

THE MARQUETARIAN

Spring 2020 No. 270

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541 - 1st Class 5
"Great Western Railway Poster"
by David Middleton of the
Chelmsford Group



Journal of The Marquetry Society



The Marquetry Society



Founded 1952

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

Front Cover Picture: "Great Western Railway Poster" 28 x 43 cm

Back Cover Picture: "Raptors" 37 x 34 cm



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Deadline Dates

Final date for receipt of material for issue
271 is 12th April 2020 but please let me
have as much material as possible by
mid March 2020

Final date for receipt of material for issue
272 is 12th July 2020

Marquetarian Back Numbers

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

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Page 3 Cartoon



As it happens, you're in luck, I can change a twenty

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

*The 2020 International Marquetry Exhibition
will be held on Saturday 23rd to Saturday 30th May 2020
Opening Times 10.00am to 5.00pm
Except for Saturday 30th May 10.00am to 1.00pm - AGM 1.30pm
at Writtle Community Centre, Longmeads House,
Redwood Drive, Writtle,
Chelmsford,
Essex, CM1 3LY*



There's a touch of 'deja-vu' going on here, in that I'm rather repeating myself from my editorial of a year ago. But you may have noticed another group in our 'Visit the Groups' listing now states "For information regarding the (name of) Group please contact by e-mail at: info@marquetry.org". The reason for this is that the group itself has disbanded for the time being and the members have become independents. This does not mean that the group will not reform at some stage in the future, because they may well do when circumstances are once again in their favour, but for the time being, as it states in the group's listing, for any information regarding the group as was, just send an email to info@marquetry.org and we will contact the relevant member of the disbanded group on your behalf and obtain the information you require, and of course, we will get back to you with it. Hope that helps to explain the situation.

The Readers' Letters in this spring Marquetarian have raised some very interesting points. There's one that refers to the amount of pages in the early Marquetarians, did you know that you only had half the amount of pages you have today in the early 1960s? Well, it's true, I

found that quite surprising. I hadn't noticed until it was pointed out. And, they only averaged 4 or 5 photos, per issue, what a change from today!

Also, we are asked about having finishing done by professional parties. Well, yes, you can certainly do that, it was agreed in committee a few years ago. The only restriction was that you must do the marquetry yourself, you can't leave that to the professionals! So, enjoy your cutting for this year's 'National'. And best of luck.

Alan.



Have you paid your 2020 subs yet?

If you haven't this could well be the last copy of The Marquetarian that you will receive. However, all is not lost, if you send a cheque or postal order for the 2020 subs amount shown on page 48 to our Membership Sec (details inner front cover) with your name and address - or pay online via our website - your membership will continue with no break.

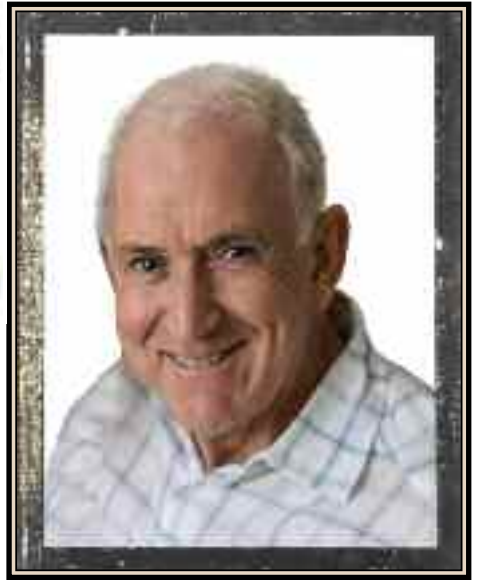
Spring period Password

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

redwood

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 March 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.



Whenever I write this little piece every quarter, I often try to put myself in the shoes of the reader. We are truly an international organisation with members in many countries and individual member's circumstances will vary of course, and right now I am imagining what some of you have been through in recent months. The bushfires in Australia have been on a mammoth scale and to make matters worse, the whole country has been suffering long term exceptionally high temperatures. Hopefully this has come to an end by the time you read this. The self same thoughts crossed my mind when California was suffering this way a little while ago. We have members in both places of course and, with global warming affecting so many countries with a variety of extreme weather conditions, I sense that many of you have been subjected to one thing or another during the last year.

Whatever else is happening to you, I do hope you can find a little time to enjoy your marquetry. We do it for a variety of reasons and I think it's great that we share a hobby that you can immerse yourself in, and maybe forget about your woes for a brief while.

One of our smaller affiliated groups has had to disband but the individuals are going to remain with us as Independent members. Dennis Down, who has been the treasurer of the Cotswold group since 1984, wrote to let me know about this.

The generous person that he is, the residue of the club's funds have been donated to the Marquetry Society.

This will be kept aside by our treasurer and made available to any future start-up groups. The Society will always support the endeavours of anyone with ambitions to form a group in their area, so please bear this in mind and be aware that we will also design and provide leaflets and posters as well as a start up fund. Thank you Dennis for all the support you've given the Society for so many years.

Continuing from my last President's Perspective, let me touch on a couple more aspects of composition. Again it's about the placement of pictorial elements and focus points within the confines of a rectangle. There are four disparate components to Bruce Rix's marvellous picture, cleverly titled 'The Magic Flute'. I say disparate, but of course there is the 'night at the opera' connection. In theory it shouldn't work because odd numbers are usually better than evens in a composition.

But we have the dominant champagne bottle taking centre stage (although it's



The Magic Flute by Bruce Rix



Mallards by Geoff Herbert

nically positioned on the left) and the other three components in a sub dominant role, but all essential features nonetheless. A brilliant piece of work in so many ways. Veneer choice, depiction of all the elements (remarkably believable bottle) and cutting

When depicting a moving object, person or animal in a picture, it's nearly always advisable to leave more space in front of whatever is moving, than there is behind.

We feel more comfortable when there is 'space to move into'. With Geoff Herbert's picture 'Mallards' this idea works in a slightly different way.

The 'space to move into' rule now works in a vertical plane rather than horizontally. He's given the mallards (odd numbers you'll notice) 'space to drop into'.

If they were lower down in the frame and didn't have the water as far below them than it is, the picture wouldn't have worked nearly so well.

Another brilliant composition for me.

Bye for now - Peter

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



Hello again, I hope that you all had a pleasant and restful Christmas. I am sure that you all managed to do work on your exhibits for the next National! I'm afraid that I did not touch mine. I had trouble holding my knife. I have developed a condition that I had never heard of before called 'Trigger finger' where the finger that exerts pressure on my knife seizes up preventing me from cutting. It curled up into the palm and straightening it out by pulling was very painful. After a while, enough was enough and I managed to get a Doctor's appointment. He explained that the pulley system that caused the finger to curl up and extend had seized up. He explained that he could inject steroids into the palm and after a few days it would return to normal. He said that it would not be painful as the steroid was mixed with an anaesthetic so I told him to carry on. What he didn't say was that he had to inject the syringe into the palm of my hand at the base of the pulley system and move it around to 'get the right spot!' Having found the right spot he proceeded to push the needle up the finger to the top knuckle stopping every inch or so to inject some steroid into the joints. By the time that he had reached the top joint the anaesthetic started to work! He then withdrew the

needle, procedure over. I had never heard of this condition before but unless I submitted to the needle my marquetry days would have been virtually over. After about a week I was able to bend the finger without seizing up and able to grip and exert pressure on my knife. In the end I was glad that I submitted to the needle and can now get on with my offering for the next National. If anyone has this condition it is worthwhile considering this procedure, uncomfortable though it is, because it will allow you to continue cutting.

Sorry to burden you with my personal medical problems but I have not got much else to say and I am sure that others may have a similar problem. The last few months have been very quiet as far as the website is concerned. Even our American cousins have been quiet. Alan has mentioned previously about Facebook. There are a number of Facebook sites where individuals display their works some of which are excellent but by professionals. I have asked one or two how they performed their marquetry and there were a number of different methods mentioned, knife/scalpel, fretsaw/scroll saw and one laser. Some of the work was superb but other work just run of the mill and many of our members could easily hold their own. It's an interesting comparison. Have a look at 'Marquetry Art' in Facebook to see. This will also introduce you to other Marquetarians as well.

One final thing I must mention. Alan's job as our editor and webmaster would be made a lot easier if our membership would send him some letters or articles for publication in the Journal. He is extremely busy and spends too much time seeking articles for our consumption. Please write to him and I am sure that he would love to receive your reminiscences, articles, moans and groans so that we can continue to receive a readable Journal.

I hope that I will have more to write about next time. Happy cutting.

David.



*Hon. Gen.
Secretary's
Bulletin*

I am writing this just as the new year of 2020 is coming into being. I am looking forward to whatever the year brings with excitement and expectation. I hope to be able to meet it head on.

This year the Chelmsford Group are looking forward to hosting the National Exhibition at the end of May. We are very familiar with the venue as it is our meeting place and we have plans to transform it into a very welcoming and fit for purpose exhibition hall. We intend having refreshments available every day, although there are several eating places in Writtle including a great fish and chip shop. We hope to see as many of you as possible at some time during the week and especially at the AGM.

It has been with great sadness that, during my time as your secretary I have noticed that the number of people attending the AGM has fallen quite dramatically. Perhaps that should tell me something, or perhaps not. I have always felt that if you don't support the Executive members of any club or group when they take the time and trouble to prepare reports about what has been going on and what is planned, then they will lose heart and eventually stop doing it. And then what – will there be anyone to take over? This I might say, is not the reason I said at last year's AGM that I would not be standing for the position of secretary in 2020, but I will be very interested to see if there is anyone who is prepared to stand and take on the role. A regular changeover of Executive members means that new people join with new ideas and perhaps a different approach.

