives



4. Design Steps – Creating the individual parts

The five individual parts have to be 'drawn' using the complete overall design formed in section 3f and saved as individual parts so that a specific material can be used for each part.

Lines and arcs were drawn for each part using the method shown in 3b. For example Part E was created using points 9, 12, 13, 14 and 9. Other methods can be used such as an automatic analysis which finds all the closed shapes in the design.



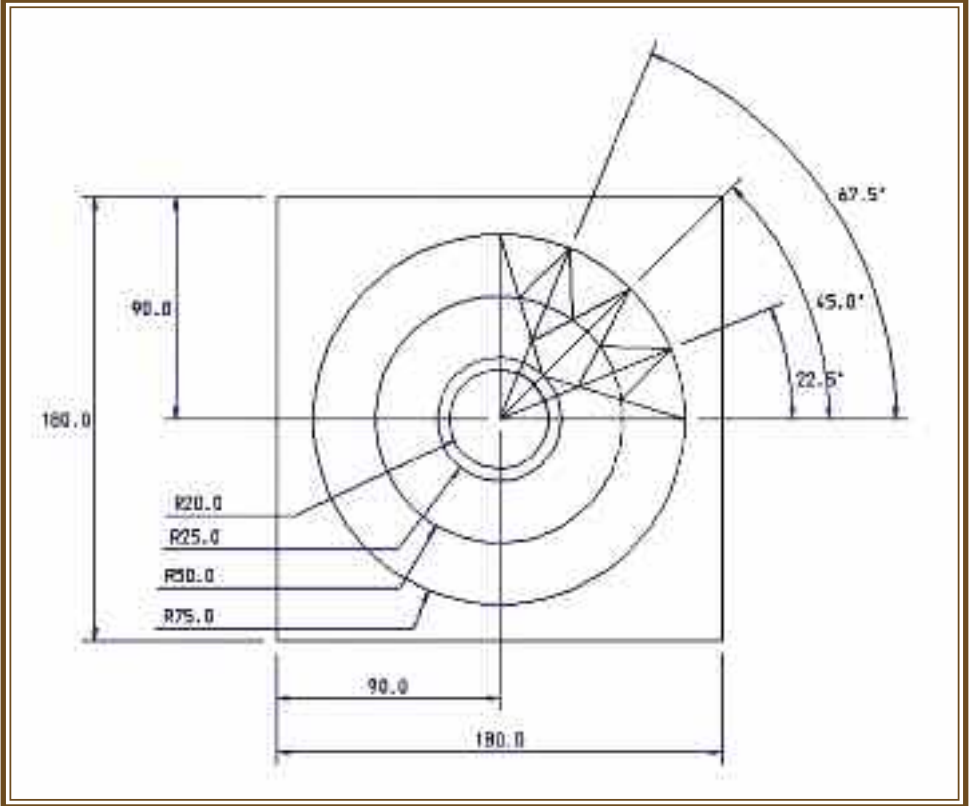
5. Parametric Design

Some CAD systems have parametric design facilities. This means that:

1. Dimensions are added to the design;
2. The dimensions can be changed to give a new design.

a. Adding dimensions that can be used parametrically

The picture below shows the whole design with dimensions added



Editor's Note: The second part of Henry's article will appear in the autumn Marquetarian.

As Henry points out, most of these electro mechanical cutters do indeed come with a version of the control program either already installed (that's on the ones that will also scan your design into its own memory) or on a disc or available as a download from the manufacturer which you can install on your own computer.

They are vector graphics control programs intended for guiding the cutters in order to follow your designs and are top notch at creating the geometric elements for those chosen or invented designs.

If you are familiar with vector graphics programs you will find these tutorials / articles very easy to understand and follow. They are a good introduction to the fascination and usefulness of vector graphics for everyone else.



As I do quite a lot of portraits in marquetry, I thought I'd share a few of my ideas with other marquetarians.

I have chosen to show examples of portraits from photography.

Although they can be more difficult than working from an artist's work, the satisfaction is greater as you have to put more artistry into the image; for example determining where shadows begin and end, how much detail should go into the hair, etc. If you want to create it with only three veneers, then the difficulty increases - but the satisfaction also increases!

A prime example of this is my three-veneer portrait of Steve McQueen. This is the second three veneer portrait of him that I have done - this is better than the first as I've got better over the years!

This is a good example of trying to work out the shape and depth of shadows, the number of lines and how detailed the hair and eyebrows should be.

To help get the tones right, I normally work from a black and white version of the photo (the photos of Steve McQueen, David Bowie and Sean Connery were black and white anyway).

I used to convert the pictures by posterisation (ie cutting down the number of tones within a photo to between 6 and 8 grays), but found this a bit restrictive and less satisfying.

I also transfer the picture directly to the individual piece of veneer, rather than doing a trace, as this cuts down the chances of moving away from the original line or shape. A couple of same size copies

is advisable, though, as the first copy may well wear out!

I usually start with finding the most appropriate veneer for the overall face. If there are some natural shadows within the veneer this is very useful, but I have rarely found this and normally have to try various veneers to find shadows that are in sympathy with the main veneer.

I tend to work on the nose and mouth first as these mostly rely on shadow to get the right shape. I then concentrate on the shapes surrounding the eyes, putting the pupils and irises in last.

I do know that lots of marquetarians do the eyes first as they believe it's the most important part of the face, but I believe that you need to get all the basic shadows and shapes right overall.

Also, don't fall into the trap of always adding highlights to the eyes. If they aren't in the photo, don't add them. (*Ed: Yes, I fully agree with Les here, highlights in the eyes are nowhere near as important as people seem to think they are - often I leave them out of my own marquetry portraits*)

Sometimes, the results from converting a colour picture into the browns of veneers can be quite spectacular as can be seen in the portrait of Cathy (actress Kaya Scodelario). The original colour photo is a screen grab from a trailer for *Wuthering Heights*.

"The well-digger's daughter" is just taken from a colour photo. My version is far less complicated than the photo and I could have done a better version of the hair, but I don't always get it right!

Whilst I am working on these pictures, I make notes on the photo where I consider applying a veneer after I've laid the work to a backboard. This is to prevent any splitting of the background veneer and enables you to insert very fine pieces, most particular for hair and beards. Whenever I mention this at Harrow, I get looks of disbelief, but I have done this for many years and very rarely have problems. The hair on all these portraits (apart from "The well-digger's daughter") were done in this way. It necessitates cutting through the mounted veneer until you reach the backing board, adding glue and inserting a pre-cut piece of veneer. If you place the pre-cut veneer onto the top of the mounted picture and affix with

tape, you can use this as a template for the hole (or window as we know it) shape. It's not as difficult as it sounds.

