

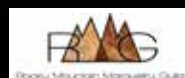
MARQUETRY

Evolution of Art in Wood

July 10 - September 26, 2026



The Godfather, by Fred Schmidt



Cindy Goldman - Austin, Texas

"I no longer see the world as it is, but in marquetry - in layers of light and Transparency."

Cindy Goldman creates marquetry as a way of telling visual stories, using over 300 varieties of natural and dyed wood veneers. Her work is rooted in the French marquetry technique known as Transparency, where layers of wood are used to create depth, light, and subtle transitions of color, taking marquetry beyond the craft.

After a career as a national award-winning designer and art director, Cindy turned her focus to furniture making, and ultimately to modern marquetry, which now occupies the majority of her creative practice. Her work is strongly influenced by artists Patrice LeJeune and French master Yves Gauthey, both known for their refined use of the Transparency technique.

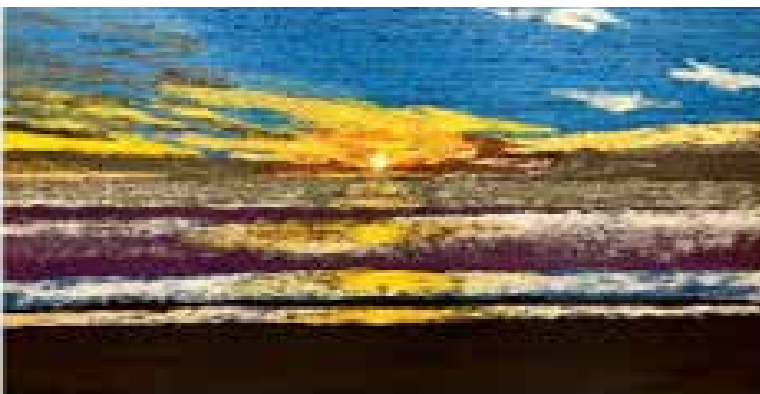
In May 2025, Cindy traveled to Tournus, France, to study directly with Monsieur Gauthey. His process deeply resonated with her artistic vision and helped shape the direction of her current work.

Since returning to her studio in Texas, Cindy has created a new body of work that reflects this influence. As of May 2026, she has completed sixteen pieces that explore the nuances of Transparency and expand on what she learned during her time in France.

Each piece is created without paint, using only natural or dyed wood veneers and sawdust. She "paints with wood."

Wonderland

As we approached the concept of our piece for this show, we wanted the marquetry to tell a familiar story that wound its way from the left side to across the front and to the left side. This standing cabinet was inspired by Lewis Carroll's famous 1865 novel, *Alice's Adventures in Wonderland*. Carroll wrote the story at the prodding of his friend Alice Liddell after he told her daughters a simplified version of the subsequent novel. Our "Reality-Altering Substances Cabinet" design features tambour doors, which we have previously incorporated in other art pieces. Rarely seen in marquetry applications, they provide a surprising and delightful experience as well as easy access to the cabinet.



Between Heaven and Earth



Cindy Goldman and Spider Johnson
Wonderland

Clark Cummings - Loveland, Colorado

Raised in a family with a heritage of quilt making, I was captivated by the intricate precision of their geometric patterns. When I discovered marquetry, I found a way to express this lifelong fascination. By substituting fabric with diverse wood veneers, I utilize natural grain patterns and varied species to create detailed imagery. My work transforms everyday objects—from ornaments and keepsake boxes to wall hangings—into intricate works of art.

My marquetry methods require few inexpensive tools and materials, allowing me to work within a compact space, free from the dust and noise typically associated with traditional woodworking.

If you have any questions about my works or methods, you may contact me by email at: clarkcummings1@gmail.com



Snow Crystals



Flock of Geese

Dennis Chenoweth - Ventura, California

Dennis Chenoweth is a retired physician who has been working on developing his woodworking and marquetry skills for the past ten years. He enjoys making jewelry boxes and small boxes that children often call “treasure boxes.” He is a member of the Rocky Mountain Marquetry Guild, the British Marquetry Society, and the American Marquetry Society (AMS). He is the editor of the AMS journal, “The American Marquetarian.”