The way forward could be very exciting

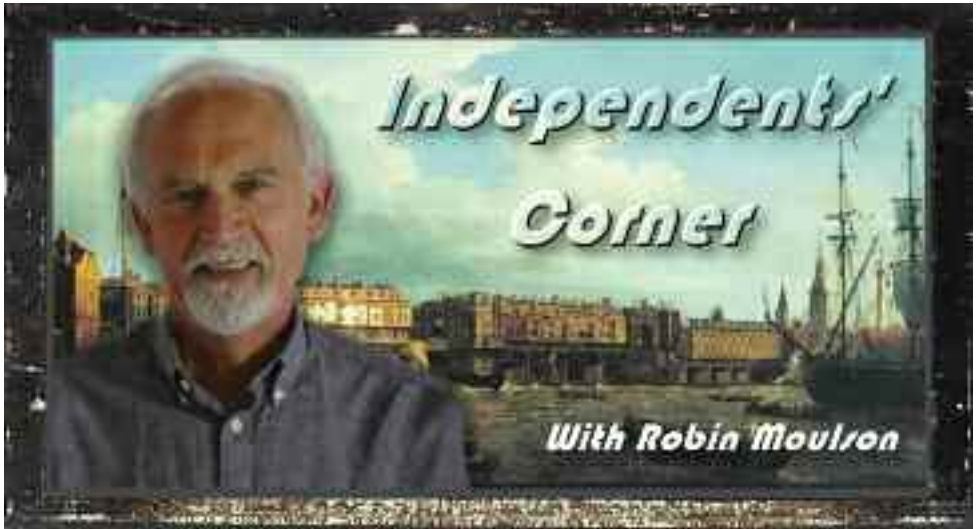


and with just a slightly different approach it could make for a vibrant, active and forward-thinking Society. We desperately need this to happen as member numbers are dropping and at the moment marquetry isn't 'cool'. We are the only ones that can make this difference. If we just sit back and keep things as they have been for many years, I'm afraid the trend will continue and the Society may not be able to survive. I do hope that this will not happen.

I have tried to bring some small changes into the Society while I have been Secretary. The points system is one and the rule that items can be entered into the exhibition only on two occasions is another. One proposal that didn't survive was that only one entry per class should be allowed for judging although there would be no limit on the number of entries entered for exhibition. This was a step too far for our members and was defeated. Another thing that has happened, although not at my suggestion, is that we have done away with trophies and now have certificates to record our achievements.

I wish you all well and hope that small changes continue to be made to keep the Society relevant for many years to come.

Janet



Since the last report the flow of requests from independent members of the Society requesting the forwarding and loan of Peter White's tutorial DVDs has continued.

Already three DVDs have been forwarded to our independent members over the festive period and the fulfilment gained with the loan of these DVDs for a period of a month each has provided a great degree of help and satisfaction to the borrowers concerned.

So please keep on requesting a loan of these excellent tutorial DVDs from all points of the compass.

I don't know how many members (independents or not) are satisfied with their equipment for sharpening their marquetry blades by removing the spent area from the reverse side of said blade.

I have used a Fine Dia-Sharp sharpening card for years and have now bought an Extra Fine sharpening card for a more useful detailed approach. If you haven't got one already you would definitely not regret such a purchase. The fine (red) sharpening card is the most important, the green extra fine is definitely useful.

As these tools are credit card size they are useful in limited space situations.

These small sharpening cards are very good for various other multiple tasks such as sharpening, honing and lapping of a multitude of materials including ceramics, composites, fibreglass, glass, stainless and tool steels, stone, titanium and tungsten carbides.

Being credit card size, these "sharpening cards" (they are not actually conventional cards of the form or composition we are familiar with as such, they are more of an abrasive card if anything) these are very convenient for popping in your pocket or your tool box. They don't take up much space at all, and to my mind, they are even more convenient to use than the usual diamond stone which is a much larger tool for the purpose. Happy cutting.

Robin.



The Dia-Sharp sharpening cards



I want to use this web officer's report as a bit of a sounding board for the age old argument of "is marquetry a craft or an art?". The reason for this is that I needed to research something from our mid 1960s archive when I came across a short piece by former president of the society Bill Lincoln on this very subject - and I think he hit the nail on the head with his comments. So, no hanging about, here are Bill's very astute views on the subject - over to you Bill:

"The "Unknown Political Prisoner" and other forms of abstract art are conceived and completely executed by the artist. Action paintings, collage, cubism, and all the "beatnik" forms of expression are original expressions of their creators. Marquetry is a "copier's art". The sad fact is that most of us obtain a line drawing from the pen of another artist; a commercial design; a calendar or print. We are not creating from the mind, but are slavishly interpreting the line of another artist, or copying a photograph. I am told that if a genuine marquetarian was prepared to work under the invited supervision of an Academician, and was able to create, from his own mind, a picture of artistic merit, then it would undoubtedly be considered for admission as an art form.

There's no point in complaining that Annigoni, for example, works from a series of photographs of his subject; he is quite capable of working without, and he uses them as ancillary aids when commissioned to create a likeness for a portrait. The path to becoming an R.A. is to

read Johnnie Brand's book "Original Drawing for the Marquetry Craftsman" and to practise creating original pictures. Until then, Marquetry will remain 90 per cent craftsmanship and technique, 10 per cent art. Any dictum by experts aimed at confining Marquetry within certain bounds

acts to reduce an art to a science. Let's have a fresh approach to the craft—adventurous new ideas and complete freedom of expression—and we will raise an exact science to an acknowledged art form."

Very thought-provoking I think you'll agree. What are your views here? Do let me know, thanks.

As to our website, that is working nicely and is currently fully up to date, so nothing new to report for the spring Marquetarian.

Alan.



"Unknown Political Prisoner" Sculpture

As previously mentioned Janet will be standing down from the post of Hon. Gen. Sec at the 2020 AGM. Therefore we will need someone to step forward as our new Hon. Gen. Sec. - so how about you? Just contact our President or Editor and let us know.

Spot the Difference

by George Skorupka (with a little help from) Lesley Skorupka

Marquetry Society member George Skorupka enjoys producing marquetry pictures from the kits that Art Veneers supplied, as indeed, do many other Marquetry Society members.

However, George has a twist of his own that he likes to apply to each of these pictures which somehow, helps to make each of them somewhat unique.

Considering this, George's wife Lesley got in touch with your editor to suggest that a good "Spot the Difference" game could be made from this where we show the "official" version of each picture and then George's modified version and challenge you to "spot the difference".

To help you, it is not the variation in veneer used or anything else of such a subtle nature, these "differences" are artistic changes or additions. Also note that some of the pictures are reversed (mirror images) of the originals, which if you've got copies of those original kits or pictures of them, is an obvious change, but that change is not part of this spot the difference game.

Unfortunately, although we have copies of the original Art Veneers sales lists and catalogues on our files, we have no way of verifying the true titles of each design. The trouble was that Art Veneers never seemed to print a copy of each design alongside the series numbers, which of course, makes it rather difficult to assign a genuine title to each of George's pictures.

However, where a true title is known or available, we will use it, otherwise we will use the simple description of Pic 1 or Pic 2 etc. The answers to this "Spot the Difference" game will appear in the summer edition of *The Marquetarian*. We do hope you enjoy finding the differences.



Pic 1 - The original design



Pic 1 - George's modified version

Above is the first of these Spot the Difference pieces for you to study. Have you noticed the differences yet?

As already said, it is not the variations in veneer used, it is variations in the composition of each picture, that should give you a good clue of what to look for. There are four more over the page.

Pic 2 - Original



Pic 2 - Modified



Pic 3 - Original



*Godshill
Village*

Pic 3 - Modified



Pic 4 - Original



*Old
Curiosity
Shop*

Pic 4 - Modified



Pic 5 - Original



Pic 5 - Modified



*The Marquetry Society Receipts & Payments Accounts,
Year End 30th November, 2019*

<u>Receipts</u>	<u>2019</u>	<u>2018</u>
Subscriptions & Joining Fees	7404.48	7849.68
Veneer pack sales	15.98	39.95
Donations	243.81	402.25
DVDs	746.50	986.47
National Exhibition 2018	.....	85.03
National Exhibition 2019	1143.23	.....
Deposit Account interest	55.00	31.41
U.S. deposits - see Note 1 (page 14)		
Sale of Binders	.....	4.40
Sundries	25.50	111.50
Money Accepted for Exhibition	.....
	<hr/>	<hr/>
	9638.90	9510.69

<u>Payments</u>		
Marqueterian	3804.00	3738.00
Postage on Marqueterian	2232.00	2358.80
General Postage	154.53	150.73
Insurance	1278.01	1248.30
Printing and Stationery	16.50	42.09
Officers' Service Allowance	80.00	80.00
Audit Fee	40.00	40.00
Executive Expenses	457.28	196.21
Publicity		
U.S. Rep's allowance	.....	.....
National Exhibition 2017	.....	792.00
National Exhibition 2018	.....	71.28
National Exhibition 2019	1411.89	
DVD's	674.00	630.00
Computer Costs		
U.S. Tax Preparation		
Sundries	308.94	161.15
Paid out for Exhibition	<hr/>	
	<u>£10457.15</u>	<u>£8716.56</u>

Surplus For Year	.....	<u>794.13</u>
Expenditure over income	<u>818.25</u>	

The Marquetry Society Balance Sheet as at 30th November, 2019

<u>Fixed Assets</u>	<u>2019</u>	<u>2018</u>
<u>Office & Computer equipment</u>		
Value at 01/01/2019	---	---
Depreciation for 2019	---	---
Value at 31/12/2019	---	---
 <u>Current Assets</u>		
<u>Bank Balances</u>		
Current account	4461.00	5319.00
Deposit account	15789.00	15703.00
U.S. \$ Account	<u>84.00</u>	<u>99.00</u>
	20334.00	21152.00
 <u>Less: Current liabilities</u>		
Subscriptions paid in advance		00.00 (<i>See note 2</i>)
 <u>Accumulated Fund</u>		
Balance brought forward	21152.00	20358.00
Surplus for year	.....	<u>794.00</u>
Loss for year	<u>818.00</u>	
	<u>£20334.00</u>	<u>£21152.00</u>

Additional Assets

In addition to the assets stated above, the Society holds in its Bank Account the sum of £306.12, representing the Phil Jewel Awards, also the sum of £20.00 in the Exhibition Account.

Note 1: Notional figure based on estimated exchange rate. (Page 13)

Note 2: This figure refers to the subscription payments received as at audit date.

(Signed) **V. Thomas, Treasurer**


11.12.19

I have checked the books, vouchers and records of the Marquetry Society for the year ending 30th November 2019 and in my view the balance sheet and receipts and payments account gives a true and fair view of the state of financial affairs of the Marquetry Society at 30th November 2019.

(Signed) **D. Johnson, Auditor**



2020 International Marquetry Exhibition

Notes for Guidance (Notes & Rules updated for 2020)

Entry form

The signed entry form with fees, (cheques or Postal Orders) made payable to

“Chelmsford National 2020” should be sent to:

**David Middleton, 11 Copland Close,
Great Baddow, Chelmsford, CM2 7NY**
to be received by **25th April 2020**.

The entry form is on the enclosed sheet. Please complete the form carefully using **BLOCK LETTERS** throughout paying particular attention to the dispatch and return sections.

To assist with the planning of the exhibition it is very important to state the size of your work giving the width measurement first followed by the height and depth in that order, and under ‘Title of Exhibit’ also state type of applied work, e.g. box, table, clock etc.

For reference it is recommended that you retain a photocopy of your entry form, or make a note of the relevant details.

