

"Motorcycle"



Introduction

Welcome to marquetrie kit "Motorcycle" from QJS Marquetry. This design is quite complex, and maybe a little daunting, but can still be completed by a relative novice with care. (Please note that the colours may differ slightly from those shown in the pictures.) You are advised to read ALL the instructions before starting.

Note: This picture was developed from an image, possibly from MCN, of Isle of Man 2017 Senior TT winner Michael Dunlop riding a Suzuki GSX-R1000

What Do I Need?

In addition to the kit you will need a sharp craft knife, a surface to work on (a craft cutting mat is ideal but a kitchen board or some strong cardboard will do), a metal ruler or straight-edge, masking tape (or clear tape) and some PVA wood glue.

This kit does not rely on sand-shading to achieve contours and none of the veneers supplied have been shaded (unlike, for example, our "Pheasant" kit). However, if you have access to the means to shade veneers by all means enhance your picture by using it.

Are you Ready?

At a minimum you should have followed our "Introduction to Marquetrie by the Window Method" and made the "leaf" practice piece satisfactorily. Better still, you will have successfully completed one of our introductory kits such as "Hummingbirds" or "Kingfishers". These instructions will simply refer to "cut in" or "insert" and assume you have the basics.

(Basic instructions available at <http://qjsmarquetry.co.uk/downloads/instructions-window-method.pdf>)

Preparing your Background

You will first need your background. This may be supplied in two pieces. If it is, you will need to make a join as follows: Using a straightedge, carefully trim a sliver from the two edges you want to join so that they fit tightly together. Holding them flat on the table, tape the face-side of the join using two or three pieces of tape. If you stretch the tape slightly it will help to pull the joint tight. Then tape the whole length of the join. Turn the work over and rub PVA glue into the join (if you flex the joint slightly you can be sure the glue gets onto the

joint surfaces). Scrape off excess glue, tape the back and allow to dry. Once glued, remove the tape from the front, but leave the tape on the back for added strength.

Getting Started

With your background ready (either single, as supplied, or joined) – decide which way round to use your background, then tape the drawing in place, ensuring the design is positioned where you want your motorcycle to be (**Hint:** the picture will look more balanced if the motorcycle is slightly to the left of centre, giving the rider space to drive into).

Decisions, Decisions! - Where to Start?

With almost any marquetry picture the simplest order of cutting is to start with the objects at the back and work towards the ones at the front. In this case the first element to consider is the shadow ... and you don't have to include it! It's easier to put the shadow in now, but not impossible to add later, so if you would rather wait and see how your picture turns out, that's fine!

With or without you shadow cut in, the next elements are the back wheel, exhaust and the rider's right leg (the one to the left of the picture). Some of the pieces look small and fiddly, but in many cases you can simplify the work by cutting a slightly larger piece (but don't waste all your veneer) and subsequently cutting away some parts to leave a smaller, more complex, shape. The picture to the right shows the tricky-looking grey sliver outlining the exhaust ... but that was actually cut in as a larger wedge shape, which was later cut back to leave a thin piece (well supported by tape on the back) before the aperture was cut.

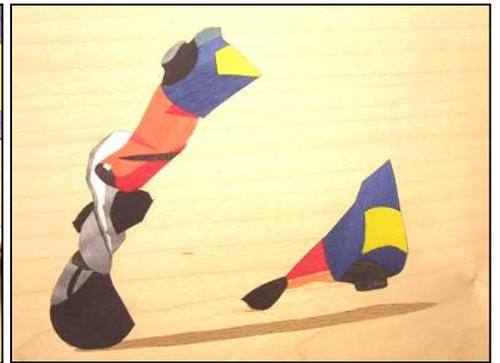
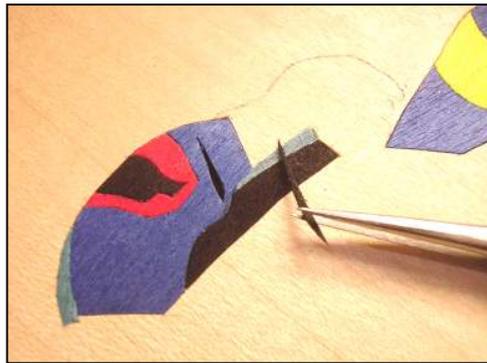


Hint: Note the thin line between the two grey pieces. Rather than inserting a sliver of veneer (the "correct" way) you can also colour the edge of one piece of veneer with a felt pen (left). Use a permanent marker so the colour won't bleed into the water-based PVA glue and be careful not to get ink on the face of the veneer.



