

THE MARQUETARIAN

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“Piazzeta”

by M. Thei of the London Group

Class 4 (Beginners Class in those days) - 1975



Journal of
The Marquetry Society



The Marquetry Society



Founded 1952

Executive Committee

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

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

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

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

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

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

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

Hon. Editor & Webmaster:

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

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

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

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

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

Ex-officio Executive Committee:

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

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

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

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

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

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

Cover Background: Weathered Olive Ash

Front Cover Picture: "Piazzeta" 1975

Back Cover Picture: "Glasses" 1983



Visit the Groups

Bexley

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

Tel: 01689 851702

Broadlands

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

Tel: 01502 515703

Chelmsford

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

Tel: 01245 465509

Email: karencooper@live.com

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

Cotswold

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

info@marquetry.org

East Dorset

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

Tel: 01425 280664.

Email: edmg_stanpit@tiscali.co.uk

Harpenden

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

Tel: 01582 713978

Email: p.goucher@ntlworld.com

Harrow

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

Tel: 07722 346350

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

Humberside

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

Tel: 01482 355981

Meopham

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

Tel: 01474 814217

Somerset - previously known as Merriott

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

Tel: 0146074567

Email: williken@btinternet.com

Redbridge

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

Tel: 020 8924 9917

Email: dave@marquetry.org

<http://www.redbridgemarkquetrygroup.org>

Scotland

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

Sheffield

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

Tel. 0114 237 5348 - theegraeme@mac.com

Sproughton

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

St. Albans

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

Email: cojoba@ntlworld.com

www.marquetry.org/st_albans_group.htm

Staffordshire

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

Tel: 01785 850614

Email: qjsmarquetry@gmail.com

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

Sutton Coldfield

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

Tel: 0121 308 0239

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

Thetford

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

Thurrock

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

Tel: 01375 678695

Editorial and Publishing Office

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Deadline Dates

Final date for receipt of material for issue
273 is **12th October 2020** but please let me
have as much material as possible by
mid September 2020

Final date for receipt of material for issue
274 is **12th January 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.

Other Useful Addresses

American Marquetry Society (AMS)

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

Email: jkhorner1954@gmail.com

Flemish Guild of Marqueteurs

Driesstraat 18, Tielt 8700, Belgium

Marquetry Society of Canada

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

Marquetry Society of Victoria.,

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

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

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

De Verenigde Marqueteurs vzw

Tel. : 011 222 010 (Chairman)

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

E-mail: deverenigdemarqueteurs@gmail.com

facebook: De Verenigde Marqueteurs vzw

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

Atrema

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

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

Email: pathooge@hotmail.com

The Marquetry Guild Inc (NSW)

Kay Underwood Tel: (02) 9570 8680

Email: kuwood@bigpond.net.au

Page 3 Cartoon



I think the editor's a bit miffed, the page 3 compiler mixed up our photo of the top-less girl with the page 3 cartoon from the Marquetarian and no-one complained!

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

The 2020 International Marquetry Exhibition

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

However, we have provisionally rescheduled as follows:

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

Note: All Entry Forms should have been sent in by 25th April

*Exhibition venue remains as Writtle Community Centre,
Longmeads House, Redwood Drive, Writtle,
Chelmsford, Essex, CM1 3LY*



Here we are again early with your autumn edition of The Marquetarian. This is all due to the changes we have made with our annual International Marquetry Exhibition and the time scales involved. But to find out what these all are, please read Janet's 'Hon. Gen. Sec's Bulletin' and Peter's 'From the President's Perspective', these items will explain it all fully.

In the meantime here is some more about other aspects of our 'National', especially regarding insurance enquiries which some of our membership have been asking. To answer this our Treasurer Vaughan Thomas made this statement:

"I have been asked by some of our members if they are covered if they contract the Covid 19 virus whilst at a club meeting, although I doubt anyone could really be certain where they caught it.

The insurance industry is excluding cover for this and any other pandemic, so you will have to be careful and take all necessary precautions when visiting your club meetings and also at our national exhibition.

Hopefully this will help to clarify the insurance position."

Wise words I am sure you agree. The Government issues full guidelines for our part in dealing with the consequences of this Covid 19 nuisance, so I think our best and wisest policy is to follow those guidelines and keep ourselves and our families and friends as safe as possible in the circumstances.

As this autumn edition would have been the one to have introduced you to the 2020 National Exhibition Gallery, we have instead, had to find an alternative collection of work to replace that until the exhibition proper can take place. So, given that situation, we decided to raid our extensive archives to bring you, what a sort of scratch committee of around ten to twenty fellow marquetarians selected from 50 to 60 chosen exhibits from the 1950s to the 1990s. We hope you like their choice, I certainly do, but then I am rather biased I suppose as I selected the original slides in the first place - crafty me!

Being on a somewhat of an historical theme in this edition, do check out page 20, it features the work of our very first Silver Rosebowl Award winner from 1955. The quality of the work will astound you, it certainly did me.

Anyway, I wish you all good health and a covid free autumn. Keep well.

Alan.

Autumn period Password

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

eucalyptus

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 September 2020**.

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



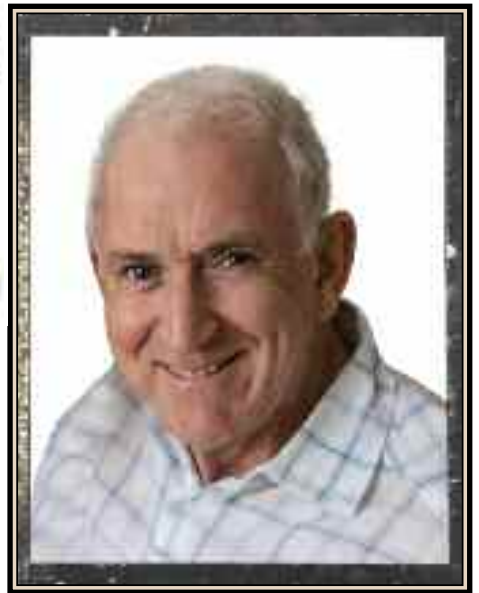
Janet has really good news which I'm sure will add some cheer for all of us in these troubled times. As well as her typically good read by way of her Bulletin she has some fantastic news about our annual exhibition.

The team at Chelmsford are keen to make it work and we just need the commitment from all those who have sent in entry forms, to ensure their exhibits reach Alan Townsend on time.

We are yet to finalise a date for the proposed 'virtual' AGM which we are planning to hold via a 'Zoom' meeting. Obviously this will impose certain limitations on what we can do but it is entirely possible that attendance could be greater than it normally would be by virtue of that fact that attendees will be at home.

Would any member who would like to sit in on the Zoom AGM please email me at peter@marquetry.org and register your interest. Then, nearer the time I will send you an invitation to join the session, giving you the date, time and login details. You will not need to download the Zoom app to take part.

There are no formal proposals on the table requiring a vote and our constitution doesn't allow for new proposals from the floor on the day. Our Executive Committee and Ex-officio members stand down at the AGM and a new committee voted in. It wouldn't be proper for this to be done without all members having the opportunity to cast



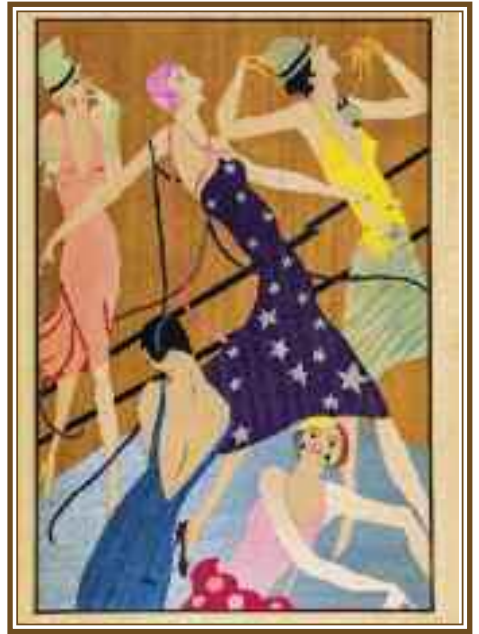
cast their votes. So what will happen is that the incumbent committee members will automatically get re-elected but only as a Caretaker Committee. It will not have full powers, but be there for the day to day running of the Society, until such time that a new elected committee can be put in place.

I'm sure you will find this the best arrangement in the circumstances.

We will probably run down the list of award winners and make 'virtual' presentations at the end of the AGM.

How about another look at composition? When it comes to 'filling the frame' with your subject, what can often work is to almost over-fill the frame. A close crop where just a small part of the overall subject is featured, concentrates the eye on nothing but the essential, as with Graham Hopkin's Eye of the Zebra. With Paddy Marsh's All That Jazz, one senses that the dancing goes on and on way beyond our small window on the action. With Geisha Girl by Colin Hoskins, the close crop brings impact to the picture, we don't need to see more.

And with *Endless Love* by Malcom Smith the male lion is bursting to get out of the frame and he has used the clever device of extending the subject into the borders.



Above: Eye of the Zebra by Graham Hopkins

Above Right: All the Jazz by Paddy Marsh

Right: Geisha Girl by Colin Hoskins

Below: Endless Love by Malcom Smith

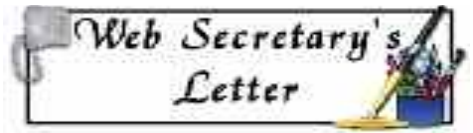
Bye for now - Peter



If 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.



working to Alan's deadline with only a few days to spare before he sends the copies to the printers.

My marquetry has suffered because our social centre is in lockdown and we are forbidden by their insurance company to enter. Unfortunately, all our veneer stock is stored there and at the moment, out of reach. I haven't got the veneer that I want in my own stock so unless the lockdown eases and we are allowed to go back to our room my masterpiece will have to wait until next year!

I can't believe that Alan has asked for my report for the Autumn issue already. It only seems a couple of weeks since my Summer contribution. Well we've had quite a bit of web traffic since last time. Possibly because of lockdown where people have had more time to sit and think! A lot of correspondence tends to be about pictures that have been bought and the buyer wants to know more about the artist. Most pictures do not have signatures or labels so unless Alan or I can recognise the style it is most difficult as there are no reference points to search. I usually end up explaining that and commenting on the picture itself as to cutting and veneer choice. Although most enquirers ask as well for a valuation or somewhere to sell their pictures; we are unable to place a value on them and can only advise to take them to an auctioneer/valuer. This is not really satisfactory, but we are not experts. However, we do ask if the enquirer would like their work displayed on our website and we have had some very attractive pictures added to the Galleries.

One would have thought that because of the lockdown I would have had time to write this report and create my Rosebowl winner for this year's National. However, it hasn't turned out like that. Here I am

At Redbridge Group probably like many others we have been conducting our weekly meeting via Zoom. It has been worthwhile and we have even had Robin Moulson, the Society Independent's Secretary join us for a couple of sessions. Robin is trying to set up a Zoom session for the Indies and we were able to discuss ways of doing this. It is an unenviable job as they are many and scattered around the country. If he can manage this it will bring them closer into the fold. I understand from Robin that many feel themselves isolated, when with Zoom they can be contacted and get assistance more easily. Robin will then feel less frustrated in his task of trying to keep them together.

