

OREGON WOOD WORKS



LEE
JOHNSON
PRESIDENT

Inside this Issue:

<i>Our Next Meeting</i>	1
<i>Before the Scraps get Used</i>	2
<i>Classifieds</i>	2
<i>New Members</i>	2
<i>Event Calendar</i>	3
<i>Announcements</i>	3
<i>The Humble Picture Frame</i>	4-8
<i>Wood Rescue</i>	6,9
<i>I learned about wood-working</i>	9
<i>Board of Directors</i>	9

FROM THE PRESIDENT JUST A HOBBYIST?

BY LEE JOHNSON

I overheard a snippet of conversation as I was walking through the crowd at Versatile Door and Sash looking for our host at the January meeting:

“Oh, I’m just a hobbyist...” was what I heard. I didn’t have time to stop to see who it was or what the conversation was about, but the words stuck with me -- or stuck in my craw is more like it.

“Just” a hobbyist? Oh ye Hobbyists! Get your heads up higher than that! Proclaim with pride your hobby; stick out your chest a little when you stake the ground! You are not only sharper than the average tack in the package, but you have chosen social responsibility and historical preservation by adopting this fine hobby.

OK, OK, I’m being facetious about how I’m saying it, but I’m dead serious about what I’m saying. In my firm opinion (that means you can argue with me, but you’re going to waste your breath) those who have chosen woodworking as a hobby have two, quite serious, core attributes going for them.

The first attribute is that you have chosen something to relieve you of your daily stresses -- so that you can deal with those stresses better. I’ll explain:

Woodworking is one of the things a person can choose to do that requires focus while you’re doing it or learning about it. When you are well-enough focused to run a piece of wood through your table saw without damaging yourself, you are focused. When you run your #4 smoother over a board and see the grain glisten, you are focused. When you trim a little off a tenon to make it fit, you are focused.

So what are you not doing while you’re focused on your hobby? You’re not thinking about what your boss said today; you’re not thinking about the braces your child needs; you’re not thinking about the unruly subordinate at work; you’re not thinking about the budget you’ve got to revise, or the press release that’s idling on the manager’s desk, or the daycare, or the measles, or the bird flu or Osama Bin Laden. When you

(Continued on page 9)

OUR NEXT MEETING

Hand Tools — A Special Demonstration

Wednesday, February 15th, 2006 7:00 pm
Franklin High School, 5405 SE Woodward St., Portland

Join Jerry Billings, our special guest from the Antique Tool Club. He will bring some tools from his collection that will be unusual and different and will answer questions about hand tools. There will also be hand tool demonstrations.

Social time starts at 6:30 and meeting begins at 7:00.

Directions:

Cross the Ross Island Bridge to the East side of the Willamette River. Continue on Powell Blvd (highway 26) east to 53rd. Turn left on 53rd and go 0.3 miles. Turn right on Woodward 1 block. - Don’t forget to bring a chair or two!

Before the Scraps Get Used

BY DAVE MILLER

If you saw my last article, you now have an idea of how to deal with the endless supply of off-cuts and scrap pieces of wood that collect in all of our woodshops. That 30 gallon trash can next to your saw is slowly filling up and you're ready to grab a few pieces to build a jig of some type. Not so fast...maybe you're not quite ready yet.

A jig can be simply nailed or screwed together from various scraps of wood. That's fine in a lot of cases but there are some jigs that would be beneficial for long term use! Things like a router guide to cut any width dado, or a taper cutting jig for your table saw. Those jigs, if carefully thought out and executed, can become welcome additions to your tool collection for projects you will work on years down the road.

Many very useful jigs can be made with adjustable parts to make them a lot more versatile! To do that, you may want to consider assembling a small array of common hardware pieces and have them stored in your shop. Then, when the inspiration hits, you don't lose any time making serious headway on that next jig addition.

So what kind of hardware should you have? I'd suggest starting with basic. 'T' slot bolts, 'T' slot track, threaded inserts, and various handles make up the bulk of the items, and perhaps a few toggle clamps.

