



EPFG

MARCH 2002

Free to EPFG Members
\$1.25 for nonmembers.

**Serving Washington
& Alaska**

Evergreen Picture Framer's Guild

*Sunday March 17th
9th Annual Festival
Embassy Suites, Tukwila, WA*

CLASSES

Proven Pathways to Profits
Glass Etching
Back to Basics
Developing Your Competitive Edge
Basic Conservation
Advanced French Mats

EXTRAS

Two Truly Super Door Prizes
Gift Certificate Door Prizes
Table Gift Packets
Continental Breakfast
Buffet Lunch
After Hours Social (Free Drink)

FRAMING COMPETITION

1st Place \$150.00
2nd Place \$100.00
3rd Place \$75.00
Popular Choice \$125.00

SCHEDULE

8:00 a.m. Sign in, turn in framing
competition pieces
8:30 a.m. Morning Classes Begin
11:30 a.m. Lunch
1:00 p.m. Afternoon Classes
4:30 p.m. Social Hour



Annual Spring Festival



Contact Information

Membership Dues Advertising Payments

Lynn Clark, EPFG Treasurer
c/o Lake City Picture Framing
14028 Lake City Way NE
Seattle, WA 98125
206-363-2100
e-mail: jackcl@aol.com

Newsletter Ad Copy & Classified Ads

Bob Holcomb
c/o Millennium Gallery
16118 NE 87th Street
Redmond, WA 98052
425-895-8822
e-mail: exafixer@yahoo.com

Change of Address

Paul Knoop, EPFG President
c/o The Framemakers
6724 West 19th Street
Tacoma, WA 98466
253-223-8686
e-mail: pknoop@earthlink.net

Classified Ads

Free for EPFG Members, \$15
for non-members.

Display Ad Artwork

Digital Artwork is preferred.
Submit via e-mail or on disk.

2000-2001 EPFG Officers

President

Paul Knoop, CPF
The Framemakers
pknoop@earthlink.net
253-223-8686

Vice President

Bed Edwards
Crescent Matboard
800-624-7474
ext. 537 4264

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425-482-0549

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Finishing Touches
studioaj@earthlink.net
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Our President's Pen

by Paul Knoop, EPFG President

Just a few lines this month as a reminder to sign up now for our Ninth Educational Festival, to be held on the 17th of March. With a great line-up of classes from which to choose, a continental breakfast (come early), a super lunch buffet and drawings for numerous door prizes including two that will make the winners the envy of everyone else. This promises to be one of our best programs yet. Don't miss this opportunity to spend a day with your peers, renewing old acquaintances and forging new friendships, as well as improve your business and framing skills at the same time.

What a great and well attended meeting in February at Frame Design Northwest. Jody Norton, CPF, provided an interactive workshop on design, tailored to competition framing but also appropriate for that customer piece that comes in and requires something special. Several photos are found inside along with the write up.

This month marks the first month for the new newsletter editor, Bob Holcomb, of Millennium Gallery, to take over the reins from Don Jones. A special thanks to both. Don for a job well done over the past year plus, and to Bob for volunteering to undertake a difficult and time-consuming job. Your Board is looking forward to working with Bob to continue the improvements in our newsletter. You, too, can help with your ideas, suggestions, articles and photos of that special framing job you have done.

Helen Kane, CPF, of Anabel's Framing Gallery in Everett has written a series of articles and tips which will be included in the newsletter over the next months. They range from "Gee, I know that" to "Why didn't I think of that" or "I really will have to start doing that". Helen's vast experience in framing and gallery operations, along with her services to EPFG and PPFA, will certainly add another dimension to our newsletter.

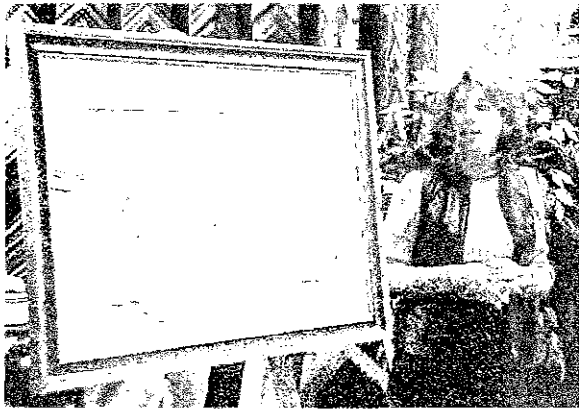
One last reminder to those of you who have not yet sent your renewal for membership in EPFG. Annual dues remain at \$45. If you wish to receive the newsletter only, please defray our cost for this by sending your check for \$15. Either is a great bargain, so act today.