Exhibit labelling and hanging

Please affix a label to the back of each exhibit, bearing its title, class and your Society number and no other information. The arrangements for being upgraded have recently changed to a points system, so if you are not sure of what class you should enter, contact the Society Secretary. Except for miniatures and items in the applied class, please ensure that your entry is provided with a means for hanging.

Packing, labelling and despatch

Please pack your exhibits carefully, as though you are sending glass through the post!

Please affix a label to the outside of your package, bearing your name, title of your exhibit, Marquetry Group / Independent and exhibit class. Please ensure each exhibit

is individually packed. It is also useful to affix a small photo or drawing of the item. This assists the exhibit being placed into the correct box at the end of the exhibition. When sending by post, please obtain a ‘FRAGILE’ label from your Post Office and affix it to your parcel.

Obtain a certificate of posting. All exhibits are to be sent to

**Alan Townsend, 3 Green Walk,
Marden Ash, Ongar, CM5 9HR.
Telephone 01277 363058**

(to make arrangements for personal delivery)

Exhibits to arrive by **9th May 2020**

Class 10A photos see rule (ix) next page.

The Exhibition

All queries to the dedicated email address (see below) or if no email facility, to **Alan Townsend Telephone 01277 363058**

Exhibits Produced by Laser

To provide the judges with full information as to how the exhibit was produced, those made using a computer assisted laser cutter should declare the fact on the entry form. This is not to give any such exhibit a disadvantage but to allow the judges to make an informed decision.

Copyright

No exhibit may be entered which reproduces, without the copyright owner's written permission, substantial elements of any existing copyright work such as a photograph, illustration or cartoon character.

Please give attribution to the original artist if applicable.

Group Fees

It would be helpful if fees for group members could be collated at group level and a single payment made covering all the group's entries.

Email

Any exhibition queries please Email us at:
info@marquetry.org

Rules for International Exhibition and Competition

1. GENERAL.

(i) Only paid up members of the Marquetry Society may enter the competition classes.

(ii) Entries must not have won an award in any previous National Competition of the Marquetry Society. With effect from 21st April 2002, the term "Award" in respect of these Rules is as defined in section 4 on page 17 of this journal.

(iii) Each entry can be entered in one class only. All entries in the competition classes are considered for the Rosebowl. An entry for the competitive classes can only be entered two times.

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

(v) All entries in the Competition Classes will be subject to an entry fee. No fee is payable in Classes 10 and 10A.

(vi) No exhibit will be judged if the entry form has not been received by the closing date

(vii) No exhibit may be entered which reproduces, without the copyright owner's permission, substantial elements of any existing copyright work such as a photograph, illustration or cartoon character. The Society accepts no liability for any breach of copyright by an entrant.

(viii) The copyright of all original work remains with the entrant, however, the Society reserves the right to reproduce, without payment, any accepted entry in connection with the exhibition and for publicity purposes.

(ix) Photographs submitted for Class 10A should be unmounted, a minimum size of 6 inches by 4 inches and in colour. Digital images (300 dpi preferred) may be submitted as email attachments to Peter White at peter@marquetry.org, or prints sent to Peter White's home address. No fee is payable and photographs are submitted on the understanding that they are non returnable.

Number of entries limited to 5 per entrant - no commercial work is permitted. An entry form must be completed and signed..

(x) Miniature Classes 6A and 6B. A miniature should be a true miniature and not, for example, depict a life sized image of a butterfly or flower etc.

(xi) The Executive Committee reserves the right to exclude a piece of marquetry.

2. THE COMPETITION CLASSES.

Pictorial Marquetry, Classes 1-5 and 8 must have an overall face area greater than 12 square inches.

Class 1. Beginners.

Pictures by members who have not previously won, nor accumulated six points in, Class 1.

Class 2. Secondary.

Pictures by members who have gained a 1st place in Class 1 or accumulated at least six points in Class 1 but are not eligible for Classes, 3, 4 or 5

Class 3. Intermediate.

Pictures by members who have gained a 1st place in Class 2 or accumulated at least six points in Class 2 but are not eligible for Classes 4 or 5. Also members who have won an award in Class 6B, 7B or 8.

Class 4. Advanced.

Pictures by members who have gained a 1st place in Class 3 or accumulated at least six points in Class 3 but are not eligible for Class 5.

Class 5. Premier.

Pictures by members who have gained a 1st place in Class 4 or accumulated at least six points in Class 4 or have previously won the Rosebowl. Winning the Rosebowl automatically places the recipient in Class 5.

Class 6A. Advanced Miniatures.

Pictures having an overall face area (including any frame), not exceeding twelve square inches. Open to members who have won an award in Class 6B (Beginners Miniatures) or who are eligible for either pictorial Classes 4 or 5.

Class 6B. Beginners Miniatures.

Size of picture as for Class 6A but only open to members eligible to enter pictorial Classes 1, 2 and 3 and not having won an award previously in a miniature class.

Class 7A. Advanced Applied.

Any work or pictorial, geometric decorative veneering or marquetry applied to a suitable article – eg. Tables, cabinets, trays, boxes, clocks, gameboards, etc. Open to members who have won an award in Class 7B (Beginners Applied) or who are eligible for pictorial classes 4 or 5.

Class 7B. Beginners Applied.

As Class 7A but open only to members eligible to enter pictorial classes 1, 2 and 3 and not having won an award previously in an applied class.

Class 7C. Miniature Applied.

Applied marquetry work, including non removable fixtures such as hinges, catches, clasps, brackets etc, that will fit inside a gauge box whose internal size is 4 x 3 x 3 inches. Non marquetry accessories such as removable stands, straps, supports etc will not be included in the size. Open to all members.

Class 8. Three Veneers.

Pictures from any member made from pieces cut from three different leaves (or part leaves) of veneer. The individual pieces cut from these leaves may be scorched but not otherwise chemically treated or dyed. This does not preclude the use of whole leaves of dyed or chemically treated veneer. Any borders or edges must be cut from one or more of the leaves of veneer. When in the entrant's opinion there could be an impression that more than three veneers were used, additional evidence would be welcomed.

All three veneers should be put to good use and utilised within the picture itself. It should not be a two-veneer picture with the third used for the border/edges. Materials other than the three veneers used in the picture may not be used as background, edges or framing when mounting the exhibit.

Class 9. Junior.

Pictures or applied work by any member under 18 years of age on May 1st in the year of the exhibition. The host group will provide entrants not winning an award in this class with a written assessment of their work. Entrants should indicate their age on their entry form and this may be included in the exhibition catalogue.

Class 10. Exhibition Only.

Any picture or article not for competition.

Class 10A. Exhibition Only - Photographs.

Photographs of any type of marquetry by marquetarians living outside the United Kingdom.

3. JUDGES.

Judging will be undertaken by three judges appointed by the Executive Committee, at least two of the judges to be members of The Marquetry Society. The host group will invite a suitable fourth person to judge the Artistic Merit Award as well as a member of the public to judge the Phil Jewel Award.

4. AWARDS.

Awards are defined as 1st, 2nd 3rd, Very Highly Commended and Highly Commended. Promotion through the classes is in accordance with a points system introduced in 2018. The points schedule is defined in section 5 titled: INTER-GROUP CHALLENGE SHIELD.

Judges may withhold or give additional awards at their discretion in accordance with the guidelines set out for them, and after consultation with the most senior member of the Executive Committee present at the exhibition.

The Rosebowl. will be awarded to the best entry in the competition. It will be held for a year by the winner who will also be given a boxed trophy medal to keep. In addition the winner will, if not already a premier marquetarian, be promoted directly to Class 5, designated a Fellow of the Marquetry Society and receive a diploma.

The Wendy Gibbons Award. Awarded for the best entry in classes 1, 2 or 3 according to merit and the rules governing those classes.

The Walter Dolley Award. Awarded for the best piece of work in the competitive classes by an Independent member.

The Artistic Merit Award. Awarded to the best piece of work which conforms to the Marquetry Society's definition of a 'Creative Composition'.

Definition: Pictures where the design /composition is the work of the maker.

Minor elements from other work may be used but the overall design must be original. Changes made to existing works must not be submitted for this award.

Jack Byrne Award. Awarded for the best piece of geometrical marquetry in the competitive classes.

The H. Pedder Award. Awarded for the best piece of portraiture work in the competitive classes.

This award will go to an exhibit whose central theme is the likeness to a real person. This is not to say that the person necessarily needs to be famous or likely to be known by everybody. It is advised that a photograph, drawing or facsimile of the source material that the exhibit is based upon be included with any entry submitted that the entrant wishes to be considered for this award.

The Phil Jewel Award. Awarded to the entry most liked by a non-marquetarian member of the public appointed by the host group. A small memento will be given to the winner.

The Art Veneers Award. Awarded to the piece of marquetry which, in the judges' opinion, uses the veneer to the best overall effect.

The Ron Gibbons Award. Awarded to the best miniature in any class.

The Gladys Walker Award. Awarded for the best entry in the Beginners Class.

The Jack Fletcher Award. Awarded for the best entry in the Secondary Class.

The Verulam Award. Awarded to the best entry in the Intermediate Class.

The Charles Good Award. Awarded to the best entry in the Advanced Class.

The Harold Cuthbertson Award. Awarded to the best entry in the Premier Class.

The Richard Shellard Challenge Award. Awarded for the best entry in the Advanced Miniature Class.

The Peggy and Byron Shellard Award. Awarded for the best entry in the Beginners Miniature Class.

The Harold Tarr Award. Awarded for the best entry in the Advanced Applied Class.

The Ron Page Award. Awarded for the best entry in the Miniature Applied Class.

The Jim Jelley Award. Awarded for the best entry in the Beginners Applied Class.

The Austin Award. Awarded for the best entry in the Junior Class.

The Alf Murtell Award. Awarded for the best entry in the Three Veneers Class.

The Eddie Leader Award for 'The Peoples Choice Award'. Awarded for the exhibit, in classes 1 through 9 only, that is most liked by visitors to the exhibition, determined by a visitor voting slip ballot. The winning exhibit will be named when the exhibition has closed and all valid voting slips have been counted. In the event of a tie, one voting slip from each of the tied exhibits will be entered into a closed draw, a single ticket being drawn to determine the winner.

5. INTER-GROUP CHALLENGE SHIELD.

Points will be awarded to Group members according to the following schedule and the Shield will be awarded to the Group with the highest number of points. In the event of a tie, the shield will be awarded to whichever Group has the highest number of first awards.

The Points Schedule.

1st in any class 5 points.

2nd in any class 4 points.

3rd in any class 3 points.

Very Highly Commended 2 points

Highly Commended 1 point.

