

V-Groove Designs Made Easier: Part 3

by Seth J. Bogdanove, CPF

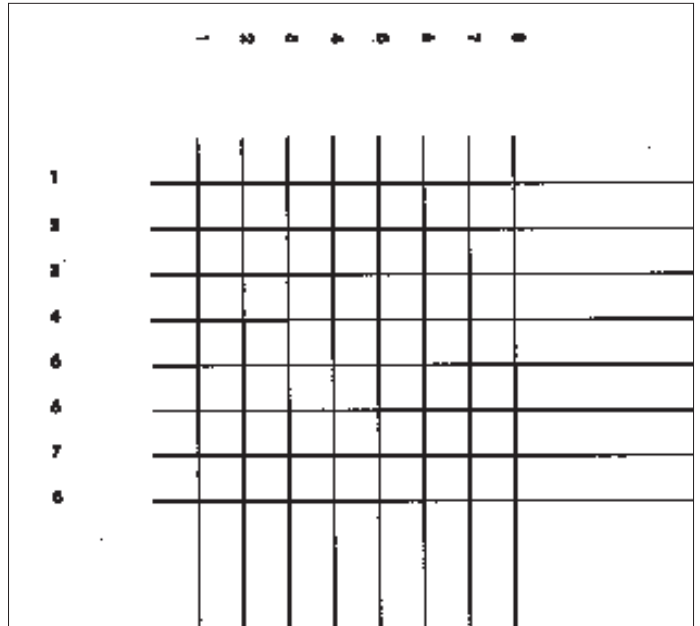
Editor's Note: In the April 2003 issue, Seth continued to demonstrate a method that he uses to simplify the art of cutting v-groove mat designs by hand. (The first installment appeared in the February 2003 issue.) The design featured in April was the Horny Crab design. This month, he concludes this series with Celtic Corner and three variations.

The Celtic Corner v-groove design, and its variations, is one of my favorites because of its versatility. It's also one of the first design I developed using the numbered grid approach used in my system. As you will see as you read this article, the Celtic Corner can be done in a number of ways (i.e.: Standard; Mirror Image; Reversed; and reversed mirror image.)

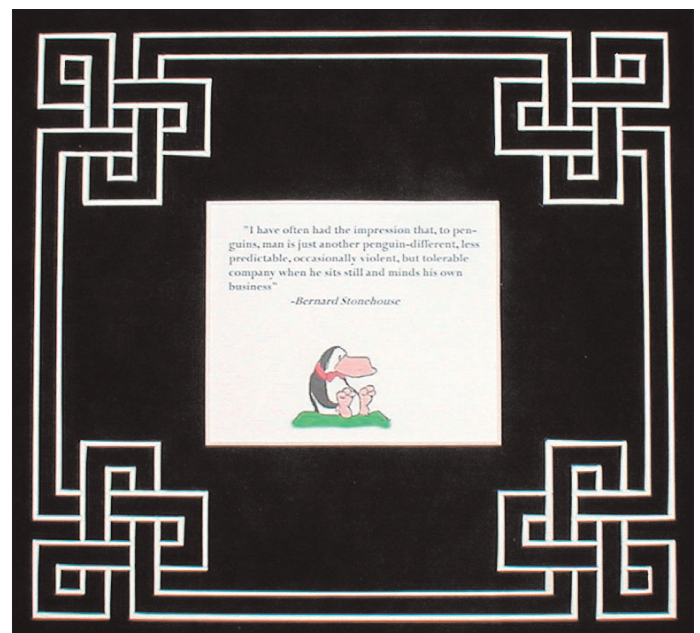
What makes all these variations useful is the fact that you can do them on a number of pieces and have them similar, yet different enough, that the design won't become monotonous. I also find that this design, once mastered, can actually be fun to cut! So square up your mat cutter, get out some fresh blades, do your breathing excersises, and let's get cutting!