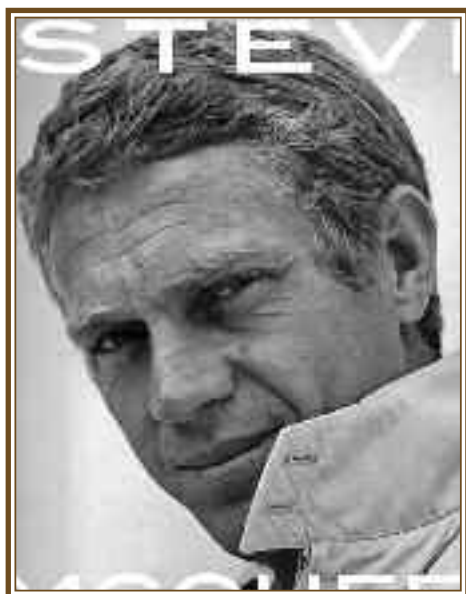
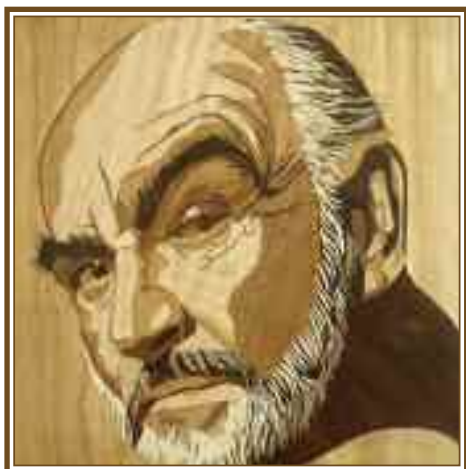
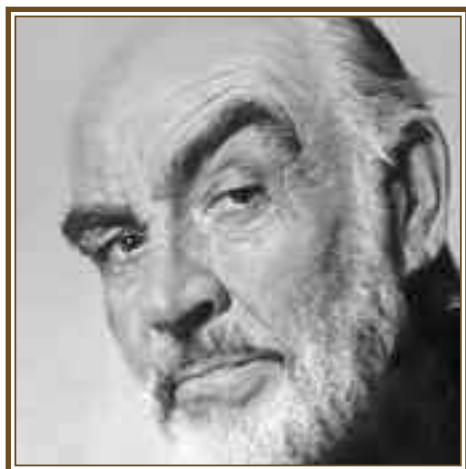
Although not shown here, I have begun to add background interests to some portraits, eg. objects from books by Edgar Allen Poe for his portrait, First World War Soldiers accompanying the poet Rupert Brooke, an architectural design alongside Frank Lloyd Wright etc. etc.

Incorporating the photo and background together can make for a pleasing and interesting subject.

I hope you have a go at portraiture - I know it can be difficult, but nothing ventured, nothing gained. Happy cutting.

Comparison of original photos and the marquetry portraits





Spot the Difference

The Answers - Did You Get Them Right?

In the spring Marquetarian we featured a small 'Spot the Difference' quiz which challenged you to identify the changes Marquetry Society member George Skorupka had made to his Art Veneers kits from their original designs.

We showed you the original Art Veneers designs alongside George's modified versions, so did you manage to spot those differences?

To help you, George's wife Lesley has identified and listed them for you in the next column.

Pic 1: Featured George himself with our lurcher Deefa chasing a cat.

Pic 2: Adds a Bubble car and a pretty girl.

Pic 3: Godshill Village has another pretty girl plus a horse grazing.

Pic 4: The Old Curiosity Shop just has Mollie our whippet displaying a level of curiosity herself as to what is going on in the shop.

Pic 5: Tranquility has another pretty girl plus a Scotty dog and some rabbits.

Veneer Examples - Unusual Figuring

A series featuring unusual figuring on common (& rare) veneers Part 13



The 2019 International Pictures

Thanks go to Peter White for taking the Photographs.

Right: - 601 - 2nd Class 6A - 10 x 7.5 cm

“Need for Speed” by Brian Freeman of the Staffordshire Group

QS: Clean and accurate with a great sense of movement.

JE: This took me back a few years. Nice to see a different subject

DW: This picture has everything. Simple but well chosen background veneers are all that is needed to enhance the rest of the picture. The rider's position gives the impression of speed. The dark shadow shows how close to the ground he is. Coloured veneers work well for his leathers.

SJ: I liked this miniature, loads of detail, good composition and good use of veneers. The shadow really helps with the realism. This would make a stunning larger picture as well.



Left: - 211- HC Class 2 - 27 x 20 cm

“Jockey” by Alec Cushway of the Redbride Group

QS: Good use of the different figures and colours of the walnut to represent the horse's muscles. Quite a few exhibits had the picture “wrapped” around onto the sides – this was one of them.

JE: Finish could be better

DW: Picture has life due to well chosen and placed veneers. Coloured veneers work well for the jockey's silks. Creases in the arms give them movement.

SJ: Some good cutting and close attention to detail. Good sense of movement and I like the addition of the creases in the jockey's sleeves etc. I don't think that the white line in background is needed and find the hedge/fence a bit distracting.

Judges' Comments

The initials used for the Judges are:

(QS) Quentin Smith

(JE) Janet Edwards

(DW) David Walker

(SJ) Stephen Jukes (Trainee)

(Ed) Editor's Comments

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.

Right: - 103 - 3rd Class 1 - 22.5 x 27 cm.

“Down at t’ Mill” by Graham Hopkins of the Sutton Coldfield Group

QS: *Very atmospheric with excellent veneer choices. The radiating border segments work nicely to draw the eye into the picture. Take care to pull stringers and borders tight to the picture as there are some small gaps. Great work for a beginner!*

JE: *A Lowry type picture - well executed - watch gap at borders*

DW: *Starkly beautiful picture well cut with excellent use of veneers and grain as well as sand scorching. Nicely cut border which draws the eyes into the picture.*

SJ: *Good use of perspective lines in border, really draws you in to the picture. Sand shading a little heavy in places, good sky and effective choice of veneers. Interesting picture.*



Left: - 318 - 1st Class 3 - 16.5 x 23 cm

“Dhamala Story (after David Malangi)” by Philip Green of the Staffordshire Group

QS: *Well-cut aboriginal design. The colours and tones blend well and are set off nicely against the masur birch background*

JE: *Nicely done - a lot of work*

DW: *So much in this picture. The more you look the more you see. Fine coloured banding in the animals give life to the picture. Well chosen Masur Birch background enhances the picture.*

SJ: *Very nicely cut, good attention to detail and a really effective piece of burr for the background. Almost creating a pastel effect with the choice of veneers. Unusual subject and a worthy winner.*



Right: - 652 - 2nd Class 6B - Miniature

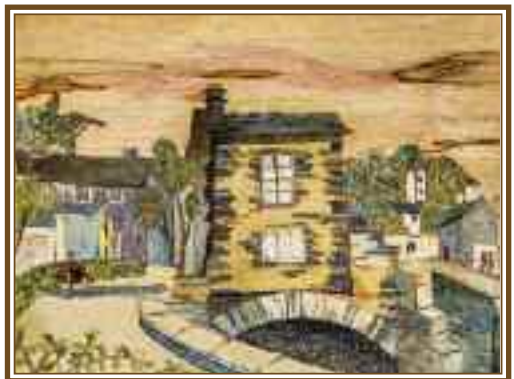
“The Little House” by Philip Green of the Staffordshire Group

QS: *Well cut with complementary tones. The seated figure is remarkably effective for just a few pieces.*

JE: *Nice cutting - liked the figures giving more interest*

DW: *Well cut picture with fragmentation well used to give life to the trees rather than a block of veneer. Sky quite dramatic.*

SJ: *Very colourful, very good detail including fragmentation. The inclusion of people helps with the scale and adds some life to the picture. I found some of the perspectives slightly confusing.*





Left: - 616 - 1st Class 6A - 10 x 7.5 cm

“Dinan” by Elizabeth Head of the Staffordshire Group

QS: *Some delicate use of tones here, particularly in the stonework on the left side.*

JE: *Brilliant - you have captured the atmosphere of the area*

DW: *There is so much to see in this picture. The perspective draws the viewer into it. The houses are well constructed with different veneers. The fragmentation of the flower baskets was well done and the colour of the plants give life to the*

scene. Even the little man along the road adds to the composition as he struggles up the hill.