Adding Slivers

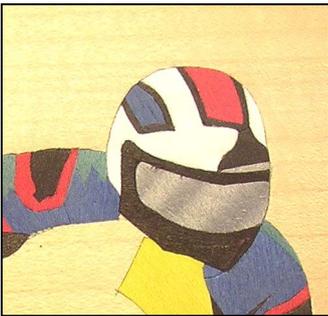
Some of the details look – well – detailed! You might think it's better to leave those to later, but I prefer to add slightly larger pieces, which may not fit well at one end, but which all get sorted out as subsequent pieces are cut in. One photo shows some of the detail in the boot and another, from slightly later in the assembly, shows how a fine sliver can be "whittled" and tested in a "V"-shaped slot until it fits.



Once the back wheel and rider's right leg are completed, cut in the right leg as shown. Notice how these are all pieces that are "behind" the main part of the bike. Each of these pieces has been extended slightly into the "bike" area, so when the bike parts are inserted we will cut away small areas of the wheel and legs, giving us a new, clean glue line (just like we did with the two leaf parts in our practice exercise!)

Where Next?

After the back wheel and legs I moved onto the arms and shoulders and then the rider's helmet. Nothing too difficult here – block in the main areas, then add slivers for detail. Note how the two shades of blue can be used to imply highlights or shadows just as we did above with the red and orange for the boot. The coloured panels on the helmet, outlined in black, were inserted as large black pieces first, then the centre parts of the black pieces were removed and the coloured pieces added. Tape on the back helped protect the thin black lines.



After the shoulder I worked down to the rider's right hand, first cutting in the yellow piece (a panel on the rider's leg I think), then cutting in the fingers, then the lever (clutch, brake – I don't know!) and finally the index finger. Once again we're cutting from the "back" to the "front" – it's a technique that serves us well in marquetry.

I often work in more than one area of the picture at the same time, as it can be helpful to allow the glue on one piece to set whilst cutting somewhere else in the picture. So whilst putting the detail in the hand I also added a few pieces to the helmet, making use of a nice quilted figure in the grey veneer to represent the helmet visor.

The Bike Fairing

Having cut in all the rider it's time to start on the bike itself. Start by blocking in the main areas of colour. I found that keeping the grain direction running along the fairing gave the right look and



also meant I was cutting with the grain when inserting highlights later. Notice how small areas of the back wheel, exhaust and boot are cut away, giving a clean line to work to, and how I was able to use a slightly dark area in the blue veneer to suggest the curvature of the fairing.



Again I was working in more than one area, adding the fingers to the rider's left hand (right side of the picture) while also working on the fairing to the left of the picture.

Hint: you don't have to follow the drawing to the millimetre! When I made the original picture (from which the line drawing was made) I was working to a photograph. There were far too many details like advertisers' logos, brake cables, shadows, etc. to include. I picked out what I thought was important, but a few changes are unlikely to affect your picture adversely.

Having blocked in the main colours add highlights using the orange, light blue and white veneers. Notice that the highlights stop short of the front edge of the fairing, in order to imply the curved front edge. It can be helpful to try slivers on top of the picture, to see the effect, before making your cuts. Continue working round the fairing, including the smaller pieces on the left side of the bike.



Hint: use the light transfer paper when marking onto the black veneer – the light line can be easier to see than dark carbon marks.



