

# THE MARQUETARIAN

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"The Ship Penny"

by R. Rapley of the Hanworth Group  
1st Class 3 - 1981



Journal of  
The Marquetry Society



# The Marquetry Society



Founded 1952

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**Cover Background:** Weathered Olive Ash

**Front Cover Picture:** "The Ship Penny" 1981

**Back Cover Picture:** "Bearded Collie" 1990



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## **Deadline Dates**

**Final** date for receipt of material for issue  
**274 is 12th January 2021** but please let me  
have as much material as possible by  
**mid December 2020**

**Final** date for receipt of material for issue  
**275 is 12th April 2021**

## **Marquetarian Back Numbers**

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

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# Page 3 Cartoon



**"I want the Goose to have a deep golden colour this Christmas!"**

After the cartoon style of Alex Sloper in the 1880's. This artwork by Alan Mansfield

## *The 2021 International Marquetry Exhibition*

*Provisionally May 2021*

*Exhibition venue:-*

*Niland Conference Centre*

*Rosary Priory*

*93 Elstree Road*

*Bushey Heath, Bushey,*

*Herts. WD23 4EE*

*More info Spring 2021*

## VENEER PACKS

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

Price £7.99 per pack which includes  
post and packing. UK only.

Please make your cheques out to:

**John Coffey**



Well, here we are, back in the Festive Season already and not far off of living with the restrictions imposed on us by the covid menace for three quarters of a year. However, although we have lost our International Marquetry Exhibition for 2020, we have discovered an unexpected asset (courtesy of the corona virus) which will inevitably benefit the membership of the Marquetry Society.

This asset I'm talking about is the now well known online facility of Zoom. We trialled it earlier in the year with some of our executive committee members and got good results, but with my own Redbridge Group we kept up our regular Wednesday meetings, not face to face but online, and it has proved to be very successful. We have even got to the stage of mini demonstrations of techniques and group tutorials. Mind you, we have now had a lot of practice of doing things this

way and I am surprised at how well it works. A very big advantage is that it helps to keep the group together, and is now something we all look forward to, it



truly is I assure you - and there is also no need for driving to a location, so you can have a glass of wine while



taking part if you wish! We have already had several Independents join our meetings to see how it works, and I'm pleased to say they have all been impressed.

We are obviously looking to expand this to make it a helpful asset for members of the Marquetry Society no matter where they are located. We could even hold our AGM via Zoom if the corona nuisance carries on well into next year; would this idea appeal to you? Do let me know.

This Zoom thing is all done by invitation, the interested party emails us with a request to take part, we then send back a link with the time and date and then you click the link at the appropriate time, and you're in! Simple as that.

Anyway, let's keep our fingers crossed for a level of normality in 2021 and the resumption of our 'National Exhibition.

I wish you all a jolly good Christmas and a happy and successful New Year - Cheers!

*Alan.*

### Winter period Password

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

**o b e c h e**

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

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



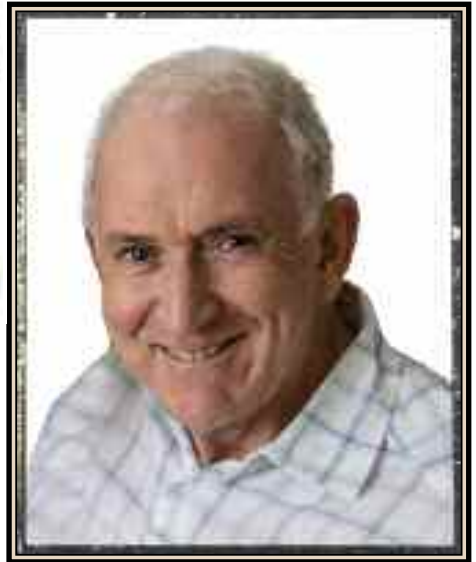
**H**ow things have changed since what you read from myself and the other Officers reporting in the Autumn Marquetarian.

Janet will explain all about the cancellation of the annual exhibition and we have all felt so sorry for her and the rest of the Chelmsford team who tried so hard on our behalf to put on a show.

The surreal world we are currently living in affects us in so many ways. Some are better situated to deal with it than others and we can't possibly get a grasp on how it is for you all, our Society members. But hopefully the appearance of your quarterly journal is something you still look forward to, maybe now more than ever. I certainly find it helps divert the mind from more sombre thoughts and makes me realise that, as isolated I might feel due to current restrictions, there are people I am keeping in touch with and also have a connection with my beloved hobby and trust that you all feel the same. If it's not the most important thing in the world for you, I hope it's something you would rather not give up.

We try and keep subscriptions to The Marquetry Society as low as possible without compromising on the quality of the most tangible thing to you, which is obviously the quarterly magazine. The small increase in subscriptions for 2021, which you will be made aware of, is I think necessary but hardly bank breaking. Think of it as one pastry in the coffee shop less in a year, and maybe that will put it into perspective.

I'd like to thank the rest of the caretaker



committee for applying themselves to the few matters that we have needed to deal with and, rest assured, your interests are always at the heart of what they do.

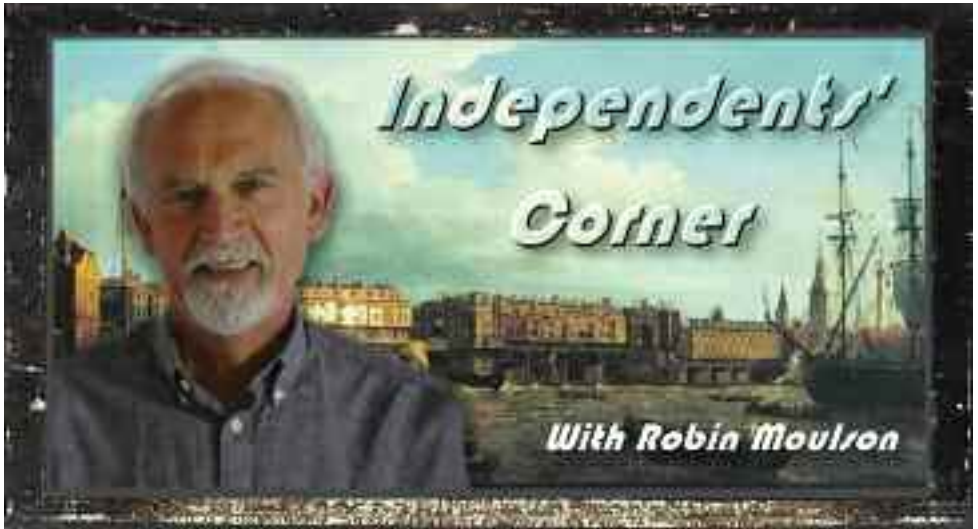
Keep safe and well everyone and please keep in touch through the magazine letters page or by emailing any of us on the committee.

To close with, I've chosen a piece of marquetry by Margaret Bonnett from the Chelmsford group to share with you, that states in the simplest of terms what life is all about. The ladders will surely come!

*Bye for now - Peter*







## Choosing marquetry subjects to get satisfying results.

As to suggesting ideas for making new pictures; independents are aware that I have also suggested ways of how you may choose these subjects. Not only does the subject itself needs to be interesting, and it is also very helpful to allow you to use a variety of veneers but avoid restrictive choice of colours.

One useful approach would be to use subjects offered to you in black and white. It is critical to avoid the use of subjects that have not been photographs produced recently by other people. I have picked a piece of work by Francis Frith, an American explorer who undertook a long journey in Egypt from 1903. He photographed in black and white and the picture of his boat on the



Nile allows freedom of choice, for example using the sun at its height.



Another choice would be to draw the picture of my house (no longer my house!) to choose the level of detail that would not be over-challenging.



It would be interesting to hear your proposals for new marquetry pieces. **Robin.**





especially after the hard work put in by the Chelmsford Group to make us all welcome in their new home. Our Inter Group Competition with Chelmsford, Harrow, St. Albans and Thurrock has gone the same way too.

There has been very little correspondence addressed and sent to the Web Secretary since the last magazine. It seems that everyone has other things on their mind.

One e-mail which was of interest was from a person looking for information about the work of Cliff Penny, one of the original members of the Society who produced brilliant work, and had even written a book about marquetry in the 50's. Alan was able to answer that enquiry on my behalf.

Well, by the time this magazine has been distributed I will have moved from Redbridge to Glasgow to be near to my family. I am still willing to continue as Web Secretary unless someone else wishes to have a go. If anyone does indeed wish to do so please get in touch with the committee. I can still Zoom into the Exec. Committee, and attend that way, so I will not feel alone. There are a number of members dotted around Scotland so I will try and connect with them.

My main problem at the moment is that I broke my upper arm whilst gardening and can't lift a table knife to cut my food let alone my scalpel to cut veneer. I do not know how long it will be before I can resume work on my picture. I have been banned from driving by the doctor and from the loft 'where all my veneer is stored' by my wife so all in all I am in real limbo! Well although it's not yet October as I write this I wish you all a very happy Christmas and a fruitful New Year and maybe we can meet at next year's National if we have one once this dreadful virus has been conquered.

*David.*

**W**ell here we are again. I was surprised when Alan told me that it was time for another report. It only seemed a few weeks ago since I was asked to write another report then I realised that it was a similar post for the Web Site.

Well not much has happened during the last four months so I could ask you to look at the Web Site and you would see a similar report.

On a positive note, it was good news to hear that Robin is doing well in his position as the Independents' Secretary. I understand that he will try his hand at Zooming a few to try and engender some interest in the Group, which is after all the biggest in the Society. I wish him well. I have been doing a Zoom meeting every week for Redbridge Group and it has been a most enjoyable time holding these meetings. It is helping to keep the Group together as most log in to it and although not all the talk is Marquetry themed it is good to see everyone as we still cannot meet in our building. In fact, with the current state of things it is difficult to envisage when we will meet again for a Group meeting. It was sad to see the National Exhibition and Annual General Meeting being withdrawn,



*Hon. Gen.  
Secretary's  
Bulletin*

**Y**ou may remember that back in May 2019 I announced that it would be my last year as Secretary to the Marquetry Society. I thought that with Chelmsford hosting the National Exhibition in May 2020, I would be able to step down from my role having finished on a 'high' with another successful exhibition under my belt. Alas, that was not to be the case. The exhibition was postponed to October with again, high hopes that it would be able to go ahead. By then, we hoped that the new hall at Writtle would be ready to use.

