

The American Marqueterian

Spring 2015



Quarterly Magazine of the American Marquetry Society

A non-profit organization dedicated to the advancement of the art and craft of marquetry



Member Gallery



Tray by *Paul Schurch*



Fall of Saigon by Bill Leonardt, based on the iconic photo. The picture, which measures 17.5"x15", earned a blue ribbon at the Long Island Woodworkers' annual show last November. Note in the detail below that the rotor blades were done with sand shading.



Sunset by Tammy Billeci, made from Zircote, rosewood, cocobolo, blood wood, yellow heart, maple, holly and and unknown wood using the double bevel method. The pattern was adapted from a postcard to take advantage of the grains and colors in the veneers.



The Chinese Lady by Jack Kossover. 13" x 12.5"
Jack got the idea for these pictures at a Chinese restaurant where he saw these images on the bags noodles came in. The pictures were cut with a knife using the window method.



The Dragon by Jack Kossover. 14"x12"

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On the Cover:

Al Spicer of the Marquetarians of the Carolinas Chapter was the winner of this year's Three Veneer Challenge. Entitled *Fall is in the Air*, Al's picture is 20" wide x 16" high. The three veneers he used include crotch mahogany, prima vera, and myrtle burl. Congratulations, Al!

President's Message

Three Veneer Challenge. The Marquetarians of the Carolinas Chapter, the Columbia River Oregon Chapter and the Northern California Chapter all competed in this challenge. The participants and winners are listed on pages 14 and 15; check it out.

Congratulations to all eight of the artists/crafts-people. The four judges, Ernie Mills, Bob Fontana, Del Porter, and Dave Peck, had a difficult time picking winners as all entries were very good.

I'm thinking that this would be a good contest for all AMS members, whether you belong to a Chapter or not. Watch the next issue of the *American Marquetarian* for the announcement. For those who want to get a jump, the rules are listed on page 3 of the Winter 2014 issue of *The*

American Marquetarian. The rules are pretty simple: Only three veneers including any borders or frames, must be an AMS member, take a picture and send it in. There might even be prizes. Note: please make the Three Veneer piece for this challenge, don't enter something you made some time ago.

Marquetry Projects: Our Editor Ellen and I have discussed how to make our magazine more useful to members and thought that publishing a '**Woodworking Project with Marquetry**' article in each edition would be a good way to start. Starting with the Summer 2015 issue, we're going to print a how-to piece on making an applied marquetry project. These ongoing articles will have a materials list, plans, marquetry pattern, figures, instructions and a picture of the final piece. The goal is to help interested AMS members expand the range of applications for their marquetry beyond making pictures to hang on the wall. We're thinking now of practical items you can make, such as trivets, jewelry boxes, bowls, trays, game boards, magazine racks, clocks, jewelry racks, book ends, cups, jewelry boxes, radial match items, coasters, tissue boxes etc., all enhanced with beautiful marquetry. Pictures of completed projects by members can be featured in future AMS magazines and probably will show the varied interpretations you make. If you want to submit an article, please respond to Ellen's call for project write-ups on page 5.

And watch for the first '**Woodworking Project with Marquetry**' Project in the next issue. Let's all make some sawdust and get those scroll-saws humming.

From the Editor...

After the last issue came out, I was very pleased to hear from AMS members and receive your feedback, as well as your contributions to the magazine, ranging from articles to helpful information to pictures. This issue of the magazine is a testament to your expertise and creativity!

I received so many contributions, in fact, that some will have to wait until the next issue to be published! If you don't see something you sent me, please be assured that I have saved it for a future issue.

Keep the articles and information about events and pictures coming! Don't hesitate to contact me if you have an idea or question about sending something...

Ellen (eekisker@gmail.com)

The American Marquetry Society, founded in 1997, is a non-profit corporation devoted to advancing the art and craft of marquetry.

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The American Marquetarian is published quarterly by the American Marquetry Society (AMS) and is devoted to distributing information about marquetry. Any contribution concerning marquetry will be considered for publication based on available space. Send articles, tips, letters, photos and other contributions to: Ellen Kisker, Editor (see contact information above). Note the publication schedule (page 18) for time sensitive material.

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Membership Dues are \$25 for one year, \$45 for two years, and \$60 for three years for all addresses in the United States. For addresses in Canada, add \$5.00 to cover additional postage. All other overseas addresses add \$10.00 for postage. Renewals are due in January. New members pay a \$10.00 new member fee.

California:

NorCal Marquetarians. Meets the 4th Saturday of each quarter plus the 3rd Tuesday evening of the other months at the Sawdust Shop in Santa Clara, CA. President: Ken Horner (408-463-9030, jkhorner1954@gmail.com). Board Member: Ralph Porter (408-926-0653, porter838@gmail.com).

Web site: norcalmarquetarians.wordpress.com

The Carolinas:

Marquetarians of the Carolinas. Meets 5 times a year at a place to be announced. President: Bonnie Richardson (urabus2000@aol.com). Board Member: John Robinson (803-370-0024, jrobinsonjr@gmail.com).

Colorado-Wyoming:

Rocky Mountain Marquetry Guild. Meets monthly except July and December. President: Scott Roth (303-526-1814, sroth.sbr@comcast.net). Board Member: Dave Kisker (dave@wildviewstudios.com). Web site: <http://www.comarquetry.org>

DC/Virginia, Maryland:

Interested in becoming a member of a new AMS chapter in the Washington, DC area? Please contact Bob Fontana at 301-765-7997 or rjdsf11403@verizon.net. The Woodworkers' Club in Rockville, MD has offered facility space for our meetings. Let's get a chapter going in the Mid-Atlantic area!!

Minnesota:

Lakeland Chapter. Meets the 3rd Saturday of each month at the Bryant Community Center, 3101 Bryant Ave. S, Minneapolis, MN, 55408. President & Board Member: Brad Hopke (Hopke@comcast.net).

New Jersey:

Garden State Marquetry Society: Meets from 9 AM to noon on the 1st Saturday of each month, except July and August, at the Monmouth County Library, Manalapan, NJ. President & Board Member: John Truskowski (610-222-3829).

