

OREGON WOOD WORKS

MEMORIAL DAY

BOB OSWALD

We enjoy freedoms every day, like the joy of woodworking, thanks to the sacrifices made by the people in our armed forces. It's Memorial Day weekend, a time to take a moment to reflect on the cost of that freedom.

Many of our Guild members have served time in the service. Thank you specifically to each of you for that great contribution.

I had the privilege recently, shared with Guild members and former service men, Bob Vaughn and Norm Michaud, to build flag cases for a soldier on active duty in Afghanistan. Through the various emails in coordinating this venture, this contribution in the name of the Guild, was obviously appreciated.

Please join me in a moment of silence, remembrance and thanks.



I pledge allegiance to the Flag of the United States of America, and to the Republic for which it stands, one Nation under God, indivisible, with liberty and justice for all.



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June Meeting—A Friday night

NEXT MEETING—FRIDAY—JUNE 17, 2011 7:00 PM

DARRELL PEART

Franklin High School, 5405 SE Woodward Portland, OR

Darrell Peart, the author of the book "Greene & Greene, Design Elements for the Workshop" will be the Guest Speaker at our Guild meeting on Friday, June 17th. Darrell will present a slide show discussing the Introduction to Greene & Greene furniture and how he uses it in his shop, other points of Design, and review of his personal work. This will be an informal setting and questions and dialog are encouraged. On June 18th and 19th, Darrell will be having his 2-day HANDS-ON workshop where the students will learn how he does such good work and will leave with a beautiful work piece displaying various accents.



Directions: Crossing the Ross Island Bridge eastbound, take SE Powell to 55rd, a left turn lane a couple blocks past the light. North to SE Woodward 1/4 mile to the end. Left on Woodward a block; the shop is on the corner on the right.



SPINDLES, AND TURNING THE CORNER

BOB OSWALD

Turning a spindle to match another one in use in the back of a rocking chair, in the arms, or the foot under a bed, at first glance, is daunting. How on earth do I replicate all those curves and shapes. Is there any way to make a new piece look like the ones I'm replacing?

Without a little guidance one might chuck up a piece of stock longer and bigger than the final dimension and proceed to "eyeball" the curves as you go. Not good.

A way to improve that process would be to cut out a card stock template of the actual piece and hold it up to the piece under construction as you proceed. Still a lot of luck and hit-and-miss opportunities.

Here's a procedure that takes the pain out of the process.

Identify a number of locations along the axis of the actual piece. Figure 1 shows a profile, traced over a photograph with a drafting program such as Adobe Illustrator, to create a clean profile. Next, pick locations at:

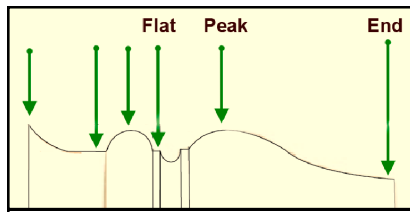


Figure 1. Drawing with locations

- ◆ The peak of curved segments
- ◆ Cylindrical flat spots
- ◆ The starting and ending diameters

You'll find them in every piece as you break down the view, looking at detail rather than the entire picture. These become reference points and reference diameters. Make a full size paper copy on card stock of this profile. Write the diameters on the paper.

Of course, step one in the turning process is to create a square blank and turn it to a cylindrical shape, larger in diameter and longer than the finished piece.

That done, measure from one end the distance to each reference point. Put a mark on the cylinder, lathe turned off at this point. Then turn on the lathe and draw each line around the cylinder. In Figure 2 you see those reference points, lines marking them, and some progress towards turning to the final diameter at a couple of points.

Next, turn each location with a parting tool, to the correct diameter. I vacillate between leaving the diameter a little larger to fine tune later, and turning to the actual final diameter. I think final diameter gets you closer to an accurately replicated part in the end. At the peaks, leave the line for reference.

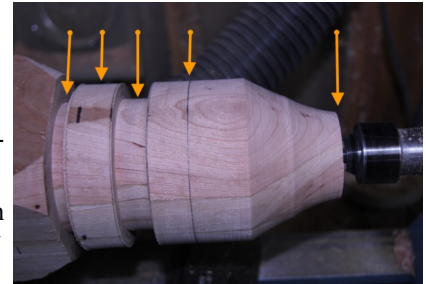


Figure 2. Identify key locations

Note the caliper in Figure 3. Set a caliper to a particular diameter and turn down until the caliper drags across the final diameter. I recommend the initial setting of the caliper to be a little larger than the final diameter, as it's easy to turn a little too far. It's easier to sneak up on the final diameter after you know you are close.

Note in Figure 2, third point from the left. Both edges of that flat spot were marked and the whole distance was turned to the final diameter. Later a groove will be turned into the middle to finish the piece.