Louis Cubes Jewelry Box



Yellow Roses Jewelry Box

Matthew Werner - Scotts Valley, California

I started out as a naturalist and earned a doctorate in soil ecology. Leaving the academic world, I spent a year studying with Jim Krenov at the College of the Redwoods Fine Woodworking Program (now the Krenov School). During that time, I learned marquetry from Greg Zall. After that I set up a shop in Santa Cruz, California, and gradually marquetry came to be the focus of my work.

I use marquetry to create images inspired by the natural world. Sometimes these images are designed with the aim of creating a piece that provides nurturance to those who see it or use it. At other times, imagery enables a deeper exploration of the relationships between humans and nature. Birds are most often a favorite motif. My goal is to make handcrafted objects that inspire others.

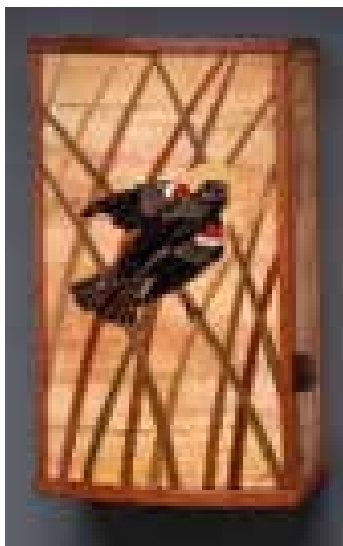
Tricolored Blackbird Cabinet

The Tricolored Blackbird is found in California's Central Valley where it congregates in marshes and croplands. Tricolored Blackbirds are declining due to extensive wetland loss and agricultural practices in the farm fields where they now nest. This piece continues the theme of portraits of endangered or threatened bird species.

Western Meadowlark

During a springtime visit to view wildflowers at Carrizo Plain National Monument, I was enchanted and beguiled by the song of the Meadowlark, which seemed to emanate from the ground around my feet, but in reality, came from the bird on a fence post 100 yards away.

www.MatthewWernerFurniture.com



Tricolored Blackbird



Western Meadowlark

Scott Roth - Denver, Colorado

Parquetry is the repeated use of precise geometric wooden shapes and has its origins in the 17th century. It developed as a replacement for marble floors that were difficult to maintain, uncomfortable, & led to continuous washing that accelerated the rotting of flooring timbers below. Commonly seen in flooring, the contemporary term, "parquet", defines parquetry's use in contemporary architectural design.

Being a frustrated architect and a long involvement with woodworking/design, it struck me that buildings, both commercial and residential, rely on the same idea of repeated use of geometric pattern for design. Symmetry, balance, and visual continuity help define architecture.

Wood is a typical construction material so why not let the material show off instead of hiding behind facades and apply the principles of parquetry to vertical instead of horizontal design?

It's also fun to trick the eye with graphics that raise questions of reality and challenge the viewer with impossible objects.



Impossible Parquetecture

David Wanucha - Mocksville, North Carolina

"Wood fascinates me and sparks my creativity. I'm in awe whenever I come across a piece of milled lumber, firewood or a slice of veneer. There is a natural beauty in wood with its warm tonal qualities, textures and grain patterns. It is a joy to work with. For me, the art and craft of woodworking provide a creative outlet and daily purpose."



Midnight Sailing

Mr. David Wanucha is a mostly self-taught woodworker hobbyist, learning the craft and various techniques from books, workshops, TV programs and woodworking clubs over the past 40 years. His early work consisted of mostly utilitarian furniture for the home (bookshelves, tables, cabinets and bowls).

More recently, his focus is related to the art and craft of marquetry in stand-alone pieces or as decorative designs in furniture. Inspiration for marquetry pieces comes from natural landscapes, flora, fauna and family members. He is influenced by past and present wood carvers, turners, cabinet makers and marquetarians.

Dr. Andrew P. Bradford - Westminster, Colorado

An iconic view of my hometown of York, England, founded by the Romans in 71AD. In the foreground is Bootham Bar, one of four main entrances (or Bars) to the original Roman city, Eboracum, and the city walls. The archway dates from the 11th century and the rest of the structure is largely from the 14th century. The staircase provides access to the City (or Bar) Walls, which surround the city center and are the longest (2.1 miles) and best-preserved examples in England. In the background is York Minster, one of Northern Europe's largest Gothic cathedrals, famous for its medieval stained glass. Founded in 627, on the site of the original Roman fortress, the current building took over 250 years to construct, starting in 1220 and finishing in 1472. The two west towers house the Minster bells (the largest of which, 'Great Peter', weighing in at more than 10 tons) and a concert carillon. The central great west window is nicknamed the 'Heart of Yorkshire' due to the characteristic shape of the external stonework. The original marquetry pattern was created from a series of my photographs, with some editing to remove modern intrusions such as traffic signals. The picture has more than 400 pieces and took about 50 hours over 2 years to complete.