To recap my system, let's review... I love to do v-grooves and I do them by hand. But, the basic problem I faced in the past was how to get the design I envisioned onto the mat. One summer day, when business was slow and I had some extra time, I noticed a pad of graph paper on one of the shop shelves. I sketched a design onto a sheet of the paper and then the light dawned! I thought to myself, "I could set these on a grid and it would be easier to plot out!" Sure enough, I tried it and it was a perfect solution. After plotting out the design onto a mat, I cut the design, but found myself losing my place from time to time.

That's when I came up with the numbering system you'll see on the designs on the following pages. With the numbering system, all you have to do is count from your starting point to your finishing point on each cut, and you can't lose your place! *Note:* Using the system I've developed does require mastery of the basic surface v-groove technique.



This Basic Mat Grid is the key to cutting the v-groove designs. The grid is designed for a 4" mat border. Each corner of the matboard should look like this before you draw your cut lines for the desired design.



The Basic Mat Grid was used to create the Celtic Corner design cut into this mat.

The Basic Mat Grid

The grid you see on the previous page is the key to cutting the mat designs. I generally cut my designs using a mat with 4" borders, spacing the lines $\frac{3}{8}$ " apart. You can do them on a mat with a 3" border with $\frac{1}{4}$ " spacing, but I'd recommend that you practice on the $\frac{3}{8}$ " grid first so you get the feel of the process.

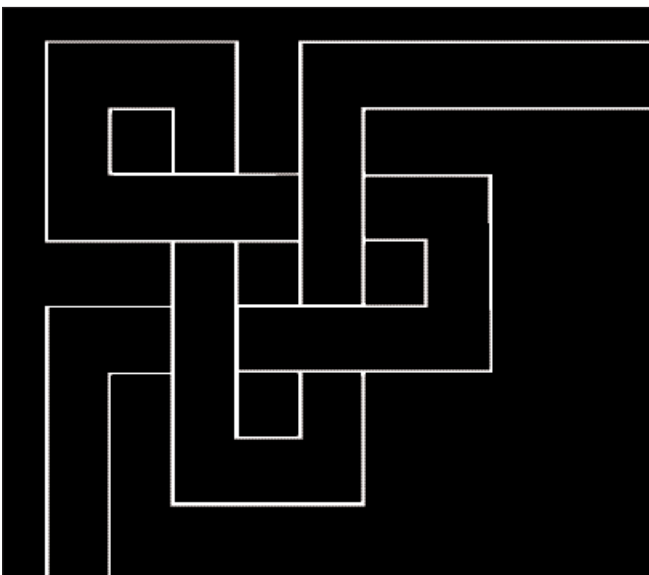
Set the guide on your mat cutter to 4" (or your scribe as I like to use to make lines on my mats). Draw the first four lines the same way you would if you were scribing them for a mat. After you've done this, back it off $\frac{3}{8}$ " and repeat the process. Keep going back $\frac{3}{8}$ " and scribing until you have 8 sets of lines. If you've done this right, you should have something that resembles graph paper on all four corners of the mat. Next, number the

lines from the outermost to the innermost (see Basic Mat Grid).

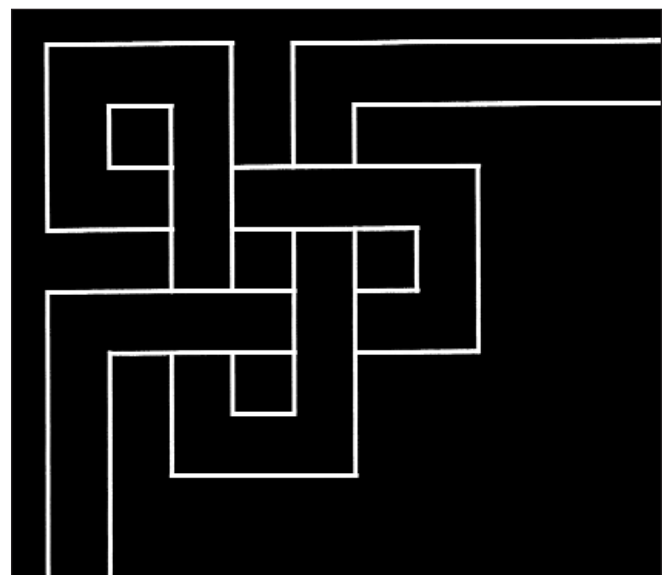
Now you're ready to transcribe the design from the diagrams to the grid! Using a ballpoint pen (yes, I know, but you'll be putting tape over these lines so don't worry about it!), draw the cut lines as specified on the diagram, using the numbering guide to show you where the lines will start and stop. It's easier if you extend the cut line a bit past the start and stop points so you can see what you're doing as you cut. Once you have all four corners lined and numbered, it's cutting time! But first, here are some things to consider when getting started.