Figure 3. Measure as you go

With each of the reference locations turned to the final diameter, you're ready to roll the beads, cut the grooves, and shape the ogee profiles.

Warning: turning down hill. In Figure 4, note the transition from square to round. A critical tip received at the recent show is to "Turn downhill". Start your cut on the square piece and turn towards the right. If you move the chisel towards the left, you'll cause a lot of tear out on the corners.



Figure 4. Finished.

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2011 SPRING SHOWCASE: THE GATHERING OF THE GUILDS

ARIEL ENRIQUEZ, PRESIDENT

At the fore of all this, I want to express my personal appreciation for each and every one of you people who showed up to volunteer your time in this effort. There were forty of you! That's the best volunteer turnout I've ever seen. Let me tell you it was worth buckets of goodwill for the Guild. Our volunteers helped load-in crafters of every group, made lots of new friends and generated a true feeling of fellowship amongst all the groups, united in this showcase effort. It was a sight to behold.

Overall, this year's Guild of Oregon Woodworkers show at the Convention Center (CC) was the best this observer has seen in years. Better even than the final years we worked in conjunction with the Best-of-the-Northwest Shows.

The annual Spring Showcase was an event created by the Oregon Potters Association (OPA) some 25+ years ago. Over time, other crafts groups began showing up in adjoining rooms at the CC, on the same weekend as the OPA. These included crafters in metal, glass, weaving, beaders and woodworkers. As it currently stands, the Spring Showcase weekend is the largest combined gathering of artisans for this sort of event, in the entire country.

Over the past few years, the glass and bead folks had shared a hall and the remaining three groups each had our own smaller rooms. This year, due to our spaces being taken over by another convention, our groups (metal, weavers and wood) joined forces with the glass and bead folks and everyone gathered in one huge space. The result was a clear success for all of us.

Day one of the load-in saw light activity at the loading dock. That wasn't surprising. Just two of our wood exhibitors made a showing that day and even they brought only half of their total wares. So, with so little work to be done, what did our volunteers do? They loaded in glass workers, metal workers, weavers, etc., etc. And it was tremendously appreciated!

Day two was another story again: the pace at the dock was hot and heavy most of the day. Once again our volunteers stepped into the fray out back and put their hands to loading in everyone who accepted their help. All day long I heard "Thank you so much!" over and over. Throughout that day and for the rest of the weekend, I was stopped, quite frequently, by the folks from the other groups, all of them wanting to make sure that I convey their feelings of appreciation to our volunteers. So, "Thank you volunteers!", "You guys made me very proud."

The new idea of combining our Intra-Guild Show with this event was also a success. Yes, there weren't as many entries as in years past but the 26 craftsmen who brought their work clearly wowed the public and I fully expect to see a good number of new members from the folks who visited our show. Displaying the depth and breadth of work that we had there made many an observer (and usually their spouse) say, "Hey I can do that. How much is membership?"

Our Student exhibition was small in scale to the rest of the show but the talent level on hand certainly wasn't. Those young people from Gaston High brought in some work that was just fantastic. My hat's off also to David Douglas, for

representing the Portland area. Our organizers will be working harder next year to increase all the schools' involvement in this event. There's a lot of talent out there; we need to encourage it.

A couple of interesting facts you might appreciate;

--- of the tasks we assigned to our volunteers, one was to count the bodies entering the wood exhibit. While we clearly can't say we got every one, our guys counted about 5,000 adult bodies cruising through the wood area. That's a lot. (The other Guilds were so impressed with this assessment that they've already decided to make counting the whole room a point of order for next year's show.)

---of the booth spaces we held, only three went unsold. We weren't exactly surprised of that going into the show. However, there's no doubt this show will be filled up next time. There's way too much good buzz about the results of this year's effort to think otherwise.

Finally, I want to recognize our lead organizers for all this. Dennis Loveland stepped into the braces for leading our way when Lee Johnson took ill. Dennis's vast experience in working these shows was the preeminent factor in how well this turned out for us. Gig Lewis, clearly a newbie at all this, attended something like 17 (or is it 18) meetings over several months, all with the heads of the other Guilds, keeping our leadership informed of all the developments. The guild owes both of these men a huge thank you for their efforts. Be sure to tell them so the next time you see them.

ABOUT THE WINNERS

BOB OSWALD

I wrote to the winners and asked each of them for a little personal insight into their project:

- 1) Why you decided to build this project
- 2) Some challenge(s) along the way that helped you learn, or swear you'd never build another.
- 3) Where the project was in your comfort zone .

Thanks to all the folks in the following pages for a one-hundred percent response.

Blue, red and white ribbons were awarded to the Intra-Guild participants. In addition cash awards helped make it even more fun. Best of show took \$75, first place \$50, second place \$35 and third place \$25.