New York:

The Marquetry Artists of Rockland County. Barring holidays, holds meetings every Tuesday 10 AM to noon at the Pearl River Library. President & Board Member: Joe Medler (845-623-9052). Publicity: Cornelia Muller (845-358-3561).

Upstate New York Chapter. Meets the 2nd Wednesday of each month, 9 to noon at Jewish Community Center. President and Board Member: H. Sheldon Koch (585-381-4786, hskoch@juno.com).

Oregon:

Columbia River Marquetry Club. Meets on the 1st Saturday of each month except July and December at Cedar Mill Community Library, Portland, OR. President: Gary Laroff (503-691-1691, glaroff@teleport.com). Board Member: Corby Minnich (503-769-8179).

Washington:

Puget Sound Chapter. President and Board Member: Dave Underwood (deh2@uw.edu). Web site: www.pugetsoundmarquetry.org

From the Exhibition Chairman

PREPARE FOR THE NEXT AMS NATIONAL SHOW 2016

The Columbia River Marquetry Club members along with assistance from the Puget Sound Chapter have begun the planning to host the next AMS National Show in 2016. The show will be held in the vicinity of Portland, Oregon.

In the words of Gary Laroff, the Chapter President, “Portland is the ideal travel location for the summer as the weather here is perfect at that time of year and there are always loads of free and other reasonably-priced summer attractions in the area since the rest of the year is not so enticing. Also, now that the retailers have recognized the attractiveness of the zero sales tax and large pool of retail workers, we have seen the I-5 corridor become a major shopping mecca. As the fame of Portland is spreading, partly as a result of the television shows filmed here, Portland and its quiriness have been a major summer holiday destination for Americans and Europeans now that it is known for being the capital city for American craft beers and the originator and home of food carts.”

The Columbia River Marquetry Club has good experience at holding a show as they hosted the AMS National Show on two previous occasions in 2002 and 2005. They also show their marquetry annually at the Oregon State Fair and at “The Woodworking Show”. We can anticipate that their experience will make the 2016 show one worth attending. Look for more details—the date and venue--in the next issue of *The American Marquetarian* due out on June 1.

In the meantime, I encourage all of you to give thought in how you can participate in your National Show. The Pacific Northwest is beautiful, so why not consider combining a vacation trip there along with attending the show. Consider which pieces you will send. And also start giving some thought on how you are going to package the items that you send. Experience has shown that you do not want to cover the face of your picture with bubble-wrap. Each little bubble will leave a faint mark on the picture’s surface. I, myself, prefer the box made from layers of cardboard whose plans have been given in past editions of the magazine. I have not had any problems at all with it and it is reusable if you have another picture the

same size. I have intentions now to begin soon to make the next box for a piece of marquetry I plan to send to the show.

Jim Sweet
Exhibition Chairman

Call for Projects

Have you completed a woodworking project that you enhanced with marquetry?

Is there a project you like to use when teaching marquetry to woodworkers?

Is there an applied marquetry project that your AMS Chapter has done together?

PLEASE share it with your fellow AMS members in our new Applied Marquetry Project series!

If you haven't already written project plans and instructions, I can provide a template that will make it easy for you to provide the needed information and photos--just email me or write me at the address on page 4 of this magazine.

Thank you!!
Ellen
eekisker@gmail.com



Valentine Box by Ken Horner

Chapter News

Northern California Marquetry Chapter

By Liz Poux

November: We had our regular meeting at the Sawdust Shop in Santa Clara with 13 present, including one guest from Chicago. Ken gave a demo on knife cutting using the 'Window' method. He then passed out patterns and pieces of veneer for us all to try. We made drink coasters and most of us learned a new way of marquetry. Ken then responded to an earlier query of 'How do you go from glue-up to a finished piece?' Ken first sealed the piece with shellac, smoothed it with a hand-scraper, sanded lightly and finally sealed it again with wipe-on poly. After each step Ken passed the piece around for us to examine. In about 15 minutes he went from a rough, uneven piece to a final nice-looking piece. Linda passed out free Veneer Lottery tickets for each Show-and-Tell.

December: We had our eighth annual Christmas Party, Potluck and 'Three Veneer' contest Dec. 16, 2014 at Ken and Linda's home. We had 19 present for a lot of fun and super food. There were six entries in the contest and the winners were Liz Poux, Gloria Miller and Laura Mulligan. Bill Villamor won the Sauer's Veneer package lottery.

January: We had our first Workshop meeting of 2015 Saturday Jan. 24 at Ken and Linda's shop in Morgan Hill. There was a very good turnout; 13 were present. We gathered at 9:00 a.m. for coffee and donuts and Ken explained the project for the day – a band-sawn, heart-shaped box; an excellent choice just before Valentine's Day. Ken had purchased a beautiful Cherry board from MacBeath Lumber of San Jose and cut 2" thick x 6-1/4" long x 6" wide pieces for each of us. See Ken's finished heart-shaped box on page 5.

In the shop we followed Ken's pattern and written instructions and by noon had our basic box cut out and the bottom glued back on. It was nice to have two band saws, three drill presses, two disk/belt sanders, a 1" belt sander, three scroll saws, a spindle sander and various clamps and hand tools available. This made the work easier and faster. Linda remarked that when she and Ken were designing the workshop, they built it just for the two of them. They never thought that the Nor-Cal Marquetry group and the South Valley Wood Workers would use the shop monthly. Good thing they designed it big and kept multiple tools.

We broke at noon and ate our pot luck items on the back deck, basking in the beautiful sunshine and sympathizing with the snow-bound easterners.

- Linda showed the Sauer's Veneer pack she purchased for our Lottery. This new pack has 20 square feet of 40 exotic and domestic veneers most 6" x 12". Every Show-and-Tell earns the person a free lottery ticket.

- Linda also asked if we would be interested in having our pieces critiqued. She told us about previous experiences where members greatly benefited from this. It was decided that a member may ask for a critique or not during a Show-and-Tell at any meeting.