Hometown

James Macdonald - Burnham, Maine

James Macdonald lives and creates on the shores of Lake Winnecook in a home he built at the age of 25. Along with his wife Lucky Platt, a children's book author/illustrator, they have created an always interesting life of overlapping inventive projects, each supporting and also challenging the other to push limits and be bold in the studio.

Macdonald learned the double bevel style of marquetry from the famed marquetarian Silas Kopf and took to heart something Kopf told him early on— "Don't make it easy, make it spectacular!"



Leopardskin Pillbox Hat



Après Softball



That Summer Concert Guitar

Katy Cottrell - Featherson, Wellington, New Zealand

Katy Cottrell is a practising marquetrist based in Wellington, Aotearoa (New Zealand). Self-taught, Katy developed her practice through a Master of Fine Arts at Massey University and continues to expand it through her practice-led PhD at Victoria University of Wellington. Her work has been exhibited and collected throughout New Zealand and the United Kingdom, and she is a member of the British Marquetry Society, Rocky Mountain Marquetry Guild and the American Marquetry Society.

Katy's practice explores the natural world, celebrating the unique wild taonga (treasures) of Aotearoa and her native UK. Working with timber veneers, she creates images that draw on the inherent colours, grain patterns, and textures of wood. Her work is grounded in careful observation and an appreciation of the stories embedded within natural materials and nature.

Through the meticulous selection, cutting, and assembly of veneers, Katy transforms fragments of timber into detailed compositions that reflect the beauty, complexity, and fragility of the natural environment. Her research investigates how traditional craft practices can be reimagined within contemporary art, using marquetry as a means of fostering connection, reflection, and a deeper appreciation for Aotearoa's unique ecosystems.



@economate Katy Cottrell



The Story of Walnut

Sally Gumerman - Fort Collins, Colorado

Snowmelt from Rocky Mountain National Park turns the easy flow of the Poudre River into a rushing tumult that pours through Poudre Canyon on its way east to Fort Collins. About 20 miles up the canyon on Highway 14, the extraordinary shapes, colors, and action on the south side of the canyon enchanted me early one spring.

Working digitally on the photograph that I took, I outlined basic shapes of water and rocks – even some of the grass growing in unlikely places. That outline became the printed pattern for cutting a variety of wood veneer that mimicked colors and patterns in the canyon. Karelian birch became the river, flowing and foaming.

All veneers were guided by hand through the blade of a scroll saw designed and built by members of the Rocky Mountain Marquetry Guild.



Springtime in Poudre Canyon

Mikel Levine - Colorado Springs, Colorado



489 East

There are some men who are larger than life. Such could be said of the late Lynn Nystrom, who is captured here leaning out the cab of Union Pacific's steam locomotive 844. This is a tribute to him and for all who miss him to this day. Lynn was both my friend and a mentor to me during my formative years. He, along with my father, shared their wisdom, values, and work ethic, making me the man I am today.

The original photograph was taken by Kevin Poch of the Wyoming State Tribune back in April 1989. I have a deep appreciation for the photorealism movement and try to hold true to that movement

in my marquetry art. This piece consists of dyed veneers with the use of natural veneers in Lynn's face and gloves. Though it may seem strange to have the green bead board matting around this picture, it actually ties this artwork back to the locomotive itself. This lumber came out of the very cab Lynn is pictured sitting in.

Marquetry has been an artform I have wanted to learn my whole adult life. I thank my wife, Sarah, who gifted me with my first marquetry class back in 2017. I thank my very first teachers, Dave and Ellen Kisker, who both encouraged me and pushed me far beyond where I ever thought I could go. Thank you to my fellow Rocky Mountain Marquetry Guild members Jeff Grossman, Cindy Goldman and Viki Hennon, who taught me the advanced marquetry techniques that made this piece possible. Finally, I thank my Lord and Savior Jesus Christ for gifting me with both the passion and ability to make works of art with my hands.