SJ: *Very well constructed picture, good perspective and plenty of detail. The use of coloured veneers for the flowers really makes the whole thing come to life. I like the addition of the wheelbarrow and the person walking up the hill.*

Right: - 301 - Class 3 - 43 x 44 cm

“1863 Patchwork Quilt” by Peter Wilkenson of the St. Albans Group

QS: *Very effective at a distance, and many of the individual patchwork elements are well cut, but you gave yourself a headache trying to make all those light-against-light veneer joins between the elements.*

JE: *Liked this idea but individual patches could fit tighter*

DW: *Wow, so many pieces. Must have taken ages. So many different shapes. The different shades of wood for the border of the quilt add to the overall effect.*

SJ: *A lot of work and patience involved in this project but I don't understand the end result. Perhaps the symbols have meaning that I am not aware of but an impressive piece of marquetry.*



Left: - 403 - 1st Class 4 - 20 x 26.5 cm **“Lady in Red”** by Jean Robinson of the Sutton Coldfield Group

QS: *Almost a 3-veneer with good cutting and fine lines. The use of different grain directions in the pieces of red veneer gives the effect of subtle colour variations.*

JE: *Liked the fine line work - perhaps a darker veneer for some of the folds of the dress?*

DW: *I liked this picture. Very stylish and well cut. The fine lines in scarf, hat and skirt are well placed. The black veneer for the oval is well cut and enhances the main picture. The slender fingers are well cut too.*

SJ: *A simple idea very well executed. Good composition and good choice of veneers. The fine black lines really work very well and create the effect of far more detail than there actually is.*

Right: - 543 - Class 5 - 175 x 110 cm

**“Past Agricultural Life in Taiwan”
by Sandy Lee of the Taiwan Group**

QS: *An enormous picture with a superb flat finish. Some good expressions in the faces, but a lot of filler in some of the joins. Interestingly Sandy chose to make a feature of joints in the sky by cutting and shading, even though the grain suggests the sky was originally one piece.*

JE: *Very large exhibition piece.*

DW: *Very well chosen veneers give life to the picture. Sand shading on the individual pieces that make up the mountains make an excellent backdrop. The rice seems to be growing well! The labourers are struggling to extract the cart. So much in this picture which is extremely well cut.*



SJ: *A truly huge marquetry picture and probably the work of more than one person. I found it quite confusing and difficult to view. Good cutting and finish.*

Left: - 508 - Class 5 - 26 x 38 cm

**“Anna Blou (after Solly Smook)”
by Les Dimes of the Harrow Group**

QS: *An unusual style which I rather liked. I wondered if the picture would be stronger without the two small pieces at top left and the ear, however Les stayed quite true to the artist’s original.*

JE: *Lovely expression - Finish could be a bit smoother.*

DW: *Nice portrait. Well used veneers and the eyes give it life. The dark background makes the face stand out.*

SJ: *I like the choice of dark background veneer as the head appears to emerge from the shadows. With a reduced number of veneers it could have been a 3 veneer picture which would have made it even more effective.*



Right: - 410 - HC Class 4 - 25 x 27 cm

**“The Continual Journey”
by Ron Webster of the Somerset Group**

QS: *Tidy study in coloured veneers. Unusual treatment of the “unders and overs” using the red triangles rather than shading. Clean, high-gloss finish.*

JE: *Nicely done. Tiny pieces of red add depth and perspective*

DW: *All the coloured veneers in this picture work well together. The Celtic knot is well cut and continuous as per title.*

SJ: *Well cut mitres and good frame combined with 3D effect in mounting the marquetry work, all make for a striking piece of wall art. Perhaps the inner background could have been veneer rather than a flock material.*





Left: - 517 - Class 5 - 62 x 37.5 cm

“Shall we Explore 2” by Mike Roberts of the Sutton Coldfield Group

QS: Mike’s second version of this picture. Great expressions and some good use of figure in the leaves. The little mouse’s ear is a masterpiece – a single piece of (I think) masur birch.

JE: Good fur on foxes and the prickles really work

DW: Superb picture. So much to look for. The eyes give the expression on the foxes faces that they are looking at the same thing. Excellent choice of veneer all round. It is good to see the realistic fur on their bodies instead of just blocks of insert veneer. Tree log is very realistic. The border enhances the picture. The vegetation looks very realistic too.

SJ: Very cute and nicely cut picture. Good composition especially with the addition of the Harvest mouse on the left. Good fur effect but perhaps the legs needed a shadow to help ground them.

Right: - 618 - Phil Jewel Award Class 6A - 10 x 7.5 cm

“Family Outing” by Elizabeth Head of the Staffordshire Group

QS: Clever contrast between cut in pieces for the mother bird but fragmentation for the chicks. Simple but very effective.

JE: Shadows worked well - charming picture

DW: Background veneer provides ripples for the avocet(?) and her chicks to walk through.



Nicely cut with fragmentation for the chicks. The reflection works well.

SJ: Good choice of “water” veneer and well executed details. The reflections are effective but perhaps would have been better if more closely matched to the colour of the birds.

Below and Left: - 747 - 3rd Class 7B - 10 x 7.5 cm **“Impossible Hexagonal Box”** by Peter Sheen of the Bexley Group



QS: A fun box with nine different “impossible” objects depicted (there are two inside the box).

Maybe the top image could have been hexagonal to match the shape of the box?

JE: Clever idea well executed

DW: Well designed and cut decoration for this box. Good choice of coloured veneers for the top.

SJ: Well cut optical illusion type images on all sides and top. Plenty of marquetry combined with an interestingly shaped box. Good idea for applied work as it looks different from all sides.