The Rosebowl, Wendy Gibbons Award, Artistic Merit Award, Jack Byrne Award, Art Veneers Award, H Pedder Award and the Ron Gibbons Award winners will be awarded one extra point. The Shield will be held by the winning group for one year.

IMPORTANT ANNOUNCEMENT!

You will be pleased to learn that Tony Jacklin CBE has graciously accepted our invitation to become a Patron of The Marquetry Society.

Tony is extremely passionate about marquetry and produces some really superb marquetry in his own right. You may have seen many examples at the 2019 National and in the Spring 2019 Marqueterian.

It is truly wonderful to now have two strong marquetry enthusiasts as our Patrons.



Veneer Examples - Unusual Figuring

A series featuring unusual figuring on common (& rare) veneers Part 12



The 2019 International Pictures

Thanks go to Peter White for taking the Photographs.

Right: - 105 - VHC Class 1 - 34 x 26 cm

“1910 Wolseley Siddeley” by Thomas Gordon of the Sutton Coldfield Group

QS: Lots of good cutting in this. Good definition between the subject and background at the top, but the front tyres and chassis are merging with the shadows. Lovely high-gloss finish but unfortunately marred by the dreaded white spots.

JE: Cutting and finish good. What a shame about the bubbles

DW: Neat & tidy. Good wheels. Trees would benefit from more work. Border very accurate

SJ: A very good idea for a beginner's picture. Good shadow technique but perhaps it could have been a darker veneer. I think that the background detail is slightly confusing.



Left: - 124- Class 1 - 26.5 x 17.5 cm

“Osprey” by John Cranstone of the Somerset Group

QS: One of two pictures from John that used a series of strips cut from a stripy pre-assembly. This was the more effective of the two.

JE: A landscape background would have helped give perspective but a great deal of good work

DW: Good details in feathers. Good use of harewood.

SJ: Very good technique for the wings and very well cut. If there was more space below and to the left of the Osprey it would give the bird more drama and direction. Interesting entry.

Judges' Comments

The initials used for the Judges are:

(QS) Quentin Smith

(JE) Janet Edwards

(DW) David Walker

(SJ) Stephen Jukes (Trainee)

(AM) Artistic Merit Judge

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

Right: - 126 - 1st Class 1 - 36 x 38 cm.

“The Green Man” by Penny Greeves of the Meopham Group

QS: *Very cleanly cut, with good tonal contrast and a nice border mount.*

The open-grain oiled finish suits the subject.

JE: *Think this might have been left with a textured finish to fit the theme - Well done*

DW: *Well cut and put together.*

SJ: *A worthy award winner. Good selection of veneers well cut.*

Due to the approach of the framing and 3 dimensional effect in mounting, it becomes more than just a picture. Very well done.



Left: - 120 - Class 1 - 13 x 15.5 cm

“Art Deco Lady” by Corinne Barnaby of the St. Albans Group

QS: *Attractive picture with good use of burr veneers.*

Needs more care on cleaning up and finishing – carbon marks visible in several places.

JE: *Face is done well and veneer choice for hat works well*

DW: *Good choice of veneers and well cut*

SJ: *Interesting picture, I like the use of the border on the left hand side and the approach to the face.*

Good combination of veneers for the hat but perhaps the circular patterns on the dress might be too big.



Right: - 303 - HC Class 3 - 35.5 x 28.5 cm

“Salmon Tale (after April White)” by Eugene Kennedy of the Cotswold Group

QS: *Attractive and effective picture. A few small splits in delicate cross-grain areas. Well-finished with no sign of dust contamination across the white and black veneers.*

JE: *Well cut -fairly simple shapes*

DW: *A well cut illustration of a North American Salmon. Very Clean native art. Nice border.*

SJ: *A very well cut and dramatic picture. Very good veneer contrast. I like the framing technique, makes it more than a picture.*





Left: - 203 - Class 2 - 17 x 17 cm

“The Eyes Have It” by Jackie Kavanagh of the Harrow Group

QS: *An unusual design, with good use of a man-made veneer for the fish.*

JE: *Well cut - unusual topic*

DW: *Interesting picture. Well cut.*

Several faces lurking in this picture which are amusing to identify.

Is that a bear or a dog on the right of the oval? It looks like a bear to me, but I daresay I could be wrong. Perhaps Jackie could let us know what the animal is in question.

SJ: *Interesting choice of veneers and good background contrast. A tricky subject to execute but a good attempt, well done.*

Right: - 208 - Class 2 - 23 x 23 cm

“Nice ‘n Easy” by Alec Cushway of the Redbridge Group

QS: *The open grain veneer works well on the right face. Perhaps Alec has been studying our Editor’s portraiture techniques?*

JE: *Nice lettering and recognisable people.*

DW: *Good likeness. Lettering well done, not easy to do.*

SJ: *An interesting subject choice for a Marquetry picture, it almost looks like an LP cover. If there were less empty space at the top it would stop the subject from “falling” out of frame.*



Left: - 210 - HC Class 2 - 24 x 31 cm

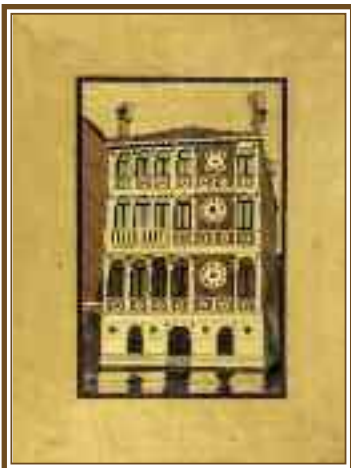
“Ca’Dario Venice” by Robin Moulson an Independent Member

QS: *An attractive picture with good contrast and believable reflections. The perspective of the building looks a little awry on the right-hand side.*

JE: *Perspective doesn't seem quite right but well cut*

DW: *Well chosen veneers. Window bars a bit thick. Reflections effective.*

SJ: *Lots of good detail and good choice of veneers, well executed. Correcting the perspective would stop the building from appearing to fall backwards and a darker veneer for the frame would have given it more depth.*



Right: - 401 - Class 4 - 25.5 x 18.5 cm

“Did I smell a Cat” by Chris Mills of the Harrow Group

QS: A fun picture but the dog is rather close in tone to the gate and the ground. A few shadows might help.

JE: Dog's whiskers work well

DW: Veneer used well giving door an old look. Dogs face well cut and has a doleful expression enhanced by the eyes.

SJ: A very different and unusual idea for a dog picture, it works well. The “rusty” door hinge is very effective. Perhaps a slight shadow under the dog's head would add realism.



Left: - 310 - Class 3 - 17 x 27 cm

“Grey Umbrella” by Janet McBain of the Harrow Group

QS: Good attempt to use the grain figure to represent the dress, but otherwise the picture is rather flat and angular – needs more shadows, folds in clothing, etc.

Faces are good for this style of picture.

JE: Well cut and finished - Liked the matt finish

DW: Grain well used for clothes.

Minimal use of fine lines in faces work well.

SJ: Interesting use of the veneer in the dress and a very stylised approach to the evening suit.

The umbrella breaking out of frame has a good effect.



Right: - 406 - 3rd Class 4 - 32 x 24 cm

“Gossip” by Jean Robinson of the Sutton Coldfield Group

QS: Good use of colour without being overpowering. The left figure looks suitably surprised at hearing the gossip!

JE: You really hear these ladies gossiping - good cutting

DW: Clean picture. Coloured veneers well chosen. A lot of fine detail brings the picture to life

SJ: A very stylish picture, well cut and a very good use of coloured veneers. The picture would not have been so effective if only natural veneer had been used. The woman in red is a picture on her own! Well done.





Left: - 503 - Class 5 - 44 x 32 cm

“Pirates of Penzance (after Don Mcleod)” by Les Dimes of the Harrow Group

QS: *Very effective night scene, particularly the orange lights from the buildings and the boat cabin. Unusual staining on the sky and sea veneers – perhaps Les can tell us how he achieved that as it works well?*

JE: *Liked the sea and sky - Very atmospheric.*

DW: *Dramatic sky veneer. Masts*

and rigging well cut. Good use of grain all round especially on the steps and the couple brings it into proportion.

SJ: *An atmospheric picture that takes me back to Cornwall. Good sky and effective reflections. It really looks like the lamps are lit.*

Right: - 520 - Class 5 - 41 x 41.5 cm

“The Fan Club (original artist unknown)” by Alan Townsend of the Chelmsford Group

QS: *Cleanly cut and finished and good drapery. The face of the left figure is very good, but not matched by the others. I found the elm (?) burr of the throne rather confusing, but liked the horizontal background veneer with a ripple figure that gave the impression of angled light.*

JE: *Folds on gowns very well done. Good detail on chair. Middle face spoils this otherwise good picture*

DW: *Lot of work here. Well cut and togas are realistic. Good work for the background. Burr veneers well used. A very attractive picture.*

SJ: *Another classical piece of marquetry. Very well cut and superb choice of veneers. The folds in the cloth and detail in the fans are excellent. Perhaps a more classic approach to the frame would be more suitable.*



Below and Left: - 606 - Class 6A - 10 x 7.5 cm “Eguisheim” by Brian Freeman of the Staffordshire Group



QS: *Not quite as detailed as some of Brian’s other work.*

JE: *Well executed - looks like a nice place to visit*

DW: *A lot of work here with good use of sand shading and fragmentation. Good use of coloured veneers.*

SJ: *Good sky and building perspective. Excellent use of coloured veneers together with very fine detail. Some heavy sand shading.*

Right: - 744 - HC Class 7B - No size given

“Mirrored Top” by Joseph Cowie an Independent Member

QS: *Fret-sawn panel in traditional style with nice sand-shading. I presume the inner triangular motifs were cut together as they are contra-partie pairs.*

JE: *Cutting very good but finish stopped it getting a higher award*

DW: *Beautifully cut with veneers blending together. Classical design and stringers well used.*

SJ: *Good book-matching of veneers and mitres. Subtle choice of veneers, delicate sanding and well cut. I think that the oval mirror could have been a smoother more accurate shape.*



Left: - 801 - Class 8 - 19 x 22 cm

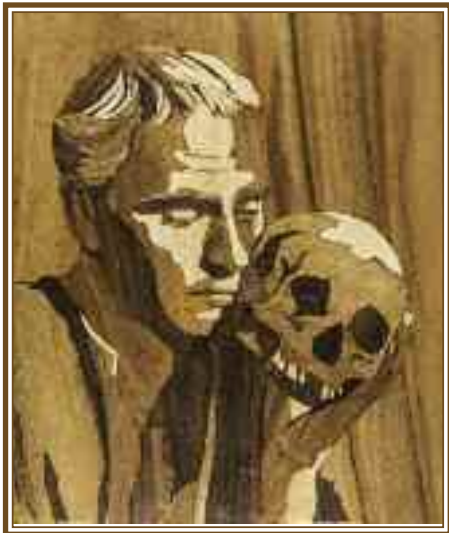
“Laurence Olivier as Hamlet” by Les Dimes of the Harrow Group

QS: *Good contrast, but a few cutting errors.*

JE: *Good likeness*

DW: *Well cut portrait. Good choice of veneers Good likeness.*

SJ: *Immediately recognisable as Olivier in his well known role. Broad “strokes” but effective technique, good use of “curtain” effect background.*



Below Right: - 723 - 2nd Class 7A - 33.5 x 33.5 cm

“Celtic Clock” by Kerry Rath of the Staffordshire Group

QS: *So much work in this, and all of it good! A seamless knot border with a coloured background and two detailed dragons supporting a central cross. The numerals are such an unusual typeface, with tight curls and fine serifs, that I thought a paper ring had been applied but no, it's all marquetry!*

JE: *Loved this.*

DW: *A very good time piece. Figuring on face and birds neatly cut. Centre design well cut. The Celtic border very attractive and well cut.*

SJ: *Very well cut and well executed sand sanding, must have required a lot of patience. Good attention to detail. Let's hope that the clock is as accurate as the marquetry.*



Left: - 722 - HC Class 7A - 42 x 42 cm

“Rose Bowl” by Kerry Rath of the Staffordshire Group



QS: *A good range of well cut and shaded roses in believable colours, set into a grey background that complements the ash bowl.*

It takes great skill to fit the veneers to an angled recess and to disguise the joins to give a seamless design.