I am open to doing commission pieces. To see more of my work, please scan the QR code for my Instagram page.



*The Man, The Myth,
The Mentor*

Dick Schamberger - Granby, Colorado

Dick Schamberger is a retired engineer and long-time woodworker specializing in furniture and cabinetry, often using his marquetry and veneer skills to embellish his work.

The traditional Japanese toolbox dates back to the 14th century and was designed for the craftsman to carry his tools in a simple wooden box. The toolbox was usually made of lightweight construction lumber without metal hardware. Interlocking wooden joinery was used to secure the lid and make it dustproof.

I have chosen to add marquetry to embellish my take on this ancient ingenious practical traditional piece.



Miniature Japanese Toolbox with Marquetry

Patrick Crotty - San Leandro, California

Patrick Crotty is a furniture designer and artist with more than three decades of experience bridging fine art and applied design. Raised in the Chicago metropolitan area and now based in San Leandro, California, his practice is informed by a background in product and furniture design, with studies at Southern Illinois University Carbondale and San Diego State University.

Alongside his studio work, Crotty has spent the past 25 years working as an art preparator, installer, and fabricator, bringing a deep understanding of materials, structure, and presentation to his creative process. His work has been exhibited in galleries in San Francisco, San Diego, and Chicago, reflecting a career rooted in both craftsmanship and thoughtful design.

Artist statement

My work explores traditional marquetry as a vehicle for contemporary expression. Marquetry is a centuries-old woodworking technique in which thin slices of different woods, called veneers, are cut and assembled like a puzzle to form a picture. Instead of painting with pigment, I “paint” with wood, using natural colors, grain patterns, and textures to create tone, depth, and movement. In this process, the wood itself becomes both the material and the image. I draw inspiration from nature, animals, urban landscapes, and speculative imagery rooted in science fiction. Color, texture, pattern, and perspective play central roles, with the wood’s qualities guiding many visual decisions. By combining these subjects with the precision and history of marquetry, I aim to create work that bridges the past and present by combining contemporary imagery with a traditional craft.

Website: www.ArtisticWoodAndMarquetry.com



Volcano



Spin Doctor



Sideshow

Jeff Grossman - Phoenix, Arizona

I do what I Love, AND Love what I do, using my God-given natural abilities in concert with my personal passion to create beautiful marquetry art! If you would enjoy having the energy of this art in your home, please contact me to create a commissioned art piece for you.

Jeff@ArtisticWoodAndMarquetry.com



The Winning Card

Ronald White - Littleton, Colorado

I have always been in awe of nature's colorful beauty in my career as a geologist and my hobby in woodworking. I was successfully introduced to woodworking in middle school shop classes, thanks to wonderful teachers, and continued as a hobbyist for years continuing into retirement.

I have completed a variety of home furnishings from practical cabinetry and jewelry boxes toward the more substantive in solid wood benches, coat racks, small tables, and culminating in a solid cherry wood Chippendale bookcase. Searching for year-round affordable fun in woodworking, I began working marquetry with the help of the local Rocky Mountain Marquetry Guild, and workshops, and the WYCOLO Chapter of the American Marquetry Society.

Background of Loveland Show pieces:

Monarch Swirl – This piece is inspired by a photograph at the fledgling release of monarch butterflies flying in mass upward toward the warmth of the sun and on to their migration. The sun is portrayed through a 16 piece radial-matched rosette constructed from an alternate sequence of Maple hardwood veneer from a single fletch cutting provided by a Colorado veneer supplier. The butterflies are constructed from pressure dyed yellow and black Anigre. The radial match sun was constructed first, then each of the butterflies were constructed individually, then back cut into the larger sun. The larger project was cut back to its current shape based on the balance between the flight and the sun's radiant rays.



Monarch Swirl

Sandswept Shadows – This piece is inspired by an interest in contrast and the use of shadows and is based on a variety of photos in beach settings of the Outer Banks along the east coast of the U.S. The foreground sand is constructed of Maple, the background sand of American Sweet Gum. The fenceposts are made of Walnut with highlight edge of a wood I can not remember. The shadows are constructed from black dyed Anigre while the thin wire along the fence rail is grooved-in black colored pencil accents.