With the advent of Zoom the Executive Committee will be more able to conduct their meetings as it is often difficult for members to all get together, due to distance and other commitments, so that is something to look forward to. Who knows, we may also be able to conduct the AGM on Zoom for those who are unable to travel from afar as many members would wish to be there. Numbers attending tend to be quite low and this may be the way to let those from far afield to join in and feel part of the Society. Bye for now.

David.



*Hon. Gen.
Secretary's
Bulletin*

This has been a most unusual time with no meetings being held and limited contact. I have heard of at least one group that has been holding Zoom meetings with members from far afield joining in. Unfortunately, many of our members do not feel able to use this platform which is a shame as it is really easy and certainly helps everyone to keep in touch. My own group has not been meeting in this way but some of my other interest groups have held both weekly and monthly meetings. We have tried doing some craft which is great if the person showing how to do it remembers to position the task in front of the camera and we have held quizzes and memory evenings.

The one good thing about this time in lockdown is that it should have left us all with plenty of time to do some marquetry. I do hope that you have all been working on something for next year's exhibition. I have had days on end when I set aside some time for marquetry. Then my sister gave me a Jack Vettriano jigsaw and having put that out on the table, marquetry had to take a back seat for a while. She was amazed that I knew who the artist was as soon as she showed me the box with the picture on it. Jack has such a distinctive style that it was easily recognisable but my word, is it difficult. I don't know if you know the picture 'In Thoughts of You' but it is a mainly monochrome picture – just right for a three veneer – but as a jigsaw it is devilishly difficult. But I will keep persevering if only to clear the table so that I can get back to my marquetry again.

Janet



Marquetry Exhibition 2020
to be held from 24th to 31st
October, 2020 at Writtle
Community Centre, Writtle,
Essex CM1 3LY

Five of us from the Chelmsford Marquetry group have just been to view the new hall, which is going to replace the room in Redwood House we have been using for group meetings, from the end of August. And this is where our exhibition in October is going to be held. You will see from the photographs that work is still going on but we are assured that it is on schedule to be handed over to the Community Association at the beginning of August.

I am so excited. The hall is new, modern, light, airy and has enough space for what we want to do. We had intended using the large hall which can be divided into three areas as the main exhibition area and a further room which will be used by the play group during the week, for the AGM.

And then Covid-19 came on the scene and everything went into lockdown and the way we do almost everything has had to change.



The New Hall nearing completion

The exhibition will go ahead as usual but we will be making other arrangements for the AGM once the exhibition is over. At the time of writing, it is anticipated that the AGM will be held by 'Zoom'. As members will not be converging on Writtle on Saturday 31st October for the AGM, it is hoped that they can schedule their visit during the week when there are usually very few people attending. This will enable us to comply with the social distancing rules that apply. There will be a one way system around the exhibition with hand sanitizers at the entry, and we will probably ask people to wear a face covering. Under the social distancing rules in place at the moment we will be able to have 14 people in the hall at any one time and by keeping the stewards to a minimum, the majority of those will be visitors to the exhibition.

We are not sure whether we will be able to offer refreshments as, at the moment, it is intended that the kitchen will be used as the safe area for anyone that feels unwell. However, if that changes and it is likely that it will, then all drinks will be in disposable cups and arrangements are in hand to provide sandwiches and cakes safely. There are lots of places that provide food in Writtle, if we are unable to do so.

Exhibition entries are going to pose a bit more of a problem than usual but we do hope that all groups will look at all the options and manage to get their entries to Alan Townsend by 10th October. If one person from each group can bring all the entries from their members then we are happy to pay for mileage. It is also hoped that one person from each group will be able to collect their exhibits on Saturday afternoon 31st October after the exhibition closes at 1pm.

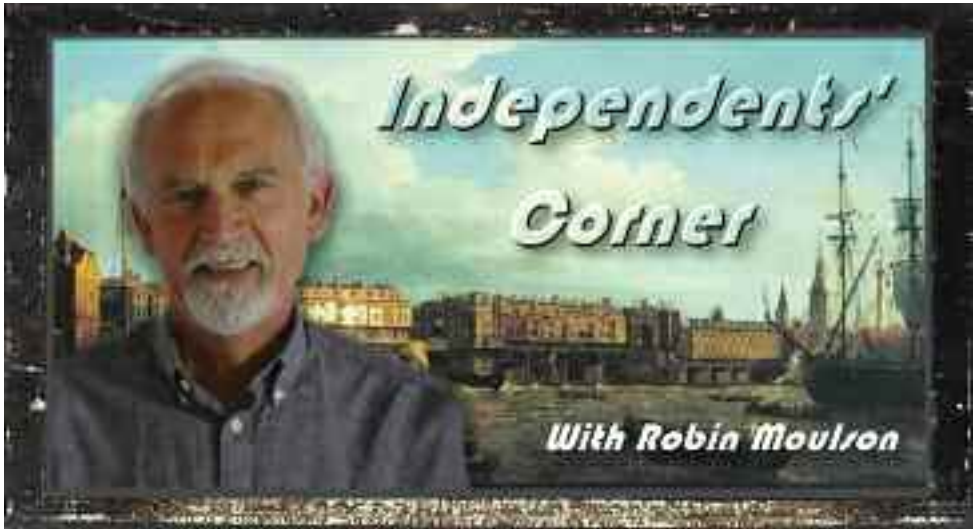
The brochure is being prepared, the photographs are in hand, judges are standing by ready, we have a member of the public lined up to judge which entry they like the best, also the Artistic Merit judge, so all is in hand. We just need you to take part and come to this fabulous new hall and see what our creative marquetarians have provided for our enjoyment this year.



View inside the New Hall - clean & spacious

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

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



My predecessor in providing assistance to independent members was Clive Jones who lived near Hereford before he died. His family got in touch with the Marquetry Society because Clive had a large quantity of Marquetry materials and they would like to donate them to the Society, which was his stated preference. He had Marquetarians, various amounts of veneer and other materials. Just to give you some idea of the collection, it took me around an hour to transfer the material from my massively full car to my shed prior to being passed on to the Society!

At present I am looking for a way to provide information to independent members, one of the options being the provision of ZOOM to help with the problems often caused by distances between members' homes or meeting places. In addition to providing an option for discussion of key issues the provision of historic information and the options for choices of materials and equipment. A good example of what I am talking about would be the girl who asked me whether marquetry work could be framed. I replied that I have done it but am not aware of other members using framing, but I had previously learnt how to frame pictures.

Such an approach would therefore need to provide visual materials as well as discussion.

I have heard of members doing a lot of marquetry using the lockdown period and that certainly happened to me. A picture which I had not previously thought of was how birds look in a strong sunshine scenario on a stone wall. The bird's shadow was at least as interesting as the bird itself (below).



Robin.

Geometric Patterns & Cutting Machines

by Dr. Henry Merryweather

Editor's Note: This is part 2 of this instructive article. We start here with a little text which explains the dimensions found in the illustration that accompanies part 5 on page 15 of our summer edition - here is that text:

There are:

1. Four dimensions for the radius
2. Three dimensions for the lines drawn at an angle from the centre of the radius
3. Four dimension for the outer square.

And now it's time to hand over to Henry

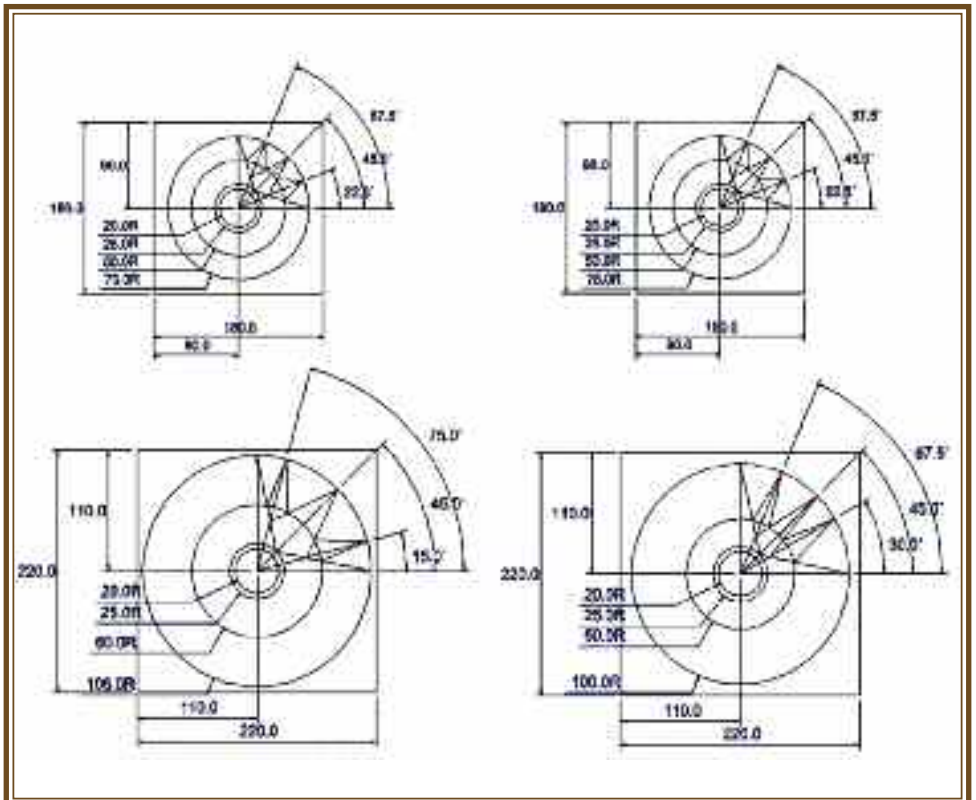
Merryweather who will guide you through the various intricacies involved in part 2 of this article.

b. Changing dimensions

Any of the dimensions can be changed.

The picture below shows a number of variations where some of the dimensions have been changed.