- The demo at the next Feb. 17 Tuesday night meeting at the Sawdust Shop: Ken will demonstrate how to '**Build A Piece Outside And Cut It Into A Background**'. Show-and-Tell: Finished heart boxes will earn two free veneer lottery tickets.

- Saturday February 28 will be a Workshop to '**Start it or Finish It**'. Members may bring an unfinished project and get advice, direction and tools to finish it or start something new.

- Saturday March 14. Ken will teach a '**Beginning Marquetry Class**'. Expect a lot more 'Moon-Mountain Tree' pictures.

- Ken announced that we now have 43 AMS members in our area of California; 32 have paid AMS 2015 dues and 20 have attended a party or Workshop and have paid local 2015 dues.

Puget Sound Chapter:

Dennis finished his last picture from the 2014 Matsuri. He calls it 'Dreams and Wishes'. It is 28 by 25 inches with a treated bamboo floor (see page 20 for a photograph of it). The frame is 1.5 inch maple. The girl with her back in the picture is the same girl in the kimono in the mirror. The cutting was simple, but the placement of the two girls was difficult. He had the 2 pieces then built the background.

The second picture is on tiger oak. Dennis likes it. It is a small flower set, 8 by 10 inches.

We may have to open a Marquetarian Anonymous chapter in Seattle. Dennis has fallen off of the wagon so to speak.

He finished 9 pictures in January. He needs a sponsor to call when he has the urge to cut veneer.

A trip to the Portland meeting will not help him at all. Before his semi- retirement he ordered some more veneer from B&B. It came and he used a piece for another picture.

In December he had one class with three people in it. They all finished the picture with the mountain, moon, water and tree. But all three were different, as usual.

Dennis committed to an Ikebana demo, (Japanese flower arranging) and marquetry in late February, but it was rescheduled. In January he wrote 2 books and is finishing them up now.

Dave is getting ready for his normal 6 plus feet of snow up on the mountain.

Have fun , Dave and Dennis

Rocky Mountain Marquetry Guild:

In early November, RMMG participated in a two week show at Denver Rockler Woodworking's gallery space that included 15 pieces of work from RMMG members. The show was a gathering of woodworking guilds and included work from Front Range Wood Turners, Colorado Shipwrights, and Colorado Woodworker's Guild. Volunteers from each guild were on hand during gallery hours to answer questions and promote interest.

In late November, we participated in the Denver Woodworking Show, where for the first time we had our own booth to display our work and do demonstrations. During the show we met many interested woodworkers, some of whom have already joined the RMMG and are learning marquetry at the Front Range Marquetry Workshop that we sponsor.

A lively Christmas pot luck gathering at the Kisker's new home brought out the guild for a terrific social gathering in December. Members and spouses shared a wonderful meal and it capped off a successful year of guild activities.

With RMMG active membership surpassing the 20+ mark for the beginning of 2015, the guild is excited for the coming year to be one of growth both on the population front as well as technique and knowledge expansion.

This year the RMMG program chairpersons have developed a structured plan for program topics that will

help ensure that we cover a variety of topics in a more systematic way and help us plan ahead to make that possible. The plan was developed with input from the group regarding the topics they most want to learn about. Topics fall into several major categories: (1) design; (2) techniques; (3) mounting; (4) finishing; (5) marquetry applications; (6) membership challenges; (7) showing and selling marquetry.

We began the year with a presentation on wood finishes by Rich Johnson, who manages the local Rockler store. He discussed the range of finishes available to woodworkers, noting their strengths and weaknesses. He also demonstrated how to rub out a shellac finish. His presentation stimulated many questions and a good exchange among members about their finishing experiences and preferred finishes.

Marquetarians of the Carolinas:

Our last meeting was held November 1, 2014 at Klingspoor Woodworking Store in Hickory, NC. We had 22 members and guests present. We began with a welcome and introduction of our visitors.

We had several entries for the 3-veneer challenge issued by the NorCal group. Photos were taken and sent on to Ken Horner for judging (see the results starting on page 14).

We set our meeting dates and places for 2015 as follows. Programs and demonstrations will be announced at a later date. As always, all meetings are on Saturday. Our meetings are open and visitors are welcome.

March 14, 2015 at the Folk Art Center, Asheville, NC
May 23, 2015 at Al Spicer's shop in Dallas, NC
July 11, 2015 at Herzog Veneer in High Point, NC
September 12, 2015 at Sauers Veneer in Lexington, NC
November 7, 2015 at Klingspoor Woodworking Store in Hickory, NC

We had a discussion comparing cutting with the knife, scroll saw and fret saw with each method having strong support, resulting in the decision that it was up to the individual which way was the best.

The North Carolina State Fair offers a competition in marquetry in their Hobbies and Handicrafts division with several classes of entries (experienced, novice, youth, etc.). This year, we had only 2 entries, and we discussed making preparations to have many more entries in 2015, as this is an excellent arena to present marquetry to the general public.

(continued on page 17)

Parquetry Jewelry

By Dave Peck

Most earrings are small so there isn't much space to create a 'marquetry scene'. However, parquetry can be done with very small pieces. Small intricate designs will elicit "Oh look!" responses from almost anyone on first look. I recently made some pendant and earring sets that were well received. This article shows how to make the parquetry, obtain jewelry findings (the hardware that holds the jewelry together – the variety is mind boggling) and how to apply a finish that really makes the parquetry "pop." (Figure 1)



Figure 1

To keep it simple use a pattern of diamonds that are all one size and cut them with a jig. For miniature parquetry a razor blade jig is just the ticket. (the 'Chopit' is available from MicroMark.com.) Some photos in this article also show a jig made by George Moreton. Most of what I know about parquetry came from George.

Making the miniature parquetry:

1. **Determine the size diamonds you want.** See my article "Parquetry: Making Diamonds Fit Exact Space" in the Summer 2014 issue of this magazine for details on how to determine strip width and grain direction.