Perhaps our Editor can persuade Kerry to explain the process?

JE: *Very good but I though the very centre of the bowl let it down*

DW: *Very attractive bowl. Roses well cut and sand shaded A lot of work here. Stringers accurately placed. Nice finish.*

SJ: *A segmented turned bowl with superb marquetry inlay. Perhaps too much use of coloured veneer for some but the subject demands it.*

Very effective and well produced. Perhaps the bowl is a bit too thick sided but we are not judging wood turning!

Right: - 749 - Class 7B - 15 x 15 cm

“Renee Mc. Wall Clock” by Mike Chapman of the Sutton Coldfield Group

QS: *Accurately cut and with a clean finish.*

JE: *Nice cutting. Be careful to remove all dust before finishing*

DW: *Simple Renee Macintosh design. Neat and well cut. Coloured veneers well used.*

SJ: *Interesting design for a clock, reminds me of a stained glass window. Well cut but some black lines do vary in thickness. Finish could be improved but a good effort.*



Left: - 1055- Photographic Class - No size given

“Desde el Mirodor del Blest” by Jurczuk Alejandro, Independent (Argentina)

DW: *Good choice of grain for sea and sky gives the picture life*

SJ: *Very dramatic sky and good perspective in the veneer for the water. The picture has a lot of depth but could have benefitted from more detail in mountains and trees.*



Right: - 1051- Photographic Class - No size given
“Hotel Elephant Salzburg” by Victor Small, Independent (Austria)

DW: *Very good perspective. Viewers eyes drawn into the picture focussing on the church in the background.*

Lots of work on the house fronts. Picture has life.

SJ: *Plenty of well cut detail and good perspective in the buildings although I think that the clock tower might be leaning to the left.*

Unusual choice of veneer for the sky.



Left: - 771 - 2nd Class 7C - 8 x 7 cm

“Violet’s Table” by Ivor Bagley of the St. Albans Group

QS: *Lovely geometric design which is nicely scaled to suit the table. The Louis cubes around the edge are remarkably accurate and there’s delicate shading on the scallop base.*

A very nice piece.

JE: *Lovely - the tiny Louis cubes round the edge of the table are a delight*

DW: *Very eye-catching piece. Accurate cutting all around. Parquetry angles accurate and well put together.*

SJ *This is tiny but perfectly formed. Excellent cutting and shading, superb detail on something so small. Perhaps the finish is slightly heavy on such a small item.*

Right: - 1060 - Class 10A - Photograph - no size given
“African Tiffany” by Bob Weston a USA Member

DW: *Attractive background and fine lines well inserted. Good border and edging.*

SJ: *Good to see some abstract work and really using the beauty of veneer to give the picture a lot of appeal. Perhaps a variation would have been to use different sections of the same veneer within the black borders rather than just divide up one big piece.*

Ed: *Although I’ve been very quiet in these judges’ comments for this edition of The Marquetarian, I felt it would create a nice balance to include another interesting piece of abstract marquetry for you to enjoy and perhaps, inspire you to create a piece of abstract marquetry yourself.*





Left: - 811 - HC in Class 8 - 25 x 28 cm

“Spirits in the Sky” by Colin Roberts of the Chelmsford Group

QS: *Detailed and effective with very high contrast. Good job keeping the black dust out of the other veneers.*

JE: *Nicely cut. A lot of yellow but it seems to work*

DW: *Excellent picture. Good use of spear and zig-zag cutting. Faultless cutting. Attractive border.*

SJ: *Good use of black as a background, the picture would not have been so effective on a natural veneer waster.*

I don't understand the picture but its not necessary to appreciate the good marquetry techniques.



Judges' Notes on the Cover Pictures

Front cover picture: 541 - 1st in Class 5 - 28 x 43 cm

“Great Western Railway Poster” by David Middleton of the Chelmsford Group

QS: *Excellent cutting on the poster. An unusual and effective “frame”, suggesting a door or fence, is enhanced by the drawing pins and torn edges to the poster. A couple of the smaller hollow letters (including the “p” in splendid) have the wrong infill – it’s amazing how much that stands out when viewing the picture.*

JE: *Lovely - liked the fence but a shame about the middle part of the 'p'*

DW: *Appealing picture. Well cut with good perspective. Excellent lettering. Well chosen veneers. Very realistic. Deserved first place.*

SJ: *A worthy award winner. Another unusual subject for a marquetry picture and very well executed. The background is almost a picture in its own right and the torn and curled parts of the poster are very effective. Well done.*

Rear cover picture: 516 - HC in Class 5 - 37 x 34 cm

“Raptors” by Mike Roberts of the Sutton Coldfield Group

QS: *A good collection of expressions and I particularly like the large bird to the top right of the group. Not too sure about the blue veneer.*

JE: *Some birds are well cut, feathers on some are great but the white edged feathers didn't work for me*

DW: *A lot of work put into wing feathers, well done. Piercing eyes of each bird in keeping with breed and sharp formidable beaks. The grain of the borders focus the viewers eyes into the picture.*

SJ: *A fine collection of “dinosaur” descendants! Well put together and well cut. The detail is very good and effective, including the mountain in the background. Good frame.*

Ed: *I think you'll agree that our two cover pictures are again very fine examples of marquetry at its best. I can see these both featuring in a future edition of 'Almost Made It'.*

Rosebowl

- Almost Made It -
by Gordon Richards

And here we are at part 14 of this historic series (historic being in the sense of past International Marquetry Exhibitions) and we carry on with the 2012 'National held at the beautiful location of Ingatestone Hall.

We covered the Rosebowl winner and several top award winners in the winter edition of *The Marquetarian*, so we start here with a highly commended picture by Scotland Group member Patrick Levins which he titled "One of the Family". The picture, which you see below, is a veritable masterpiece, and if there wasn't so many top level pieces on display in 2012, must have surely been



Ingatestone Hall the home of the 2012 Exhibition

very much in contention for the very top award in that year. But not only was



One of the Family by Patrick Levins

Patrick's picture in the frame for that top award, so was another picture by the 2012 Rosebowl winner Alan Townsend, which he titled "Blond Legend", and can be seen at the top of the next page.

There were questions as to who this Blond was; the consensus of opinion was that it was a toss up between Dolly Parton or Stevie Nicks from the Fleetwood Mac band. I plump for Stevie Nicks, but perhaps Alan will tell us?

Class 7A was won by ----- ME!! (Meopham) with my "Oriental Grace" vase and in second place was Alan Townsend with his "Cake Stand".

Happily all four sides of my vase were photographed; this was important because I had decorated each side with a different oriental lady of exotic appearance in silk kimonos under cherry blossom trees. One lady is even playing a melody on a flute (or more correctly a shakuhachi, being the most popular one, in Japanese). Japanese flutes, such as the



Oriental Grace by Gordon Richards

one depicted on my vase are collectively known as Fue and come in many varieties, but are generally high-pitched and made of a bamboo called shinobue.

Anyway, enough of music lessons, so let's get back to the 2012 National Exhibition.



Blond Legend by Alan Townsend

We have already looked at Alan Townsend's Blond Legend as seen above, so let's instead check out Alan's Cake Stand as seen on the opposite page.

This is a very interesting cake stand in as much as I'm rather afraid that I can't fathom out how it is intended to work. It looks to me like it pivots in the middle



All sides of Oriental Grace by Gordon Richards

and the arms come out horizontally to give you three surfaces to place your cake selection on, but would that be very stable I wonder?

Normally there are three tiers arranged vertically on the standard style of cake stand, but Alan's one

obviously operates in a very different way. It is certainly decorative, but how is it meant to work? Perhaps Alan will let us know - am I right that it is intended to be used with the cake 'tiers' swung out in the horizontal position?

Moving on we now look at the third in the 7A class which was made by Ole Schjetlein (an independent member from Norway) with his beautifully produced piece titled "Well".

It looks like a giant 'Rolo' (a round chocolate toffee confection in the UK) and is perfectly finished. However, there is a surprise when the lid is lifted, you can see that on the next page.

I understand that the central small circular motif seen on the top of the "well" is a gorgeous piece of genuine Mother of Pearl, which, if memory serves, Ole said he got from the handle of an antique dining knife which had seen better days.

It is very good to see old Mother of Pearl being put to such good use - recycling of the best sort without a doubt!

The diagonal motif surrounding the lower conical portion of the 'Well' is a difficult task to accomplish successfully, but Ole has managed it perfectly. Whether it was done as a complete layon and glued into place as a single entity, or attached strip by strip, I'm afraid I don't know, but it would be interesting to find out.

My guess would be for the strip by strip method; the calculations for making an accurate "all in one" layon for fixing in place in one go would be difficult indeed, not a task I would relish I can tell you. But remembering the work of past master at such things, Ben Bedford, and his methods of working on similar applied pieces, The strip by strip method is the one I would estimate has been used here.

It is interesting to see what the judges of the day made of Ole's "Well", here are some examples: "Well designed, cut and finished. A one off box which contained further marquetry inside - when you find

out how to open it!

A very attractive item. The symmetry is excellent, with a novel way of opening the lid.

Cleverly made with its marquetry continuing inside the box to a very high standard.

