

Marquetry Matters



The Quarterly Newsletter of

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No. 244

2018

Editorial

The fact that this September issue of the newsletter covers three of the four major events of our marquetry year again raises the question of the newsletter's future periodicity (I do like that word!). This, hopefully, you will recall I voiced in the last issue. Was I inundated with comments as requested? Was I *****! Not a jot!

Reports follow, therefore, on the AGM/BHCAC Open Day, the Royal Show and the Working With Wood Show, which I hope you will all find interesting. There's a chance that we will gain a new member as one lady visitor to the WWWS expressed interest in visiting the Tuesday workshop group, but, as always, we are not holding our communal breaths! And we recently lost one of our stalwart members. This brings up the subject of membership and our future in general.

We have not had a new member now for a couple of years, not that one subscription would make much difference to our financial situation. Things are not yet grim but the horizon doesn't look good! Our Hon. Treasurer advises that we need around 11 members to attend the Saturday meetings with their small attendance fees to cover the cost of hire of the BHCAC premises. We are currently averaging about 6 attendees. Do the sums! As well we are lucky to break even on the cost of mounting the WWWS display. The question is: 'How long can it go on'.....?

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Member News

As mentioned previously and later in the President's report, we recently lost one of our stalwart members, Viv Wood. He was a member of our Society for nearly $\frac{3}{8}$ of his life and will be sorely and sadly missed.

Got a Minute or Two (Designed to keep the members informed who are unable to get to the meetings)

Over the last 3 month period our poor Hon. Sec. (new) has had to cope with 37 pieces of inwards correspondence and 15 outwards. I feel that he didn't quite anticipate this workload! However nearly all of it was of an administrative nature and there is really nothing further for me to report!

The 2018 Annual General Meeting

President's Report, 2017-18.

It does not seem 12 months since we celebrated our 40th Anniversary with a well-attended lunch at the Ringwood RSL, but here we are already 41.

Our main activities for the year have been the Open Day at Box Hill Community Arts Centre in July, where we had a display of work and a demonstration by members, but had only about 20 visitors, the Working with Wood Show at Caulfield Racecourse, where the hired equipment saved the day for the 5 members who manned the stand, and our Christmas Lunch and Competition in December. 19 people attended, the highest number for some years, including 6 visitors, 5 from Bob Taylor's family, who enjoyed the lunch and display of work.

Attendance at meetings and workshops, Box Hill and Heathmont, has been rather low, mostly only 5 or 6 members, which is a problem as we do not cover our rent payments.

We are all getting older and we have not had a new member for at least 2 years. Sadly, on 2nd July, after a 3 year battle with ill health, Viv Wood passed away. Viv joined the Society on 24/02/1985 and has been a very active member, serving as President, Vice President, Treasurer, Committee member and Historian. Goodbye Viv, we will miss you.

Thank you to the committee members and others who have assisted with our activities during the year, Charles, Greg C. Jan, Dennis, John, Greg B. and Chris.

Elsie Knaepple.

Secretary's Report 2017-2018

Current membership has dropped to 17 (2 fewer than last year) due to the passing of Viv Wood and resignation of Graham Kilby.

Attendances at meetings and workshops has declined also due to sickness of members.

The public Liability Insurance for 2018/19 has been paid Certificate of Currency received.

The Venue Hire Bookings for 2019, for the Box Hill Community Arts Centre have been returned. We expect to receive confirmation by August. Discount support application will be sent out later and assess by Council in January.

We look forward to the Timber and Working with Wood Show to be held at Sea Works in Williamstown from 7th to 9th September 19. This year the show is under new management. We are awaiting details of the show.

Again this year we sponsored the Royal Agricultural Show Arts & Craft (Marquetry) Section, and are hoping we get plenty of entries.

Marquetry Matters are now mostly sent by email and are now published quarterly, which has reduced cost of printing and postage.

Many thanks to all members who have assisted me during the year.

Charles Watt

Dates for Your Diaries

22nd September – 2nd October, Melbourne Royal Show.

10th - 11th November, The Dandenong Show. Entries close 19th October.

8th December - Xmas Break-up.

The 2018 Royal Agricultural Show

Greg Battison, one of our long-serving members was the judge for this year's show. He advises that there were 13 entries; prizes awarded were: 1st, 2nd and 3rd; Very Highly Commended; Highly Commended and Commended. Apparently there wasn't much difference in the points just a few little snags that really

could have changed a lot of the places but, as Greg says, “you see what you see. As you know it is hard breaking down each piece but the notes I make are intended to help, but it is a great experience doing this”. The only entry that Greg recognised the maker was the winner, our own Roy Turner. Good on you Roy! No photos available at this time; I’ll have to stir someone up to get them! I wonder whether there were any entries from outside the Society.