'T' slot bolts and Track

'T' slot bolts are just like normal bolts except the head is shaped to slide in a 'T' Track. They come in various lengths and range in price from \$0.79 for one inch length to \$1.29 in three inch. I would suggest getting a dozen each in 1 1/2 and 2 1/2 lengths which will cost about \$24.00



'T' slot track is available in either steel, or aluminum. The aluminum track, in a four foot length, is about \$14.00. I like having it around so you might consider a couple lengths. You can cut it to any length and it will last a while.



Threaded inserts

Metal threaded inserts are just the trick to make a secure threaded receiver for the handle! The insert is simply a metal (brass or plated steel) cylinder that will screw into a predrilled wood piece and has a hole tapped in the center to accept your handle screw threads. These cost from \$4.00 to \$10.00 for a package of 10.



There is a trick to putting these in wood by the way.

(Continued on page 3)

*Jigs ...can become
welcome additions
to your tool
collection*

Birdhouse contest
\$1000 prize
www.birdsandblooms.com
Deadline 3/31/06

CLASSIFIEDS

Fir CVG, Walnut, Sailboat

I inherited approximately 2,000 board feet of CVG 2x6" Douglas Fir, 18-22'. Straight and stored in my garage. Also 12 Walnut planks average 2x18", 8-10' lengths.

Partially finished 38' Sailboat. The hull is completed using the West System Cold molding format. Complete with plans, keel lead, tools, pre-poured brass fittings. Finished boat looks like photo.



Jenny Goodman (503) 434-9064
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WELCOME NEW MEMBERS

Rob Bergeron, Ralph & Joan Roberts, Steve Trouba



Liquidating my shop.

I've posted some pictures and a partial list of tools, lumber, and supplies, although it's hardly complete. The curly Dutch Maple is

beautiful. The web link is www-personal.engin.umich.edu/~doan. Check the Excel spreadsheet for details. Hours Sundays from 12-5 and weekdays by appointment. Chau Doan 503-481-9687

Pre-drill the specified size hole in the wood. Then put a bolt with a nut on it into the insert. Tighten the nut down on the insert so the insert and bolt are basically locked together. Now begin screwing the insert into the wood. It's easier to keep it from cross-threading going in and winding up crooked.

Handles

Handles are really the finishing touch to your Jig. They come with threaded bolts or with threaded inserts, also molded into the body of the handle. These range in price from \$1.90 to \$10.00 depending on the size and style you may want. I prefer having about 4 each on hand with bolts, and inserts molded in for a total cost of about \$20.00.



Toggle Clamps

Finally, toggle clamps provide an easy and quick way to

clamp your jig to the work piece. They aren't useful in all cases but when you can, they provide safety and ease of use that makes the cost worth it. There are several styles of toggle clamps that, depending on the application, will make using your new jig safe and easy!



Unfortunately, these little buggers are a bit on the expensive side at \$11.00 to \$15.00 each. Still, they are handy and I recommend having a few around.

I have bought quite a lot of this hardware at Rockler's stores and through the internet at www.rockler.com, or through Woodworkers Supply Inc. at www.woodworker.com. Rockler actually has a couple of nice kits priced from about \$15.00 to \$20.00 that are great for starting out while you figure out what you use a lot of, and what you might need to add for real versatility.

ANNOUNCEMENTS

LIBRARY—We've got a lot of great books. Check the Library link on the website for a complete listing. Not all the books come to the meeting each time because of the quantity, so if you see one you like and it's not available, let Roger know and maybe it can come to the next meeting. Also, let them know if there is a book you would like to see. We do have a budget to order additional books.

The library is for members only, so you must have your membership card with you when you check out a book. Limit is 2 books and they must be back at the next meeting.

NEWS—If you have not been receiving your newsletter announcements it's probably because your email address is not correct. Please let us know on the website — membership@guildoforegonwoodworkers.com.

GUILD SEMINARS — Portland area

Sharpening Workshop w/ Doug Siemens
Saturday, April 8 1-4 pm. There's nothing like good, sharp tools. In this half-day workshop learn how to sharpen your chisels and plane irons using a variety of methods, including waterstones and the Tormek sharpening system. Put an end to dull edges in your workshop. \$20.00 fee

Intro to Drawing – Workshop Plans w/ Lee Johnson
Saturday, April 22. The first step of any great project is to get it on paper. From there you can check proportion and other design elements before you start cutting your lumber. Lee Johnson will present the basics of drafting, design and proportion. We will also learn how to generate working drawings from photographs. A list of required materials will be provided.