Right: - 123 - HC Class 1 - 30 x 38 cms

“The Stile” by Christian Cozon of the St. Albans Group

QS: *An attractive picture with good overall contrast. The borders suit the picture – well done cutting that wenge!*

JE: *Good picture, lots of depth and fence and stile work well*

DW: *Excellent use of different veneers that gives a pictorial feel about the picture. Grain direction enhances the picture behind and in front of a very rustic stile. I like the white stringer in the border.*

SJ: *Very effective fence/stile, close attention to light and shade direction. Reducing the amount of detail in the background helps to emphasize the stile, nice veneer for sky.*



Left: - 708 - HC Class 7A - 26 x 2' cm

“Haidi Native American Eagle with Salmon key tidy” by Alan Townsend of the Chelmsford Group

QS: *The design is well fitted to the shape and the placement of the hooks. Cleanly cut and well finished.*

JE: *Well cut and finished. Very neat*

DW: *Very clean and carefully cut representation of a North American Eagle with its food.*

SJ: *I don't profess to understand the subject of this applied work but the marquetry is very good. The palette of veneers works well together and the cutting and finish is excellent. Mounting onto a base is a good idea.*

Below Right: - 773 - 3rd Class 7C - 10 x 7.5 cm

“Trinket Box” by Brian Freeman of the Staffordshire Group

QS: *Delicate work, well finished.*

The circles and ovals are technically demanding and well done.

JE: *Great work. The edge of the shapes just let it down slightly*

DW: *Very well designed and cut box. The ovals and circles are very accurately cut.*

Simple but appealing design in each.

SJ: *Good use of veneers well cut and finished.*

Plenty of detail in such a small piece of applied work creating a peaceful atmosphere, a tranquil trinket box!





**Left: - 717 - Class 7A
- 23 x 13 x 15 cm**

“Digital Memory Box” by David Gardiner an Independent Member

QS: *Lovely Dali-esque design wrapped over the edge of the box. It appears the whole box had been veneered twice in order to give a thin “stringer” effect on the mating faces. I expect mounting the digital photo-frame in the box lid, and routing its connection ports to the outside of the box, were far from straightforward so maybe Dave can be persuaded to give us some tips?*

JE: *Very good box well executed*

DW: *A very attractive and nicely decorated box. The design well cut and the timepiece cleverly placed. The numerals on it are well cut and inserted.*

SJ: *A very well made box it’s a shame that it wasn’t working to complete the effect. Lovely burr veneer both inside and out and good finish. I really liked the Salvador Dali type clock face.*

Right: - 705 - HC Class 7A - 37 x 48 cm

“Phoenix Chessboard” by Stephen Jukes of the Chelmsford Group

QS: *An elegant board with lovely burr squares which are well-sized for the pieces (that are in the two drawers). The joins in the lipping veneer are irregular – some are vertical and others angled.*

JE: *Lovely finish on this and cutting of phoenix good*

DW: *This is a well decorated and designed piece of furniture that would enhance any living room. Good choice of woods for the squares and excellent fine decoration.*

SJ: *Words fail me when describing such a superb piece of work, I just **can not** comment!!!!*



Left and Below: - 702- Class 7A - 20 x 26 cms



“Little Black Dress picture frame” by Les Dimes of the Harrow Group

QS: *Who doesn’t like a little black dress? Cleverly positioned figure which must have needed considerable care during sticking down.*

JE: *Liked the picture but glue on right shoe was a shame*

DW: *Nicely designed picture for the mirror. Well cut. Nice legs! With well used sand shading. Attractive pose.*

SJ: *Very original idea for a picture frame, interesting veneer for background.*

Good pose and nice legs with very well controlled sand shading, perhaps the face needed more consideration (always difficult).

Right: - 127 - Class 1 - 9 x 14 cm

“White Rose” by Mike Chapman of the Sutton Coldfield Group

QS: *Simple and effective. Good shading on petals and nice use of grain direction for the leaves.*

JE: *Well done on the sand shading - it works well*

DW: *A simple picture enhanced by sand shading and the quarter cut background.*

SJ: *Good approach to the background, more interesting than one piece of veneer. Well controlled sand shading and effective cutting on the leaves.*



Left: - 703 - Walter Dolley Award Class 7A - No size given

“A time to...” by Colin Langley an Independent Member

QS: *An attractive piece with lots of surfaces requiring veneering. Accurate stars top and bottom and a great deal of effort in the very tidy lettering. I wondered whether the bottom lettering should be the other way up, so that it would be read correctly when the glass is inverted.*

JE: *Nice piece - well cut*

DW: *Lovely piece of parquetry and excellent lettering which is evenly spaced and placed. The star on the top is very well cut with accurate points as are the diamonds on the base.*

SJ *Very well constructed piece of applied work. Good cutting and well executed lettering. I don't think it needed the diamond shapes on the base, perhaps over marquetry.*

Right: - 714 - Class 7A - no size given

“Clock Mk 2” by John Jeggo of the Staffordshire Group

QS: *More delicate and accurate cutting from John.*

JE: *Celtic design well done*

DW: *Very carefully cut. The Celtic knot work makes fine decoration to the clock. The star on its white background well cut and inserted.*

SJ: *Very nice looking clock and case. Well cut and finished marquetry but perhaps there could have been more of it on the sides.*

Ed: *Although I've once again been very quiet in these judges' comments for this summer edition of The Marquetarian (as I was for the spring edition), I have tried to squeeze in all of the remaining 2019 award winners for you. To accompany them I have added a few select other exhibits which just narrowly missed out from the awards, such as John's clock here. Unfortunately limited space meant that the photographic exhibits couldn't be included, but they are on our website.*





Left: - 809 - 2nd in Class 8 - 20.5 x 30.5 cm

“Susannah” by Alan Townsend of the Chelmsford Group

QS: *Clean and well-finished (as always from Alan) and a great expression. Maybe small highlights (like on the lip) would have lifted the eyes?*

JE: *Lovely picture. She looks like a lady that knows who she is. Well executed*

DW: *An attractive and appealing design. Well cut and good choice of veneers. The face is well presented and realistic.*

SJ: *Very effective portrait almost impressionist in style. As always very good use of the three veneers available. Good composition and I like the way that the background surrounds the subject.*

Ed: *Alan’s portrait is the last of the 2019 exhibits, the autumn edition will feature varied pictures.*



Judges’ Notes on the Cover Pictures

Front cover picture: 707 - 1st in Class 7A - 11.5 x 30.5 cm

“Japanese Paint Brush Box” by Alan Townsend of the Chelmsford Group

QS: *Very clean. Well cut and finished with four beautifully balanced pictures on the sides. No surprise to find out this was Alan’s work! Interestingly the “lining” of this box is a cut-down 2 litre plastic bottle, making it a very practical item for wet brushes.*

JE: *Lovely piece. Well cut and finished and usable too*

DW: *Every side of this magnificent piece is perfect with the veneer chosen to enhance the pictures. Some very delicate cutting for ferns and leaves. Very careful zig-zag cutting for birds wings, head and grasses. The well chosen background wood gives the impression of distant trees.*

SJ: *Another great piece of applied from Alan. A lot of work involved in this, each panel would make a good picture in its own right. Perhaps not to everyone’s choice but faultless marquetry.*

Rear cover picture: 204 - 2nd in Class 2 - 24 x 30.5 cm

“Nobody Loves Me (after V C Andrews)” by David Meadows an Independent Member

QS: *Great expression! The cutting is even, but not too tight in places – is some of this fret-sawn perhaps?*

JE: *Liked this - good cutting - shadows work well*

DW: *Nicely composed and cut. Good choice of a dyed man-made veneer for trousers. Shirt veneer well chosen. Sad expression in face giving empathy to the title.*