The 2018 Working With Wood Show

This year’s show was under new management, Phoenix Exhibitions P/L, and at a new location at SeaWorld, Williamstown. We must have been involved with this show for some 20 years and I for one was concerned that the location was somewhat remote but the good number of visitors seems to repudiate this.

When I think of it many of the shows have been ‘out-of-town’ so to speak. The ones at ‘Geoff’s Shed’ in the City was good for access but not for parking. The out-of-town locations of the Royal Showgrounds and the Caulfield Racecourse were OK for parking but not that easy by public transport. It must be challenging for the organisers to decide where next but I understand that next year’s will be back at the Showgrounds. Whether we participate is another matter. As mentioned in my editorial we will soon have to seriously look at our operations from a cost point of view.

This venue was interesting in that it was held in what must have been once a very large boat workshop. The overhead cranes are still evident but very much idle – if they were to move much of the added lighting, etc. would be destroyed! The building is part of the Williamstown Maritime Precinct and adjoins the Maritime Museum which holds a fascination array of memorabilia. There’s even a Pirates Tavern tucked around the back that you wouldn’t realise is there, but the Sunday arvo six-piece band was quite impressive!

The amount of space was relatively small. If a number of regular businesses had been there, namely McJing Tools, Carbatec, Carrolls Woodcraft, Hardware for Creative Finishes and even the Billinudgel Woodworks, who each commanded a large area, there would have been a quite a problem. As it was the solid timber brigade were well represented with some magnificent timbers on display, many mill-sawn on the spot. If one was in the market for solid timber it would have been like being in a lolly shop! A bit costly, though.



Our Stand



Looking North



Looking South



All that Timber!

The 2018 BHCAC Open Day

The Box Hill Community Art Centre – our meeting-place hosts - held its annual Open House Melbourne recently (This is part of an overall Melbourne City Open House event) and it was fortunate for us that it coincided with our calendared Saturday meeting day, which was also our AGM day as it happened. If we had had to put on a display any other day we would have been pretty disappointed as we only had a few visitors through and most left empty-handed; even our brochures didn't appear to appeal much!

Elsie and Charles attended a User forum meeting recently when the Open Day was discussed and the attendees generally agreed it to be a waste of time; it will probably not be held next year.

News from other Societies

The Marquetry Society

The following reviews get you up-to-date with the Marquetarian publications now in our library. I have included the more salient items that would interest us but that does not mean that the various executive reports, etc. are no less interesting and informative.

Main Contents Issue 262 – Spring 2018

Marquetry Tools (p6) - basically promoting Peter White's training DVDs.

Eddie & Highgrove (p10) - In June 2017 the Treasurer and the Chairman of the Cotswold Group received a letter from the C.E.O. at Highgrove to say that his Royal Highness Prince Charles was pleased to accept Eddie Stevens' marquetry portrait of the Queen Mother along with the 'Best in Show' cup that the portrait attracted at an exhibition in Ontario, Canada in 1987. What a feather in the marquetry cap!! Get a look at the picture, too.

Book Review (p12) – 'Pacific Northwest Coast Native Art in Marquetry' by Paul R. Dean demonstrates how marquetry (whether using the saw or knife for cutting veneers) can be adaptable to any subject in addition to Pacific Northwest Coast Native art. Interesting stuff.

An idea for Marquetarians who saw cut (p14) – This article by David Meadows throws a new (to me) slant on saw-cutting but I'm going to have to re-read it to get the full import of it. One thing that bothers me is how to cater for the head of the Chicago Screw when the pack of veneers is on the saw table. I imagine that you've got to place an additional thickness of veneers between the heads to allow the pack to lie completely flat on the table. I'm not sure whether these screws are called Chicago Screws here but they are readily available at Officeworks (for binding papers together).

A Friend We Will Miss (p16) – Ivan Beer pays a very nice tribute to Ted Neale, a member of the MS who has recently passed on. The photo showing Ted's marquetry adorning his casket conjures up all manner of questions – did someone remove them before the casket went to its next destination? I rather hope so! It brings to mind the fact that my wife Barbara threatened to have all my veneers cremated with me at the appropriate time. I have thwarted her, though, by storing them in my retirement village workshop store for the 'workshoppers use'!

Veneer Grid (p17) – Part 6 of a series featuring unusual figuring on another 24 common veneers. 'Common Veneers' wow! I've not heard of many of them – the figuring is magnificent and is captured beautifully in the photos – well done Mr. Editor or whoever produced them! How on earth you can get such accuracy of colour in such photos beats me!

The 2017 International Pictures (p20 to p28) – 24 examples of magnificent marquetry from the winners of the various categories of the last competition. Enough to make me want to give up!

Rosebowl – Almost made it (ps29 to 36) Another 16 magnificent examples of marquetry from days gone by.

That's not Marquetry is it? (p37) – A really complex subject that I will have to read again and again to thoroughly understand!