The frame style, a favorite of mine, is constructed of Claro Walnut solid wood bordered by 1/8" Wenge wood.

The frame style, a favorite of mine, is constructed of Claro Walnut solid wood bordered by 1/8" Wenge wood.

Ron was born in Colorado, raised in Wyoming, and then worked most of his professional career based in Denver. He and his wife Judy live in Littleton, Colorado and enjoy following the emerging careers of their two sons and a daughter (and now 3 grandchildren).

Sandswept Shadows

Fred Schmidt - Severance, Colorado

I got connected to marquetry a dozen years ago. We had in-person meetings then and now I am the current President of the Rocky Mountain Marquetry Guild (RMMG) and we have gone international via Zoom Workplace. I was always aware of marquetry, but it never caught my interest as it was all too formal, maybe even stiff and rigorous, and time consuming. Now that I am older, with more time on my hands, my perspective has changed. I have always been a woodworker; even taught it in public school for many years; and I have always had an interest in art and design. As I got more connected to marquetry, I realized that my background and new interest could come together to create intricate and satisfying pictures. In recent years, our RMMG and others have taken marquetry from a rigid, classical approach to an artform with fewer boundaries. New techniques and processes have made this happen and made me a much happier person engaged in it.

My current excitement is in doing portraits, mostly of recognizable celebrities who are no longer alive. My wife remarked about the portraits I have done saying, "You see dead people!" Everyone recognizes these legendary folks and immediately has a feeling about them. I then try to create a picture that will take the viewer beyond the feeling and move them into noticing the

intricacies of the artwork. I want to spark the viewer's interest to look deeper at how elements all come together using the veneer choice, grain direction and color, the finish choice, and the frame choice as a work of art.



Amy Winehouse



The Godfather



The Morning After

Timothy J. Coutts - Golden, Colorado

My name is Tim Coutts and I made my first marquetry picture when I was about 13 years old. I was guided by an uncle and I still remember many of his lessons. I cut my veneers with a scalpel and I use the window method. I do marquetry most days and spend about three hours per day on it. A typical picture takes me about 300-400 hours; I tell friends, don't start marquetry if you're impatient! As time has passed, I have found myself drawn to scenes from English towns and villages and they have been the basis of many of my pictures in recent years. One of my pictures in this exhibition is of my hometown, Whitley Bay, in the north east of England. I now live in Colorado and at some point I hope to make some pictures showing the natural beauty of the State.



*Glastonbury Marketplace,
Somerset, England*



*My Hometown-Whitley Bay,
England, ca. 1909*



Great Ayton, Yorkshire, England

Richard Gady - Lakewood, Colorado

The wood varieties chosen for The Small Bang and The Big Bang marquetry pieces were selected for color and grain differences. Most are straight-grained which benefits the cutting of thin, delicate veneers. Placing the thin sheets between 2 layers of plywood, while cutting on a table saw aids in producing uniform strips and preventing breaking and splitting of the veneer. The strips were then cut on angles and squares with an Exacto knife and steel ruler. Some veneers were dyed for special effects.

Countries of origin for woods:

North America: Alder, Ash, Beech, Birch, Butternut, Cherry, Holly, Maple, Poplar, Sycamore, Walnut, and White Oak

Hawaii: Koa

England: Planewood (Sycamore)

South America: Mahogany & Tatabu

Philippines: Meranti (White Luan)

West Africa: Avodire, Koto, & Padauk

Australia: Queensland Walnut



*Small Bang: The Spirals of Life
(Study for Big Bang Parquetry Piece)*



Navajo-Style Marquetry Rug #4



Big Bang: The Spirals of Life 2

Douglas Green - Boulder, Colorado

Marquetry is the ancient art of creating pictures using different kinds and colors of wood. I don't use any stains or dye, no artificial colors or shading, just the natural colors and grain patterns of the woods I use. Each element of the picture, no matter how small, is a different piece of wood.

Not all trees are alike, even sibling trees from the same parent growing side by side in the forest can have different exposures, drainage, sunlight, and tap different mineral deposits. Branching patterns respond to the environment. Diseases and insects' attack. Lightning strikes, storms break limbs, the tree defends itself and heals — or doesn't. As with people, what we live through produces our character.