SJ: *A different choice of subject and makes for a good picture. I don’t think that it would have as much impact had the blue veneer not been used. I like the rumpled socks and the folds in the shirt. Good composition.*

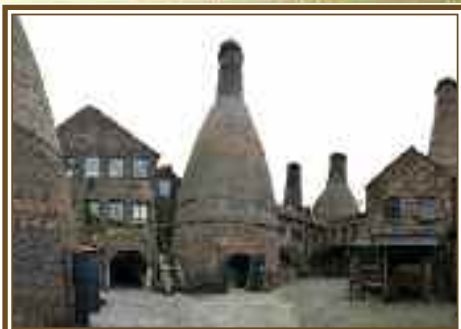
Ed: *The last 4 editions of The Marquetarian have featured many wonderful exhibits from the 2019 National. Unfortunately the 2020 Exhibit’s Gallery will be delayed for a while.*

Rosebowl

- Almost Made It -
by Gordon Richards

We now arrive at part 15 of this series, and we carry on with the 2013 International Marquetry Exhibition and Competition (to give it its full title) which as you see in our photo on the right, was held at the Gladstone Pottery Museum in Stoke on Trent in glorious Staffordshire.

We covered the Rosebowl and other major award winners in the spring edition of *The Marquetarian*, so we will now check out the Advanced Applied and Three Veneers classes for their contenders.



Gladstone Pottery Museum
the home of the 2013 Exhibition



Little Stint by John Jeggo



Dragon Box by Brian Freeman

In Class 8, Three Veneers category, both 'The Veteran' by Les Dimes of Harrow and 'Little Stint' by John Jeggo of Staffs would have been in the running and also, we must not forget, 'The Dragon Box' in Class 7a by Brian Freeman (also of the Staffs Group) which would also have been considered in the running for the top award.

2013 sure saw some really good work in the 3 Veneers class that year. You would've been hard put to it to have guessed there were only 3 veneers!



The Veteran
by Les Dimes



Markyate home of the 2014 'National

In 2014 when the National Exhibition was put on by the St. Albans Group at Markyate it brought another hard time for the Judges!

Mahmoud Jafari of Bexley won the Rosebowl with 'Iranian Maniyator' in Class 5 but hard on his heels in the same class were 'As the Fog lifted they came into view' by Les Dimes of Harrow, 'Midnight Feast' by John Jeggo of Staffs, 'The Hurdy Gurdy Player' by Alan Mansfield of Redbridge and 'Last of the BR Locos' by Frank Brant of Chelmsford.

The one thing you will particularly notice with each of those pictures I've mentioned



As the Fog lifted they came into view
by Les Dimes

is the high level of detail in each of them.

Frank Brant's 'Last of the BR Locos' is simply festooned with magnificent quantities of superb detail. Let's see what the judges of the day made of it, here's the first:



Midnight Feast by John Jeggo

"This could have been a photograph. Excellent brickwork and fragmentation; good choice of veneers." and another judge "This is some of the finest work I have ever seen, and I am pleased that Frank won the Marquetry for the Millions Award. Very well done." and I have to say that I agree with those judges, it is very impressive.

Of course the others also gained some good comments, for instance "Excellent finish, highly glossed, flat with some very fine cutting. Good choice of veneer. It would have been nice to know the story or the legend behind the picture." that was



Iranian Maniyator
by Mahmoud Jafari



The Hurdy Gurdy Player
by Alan Mansfield

for the Miniator piece. And for the one above “Good sombre “Old Master`s” look about it. Good choice of veneers, very nice border incorporating nicely cut Name Plate. Good flat, matt finish. Liked the “woeful” look on face.” and “Good selection of veneers giving movement to the clothes. I loved the face and hands. I could almost join him in singing.” I think those comments will have pleased our old



Happy Otter by Wilfred Gulwell

editor, it was one of his ‘painterly’ pieces (*yes it is pleasing, I had forgotten about this one. Ed*). Then for Les Dimes’ ‘Into View’ we have “Must have been a labour of love with all that grass. Good sky” and



Setar by Mahmoud Jafari

“Good detailed cutting. The grasses are particularly well executed and the figure looks alive”. And then we must not forget ‘Midnight Feast’ so let’s see what the judges said of that magnificent picture “The look on the owl’s face is superb. The owl picks up the light from the moon just right. I like the way the owl and the mouse go into the frame” and “Good detail on the wing feathers and legs. The landscape is nicely understated”. And a few words on the Happy Otter “Sliverisation used to great effect (Richard Shellard would have been proud). Super detail and very realistic Otter and fish. Nice oval. Well finished”. And last but not least, the Setar “Degree of difficulty with this, it is out of this World. Ben Bedford would have been proud. Probably made easier using Ash burr. Nice semi matt finish”.



Last of the BR Locos by Frank Brant



That's My Boy by Martin Bray

Comment on Martin's picture "It will look good on any mantlepiece" and Kerry's below "Very good choice of veneers with some nice cutting. Loved the Osprey".



Osprey by Kerry Rath



Ingatestone Hall home of 2015 National

And now, for 2015 we move onto Ingatestone Hall, which has become quite a favourite venue for us. This exhibition was hosted by the Chelmsford Group and it saw our Editor and Webmaster, Alan Mansfield, take the Rosebowl with his



*The 3 Judges for the 2015 'National
L-R: Martin Bray - Enrico Maestranzi -
Peter White*

superb 'Mile End Road in the 30s' in Class 5. One of the most atmospheric marquetry pictures I have ever seen! I do not think that there was anything to touch Alan's picture for the Rosebowl but let's look at what could have been had Alan not entered.

Second in class 5 was 'Canal boat in the Lock' by Frank Brant of Chelmsford followed by 'Long Ben Avery' by John Jeggo of the Staffs Group. Two Very Highly Commended's were 'School's Out' by Ivor Bagley of St Albans and 'We Can Share This Land' by Alan Townsend. Another contender, which was in the 3 Veneer Class

was Tiger by Susan Bart, quite a large and impressive big cat picture. But before we look at that, let's get a few contemporary judges' views. First, a few words on 'Mile End Road' "Few pictures take my breath away when I first see them, but this one did. I had to look long and hard to fathom out just how, simple wood veneers, could be used in a way to conjure up such a painterly effect" and "Is it a B/W photo? no it's perfect marquetry because it captures the time and atmosphere of the 30s and all done with just a few veneers. The light veneer was well used for the Town Hall and the walnut allows the tram to stand out. The trees, shadows and perspective are spot on. This picture is worthy of the Rosebowl" (*Thanks Judges. Ed!*)

Now let's see what they said about Frank's Canal Boat and John's Long Ben. Frank's first "Quite photo realistic in many ways, mainly because of the magnificently handled light. The shadows and highlights create that much depth, you can really feel you could 'get in there'. Although the main part of the brickwork is a single piece of veneer with fine lines for the mortar with a few individual dark bricks let in, they do all look like individual bricks. Very clever" and John's Long Ben "Long Ben looking thoughtfully with sword at the ready as the crew look on. With muted colour tones alongside natural veneer and fine detail it is a splendid marquetry picture" and "Lovely sky and water veneer: expressions on their faces contemplating the upcoming events?". Some excellent comments I think you'll agree.