Marquetry Kits (p45) - Recently Marquetry Society member John Mathews of The Cove Workshop sent the Editor one of his latest marquetry kits for review. The Ed's glowing review culminates in advising the following: The website address to see the range of marquetry kits and to order online is:

www.marquetrykit.co.uk/marquetry-kits. Worth checking out, but I feel that packaging and posting to Australia would be prohibitively costly.

Reader's Letters (p46) – Essentially one letter that focusses on the challenge of voluntary work within the Society. If it wasn't for the volunteers the MS would surely fail. This must apply to an awful number of societies and clubs worldwide and, in particular, any associated with the arts and crafts. What the answer is I do not know.

Main Contents Issue 263 – Summer 2018

Trials and Tribulations of a Beginner (p13) – So true!!

General Data Protection Regulation Policy (p15) – A General Data Protection Regulation Act became law in Britain on the 25th May 2018; this law grants individuals (in this instance, that means the membership of the Society) a number of rights in relation to the data and information stored on members. Sign of the times, eh? I, personally, do not know whether there is some such legislation here in Australia (but I am sure I will be put right in time!).

Marquetry Tools (p16) - A brief note on the merits of Wood Stopping, Grain Filler and Polycell Wallpaper Paste.

Veneer Grid (p16) – Another 24 gorgeous, rare and exotic veneers. This time including Bog Oak which we haven't seen here for about 35 years!

Adhesive Tapes for Marquetry (p17) – An article taken from a Beginner's Page article many years ago by Ernie Ives (1995 in fact) in answer to recent enquiries as to "what is the best tape to use for marquetry?" It is interesting to see the various attributes of: Gummed White Tape; Gummed Brown Tape; Scotch Tape; Sellotape; Masking Tape and Magic Tape all spelt out. And it's even more interesting to think of every one of those products is still with us to this day (Also on both sides of the world!).

The nostalgic theme continues to the end of the article with a reference to the Skarsten Scraper, the availability of which has long gone. I have one in my kit (actually it was my Dad's before me!) but could never get it to work satisfactorily. I've had better luck with the plate scraper which as it happens is also featured in the article.

The 2017 International Pictures (ps20 to 28) are featured together with the judge's comments. One can learn so much from these. Another array of magnificent works.

Rosebowl Almost Made It by Gordon Richards (ps29 to 37) - Part 7 moves onto the 1992 National Marquetry Exhibition. Yet another array of magnificent works including a more conversational lot of judge's comments. 27 years ago and the highest standard of work had already been established.

A Friend We Will Miss - Clive Jones (p38) – A beautiful obituary on a guy whose contribution to marquetry generally and to the Marquetry Society in particular has become legendary. He scanned every single page of the entire publication run of The Marquetarian from edition number one up to the latest issue; he scanned and saved to digital file every single one of the entire 35mm slide collection from the National Exhibitions ranging from the late 1960s to the 1990s when they went digital; the Society's designs library on the Society's website was Clive's idea. In addition Clive managed the Independent' Corner, no mean feat. What a record of achievements. He will be sorely missed by legions of followers. The last line sums it up perfectly: "Rest in Peace Clive Jones - a true Gent."

Virtual Marquetry (p40) – Imagine having a file or folder full of photos of various veneers; extract a piece of that photograph and insert it into a pre-prepared drawing and so on! The mind rather boggles!

Commercially Colour Dyed Marquetry Veneers (p44) – Read it and learn!

Reader's Letters (p46) – An interesting letter from one Sara Nikfar from Iran. She has joined the "KaminOKaman" group that work marquetry with a new technique that is called "ZarifNegare". This style is different from any other marquetry approach in Iran. It will be interesting to see what the Editor of The Marquetarian comes up with! Check out the website <http://kaminokaman.com/> and also one in the MS' website which must have been developed since the Summer Marquetarian. Fascinating stuff.

Technical Article

The following article is taken from The Marquetarian No. 20 of October 1957 and is, I believe, as valid now as it was then.

SELECTION AND SUITABILITY OF VENEERS

By REG. WILCOCKS

This is a difficult subject for beginners and experts alike, as many new veneers are reaching the market and those who have to rely on the Postman to deliver them often find on arrival that they do not have the necessary grain formation visualised for the picture in mind; for example if you ask for Zebrano it may arrive with very fine stripes or rather coarse broad stripes or, again, going off at a tangent. So my advice is when sending for veneers by post, also send a diagram of grain direction, etc., stressing that you do not require any substitute. For those that can visit the retailer for their purchases this article may still be of value and I will try to describe the veneers with little or no diagram. We will start with the light shades and then travel through the various shades to black.