GUILD EVENT CALENDAR

Event	Date	Activity
Woodfest	May 6	Display & sell. World Forestry Center, Portland
Intra Guild Show	May	Bring one of your projects for judging and awards
Salem Art Festival	July 21-23	Display & sell. Kid's bird-house project.
Tour of Shops	July	Visit a variety of commercial & private workshops
Guild Picnic	August	Relax, barbecue, potluck, games of skill
Oregon State Fair	Aug 30 – Sep 4	Exhibit, teach, help in the booth
Village of Willamette Arts Festival	Sep 16–17	Display & sell products.
Woodworking Show	October	Guild demos
BNW/Christmas	December	Rent a booth. Sell your work in a premier show.
Christmas Party	December	Exchange hand made gifts

OPPORTUNITIES

The Joinery is opening up their 7000sqft Gallery to other woodworkers and media. Currently they show work by over 25 artists/companies of different media. They are most interested in wood, metal, glass and ceramics made in the Northwest. Please email any photos to marc@thejoinery.com. You can expect a prompt reply.

THE HUMBLE PICTURE FRAME

BY BOB OSWALD

Introduction

I've complained about the high cost of buying picture frames. Making picture frames is easy, until you start. Very basic joinery, a little glass ... and you barely get started before it takes on a life of its own. What dimensions? How much to allow for glass? What about mats? Is it going to be too heavy for a mitered corner glue joint? What am I missing?

I spent a day with George DuBois on jigs and fixtures. One of them was a 'perfect miter' jig mentioned last month. The concept seemed pretty basic but I needed George's demo to make it real. He made a simple frame. It was soooooo incredibly easy and accurate. I went home that day and built my jig. And it generated this article.

I stalled on the typical things that haunt all picture frame projects. There are numerous details in taking a picture frame all the way to completion, quite separate from the woodworking part. So the following article is based on study at the craft stores, reading a couple of books and quite a bit of experimenting in my own shop. This article summarizes what I consider the key points of each phase. As you'll see when you digest the suggestions below, there is room for customization at every stage. Don't give in to that urge initially. Make a frame following these suggestions. So, put another log on the fire, grab a glass of wine, pull up a chair and settle in to read. Here are some things you need to know.

Picture Frame Basics

A framed picture is made up of a frame, glass, mat, your artwork, backing board, a dust cover, nails and hangers. Everything contributes to appearance and style. Wood, shape, colors, balance. Beyond that the frame provides the structure for the package. The mat holds the picture away from contact with the glass. The mat colors complement the picture. The artwork is fastened to a back support to hold it flat. The dust cover on the back protects from insects.

The width of the frame and mat don't want to dominate the picture. The mat width can typically be about the same as the frame width. A double mat provides additional quality to the image. You would typically only use a double if the artwork has special significance. The colors of the mat and frame complement the picture.

So look at the combination of choices:

- 8 - Wood choice: oak, maple, walnut or 5 exotic hardwoods
- 3 - Frame thickness: 3/4, 1" or something special
- 2 - Frame width: 2" or something else
- 3 - Frame shape: flat, sloped or beveled
- 4 - Frame reinforcing: plain miter, biscuit, spline, key, pegs
- 3 - Mat: none, single, double
- 12 - Mat color: inner and outer

- 3 - Picture hangers: wire, hangers or keyholes
- 3 - Frame trim: router design inside, outside or both

Multiply these combinations $8 \times 3 \times 2 \times 3 \times 4 \times 3 \times 12 \times 3 \times 3 = 186,624$ combinations. No wonder we can't get started. So many choices. That's the frustration of woodworking. No, wait, that's the joy of woodworking. Every project has so many turns, so many choices that when you are finished it is a representation of your work, your artistry, your choices. So let's try to make some of these choices easier.

Choosing Dimensions

You can start from two directions. Measure the artwork and calculate a frame size to make or start with a standard frame and mat the picture to work in that frame. We'll build a custom frame; this gives you control of all the dimensions. You will want to check the area you plan to hang it to be sure it's a compatible size.