Getting Started: Basic Necessities

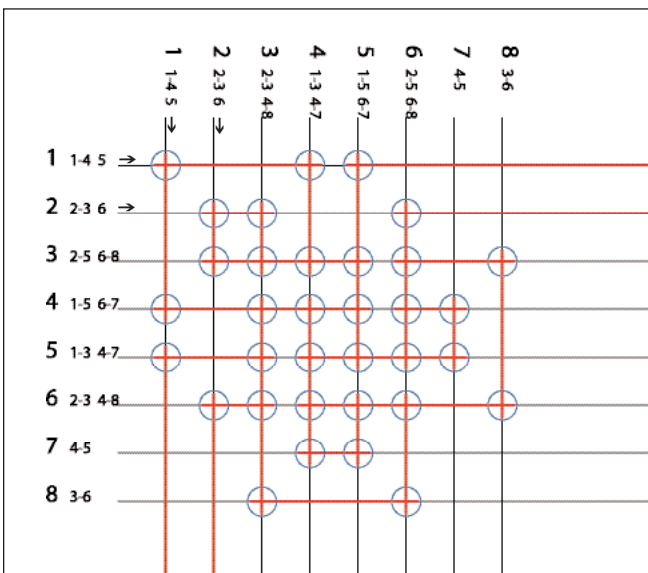
As I mentioned earlier, I use a scribe to make the lines



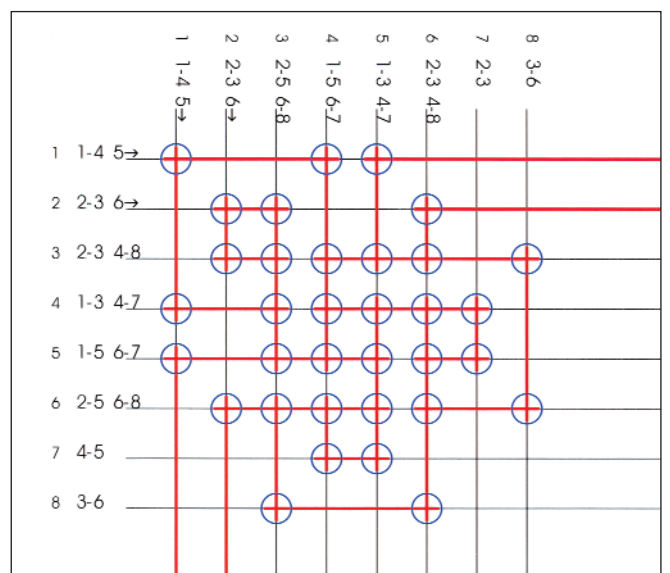
Celtic Corner Design



Celtic Corner Mirror Image Design



Grid Layout for Celtic Corner Design



Grid Layout for Celtic Corner Mirror Image Design

*"Cut lines" are indicated in red. I also draw a circle at the ends of each cut line for visual assistance.

on my mats. If you don't have a scribe, the guide on your mat cutter will do, but first you have to true it. If your guide is off by even a fraction of a degree, it will result in an uneven and ugly groove.