This includes two cases where the angles chosen give a distorted rose which is not normal but may be required



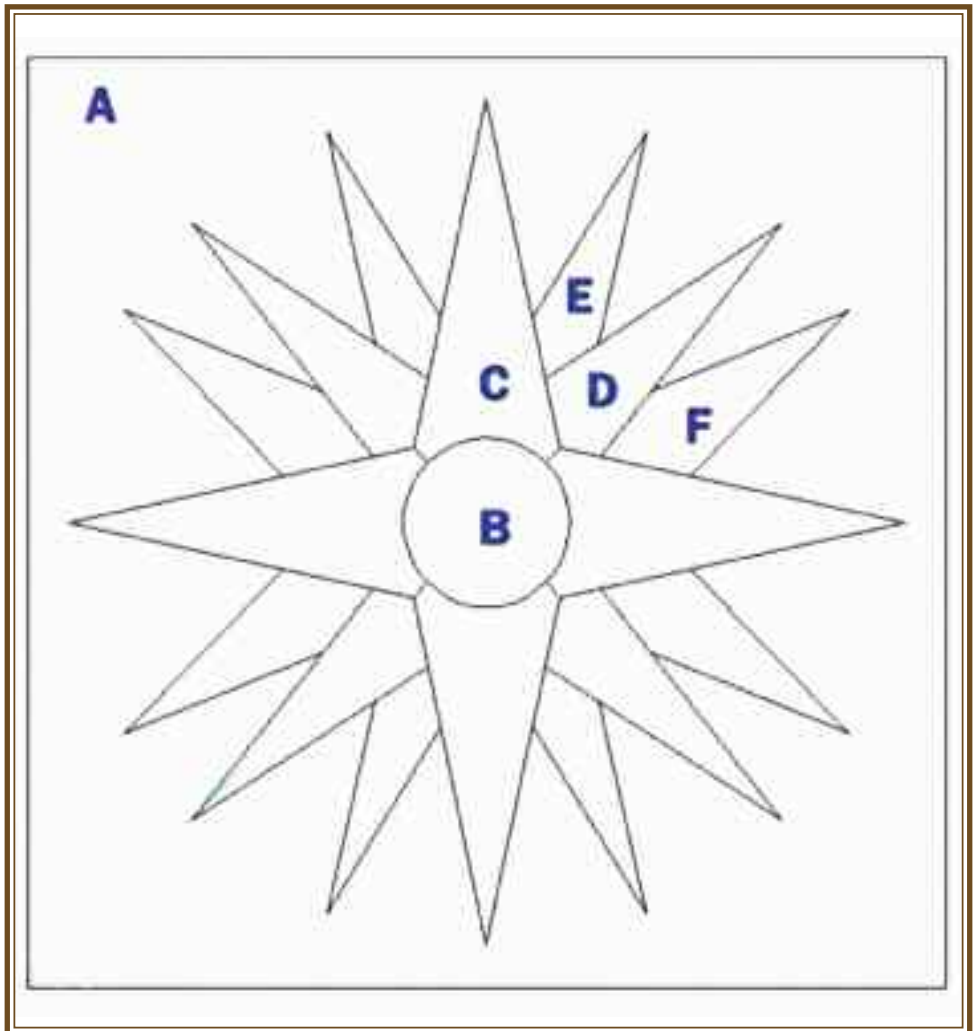
a. Effect on parts

Changing angles can mean the two smallest parts are no longer the same shape.

The result can be seen when all the dimension and construction lines and circles are removed to give the following design.

The table in the next column gives the numbers now required of each part.

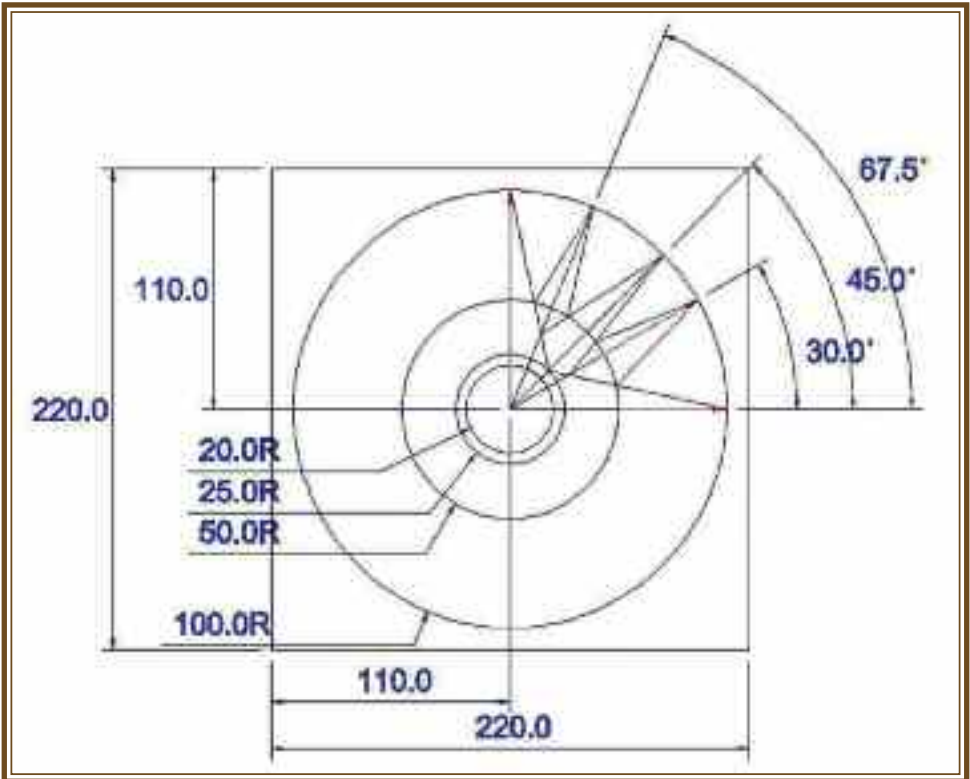
Part	No Required
A	1
B	1
C	4
D	4
E	4
F	4



6. Grain Lines

With wood veneer (and fabric) individual parts often need to be placed taking into account the grain of the material. An enhancement to the design can be made by adding arrow to indicate the way the parts

be laid relative to the grain. The red arrows in the picture below are an example of such grain lines. Here another set of parametric dimensions have been used giving a slightly distorted rose.



Editor's Note: The designs you see in Henry's article are made using CAD (computer aided design) software.

The standard software used by professionals is obviously rather expensive and takes a lot of time and instruction to understand and absorb all of the intricacies involved in its use.

However, you will be pleased to know that there is rather a lot of low cost and free open source CAD software available which you can download and start using almost straight away.

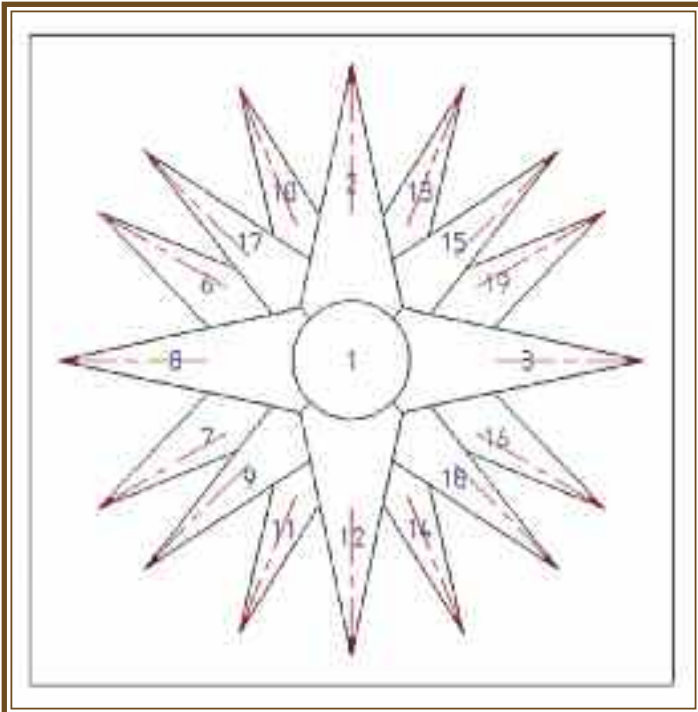
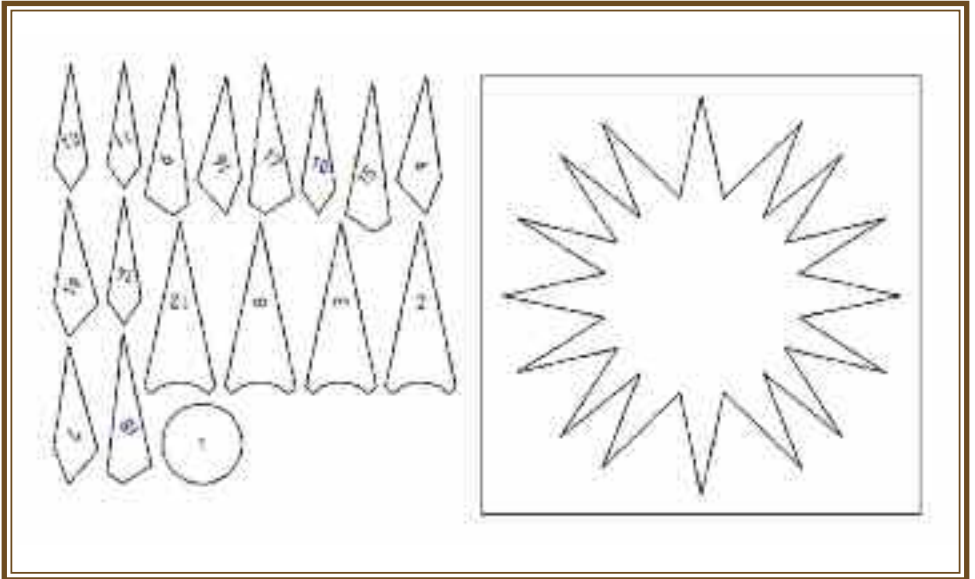
Here are a few examples found via a quick search of the internet. I have not tried them myself, but they all come with good recommendations:

FreeCAD. FreeCAD is a parametric 3D modelling program that allows for plugins to refine the user's experience.

Fusion 360. Fusion 360 is a CAD tool that is available for free to startups and hobbyists.

TinkerCAD. TinkerCAD an online 3D design app geared towards complete beginners coming from Autodesk.

The pictures below show all the parts from the last design automatically numbered and aligned so that their grain lines are vertical – a typical direction when using a veneer in a desktop ‘cutting’ machine



The grain line arrows can be seen more clearly in the picture on the left.

After the individual parts have been ‘extracted’ from the overall design, the arrows are used to automatically rotate the part so that they will be cut out with the arrows along the material’s grain.

Are any of you readers using either the Cricut or Silhouette cutting machines and in particular the CricutMaker or Silhouette Cameo 4? We would like to hear about how you are getting on with them. Just drop the editor a line and tell us how you find them. Thanks.

Spiral Veneering – Making the ‘Galaxy Box’

By Quentin Smith

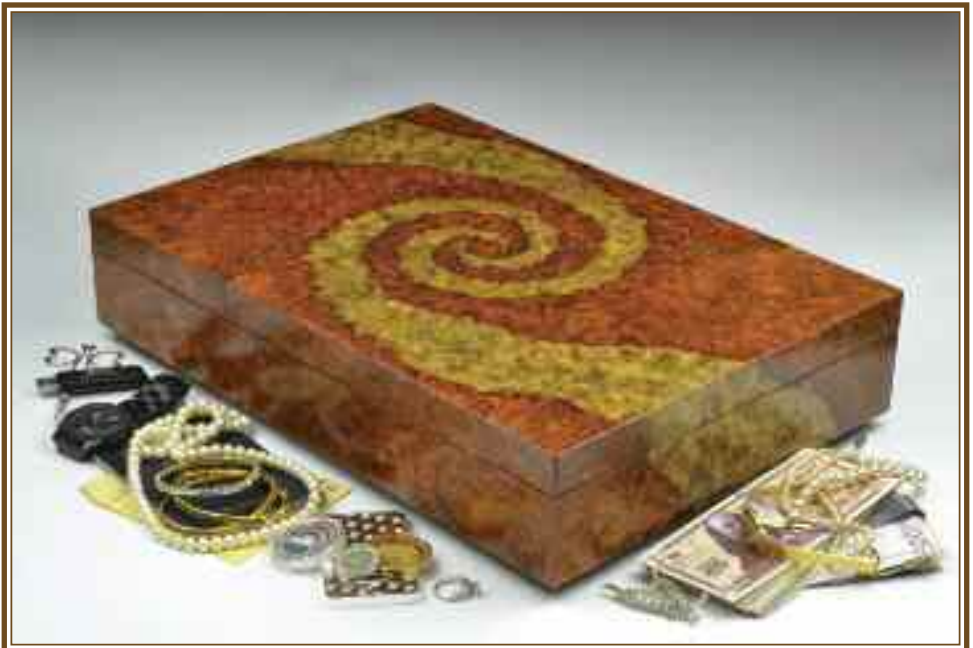
Whilst we all enjoy making our pictorial and geometric designs, there are times when we simply want something that shows off the beauty of our natural materials.