The frame width is 1 to 3 inches, and a good place to start is with a 2" width. The mat in today's framing world is from 2 to 4 inches wide with 3 inches being pretty normal. The top and sides do not have to be the same and often will vary a bit to properly frame the picture. There is a concept I was reading about called loading the picture, where some people make the bottom mat slightly wider than the top and sides. Not by much but it compensates for the way the eye sees dimensions. A picture that has equal mat all the way around tends to look top heavy. We're probably getting off on a fringe here, but something to know about.

To determine the frame size and hence wood required, take the length plus width of your viewing area. Add four times the mat width. Add four times the frame width. Double the answer.

Another way to get to the same answer is:

View area width + 2*Mat + 2*Frame +
view area width + 2*Mat + 2*Frame +
view area height + 2*Mat + 2*Frame +
view area height + 2*Mat + 2*Frame = Lumber length

For example, an 8x10 viewing area with a 1.5" mat and a 2" frame would produce $8+2*2+2*1.5=15$ " and $10+2*2+2*1.5=17$. So the total lumber requirement is $2*15+2*17=64$ " *plus allowance for saw cuts*.

The Frame

Frames come in three basic styles; flat, slope and beveled. Flat is your basic 1x2 (or so), a straightforward and yet attractive frame in its own right. If you want the art to stand out, to project from the wall, a sloped frame pushes the pic-

ture out from the wall. The outside of the frame is lower than the inside. If you want to draw attention to a picture you used a beveled frame. Its outside edges are higher than the center and your eye is drawn more to the center, to the art. Start with a flat frame. Become comfortable with the rest of the process and you'll find your imagination moving ahead before long, looking at more complex router bits and shaper cuts to add style to your frame.



Of course as serious woodworkers, you need to cut the frame out of one continuous piece of stock, flowing from top to side to bottom to side. Then mark the parts so the can be assembled later in order to match the grain around the corners. This is especially true if there is a lot of grain figure.

Rabbit

I'm a miser about cutting away perfectly good wood so, even though the rabbit is invisible, I have always made it too small. This can result in a narrow cut making the mat and glass dimensions critical or a shallow cut leaving inadequate staple room after the material stack-up.

The dimensions here are dictated by the need and that's pretty much the way it is. Allow 1/16th each for glass, mat 1, mat 2, art & backing, and double for a backup board. Then an eighth for nails. That adds up to a rabbit depth of 1/2 inch.

And the width of the rabbit should be at least 1/4" but 3/8" is more comfortable. Once you accept these as the right dimensions, every picture is done quickly and the same way, unless you're framing oil on canvas or getting fancy. Then you need to calculate the depth for your application. It's quick to set up the router table with a large straight bit or a rabbit cutter and blast away.

Trim & Styling

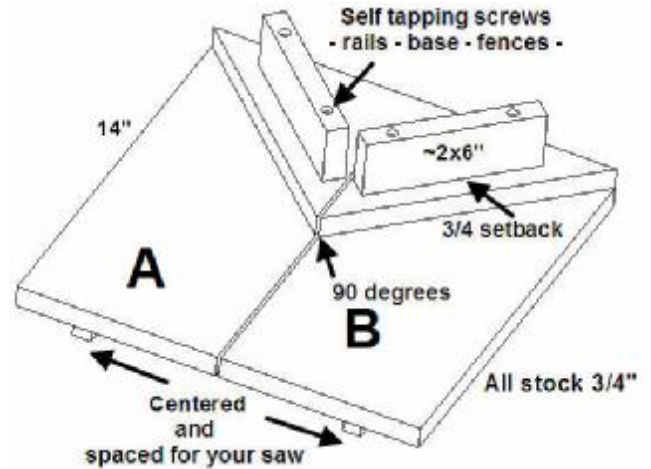
Plan your first frame to be a simple square stock 'flat' frame. It will get you started, looks nice and guarantees the success that will make you want to do more and be more creative. A few simple features can really dress up a frame. For example bead bits, fluting, an inlayed strip of a contrasting color. Be sure when adding any trim detail that you run the stock through the router *before you glue it up* and ideally before you cut it to length and miter it.