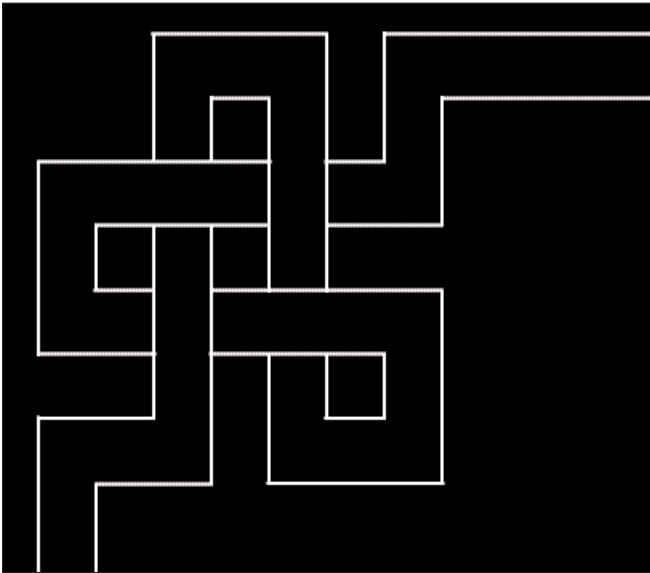
If you are using a scribe, I suggest one that will hold a mechanical pencil with a .5mm lead. The thinner the line on your mat, the less chance for mistakes to occur. I use an X-Acto® Parallel line marking gauge, but they have been out of production for a long time, so check your art supply store or framing supply dealer for something that will do the job.

To test the trueness of your guide, set it at 2½" and make a slice in a piece of black matboard turned face down. (I don't have to tell you to use a fresh blade, do I?) Turn the mat face up and slice again, without moving

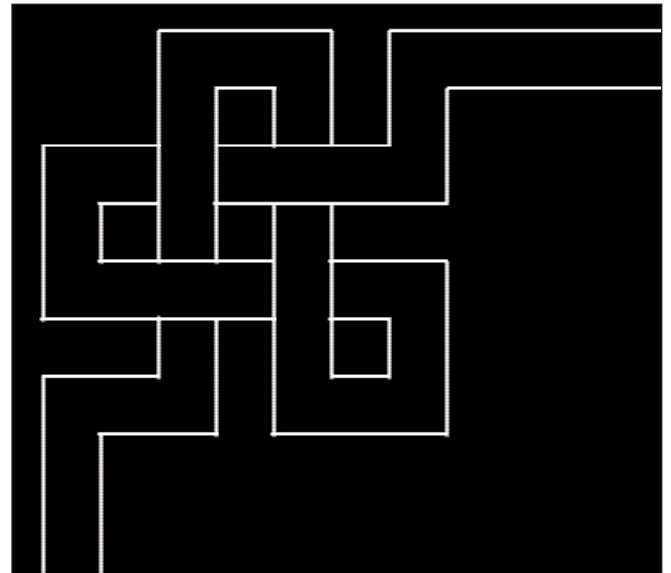
your guide. If the guide is straight, your groove will be too.

If the groove is uneven, adjust the guide accordingly as per the manufacturer's instructions. If the groove is evenly spaced, but the thickness wavers, then the head of your mat cutter may be loose, or you may not have your wrist locked. When you cut a mat, your arm should be parallel with the bar, and all motion should come from your shoulder and elbow.

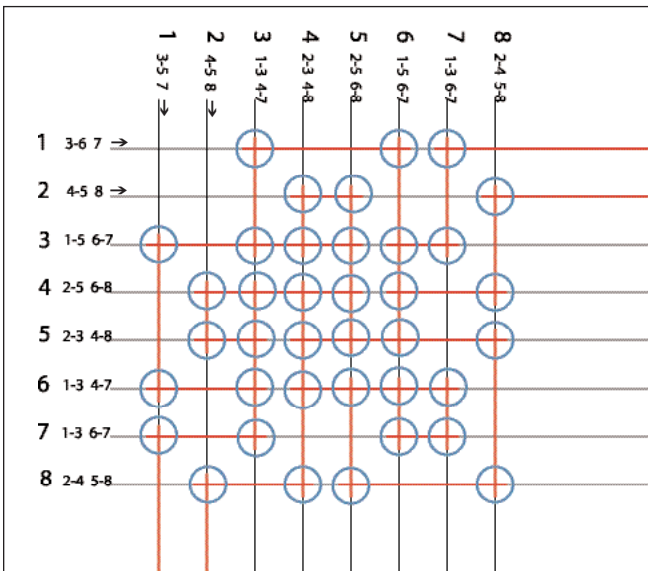
You'll need a clear, medium tack, thin, ½"-wide tape, preferably with a polyester base to keep the mat from falling apart as you make the cuts. I recommend J-Lar® tape for this purpose. (I purchase it from United Manufacturers Supplies.)