In August, all was in place and it seemed that this time we were going to be lucky. We visited the new hall and took measurements to see if the new stands Alan had made would go in. We liaised with the caretaker of the hall to put in place all the new rules that everyone was having to follow. With her input, it was felt that, although restricted, it was possible.

Visitors to the exhibition would have to register with contact details when they came in, sanitise their hands and keep at a two metre distance from each other. This meant that because there was not enough room to have screens more than 2 metres apart, mostly there could be only one person in the space between the screens. This obviously meant that socialising with each other about the merits of whether a particular piece of marquetry was worthy of the prize it had been given would not be possible.

There could be no more than 12 people in the hall at any one time and this included the stewards. We were obviously going to have to reduce the number of stewards to allow at least some visitors into the hall.



It was going to be a very different exhibition but we were still very positive that it would go ahead. The Executive committee agreed that this was not the right environment for an AGM – it would not be possible to stick to the rules. Other methods of holding the AGM were investigated and it was felt that we would probably have to hold the meeting by Zoom. Currently, no date has been fixed for this.

We were unable to use the kitchen as this had been designated as a safe space by the hall management to be used if anyone became ill while visiting. So, we intended to sell picnic boxes of ready prepared food so that people could meet in the outside space and keeping the 2 metre rule in place, could sit and eat and at least have a chat with their friends.

Then the "Rule of 6" came in. While for us it did not affect the inside space, it did impact on the number of people that could meet outside. With our reduced number of stewards having to do much more than usual to ensure the safeguarding of our visitors and, to be honest, Chelmsford's much reduced number of members, we decided, reluctantly, that the tasks had become too many for us to cope with and at this stage we cancelled

the exhibition for 2020. I was particularly upset over this as initially I was about the only person that had been positive about the possibility of holding an exhibition at all, both at group and Society level so to have to admit defeat did not come easily.

I really understand why so many of you were disappointed and felt that we should change our minds but after the decision had been made, I felt a tremendous sense of relief. We had in effect organised two exhibitions in the same year, dealt with many and varied problems along the way and there just comes

a time when enough is enough. We had reached that point.

So I am now in a caretaker secretary role until we hold an AGM. I can't officially stand down until then but I believe that this may be my last Secretary's bulletin so I would like to thank the Executive members for all the help they have given me over my time as secretary and to the members who have become my friends. I do hope that one of you will step forward and take the role forward. I wish you all the best for the future.

*Janet.*



**A** sad thing for 2020 is that we have not been able to bring you a 2020 International Marquetry Exhibition Gallery to our website.

By now you are all aware of the reasons why, Janet has explained them fully on the opposite page. Let's just keep our fingers crossed for a better outcome in 2021.

Although we have raided our archives for pictorial material for this journal, we already do have around 150 pages of similar marquetry with 10 exhibits per page currently available to all on the website. That works out at 1,500 pieces of historic marquetry work made by past and present members of the Marquetry Society for all website visitors to study and enjoy.

Don't forget that any breaking news surrounding our situation regarding coronavirus etc, will appear in the Members' Only section of our website, often long before such news appears in these pages. We can update the website in a matter of

hours rather than the months that pass before you read it in these pages.

Obviously this is not so important for group members as they will have their own means of passing breaking information around quickly, but for Independents the Members Only section of the website will be the place they will find any important and breaking information in a reasonably short time scale.

Hopefully 2021 will see some sort of normality return for us. Let's look forward to it. Wish you all the compliments of the season.

*Alan.*

### **Hidden Disabilities**

Brian Freeman's letter and my response in the last Readers Letters brought forth some very helpful info. It seems both complaints fall under a "Hidden Disabilities" heading. There is a very helpful website for anyone with similar difficulties:

<https://hiddendisabilitiesstore.com>



# MARQUETRY TOOLS

## A Powered Electric Scroll Saw

If you ever want to do 'packet cutting' you can either make use of a coping saw, which is a hand tool, or invest in a powered scroll saw which will make the task that much easier, especially if the packet is something like ten deep.

A coping saw is okay if you are cutting a pack of say, three veneers, but anything over that is likely to keep snapping those very thin blades due to involuntary twisting away from the vertical. However, the powered scroll saw you see here keeps the blade completely vertical and, as long as

you refrain from pushing the work too hard as you cut, will complete the work admirably.

For repetitive work like making a set of coasters or table mats, such a machine as this is an ideal tool.



### Veneer Examples - Unusual Figuring

A series featuring unusual figuring on common (& rare) veneers Part 15



# SEQUENTIAL CUTTING

BY DAVID MEADOWS

**L**et's start with a list of materials needed:

Master copies of the picture

3 x blank sheets of A4 sized pieces of paper (copy paper is ideal)

Piece of carbon paper (not blue)

2 x Chicago Screws

Study the picture and in your mind's eye separate it into three levels:

1/. The background

2/. The middle

3/. The fore

Index a master copy and the three blanks together with the Chicago Screws. The master copy on top of the blanks numbered 1 – 2 – 3 below. Insert the carbon paper between the master copy and number 1 blank and trace in the background. Transfer the carbon paper to between blanks 1 and 2 and trace in the middle ground. Move the carbon paper to between blanks 2 and 3 and trace in the foreground. You will now have the picture in 3 levels (drawings).

It's time to choose the piece of veneer which will serve as the ground. Cut this about three quarters of an inch oversize to accommodate the indexers. Cover it all over (best side) with light tack masking tape.

Start: Index page 1 of your drawing to the ground veneer and trace the drawing, carbon paper underneath, onto the masking tape side. Remove the number 1 drawing.

Using the patch pad method cut in the background of your picture, if you are sand shading do this now before tacking the cut outs in. You ought to have the ground veneer with a background only let into it. You are on your way.

Next: Using the same method index page 2 and repeat as in Start. You will have your ground veneer with background and middle let into it.

Index in page 3 of the picture and repeat the procedure. You can see where you're going now!

Your picture is done apart from any alterations or details you want to do.

I do my cutting about half saw, half knife. Without the saw I would have to give up marquetry entirely, I have a problem with essential tremors.

I have only done a couple of pictures this way so far, but it does have its advantages i.e with a drawing of an entire picture you need to be careful where you start and where you continue, dirt and glue is another concern. It seems to me I get a better finished article and it makes more sense. Sometimes, in the past, I have chosen a project and when I put it on paper I wonder if I will ever complete it. This way helps. You get more bang for your buck.

Page 130 of Bill Lincoln's 'The Art & Practice of Marquetry' book has a full description of the technique.

**I**f any Groups or Independents are holding exhibitions or demonstrations on any marquetry related subject whatsoever, why not consider bringing it to the attention of all us fellow marquetry enthusiast readers by mentioning it here?

Just e-mail or write in to the editor with the details of your forthcoming event and we will do the rest.

Thanks.

# Hangers for Pictures on Thin Boards

by Quentin Smith

**H**aving spent many hours on your masterpiece you obviously want to put it on your wall and/or send it to an exhibition, so you'll need to attach a means of hanging. On boards of, say, 12mm or thicker you can generally rely on wood screws to give a good hold unless the picture is particularly large or heavy. However, on thinner board there is a risk of either small screws being insufficient or the screws getting perilously close to breaking through the picture face.

Wanting to mount a commission picture on 10mm board I needed a fixing that was both secure and tidy-looking – this was my solution. Do note that you need to do the preparation work for this method **BEFORE** sticking down your picture! I was using veneered MDF and decided not to use a stabilizing veneer on the back of the picture. If you want a backing veneer this should be applied first.

Hunting through the garage for inspiration I found a packet of metal fixings for use on cavity doors. These are pushed through a hole drilled in the door and then fold internally as the integral bolt is tightened, to produce four “wings” which grip the inside of the door. I realised that if these were cut in half I was left with what were effectively threaded nuts with extra “wings”. These wings could be splayed out forming a cross at right-angles to the thread.



I drilled an 8mm hole right through the board, pushed in the fitting and drew round the wings. I then chiselled out to sufficient depth that the whole fitting could lay below the board surface. This recess could also have been made using a “Dremel” or similar tool with a small router cutter fitted.



The fitting now needed to be glued in place, and the chiselled recess filled, without compromising the important screw thread. I decided to use “No More Nails” adhesive which sticks well to wood and has a good degree of filling capacity. However I suspect an epoxy adhesive or a urea-formaldehyde resin like Cascamite would work better (see the end of the article).





I removed the fitting, put a small blob of glue in each of the four wing recesses and re-inserted the fitting. I pushed a small piece of tissue paper down the centre to protect the screw thread and then filled the whole recess with more adhesive, leaving the final surface just proud.



To ensure the screw hole was free I gently inserted a bolt from the back and while pulling it, so the fitting was held into the recess, screwed it in until I could just see the adhesive surface start to dome up. I removed the bolt and the whole assembly was then left overnight to set.

The following day the adhesive surface was sanded back to give a flat surface for the face of the picture.

The back was already tidy enough and simply needed a small circle of masking tape to protect the screw hole during sanding and polishing.



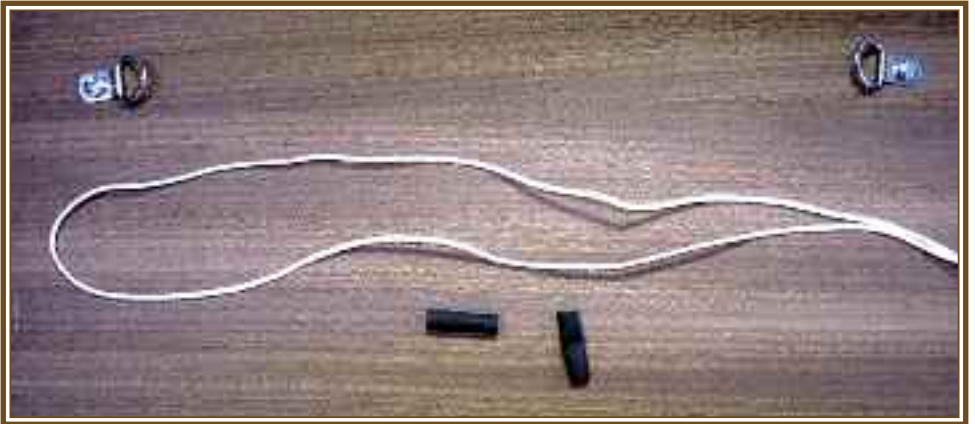
One last job was needed – to cut down the long bolts from the original fittings so that they could not be screwed through the picture!