Mile End road in the 30s by Alan Mansfield



Canal boat in the Lock by Frank Brant



Long Ben Avery (after C. Collingwood) by John Jeggo

Earlier I mentioned Alan Townsend's 'Share this Land' and Ivor's 'School's Out' pictures, so let's get some judges' views on them. Alan's first: "Thoughtful title that reflects the expression on the chief's face. Cutting and veneer choice you would expect from Alan and it's worth spending time looking at all the fine detail. I particularly like the headdress feathers and facial features" and "Alan's favourite subject; the chief and scout looking out across the land" plus "Superb picture as usual from Alan" and I have to say that I thoroughly agree with the judges, there were many fine exhibits in 2015 to be sure.



We Can Share This Land by Alan Townsend

The complex rosewood border has been well worked and the tiger itself is convincing" and "A big cat in a big picture. Beautifully cut with an exciting herringbone and cross banding border in Rosewood"



School's Out by Ivor Bagley

Let's now see what they said about Ivor's School picture "A nice double meaning to the title and the young dolphins certainly look happy to have finished school! An object lesson in using strong diagonals to good effect. Lovely harmonising veneers and perfect cutting. No wonder it got the 'People's Choice' vote. Who couldn't like it?" and "School is over and these Dolphins are having fun with mum and dad. Ivor will always give you something different thinking out of the box. This happy family set against a Red Gum background at an angle is spot on" and "Good choice of veneer and finish to Ivor's picture".

Moving on to Tiger, what did the judges say about that? "Another fine tiger and what a whopper. This is a truly large picture.



Tiger by Susan Bart



Susan Bart with her Tiger picture

the inside. Very accomplished and was certainly Rosebowl shortlisted” and more “A show stopper! A good mixture of natural and colour veneers used on all the different fruits. Plus the leaf pattern on the inside on a nicely turned bowl”

Now for a few comments on Alan’s Bindweed piece “A most unusual and cleverly designed cabinet. High class



Fruit Bowl by Kerry Rath

marquetrie as you would expect and sumptuous veneers” and next comment “Alan’s flawless marquetrie made it difficult to choose the winner in this class” and the other judge “Lovely work again from Alan. Very difficult to do on a curved and shaped surface”.

And last but not least we have Brian’s Fisherman picture. So what did the judges say about that? “A finely detailed



Bindweed Fairies by Alan Townsend



Fishermen’s Meeting by Brian Freeman

miniature with plenty for the eye to explore. Some of Brian’s finest fragmentation here with the lights and darks merging into one another to give a realistic woody background behind the houses. ”

All normally would have been contenders but for Alan Mansfield’s superb entry. In the autumn Marquetarian we move on to the “Almost made its” of the 2016 ‘National, so see you then.

Random Leaves on Trees

by David Walker

In the first part of this Frank Taylor random leaves tutorial we covered the making of the tree, which you see a detail of on the right; and the making of the fragmentation veneer dust that we will be using to represent the random leaves on our bare tree.

One point I should have mentioned was that, prior to hammering the indentations into the picture, it could have been helpful to glue your tree layon to a suitably sized baseboard. This step really helps when we get to the sanding stages, it adds a required strength for that part of the process.

Okay, now we catch up with where we left off in part one of this tutorial, and that was where we forced the veneer dust into the picture as you see in the photos on the right; and then using a press to really force them into the indentations you have already made.

Leave for 24 hours then take out of the press and remove the polyfilm. Now comes the hard work. Removing all the dust except that which has been pressed into the holes. Use a cork block and glass paper lightly. Do not tilt the block as you risk damaging the edges of the picture. Glass paper is my preferred method, but please refrain from using any form of scraper the blade of the scraper will act as a form of lever and could easily tear the dust out of the holes.

Continue sanding until all the residue has been removed and you will see the holes now appear like leaves. If the finished product is not to your liking or the leaves are required to be more thickly spread repeat the process, perhaps with a different colour over the top of the existing ones.



Detail view of the bare tree design



Prior to gluing the layon to baseboard

Having achieved the desired effect, seal the leaves with a sanding sealer to stop 'bleed out' into the background wood and when dry finish in your usual way.

A lot of this process does rather depend on the size of the indentations and the fineness of the veneer particles or dust you are using to fill those indentations.

To achieve a very fine dust you could make use of something like a disused coffee grinder. Don't use the family coffee grinder, because no-one wants to find particles of veneer dust in their cappuccino or latte do they?

The secret is not to make the veneer dust too fine, you do need a little sort of texture effect for the visual illusion of leaves on a tree. But the advantage or attraction of fine dust is that it fills the indentations rather better than larger particles.



Veneer dust sprinkled on glued layon

Of course, the other thing to take into consideration is the size of the indentations. I have used a uniform sized punch for this demonstration, but there's nothing to stop you from manufacturing punches of varying size for your version of this project.

Obviously don't make the indentations too large or the leaves will lack credibility and look wrong. But I am sure you will be able to judge what will be the right size for your own particular picture.



Using hammer to force veneer dust in



Using clamp for more pressure



Veneer dust forced in indentations



Starting to sand picture down



The sanding is progressing

The leaf effect I have used in this tutorial is of a tree in the autumn / winter period. Obviously in the spring and summer the leaves will be of a much stronger appearance, and of course green.

However, if you wish to keep your colour palette closer to a natural veneer colour, you will adjust the veneers you use for the leaves accordingly. Perhaps some walnut or darker variety of veneer will suit your purpose better.



The finished result



Excess veneer dust sanded off

This is an unusual technique that may seem very daunting at first, but once you have gained confidence with it you will be more than pleased with the end results. Very convincing foliage can be achieved by using this method.

A little experimentation will probably be called for when choosing the variety of veneer to use in order to represent the leaves, but persevere and you will indeed get some really good results.

The leaves in my demonstration could be classed as the golden leaves of autumn, just prior to the winter months kicking in, but it gives a good effect I think you will agree. It certainly gives a more detailed appearance than attempting to cut the leaves in, in an individual manner, and of course, it is much easier to accomplish without any doubt!

Do try it, but watch your fingers when you are hammering the punch - we don't want any flattened fingers!!

Ernie Ives' Marquetry



*Just a small sample from Ernie's prodigious
& elegant marquetry output*

After featuring a tribute picture to our much missed former editor Ernie Ives in the 2019 Gallery in the winter edition of this journal, I have had several enquiries asking if there's more of Ernie's work we can bring you in these pages.

Well of course there is, so here is the original 'Arabs Travelling in the Desert' and two others you may not have seen before.



Arabs Travelling in the Desert

Ernie's marquetry picture of the lovely Essex village of Wendens Ambo is a joy to look at. Ernie has caught the atmosphere of this picturesque little village superbly. The old chap pushing his wheelbarrow up the village lane towards the church demonstrates the steepness of that lane. It is quite steep I can assure you!