A few months ago I was contacted by Scott Grove, a veneering artist, sculptor, fine furniture-maker, writer and teacher from USA who also teaches at the Chippendale School of Furniture near Edinburgh (www.scottgrove.com, www.chippendaleschool.com)

Constrained by the virus pandemic he is delivering his teaching remotely and was asking if I could help supply materials to his students. In one of his emails he included a picture of a remarkable box with a spiral pattern on it and a link to a video showing its construction -

www.youtube.com/watch?v=_EtNM9W8TIk

As always when watching so skilled a craftsman, the process seemed simple enough, so I decided to “have a go”! Scott’s box was veneered using some wonderfully figured amboyna. I had a small amount of that but it didn’t have the required transitions between heartwood and sapwood. I did, however, find some yew that seemed right, and an MDF box suitable for veneering.





First I sketched a spiral onto the top of the box and down two of the sides. I tried to get this balanced and symmetrical and then copied the pattern onto a sheet of clear plastic.

Editor's Note: I buy this plastic sheet in 10 metre rolls from Amazon. It lists it as: QVS Shop 2M X 10M Extra Thick Clear Heavy Duty Polythene Sheeting 250Mu / 1000G



Starting from the centre I tried to find some pieces with a tightly curved pattern of heartwood around sapwood and positioned these together to form the start of the spiral.

I taped those together and then needed "opposite" pieces, with the sapwood on the "outside" of the curve.

These proved trickier to find.



More pieces were added, searching for curved patterns which matched the radius of the spiral at that point.

Lining up the key parts of the pattern like this inevitably left holes, but I didn't worry about those at this point.

It was also tricky trying to match both the sapwood design and the colour of the "background" heartwood.

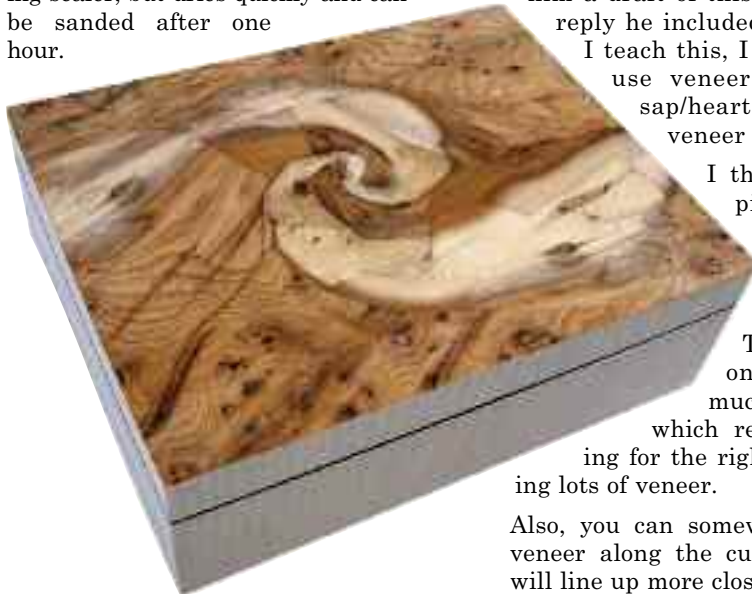


As the design grew I realised two things. Firstly this method is greedy on veneer, I was creating lots of odd shaped waste, and secondly I wasn't going to have enough figured veneer to extend the spiral down the sides of the box. A decision was made to only put the pattern on the box top and use a contrasting veneer for the sides. I also became less bothered about following the spiral design so closely as I neared the outer edges.

Eventually the main part of the box top was complete. It still had small holes, both from areas where my main pieces did not meet up and from knots and splits in the veneer. These were “repaired” by cutting out small areas and adding inserts by the window method. A few pieces where the adjoining veneers were not well colour-matched were also cut out and extra pieces put in to soften the transitions.

With the top completed it was time to consider the rest of the box. I chose to use a light rippled sycamore and veneered this onto the box first, leaving the mating edges of the lid and box until last. These I veneered with a dyed black so that the veneer edge showed, giving a decorative line.

Finally the box top was applied and carefully sanded back to the edge. A few small knots had to be repaired and then it was on to sanding and lacquering. I sanded using Abranet abrasive mesh with a vacuum dust extraction, so had no problem with the dust from the dyed black veneer. The box was then finished with several coats of Morrell’s pre-catalysed lacquer – this behaves similarly to cellulose sanding-sealer, but dries quickly and can be sanded after one hour.



This was an interesting exercise which produced an attractive result quite quickly – only about 4-5 hours assembling the design.

Whilst it does not use the veneers in the most economical way, the end result does make the most of nature’s wonderful figuring.

If you’re thinking of trying this, perhaps don’t start with a preconceived design – just start taping pieces together and see how it develops. On a small scale this could potentially work well for jewellery or trinket boxes.

And finally, a hint from Scott. I sent him a draft of this article and in his reply he included this gem: “When I teach this, I have my students use veneer with a straight sap/heart wood line, (this veneer is easy to find too).

I then have them cut pizza pie wedge shapes, then turn the straight line into curves segmenting the line. This method saves on veneer and is much easier to learn,

which reduces the searching for the right curve and wasting lots of veneer.

Also, you can somewhat sequence the veneer along the curve and the grain will line up more closely.”

A Friend We Will Miss

Ron Newell 4th March 1930 - 2nd April 2020



Ron Newell

Ron, a tool maker, retired from Bic Biro, where he had been a machine tool fitter, in 1995.

He joined the Harrow Marquetry Group the following year and,

as a beginner, started to win prizes in the group's competitions.

A very versatile marqueterian, apart from pictures he did some applied pieces.

His famous "penny farthing" badge was made in 1996 and is still worn by his wife Jean to this day.



Ron was a great supporter of the Group and was always the first to volunteer (along with Jean) for manning at shows, on stalls etc.



Ron demonstrates tricky techniques

The two of them also manned for St Albans Show at Hatfield every year. Ron was also happy to give demonstrations.

Ron's other great love was for the Willesden Cycling Club where he and Jean received medals for over 21 years membership.



Ron Newell with a silver cup trophy won in his cycling days

I also see that they were both vice presidents of the club in 2018. His prize-winning tissue box reflects this love.

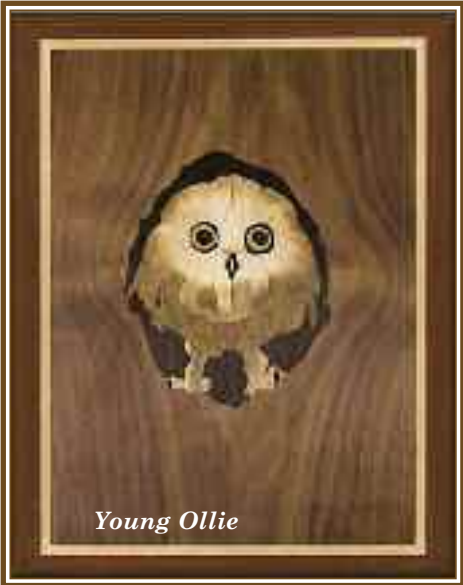


Also shown here are two of Ron's most liked pictures - who can't resist "Young Ollie" and "Where shall we go?"

Ron, we believe, was a victim of Covid 19 and Jean was the only person allowed at his funeral.

Hopefully, we can celebrate the life of this truly gentle and kind man at a later date.

Les Dimes,
Harrow Group.



Veneer Examples - Unusual Figuring

A series featuring unusual figuring on common (& rare) veneers Part 14

Viburnum	Viburnum 2	Volador	Volador 2	Golden Volador	Black Walnut
Black Walnut 2	Black Walnut 3	Black Walnut 4	Black Walnut 5	Black Walnut 6	Black Walnut 7
Walnut Spalted	Walnut Spalted 2	Ambrosia	Ambrosia 2	Pitted Ambrosia Walnut	Pitted Ambrosia Walnut 2
Walnut Crotch	Walnut Crotch 2	Walnut Burr	Walnut Burr 2	Walnut Burr 3	Walnut Burr 4

Paul Jobling

Our Very First Winner of the Rosebowl

Our very top award of The Silver Rosebowl, to give it its official title, was introduced in 1955, and, of course, it had to have an initial or first winner. This story is about that winner.

Unfortunately for us, Marquetry Society archives didn't really come into existence until the 1960s came along, and even then, in those still early days, archive content was rather sparse. So, material from our earliest days is rather hard to come by.

Well, you can imagine my joy when, from completely out of the blue, I received a message from Paul Jobling's granddaughter to offer us high quality photos

of Paul's magnificent marquetry work.

As the title of this article implies, Paul Jobling was that very first winner of The Rosebowl. And that winning picture is displayed below. The title of the picture is 'Bridge of Sighs' and it was awarded The Silver Rosebowl award in 1955.

This is probably the first time you have been able to see that picture in clear detail. The first thing that struck me was the high level of detail Paul got into the picture. I am told that it was all knife cut, which may well have been Xacto knives in those days, not the scalpels we use now. This picture is certainly inspiring.





Paul Jobling with even more of his award winning marquetry pieces. The 1969 Rosebowl winning picture Paul is holding can be seen in detail below

magazine (1957), of which Paul was a member - here is the article:

“Paul Jobling is known to many members of the Society, especially in London, and among members of the Social Club, but it may not be general knowledge that he was recently awarded Britain’s highest award for skill in marquetry, or “painting” with veneers.

Two of his marquetry masterpieces consist of a view of the “Bridge of Sighs” at Cambridge and another of “Penshurst”. The former took four months to complete and involved the placing of 2,500 separate pieces of veneer; the latter only took three months. Paul demonstrated his skill in public

Ever helpful (for which I am eternally grateful) Paul’s granddaughter Carol has provided us with a lot of Paul’s marquetry history, so I’ll not chatter on anymore, but hand over the reins to Carol:

“Paul, was a former Vice Chairman of the Marquetry Society from 1959 to 1964, Then Chairman proper after that. Despite what it says in one of the following press cuttings, the real reason he took up marquetry, at the age of 47, was because he broke his wrist - whiplash from the starting handle on the car. May, his wife, bought him a kit, thinking that it would be a good thing to do as he couldn’t do his usual heavy DIY work at that time.”

And now we have two articles from the fifties and sixties about Paul’s marquetry, the first is from the fifties and comes from the Vegetarian Society

recently, at Olympia, and is now engaged on a new picture of Babbacombe bay.”