I've always been a bit fussy about hanging cords and my currently preferred method, which gives a very tidy appearance, is as follows.

Fit the hangers and cut a piece of picture cord a few inches longer than twice the width between the hangers.

Loop the cord and fasten to the hanger on one side, then thread both cords through two short pieces of shrink tubing.

Keeping the cords parallel and untwisted, pass the cords through the other hanger from the top, knot once underneath and twice on top.



Now slide one of the shrink tubes over the knotted ends (and the knot if you can), trim the cord ends tight, tuck the cut ends into the tube and heat-shrink. Shrink the other tube at the other end of the cord – this serves no purpose except to look neat and symmetrical.



One final virtue of this hanging system is that it can be removed and replaced multiple times without weakening the point of attachment. This is handy if you need to swap to using “Velcro” fastenings for exhibitions or galleries that use cloth-covered wall material.

Soon after completing the picture it was disappointing to find dents appearing where, apparently, the adhesive/filler was shrinking (despite stating “no shrinkage” on the packaging). I don’t know whether this was a reaction between the adhesive/filler and the solvent from the lacquer I used, something to do with temperature or humidity, or simply bad luck. However I would strongly suggest using epoxy or urea-formaldehyde adhesive/fillers for this technique.



You will need:

- 2 x cavity door fixings
- 2 x picture hangers
- Picture cord
- 8mm drill
- Hacksaw
- Pliers
- Screwdriver
- ‘Cascamite’ or epoxy adhesive
- Abrasive for flattening
- Masking tape
- Electrical shrink tubing
- Small blowtorch

# MARQUETRY TOOLS

## Non Shrink Adhesives

As mentioned in Quentin’s above article, the use of a PVA based adhesive will result in shrinkage of the adhesive over a period of time. In the normal course of building your marquetry picture this will not particularly have any detrimental effect on the work as long as the cutting is reasonably tight because the moisture in the PVA will expand the veneer slightly around the cut closing any gaps thus avoiding glue lines.



However, for projects such as Quentin describes (and affixing layons to a baseboard), PVA is not to be recommended because of the shrinkage problem. This is where powdered resin glues such as Cascamite and epoxy adhesives like Araldite come into play - they do not shrink! For gluing your layon to the baseboard Cascamite is the better cost effective method, but if the cost is not important, you could indeed use Araldite if you wish.





# DOUBLE BEVEL MARQUETRY: HOW IT WORKS

by Don Rowland

## Introduction

The double bevel technique is well-known among people who make marquetry with a scroll saw, because it can eliminate gaps between pieces. The technique involves sawing the background and insert veneers together at an appropriate angle (Figure 1). It dates from the 18th century in Europe where it became known as 'conical sawing'.

Although the technique is long established, finding a quick way of determining the sawing angle remains a challenge. The solution has probably been rediscovered many times, but it has seldom appeared in print. Finding the sawing angle by trial and error is a common approach, but there is a faster, more accurate way. The aim of this article is to show how double bevel marquetry works and why a relatively simple formula provides a quick method of finding the correct sawing angle.

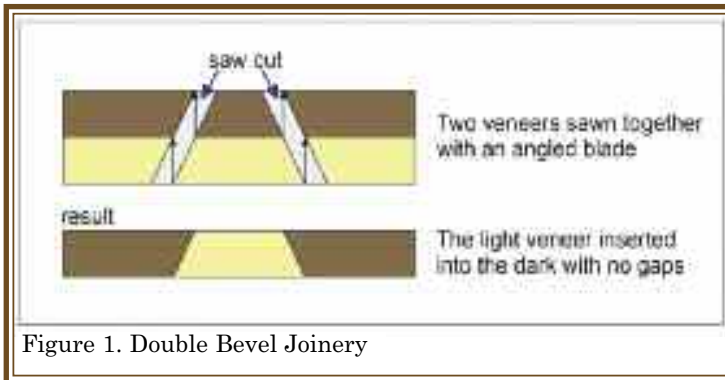


Figure 1. Double Bevel Joinery

## Setting Angles

To make double bevel marquetry the scroll saw must be adjustable to cut at an angle. Depending on the type of scroll saw, either the table stays horizontal while the saw frame tilts, or the blade stays vertical while the table tilts. If the table is horizontal, the sawing angle is

set as the departure of the blade from vertical. If the table is tilted, the sawing angle is set as the departure of the table from horizontal, as in Figure 2.

Both produce the same result. For scroll sawing, a small protractor is suitable for setting the angle of the blade.

In Figures 3 and 4, the saw table is assumed to be horizontal while the saw frame tilts. Also, the designs to be sawn are assumed to be face up. Figure 3 illustrates the two ways of sawing double bevel marquetry. The diagram on the left illustrates the background on top method – where the background veneer is placed above the insert veneer during the sawing. The insert travels upward when the marquetry is assembled. If the insert veneer is 0.6mm thick, the insert will need to travel 0.6mm to become flush with the back of the background.

Similarly, the diagram on the right depicts the insert on top method. Here the insert moves downwards to fit exactly into the background. If the background veneer is 0.7mm thick the insert will need to travel 0.7mm to become flush with the back of the background.

In both methods, it is important to measure the thickness of the lower veneer because this always denotes the distance that the insert moves when assembling the marquetry.

## Double Bevel Geometry

Figure 4 shows how the technique works in both the background on top and the insert on top methods.

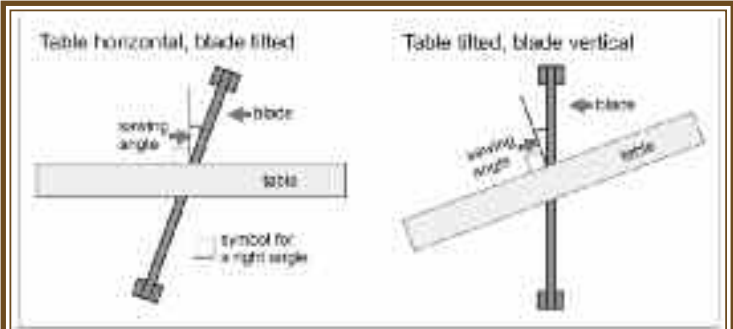


Figure 2. Setting Angles

Each drawing depicts larger-than-life cross-sections of two veneers with a sawcut through them. The triangle labelled ABC contains the information needed to calculate the sawing angle.

- The length of the line AB in each diagram is equal to the thickness of the lower veneer. When points A and B meet, the insert veneer will fit exactly into the back of the background veneer.

- The line BC is the width of the blade across the set of the teeth.

- The line CA has the same angle as the saw cut.

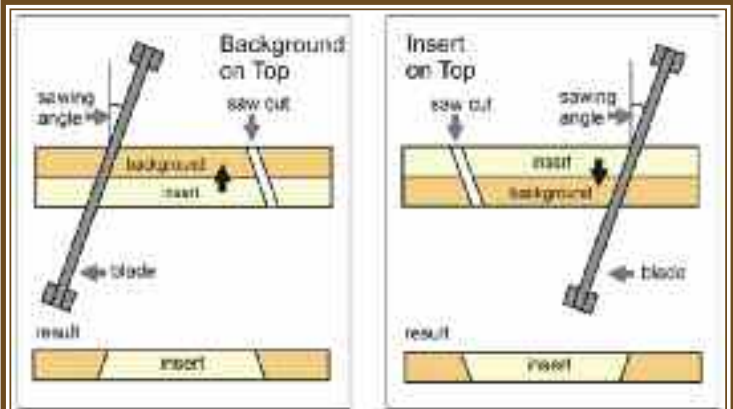


Figure 3. Two Methods

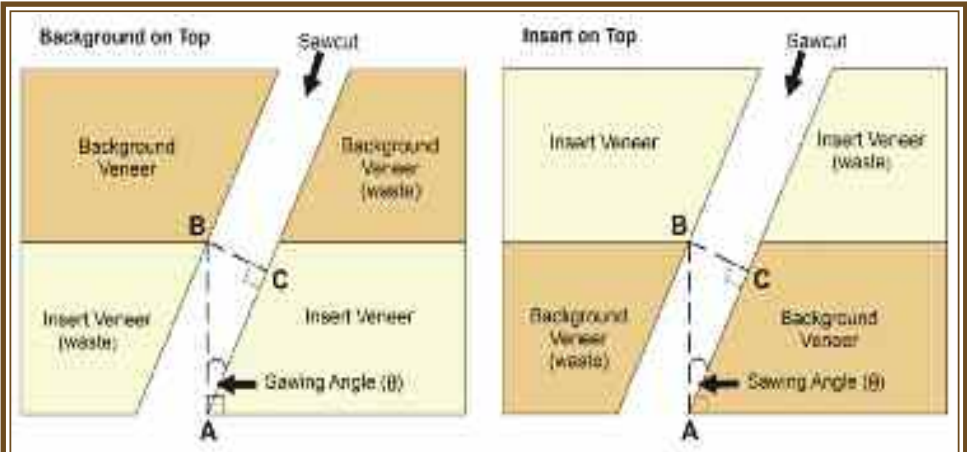


Figure 4. Cross-Sections of Saw Cuts

•The angle at point A is the sawing angle, labelled theta ( $\theta$ ).

**Finding the Sawing Angle**

The sawing angle is obtained through the following four steps:

1. Write down the blade width (b), e.g. b = 0.26 (BC in Figure 4). The blade width is found either on the packaging the blades came in or on the manufacturer’s website. Commonly used for marquetry are 2/0 jewellers’ blades, which are likely to be 0.26mm wide across the set of the teeth.

2. Write down the thickness of the lower veneer (v) (AB in Figure 4), e.g. v = 0.6mm. Use a Vernier calliper to measure the veneer. Alternatively, use a ruler to measure the thickness of a small packet of pieces of the same veneer, then divide the total by the number of pieces.

3. Divide b by v and record the answer, e.g.  $(b/v) = (0.26/0.6) = 0.43333$ .

On a scientific calculator, or a calculator app or website, enter the value of (b/v), i.e. 0.43333, and press the inverse sine key labelled  $[\sin]^{-1}$ . The result is the sawing angle: 25.7 degrees. The following section provides a brief explanation of the maths.