You may have noticed that the veneer colours have sort of melded into a warm orangey tan hue. This is due partly to the age of the pieces and the bleaching effect ultra violet light has on the veneer's natural colour. In the past people have used varnishes with UV inhibitors to try to cure



Essex Village of Wendens Ambo

this problem with varying results. But Ernie's pictures somehow exhibit a warm glow, much as Ernie himself did when he was editor for over 30 years. Nice work Ernie.



Shire Horses Ploughing

RESTORATION OF MURALS

By Ivan Beer

In the spring edition of *The Marquetarian* I described the rebuild and restoration of the large marquetry murals for the C&G Company offices in central London.

As a record of this complicated restoration project it was fully photographed at each stage and a slide show was compiled. The resulting slide show could hopefully act as a useful archive for any future such rebuild and restoration procedure and may well be brought into use as a guideline to help the rebuilders with their own restoration.

In part one of this article you saw a series of photos taken from the restoration work proper as it proceeded showing you the progress of the rebuild from the initial stage of assessing the damage to the murals up to the point of replacing the missing panel sections from the tower crane marquetry panel itself.

As I described, careful matching of the background veneers was of prime importance. This is where any errors in veneer colour, grain or figuring would stand out like the proverbial sore thumb. But as I said, we were lucky enough to have a spare original panel for which we could use as a donor for these all important missing repair sections. There was no way a new veneer could replicate the age and patina of those original veneers. The visual difference would have been too great and highly noticeable.

Due to the extreme size of these panels we were very lucky to have the exclusive use of Enrico's own workshop, which was fully equipped and of sufficient size to accommodate us, being the work team, and those panels; and still have enough room for us to move around in comparative comfort.

In this new series of photos you will see us fitting the marquetry infills into the repaired main panels. Very careful routing of the main panel 'windows' to provide a suitable ledge for those marquetry infills was a must here, but Enrico, being a master of such work, did a splendid job and the renovated marquetry infills fitted perfectly.

I mentioned earlier about mixing new veneers with old in restoration projects such as this. It can be done to a reasonable degree, but things like natural sun light fading some veneer's original colour have to be taken into account. A new veneer will of course display all of its original unspoilt colour quite distinctly, there will be no sign of colour fading for a number of years, so things like this must be taken into account.

We did try to colour balance as much as we could, and in the main this was reasonably successful, but when the varnish or finish was applied, it quite often tended to highlight the difference, but happily this is something only a marquetarian truly notices (eyes like hawks haven't we?)

Now who noticed the vacuum press? A press such as this is truly invaluable for such work as we have been doing here. A plate press of sufficient dimensions to accommodate some of the pieces we were working on would have needed to have been of an industrial size, and therefore too big even for Enrico's workshop. So the vacuum press certainly came into its own for this project I can tell you. An ideal piece of equipment.

We finish this short restoration series off with a set of photos taken of the restored marquetry panels newly fitted in the offices they were intended for. These will be in the autumn *Marquetarian*.



Ivan and Enrico prepare the clamps



Adding a little weight for pressure



Now using a vacuum press



No, I didn't cut my finger!



A little weight to hold the burr down



Applying the first coat of finish



The varnish brings it out a treat



The digger design is working nicely



And here is the completed digger



Enrico measures up the progress



And now for work with the Dremel



Ivan gives the Dremel a work out



Yes, the Dremel is giving a good result



Enrico and Ivan glue it up



And doesn't it all now look good?



One finished panel in the open air



Another finished panel in the open air



*The panels are now ready for delivery.
The in-situ panels in next issue.*

Readers Letters

More regarding Ivan Beer's 'Competition Questions' from the autumn & spring Marquetarians.

Hi Alan.

Now that we are at the beginning of a new year our thoughts are already turning to this year's Exhibition in May and this has also started us thinking about the competition marking system, a subject brought up in the Marquetarian by Ivan Beer of the St. Albans Group. We started looking at the entries from last year's Exhibition and found that there were several members who had entered a multiple number of entries in their particular group.

From an entry of 175 there were a total of 50 which were multiple entries. We feel that this multiple entry is most unfair for all the other members in these groups - it just looks like some people are so keen to obtain an award that they seem to be working on the principle of throwing mud at a wall and see what sticks! At least one member entered three pictures in his/her exhibition class and was awarded a First, Second and Third. This is a piece of nonsense.

Most of us spend some considerable time working on a picture to get it right for the competition and do so not only to win an award but to maybe get some feedback on how well, or otherwise, their picture has been executed. We feel that the number of entries that a member can enter in any group should be limited to one, thus showing the quality of their work in that picture and also improving the chances that the best is chosen in that group. This multiple entry is not good for the morale of the other members - there were two members with large multiple entries, one with 9 and the other 7!!!

We also felt that it would be good if an award of one point was awarded to any member who entered an entry for the competition; which may mean altering

the award levels but would be an award for making the effort to make an entry which he/she considers is good enough for an award. Finally, if a member wishes to display their work then they can do so by entering it to the Exhibition Section don't flood out the other entries!!

Food for thought on top of Ivan's ideas?

Regards,

Ken Smart

Somerset Group

Hi Ken,

I do understand where you're coming from with the multiple entry enigma. There are some of our Marquetry Society members who are amazingly rapid in the build of their pictures and applied pieces.

Sometimes an exhibition class can seem to be dominated by an individual with, as you say, multiple entries. This is not to say that the work looks rushed or hurried, on the contrary, just look at Brian Freeman's miniature work - each one is a masterpiece in its own right. I don't know how Brian does it, but he certainly does. I envy such a high class production of so many miniature marquetry exhibits. The best I can do is one or two a year, which I imagine is the level most of us work at.

It's difficult to say whether we need to change the points awarding system because some of our members are capable of producing so many entries in a single class and perhaps almost swamp that class. This is really a subject for the Executive Committee to debate.

But I suppose a plus point is that these multiple entries do provide a goodly number of exhibits in whatever class they fill. Lots here for that Executive Committee to get their teeth into - hope there's plenty of tea and cake for that meeting, we will need it for sure!

Alan.

Regarding third party finishing

Dear Alan,

I was a bit perturbed by your note within your editorial about finishing being done by professional parties.

I don't remember that being agreed in committee, so perhaps it was before my time. I, for one, was always under the belief that an allowance could only be made for finishing by more experienced marquetarians for less experienced entrants in the beginners, secondary and intermediate classes.

Peter did actually say to me at one time that once you reached advanced and premier divisions you should be capable of doing your own finishing, to which I agree. It's taken me nearly twenty years to get better at it!

If I could have my good friend and retired cabinet maker Martin Bray finish off my pictures over the last few years perhaps I would have done better (somehow I doubt it!)

To be fair though, and in your favour, Horrie Pedder said in his cutter interview "Hurrying your picture for a competition shouldn't be allowed to degrade it, especially if it's got potential.

Have a think about it, a well selected and constructed picture once it's laid can't be changed without spoiling the picture, but the finish could always be sanded back down to the veneer level and then re-varnished, do you see what I mean? "

My feelings entirely - it's the marquetry that counts - the finish can always be redone.

I won't, however, get my next lot of work finished by a professional - I've definitely improved!

Kind regards,
Les Dimes.