See you on the 17th, and thanks for reading.

Paul Knoop, CPF
President EPFG

February's EPFG Meeting **DESIGNING COMPETITION WINNERS**

The February meeting at Frame Design N.W. in Issaquah of the Evergreen Picture Framers Guild was well attended with about 28 framers showing up, some coming from as far away as Wenatchee and Bellingham.



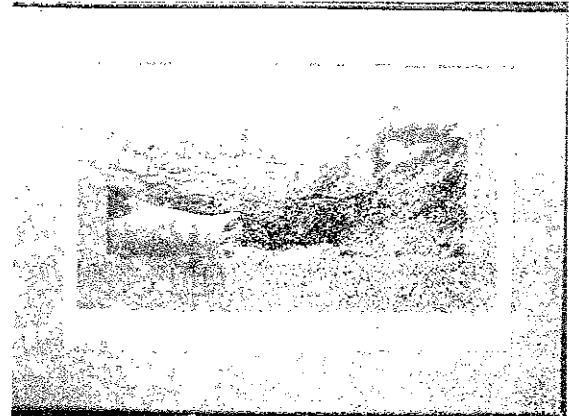
The meeting was headed by Jodi Norton of Frame Design N.W. Jodi shared some of her considerable knowledge on designing and winning picture framing competitions. One very important thing to remember is that you must always be thinking like you are designing a competition piece, whether it is for a competition or a customer. In a contest your competitors are the other pieces in the competition, with a customer it is with all the other frame shops in the area.

"You must always be thinking like you are designing a competition piece."

The sample that was used for the meeting to illustrate different designs was the 2001 Salmon Days print. Jodi already had three framed up to show the differences. The first one was done in a simple double rag mat and gray metal frame, (comfort framing) as Jodi puts it. In designing any framing project Jodi says she works from the art and looks for color, texture, line, light, movement plus technique. It is also good to work with another person if possible. The second print had a similar top mat that went with the overall tones in the print but instead of just cutting a second mat she took

a paper fillet and cut into it a wavy line mimicking the water in the print. This really accented the lines in the art. She also used a larger metal frame as it added more weight.

Any number of elements used in framing is good as long as it doesn't detract from the image and adds to the overall impression.



On the third sample, Jodi hand carved lines in the top mat carrying the waves in the print out towards the frame. She also cut a drop in the bottom border by hand carving waves there too. That way she could cover as much of the paper as possible without adding too many straight lines and making the project look too boxy. The design was finished with Nurre Caxton's Chablis wood frame that had a couple of the colors from the print in it.

"No matter what, get these competition pieces on the wall to show your customers what you are capable of."

February's EPFG Meeting

Continued

The main tool Jodi swears by for hand carving of mats is the little Crescent cube cutter. Jodi also cuts a template of complicated designs so that it is easier to repeat on later frame jobs. In the design don't worry about the technical aspects till later. And no matter what, get these competition pieces on the wall to show your customers what you are capable of.



John Hughey, of U-Frame-It (rear) and in the foreground, Betty and Bill Clinkenbeard from Expressions in Bellevue.

Lastly Jodi shared with the guild a project they did when a client brought in an old apron that was used to sell peanuts that the clients husband used when he was young. They ended up putting peanuts in the frame and also took some wood and built a small bleacher behind the apron complete with peeling paint.



Real comfort food in the form of Krispy Kreme doughnuts provided by Paul Knoop

"Try to constantly think outside of the box in your designs."

Just make sure that the added items are not more important than the main piece of art. Innovative new techniques are always good for competition, like laminating mats, or lining shadowboxes with another moulding instead of fabrics, or even etching of the glass gives beautiful results. Mainly try to constantly think outside of the box in your designs.

See you all at the Education Festival March 17th.