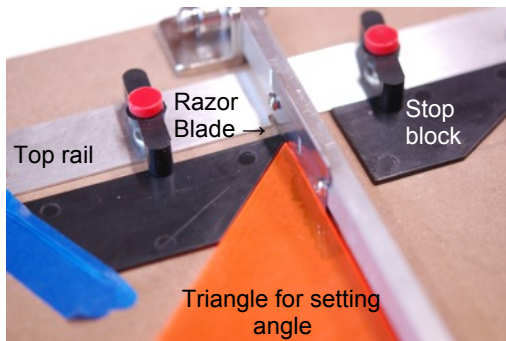


Figure 2

2. **Set the angle** between the blade and your guide at 45° for an eight-sided star. (Figure 2) Notice that I'm placing the angle guide down a little way from the top rail. This is necessary to give room to slide the strip upward for making the successive cut. (Figure 3).

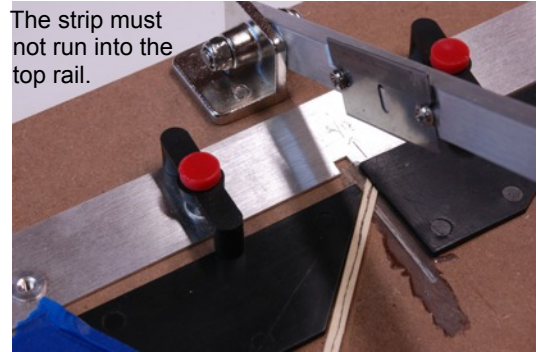


Figure 3

3. **Set the stop block.** Lay one of your strips (they all must be the same width) parallel with the blade. Move the stop block against the strip and fasten it. (Figure 4).

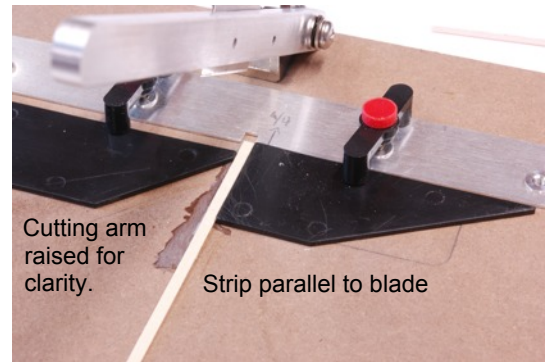


Figure 4

4. **Same length sides.** Mark a line down the middle of a strip and cut two diamonds. Check the length of two sides (the one against the guide vs. the one that is cut by the razor blade) by sliding them together with the lines you made at 90 degrees (Figure 5). If the sides are not equal the error will magnify as pieces are added.



Figure 5

5. **Readjust the stop block if needed.**

6. **Check that the angle is correct.** Make eight diamonds to complete a circle. Place them together and see if they fit well. (Figure 6).



Figure 6

7. **If necessary, readjust the guide.** If you have the guide taped down you are starting over again each try. If you plan to do a lot of miniature parquetry it's worth the time to add thumbscrews (Figure 7) to the guide and stop block. You can loosen the one away from the blade but leave the one near the blade tight. Use a small tool to tap the guide in the direction you need to go. Just a tiny movement is all you need. An old drafting triangle can be cut down to make the guide and stop. The hardboard will take a screw thread and a washer between the thumb screw and plastic will keep things from moving as you tighten them down.

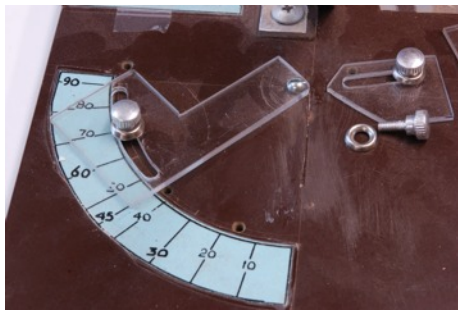


Figure 7

8. **Make sufficient diamonds for your project.** Attention to detail in selection of wood color and grain direction will make a nicer piece of jewelry.



Figure 8

9. **Cutting on a slanted surface** will make the job easier. If you leave the jig flat on the table you have to slide each new piece out of the way. A stand that slants the jig allows each new piece to drop out of the way saving a lot of time. (Figure 8).

Jewelry Findings:

To keep the jewelry light and at the same time provide protection for the edges of the parquetry use a bezel (Figure 9). They come round, or oval, brass, gold plated, silver plated, sterling, etc. See Rio Grande, a jewelry outlet, in El Paso, TX.



Figure 9

The bezels I selected have a 1.1mm wall height (see Figure 10). Notice you can see the gold wall and the resin doming above it. This makes it especially suited to use with resin to glue in components such as parquetry, photos, etc. I liked the wall height because it allowed me to glue the parquetry to another piece of veneer. That provided extra strength as I sawed the round shape. I made a compass line and sanded off the high points (unintentionally left while cutting) with sandpaper glued to a block of wood.

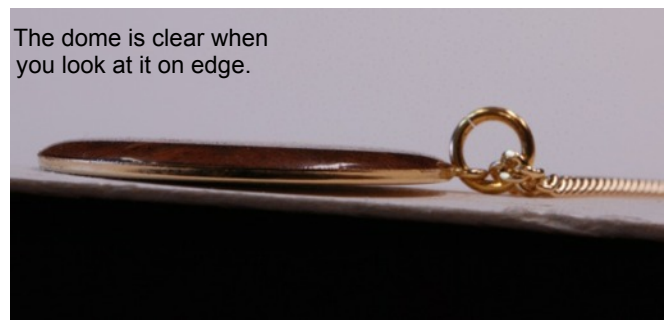


Figure 10

Doming Resin Finish:

Amazon.com has one called "Ice Resin." You can also ask at craft stores for "doming resin."

The doming resin is easy to work with but there was one problem. Don't work with the temperature below the

recommended 72 degrees or the resin will dry but will have a sticky feel rather than being smooth to the touch.

Apply the resin:

1. **Use a white glue** to attach the marquetry into the bezel. After drying, seal the marquetry with a 50/50 mixture of white glue and water. Let the surface dry at least 24 hours before applying any resin.

2. **Mix the resin** per the instructions on the bottle. Stir slowly to eliminate bubbles. Let the mixed resin sit for 5–10 minutes to allow any bubbles to rise to the surface.