**The Maths**

The triangle ABC contains a right-angle and we know the length of two sides of the triangle (BC, the width of the saw blade, and AB, the thickness of the lower veneer).

When the lengths of two sides of a right-angle triangle are known, using trigonometry we can calculate the angles in the other corners. In the triangle ABC, the sine (or sin) of the sawing angle ( $\theta$ ) is equal to the length of the side opposite the angle (BC) divided by the length of the hypotenuse (AB), which is the side opposite the right angle ( $BC/AB = b/v$ ). In other words:

$$\sin \theta = (b/v)$$

In the earlier example,  $\sin \theta = 0.43333$ . The inverse sine of this number is the angle whose sine is 0.43333. The formula for the sawing angle is:

$$\theta = \sin^{-1}(b/v)$$

The sawing angle is equal to the inverse sine ( $\sin^{-1}$ ) of the saw blade width divided by the thickness of the (lower) veneer . In the example, the angle is equal to the inverse sine of 0.43333. This is easily obtained from a calculator, the result being 25.7 degrees.

**Using the Technique**

To use the double bevel technique there are several settings that must be observed to maintain the geometry of the saw cut, as shown in Figure 5. These take account of differences in the order in which veneers are arranged for the background on top and the insert on top methods. The sawing direction refers to the route taken by the saw blade as it travels around the shape of the insert.

	<b>Background on Top</b>	<b>Insert on Top</b>
<b>Set the sawing angle:</b>	Tilt the table to the left or the saw frame to the right.	The same as for background on top.
<b>Position the piece to be cut:</b>	To the right of the blade.	To the left of the blade.
<b>Note the sawing direction:</b>	Counterclockwise.	Clockwise.

Figure 5. Scroll Saw Settings for Double Bevel Sawing.

The position of the piece to be cut and the sawing direction can be worked out from the diagrams in Figure 4. Referring to the background on top diagram, the angle of the saw cut indicates that the blade in the scroll saw is tilted to the right and the insert to be cut is on the right of the blade. Keeping the insert on the right, the only direction the saw can travel (rotate) is counterclockwise. Similarly, referring to the insert on top diagram, the angle of the saw cut indicates that the blade in the scroll saw is also tilted to the right but the piece to be cut is on the left of the blade. Keeping the insert on the left, the only direction the saw can travel (rotate) is clockwise.

### Conclusion

Eliminating the saw kerf is a useful and satisfying aspect of double bevel marquetry.

It can be achieved through making just a few calculations. Most remarkable is that the geometry operates at a tiny scale, producing joints that are almost invisible. Although the use of maths implies high precision in angle cutting, double bevel sawing is reasonably accommodating and need not require perfect measurement of angles and materials. Sawing a test piece is advisable, but after that a whole project may be cut without needing to adjust the angle. Be sure to put the insert veneer into the hole in the background veneer, not vice versa, otherwise there will be a large gap, double the width of the saw kerf.

A later article will supplement this one, showing how to reduce steep sawing angles. It will also provide a reference set of angles for double bevel work that should meet most requirements.

## A CHRISTMAS SPECIAL

A picture by one of our six founders Cliff Penny from circa mid 1950's which was recently found by one of our website visitors at a garage sale in New Zealand





# The Cutter Interview

**T**he Cutter Interview, which has been absent from these pages for quite a while now, has happily resurfaced today partly to replace the absent 2020 National Exhibition Gallery, and partly because it is a rather good series, but nonetheless it has in its time introduced you to some very prominent members of the Marquetry Society.

You will in the past have met, among others, a President and a Chairman of the Society, a former editor of the *Marquetarian*, the longest serving member of the Society, and a goodly sprinkling of Rosebowl winners.

All those people you have met so far, held a special significance in the structure of the Marquetry Society. It would certainly be true to say that without their presence and contributions, the Marquetry Society would never have become the recognised authority it is today in its role as leading ambassador for the art and craft of the global Marquetry movement.

Our Interviewee today comes from Spain and is one of the most tireless practitioners we have ever met of this ancient and noble marquetry art of ours.

She applies herself to the furtherance of our cause with a fervour few could match. She now teaches marquetry techniques to her many students in a uniquely beautiful and picturesque area of Northern Spain – her name, as you may have guessed, is Susan Bart.

**Cutter.**

**Cutter:** *Hello Susan, now could I ask you first - how did you initially get into marquetry and what attracted you to it, was it perhaps as a result of inspiration coming from anyone else's work, or was it because you had a background in wood-working of any sort?*

**Susan:** When I was a very little girl, my father had a business that implied getting in contact with many carpenters all over Spain. He bought a couple of big pictures from a marquetry artist then. I loved those two pictures and I always wanted to make things like that.

Long time after, I went to University to study Fine Arts and I tried take up formation in Marquetry wherever I had the chance. That is why I have become a member of the Marquetry Society since 2007.



*Susan Bart presenting applied and pictorial marquetry at Olympia*

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

**Susan:** Yes, I like simply DIFFERENT, but in terms of common flat designs I like images where veneers are the principal factor and not the drawings. I avoid figurative designs with hundreds of pieces and I prefer simple lines and abstract.

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

**Susan:** I rarely have to do such thing because I usually create my own designs and I try to influence my students to do the same or at least slightly modify any given design.

**Cutter:** *Why do you choose to make or produce a particular piece of marquetry? Is it for yourself, a present, or because it is afascinating design - or is it for the challenge, or is it simply a commission?*

**Susan:** It is all of that, it depends on the project. I produce many pieces (quite like a workaholic), but the answer would be that it's usually a challenge.

**Cutter:** *Do you derive more pleasure from creating a picture or an applied piece such as your Shoes or Mantra Skirt etc?*



*Shoes*

**Susan:** I derive more pleasure just creating! I do not care about the topic nor the artistic discipline. I reckon that an applied piece has further more possibilities

for being creative than in a flat picture. I derive more pleasure when I make things I have never seen before, yes, like Marquetry skirts...fan (as seen below. Ed)...or using the veneers differently as

texture...always thinking ways to be myself and not following rules nor others' careers.



*The Fun Fan*

I wouldn't say I am a marquetarian, I just use wood veneers to cover my works.



*Mantra Skirt*

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

**Susan:** Not exactly, the way I work with veneers is not the hobby craft approach at all because I want to finish the work even before I start it. I have many ideas in a queue waiting to be materialized so, though I enjoy making marquetry,

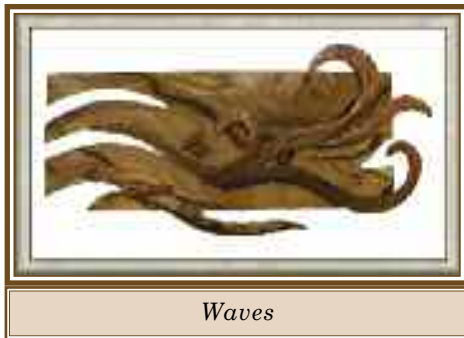
I rather work fast and sloppily than with accuracy. The first general sight impact of an art work always beats any minor detail so I think it's not worthy fighting against perfection.

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

**Susan:** I teach two groups of marqueters in Bilbao, and I always say the same: Have fun! Enjoy your task!!! Find an image you really like, the result is not important at all, just enjoy the process and the time.

**Cutter:** *Marquetarians nearly always have a piece of work that is a favourite. Can you pick such an item, from all your work that has given you most satisfaction?*

**Susan:** Probably the work "waves" because it is very old and the first piece of work that spotted my own style: not square, not flat, just simple, very little marquetry on it...



Waves

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

**Susan:** Yes, of course, a lot of them! But I do not enjoy the elongated process involved in the making; or taking a whole year working on the top of the same image using many hundreds of cuttings.

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

**Susan:** I always try to sell them all, it's a pleasure feeling that your picture is good enough, as would be the case, when someone would be willing to pay for it.

**Cutter:** *You are well known for your expertise with laser cutters, would you have any advice for other marquetarians who would like to try their hand at laser cutting?*

**Susan:** You need to be able to draw vectors in a computer, that means you need to be good with programmes like illustrator or Corel Draw, for instance.

You need money and space for the laser cutting machine, as to own one is basically a just a whim, as you can cut quite easily using simple conventional methods. I love the laser cutting machine because it allows me to make as many changes as I consider appropriate very fast.

**Cutter:** *Getting your work finished (by that I mean sanded flat and varnished) by a professional – are you okay with that, or do you think the marquetarian should do everything, meaning designing the original artwork and on through to the final polish, themselves?*

**Susan:** I don't think we should do everything. As an artist, I am supposed to be able to create, to make it real; but then should I also be required to produce, to make great photographs of it, to publish, to sell it, and also, if you really want to take it to the nth degree, even going to cut the veneers from the trees? That is others business!

We are not carpenters, nor photographers, nor sellers, but we do everything stepping on others professional matters.

The art of marquetry is just marquetry, means cutting and joining pieces building an image. Just that. Then you could give it to a carpenter to apply the marquetry to a big chair for example, and then to a professional varnisher, and then to a professional photographer, and then to a professional seller.



*These are samples of the marquetry lay-  
ons which I send to other professionals  
to apply to the base structure they have  
made in our collaborative work*



*A collaborative piece, being a chair  
made between 3 artists, these being:*  
- Marquetry by Susan Bart (Spain)  
- Fabric/cloth design by Julie Kouamo  
(England)  
- Chair structure build and design by  
Ruairi Grew ( North Ireland)

**Cutter:** *Taking into consideration your talents as a fully qualified artist, what is your stance on the long-standing debate about marquetry being either an art or a craft?*

**Susan:** Art is an overused word that comprises too many areas. I would simply answer that Marquetry is a technique we

may create art with. If you treat it as a craft, it will be a craft, and if you treat it as an art, you may have the chance.

For me, marquetry is just a technique, quite like oil painting. It is easier to see it if you compare it to pottery: ceramics has suffered the same situation but several artists have managed to bring that art into the contemporaneous art.

The marquetry society treats marquetry as a craft, I do the same in my lessons with my students because it is much easier, we just focus on techniques and tips. I think I should leave it here because I could talk about this debate for ages.