This profile shows the rabbit, a bead cut and an inlay strip. Don't do the inlay strip first time around.

The Miter

Actually this whole article started with George's miter frame jig. The miter jig is probably the single most important part of this whole process in that it guarantees perfect corners and

makes you want to finish the project. See the sketch of the jig; it is all 3/4" stock. The bases are plywood and the fences are scraps of hardwood. I counter-bored all the holes to recess the self-tapping hex head screws. A 1/2" Forstner bit is fast and makes the result look very polished.



The finished jig is shown in use with a stop block clamped to the fence. It's very critical to use a stop block. Each "A" length and each "B" length must be precisely the same length. It's very critical to mark "A" and "B" on the jig and adhere strictly to top/bottom are "A" and sides are "B".



Glue & Clamps

Proper clamp pressure is vital to a good glue joint. There are many corner clamps on the market and a lot are pretty worthless in my opinion because of the fiddling you have to do and the uncontrolled pressure on the joint. Two great methods shown here are the band clamp and Lee Valley's Quick Clamp. The band clamp is shown using home made corner blocks. The clamp is available at many locations.

The Quick Clamp uses threaded rods and corner brackets. They slip fit together around the frame. A unique design, the brass knobs slide down the rod. Press them flat against the corner bracket and tighten. Incredibly fast and strong.



Lee Valley 05F0120 >

The Joint

For small pictures, simply gluing the miter joint is enough. It is a weak joint because it is all glued on end grain. At some point the weight of the frame with glass becomes important. My rule of thumb at the moment is that if it makes you nervous, reinforce the joint. I'm doing a 30x40" picture that will definitely have reinforcement. Here are some choices to strengthen the joint

There are both visible as well as invisible choices. No self-respecting woodworker would use corrugated fasteners, screws or nails. For non-visible reinforcement, use biscuits or splines set into the ends of the miter.

The visible option is to feature rather than hide the use of splines, keys or pegs. Cutting the slot for a spline or a key requires a simple jig as shown in the photo. This one is being used to cut a spline slot. If you adjust the fence so the blade takes a 1/8" cut off the **face** of the frame, you have a flat key surface.



Splined Corner



Keyed Corner.

See the corner sketches. A variation on the flat key is an inset square strip angled across the joint. Also, you can drill pegs in from the sides and sand them flush or leave them proud.



Pegged Corner

The jig shown here is used vertically against the rip fence to cut a spline or key slot. A simple jig to make and yet indispensable in this function. The photo below pretty much tells the story. The stock is 3/4".

Finish

Your decide. Of course you'll sand it down to 220 grit and dust it well. I like a wipe on varnish finish, several coats using the wipe, tack up, rub out method. Try Daly's Profin. But this is *your* project.



Spline cutting jig

Glass

Glass is typically single strength. For large frames, perhaps beyond 3-4 feet on a side, double strength might be better. Be sure to beef up the corners and provide adequate hangers. Non-glare (picture grade) glass is definitely a plus. UV protection matters if you have a \$1000 original you want to protect. I don't. The non-glare is an etched surface and is a good investment on better pictures. Glass supply houses will know what you're talking about.

Do you know how to cut glass? It's not hard, but then it's not intuitive either. I do it pretty well but can't attempt to teach you here. Two 'by the way's'... NEVER run a glass cutter over the cut a second time ... and ALWAYS cut completely off the edge, don't stop short. BUT many (most? all?) shops cut to finish dimension for no extra charge. I got bids from several and finally worked with A1 Glass in Beaverton. Charlie had great prices, a really nice personality and was quick to point out that buying a big sheet to cut yourself later actually costs more since he charges by the square foot. So when you cut your own sheet, you assume the cost of the waste. And his edges were sanded, the glass wrapped, and the dimensions were perfect. I just washed it with soap and water, dried it and dropped it in the frame. I prefer to use

(Continued on page 7)

WOOD RESCUE

BY BRIAN WARRINGTON

Greetings guild members!