An aside, Paul was left-handed, although being born in the days when it wasn’t allowed he was forced to write with his right hand at school. He had a party trick where he would write with both hands at the same time, one hand writing the correct way and the other writing the same thing but a mirror image.



Bamburgh Castle by Paul Jobling - Rosebowl in 1969



Mr Paul Jobling, with marquetry designs and the trophies he has won for them

Leading Light of the marquetry world

Professionally, marquetry is a dying craft, but as a hobby there is lively interest in it. This is the view of Mr Paul Jobling, of Mays Hill Road, Shortlands, a former chairman for three years of the Marquetry Society, who has been interested in marquetry since 1953.

An insurance official for 42 years before his retirement, his interest in marquetry (the art of making pictures, decorative designs and patterns by using the grain, figure and natural colour of thin veneers of wood) stemmed from woodwork. "I saw marquetry pictures and thought I would try my hand at it. I started off with kit sets to see how I got on." he told me.

For a number of years he has had consistent success in the society's annual exhibitions, but it was the exhibition of 1955, in which he won the premier award and took a second prize as well, that really established him.

In the following year he joined the society's committee. He became vice-chairman in 1959 and was chairman from 1964 to 1967.

He helped to form the East Surrey group of the society in 1956, and was chairman for four years. He organised an exhibition

in Bromley in 1957 which resulted in the formation of the West Kent group, which he joined on coming to live at Shortlands.

In recent years he has visited all the society's groups in various parts of the country, and has also attended the national exhibitions. It is only in the past three years that he has returned to competitive work.

Mr Jobling undertakes a comprehensive range of marquetry, which can involve anything up to 200 varieties of veneers, and is always seeking to improve. "Once you have the materials marquetry is relatively inexpensive" he said."

On the earlier subject of Paul being left handed, here is some information from Paul's daughter, Beryl, about the cover of Bill Lincoln's book "The Art & Practice of Marquetry" - this is something I certainly wasn't aware of, but this is from someone who would certainly know; "The weapon used was definitely a scalpel, that's all I ever saw him use, & a picture of his hands shows this on the book I have by William Alexander Lincoln that features some of P. J's pictures and a photo of his hands on the cover, it's signed by the author 1971 with thanks to P. J for his willing pair of hands"



I've had that book for years and I have to say that I never realised it was Paul Jobling's hands shown on the front cover. And yes, he is left handed and he is indeed using a scalpel, the evidence

is somewhat obvious! So, it transpires that they actually were using scalpels long before we thought they were. It has long been a common acceptance that the early days were full of home made knives and blades ground down from anything suitable. Just shows how wrong such generalised assumptions can be!



Paul Jobling displays 'Bridge of Sighs'



Trinket & Jewellery Box

Over the years Paul produced many trinket and jewellery boxes, much as we do today, but in this instance you could say that Paul 'was in first' and started a trend

that many still follow to this day. On the left you can see an example of one of those very trinket / jewellery boxes. It goes to show the standard Paul set for others to aspire to. The curved lid is a nice touch, with an oval scenic design set into it, complete with a nice light coloured stringer.

To show more of Paul's superb work, we dedicate the next two pages to a small gallery of selected examples of his marquetry from the days of the Marquetry Society's inception. We hope you enjoy them as much as we have in the editorial office. In fact, to be honest, as we do not have much archive material from the early days we had assumed that, as the principal cutting method was 'stick as you go' and pieces were generally trimmed to fit, the marquetry would not really be a patch on today's work - yet again, another incorrect assumption - turn the page and see for yourself.



Internal View of above Box



Design on top of Box



Left: A popular choice of subject even today, that being the well liked picturesque view of Godshill Village.

But have you ever seen so much detail as you can see in this interpretation of Paul's from around fifty to sixty years ago?

The very close cutting was certainly not expected, but it is very pleasing to see that our expectations were completely wrong.

Right and below: The picture on the right is Manx Cottage, on the Isle of Mann, a beautiful interpretation in the medium of marquetry.

On the left below is a view of the general store and Post Office in Chiddingstone in Kent. It is very recognisable and still looks the same today.

Bottom right is a miniature of another country cottage. Considering that it is a miniature, the detail work and close cutting are exemplary, and demonstrates Paul's abilities.



Right: Just to show that fragmentation is not a new invention, you can see that Paul was using the technique back in the fifties and sixties to amazing effect.

Although he seems to have cut in virtually every brick in the houses and walls, Paul never subscribed to the temptation to delineate the mortar between the bricks with a highly contrasting veneer. Paul's approach gives a very convincing appearance and is all the better for it. Perfection.



Left and below: Left is a view of Eynsford in Kent, which, as is the case with the Chiddingstone picture, is still easily recognisable today. The scene hasn't changed that much.

Below left is a kitten with a climbing pole, which is a popular subject for marquetarians even now, and on the right is a view of the Old Lamb Restaurant, a Grade II Listed Building in Theale, Reading, West Berkshire - and yes, that still looks the same today. Paul obviously had vision of things that would last - nice.



The 2020 International Pictures

Thanks go to Steve Jukes for taking the Photographs

The 2020 International Marquetry Exhibition Gallery - how can that be possible?

Well, it isn't yet, that wretched covid pest got in the way, but until we do get the exhibition underway proper, we thought we would raid our archives to bring you a few gems from our past exhibitions that you may not have seen, or have forgotten, from the 60 plus years that we have been having our annual exhibition. We hope you will find these as enjoyable as we do in the editorial office (or more correctly online offices, due to social distancing!)



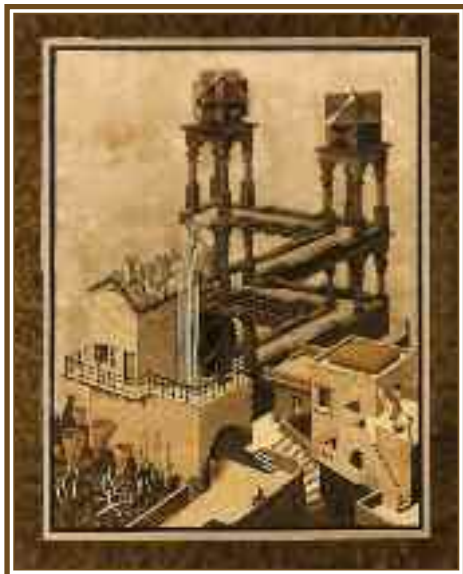
The picture above is by the legendary marquetryman Charlie Good of the Harrow Group. It gained a second in class 1 (which was the premier class in those days) and it was titled 'Five Waifs'.

This was in 1979. Unfortunately judge's comments were not yet published in those days; it would have been good to know what they thought of the work.



The above picture by David Middleton is titled 'For those in Peril' and it achieved 3rd in Class 8. Amazing for just 3 veneers.

Below is 'Escher's Cascade' by Basil Heath-Brown of the St Albans Group in 1987. This got Basil 2nd in Class 3.



The picture on the right is titled 'The Alchemist' and it was made by our longest ever serving editor Ernie Ives, and it only achieved a Highly Commended in Class 1 (premier in those days), which given all the work entailed in this picture is surprising, but all of these pictures in this article are judged accordingly in line with the opinions of the judges of the days concerned.

Below are two views of Peter White's 'Lacemaker's Cabinet'. A truly beautiful piece of work, I'm sure you will agree. This piece achieved 3rd place in Class 7 in 1984. "More of Peter's very neat marquetry adorned this little cabinet. Nice and delicate." These were some of the comments of the day, and rightly so, it is indeed a very pleasing small cabinet with a beautiful finish.



Above is 'Days Gone By' made by Ron Gibbons of the Bexley Group, and it is a miniature with an amazing level of detail. For all that work Ron only achieved an HC in Class 6A unfortunately. "Typical of Ron's style of miniature. Some excellent work we thought. Some of his previous miniature pictures come off even better however" were the comments of the day in 1988. Nonetheless, Ron was certainly the Brian Freeman of miniatures in his day.



Left is a truly amazing piece of very highly detailed work by F. G. Harwood of the Harrow Group who received only an HC in Class 5 - how can that be? This is work on an epic scale, we in the office think it is magnificent and should be seen again - so here it is.

It is titled "The Benedictine" and it is from 1991. The judges at the time said "Possibly its appeal let it down" & "If more space were allowed it would not seem so squashed into the outer edges" & "I didn't think the borders suited the picture"

Obviously we do not criticise the judges' decisions, they had a job to do, but I wonder how it would do today? Contender for a first surely?

And lastly for this autumn edition we have the talent of Patrick Levins with his 'The Start'.

This time such a worthy picture got Patrick the Rosebowl, and rightly so. An excellent piece of work, and happy to say we are in full agreement with the judges of the day, that being 1993. "A worthy Rosebowl winner, extremely well cut, good choice of veneers and superbly polished. This is a picture best viewed from a distance." The work of a true "marquetrie hero" (as I call Patrick!) Well done.



Judges' Notes on the Cover Pictures

Front cover picture: "Piazzeta"

by M. Thei of the London Group

This picture from 1975 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 marquetrie pictures. It was up against some very stiff competition.

Rear cover picture: "Glasses"

by Horrie Pedder of the Redbridge Group

This picture is a bit of indulgence, but I did promise Horrie very many years ago that his famous "Glasses" picture would one day appear on the cover of an edition of The Marquetarian - and that day has now arrived! Of all things this is somewhat of a plus point from that covid nuisance, so at least something good has come out of it.

Rosebowl

- Almost Made It -
by Gordon Richards

Part 16 of 'Almost Made It' arrives at the 2016 'National held at the Hurst Community Centre in Sidcup, run by the Bexley Group. The exhibition saw Brian Freeman of Staffs continue his previous successes in Class 6a. by taking the Rosebowl with 'Chester'. He also came second and third in this class with 'Stoking Up' and 'Pals in the Shadow'. All three can be seen below, no need for accompanying title boxes as each picture is more or less self descriptive.



*Hurst Community Centre
the home of the 2016 Exhibition*





Watering Hole 2 by John Jeggo

Also in consideration for the Rosebowl would have been John Jeggo of Staffs who won Class 5 with his 'Watering Hole 2'. This was followed in second place by John Biggs of Thurrock with 'Osprey' and Les Dimes of Harrow taking third and a Very Highly Commended with 'Queen of the Elves' and 'Down River'.

One thing you have to remember with Brian Freeman's pictures on the previous page is that they are all miniatures!



Queen of the Elves
by Les Dimes



Down River by Les Dimes



Osprey
by John Biggs

A judge's opinion of Queen of the Elves as seen above; "Those big green eyes! This portrait looked much better hung at the exhibition than in the photographic image. In my opinion this was a worthy winner of the best portrait award". And who could disagree with that statement, certainly not I, it is very impressive.



The Pheasant Outlook
by Kerry Rath

There was an extremely good entry in Class 4 by Kerry Rath of Staffs with 'The Pheasant Outlook' while in Class 7a 'Dragon Trinket Box' by Brian Freeman came first followed very closely by Alan Townend with his 'Vase, Much Ado about Nothing'. Another high quality year making it difficult for the Judges.