Lovely use of Mother of Pearl which I hope comes through nicely in these printed pages. Splendid work by Ole."



Cake Stand by Alan Townsend

Obviously the judges rather liked Ole's work, and who can blame them? The internal contents of the Well which the judges mentioned, can, as I said earlier be found overleaf, do enjoy what you see?



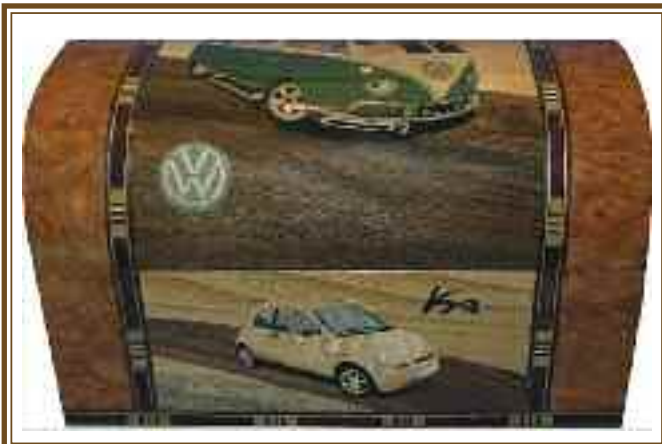
Well by Ole Schjetlein (detail overleaf)



Well by Ole Schjetlein (internal view)

Ole's wonderful "Well" was followed by a Very Highly Commended made by David Middleton of Chelmsford with his "Grandson's Motor Memories Box".

As you see below, David's "Memories Box" is a magnificent piece of applied marquetry. The VW camper van is a very popular vehicle. Although titled a 'van' it is more of a sort of caravan on a vehicle



"Grandson's Motor Memories Box" by David Middleton

chassis, very popular in the day with the Hippy community. The white and green colouring David has chosen for his depiction of that vehicle is, apparently, the most popular of the various colour schemes for this particular vehicle.

The other car we see is the Ford Ka, which, as in version one as we see here, was produced from 1996 to 2008. A later version of the Ford Ka is still in production as of this date.

But getting back to the marquetry side of things, the aboyna burr (burl in the USA) used for the edges of the box, combined with the very decorative bandings certainly makes for a wonderfully presented design and appearance.

The finish in this 2012 7A class, that being the advanced applied class, was exceptional, all as clean as a whistle, not a fault to be found.

Happily, and yet again, we have more judges comments to regail ourselves with, so let's see what the judges made of David's "Grandson's Motor Memories Box", here is what they said: "A busily decorated oval topped box. Each car looks realistic with well-cut wheels and colours. - Everything about this box is interesting mixing new and old. Each picture is nicely cut with good veneer choice. - Nice box and the vehicles looked very authentic. -

Fingers crossed, that lovely detail I noted at the exhibition has reproduced well here."

So once again, the judges rather liked the exhibit, and who can blame them? It is a very nice example of applied marquetry, and along with those others in this class seen in this episode of 'Rosebowl - almost made it', shows just what can be achieved in applied marquetry if you put your mind and skills to it and rise to the challenge.

In Class 6A "Royal Brine Baths Stafford" by Quentin Smith, of the Staffordshire group took a well deserved first place.

When you consider that class 6A is the Advanced Miniature class, then the amazing level of detail you see in Quentin's picture on the right, is simply incredible, just look at the little men working in the arches, I bet you missed them at first look - I did!

The next picture from the 2012 National to look at is Shao-Nan Huang's "Majestic Eagle in Action Flight" - what a detailed picture that one is! Of course it gained a second place in class 4 and was naturally considered for the top award.

To see what the judges thought about it, we once again go to their thoughts of the day, so here they are: "An excellent Eagle. The shading caused much debate - Scorching v's Pyrography. We decided the former. - A lovely picture showing movement not only of the eagle but of the water as well. I could not decide whether a bit of pyrography was used. - Dramatic picture! Very well executed all-round. - I only hope the incredible level of detail in Shao-Nan's picture transfers well to our printed page." - thanks judges.

Again, this 2012 International Marquetry Exhibition & Competition was a tough challenge and a difficult time for the Judges, but they judged wisely in the end.

Next we move onto the 2013 National Marquetry Exhibition held at the Gladstone Pottery Museum in Stoke on Trent.



"Royal Brine Baths Stafford" by Quentin Smith



Majestic Eagle in Flight by Shao-Nan Huang



Gladstone Pottery Museum in Stoke on Trent

In 2013, at that Gladstone Pottery Museum in Stoke on Trent (hosted by the Staffordshire. Group), Brian Freeman won the Rosebowl with his 'Reflections' in Class 6a, which you will see below.

There were a number of very close 'runners up' led by the maestro Alan Townsend, who kept his award winning reputation going by winning Class 5 with his 'Moving Out'.

You have to remember that Brian Freeman's Rosebowl winning picture is actually a miniature piece less than 12 square inches in total, which makes the detail work all the more amazing.



Moving Out by Alan Townsend



Reflections by Brian Freeman

On the other hand, Alan Townsend's 'Moving Out' is, of course, a much larger picture and the use of that beautiful harewood for the sky really adds an atmosphere to this Wild West subject.

Were the cowboys heading out from the O.K. Corral in Tombstone, Arizona for the

legendary gunfight at the aforesaid corral? Looks a possibility to me.

This was followed in the class by at least five pictures that must have been seriously considered by the Judges. There was 'The Chief' by John Jeggo of the Staffordshire group, 'Kingfisher' by Dave Gardener of St. Albans and a Very Highly Commended 'Who's Next' by Ted Neale, also of St Albans. Even the three Highly



The Chief by John Jeggo

Commendeds in this class would have been contenders for the Rosebowl at one time!

We do have some judges' comments to refer to for the 2013 'National, so let's see what they said:

“Moving Out - All the veneers work well in this picture. The horses and fencing were excellent. Faces I felt were a bit vague. - Outstanding veneer selection and attention to detail to the many points of interest in this picture. The quality of cutting and finish reflects the high standard in this class. - This picture almost looks like a painting. Excellent veneer selection. The fencing is very realistic.”

“Who's Next - It is nicely cut and very good use of veneer. But some of the light parts on the backs of the chicks are a bit heavy. - A lot of content to this picture. Excellent cutting of birds to give a realistic portrayal. Good background choice gave nice contrast. - Nicely cut picture. In addition to the blue tits the nest box and branches are well represented.”

“Kingfisher - The blue in the Kingfisher works very well and nicely cut. - Perfect choice for the electric blue of the bird. Lifelike and attentive. Must be an award contender, despite being a small picture. - The dyed veneer work well in portraying the Kingfisher. Stump and barbed wire look very realistic. - The shadow of the barbed wire on the wooden stump looks convincing. It is small details such as this which go to make up a realistic piece of work. The background veneer is nicely chosen and gives a good early morning or perhaps evening appearance.”

Unfortunately in 2013 there were no judges' notes or comments published in those days for the cover pictures, which is rather a shame because it would have been good to see exactly what the judges thought about those pictures, but you can see from the high quality of the pieces in question that they are of the highest order. The two pictures are, of course,



Kingfisher by Dave Gardener



Who's Next by Ted Neale

Brian Freeman's "Reflections" and John Jeggo's "The Chief".

There will be more of the 2013 'National in the summer Marquetarian, and then we move on to the "Almost made its" of the 2014 'National, so see you then.

Random Leaves on Trees

by David Walker

This is otherwise known as the Taylor Technique for putting leaves on trees etc.

A good few years ago Frank Taylor from the St. Albans Marquetry Group attended one of our Redbridge Group meetings to demonstrate a technique that he had developed for putting leaves on trees and bushes by cleverly using, of all things, a hammer and punch.

For years I have thought of trying the method but baulked at it. Who in their right mind, having spent months carefully cutting a picture would then attack it with a hammer and punch and risk wrecking it!

Well I recently plucked up the courage and created a small piece to experiment with. So with thanks to Frank Taylor I have documented my efforts.

To carry out this 'Taylor' technique you will need the following equipment:-

- 1/. A suitably cut picture
- 2/. A serrated punch
- 3/. A hammer, small hacksaw, file, triangular file.
- 4/. PVA glue or equivalent
- 5/. Quantities of different shades of veneer dust.

For this demonstration I have chosen a fairly easy design to follow and have cut a miniature picture of a tree in winter and I have chosen to transform the bare tree as you will see in my marquetry picture displayed in the next column, so that it will display its remaining leaves as would be seen in the latter days of autumn.

You can of course, extend this method in order to incorporate many more leaves than my simple demonstration displays, but that choice is entirely up to you.



Picture a tree in winter



Finished cutting tree

This hammer work cannot be carried out on an unmounted picture which would split when struck with hammer and punch. So I have mounted the finished tree on a piece of MDF. It is now stable and is ready for the next stage.

A serrated punch has to be made. This is easily done. Take a 6" nail and cut the point off. Secure it in a vice with the flat face uppermost. Take a small hacksaw with sharp blade and cut three cuts across the face of the nail to about one millimetre depth. Turn the nail 90° and repeat the process. The face of the nail should have a crisscross pattern. I use a triangular file and a thin one to file along the cuts to make sharper points. The punch is now ready for use. Nails of differing thicknesses can be used and can be useful additions to your tool box.



Filing the cuts to enlarge them



The tools used for this process



Cutting the 3 cuts with a hacksaw

If you wish to harden the nail in order to make a really hard wearing tool you will need to heat the serrated edge to a cherry red colour and then quickly immerse it in a container of cold water.



The serrated ends of the punches



Making the 90 degree cuts

However, if you do choose to follow the hardening process as described, do make sure to follow safety procedures and take appropriate care when heating metal to cherry red heat; you don't want to burn yourself or set anything on fire do you?

At this stage however, if you have not used this technique before it is advisable to practice on piece of ply wood as you don't want to spoil months of work by inexperienced punch work.



Some neutral coloured sawdust

When using the punch you must hold it upright as demonstrated in the photograph on the right, otherwise the indentations will be of unequal depth. Be sure to use the punch as vertical or upright as possible for uniform coverage.



My red, yellow and brown sawdust

Strike the nail punch firmly. Aim to go through the picture and into the base board. In my picture I started ‘punching’ in the bottom right hand branches but there is no correct place to start. Use your imagination and judge accordingly.



Everything ready for “punching”

Decide what leaf colours you want in you picture. In my picture I wanted autumn colours – reds, yellows and brown. In different themed pictures other colours may be required. The sawdust should be quite fine in order to enable it to be forced into the holes left by the punch. You can see the sawdust I chose to use in the photographs on the left.