3. **Use a toothpick** to slowly drip the mixture onto the surface; a matchstick will produce larger drops. (Figure 11). Start in the center and work toward the all the edges. When the resin is about 1/16-th inch from the outer rim, wait and it should fill the gap. Surface tension keeps it from running over the edge.



Figure 11

4. **After the first coat has set, you can decide if a second coat is needed.** If you want a second coat you can just apply it on top of the first or you can sand and then apply the second coat. Maybe you will want it to make the dome stand higher or just hide a defect.

5. **Let it cure.** The cure time is greatly affected by temperature. Set a box over the jewelry, to reduce the chance of a dust spot getting on the finish, and let it set overnight at room temperature.

Jewelry provides a wide variety of possibilities:

Below I've included a few other items I've made (Figures 12, 13, and 14). If you are inclined to get into making jewelry I'm sure you will find it interesting.



Figure 12



Figure 13



Figure 14

Check it out...

Several readers noted that Paul Schurch has a new website: www.veneerartist.com.

It includes a wealth of information, presents pictures of Paul's voluminous portfolio of woodworking and marquetry projects, and allows those who are interested to sign up for Paul's blog.

If you're looking for patterns and didn't find what you were looking for in the AMS pattern library, check out the following website, where a wide range of free patterns are available:

www.craftsmanspace.com/free-patterns

Have you found any websites or resources that your fellow marquetarians might also want to investigate? PLEASE email me about them for the next AMS magazine....

Ellen (eekisker@gmail.com)

In Memoriam

Wilfred "Wil" Eugene Schneider
(August 25, 1928 - August 15, 2014)

Wil was instrumental in getting a new marquetry society started after the Marquetry Society of America closed in 1996. Wil served as AMS President from 1997 through 2003.

A literal genius and Renaissance man, Wil earned bachelor's degrees in math and fine arts and a master's degree in physics and math. Wil excelled at numerous endeavors and occupations, including engineering, math, physics, music, marquetry, wood carving, numerous fine arts, and more. Generous with his knowledge and talents, Wil embraced every opportunity to learn something new and inspired those around him to do the same. He will be greatly missed by all who knew him.

The pattern of the quarter (page 16) is by Wil. It has been shown before and was quite popular.



Bluebirds by Wil Schneider, 17.5" x 13.5"



Wyoming Antelopes by Wil Schneider
13" x 9"

What's Happening in Marquetry?

Apr. 26 - May 1, 2015. "Floral Marquetry Boxes" with T. Breeze VerDant. John C. Campbell Folk School, Brasstown, NC. www.folkschool.org, (800-FOLK-SCH)

2015 veneer-oriented classes at Marc Adams School of Woodworking. Franklin, IN 46131-7993 ph.(317) 535-4013 <http://www.marcadams.com/>.

April 13-17, 2015 - Marquetry with Marc Adams

May 4-8, 2015 - Veneering: A Course of Action for Making Furniture with Marc Adams

June 13, 2015 - Laser Marquetry: The Future of Veneering with Marc Adams

June 22-26, 2015 - Veneering & Alternative Techniques, Inlay & Pattern Edges with Scott Grove

July 20-24, 2015 - A Marquetry Odyssey with Silas Kopf

August 8-9, 2015 - Hammering Veneer: A Gluing Solution with David Orth

August 17-21, 2015 - Painting with Wood: French Marquetry with Patrick Edwards

August 24-28, 2015 - French Marquetry: Advancing Your Skills Piece by Piece with Patrick Edwards

September 21-25, 2015 - Make a 17th Century Chevalet with Mark Hedin

October 12-16, 2015 - Decorative Stone Inlay with Paul Schurch

Additional 2015 marquetry, veneer and inlay learning opportunities with Paul Schurch:

April 24-30, 2015 - Curved Door Wall Cabinet with Veneer, Southwest School of Woodworking, 4011 S. 16th St., Phoenix, AZ 85040 ([\(480\) 734-0274](tel:4807340274)), www.swcfc.org

May 25-30, 2015 - Marquetry for Woodworkers, Peachtree Woodworking Supply Inc., 6684 Jimmy Carter Blvd. Suite 100, Norcross, GA 30071, ([\(770\) 458-5539](tel:7704585539)), www.gwinnettwoodworkers.com

November 11-14, 2015 - Marquetry and Inlay, David Marks Shop, 2128 Marsh Rd, Santa Rosa, CA 95403 ([\(707\) 526-6280](tel:7075266280)), www.djmarks.com

If you know of an event, class, exhibition, etc., concerning marquetry, please send details to Ken Horner, our President (see contact info on page 4).

Using a Cardboard Backer: A Demonstration

By Don Roth

I do most of my cutting using a hand held scroll-saw (also known as a fret saw). I often encounter problems with small pieces breaking off and evaporating when they fall through the slot in my table. Since I am paraplegic, getting down on my hands and knees to search for those pieces is not possible. Placing a towel on my lap catches many of them, but a few always miss the towel somehow.

In the past I sometimes taped on a cardboard backer, essentially creating a zero clearance saw table. This helps support the saw cut, especially on small or narrow pieces. It doesn't entirely eliminate the loss of small pieces, however, because at the end of the cut there is a small piece of cardboard that has been cut loose. At the AMS National Show in 2013 I was fortunate to be able to attend the seminar given by Silas Kopf. He used a cardboard backer but left it free to float, sometimes repositioning the backer when he turned the pieces being cut. The cardboard that Silas used was quite thick, because he used a power scroll-saw. For hand cutting, I find cereal box cardboard works fine.

After a little experimenting, I found that the loose backer provides advantages over having it taped to the back. If I keep the cardboard in front of my blade as I cut, I have much better support throughout the cut, particularly on narrow pieces. Also, when I finish my cut, I don't have a loose piece of backer to contend with, and any small pieces remain on the table.



For this demonstration I picked a pattern that provides many opportunities for broken and lost pieces. I used anegré for my background and a dyed black veneer for the infill, so I applied a coat of shellac to seal both pieces to minimize contrasting saw dust contamination.