One judge said of Kerry's 'Pheasant': "The artistry in this picture is superb. The sky allows the main subjects to grab all the attention but promotes depth. Excellent cutting in the plumage" - and of Brian's box below: "Nice design, well executed. If I remember correctly, the inside was attractively finished" - and of Alan's vase: "Intricate and delicate use of veneers. Very well done".



Dragon Trinket Box
by Brian Freeman



Vase, Much Ado about Nothing
by Alan Townsend

2017 saw our International Marquetrie Exhibition move to the Gladstone Pottery Museum in Stoke. It was hosted by the Staffs Group, and once again saw Brian Freeman of Staffs take the Rosebowl with his 'Titania Sleeping in the Moonlight' in Class 6A. The last few years have certainly proved successful for miniatures.



Gladstone Pottery Museum - 2017

Pressing him hard for the Rosebowl would have been Kerry Rath of Staffs with 'Tower Bridge' in The Premier class and also 'Trafalgar - HMS Victory Breaking the Line 21st October 1805' by Colin Roberts of Chelmsford, a picture that has brought discussion elsewhere!



Trafalgar - Victory breaking the line by Colin Roberts

The picture seen above is Brian's 'Titania', which as I said, is a miniature, and the picture at the bottom of this column is Kerry's 'Tower Bridge' - both very successful pictures for the Staffs group.

Although Colin's 'Trafalgar' created some discussion in 2017, it actually led the way for new techniques to be introduced, which came to the fore in the succeeding years of 2018 and 2019.

A particular favourite of mine which I felt should have won an award in 2016 was Alan Mansfield's 'Wanna Buy a Bloater' in The Premier Class. This, I feel, would also have been in consideration in the Rosebowl discussions for this year. But with such stiff competition for that year, well, all entries can't be winners. However, that is what this series is all about, it is to bring you a reminder of the exhibits that missed out by the skin of their



Wanna Buy a Bloater?
by Alan Mansfield



teeth, as the old saying goes. Unfortunately there is a specified limit to the awards given in each class, so some must inevitably miss out on awards no matter how good the work and presentation are, that's the name of the game I'm afraid. But for all that, it does give us the chance to see much of those 'almost made its' once again, I hope you enjoy them as much as I do.

We carry on with the 2017 'National' in part 17 of this series, then we progress to 2018, so see you then.

The Work of Laszlo Sandor

You may remember a Reader's Letter in the summer Marquetarian where we showed you a stunning portrait in the medium of marquetry. In case you've forgotten here is that letter again:

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

In the attached marquetry portrait picture the shirt itself consists of more than 1500 pieces. Hope you like.

Laszlo Sandor"

Well I did promise to bring you more of Lazlo's magnificent work, so to keep my promise, here it is - do enjoy:



This picture on the right is of a red rose in the medium of marquetry and is, by the look of it, consisting of only two veneers of very distinctive colours.

It is very effective and uses the grain of the wood to enhance the curvature of the rose petals in a rather natural way. It is quite inventive and depicts a rose in a rather new way to the norm.



Below is another of Lazlo's original marquetry portraits. The subtle use of scorching to describe facial features works to great advantage here. But you certainly need a blemish free piece of light veneer to act as the 'canvas' for the portrait. Luckily Lazlo had such a piece of veneer.



Now this is a portrait of a lion's head which works amazingly well. The lion's mane looks very convincing.

The eyes are beautifully done, they look real, a perfect little highlight adds to the effect.

The light scorching creates a sense of depth and realism



that 'cutting in' could not achieve. So a good mixture of techniques that come together to compliment each other and help to bring marquetry one step closer to a photo realistic representation in the medium of wood veneers plus glue and carefully applied heat. And to finish, here is a reprise of the summer edition portrait.





Although we are having to suffer the consequences of this covid 19 menace, we are still managing to keep our website up to date. However, without our International Marquetry Exhibition having taken place on its originally intended date of May this year, we have been deprived of the anticipated 2020 Gallery and AGM report for this edition of *The Marquetarian* and our website.

I know many of you enjoy viewing the exhibition winners' slide show, I even enjoy compiling the slide show and marvelling at the sheer quality of the marquetry work you all produce. Who would believe that such artwork could come from simple wood veneers.

However, don't despair because we anticipate the 2020 International Marquetry Exhibition still going ahead in the latter stages of this year. At the time of writing it all looks very possible, so let's hope it all stays that way - I've got my fingers crossed I can tell you.

Because of social distancing restrictions and possible cross contamination possibilities, the photographing of the exhibits for the online and *Marquetarian* Galleries will be done this year by professional photographer Steve Jukes. I have seen quite a lot of Steve's photography work and to say it is simply top notch is to do it a dis-service - it is genuinely superb. Steve is a master of lighting and knows how to get the very best from any photo. So as Peter said to me, "we are certainly in safe hands with Steve's photography" and I have to admit, I agree.

Unfortunately because of the enforced lockdown we haven't had much reported marquetry activity come into the website office, hence the rather minimal update material over the last several months, but we hope that by the time of the winter edition of this journal that things will have picked up as restrictions ease and we will have things to report to you.

Many of you have kept in touch with each other via Zoom online meetings and suchlike. My own Redbridge Group has had a weekly online meeting for many months, and jolly good they are too. It's something to look forward to each week. Keep well.

Alan.

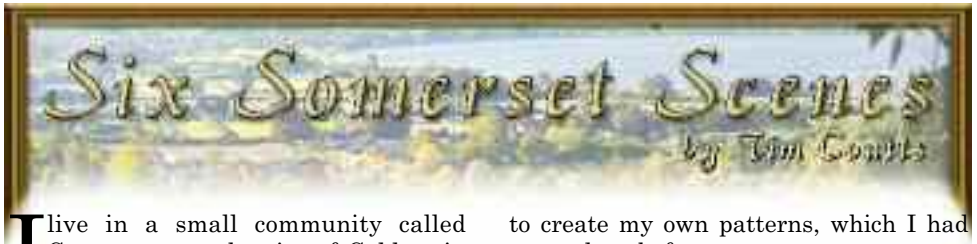
VENEER PACKS

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

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

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

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



I live in a small community called Genesee, near the city of Golden, in Colorado in the foothills of the Rocky Mountains at an elevation of 7,750 ft., (2,347 metres) I was introduced to marquetry as a boy of about twelve years of age by an aunt who gave me an Art Veneers kit. Since then I have done pictorial marquetry on and off all my life. My wife and I come from the town of Whitley Bay (at sea level), near Newcastle-upon-Tyne, but we have lived in the USA for the last 35 years. I spent most of my working life as a researcher in the field of solar cells and worked for an organisation in Colorado named the Solar Energy Research Institute (now the National Renewable Energy Laboratory), which I joined in 1984 after they had made me an offer I couldn't refuse! With more than 300 days of sunshine each year, Colorado is a splendid location for this research.

I have gone through life accepting that I have no artistic ability after my art master at a posh school in the west end of Newcastle wrote on my report one year 'Undistinguished as yet'. Although he was probably right, you can perhaps understand that I have followed the discussions about marquetry as an art or a craft rather keenly.

Unfortunately, I have worked in isolation for nearly all the years I've done marquetry and have been a member of this society for only the last 4-5 years. Early in this period of time, I began a correspondence with Peter White who has been a continuing source of encouragement and guidance.

His series of DVDs was invaluable and they leave me wishing I hadn't worked in isolation for so long. Peter also encouraged me to use photographs and pictures

to create my own patterns, which I had never done before.

The idea for this set of six pictures came from my wife (who has most of my good ideas) in an unusual way. Several years ago, she bought a set of six table placemats, all dealing with scenes in Somerset, at a charity shop. Much more recently she suggested that I use these as patterns for marquetry pictures, hence the title of this article. I have now completed this project, which has taken about 2-1/2 years.

Allowing for many quite extended trips back to England this works out at about 3-4 months per picture.

Once Peter was aware that I had started the series, he encouraged me to write an article for *The Marquetarian* based on the Somerset Series. Perhaps sets of placemats might give other marquetarians their own ideas for future projects.

I have to admit that I have enjoyed using these designs far more than I expected. Four were ideal for marquetry patterns but I didn't use the other two because I couldn't see how to adapt them. So, to complete the six, I dug around on the web and found two more that I liked, which were the final two that I made. The name of the original artist, whose paintings were used for the placemats, is Frances Fry. She was a well-known wildlife artist whose work, according to Wikipedia, was often used in greetings cards and calendar illustrations. I can read the artist's name with certainty on the four placemats that I used. Although I have tried to find the original photographer(s) of numbers five and six that I found online, I have been unsuccessful so I hope I'm not violating someone's copyright by not

providing the correct attribution. In any event, "my pictures are all adaptations rather than blatant copies, your honour"!

The pictures are identically sized (American letter, 8-1/2x11": Metric, 279x216 mm), all are mounted on 1/2-inch thick MDF, and they all have their backing, edges and borders made from the same batch of Honduran mahogany. The borders are all 1-3/8" in width. Superficially, they appear identical but each, for me, has its own story of lessons learned, frustrations endured and, particularly with number six, near abandonment! Only Peter's encouragement kept me going to finish the wretched thing!

I buy my veneers from B&B Rare Woods, right here in Colorado, and Certainly Wood, in New York State; both are very responsive and charge reasonable prices. The former has a large selection of dyed woods that, if used discreetly, are not at all garish. B&B is used to dealing with marquetarians and will sell quite small quantities. The latter sells only complete sheets so I have enough of many veneers to last me several lifetimes of active marquetry. In addition, I buy stringers from a company called Inlay Product World, located in Pennsylvania. I don't use a saw; the use of a knife has stayed with me for life. Someday, I'd like to learn the saw method because there are certainly occasions when it could be very helpful. I use Cascamite glue to attach the picture and the backing veneer to the MDF backing board. These are held in place in a vacuum press, usually overnight. A 'high-vacuum' isn't needed: a small oil-free pump does the job beautifully even when using quite a large vacuum bag. The bag itself is transparent so you can see what is going on and ensure nothing has slipped out of place. There is little chance of this, of course, because of the uniformity of atmospheric pressure. My system cost about \$250 about thirty years ago and I have had great value from it; it has never let me down. Finally, I use PVA glue for the edges, which are clamped and held in

place in a Workmate for a couple of hours.

I sand with 150, 220, 330, and 600 grit sand papers and I use a compressor to blow off most of the dust after each step, and finish with a tac cloth to prevent cross contamination between the different grit sizes. Finally, I apply tung oil, which doesn't seem to stain the veneers, or not much anyway. The oil dries slowly and I typically leave it overnight between coats. I use 1,000 grit wet-and-dry (again using the tac cloth) very gently between each coat of oil and I generally use only three or four coats because I prefer a matt finish.



A Vacuum Press pump and associated bag attachment

This is the list of the six pictures:

1. The Museum, Watchett
2. The Church Steps, Minehead
3. The Wool Market, Dunster
4. Porlock Weir, Porlock
5. (St.) Catherine's Hill, Frome
6. The Packhorse Bridge, Allerford (apparently on Exmoor)

I'll make a few comments about each of these and try to indicate what was new to me as well as the things that worked and those that didn't: lessons learned!