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

**Susan:** I don't care at all. I rarely use them because I don't like them very much, but I use them whenever I need them. That is not a problem for me.

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

**Susan:** Yes, of course. I really appreciate all opinions. We learn about the different values and criteria of different people and it helps to approach to different points of view which is essential to make our brain flexible to understand better. Judges have a reasoned reply from their own perspective.





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

**Susan:** Of course, whenever mixed media enhances the creation, it is more than welcome. Imagine a piece of music with just one instrument, it could be amazing but if you introduce any other instruments, it could be even better. Would a collage with mixed media be less artistic than an oil painting? It depends on the works...not on the technique.



*Detail from the work titled  
"From the Earth"*



*Detail view from the piece titled 'Intense Sea' showing the carved multiple layers of veneer used for depicting the sails*

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



*Sample of tiny  
veneer pieces  
overlapped*

**Susan:** My interests are always related to art, studying, creating, exhibiting. I am a sculptress and I use wood veneers to cover my works. Right now I am also finishing a masters degree in Ceramics, so I work on a wide variety of artistic areas that cover all my time.

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

**Susan:** Not at all.

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

**Susan:** To attract more people we need to do attractive things, it means "nowadays things", things that attract young people.

Marquetry is old fashioned because not only is it antique, but it is also kind of the taste of oldish people of classic style. I think our best opportunity would be to get strong into the design movement. And needless to say that education is the main issue here: schools...art schools, short courses, shows...will spread our loving of Marquetry. I think the Marquetry Society is making a great job overall.

**Cutter:** *Thank you very much Susan. See more of Susan's work online at [www.susanbart.com](http://www.susanbart.com)*

# The 2020 International Pictures

Thanks go to Steve Jukes for taking the Photographs

As you are now aware, our 2020 International Marquetry Exhibition has been delayed for a year and will instead become our 2021 'National. This is all due to that wretched corona-virus nuisance. The result of this is that we have no regular latest 'National Exhibition photos to bring you until next year.

But we are certainly not going to deprive you of some glorious marquetry pictures; so we have raided our archives and selected



Above is The Molo after Canaletto made by M. Thei of the Harrow Group in 1981. It acquired an HC in class 3A.

On the left is The Dying Swan by Tom Moxey an Independent Member and Tom got a first in Class 1 in 1979. However, in the earlier years, class 1 was what we now refer to as the Premier Class, not the beginners.

Below is Hunting Morn by H G Gove of the West Kent group. It was exhibition only, so was therefore not considered for an award. This was another picture from the year 1979. A rather good year for interesting marquetry.

some pictures from the past that we don't think you will have seen before. These selections are made by a 'scratch' committee and chosen from a selected 60 or so examples our editor has (or is) putting together for each forthcoming edition of The Marquetarian until we are back on our regular course, which is determined by the decisions of our Government in respect of this covid pest. But we hope you find our little selection each issue to be well chosen.





The two pictures above, top one is titled *On the River Bank* and it was made by our esteemed President Peter White (of the Bexley Group) in 1983 and Peter got a richly deserved first in class 3 for his efforts.

The picture below it is titled *Tower Bridge* and this one was made by Fred Shekyls of the Redbridge Group. For this Fred attained 3rd in class 3. Once again this picture came from the 1983 'National Exhibition.

All of the pictures in this series come from our enormous slide

collection. Bearing in mind that many of these slides are now 40 to 50 years old, or older, it is inevitable that some deterioration takes place and has to be corrected; but with the good help of Photoshop, they improve dramatically, as you can see.

The picture below is the Rosebowl winner from 1981 and it was titled *Steamboat Race* by Tom Harrison of the Leeds Group. This picture adorned the front cover of *The Marquetarian* 116 of autumn 1981. Amazingly this is a much better reproduction.





On the right is a favourite of our Web Secretary David Walker, and this one is titled Amazing Grace and it was made by Harry Hulls an Independent member and it achieved an HC in class 1 in 1978.

But don't forget that in those days class 1 was the equivalent of our present day Premier class - not the beginners! So don't despair present day beginners, the beginners in 1978 were not all premier level cutters to begin with, they all came up the same way as you do, they all slowly learnt their craft.



Above is a beautiful oval design by legendary marquetarian Horrie Pedder of the London Group. Horrie titled this exhibit Vase of Roses. It was exhibited in 1979. In those days the Harrow Group and the Redbridge Group did not exist, the group at that time was known as the London Group, but in the next few years they split into the two separate groups as described above being Harrow and Redbridge.

The picture below is from 1985 and it is titled Lazy Moments and it was made by Ernie Ives of the Ipswich Group. It gained Ernie the first in class 5 - that being the Premier class in 1985. Ernie was, of course, the editor of The Marquetarian for over 30 years. He is much missed, as is rather evident if you read the Readers' Letters in this edition.





Below is The Basin of San Georgio by M.Thei of the London Group. It gained an HC in class 2B and the year was 1979.

Don't forget that the class structure in 1979 was the reverse of today's arrangements (as I keep saying) so don't get too confused. They certainly liked their views of old Italy in the '70's didn't they?

However, they do make for a very pleasing subject for a marquetry picture.



And lower right is Emblematic Motif, Louis XV's Desk made by Eric Horne of the Redbridge Group. Eric achieved an HC in class 5 for his efforts.

This was in the year of 1991. There was rather a lot of high level competition for the top awards in that year, Arthur Lord was the one to try to beat in 1991, it was Arthur's top award winning year. We will bring you Arthur's work later on in



this series, something to look forward to. And to finish for this edition, the picture above is Autumn by Doris Beecher of the Bexley Group. The picture achieved a 3rd in class 2B in 1978 - this being the equivalent of the present day Advanced Class.

More from our archives in the Spring Marquetarian, so see you then.



## Judges' Notes on the Cover Pictures

**Front cover picture: "The Ship Penny" by R. Rapley of the Hanworth Group**

*As before this picture from 1981 was chosen via an online Zoom meeting of a large group of fellow marquetarians who all arrived at a consensus of opinion that this was by far and away the picture that had most impact from a selection of around 50 selected historic marquetry pictures. It was up against some very stiff competition.*

**Rear cover picture: "Bearded Collie" by Eddie Stevens of the Cotswold Group**

*This picture is an appreciation of the work of Eddie Stevens who was President of the Marquetry Society twice. A very pleasant chap who had a good word for everyone. Although this is a really good piece of work, Eddie never seemed to achieve the level of award he merited. But his magnificent work is certainly not forgotten. Enjoy.*

# Rosebowl

- Almost Made It -  
by Gordon Richards

Here we are at part 17 (out of a total of 18) of the ever popular series 'Rosebowl - Almost Made It' (written by Gordon Richards), in which we have looked at the exhibits that missed out on the Rosebowl award by the literal skin of their teeth.

In part 16 we visited the Gladstone Pottery Museum for the 2017 International Marquetry Exhibition and enjoyed several 'almost made it's', but we still had one rather beautiful piece left to go, so here it is.



The piece in question is the one on the right in which you see a top view and three quarter side view. It was made by the very talented Kerry Rath of the Staffordshire Group; and Kerry titled it: Bird Table.

It was entered in Class 7A and it achieved first in class and also got the Artistic Merit award, which it richly deserved in my opinion. And now we move on to the 2018 National at St. Albans.





In 2018 when the Exhibition was held at Markyate Village Hall and hosted by the St. Albans Group, John Jeggo of Staffs saw his efforts gain him the Rosebowl with his 'Elegance' but what a task the Judges must have had reaching their decision. So many exceptional works were to be seen that at another time could easily have been Rosebowl winners.



John's Rosebowl winning 'Elegance' is seen above. Strangely it attracted a little discussion, in that, in 2017 it did not achieve any award, but in 2018 it rose to the very top. It just proves it is worth popping your entry back in again the next year if it acquires no points at all in any particular year. You can overturn the opinions of one set of judges into something

very beneficial to yourself the very next year, as John has proved!

In the Premier Class the serious considerations could have gone down to the Highly Commendeds. Pushing in second



place was 'Schooner and Smacks' by Frank Brant of Chelmsford and third was 'Wings in the Wilderness' by Kerry Rath of Staffs. Both seen above and below here respectively. It is interesting to see what the judges said, here is one comment on Franks picture above: "A beautifully cut clean picture with lots of details and fine



cutting. I like the way the buildings in the background have been depicted." and then on Kerry's picture: "All the cutting here was superb, the mountains, with their shadows, the Eagle with all that delicate sand shading and cutting, especially on the harewood".

Class 4 winner 'Endless Love' by Malcolm Smith of Chelmsford must also have come into consideration for the top award. It was certainly very much liked



by the exhibition visitors. Here is what the judges thought of it: “Owes a lot to a good collection of burrs. Good finger cutting, nice flat finish. Liked the idea of the lion’s mane going into the wenge border.”



The picture below won the portraiture award and was certainly in contention for the Rosebowl. It was titled “Architect Frank Wright & 'Falling Water” by Les Dimes of the Harrow Group. A most notable marquetry portrait by a very skilled marquetry portrait artist.



Brian Freeman of Staffs’ miniatures in Class 6a, these being 'Dinan, Brittany' and 'Fairy Wedding in the Woods' and showing at the top of the next column in the sequence as described, again would have just missed out as well as Peter White of Meopham, who’s entry of 'The Great Wave' would also have been well in contention.

Brian is well known for his magnificent miniature work, as the judges’ remarked: “An amazing picture with



so much well executed detail. Objects catch the light and the shadows are so appropriate. A deserved winner of the Ron Gibbons Cup”. And for Peter’s picture they said: “Very good choice of veneers. Very well cut and finished. Peter at his best.” and for good measure: “I know what a huge amount of time and effort Peter put into this amazing picture. If ever a marquetry picture deserved a high award, this one is it.” - and who could argue with that?





Susan Bart, an Independent member from Spain, must have been in consideration for her entry in the Advanced Applied Class for her exhibit entitled Fab Fan. A rather unusual and I would hazard, a unique piece that proves marquetry can certainly be anything you like.



Below is first in Class 3 “The Foxhunter” by Enrico Maestranzi of the St. Albans Group. The figuring of the ground veneer gives a lovely curvature effect which is very unusual, possibly a freak example of figuring, but works very well.



The next contender is second Class 3 “Raven Stealing Moon” by Paul Dean of the Canada Group. Another unique style of picture which works very well and demonstrates the diversity of the entries to be seen in 2018.