I attached the pattern to the anegré with rubber cement. I also reinforced both veneers by covering the backs with tape. Next I taped the black veneer to the back of the anegré. The next picture shows the beginning of the cut

with the loose cardboard backer projecting to the left in front of the saw blade.



In the picture below, I have cut around the first curve so the packet has been rotated about 90° but the cardboard remains in front of the blade.

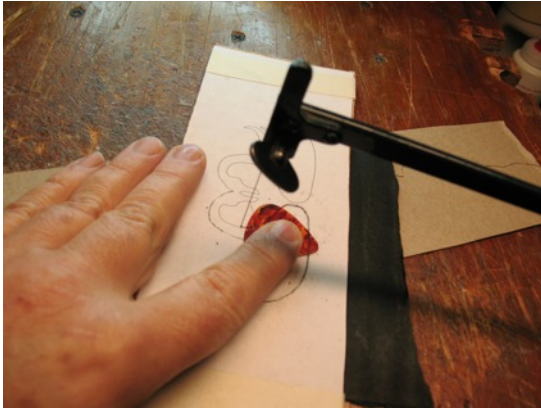


I continue to keep the cardboard in front of the blade especially during the short switchbacks.



I have reached the inside of the neck area where I am cutting adjacent to a previous cut where the veneer often

lifts on the upward stroke of the saw, so I have added my hold-down. I prefer guitar picks, but a piece of credit card also works. Note that the cardboard is still in about the same position relative to my table.



Finally, the completed picture and the cardboard backer. Looking at the cardboard you can see that I kept cutting in the same general direction throughout most of the cut. I did loop around near the end to keep from exiting the cardboard before I was finished. I ended with the cut fully supported and nothing loose to fall through the slot in my table when I removed the saw. Also note the area near the middle that resulted from taping the cardboard to the table for some of the cut, resulting in a hole being cut into the cardboard.



It does take a little extra time to adjust the cardboard, but a lot less than searching for missing pieces or cutting in patches.

New Member News

Luke Voth, a new marquetarian, joined the AMS about a year ago. His first marquetry picture is called

"Yellow Roses and Vase". The roses were stack cut using the pad method, then assembled and cut in with a knife. The stems were also initially stack cut, then cut into the background with a knife. Next, the vase was cut and inserted into the background. The roses are made from yellow heart and lemon wood. The vase is curly holly. The stems are wenge, and the background is sapele. The roses and vase were also sand shaded.



"Several months after completing "Yellow Roses and Vase," Luke took a marquetry class at Marc Adams School of Woodworking . It emphasized the double bevel technique, so after that he began "The Angelus," for which he used the double bevel method. Many of the woods used are unknown but include cherry, wenge, maple, satin wood, walnut burl, walnut, poplar, and mahogany.



Three Veneer Challenge

In the Winter 2014 issue of the *American Marquetarian*, I mentioned that the Marquetarians of the Carolinas Chapter, the Columbia River Oregon Chapter and the Northern California Chapter were going to go head-to-head in a Three Veneer Challenge. Each Chapter held their own contest, and the best three pictures were sent to me (Carolina only sent two). I asked four winners of previous contests to judge the eight pictures and rank them 1-8. Points were awarded thus: First = 8, Second = 7, Third = 6 etc. The four judges made their choices and added their comments. The voting was so close that the two pictures that tied for Second Place were only one point higher than the Fourth Place picture. It was not an easy job, but here is the way the judges ranked the entries and some of their comments. Photos of the first and second place pictures are presented here, and photos of the remaining pictures can be found on the inside of the back cover.



First Place: 'Fall is in the Air' by Al Spicer of the Carolina's Chapter. 20" Wide x 16" High, made of Crotch Mahogany, Prima Vera and Myrtle Burl veneers.

- Beautifully done with amazingly effective use of only two primary veneers for the leaves.
- Nicely composed leaf arrangement, veins well done, border overlap is effective.
- Excellent cutting, great color combination.
- Well executed and proportioned. Good choice of veneer.



Tie for Second Place: 'Help' by Ron Williamson of the Oregon Chapter. 8" High x 10" Wide, made of Gumwood, Makore and Black-dyed woods. Lacquer finish.

- Dramatic use of black color as silhouettes.
- Good sky.
- The Makore gives a nice cliff look; the figures give a feeling of action.
- An interesting and unusual subject; I like the figures and choice of background veneer.



Tie for Second Place: 'Lotus Flower Lid' by Liz Poux of the Northern California Chapter. 4-1/2" Wide x 9" High, made of Walnut, Oak and Mahogany veneers. Shellac and Wipe-on Poly finish.

- The Flower has good volume; sand-shading very helpful.
- Light background makes design appear to float on the canvas.
- Excellent sand-shading.
- Excellently cut and artistically balanced. Good choice of veneers.

Fourth Place: 'Cross' by Ted Chapman of the Columbia River Oregon Chapter. 24" Wide x 48" High, made of three different Black Walnut veneers. Hand-rubbed shellac finish.

- Nice use of black walnut sapwood and heartwood for the shading.
- Great use of the beautiful grain.
- Striking use of beautifully figured walnut for background.
- Excellent use of sapwood/heartwood contrast.
- The bold use of walnut veneers works well here.

The four runners-up, in no particular order (see pictures on page 19):

‘NW Canadian Haida style Crow’ by Laura Mulligan of the Northern California Chapter. 10” High x 8” Wide, made of Black, Red and White dyed veneers. Shellac finish.

- Crisp design; nicely executed.
- Good miters; interesting picture.
- Simple, interesting and cleanly cut. Choice of all dyed veneers works well for me.
- The Bird definitely has something to say. The arrangement causes the eye to explore.

‘St. Paul Rodeo’ by Corby Minnich of the Columbia River Oregon Chapter. 16” Wide x 12” High. Made of Gumwood, Black Dyed Pear wood and Red-Orange dyed Poplar.

- Interesting use of accent color similar to spot color in monochrome photo print.
- The background makes a perfect hillside and sky. The red draws the eye to the cowgirl.
- Great use of a piece of gumwood.
- Very simple and appealing. Clever arrangement of the background.