Making the punched indentations

There are various ways to obtain the sawdust. I select the veneer that I wish to use and cut it into short strips and glue them together until they are the thickness of a pencil. I then put it into an electric pencil sharpener. The dust collected is fine enough to use. Another method I have



Indentations now made

used is to file the strips with a wood rasp or, yet again, you could sand with a coarse glass paper. If you require a coloured wood, dye the veneer before making the ‘pencil’ as described above. You will see that I have three basic colours which I have mixed together to obtain an ‘Autumn mix’ of tones.



Applying the PVA white glue

Wipe white PVA glue well into the punched holes and quickly before the glue goes off sprinkle the dust over them bit by bit. With the flat end of the hammer press the dust into the holes. Place a piece of polyfilm over the picture and press it in a press to ensure the holes are all filled.



Spreading the PVA white glue

I'll bring you the photos of that part of the process in the summer Marquetarian.

You will find this is a jolly useful technique that could be easily adapted for other uses in marquetry. We will bring you the next part of this tutorial, with photos, in the summer edition of The Marquetarian.

RESTORATION OF MURALS By Ivan Beer

C&G Company moved their Headquarters to Winston House and found on the reception wall a large marquetry mural depicting hand tools used on a building site.

In the yard behind the offices were found two badly damaged matching murals depicting machinery used on building sites.

It was thought that these panels had been covered by plaster board at some time and a future occupier, not knowing of their presence, drilled into the wall and cut large holes.

The management of C&G set in train their restoration.

This is where - through the Marquetry Society - three members of the St Albans Marquetry Group became involved and took on the task.

Enrico Maestranzi, Ivor Bagley and Ivan Beer, who together have more than 80 years of

marquetry experience, set about researching the history of the murals. There were large areas of the marquetry pictures missing and we needed to find plans or photographs of them in their original state.

We discovered an article in a Marquetry book by Marie Campkin it read

“Recently Mr Dunn has completed two more large panels for Tersons Builders Ltd for their Head Office at Dollis Park, Finchley. These panels were designed by George Ramon, illustrating the tools and machinery of the building industry”. The book was published in 1969 so we deduced that the panels were made in the 1960s.

It is interesting to note that Dr. Marie Campkin was the editor of The Marquetarian during 1965 to 1966. Also of note is that Mr. Dunn was made an honorary member of the Marquetry Society in 1965 in recognition of the work he has done for us over the previous years.

Fortunately, Arthur Dunn's family business was still being operated by his granddaughter Cheryl.

A. Dunn and Son is a family run business that has been making marquetry since 1895. The founder's marquetry has been on many luxury liners, including the Titanic, Mauretania, Aquitania, Lusitania, The Queen Mary and The Queen Elizabeth. The marquetry panels for the Pullman cars, including the Orient Express and its restoration back in the 1980s. Two landscape murals showing the history of tobacco for Gallaher's Tobacco Co, The Queen's dolls' house in Windsor Castle and restoration to 2 floors at Buckingham Palace, not to mention work carried out in churches, and reception rooms in noted buildings, completed by Cheryl Dunn in 2011.

We contacted Cheryl who was very helpful and wished us well with the restoration, but she could not find those original drawings they used.

Unfortunately Tersons Builders Ltd could not help us either.

Insertions into the pictures needed to be to the high standard and in sympathy with the intentions of the panels to display the machinery. Therefore, the surrounding background features should be subdued.

A trip to the veneer outlets proved some difficulty when trying to match the existing veneers.

Fortunately, although also badly damaged, there was an empty panel available. We were able to use this for the sides of each panel. It would have been very difficult to match the background veneer without this.

There was a total of 130 highly visible screw holes throughout the panels and we left these to be dealt with by the French polisher.

We hope that C&G are pleased with the finished product.

Editor's Note: We follow Ivan's text with a series of stills taken from the video they made of the mural restoration.

These stills are taken directly from the video itself, we hope you find them as enjoyable and interesting as your editorial team does. We will continue with part 2 of these stills series in the Summer edition of The Marquetarian.



The author with the damaged mural



Enrico inspects the damaged mural



Showing the damage to the mural



The "thickness" of the damage



The repair work is a tall order!



Enrico & Ivan plan the next step



Enrico & Ivor measure up



Enrico & Ivor get to work



Enrico prepares to use the router



Enrico lines things up



Need ear defenders for this part



Enrico & Ivor are progressing well



Inspecting the progress in daylight



Enrico prepares for more router work



A nice example of clean routing



The "restoration" is progressing nicely



Enrico & Ivor inspect the work so far



Looking good - now onto the next stage



Window prepared for marquetry insert



Inserts are "test" taped in place



A broader view of a repair insert



Ladder and supports added to insert



Marquetry is now ready to glue in place



Enrico & Ivor clamp it all down



Finally fitted and fixed in place



Nearly there. More photos in the next edition of The Marquetarian

Readers Letters

Regarding "Competition Questions"

(Note: The following feedback refers to Ivan Beer's Reader's Letter in the autumn edition of *The Marquetarian*)

Dear Alan,

Re: Ivan Beer's Reader's Letter - "Competition Questions" *Marquetarian* 269. First of all, I am not sure I have identified the work Ivan is alluding to, but I am sure I agree with the rest of what he goes on to say.

When I started marquetry (in the 1960s) older members told me of judges who went to exhibitions armed with magnifying glasses and marbles?

Is this indicative of a mania? I am not suggesting judging is carried out in the same way today (thank goodness) there is more emphasis on positives. But still there exists a whiff of the old school and that, surely is a negative.

More power to your elbow Mr. Beer.

Regards,
David Meadows

And more:

Alan:

Being an American with no experience of your exhibits I must respond to this letter with a generic sense I have of shows, exhibits and especially judging and progress.

My very first round of golf as a teenager I was lucky enough to play with an honest man who said with authority, "how are you going to know when you've improved if you don't count every stroke?"

Unless I misread Ivan Beer's letter it seems he wants no judging, no awards, and no jurying either. Nor can I understand his remark about hobbyist compared to professional quality. I am a retired cabinetmaker and have always said and believed a simple idea: hobbyists

have a luxury professionals lack, their time of construction is open ended and therefore there is little excuse for lesser quality work being done. In cabinetmaking, machinery can make some things easier to fabricate but the tools of marquetry are relatively inexpensive so that is an equalizer. Indeed, marquetry requires practice to become expert, nothing else. Most professionals are limited by the demands of their customers and their market niche. Hobbyists can make anything they want.

Personally my wood marquetry only shows in art shows here in the states mainly because there are no real organized marquetry shows here. Art shows are generally juried (a juror decides if your work is "worthy" of being shown at all) on the premise that it improves the quality of the art shown and therefore it also improves the quantity and hopefully quality of the attendees the show attracts.

I honestly can't see an exhibit which allows anyone to show anything as helping any exhibitor improve. Certainly jurors are flawed, judging has its unfairness. That is life. If rejection destroys you perhaps you need to do something else. Like every form of art and or craft, the doing is the point. True artistic satisfaction occurs in the doing, the simple completion of every piece that pleases you. Doing it for awards is sales and marketing neither art nor craft. Art is a personal experience.

I have said a hundred times or more as answer to many questions about how and why I make art because I have to, I would do this if I was simply filling a warehouse and never sold a piece.' (FYI: I have made 350 odd pieces since I became serious in 2012 and I have on hand about 50 I would like to sell and another 12 I will never sell as they hang in the living area of my home.)

Showing, exhibiting and indeed selling are all a possible afterthought, not a purpose. One man's opinion for sure.

Robert Bruce Weston

USA member

Many thanks David and Robert for your comments on Ivan Beer's suggestions for changes he recommends should be made to our National Exhibition judging parameters.

As editor I must sit on the fence and give fair voice to either side of any debate or argument - no bias allowed here.

So, to be fair to Ivan, I have passed these two example letters (there are others as well) onto Ivan for his responses to them, so here is what Ivan has to say:

Ivan replies: "I think that the essence of my letter was certainly not sour grapes for my exhibits not winning. I have no illusions about that.

I am very concerned about the fall of membership of the Marquetry Society and in keeping with its aims "To promote and further the ancient art/craft of Marquetry" I am trying to generate a change of thinking.

The aim of the annual exhibition is that it is held for this purpose and the competition itself is intended to create further interest for the current members.

However, it would appear that the competition is now seen as the main function.

Let me give an example of how, in my opinion, I feel we should be thinking.

St Albans Group have a stall at Hatfield Craft Fair every year to recruit members

Normally we get one or two and sometimes none! This year we had a change of strategy and placed Ivor Bagley's egg prominently on our stand and, instead of people drifting past just giving us a glance, they were attracted to have a closer look. This enabled us to engage them in conversation and encourage them to look at and study our display.

The name on all of their tongues was "Fabergé".

As a consequence we signed up seven new members.

Bob I am sure that you are very familiar with this sales technique.

I have seen your work and it certainly draws people in for a closer look."

Regards

Ivan

Marquetarian Content and other thoughts

Dear Alan

After reading the winter edition of our journal I feel the content is moving in the right direction to interest independent and novice members. There were seven articles of a practical nature which I found interesting, particularly the finishing method and how to mount a picture.

If we look at the Autumn edition we have the editorial, five reports from committee members, the minutes of the AGM, 2019 international pictures, rosebowl, mounting a picture, exhibition results and abstract art. Only one page of a practical nature. I have been doing marquetry for forty years now but all I found interesting in this issue was the editorial and having a look through the pictures.

I feel the journal should include more articles of an instructional nature and perhaps projects aimed at the novice and intermediate. Some ideas are:

Selecting veneers and where to obtain them. Adhesives and glues, sand-shading techniques, plans for projects, boxes etc.

Hints and Tips page

Window method discussed in detail

Circles, lines and curved stringers

Creating faces

Baseboards

Types of cutting implements & Bleaching veneers

I have enclosed a couple of designs for marquetry pictures and plans to make a trinet box which were included in the Marquetarian from the 1960's perhaps something on these lines could be considered.

A letter from the editor to all members in the mid 1960s is enclosed.

Yours sincerely,
George Skorupka

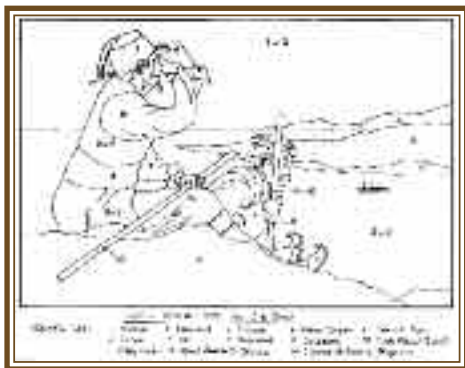
Hello George,

Many thanks for all the paperwork you've sent me from the earlier days of the Marquetarian Society.