1. The Museum, Watchett.

This was, at the time, only the second picture I had attempted that wasn't based on a kit, but I was relatively happy with the result although I am rarely completely happy with any of the pictures I make.

This was the first occasion for me to attempt text: the title of the museum above the door. I had no idea how to go about this and I'm afraid it shows! If I were to do this again, I might size the text first and then prick around it and make it follow a curve using one of several available software packages. This might have worked better for the sign above the door to the museum. The brown deck in the foreground actually consists of about thirty individual pieces of veneer. I did this so that, I could suggest convergence to a point. The seat worked out, almost nicely, but I got the convergence wrong, as is simple to spot. The convergence of the fine black pieces was too severe.

On reflection, I was too unambitious with the dog. I used the prick through technique and nearly got it right but at least I should have given it eyes and a mouth! I had no idea what to do for the notice board so I tried with pieces of zebrano, to suggest lines of text, and dyed veneers possibly implying pictures.

Not bad but it wasn't what I had hoped for. The waste receptacle in line with the door to the museum was poor, even after trying it twice. I cut the people using prick-through and they were reasonable for a first time. My wife loves the colour that the flower baskets bring but I am



The Museum, Watchett

less sure. I liked the sky best and it was cut from a piece of olive ash. The clear blue sky shown on the original placemat just didn't seem to be realistic for the England I know!

2. Church Steps, Minehead

I found this one to be probably the simplest of the six pictures and it is easy to see how straightforward the houses are: nearly all straight lines. Even so, I made many of the window bars too thick and they look a bit clumsy. However, progress was quite rapid. The church is acceptable but, looking back, I should have been more ambitious with the creellation and the clock. Again, I pricked through the paper pattern to get the outline of the woman, child and dog on the background veneer and I felt as if this worked out fairly well.

As I'm sure you all know very well, using one's own patterns brings a far greater degree of flexibility than using kit patterns and I took advantage of this with this placemat pattern. The latter is larger than standard US letter size, meaning that some of the picture was not shown on the print out that became the pattern. The little tree in the pot at bottom right

was originally bottom left and it was only partially shown in the print out. So, I made a separate scan that did include the tree and pot, cut it out and pasted it where it is shown now. The features would have been too cluttered had I left it bottom left.

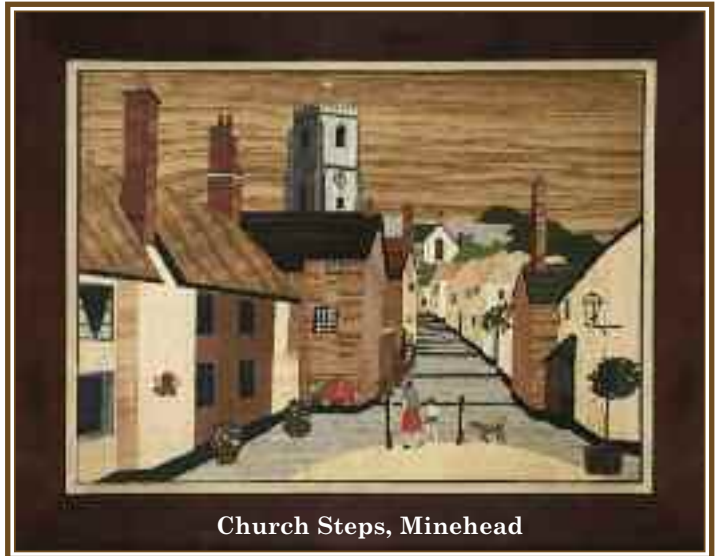
The original picture showed shadows of the people and of the small tree but I hadn't attempted sand shading at this stage. I purchased a 1 kW

electric burner (as used for cooking) and a small cake tin (about 9" diameter). I also got some fine sand and thought I had all I needed. Unfortunately, I was unable to heat the sand sufficiently to scorch veneer with this system.

As I discovered, the cause seemed to be that the bottom of the cake tin was distinctly convex so the contact area between it and the burner, which is spiral in shape, was insufficient.

So, I was forced to omit the shadows, unfortunately. Anyway, I experimented further and made some progress. Next, I placed the cake tin and sand on one of the rings on our kitchen cooker and investigated how hot it would heat the sand. I used one of those thermometers that is more typically used to measure the temperature of meat when cooking in the oven, but it did the trick. In very little time, the pointer went off scale, meaning the sand had reached a temperature greater than 220°F or, for you metric folk, greater than about 104°C.

My guess is that the true temperature was considerably greater than this because it really scorched a piece of experimental veneer quickly and severely.



Church Steps, Minehead

It all seems to be a matter of contact area, which the ceramic burner of the cooker provided whereas the spiral element didn't. So, sand-shading can be made to work for me, but just not yet! I'll say a little more about my kitchen-based efforts with shading later.

3. 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.

Editor's Note: Part 2 of Tim's wonderfully descriptive article will appear in the winter edition of The Marquetarian.

RESTORATION OF MURALS

By Ivan Beer

In this last part of the restoration series I promised to bring you some photos of the completed mural restoration as it now resides in place of honour at the C&G Company offices in central London.

These first two photos are selected details taken from parts of the mural to show the level of finesse required to complete the restoration. The C&G Company was very pleased with the final presentation, which we feel has certainly helped to



Above & Left: Brushes and Trowels etc, small details from the completed mural



enhance the beauty and elegance of their office and meeting room. As you will appreciate, there was a lot of work involved with this restoration project, but the end result has certainly proved the effort more than worth while.

It may have seemed rather daunting at the outset, but with some meticulous planning on the part of Enrico,



Ivor and, of course, myself, we set to with a will and made, I think, a very worthy job of it all.

Enrico's workshop helped tremendously here, as the space available and the dedicated tools, benches and storage meant that we had everything required fully at our disposal.

Sometimes we needed to be a little bit inventive with the original design, but being seasoned marquetarians ourselves, we had a very good

idea of what would and wouldn't work, and, as you see in our photos of the finished restoration, it did indeed 'all work!'

The job was, in a way, somewhat educational for us, but it showed us what could be achieved by members of the Marquetry Society if they put their minds to it.

At the start we didn't really know what we were taking on, but we soon learnt, and this is the end result - not too bad eh?



Readers Letters

Following on from Ivan Beer's original 'Competition Questions' letter a year ago, the topic has certainly raised a lot of feedback and has no signs of going away soon. On top of that we had Ken Smart's response to that letter in our summer edition, and that letter on its' own has also brought in rather a lot of response from our readers. Just to refresh your memory Ken questioned why we did not put a limit on the amount of entries an exhibition competitor could submit to any one class as it rather flooded out other entries of the class concerned. So, with that in mind, here are some of the responses:

Dear Alan,

For some time there have been questions about the amount of entries I submit to the nationals, perhaps you would allow me to explain my situation. Twenty odd years ago I developed a serious back problem and spent many months in a plaster jacket which forced me into early retirement from my teaching career because the authorities could not insure me and therefore I was a liability. It is a degenerative problem and therefore will slowly get worse, which over the years has proved to be correct.

I was getting sick of modelling and jig saws until I found out about marquetry and of the local group; I did not know that pictures were actually produced having thought marquetry involved furniture, clocks, tables etc. Since going along to the group I found I became very enthusiastic and eventually found that my short sightedness allowed me to work on miniatures with some degree of success. Because of my disability I can not walk distances although I do crown bowl twice a week, I suffer for it, which virtually confines me to non activity the next day. I am in pain twenty four hours a day but I have had this problem for so long I cannot

remember what it was like without pain, but I am determined not to let the problem dominate my life.

Marquetry has been my saviour as I can sit down and enjoy my hobby. As you can imagine I have been very lucky, I have a wonderful partner in Jenny who gives me all the support I could ask for. My dog and bowling make up the rest of my interests.

I spend many hours working on my marquetry and enjoy every second, it is because of the situation just explained that I am able to produce the number of exhibits you see each year. I do not produce work to dominate anything but I am just happy to show the work I produce. As I have said I find I have been blessed with the ability to do something of this nature but do not look for glory. I have over the years been very surprised at the success I have achieved but have always had the society in mind and tried to support the exhibitions the best way I can.

I hope this, in a small way, explains my position and my enthusiasm for a wonderful hobby.

I would like to wish everyone all the best and stay safe.

Kindest regards

Brian Freeman

Staffordshire Group

Many thanks for your very detailed explanation Brian. I can fully sympathise with your physical condition, because, due to an accident at work many years ago, I too suffered a spinal injury which led to me being retired early due to, what they diagnosed, as a degenerative industrial disease. So I am a fellow sufferer myself and can personally verify all that you say in your letter. Having an absorbing pastime like marquetry does indeed take your mind off of the constant pain and I find, it even sometimes gives you better relief than pain killing medication, which after a time

your body actually gets used to, meaning that you then need to increase the dosage. But marquetry, because it is so absorbing, can turn all of your concentration away from nagging pain and instead provide a high level of satisfying and pleasurable contentment via the artistic construction of a wonderful piece of artwork in the medium of wood veneers.

Perhaps the medical profession should introduce marquetry as an alternative to medication for all spinal injury sufferers! I like the idea.

Alan.

And another letter on the 'flooded out' subject:

Dear Alan,

I feel I must reply to Ken Smart's letter in the Summer edition of *The Marquetarian* with regard to the number of entries in the National.

I am obviously one of the culprits he is referring to as I had nine entries in class 5 and 4 entries in Class 8. I guess Brian Freeman and Elizabeth Head with 10 and 8 entries respectively in the miniature class would also be culprits. We have been down this route before and my answer would always be the same. I do not want to be penalised just because I produce a lot of entries. Every picture I do is because I want to do it. Of course it is good to receive awards for your work, but my main aim is to encourage more people to take up the hobby. I do not work on the principle that the more I enter the more chance I have as he suggests - it is down to the judges to pick what they regard as the best pieces of marquetry - you do not get prizes for submitting large amounts.

To prove my point - with all my entries in 2019, I only won an HC and a portrait award in total.

Dave Middleton, who only entered two items in Class 5 earned a 1st and 2nd (rightly so).

As the judges do not know who has done

what on judging day, the fact that Jean Robinson won 1st, 2nd and 3rd in Class Four is down to the merit of her work - there were only four marquetarians in that group anyway. I don't think this is nonsense as he suggests.

All this proves is that the judges decisions are what counts.

If you limit the number of entries per marquetarian to one in each category, the 2019 exhibition would have been short of 80 pieces of work (I have done the maths!). Not much of an exhibition!

I also resent the idea that I do not spend considerable time getting a picture right as he does.

I usually spend many hours choosing the right veneers for each part of a picture - the fact that I'm quick with a knife and finishing should not be held against me!

As for altering the award system - we have already this year gone over to a point system - this was in response to some members who felt pressured to move up a class by getting a VHC.

Kind regards,

Les Dimes

Hi Les,

I have to admit to a level of jealousy on my part in respect of the sheer amount of quality work people like yourself, Brian, Elizabeth and Jean (as just a few examples) can manage to produce each year - if I can do two, then that's a lot!