Hello Les,

Yes, it was decided in committee that finishing could be completed by professionals

or other parties some time ago. I do remember this being mentioned in The Marquetarian in my time as editor, but I'm afraid I can't quite remember who wrote about it. I have checked my editorials, but can't find it in there (unless I've overlooked it!) But it may have been in Dave Walker's Web Sec piece. Next time I've got a few minutes to spare (if only!) I'll check them out. Perhaps one of our readers can recollect when this ruling came into play. Do write in if you can remember when it was that this ruling was agreed.

Alan.

And now we have a letter sent to our President regarding a very suitable sand shading heater. I have to say that it looks to be a perfect piece of equipment for that particular job. It looks to be much more professional than my 100 watt soldering iron and Oxo tin full of sand!

Alan.

A Sand Shading Heater

Hello Peter

I enjoyed your dvd on sand shading.

I have attached a photo of a small adjustable hot plate that is working very well to heat the sand for sand shading.

Thought it might be of interest to you and your marquetry friends. I got it on EBay, it was less than £20.

All the best
Andrew Baines



The Sand Shading Heater (on EBay)

More on finishing, but doing it one's self this time!

Dear Alan,

The correspondence section of the Journal is always interesting and I am tempted to contribute some comments on finishing. As a beginner and lone ranger in Austria I have gone through the usual long-term polishing procedures using many coatings of shellac together with a series of grades of sandpaper and wet-and-dry paper used for car repairs. I use shellac flakes (Super blond-Apatina Vienna) dissolved in methanol for coating. I am however a little impatient (only at this stage-) and try to keep the finishing step short. Nearly forgot to say that I use a pad of cotton wool covered with cotton sheet for shellac application.

After mounting the picture and removing any glue remnants of tape with methanol I soak the picture with a few good doses of the shellac solution (with intermediate drying). After drying, I sandpaper down the surface and then proceed with a few layers of shellac with intermediate sanding 120-150-200 grain paper. Once the surface is fully impregnated and smooth I remove any gloss and proceed with wet-and-dry paper saturated with a generous drop of olive oil (I don't use a sanding block). I also sometimes employ car polish together with olive oil as a final step. The whole procedure is completed in a few hours. To avoid the risk of cutting too deeply some of the borders may be identified in reflected light. I will risk sending one of my efforts to the next Marquetry Exhibition for inspection!

As a matter of interest I am including a screenshot from my shellac suppliers website. I hope the readers will find it helpful if they wish to experiment with the shellac and methanol finishing method. It does give good results.

Any comments would be appreciated,

Best regards,

Vic Small



The website address for Apatina (located in Austria) is:

www.apatina-restaurierungsbedarf-chemikalien-online-kaufen.at/de_DE

Hello Vic,

That's certainly a classic way of doing finishing, almost akin to French Polishing.

Methanol, wasn't that once referred to as wood alcohol? I believe we now use methylated spirit for dissolving the shellac pieces, less toxic. But both do the same job.

*A basic recipe for home made French Polish would be - **Ingredients** : 175 g of Shellac, (preferably dewaxed shellac) & 1 litre of Denatured Alcohol (Meths)*

***Preparation** : It's recommended to prepare a slightly thicker varnish, while using, it will be possible to add some alcohol to the pad. It's also possible to lower the quantity of shellac and to replace it with a resin like Sandarac or Siam Benzoin. This will enhance either the sheen or the hardness of the varnish. In a container or a bottle, pour more or less 1 litre of Meths and add the shellac. Stir the container until the shellac is completely dissolved.*

If you use a waxed shellac, after a few days, the varnish will separate, the wax will deposit in the bottom of the container and you simply need to collect the clear and limpid part. Thanks for the info Vic.

Alan.

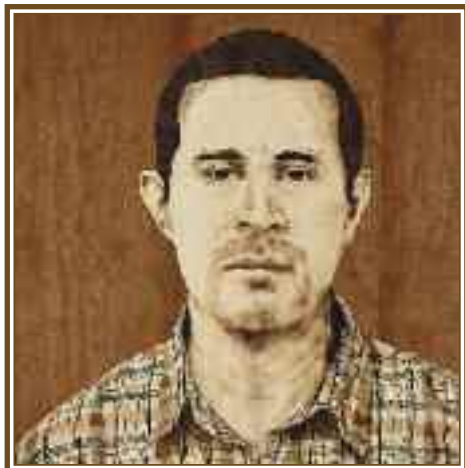
An enterprising Marquetarian

Dear Alan,

My online business 'Wood Arts' was born out of my love of marquetry, which I have inherited from my father. I think it's sad, that quality wood products are becoming increasingly rare in our everyday life, a trend that may spell the end of this historical craft. My goal is to revitalize and popularize marquetry as an art form, perhaps reintroducing it to our households once more. I create unique marquetry portraits using carefully selected high quality materials. In the attached marquetry portrait picture the shirt itself consists of more than 1500 pieces. Hope you like.

Laszlo Sandor

Marquetry artist, designer



This is just one of the marquetry portraits Laszlo sent me - very effective isn't it. You can see more in the autumn Marquetarian.

Hello Laszlo,

Those marquetry portraits you sent me are really good. We will have to share them with the other readers in these pages in possibly the autumn Marquetarian. The light scorching works well for shadow and shading effects, as readers can see in the example above. Nice work.

Alan.

Some answers to Karen Russo's question in the spring Marquetarian:

The question was: Many thanks for the eye opening article "What do the Pros Use?" from the Winter Issue of the Marquetarian - a fascinating read indeed! I was wondering if you would be able to follow up the info in the article with further information about businesses supplying such services, which I'm sure would come very handy to the marquetry community, for example - are there businesses where one could send their pictures to be finished off (or even cut - from laser to scroll saw) in a professional way? As much as we all enjoy the process of sanding, mounting, pressing and varnishing it would come very useful to find out more about the commercial solutions out there for finishing off a picture, due to lack of time, materials, tools or any other constraints.

Karen Russo

Hi Karen,

This answer rather applies to Les Dimes' Reader's Letter on page 45 as well, although we are mentioning here the actual professional finishers you can or could use if you so wish. Also found a laser cutter who will do bespoke work for you, but I would check the costs first because this could work out expensive if it is a one off piece they are cutting.

First off, finishing, the best I can find at the moment are French Polishers or ones that do bespoke wood floor finishing. I think they could be well adaptable to finishing marquetry pictures as the processes should be very similar. As I believe you are located in the London area, it may be worth checking out the following website: <https://www.londonfrenchpolishing.com/>

Here is another website which offers laser cutting facilities you may find useful: <http://www.hid.mistral.co.uk/>

As you are a professional artist, your requirements differ from other marquetarians, but I hope they will also find this info to be helpful if ever needed.

Alan.

Subscription Fees For 2020

Location	New Members	Renewal Rate
U.K	£24.00	£24.00
Rest of Europe	£26.00	£26.00
Outside Europe	£31.00	£31.00

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

OPTIONAL OFFERS:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



204 - 2nd Class 2
"Nobody Loves Me (after V. C. Andrews)"
by David Meadows an Independent Member

Printed by Suffolk Digital, Tel: 01478 614240 Web:
www.suffolkdigital.co.uk