‘Shalom’ by Beth Woody of the Carolina’s Chapter. 10” Wide x 7” High. It has a Koto background, Shedua letters and Walnut border.

- Good contrast. The walnut border provides depth.
- Walnut frame adds nice dimension to the design.
- Good choice of veneer.
- The piece is nicely cut and the veneers work well together.

‘Mandala’ by Gloria Miller of the Northern California Chapter. 10” x 10”, made of Mesquite, Black-dyed Birch and East Indian Rosewood. Hand-cut. Finish was wipe-on satin poly.

- Nice and consistent use of grain direction.
- Nice internal balance; the grain direction creates distinct parts and the black gives contrast.

- A pleasing picture.
- I like the choice of veneers and grain angles which produce a well-balanced piece.

General Comments by the Judges:

- All of the pictures are terrific and they all have great eye appeal.
- Judging certainly was not easy.
- All eight pieces are very good, making judging difficult.
- This was a tough one; any of these pieces would be welcome to hang on my wall.

Tracing Marquetry Through the Centuries

By Shirley Rohde

(This is a 6 part series reprinted from the Marquetry Society of America’s newsletter starting in October 1987. A new part 7 update will cover the period from 1987 to date.)

PART V England

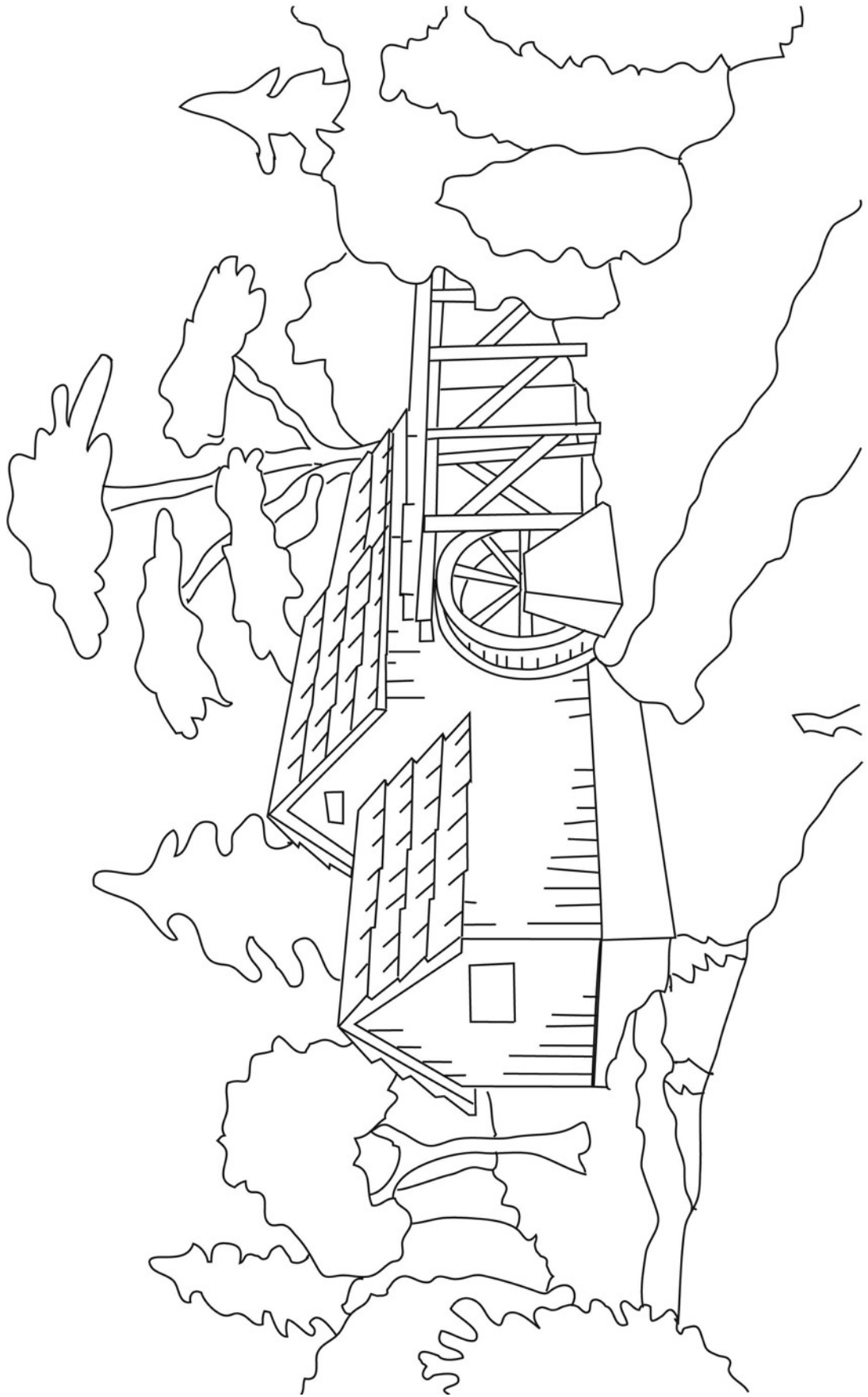
Marquetry was probably introduced into England by the Huguenots leaving Holland; the date is unknown. As early as the reigns of William and Mary, 1689-1702, chairs were fashionable with marquetry designs of flowers, foliage, and birds which were accented with ivory and mother-of-pearl. Samples of these chairs may be seen in the Victoria and Albert Museum at South Kensington.

Little work of major importance is noted in that early period. A room from the Sizergh Castle, featuring panels of holly and oak, is also displayed at the South Kensington Museum. Other treasured pieces include: a cradle once used by James I; a suite at Hardwick Hall which has a strong Italian influence though crafted by English workers; panels of flowers at Gilling Castle, said to be composed by the ladies of the family; a parish chest at Southwork with a strong Dutch flavor; and oak stairs inlaid with stars and diamonds and dated 1726, at Glastonbury Hall.

In the 18th Century there was a shift in popularity to the painting of furniture. Once again marquetry designs became more simple due to the decline in interest. Later in the same century a mechanical saw was developed which was similar to a sketch by Leonardo da Vinci.