And lastly we have another marquetry portrait, this time by Alan Mansfield titled “Bill Pratt’s Day Job”. A remarkably lifelike portrait in the three veneers class, having a photographic quality.

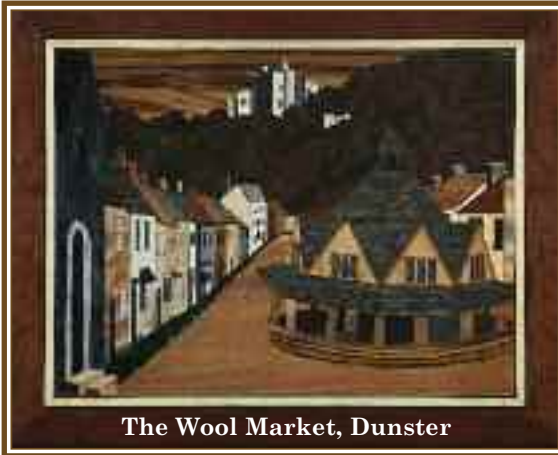


Although I prepared the basic information in researching the ‘Almost Made Its’ I must thank Alan for his work in editing, producing the photographs, and adding much additional comment and information to my basic work. We are very fortunate to have an exceptional editor for our magazine. Thank you Alan. *(Thanks Gordon. Ed)*

# Six Somerset Scenes

by Tim Courts

We ended part 1 with the beginning of the start of Tim's description of the delightful picture of The Wool Market, Dunster. So we will reprise the few lines of descriptive text plus a larger view of the picture itself - and now Tim will take over - so over to you Tim:



The Wool Market, Dunster

I liked the original of this very much and it showed much more detail than I actually included. There were some small colourful cars, for example, that I omitted. I selected the veneer for the trees in the background rather foolishly (burr walnut) but the result in the finished picture was lacking in contrast without any of the beautiful burr figuring showing as well as I had hoped. Against the darkish sky the effect was rather gloomy: oppressive even. My marquetry noir period!

The same is true of the roof of the wool market building, which I tried to make in several individual sections of dyed lacewood. Well, I don't think it worked well so that is an approach I'll not be trying again.

## 4. The Weir, Porlock

When I made this picture, it is apparent that I hadn't learned my lesson from the last picture regarding dark veneers in the background! The dark area at the top is actually intended to represent hills, not a turbulent sky. It was cut from a piece of camphor veneer that I hadn't expected to finish as dark as it did.

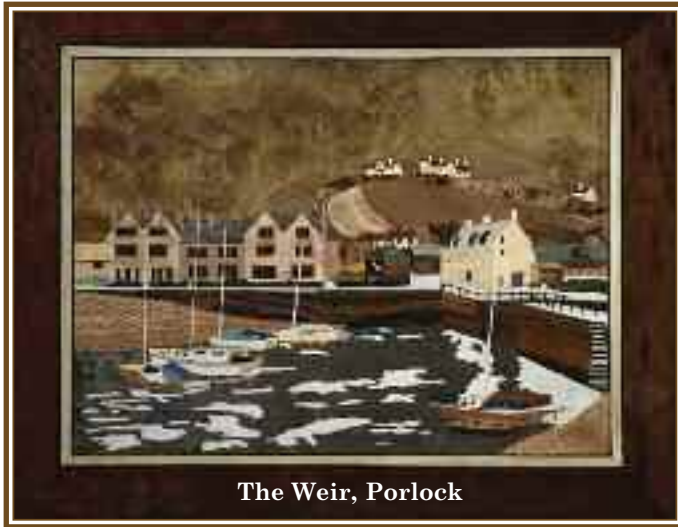
This was also my first effort to show reflections from the surface of water. I used a dyed Swiss sycamore that was simply too glaringly white to be realistic. It also makes the roads and pavements look as if there has been a significant snowfall recently. I doubt if the masts of the little boats would have all been so uniformly white either. The water itself looks better in the actual picture than it does in the photograph. It is another dyed wood

and there are many features that could be taken for ripples. The veneer around the entrance to the weir is far too dark and it wouldn't surprise me if you aren't able to see the entrance.



Entrance to the weir lightened. Full picture overleaf.

Once again, then, quite a few lessons learned about better selection of veneers. I think I used more dyed veneer in this picture than in any other I've made and I don't think it is garish at all: at least I hope not!



**The Weir, Porlock**

**5. (St.) Catherines Hill, Frome**

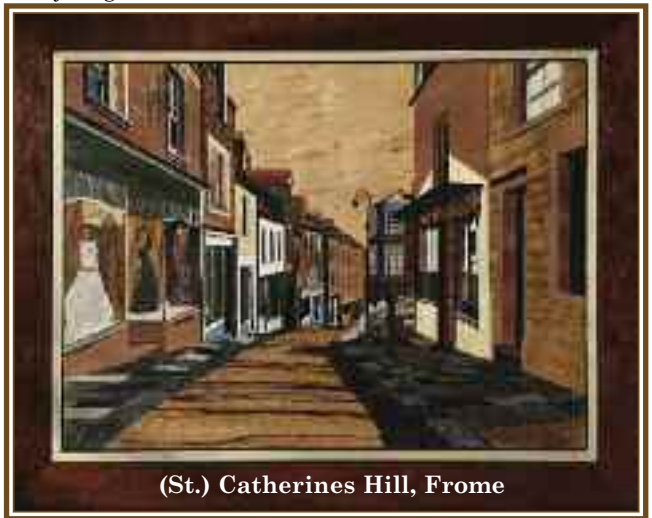
This picture was the first of the two that I found on the web and I realised I had been more ambitious than I had initially appreciated not long after starting work!

In the original, the items in the window of the shop on the left were very vague and it was impossible to see what was on display. So, I decided that I would make it a bridal shop, searched on the web for wedding dresses and bridesmaid's dresses, scaled them to size, and printed out the tiny images. I then simply cut out the paper images with my knife, glued them on the workpiece and cut out windows around each of them in turn.

In the original picture, the road was grey, like the pavements and it seemed obvious that there would be insufficient contrast. So, I made the road from zebra-no to avoid this and to give a left/right effect, but I'm not sure about the brown colour for a road.

There is a shadow on the right side of the road, in the lower centre of the picture. There didn't seem to be much gradation in the shadow so I decided that rather than using sand shading I would try a different approach. I simply cut out the shadow from the zebra-no and 'cooked' it in our toaster oven (a mini-oven as used in the UK). The piece shown was 'cooked' for three minutes at full power, although I had experi-

mented with the time with test pieces first. Even though the photograph is too dark, the result seemed acceptable and I liked the fact that the lateral features in the zebra-no were continuous from the light to the dark region. I was surprised that the veneer didn't shrink but, so far as I could tell, there was no shrinkage at all.



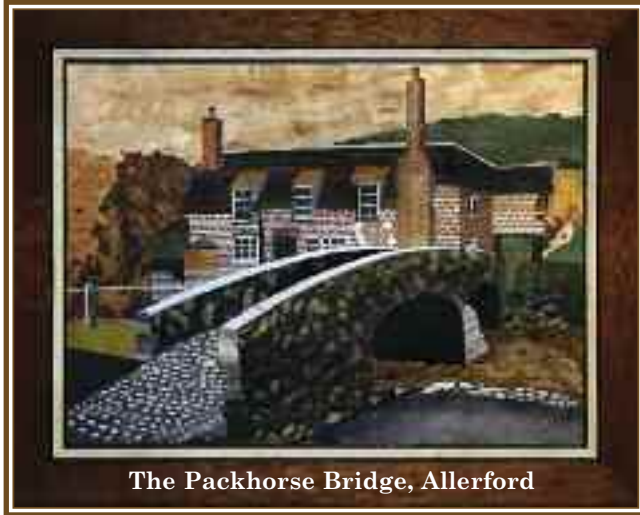
**(St.) Catherines Hill, Frome**

The paving stones on the left hand side of the road look fine but too dark on the right. I am not sure why this should be because the same veneers were used for both. Although overall, I was happier

with this picture, my finishing left a lot to be desired.

## 6. The Packhorse Bridge, Allerford

There are many pictures of this scene available on the web and, after the first couple of weeks of work, I was quite sure I had selected the least suitable. I should mention that shortly after I had begun this picture, I was in a state of near despair and on the verge of abandoning the project, or at least this picture.



The Packhorse Bridge, Allerford

It was only Peter's encouragement that persuaded me to see it through. He thought other members of our small community might understand my problems. For the brickwork of the house, I tried to adapt the techniques described by Peter in his DVD entitled Bricks, Walls, Tiles and Pebbles in Marquetry. According to sources on the web, the dimensions of a standard British house brick are 215 x 112.5 x 65 mm with a mortar thickness of 10 mm. Given the small size of the bricks in the picture, and the fact that I was limited by the size of features I could successfully cut, I had to compromise on the ratios of the dimensions. If you don't look too closely, the brickwork looks normal.

The problems I had with the original were because I couldn't distinguish some of the features on the left and right sides

of the house. Another picture, looking more along the length of the bridge, shows clearly that there are steps from a garden on the left whereas on the right there is a road leading up from the river. This crosses the river Aller via the ford, hence Allerford. In the bottom right of the picture there is a grey region with white stones immediately next to the river. This is the ford. I used a piece of olive-ash for the river because I felt that the swirly markings resembled the flow of water.

The bridge is cut from a piece of dyed lacewood, purchased from B&B Rare Woods, which was far too dark for what I had in mind. So, I thought I would try bleaching it in domestic house bleach (sodium hypochlorite). This was a slow process and it took me 3-4 hours to achieve the appearance I wanted.

Obviously, after removal from the bleach, I soaked the veneer in water for ten minutes or so. Then I wrapped it in kitchen towel (the kitchen never seems

far away in my marquetry) and left it under vacuum for a few hours to dry.

Anyway, I hope the end result gives a sense of the large rocks used for building the bridge.

For the stones in the road at the bottom left, there was no easy way around. It took me about a week of effort to cut the 178, or thereabouts, individual pieces. I shaded some of the larger pieces with a pyrography tool to give them a bit of depth but the smaller pieces were simply too small for me to hold with the equipment at hand. There may be a way of shading these 1-2 mm pieces, but I don't yet know what it is.