Broken Bow Arch



Toroweap Overlook

Every once in a while, something special happens, and a particular tree produces very special wood. To be able to see into a tree from the outside, to know that if I cut it this way it will look like this, but if I cut it that way, right there, it will bring something special to the surface of a board, is both a product of experience, and a gift of vision.

I make my own veneers. I start with a tree, if it's small, or with a tree sawn into planks at a sawmill, or a board from a lumber dealer, or sometimes with a piece of firewood from somebody's pile. Sometimes I seek wood from around the world; the internet makes this easy. I resaw trees, logs, planks, or boards, into veneers, then cut the veneers together to make marquetry. Each element in a picture is cut

individually and glued to its neighboring pieces one at a time, something like a jigsaw puzzle. When the scene as a whole is complete, I glue it to a backer in a veneer press, sand it out, finish it, and build it into a piece of furniture, or frame it ready for hanging. Marquetry is not inlay, that's a very different form.

Sometimes a board speaks to me. It's a visual language that defies words. The board sparks a vision of what it can be. I love finding the landscapes of the West in the figure and grain of the woods I seek. We all see abstractions, both from the world around us and from the symbolic language used by our minds. I often see such images in the patterns of the woods I use, and strive to incorporate them into my marquetry.



Self Portrait Cave Painter

John Hall - Erie, Colorado



The Five

I have been a hobbyist woodworker for over 40 years. I have built everything from small trinket boxes to complete bedroom sets. Approximately 12 years ago I got involved with the Rocky Mountain Marquetry Guild to learn how to incorporate marquetry into my furniture and other woodworking projects.

Although my pieces in this show,

"Out of the Woods" and "The Five" are not furniture, they are examples of my marquetry art. For me the art of painting with wood helps me to be more creative and is very rewarding. Thanks to the members of the Rocky Mountain Marquetry Guild for sharing their knowledge and skills with me.



Out of the Woods

John Felten - Billings, Montana

Over the history of my woodworking efforts I learned that I was able to follow plans and build just about anything I wanted to build. Although we soon ran out of room in our home for new pieces that I continually turned out, I came to a point where I recognized that something original, something artistic and creative was missing from my projects. It was at that time that I enrolled in a marquetry class at the Port Townsend School of Woodworking. There were five in our class, five students from completely different walks and stages of life, but we all had the interest and desire to go one more step in our woodworking lives. The class spanned five days and I soon discovered marquetry, inlay and veneering as skills I wanted to develop, in the hope that I could add them to those I had already been using. The tools are different, the materials are thinner and more fragile the work at times tedious but the possibilities are enormous.



Wilderness Grizzly

I view marquetry as an art form that lends itself quite well as a tool to probe the creative and artistic elements of my persona. It provides an opportunity to add a distinctive touch that can set a project apart from the others, to add a little additional "class" or "pizazz". It's only fair to add that, for me anyway, marquetry is one of the more demanding disciplines I have set my mind on doing.

Since taking the class in July of 2012 my own personal

woodworking path has taken a definite change. I now invest my time primarily in making smaller items than I built before. Although I have added inlay and marquetry to a few table tops, I now make primarily wooden boxes, trays etc. I have found that marquetry takes a well crafted wooden art form to a different level of personal expression. A box or a tray becomes a canvas for something just a little bit more than a box or a tray.



A Day on the River

Leon D. Niemann - Lakewood, Colorado

Twenty-five years ago, I became interested in Fine Wood Working as a hobby. I started by taking a few courses at Red Rocks Community College to learn some of the basics. It grew over time as I started making Christmas gifts for family and friends each year. As I progressed, I enjoyed using combinations of various exotic woods to make many projects.

I have also designed many of my projects with some inspiration from what I find on the internet. Because I enjoyed gemstones and wood I decided to combine the two, and for the last several years have made a number of projects with gemstone inlays. In order to add more interest to my projects, I decided to also do some inlay of Parquetry which led to a further interest in Parquetry and Marquetry. I attended a workshop held by the Rocky Mountain Marquetry Guild to try my hand at

Marquetry learning the basics while finishing a small project. Thereafter I joined the guild and continue to practice the art of Parquetry and learn the art of Marquetry.



The Tree



Louis Cube Top Box



Tea Tray



Raining Louis Cubes



Pouring Louis Cubes