*Don Jones, CPF
Finishing Touches*

SEATTLE, WA 98133



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Useful Information

Here is a web site for anyone who deals with fine art, and especially works of art on paper. Although an Art History site, there is so much more information, links to galleries, museums and specific artists that it would take many weeks to check it all out. I would especially recommend that you visit "Prints" then go to "Image Map of Printmaking Techniques" for a super tutorial/refresher on recognizing various techniques. The main site is <http://witcombe.sbc.edu/ARTHLinks.html> Be sure to bookmark this valuable reference.

Paul Knoop, CPF



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Complete this form and return it with your membership dues of \$45.

For more information about the Evergreen Picture Framers Guild please contact:

Mail to:
Lynn Clark
c/o Lake City Picture Framing
14028 Lake City Way NE
Seattle, WA 98125

Paul Knoop
c/o The Framemakers
6724 West 19th University Place
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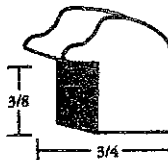
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Framing Competition Description Form

Complete this form and submit it with your entry

(Please print)

Entry # _____

OBJECTIVE: (A brief statement in support of your design concept)

MATERIALS: (Use generic terms where possible)

EQUIPMENT: (Did you use any special equipment? If so how?)

TECHNIQUE: (Briefly state techniques used, including description of mounting, mat cutting, special support systems, fitting, etc.)

Spring Festival Framing Competition

JUDGING CRITERIA

OVERALL IMPRESSIONS

1. Is there strong visual impact?
Framing should not overwhelm or distract from its purpose.
2. Is the piece pleasing to the eye?
The piece should inspire you and attract your visual attention.
3. Are there unusual combinations or components appropriately used as a creative design?

DESIGN AND CREATIVE ELEMENTS


4. Are the colors in harmony to best enhance the subject matter?
The colors used for mat(s), liner, fillet or moulding should enhance and/or complement the framed subject matter.
5. Do the textures (rough/smooth - fine/course) of the mat(s), moulding, etc. go well with each other and with the art?
6. Do the design and shape fit the subject?
7. Is the framing scale proportionate to the art?
8. Is it a well-balanced presentation, using space to enhance the art?
9. Does the design provide a smooth transition from element to element?
10. Is the period/style of the framing compatible and consistent with the time period (era-circa) of the framed subject matter?
11. Do the creative elements and materials all work together to enhance and/or complement the framed subject matter without distraction?

TECHNIQUE

12. Was the design difficult to execute?
13. Are the materials of the appropriate conservation quality for the art/item?
14. Were a variety of techniques used in the creation of this design?
15. Is the execution of each technique/component done perfectly?
Overcuts in the mats, loose fabric wrap or wavy grain in fabrics, liners clean and filets fitted properly. Also, observe any special mountings, decorative additions and pattern matching of the frame, fillet and liner.

FINISHING

16. Is the glazing clean and free of imperfection?
17. Is the piece, when viewed/displayed from all angles, finished properly with consideration given to dimension and depth?
Such as: Excessive extensions from the back of the frame, interior frame sides/spacers finished if visible, etc.
18. Are all the details finished to the utmost quality?
19. Is the backing proper and complete for the design of the piece?

PACIFIC

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HELPFUL HINTS

If an easel back is not available in the correct size, cut an oval opening in a black matboard large enough to allow the tail of the easel to pass through. Securely glue the front of the easel back to the back of the mat with the tail protruding through the opening. Trim the result to the correct size of your subject and apply.

Masking tape picks up ATG tape that has been applied in the wrong place.

Starting in March, Don Jones, CPF of Finishing Touches, will be taking over the Library for the EPFG. The Library items are available to all EPFG members for free. There are many books, pamphlets and videos available. Why not take advantage of the Library and improve your skills. Questions may be sent to:

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MARCH 17 Education Festival Embassy Suites, Tukwila	APRIL 9 Board Meeting	MAY 14 COLORPLAK in Redmond	JUNE 11 Board Meeting
JULY 9 William Bounds Gallery in Burlington	AUGUST 13 Board Meeting	SEPTEMBER 10 Firdale Gallery	OCTOBER 8 Board Meeting

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will be on the left.



See page two for address changes.



Paul Knoop, CPF
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*Spring
Festival
March 17th*

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