The letter from the editor to the membership is very interesting indeed. The editor at the time was Dr. Marie Campkin and she was editor from edition 51 (summer 1965) to edition 58 (spring 1967). The letter covers the topics of our finances, the increase of pages in this journal from 12 to (a hoped for) 28 pages, a proposed reduction of photos printed (it was 4 in edition 52 for example - 11 in edition 55 - 4 in edition 57; so not too many as compared to today). There was also the question of the small kits supplied with the magazine - this was something that turned out to be not at all practical in the long run.

Those original design drawings were also interesting, one is shown in the next column. Today such designs are available in our website design library rather than being included as inserts in the journal/magazine. They can all be printed directly as presized A4 sheets when seen on screen on your computer - and there are many hundreds of them for you to choose from, some of them even have a suggested veneer list accompanying the picture.

As to subjects for articles to be featured in The Marquetarian, well of course, we are more than happy to include whatever it is that the readers would prefer to see in these pages. We do try to be diverse in our content and cover as much as possible to stimulate the interests of seasoned and highly practised marquetarians along with enthusiastic veterans and beginners alike. Hopefully there are no intentional



biases in our content, we hope to give a good coverage for all levels of marquetry expertise. If you, our readers, would like us to steer The Marquetarian in a different direction, such as George suggests, then do write in. Also, if you have techniques you would like to share, again, just let us know, we are always very pleased to hear from you. Editors have always pleaded for material, so take this as an invitation to all readers to write something for us.

Alan.

Regarding Finishing

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

Karen Russo

Thanks Karen,

I will see what I can 'dig up' for the summer Marquetarian, watch this space!

Alan.

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U.K	£24.00	£24.00
Rest of Europe	£26.00	£26.00
Outside Europe	£31.00	£31.00

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

OPTIONAL OFFERS:

Veneer Pack (UK only - basic pack) £7.99 (includes P & P) available from supplier John Coffey. (Address details page 6)

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

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

Prompt payment is much appreciated

PLEASE NOTE:

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

Thank you.

Items For Sale by the Mem. Sec.

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

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

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

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Marquetarian DVDs - 40 editions per disc 1/40 - 41/81 - 82/122 - 123/163 - 164/204 - 205/245 - all at £20 each	

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

Tel: 01474 814217

Email: peter@marquetry.org

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

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

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



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

Veneer Identification

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

Sand Shading and General Enquiries

Quentin Smith, 15 Newport Rd.
Eccleshall, Staffordshire, ST21 6BE
Tel: 01785 850614

Email: qjsmarquetry@gmail.com



Recommended Suppliers



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



516 - HC Class 5

"Raptors"

by Mike Roberts of the Sutton Coldfield Group

2020 Marquetry Society International Exhibition, Chelmsford,

Entry Form

Please carefully read the 'Notes for Guidance' regarding COPYRIGHT and REPRODUCTION RIGHTS and the declaration that you made the exhibit, in the International Exhibition Rules before signing the declaration at the bottom of the form.

Please use **CAPITALS** throughout

If you would like your Entry Form or Exhibit Acknowledgement sent via Email would you please place a capital "E" in the appropriate 'tick box' and ensure that you add your Email address clearly in the relevant space below.

Last Name: Mr/Mrs/Miss/Ms.:		First or Preferred name:		
Membership No.:	Address:			
Group:	-----			
Tel. (day):	-----			
Tel. (eve):	Post Code:			
Date of Birth if entering Class 9	Email address:			
Title of Exhibit (and type for applied classes)	Special Award Eligibility (AM) (P) See note	Class	Size (centimetres) for Classes 1-5 8 & 9	
			Width	Height
Total entries: Fee: 50p per entry, £1.00 minimum. (Not required for members outside the U.K.)				£
I wish to receive a catalogue and results. (£2.50 inc. postage) See note 1 below			Please tick	£
I enclose £..... to cover return postage for my work			Please tick	£
I declare that my entry was laser cut		Please tick	<input type="checkbox"/>	Total fee enclosed
I would like an assessment of my work (Ind & Junior members only please)		Please tick	<input type="checkbox"/>	
Please acknowledge receipt of entry form (SAE enclosed)/email		Please tick - or add E		
Please acknowledge receipt of entry (SAE enclosed)/email		Please tick - or add E		
My exhibits will be sent by:		Please return my exhibits by:		Marquetry Society Use Only
Group delivery Personal delivery Post Rail Other (specify) <i>Delete as applicable</i>		Group collection (from Exhibition only) Personal collection (from Exhibition only) Post Rail Other (specify) <i>Delete as applicable</i>		

Note 1: The Catalogues will be sent with the return of the exhibits, therefore no postage is required where this applies.

If the exhibit is eligible for the Artistic Merit Award or the Portrait Award and you wish to have it considered, then please denote this in the box (AM for Artistic Merit, P for Portrait). Both could be applicable in the case of an original portrait. See item 4 of the Rules.

I hereby declare that I have read and will abide by all the 'Rules for the International Marquetry Exhibition Competition' as published in the Marquetarian. We reserve the right to exclude a piece of marquetry

Signed..... Date.....

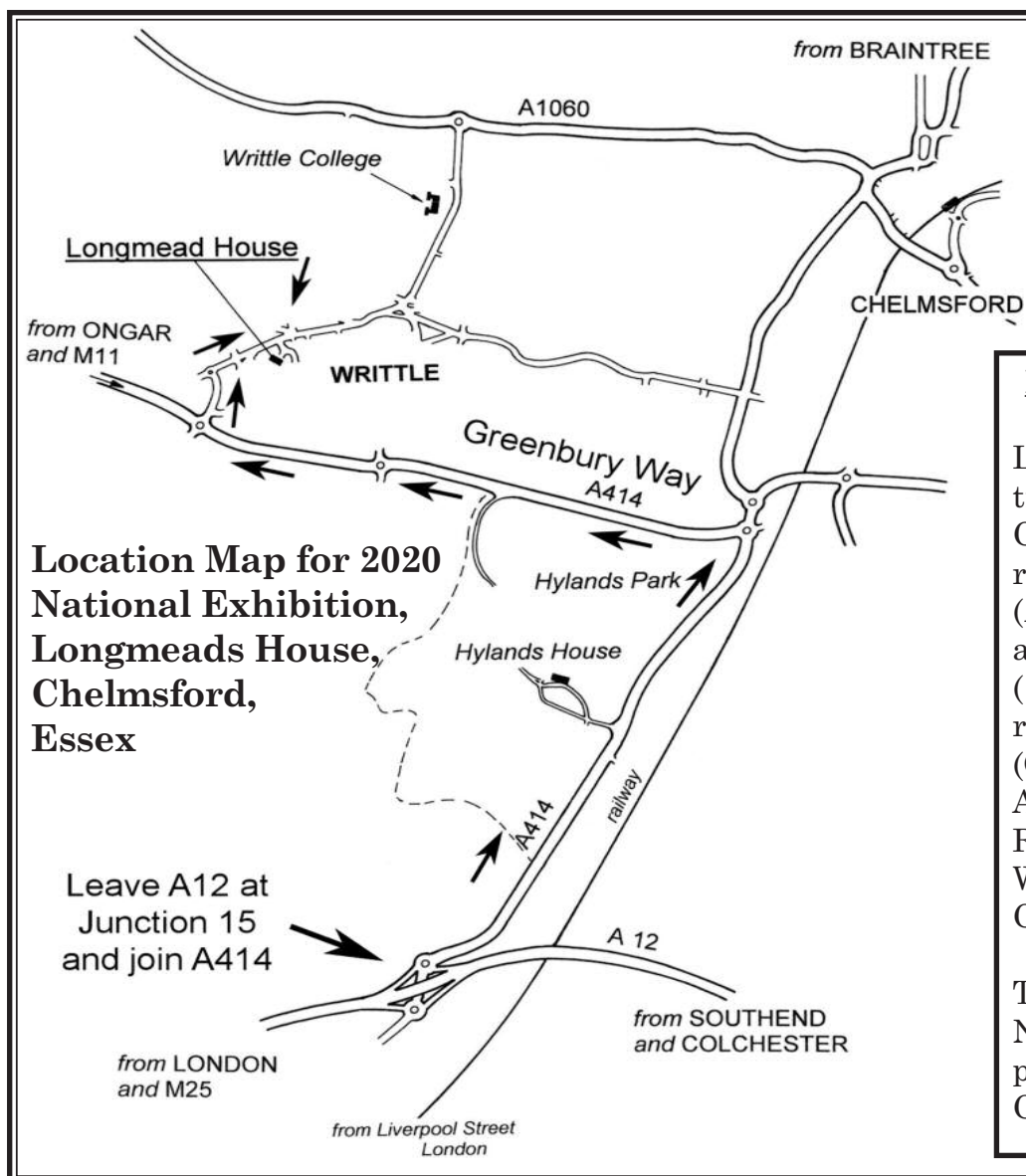
2020 Marquetry Society International Exhibition, Chelmsford

Entry Form Notes

Please read the 'Rules for the National Exhibition' and 'Notes for Guidance' and the following notes carefully

- 1/. Complete the Entry Form fully using CAPITALS throughout.
- 2/. Entry fee is as follows: £1 for up to two entries and 50p for each additional entry. **Do not send cash.** Cheques or postal orders must be payable to "Chelmsford National 2020"
- 3/. Enclose a stamped addressed envelope (SAE), if applicable, for each acknowledgement required.
- 4/. Send the completed form, entry fee, return carriage remittance, (if applicable) and SAE (if applicable) to arrive no later than **25th April, 2020** to:
David Middleton, 11 Copland Close, Great Baddow, Chelmsford, CM2 7NY.
Tel: 01245 472945.
- 5/. Send exhibits to arrive at any time before **9th May 2020** to:
Alan Townsend, 3 Green Walk, Marden Ash, Ongar, CM5 9HR. Tel: 01277 363058 (to make arrangements for personal delivery)
- 6/. Exhibits will be returned after the exhibition providing the appropriate carriage charges have been received.
- 7/. It would be helpful if fees for group members could be collated at group level and a single payment made covering all the group's entries.

Note 2: Exhibits sent from outside the UK are no longer required to pay an entry fee for their exhibit/exhibits



Driving Instructions

Leave the A12 at junction 15 for the A414 to Chelmsford. At 1st roundabout 1st exit (A414). At 2nd roundabout 2nd exit (Bulimers way). Mini roundabout 2nd exit (Ongar road) Approx. 1 mile on right Redwood drive. (Sign to Writtle Community Centre).

Travellers with SAT-NAV can also add the post code to the address: CM1 3LY.