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Veneering and Inlaying: A Study of Materials, Principles and Processes (Classic Reprint)

G. M. Nyman

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Veneering and Inlaying: A Study of Materials, Principles and Processes (Classic Reprint) G. M. Nyman Excerpt from Veneering and Inlaying: A Study of Materials, Principles and Processes

The art of enriching objects by the use of rare and costly woods in the form of veneering was known and skilfully employed by artisans of a remote age.

In European museums and, undoubtedly also among collections of antique art in this country, curious examples of such work can be found. In many instances the veneer is fastened to the core with small wooden pegs and from this we draw the conclusion that glue was not known at that time, at least, not as a medium for fastening veneer to the core. The early craftsman method of veneering, judging from their work, must have been somewhat as follows:

After having cut his veneer to a thickness of from ?" to ¼", he held it down on the object to be decorated and bored or cut small holes thru the veneer and down into the core a short distance. In these holes he inserted small pins or pegs made of the same material as the veneer. These pegs were wedge-shaped, with an elliptical head and concave sides coming to a point. When driven home, the points were firmly imbedded in the core, thus holding the veneer in place. Corners and edges are often reinforced with metal, this preventing the veneer from being stripped off, as well as serving a decorative purpose.

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