The Number "6"

The number "6" is cut just as any other detail, but is best assembled separately and cut in as a completed unit – you can have a couple of tries at it without risking damaging your picture. Place a piece of white veneer under the drawing and trace through the number. Cut out the whole outline and cut in a piece of red. Once the glue has set, tape the back, cut out the central "hole" in the number (this is better judged by eye so the thickness of the lines can be kept constant) and insert the small piece of white, keeping the grain direction the same as the background. Once the glue has set, cut in the number panel.

The Front Wheel

Cut in the black "shadow" area under the fairing – in several pieces if you find that easier. Then gradually build up the wheel as we did with the back wheel. Finish with the brake disc and hub.

Hint: if you run the grain direction of the shadow area horizontally, and the tyre vertically, you will get a slight variation of apparent colour when the picture is viewed (yes, I know I didn't do that in my picture!)

With the main sections of the wheel in place trace through the elements of the wheel fairing and insert those.

At this stage your picture is almost complete. Stand back from it and check that there is good separation between the colours. Try a few slivers of white, light blue or orange placed on top of the picture as highlights to emphasise the sleek lines and shiny paintwork. If they look good, cut them in. There's no need to slavishly follow the drawing – try your own highlights and use those you think look right.

When you are happy with the picture tape the front and clean up the back, removing any tape or glue residue.

Preparing the Mounting Board

Assuming you wish to mount your picture onto the MDF board provided and not stick it to some other object you will need to prepare the board.

First, stick the backing veneer to one side of the board. This will be the back (so the veneer provided may not be very decorative) but will help balance the board and prevent warping. You will need two firm pieces of flat board at least as big as the baseboard, strong clamps, some soft packing material (such as newspaper) and a sheet of plastic (to protect from glue). Place the packing material on one of the boards, topped with plastic. Place the veneer on the plastic. Apply adhesive evenly to the MDF baseboard (not the veneer or it will curl) and press it onto the veneer, add the second large board and clamp firmly. When you come to glue your picture

Continue working round the fairing. When you come to the windshield, cut in the larger area of grey, then carefully cut a thin recess for the white highlight that outlines the "transparent" side of the windshield. Making sure you have tape on the back of your work, cut one side of the line, then carefully cut just alongside your first cut to remove a tiny amount of material. Cut a sliver from the white veneer using a straightedge and feed that into the slot. Tape the front and glue from the back as normal.



onto the board the procedure is the same, but you need to ensure you have removed all tape from the back of the picture and that you place it **face down** onto the plastic sheet. Once glued – perhaps an hour in a warm room - remove from the clamps and carefully trim and sand the edges.

Conventionally marquetry pictures are not framed, so the edges of the board need to be veneered as they will be visible when the picture is hung. (If you are going to put your picture into a frame you don't need to veneer the edges). Strips of both maple and black have been provided for the edges – choose which you prefer. Cut strips of veneer slightly wider than the thickness of the board and glue them in place, holding them with tightly stretched tape while the glue dries. You can do two opposite edges at the same time, then trim those down and repeat for the other two sides. Once your board is veneered on the back and sides you can glue down your picture (this order minimises the number of exposed veneer edges visible when viewing the finished picture. Tape the front of your marquetry for protection and carefully remove all tape from the back before gluing.

Once your glue is dried and you have trimmed up your picture, give it a careful sanding using a moderate grit abrasive paper (something like 150-240 grit). Take care to remove dust (the brush on your vacuum cleaner is ideal) as contrasting colour dusts can get into the dark and light veneers and make your picture look dull. Finally a coat or two of lacquer or varnish (follow the manufacturer's instructions) will bring up the colours and make your picture look splendid.

More detailed instructions for mounting, sanding and polishing your picture can be found on our website at: <http://qjsmarquetry.co.uk/downloads/instructions-finishing.pdf>

For more help and information about marquetry please contact:

- **QJS Marquetry**
01785 850614
www.qjsmarquetry.co.uk

- **The Marquetry Society**
www.marquetry.org

Packing list: veneers, baseboard, instructions, abrasive paper, carbon and transfer paper, Marquetry Society leaflet, practice exercise

