

DESIGN IDEAS

MARQUETRY & INLAY

This month, MATTHEW MORRIS looks at the variety of modern finishes that can be achieved using traditional furniture-making techniques



ALL LINED UP

When decorating this Parisian apartment, Milanese design duo Dimore Studio were inspired by the owners' collection of geometric artworks. 'We like to play with as many opposites as possible,' explains

co-founder Britt Moran. Here the pale blue selected for the walls emphasises the dual contrasts of inlaid wood in the bespoke table and the wall hanging. www.dimorestudio.eu



Left Since benefitting from funding from the Crafts Council in 2001, Christine Meyer-Eaglestone has created some 400 pieces of marquetry. This 'Jazz' screen is typical of her marquetry style, which is influenced by the Bauhaus movement. 'I like to use conventional – as well as dyed and reconstructed – wood veneers,' explains Christine. Her use of multiple veneer types creates textural contrast, while also allowing them to be matched to accompanying furniture. www.cme-art.co.uk

Below Oxford-based Jonathan Baring runs his furniture practice entirely to commission. On this oak and ebony cabinet, each section of the door is individually cut by laser, before being assembled by hand. The result is a piece that combines classical proportions with contemporary inlay. www.jonathanbaring.co.uk



Above Studiojob's 'Dinder' cabinet, which combines Indian rosewood with polychrome veneers, was commissioned by interior designer Ilse Crawford for a family home in Somerset. While maintaining a simple, modern silhouette, it has a front fascia intricately inlaid with details of the surrounding architecture and landscape. www.studiojob.be | www.studioilse.com

When Aryma's in-house marquetrists Silvia Dorogi began this 2 x 1 metre decorative panel, her intention was to give it a painterly feel. It was crafted over a period of three months, in varying shades of bolivian – a type of tulipwood, selected for its porous reception to dyes. The result is a bold use of colour, in a design that has a classical feel. www.marquetry.co.uk



OFF THE PEG

1 Designer Lee Broom's 'Parquetry' coffee table is made of wenge, oak and walnut wood, with blue accent stripes. At 115cm wide, it would be a dramatic addition to a sitting room. £5,950. www.leebroom.com

2 Toby Winteringham has collaborated with design studio Patternity to dazzling effect. This inlaid sycamore table measures 45 x 120 x 50cm and costs £3,000. patternity.org ▶





1 When interior designer Rose Anne de Pampelonne decorated this French apartment, she collaborated with antiques specialist Florence Lopez to source appropriate pieces for the flat. This sunburst gold and black screen, by Laurent Leveque, punctuates the living space by introducing pattern, while also acting as an elegant barrier between the two rooms. For similar, the New York-based company Atelier Viollet produces a beautiful selection of gold straw marquetry pieces, including desks, screens, and side tables. www.atelierviollet.com

2 As renowned marquetry specialist Tim Gosling explains, when commissioned to decorate the library of this fifteenth-century Venetian palazzo, 'The idea of using pink straw came from looking across surrounding rooftops on the Grand Canal.' Here, the straw is dyed to inject colour and vibrancy and the panels are inset into a sycamore frame. This, he says, makes the bookcase panels (also 2a) 'more of an architectural element, allowing the colour of the straw to take centre stage'. www.tgosling.com

3 The straw-marquetry sunburst pattern was a firm decorative motif of the art-deco period, and was championed by the influential French decorator Jean-Michel Frank. Now, it is the ambition of furniture designer Violeta Galan to 'integrate the craft into contemporary design'. Debuting her first collection at the London Design Festival in 2013, she specialises in pieces that are interlaced with geometric symbols and bold pattern. The process, she explains, requires a lot of patience. 'Every straw is opened flat into ribbons, then glued individually on the working surface', the aim being to 'work with the natural iridescence of each strand of straw'. Based on an existing collection of designs or done to a commission, her bespoke pieces usually take some 6-10 weeks to produce. www.violetagalán.co.uk >



From top 'Ebonised' walnut 'Serpentine' cabinet, £10,000; and oiled-walnut 'Chevron' side table, £1,925; both Violeta Galan