As with one of the earlier pictures, I should have been more ambitious with the trees on the left side. But this was a



difficult picture for me and I can honestly say that all the larger pieces were in and out at least twice. Although this was an ambitious project, and I learned a lot from it as well as deriving considerable satisfaction, ultimately I was simply pleased to be finished! I am happy I was persuaded to persevere and to have completed the set.

They look nice as a group on the wall, even though I feel as if I could have done better. As the ancient philosopher Aristotle (possibly) said 'The whole is greater than the sum of its parts'. I should be very interested to hear if the idea of using placemats has been used by fellow marquetarians.



The Full Set in Situ

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

**Y**es, it's that time come around already! Doesn't seem 12 months since we last paid our yearly subs, but I'm afraid it is. But don't worry it's really easy to do, either complete the renewal form supplied with this winter Marquetarian

and send it in along with your payment, or go to our website at:  
[http://www.marquetry.org/online\\_pay\\_p1.html](http://www.marquetry.org/online_pay_p1.html)

Select 'renew subs' then, select your location from the drop down list and click the 'Buy Now' button.

# A Friend We Will Miss

John Smith 1938 - 2020

**J**ohn Smith, a long standing marquetry society member who also ran the Thetford group, sadly passed away on 17th August.

He will be sorely missed by his wife Kathleen, daughter Julie and his son Richard, as he also will by all of us who knew him as a friend and colleague in the Marquetry Society.

Back in 2016 John told us about the new group he had formed, here is some of what John said: "Now that the Thetford Group has reached its first anniversary I thought it was time to update the Marquetry Society with the progress of our group.

We are a group of nine members at the moment, but we are attracting an increasing interest (courtesy of the Thetford U3A). Surprisingly, apart from myself, they are all ladies and they are very enthusiastic novices.

We are fortunate to have the use of a church hall once a month free of charge thanks to one of our members who is also a member of the relevant church.

I would like to take this opportunity to



*John Smith's Thetford Group*

express my thanks for the help received from the Marquetry Society especially from Peter White and his fantastic DVDs and the superlative quality and service from John Coffey's range of veneers.

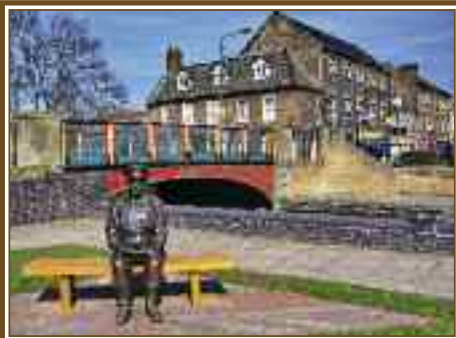
Some of our members have also joined the Marquetry Society and taken advantage of subject matter from the Marquetry Society's website.

Again with many thanks,  
John W. Smith. Chairman."

Unfortunately the group disbanded a few years later due to locational difficulties, but most of the members converted their membership to Independent status.

John's daughter told us: "I wanted to thank you all for the support and encouragement you have given my father over the years with his life long hobby of marquetry, which was chief among his various other hobbies".

It's nice to think that we have all contributed to making John's later life as pleasurable as he found it. John was a true gentleman of the marquetry art.



*The statue of Captain Mainwaring of Dad's Army close to John's Thetford Group meeting room.*



# Readers Letters



**A**bout our much missed Ernie Ives

Dear Alan,

I knew Mr Ernie Ives for at least 3 years.

I was one of his students at school. He taught metalwork and I made several items under his tuition. I also took his Marquetry class.

He was inspirational, patient and a wonderful person altogether. I guess anyone who knew him knew this already; but I just wanted to say it. Ernie gave me so much and I really appreciate that.

Ernie spent time with us at lunch times and occasional spare lessons etc. showing us so many useful things, casting, how to make horse brasses & turning, threads and knurling and using own design of Brass and Steel knives which I still use today for modelling when the fancy takes me.

I did complete some simple marquetry and Parquetry pieces but the most useful skill I picked up was the French Polishing and I have used that on so many pieces of small furniture over the years. It was his attention to detail that was really special.

There are people we meet in our lives that help make your whole life experience better and he was one of those people for me. Often at the time we are not fully appreciative of the profound affect those people can have on the rest of our lives. I did appreciate that he spent so much time with me and a friend at the time Mr Paul Dighton. We both thanked him but as teenagers thanks is far from the high regard I feel now.

Marquetry was useful to me in my DIY.

Very Best Regards, Peter Hutton.

A very grateful student of a wonderful teacher and person.

*Many thanks Peter for your delightful letter about 'good old' Ernie.*

*Ernie was a wonderful chap and is certainly missed by us all in the Marquetry Society. Perhaps my views of Ernie are a little biased, but he was an excellent guiding light and tutor when I was learning the trade of editorship.*

*I probably 'drove him up the wall' with my many questions regarding editing, but Ernie never showed any signs of annoyance at my many mundane questions, he was always happy to answer any query I had, and always provided a detailed answer. Yes, I got on like a house on fire with Ernie, he became a very good friend.*

*I'm so pleased that you found that quality with Ernie the same as I did. Perhaps some of his mannerisms were slightly eccentric, but isn't that the mark of a genius? Yes, once you knew Ernie the man, he was a most genial friend and a fountain of knowledge on all matters marquetry. Rest in Peace Ernie, you are indeed, very much missed.*

**Alan.**

**More on Paul Jobling.**

Dear Alan,

May I add to the information in the article about Paul Jobling's work in the 1950s and 60s

We are proud to have the beautiful marquetry picture of the Silver Rose Bowl winner, The Bridge of Sighs on our wall.

My name is Margot Jobling and Paul was my father in law. I don't believe these points have been mentioned before, but I may be wrong.

Firstly he once told me he didn't use dyed veneers except if he needed some stronger blue, as he did in The Croydon's Coat of Arms which he was asked to do in the 1960s.

He also told me that he almost always did his marquetry pictures from photographs he had taken himself. He was a keen photographer and he taught one of our sons how to build a darkroom and develop films. Our children spent quite a lot of time standing still and trying not to wriggle until he got the composition 'just right!'

As for the boxes with the dividers in, these were also cigarette boxes hence the dividers as my husband and 2 boys have one each, with a different picture on the domed lid. Paul was an inveterate smoker.

Hope this adds to your fund of information.

Best wishes,  
Margot Jobling

*Hello Margot,*

*Thanks for adding to our fund of knowledge regarding our very first Silver Rosebowl Winner Paul Jobling. It is always good to get more more accurate history of the person in question, this time being Paul himself.*

*Interesting to read about his opinion of using dyed or artificially coloured veneers. Although their use is increasing these days, there is still a movement that prefers the natural unblemished veneer colouring, much as Paul did himself.*

**Alan.**

### **Professional Finishing of Marquetry Items.**

I am writing in response to the letters in the Autumn Marquetarian regarding the question of allowing Professional finishing of marquetry, as raised by Ken Smart. Ken became a member of the Mosterton Marquetry Group, of which I was a member for many years, finishing up as Chairman. Unfortunately the Group folded after I moved away but Ken has managed to form the Somerset Group, with some former members. I am now an Independent Member but am unable to complete marquetry, due to arthritis in my hands.

We always informed members of our Group that any work submitted for competitions, (including local shows) must be entirely their own work, as laid down by the Marquetry Society Exhibition Rules. If the Committee have in fact agreed to allow professional finishing, it is clear that there is a need to amend the Constitution of the Society and to change the wording of the Exhibition Entry Form.

The Entry Form states quite clearly that any work submitted **must be entirely the work of the person concerned and that it is a "deception or fraud", if this is not complied with.** As a retired Police Inspector I would not have wanted to prosecute anyone for gaining an advantage, by deception.

I hope this matter can be settled by the committee. I am very much of the view that any marquetry submitted for Examination, should be entirely the work of the member.

Keith McLachlan

*Hello Keith,*

*Thanks for raising this issue, it is a tricky one to interpret the rules surrounding where the responsibility for finishing actually lie. There is no wording as such concerning this topic on the entry form itself, but the General Exhibition Rules do indeed state (and I have pasted this directly from the rules) the following:*

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

*The rule only refers to "the marquetry" which **MUST** be the work of the member, I'm afraid I cannot see any reference to the finishing aspect. If any readers/members are aware of a ruling regarding finishing please do bring this to our attention, thanks.*

**Alan.**



## More on International Marquetry Exhibition rules

Hello Alan,

Very many thanks for the autumn issue of The Marquetarian, it perhaps should have been called the winter issue with the weather we have been experiencing in the north of Yorkshire. The articles were very interesting and the pictures of the usual superb standard.

Reading the letters section in the latest journal brought my attention to the rules governing the entry of pictures in competitions. I have always understood the entry must be the work of the member. In the spring 2020 issue page 20 is a picture of a "1910 Wolseley Siddeley", you will see the same picture in the Art Veneers brochure. In the spring 2019 issue on page 23 is a picture of the "Post Horn Gallop", this is identical down to the last detail of another Art Veneers picture. I have this very picture (made from an Art Veneers kit) hanging on my wall.

On the same subject my wife was browsing through the latest magazine when she exclaimed "there is my jewellery box". She was referring to the pictures on page 27 of a "Lacemaker's Cabinet". I made this item approximately thirty years ago from plans in Practical Woodworker or some such similar magazine.

My wife was in hospital when I made the box and she has kept her jewellery in it ever since.