(continued on page 18)

Pattern of the Quarter – Mabry Mill by Wil Schneider



Pattern of the Quarter



Q & A

By Ken Horner

If you have questions or tips for future issues,
please send to:

Ken Horner at khorne1954@gmail.com

Q. Ken, I've noticed in some of your articles that you use 'Wipe-on Poly' to finish your pieces. What is this and why do you use it? Larry.

A. Good question Larry. Some woodworkers say that we should spend the same amount of time on sanding and finishing as we do in making the project. A good finish certainly is necessary for looks and for protection. After a piece of marquetry is glued to a backer, it needs to be sealed with shellac, smoothed with a cabinet scraper, coated with shellac, sanded through multiple grits, and finally finished with varnish, polyurethane or lacquer. When I first started doing marquetry, the only finish available was varnish. To seal a marquetry piece we would thin the varnish with paint thinner and then wipe this home-made sanding sealer on. We would let it dry overnight, sand some more, and finally brush on a full strength varnish. Each step needed hours to dry and so the process was quite long.

Now we can buy a thinned finish; Wipe-on Polyurethane. Here's how to apply it. After sealing, scraping, and sanding, clean off the surface and put some of the Wipe-on onto a cloth. Rub the poly onto the surface to get a thin layer and let it dry for 20-30 minutes. A light sanding after the first coat with 320 or 400 grit sandpaper will remove the little bubbles. Reapply the Wipe-on Poly every 30 minutes until 5-6 coats have been added. If the piece is to hang on a wall, you are through. If the piece is a coaster or trivet, brush on a few coats of unthinned, full strength poly to completely seal the piece. Polyurethane is impervious to water, unlike lacquer and shellac. In my shop I have a polishing station with three buffing wheels. To get a high shine, buff the piece with red rouge, then white diamond, and finally with carnuba wax.

Marquetrians of the Carolinas (continued):

Al Spicer demonstrated his method of sharpening a veneer saw to prolong its life. He also demonstrated cutting stringers for our pictures.

I am sad to include news that George Moreton, one of our founding members, died April 8, 2014. He was a master marquetarian and innovator. He invented a parquetry cutter to help cut the geometric pieces he used to do some exquisite items.

Also, Hilda Gladden, Raymond Gladden's widow died last summer. She was most supportive of Raymond in his marquetry and of our club. Both will be greatly missed.

For our March 15 program, Christopher Clark, an attorney, will discuss how copyright and trademark laws apply to artists in general and marquetarians in particular. Since many of us use photos and pictures to make patterns for our marquetry pieces, this topic should be quite interesting and help us understand what we can and cannot use as a pattern. More information about Mr. Clark can be found at <http://tillmanlaw.com/our-attorneys/detail.cfm/attorney/C-Christopher-Clark>

As always, our meeting will get underway at 10 am with refreshments available prior to the meeting. We will begin with our business meeting and a show and tell portion, break for lunch, and then return for the program. Let's all bring something to show what we've been working on over the winter!

Directions: From all directions: Take I-40 to Exit 55. Follow the signs to the Folk Art Center on the Blue Ridge Parkway at Milepost 382.

Until then, Happy Cutting!
Beth

Coming soon...

A new Q&A Editor!

Do you have a question? Do you need help? Send your questions to Ellen at eekisker@gmail.com. She will pass them on to the new Q&A Editor to be addressed in future issues of this magazine.

New Members

You may wish to welcome new members who live nearby. If you know of someone who wants to join the AMS, contact Dave Peck (address on page 4) for an "invitation to join" brochure.

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Tracing Marquetry Through the Centuries

(continued from page 15)

It was probably a forerunner of the modern day jig saw. The saw was operated by a treadle and the blade was held vertically. The English donkey (French horse) had been in use several years before the mechanical saw.

Moving forward to more modern times, the marquetry firm of Albert Dunn (now managed by his son, Robert) was commissioned to create large panels to be used aboard the Queen Mary and Queen Elizabeth (the first). Later, in 1960, the firm did a series of panels for the Gallagher Tobacco Company depicting the history of tobacco.

The Dunn Company was also selected to restore several coaches of the famous Orient Express. In E. H. Cookridge's account of the train, great detail is presented on the route extending 1800 miles from Paris to Constantinople in 81 hours and 40 minutes (1883) but little attention was given as to the ornamentation of the coaches except for a few remarks. The interior of the train with its scrolls, carvings and gilded flowers, was considered 'showy' even by Victorian standards. The wood panels were composed of the finest mahogany, teak and inlays of rosewood.

In 1952 an Englishman, Jack Cox, began advertising in a woodworking magazine for people with an interest in marquetry. The first meeting was held on the steps of St. Paul's Cathedral. As a result of this ad the British Marquetry Society was formed. Thus England gained the distinction of having the first national organization. Their publication, "The Marquetarian" encourages both the novice and the advanced craftsman. The many groups of the society attest to the keen interest among its members. The complex works produced are further indication of their skill and competitiveness. Sometimes several hundred hours are spent in the preparation of a single marquetry picture for the annual show.

Magazine Schedule

<u>Issue</u>	<u>Deadline</u>	<u>Mailed by</u>
Summer	May 6	June 1
Fall	Aug 6	Sept 1
Winter	Nov 6	Dec 1
Spring	Feb 6	March 1

Three Veneer Challenge



'Cross' by Ted Chapman of the Columbia River Oregon Chapter



'NW Canadian Haida style Crow' by Laura Mulligan of the Northern California Chapter



'Shalom' by Beth Woody of the Carolina's Chapter



'St. Paul Rodeo' by Corby Minnich of the Columbia River Oregon Chapter



'Mandala' by Gloria Miller of the Northern California Chapter

Member Gallery



Jan Pawel II, by Grzegorz Czarnecki. 31" x 23"



Jan Pawel II, by Grzegorz Czarnecki. 40" x 30"



The Bear, by Terry Hayes 24" x 14"



Dreams and Wishes, by Dennis Harrison



The Moose, by Terry Hayes 14" x 16" Knotty pine, sapele, dark walnut and mahogany.

Flowers, by
Dennis Harrison