Another episode in our wood rescue efforts! This time I'll write about the black walnut tree we rescued through a tip from the Guild. It had been slated to be cut into firewood by the time we got there, but we got lucky and arrived in time. Ron got the tip last summer, and it was a beautiful, sunny day when he and I drove to Tigard to check out this opportunity. The tree was quite large, about 40" across and had several large limbs supporting several hundred smaller ones. It had lived a long life, but it was obviously at its end as the leaves

were dull and thin compared to the healthy one in the neighbor's yard. The owner was happy to have us take it for wood rather than firewood and we were happy to get it. The only snag was that the tree was in his back yard, and the only access to remove it was to pull it out in pieces around the side of his house through a small, steep, uphill alley way. Add to that the fact that Dick and his wife owned a landscaping business and that his yard was immaculately maintained. We had our work cut out for us.

(Continued on page 9)

soap instead of the glass cleaner by the way. It always comes out clean without streaks.

Normal single strength glass is about 1/16" and costs \$3-5 per square foot. Anti-glare glass typically has to be ordered and is about double the price. I think it's worth it on a really nice piece of art.

The Mat

Why? What kind? What Size? What color? Single or double or triple? This seems like a whole art in itself, but it's not really that bad.

Mats do two things. The most obvious is they add significantly to the appearance. They also space the art away from the glass, allowing air circulation and preventing mold and the art sticking to the glass. A couple of quick rules of thumb, although in the end, you'll have to decide what you like.

First, if the picture has warm tones, red-brown-yellows, the mat should be warm colors. If the picture is colder, blues and grays, of course the mat should be too.

Second, the main mat is typically wide and the second mat only shows about 1/4". The main mat should match a color in the print that you want to highlight, typically the object you want to specifically draw attention to. The second mat should pick some other dominant color in the picture and be a complementary and contrasting color to the main mat. I think the primary mat would probably not be the color of the background. It takes away from the picture.

Dedicate a clean, spacious work area to mat and final assembly. You know how to handle the woodworking part. But the mat and final stages go so much easier if you have a large, clutter free table. Too often I wind up on the living room floor and it just doesn't work well.

Matting requires a system of some kind. The mat board has a colored surface and white interior. Mats are traditionally cut at a 45-degree angle and that exposes the white interior, adding dramatically to the presentation. But you just can't cut those 45's on all four mat edges freehand.

The mat process is pretty basic. Mark the frame (rabbet) dimensions on the back of the mat. Use a length of scrap cardboard to protect the surface of the table. With a new, sharp utility knife (snap off blades are great) cut the mat square. Then use the mat system. I won't go into it here but once you do one, it's a snap and the results are awesome. A frame shop will cut your mat too, but it's about \$25 per mat, double for a double. Make 3 double mat frames and you've paid for your own mat cutter. See recommendation below.

A rule of thumb is to make the mat about the same as the frame width. Obviously you can vary from this in a thousand

ways, but it's an easy place to start. A double mat means that you put two mats back to back with the outside one revealing about 1/4' of the inside mat. You pay double for the whole inner mat only to see a small border, but it adds a high degree of class to the finished piece. The inner mat is cut to the artwork size and the outer is cut 1/4" larger. The outer mat, the most visible one, picks up some dominant color in the art. The inner mat color picks up another color in the art and should be complementary in color (do you know the color wheel?) to the outer mat.

You hear the term acid-free. It's real. If you have an expensive piece of art, an original, something that you would have a hard time replacing, invest in the best mat you can get. The acid in the wood frame and a lot of wood fiber products will turn a piece of art paper black over time. For the photo of your high school friend that you could reprint from a JPG file, you can use pretty basic mat stock and will probably never know the difference. The local craft store, Michael's is an example in this area, has a nice supply of good quality mat.

On color, the best bet is to take your print with you to the store. Usually the folks that work at the craft stores have some ideas and can help you with color selection. Just remember that your object is to draw attention to the artwork, not the mat or the frame. One of the best ways to do this is to choose a mat color that matches the predominant color of the art. Then the eye flows with the art rather than competes with it.

Water colors tend to want a subtle mat, not white but a light shade. Oils typically don't have a mat.

A large mat can make a small picture look important. A small mat can make a large picture look important.

Check out www.dickblick.com for very good prices on art supplies, particularly the Alto mat system.