*It's not that I am slow, quite the contrary, I do actually manage to produce each of my pieces in the reasonably short space of a fortnight, and that's from first cut to finished and polished picture - it's just that most of my time is taken up with compiling *The Marquetarian*, looking after our website (and several others) and fielding many of the enquiries that arrive in our marquetry.org inbox daily plus copious amounts of postal traffic, all at the same time! Sure keeps one busy.*

Alan.

And we haven't finished yet, here is some more on the same subject:

Dear Alan,

I respond to the letter in the Summer Marquetarian that questioned the practice of multiple exhibition entries by the same person and the award of 3 prizes to one member.

A point is made that some people spend considerable time on a marquetry project getting a picture right, rather than producing extra work. Surely prizes should be awarded to the best exhibits and not necessarily those that took the longest to complete?

In last year's exhibition there were 187 entries from 63 members. By allowing just one entry per class per exhibitor there would have been only 95 entries in the competitive classes and 92 non-competitive entries. What a pity if practically half of the exhibits had been sidelined into a gallery. Personally I would get little satisfaction from gaining an award if entries forced into a non-competitive class were potentially more worthy of winning than my own. As our group can testify a considerable amount of time and effort is involved in setting up a national exhibition and it would seem hardly worth while if half of it consists of a non-competitive gallery. Who would be interested in coming to such a show anyway?

Care needs to be taken not to de-motivate members who by their exceptionally keen approach to marquetry keep the exhibition numbers up and make the show worthwhile. The long corona virus lockdown will have given all marquetarians the opportunity to produce more marquetry, therefore there could be more multiple entries in the next two exhibitions. Despite their concern about the practice it is commendable that in the last exhibition Somerset group had 4 entries from the same person in Class 4 and 2 entries in class 5.

Is it necessarily "nonsense" for one person to gain 3 awards? Class 4 to which

this comment refers was of a higher standard last year than in recent years; therefore, presumably some work that would have won an award in a previous year did not do so and may well do so this year if entered again.

It is a fact of life that some people work faster than others; it is also true that generally the more a person practices a given activity the quicker and better they become at it. Perhaps rather than "throwing mud at the wall" it is the members who practice the craft the most who produce numerous entries. Surely they are entitled to any awards arising from such enthusiasm.

Life is a challenge to always do the best that you can, and aiming high in an attempt to emulate the best is surely the most inspiring way to measure success and not by penalising consistent high performers.

For example Brian Freeman has, I believe, driven up the standard of miniatures by continually producing lots of work to a high standard and has galvanized others to step up to the plate and up their game, thereby challenging him for the awards.

Mike Roberts

Sutton Coldfield Group

Hi Mike,

As editor, I have to metaphorically sit on the fence and try not to favour either side of an argument, but note the points that each side raises and give each one a fair crack of the whip. Obviously if the membership feels very strongly about something, then it is a topic for debate and resolution at Executive Committee level.

But as I have just said to Brian and Les, I personally envy their ability to produce copious amounts of top quality work. My own marquetry pictures are usually fully completed in 2 to 3 weeks, but I have to set aside a specific time in which to do them. It has to coincide with the period from when I send The Marquetarian to our

printers and the time when I need to start work on the following edition, which usually happens to be about 3 weeks!

You would think that would allow me to produce 4 exhibits per year, but I also have to cater for our website updates as well, which amounts to 12 of those per year - so time constraints do rather limit my output unfortunately.

Alan.

But we haven't even finished there, here is more on the same subject:

Hi Alan

Ken Smart's letter has got it wrong about me wanting to restrict the number of entries by individuals.

Having project-managed 4 Nationals one of the biggest worries is that there would not be enough entries to put on a decent show of work. This is why we usually exhibit other members' work just in case.

I don't propose putting it right as it's no big deal but if the opportunity arises please add an explanation if you would.

Regards

Ivan Beer

Hi Ivan,

Yes, of course I fully understand the reasons for multiple entries by any one individual - we have certainly had plenty of explanation of the positives and negatives in the previous 3 Reader's Letters without introducing too much of my own input.

As they collectively seem to say, the principal reason for the high level of output, and thus following on from that, the inevitable multiple entries, is purely derived from the enjoyment of actually producing beautiful looking marquetry - multiple exhibits is just an offshoot of that enjoyment - it is not done, as I understand from these letters, for the target of simply award gathering, it is for more aesthetic reasons, being that of the love of the marquetry art. Hope that is helpful.

Alan.

In a recent edition of *The American Marquetarian* (the USA equivalent of this journal) there was a very interesting Reader's Letter on the subject of selling your marquetry via the internet. I found it so fascinating that I asked permission from the editor and letter writers to reproduce it here for you. They all very kindly agreed to this, so here is that question and answer session - enjoy:

Dear Irena (*AMS editor*),

I intend to sell my work on the internet. Might you have a few suggestions as to how I might go about that? Are members of the AMS permitted to place pictures on the AMS website with a suggested retail price?

John Rimpler

Burlington, North Carolina

AMS Editor's note: At this time the AMS is not planning to have members' work for sale on the website though our Webmaster, Bob Fontana, does have a few recommendations for John and other interested AMS members:

Hi John,

I have sold literally thousands of items over the past 8 years on eBay -- mainly high end and rare books for charity. A while back, I attempted to sell a couple of my marquetry pieces (one was a framed marquetry piece of the "Great Wave" of Hokusai, and another was a small marquetry jewelry box). I was very disappointed in the results for marquetry on eBay. First of all, there are literally hundreds if not thousands of marquetry pieces on eBay for sale. Secondly, it was very difficult to achieve the price points that I wanted to see. The framed piece sold for only \$100, while the jewelry box never did sell even though there were many watchers.

So, while eBay at first seems like a good place to sell your work -- there are literally tens of millions of viewers, I think you would be very frustrated with it. eBay + Paypal charges are typically 13.5 to

16.5% of the total value (including postage).

Another option is Etsy.com. Designed more for the crafts person, Etsy may be of some interest to you. The platform already exists, and is really designed for artsy type works. I personally have never tried it, so I cannot comment on the costs involved, but my wife has purchased several beautiful pieces of art from vendors on this site.

Alternatively, you might consider creating your own website showcasing your work. Several woodworkers have done so, and very successfully. (Al Ladd, for example, has a simple but effective site <http://www.alladd.com/index.html>). This will require some knowledge of HTML programming, but this can be minimized with the availability of canned templates.

GoDaddy.com is the service provider that we currently use for the AMS, and I have my own site through them as well. You will need to setup some form of payment mechanism -- for most folk, a Paypal interface is a nice start, where you can accept both Paypal and credit cards. Again, be aware of the costs with Paypal. Also, there are several other providers of credit card interfaces for entrepreneurs.

What I have personally found most successful is selling through galleries. I have sold items in excess of \$5000 in that fashion -- you would be very hard pressed to do that with eBay or Etsy.

The downside, of course, is that the gallery can take from 40 to 50% off the top (usually 30% for commissioned works). But, the gallery displays your work, insures it, and works to promote it -- well worth the costs in many cases.

The real problem you will face is visibility. You may have the greatest product in the world, but unless people are aware of it, nothing will happen. This is particularly true for art work. I actually found it very useful over the years to keep pictures of my work on my cellphone.

When my wife and I go antiquing, or to a craft/art show, I will show my work to folks. More often than not, I'm invited to consider providing a piece for consignment. A good way to get started.

I strongly recommend that you do some research on stores and galleries in your immediate area. Take a piece to them and see if they would be interested in carrying your work. You may be pleasantly surprised.

Bob Fontana
AMS Webmaster

Thanks Irena, John and Bob for allowing us to reproduce your Reader's Letter and response, I am sure everyone will have found it very interesting reading, especially if contemplating selling their marquetry via the internet.

Bob's reply in particular is very well thought out and is, I consider, a very valuable guide to follow if you wish to follow this route in order to sell your marquetry work. Certainly words of wisdom and a useful road to travel for potential sellers.

Alan.

Okay, you will like this one (fingers crossed!) it is from - the one and only - Ken Smart on another controversial subject - which, we hope you will respond to in the same manner as Ken's 'Multiple Entries' topic.

So, over to you Ken - I'll be dodging the brickbats myself - heads down!

Hi Alan,

Yes it's me again with another gripe!!! This time it's about the use of professionals being used for finishing a completed picture. I have been in the Society for something like 15 years and I have no recollection of this being in any copy of the Marquetarian, but then my memory is not that good!!! For the National Competition this should not be allowed, indeed the Competition Rules state that:-

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.

Having someone get their entry professionally finished is stretching the above quite a bit!!! The idea of the competition is for marquetarians to have their work examined by their peers for having their skills of cutting and FINISHING checked by them and learning from them as to how they can improve their techniques and therefore produce better pictures. If someone wants to make a living from marquetry, then by all means use professional finishers and possibly laser cutting, but not for competitions, in my mind, and many others, this is cheating!!

Regards

Ken Smart

Somerset Group

And, already a response from a member of Ken's Somerset Group:

Dear sir,

Re the discussions on finishing. I feel am in a minority here as to fail to understand why finishing is treated with so much importance. Surely the skill firstly is selecting a veneer appropriate to the subject, then accurate cutting, glueing and placing. Obviously the finished work needs to be very finely smooth but what is the final finish? Can it be matt, low gloss, high gloss, mirror or any other. By what standard is finishing judged. Is not the finish a personal preference. On a scenic picture I personally prefer an oiled semi sheen finish as it enhances the characteristics of the wood veneer. Tung oil or similar works very well.

As you can see I am a colleague of Ken Smart in the Somerset group and have disagreement with him on this subject.

Regards,

John Cranstone

Many thanks Ken and John, you have both raised some very interesting points.

Now I have to admit that the finishing part for me (only my personal opinion) is something I like to get over and done with as soon as possible. It is tedious and seems to get nowhere fast. These days with grain fillers and modern varnishes, the process can be got rid of reasonably quickly.

Obviously, those who come from the cabinet maker trade will strongly disagree with me and insist on traditional finishing methods. That's fair enough and good luck to them, but I am from the artist community and finishing (varnishing in our artist terms) for us is simply the application of things like (and I've got the bottles on the desk in front of me right now - so I quote from them) Artists' Acrylic Satin UV Varnish - or - Artists' Oil Colour Gloss Varnish - or - Archive Satin Varnish (which is a spray on one for protecting ancient paper based artwork).

With these you either slap them on with a brush quite liberally, or just spray it on - there's no flattening wanted or needed here - in fact doing such things would ruin an oil painting and completely remove brush work and impasto elements, so such things are a definite no, no in the art world. It may be a requirement of the cabinet maker, but certainly not of an artist!

In our judging guidelines, it ranks finishing 4th lowest in medium ranking and it states "Is the picture fully covered, even and smooth. (The type of finish i.e. glossy, matt, wax, should not affect the judges overall assessment)"

It was agreed in committee in approx 2010-11 that pro finishing would be allowed - but I will sort out the minutes from that meeting and publish them for you to verify that statement.

I know many of you will probably strongly disagree with me, and that is completely understandable. So do please write and let us know your own opinion on this subject.

Alan.

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

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Thank you.

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Tel: 01785 850614

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



"Glasses"
by Horrie Pedder of the Redbridge Group
HC Class 5 in 1983