In white we have two useful veneers in horse chestnut and holly. Horse chestnut has a faint grain, is easy to cut, useful for sky or background but the pores apt to pick up the dust from darker coloured veneers alongside when sanded. If this is liable to occur use holly in lieu of, as, although harder to cut, with very little grain showing the pores are so close that dust will not penetrate if the veneer is genuine holly. Proof: - Chess boards made of ebony and holly, or rosewood and holly have perfectly clean white squares. White Poplar (Abele) is not very useful as it is inclined to be woolly in texture. Port Orford Cedar, sometimes sold as Pine, is nearest to white with only a faint grain showing and the grain being quite straight would be excellent for a plain background.

Off-whites and mineral streaked veneers, Sycamore, Maple, Ash, Beech, Birch – of these, all except Beech, give quite a variety of sky effects. The wide open grain of Ash tends to trap the dust of darker veneers, this is not too serious as it helps to show the good figured grain. Birch has a very silky sheen and has a variety shade to a deep fawn. Sycamores and Maples with a wild grain have a good sky effect, but with the mineral stained variety can produce natural cloud effects or even choppy seas. I have seen Maple with a deep grey mineral stain on half the veneer suitable for a foreground of sea or even rough ground, leaving the other half as a perfect sky. This type of veneer I am sorry to say has to be purchased at the shop, not through the post. Beech of the pale variety is a good substitute for a pale Lacewood (Plane) where light and shade are necessary with veneers of the same markings.

Next come the yellows, in Box, Capomo, Obeche, Avodire, Ayan, White Afara, Olon and Acacia Burr. Box, although saw-cut, is useful for a plain yellow surface, and sands down quite perfectly even though hard to cut. Capomo has an inter-locking grain useful for sky and water but hard to cut. Obeche is generally used as a waste veneer for transferring designs on to, as it is very easy to cut, but a bluish grey stained variety is very effective for an early evening sky or fairly calm sea or lake caution being taken when sanding down on account of its softness. Best quality Avodire makes a good sunlit sky with cloud effect, poorer quality is dull and useless.

Ayan, although straight grained and coarse, can be useful. The figured variety Movingui makes an effective sky, but is hard to cut, and both tend to brown with age. White Afara, a distant and different species to Black Afara (Indigo), is useful where dark flecks are wanted on a yellow background such as a cornfield. Olon is similar to Sapele in stripe, although the stripe is usually wavy and could be used for a light border or background. Acacia Burr is a very attractive light yellow burr suitable for foreground shrubs, flowers or flowering trees.

Of golden yellows we have Larch, Lime, Citronella (figured Lebanon Cedar), Aspen, Sabicu, and East Indian Satinwood. Larch, Lime and Aspen are typical sky veneers or even water where you have a bright sky and wish to reflect same in the water. Citronella polishes up to a good golden yellow but the darker grain stripes limit its use to small objects such as the fins of fishes or parts of birds' wings, window frames, and lattice windows. Satinwood has a close interlocking grain making it suitable for foregrounds such as cornfields and seashore, etc. Sabicu, sold sometimes as Brazilian Sycamore, is a very beautiful veneer, even when of the fiddleback variety, and I have seen this used in a picture depicting pieces of furniture. Makes a good background and a lustrous finish. Other golden veneers are golden Olive Peroba and Amboyna Burr, the former of the fiddleback variety is useful for wavy hair or flower petals. The latter of an auburn shade is suitable as tight curly hair, bushes and rockery.

To be continued

Odds & Ends

Came across this link recently on the Fine Woodworking site. It describes a brilliant way of extending the reach of clamps, and is well worth a look at for those large picture edges:

<https://www.finewoodworking.com/2015/03/16/extend-the-length-of-your-woodworking-clamps?>

This Month's Design

Found this in a Pinterest Intarsia drawing file so think that it would not be subject to copyright. I reckon it would make a great marquetry picture.



**THE MARQUETRY SOCIETY OF VICTORIA
INC**

The aim of our non-profit Society is to promote and foster interest in the art and craft of marquetry.

Meetings are held at the
Box Hill Community Arts Centre,
Cnr. Combarton and Station Streets, Box Hill,
Melways 47 D11
on the fourth Saturday of the month, with hands-on
workshops on the second Saturday of the month.

Hands-on workshops are also held on Tuesday
afternoon of each week, 1pm to 3pm, at the
Scout Hall, Cnr. Edith Street and Heathmont Road,
Heathmont. Melways 50-A11

Phone anyone to check times.

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MEMBERSHIP OF THE SOCIETY

Direct all enquires to the Secretary.
An annual membership fee of \$40 and a
joining fee of \$6 apply.

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MARQUETRY MATTERS

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MEETING & WORKSHOP DATES

coming up

SATURDAY 12.30 to 3.30 P.M.

@ BOX HILL

Workshop	13 th October
Meeting	27 th October
Workshop	10 th November
Meeting	24 th November
Xmas Break-up	8 th December