Hanging Hardware

Wire – This is the most traditional method. It is also probably best for heavy pictures. And it's certainly the easiest system to use for leveling the picture. Locate the screw eyes about 1/4 of the way down from the top. Thread the wire into the first eye and wrap it about 5 times. Insert into the second eye and adjust the length so the wire comes to just below the top of the frame. Then it won't be visible when it's hanging on the wall.

Sawtooth – These devices are very easy to install. I center the middle notch in the center of the frame. All the extra notches are there if you just hammer it on without thought of centering. The curious thing is that vibration does exist in a house, the furnace if nothing else. So if the picture is not well centered but you get it level by the friction of the frame bottom against the wall, over time it will work its way to a neu-

tral, non-level position. That's why, mom or grandma walks by now and then and straightens the picture.

Keyhole – here's the woodworker showing through. No ugly metal hardware. A keyhole bit on your router works well. It is necessary to use guides on all three sides (for me anyway) to assure that the keyhole doesn't skitter out from under you and that you cut it only as deep as you want it to be. The only downside is that there is no freedom to level so you have to be pretty dead on the center of gravity, which 'should' be the center of the top rail unless your frame varies in density.

Lighting

For the real up-town look, add a brass light fixture to top of your picture. Craft stores like JoAnn's sell battery or cord lamp assemblies that attach to the top of your frame and illuminate the artwork. Very elegant. Consider it before cutting the frame stock. See www.joannart.com for ideas.

Mounting

The picture is typically fastened to a mounting board to hold it flat. There are two approaches, permanent and reversible. Permanent means using spray adhesive to attach the picture to the backing. Not done with an expensive piece.

Reversible attachment methods include corner tabs or a couple of strips of linen or poster tape. Reversible uses high quality tape that will not pull fibers from the picture if you remove it years later. Ask for the right materials at an art supply store if you have expensive art to frame. Avoid normal Scotch tape. Remember how yellow and brittle that tape was on something you made 20 years ago?

There are several different ways to mount your picture. A book that I think does a good job is *Perfect Picture Framing* by Katie DuMont, \$14.95 at the craft stores.

The backing board (see assembly photo) can be acid free poster board or foam core.

Assembly

When you stack up the glass, double mat, art/mount and backing board as shown in the sketch, you should have about 1/8" inch remaining in the rabbet. There are three common fastening methods, wooden strips, brads and point staples. The wood strip typically uses brads to make it removable. It's elegant but fussy and probably not time well spent. Brads are cheap and most common. Drive them in horizontally just barely in contact with the picture backing. A brad

hammer is available at art supply stores with a 90-degree anvil face that rests flat against the picture. Lee Valley has a very inexpensive stapler that shoots horizontal points spaced 1/64" above the backing (be sure to order staples too!). It's professional looking, fast and best if you do this regularly.

Add the dust cover to give the picture a very finished look. It's just brown Kraft paper that is either glued on or attached with double adhesive tape. Attach hanging hardware. Add two felt bumpers at the bottom to keep from marring or discoloring the wall.

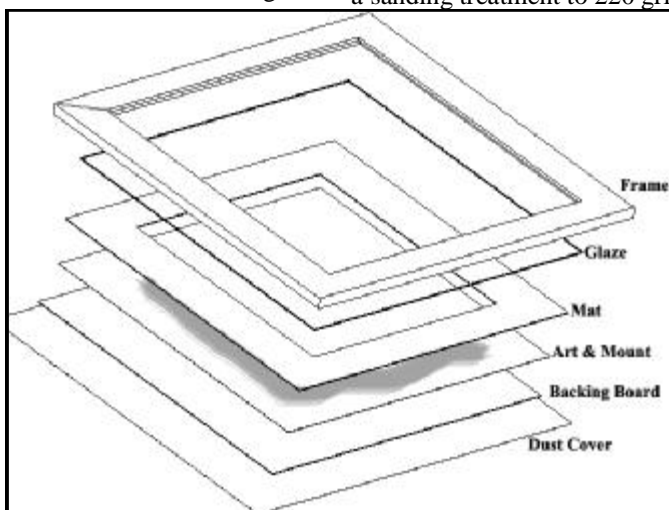
Cost

So besides the \$1000 in labor I spent researching, experimenting and writing, what does it cost to make your own frame? After you're comfortable with the process, I think it's about an hour to rip, surface, cut and glue the frame with a sanding treatment to 220 grit. Then another hour of finishing, mat cutting and assembly.