Very best wishes,  
George Skorupka

*Hello George,*

*This is interesting because it sort of follows on from the previous letter from Keith McLachlan. If we accepted the ruling as outlined in section (iv) of the General Exhibition Rules as "the marquetry must be the work of the member" then presumably the design, layout etc, can or could be the work of others, such as here, being kit pictures for instance.*



*Top: Art Veneers catalogue pictures and below George's Jewellery Box*

*Looking through the Art Veneers catalogue I must admit to being surprised to see just how many of those kit pictures have actually turned up in our International Marquetry Exhibitions over the years winning good awards in their respective classes.*

*It may be interesting to know that there was indeed a class for kit pictures in our National Exhibitions up until the late 1970s. The class was discontinued at the 29th AGM on 30th May 1981.*

*This then begs the question of how do we interpret kit pictures entered into our International Marquetry Exhibitions in the present day? Well, I have been back over the AGM minutes from 1979 to 1981 when the kit picture debate and decisions took place, and it appears that the kit picture category was discontinued from our exhibition and competition categories, but the singular entry of a kit picture was allowed to continue and has never been rescinded, so they are still fully eligible for entry in our marquetry exhibitions and competitions.*

***Peter replies about the jewellery box:***  
*The jewellery cabinet referred to has a story behind it. My Lacemaker's Cabinet as seen on page 27 of issue 272 was my own design, construction and with marquetry designs adapted from various sources, entirely original. Michael White of Art Veneers saw it at an exhibition and asked me if he could adapt it to become a kit. He visited me at home and spent a long time with me, taking measurement and copies of my designs and asking about it's construction. We agreed a commission rate for kits sold. And I also agreed that he could publish his plans in Traditional Woodworking magazine in 1993, which he did. The kits were sold through the magazine. So what George saw was the first incarnation of what led him to make his jewellery box!*

***Thanks, Alan.***

## **Welcome to a New Member**

Hi there Alan,

My interest in marquetry was first piqued as a child when my father bought

me a marquetry picture kit. That was back in the days when parents dared let their kids loose with scalpel - but obviously with a pack of Elastoplast on standby in the background!

Although long forgotten, I rediscovered that little wobbly-cut marquetry picture with its windmill landscape whilst clearing out my late mother's house and now have it hanging on a wall at my home in East Sussex.

My training and subsequent career was in marketing communications and print design. And I was a creative director responsible for award-winning advertising campaigns for blue-chip multi-national technology leaders. Having transitioned out of the advertising industry a couple of years ago I became interested in finding a new creative pursuit and rediscovered marquetry, initially designing and making clocks with marquetry design clock faces.

One thing led to another as it often does, and I now focus on designing and making contemporary design wood veneer and mixed media marquetry art pieces and in addition to making clocks. I use a combination of natural, dyed, and engineered wood veneers and other substrates in my work.

I take my inspiration from the textures, colours, and grain patterns in the wood veneers, all of which lead me on a pareidolia-inspired direction for a new marquetry piece.

Almost as much as image creation, I enjoy the crafting process of marquetry using the simple tool of a scalpel and a steady hand, aiming for precision in cut and fit...but not always to the skill level I would like. So, I am looking forward to seeing and learning new marquetry techniques from other more experienced marqueterians.

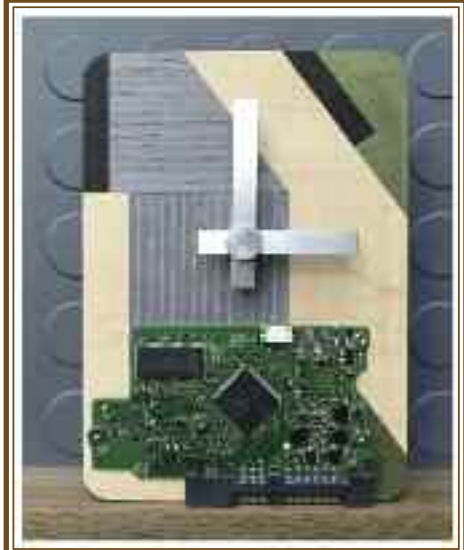
Best regards,  
Stefan Mucha.

*Hi Stefan,*

*Really nice to welcome you to the Marquetry Society as a new member. It is always pleasing to hear from our new members, and especially to see some of their work, which is often of amazingly*

high quality, and I'm pleased to say that yours undoubtedly fits that description. And just to show our readers that this is no exaggeration, here are some examples of Stefan's marquetry work for you to enjoy. (Good photography as well!)

If any other new members have some of



*PCB - Klock*



*Lavender Field Klock*



*Cornfield*



*Downlands - Abstract*

their marquetry work for us to enjoy in these pages, then do please send it in, we would love to see it.

It is good to see marquetry venturing into new arenas and applications such as these examples from Stefan. Marquetry doesn't have to be standardised into flat pictures and furniture decoration, it can expand its horizons and become whatever you wish it to be as long as the basic medium is marquetry in its accepted understanding of the material used.



*Hastings Net Huts*

*I hope you find these examples of Stefan's work inspiring and new. It holds good hope for the future of marquetry.*

*Alan.*



*Geometry 1 Klock*



# President's Choice 2020

## Comments on Selected Entries

The visual arts, and I count marquetry as being one of them, are a way of communicating with the viewer a number of things. Of course the skill and creativity is on show but more than that, a whole gamut of emotions can be evoked depending on the subject matter of the piece of work being viewed.

My President's Choice gallery this year consists of 'Pictures That Made Me Smile'. As such, happiness was the emotion in question. I hope that was the intentions of the marquetarians concerned but nonetheless their pieces pressed the right buttons for me. With several of them, the titles are an important factor in leading the viewer's thoughts about the image, which I've always considered to be an essential part

of the ingredients. See what you think.

I hope you enjoy my selection and as I did, break into a smile on viewing them.

**Peter White**





❖ **The Chase by Norman Stannard**

It's there in the title but I'm not sure it has romantic connotations. Very amusing and such great use of shadows. Fine veneer choice throughout and quite original. I love it!



**The Jazzman by Graham Birt**

Jazzy looking as well, in its stylised form. You can almost hear the music and it lifted my spirits when I first saw it.



**Shall We Explore by Mike Roberts**

Young animals always bring the 'ah' factor and these three cubs are so well portrayed who couldn't fall for them? Spend some time exploring all around them as well, there is so much fine marquetry to enjoy. Mike Roberts at his best.

Editor's Note: This selection by our President for his 2020 President's Choice Gallery has obviously been curtailed due to the covid 19 nuisance. But we didn't want you to miss this delightful selection, so we have brought it to you in these pages instead. Do enjoy.



**Cheers by Vaughan Thomas**

A right bawdy scene showing the landed gentry in the worst possible light. Typical 19th century caricature that makes for a fun scene to explore. Clever little touches everywhere you look, including the choice of music (Blowin' in the Wind). So much thought has gone into veneer choice as well.



**Desert Orchid by Brian Freestone**

I'm sure Brian was toying with us when he came up with the title. I guess the idea came first and the picture followed on. But I like the way so much space has been given to the American Red Gum desert with the stylised Chinese Orchid over to one side.



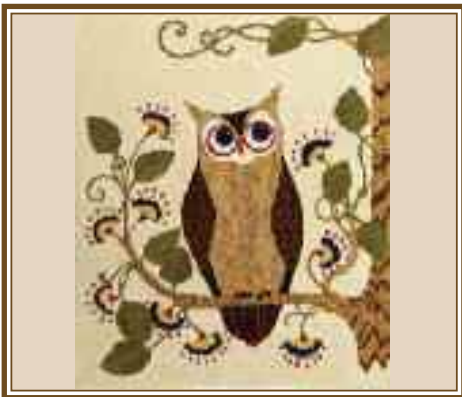
### **Just Coming Dear by Andrew Jaszczak**

Just looking at the expression on his face, you can see he has no intention of coming soon. We, and his dog, know that he is too well settled to move from his heavenly retreat. Again, you have to thoroughly explore the whole piece to fully appreciate the fine marquetry and use of figuring and grain in the well chosen veneers.



### **Morgan by Dave Gardiner**

The amazing likeness from nothing more than an assembly of geometric shapes is what brought a smile to my face. Although quite colourful, it's also the lights and darks of the chosen woods that give it depth. Extremely clever piece of work.



### **Owl by Jan Johnson**

A cute style that appeals to children. So you can call me a big kid if you like because I love the way this comes across. Everything works from the composition to the cutting and veneers chosen.



### **Summers Past by Jean Robinson**

A less sophisticated Jack Vettriano? The view from the rear, the obvious protective and loving demeanour of the gent for his wife in an uncluttered picture makes this a winning image for me.



### **Sand Dance - Where's Betty? by Alan Mansfield**

I can remember seeing this act as a child - probably on Sunday Night at the London Palladium. Quite original and always had the whole family in stitches. The subtitle is a reference to the missing member of the act - Wilson, Keppel and Betty. Moonwalking before Michael Jackson? Superb workmanship from Alan and those expressions, not to mention the knees!

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## Subscription Fees For 2021

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

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

### OPTIONAL OFFERS:

**Veneer Pack** (UK only - basic pack) £7.99 (includes P & P) available from supplier John Coffey. (Address details page 3)

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](http://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

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<b>Marquetarian</b> 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](mailto: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  
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The following panel of experts have kindly placed their services at your disposal free of charge but do please be kind enough to send a stamped addressed envelope.

## Veneer Identification

Any veneer identification inquiries, please contact by e-mail: [info@marquetry.org](mailto: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](mailto: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](mailto: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](mailto: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](mailto: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/](http://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](mailto:info@capitalcrispin.com) Web: [www.capitalcrispin.com](http://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/>

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**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/>

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**Cove Workshop.** Marquetry Kits. The Cove Workshop, Gobbins Brae, Islandmagee, Larne, Northern Ireland. Email: [info@marquetrykit.co.uk](mailto: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.**



**“Bearded Collie”**  
by Eddie Stevens of the Cotswold Group  
HC Class 5 in 1990

# SUBSCRIPTION RENEWAL 2021

Renewal due on or before January 2021

To Hon. Membership Secretary

Andrew Jaszczak,

17 Redwing Close,

Stevenage,

Hertfordshire,

SG2 9FE

Or for members in USA:

Ernie Mills,

14515 W Granite Valley Dr.,

#B407,

Sun City West, AZ 85375.

Tel: 623-242-9668.

Email: emills21@cox.net

**Note:** You can now pay online if you wish

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**Please Note: Reminders will not be sent**

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Total £ . . . . .

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Group .....

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

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

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

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



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As a special offer, new membership joining in Dec 2020 will receive membership for 2021 free. If joining in 2021 see note below. This only applies to new members.

2021 joiners renewal date is January 2023 Note: Reminders will not be sent

To Hon. Membership Secretary

Andrew Jaszczak,

17 Redwing Close,

Stevenage,

Hertfordshire,

SG2 9FE

Or for members in USA:

Ernie Mills,

14515 W Granite Valley Dr.,

#B407,

Sun City West, AZ 85375.

Tel: 623-242-9668.

Email: emills21@cox.net

**Note:** You can now pay online if you wish

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