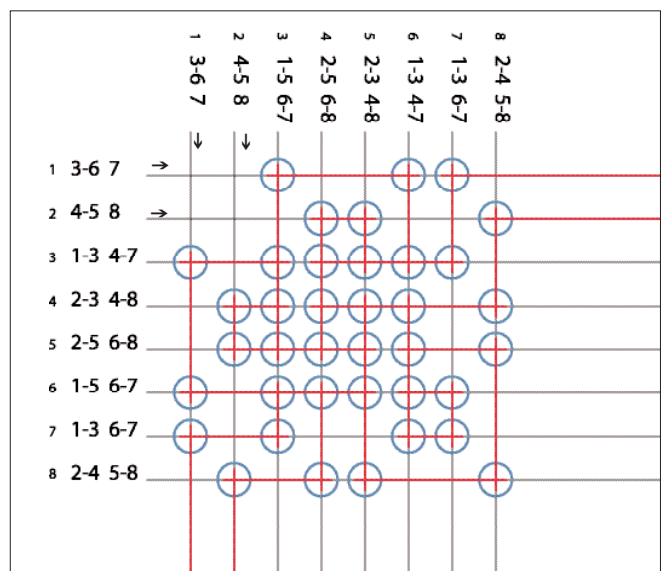
Celtic Corner Reverse Design



Celtic Corner Reverse Mirror Design



Grid Layout for Celtic Corner Reverse Design



Grid Layout for Celtic Corner Reverse Mirror Design

*"Cut lines" are indicated in red. I also draw a circle at the ends of each cut line for visual assistance.

Cutting Time

When you are ready to begin cutting these designs, first change the blade in your mat cutter; dull blades make nasty cuts. Cutting on the backside of the mat and beginning at line 1, cut all the lines specified there. Move your guide and cut all the specified lines on that row. Take the mat out of the cutter and tape the cuts with J-Lar® tape, burnishing it down well with a burnishing bone.

Repeat the process on lines 3 and 4, take the mat out, tape and burnish again. Repeat again, taping after every two lines, until all the specified cuts have been made. You're halfway done.

Change your blade again, and turn the mat face-up. Set your guide to the outside line, take a deep breath and start cutting the v-grooves. (*Hint:* make sure your work area is very well lit; the more light you have, the easier it will be to see the lines!) Start at the top of a cut, plunge the blade halfway in, and go slow! You don't want to go past the end of the cut. Watch carefully, and when you get to the end, the groove will give an almost imperceptible "jump." When it does that, stop!

Cut the same way you did when you were cutting from the back; cutting all four sides of the mat and then advanc-

ing the gauge $\frac{3}{8}$ " and then going again. Change your blade every two lines whether you think you need to or not. Remember—blades are cheap, mats and your time aren't!

After the whole mat is grooved, turn it over again, set the gauge at $\frac{4\frac{3}{8}}$ " and cut your opening, but save the dropout. You should always do these mats as double mats as the grooving seriously undermines the strength of the board. After you've cut the undermat, turn the mat face up again. Look at the grooves carefully. If you have little nubbins of mat at the corners, take an X-Acto® knife with a fresh blade and clean them up.

A word of caution: These designs take practice! Don't be discouraged if it doesn't turn out perfect the first few times. Once you master them, they can be quite profitable, and even fun! Practice is the key to successful v-grooving, so practice as often as your schedule will allow. ■

Seth J. Bogdanove, CPF, grew up listening to his parents tell him not to play with razor blades and broken glass. In 1979 he discovered picture framing and has been proving them wrong ever since. He developed this v-grooving system during his tenure at Frame-It & Co., Inc. in Brooklyn, NY where he has been the Master Framer since 1994.