You can put a value on it. I'd have to say under \$100 in labor, but it's also your labor of love. Compare it to \$150-300 done commercially.

Out of pocket expense for a 15x20 artwork with a 2" frame and a 2" single mat was about \$30 including:

- Frame, 1 bf = \$8
- Glass 3 1/2 sf @ 3.50/sf = \$12
- Mat = \$7 (\$14/sheet)
- Backing & Misc = \$3



Summary

So for a simple woodworking project, there are a lot of factors to consider. Once you make one frame, hopefully having used the tips in this article, they are very easy to produce.



Make 2 or 3 quickly and the process will feel much more automatic. Then when a year goes by before you need another one, you'll have a bit of a experience to draw on.

Here is my 4th frame.

FROM THE PRESIDENT

BY LEE JOHNSON

(Continued from page 1)

are focused on the wood, you're giving all that a rest; and in doing so, you are giving you a rest.

Good going! That is very smart of you.

The other thing that you hobbyists do has an extraordinary social good attached to it. You are the people that will keep alive ancient human skills, practiced over millenniums, in making useful and beautiful things of wood.

I do firmly believe that preservation of the art of woodworking -- woodworking as an art form, is in the hands of hobbyists. What "professional" today (meaning a person who makes his or her living in woodworking) affords the time to perfect his or her skill with a hand plane? What cabinet shop today can afford the hours necessary to learn to sharpen a cutting blade -- plane, spokeshave, scraper, mortise chisel? Few, if any.

Wallace Nutting, in his Furniture Treasury, Vol. III, said of this art, "The old cabinetmaker, even when his work was not perfect, but was as perfect as he could make it, created something which was full of humanity. ...Either when the work is new or when it is old it writes a history of its nature, hence the more handiwork in it the more eloquent it is."

And that, "Just Hobbyist", is what you will keep alive: the eloquence of an art form that is full of humanity. Be proud of it.

I LEARNED ABOUT WOODWORKING FROM THAT

BY BOB OSWALD

Quick grip clamps are not all equal. I have both Quik-Grip and Irwin. Some Irwin clamps slip. On a critical spline-cutting project with 8 corners to slot, 2 of them slipped and caused the slot to tilt. I filled it and re-cut it. Further testing revealed this to be consistently true. Beware.

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(Continued from page 6)

I contacted John, our tree service guy I wrote about last month, and gave him the lead. He gave Dick a great price and the deal was set. All we had to do was arrange a time and do it. That done, we prepared as best we could and away we went.

Sun gave way to rain on the day, which really was a good thing as it kept us cool. John swung around cutting limbs like the pro he is, keeping us busy on the ground cleaning up. In a dangerous job like logging, clear footways are an absolute must. We had 2 helpers with us, and Dick was out there every bit as busy as we were picking up limbs to break down and haul around to his pick-up truck for the trip to the recycle center. We packed his truck full four times. Then the real work started. Using the halving mill Ron designed, we cut the logs in half and began the arduous task of pulling them around to the front of the house. We took a slightly different path each time to avoid creating a track across the grass but we only had so much room to work with. In the end, Dick was very happy with our efforts; a little raking and it looked almost as good as if we hadn't been there. Heavy? Half of the base log, which was right at 10 feet long, weighed 1100 pounds. But the wood is absolutely beautiful, and when it is milled will be put to good use. I've been thinking... how about someone out there taking some of this wood and making something for Dick and his wife for their home in memory of their tree? When the wood cures of course. E-mail me at kingnomad3@yahoo.com if you have an idea. On that note, thank you very much to the people out there who have responded to my articles and queries. Your input is great.

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- *monthly newsletter*
- *mentoring program to help members develop their skills in specific areas*
- *discounts*
- *woodworking shows*
- *network of business partners (the key to our development as members and as a Guild, providing additional learning opportunities)*
- *and a network of support.*

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