Thank you to everyone who made the journey to the Convention Center with your projects. And thank you most of all to Ariel and Gig for the energy and enthusiasm put into making the Showcase for two organizations (the Guild and the Northwest Fine Woodworkers), the Intra-guild show and the student exhibition such a grand and successful event.

SEVENTH ANNUAL INTRA-GUILD SHOW

BOB OSWALD

Best of Show-Music Stand: Leonard Worth

Take heart, beauty may just be in the eyes of the beholder. When I was told that I won such a prestigious award at the Intra-Guild show, I was shocked. Shocked and delighted to say the least.

Oddly enough the music stand was an after thought because the piece I intended to enter sort of went south on me at the last minute, that is, I screwed it up. The intended piece was a musician's stool (now repaired, and in the Justice Center exhibition).

This floor model music stand is made of White Oak, and curly Chestnut. The tube that supports the book holder is one inch black anodized aluminum. It had a few flaws in it where the joints didn't happen to close as nicely as I wanted (extra clearances I call them) and was on consignment at a violin shop, marked down as it were. But with the demise of the stool, it was all I had available for the show. Gave it a once over with Howard's Feed-N-Wax from The Joinery, brought it on down, and what do you know.

I thought there were some very nicely done pieces in this years show as in last years that in my view should have gotten higher praise. Perhaps if you didn't win what you thought you should, maybe the judges just didn't know what they were looking at. At any rate, I encourage everyone in the guild to get in on the act. Build something, and enter it in the show next year. You really can't lose when you think about it, three things WILL happen. One, it will get your stuff out there in the public, second, it will force fellow



#1 Advanced-Poker Chair: Kent Saunders

My chair was designed to coordinate with the Game Table I created earlier this year and was an assignment in the Mastery Program at Northwest Woodworking Studio. My design went through four models and three prototypes along with countless drawings before arriving at the final form entered in the recent Guild show. With all of my Mastery Program assignments, I've tried to challenge my comfort zone as a woodworker and this was no different. This was my first full-scale attempt to hand-shave spindles (I think it turned out well) and, perhaps more notably, was the first chair I built AND designed. Aside from the inherent challenges of designing and building a sturdy and comfortable chair, I wanted to create the dramatic curved crest rail that was comfortable (this was a subject of many of the models/prototypes/drawings). The coopered seat also posed challenges in order to create something that was sturdy and well-shaped but didn't appear to visually heavy.



Overall, I'm very happy with the result and plan to build a similar one in maple to complete a game table and chair set.



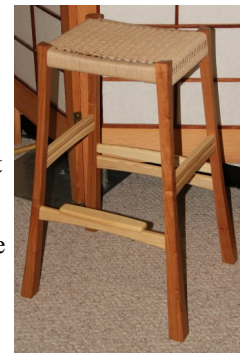
**George E. DuBois
Best of Show**

make it fine."

woodworkers with lots of experience to really look hard at your work, then if you dare, it will give you a chance to chat with them about what they liked, and what took points off. I have made a part of my work to build things as if everything will be examined closely, so I try to always do my best. If I were a woodworking judge, the first place I would look, would be underneath, you know, that's the place that "Nobody sees anyway". I live on a regular basis with words from our Guild president, "If it's fine woodworking,

#2 Advanced-Webbed Seat: Jeff O'Brien

I decided to build the stool because of client input, but more importantly, my wife wanted one. The biggest challenge on this stool is getting the length of each rail to be the exact length to match the angle/position on the leg. I'll be doing another stool, but will probably move some of the rails around, this one was sort of a prototype. The seat was a new style for me, I've not done this particular Danish cord, but I like what I see and I'll do it again. There is a mistake in the seat, but I'll not point it out.



#3 Advanced-Music Stand: Jim Parker

The adjustable music stand made from Ash was my design idea for a project in the Mastery Program at the Northwest Woodworking Studio. For this project, we had to start with a board with the following dimensions: 2in x 4in x 8ft. This was all the material, plus glue, that we were allowed to use in this project, no metal or hardware. The hardest part of the project was coming up with a way to adjust the height of the music deck without using metal. The music desk slides on the stand and is held with a wedge.



INTERMEDIATE CATEGORY

#1 Intermediate-Watch Box: Marcus Flanders

First off, I would especially like to thank Bob, Ariel, and Gig, for all their hard work in putting together this year's "Ultra Guild Show". There were dozens of other folks who gave up their whole weekend that helped out as well. From where I stood, it was a very successful show.

The Watch Box that I displayed, was a custom order from a girl I work with, as a gift to her husband who collects watches. This was my first "custom order" and my only 4th box that I've ever made. (The first two were for me, while the third one was created at a Bill Bolstad class) Rob (the husband) and I sat down one evening to go over the features that he wanted, and I sketched out a rough design. I later did a 3D Computer model of the design, than got his approval before I started making sawdust. I estimated around 20 hours to build, but when all was said and done, I had over twice that amount into the project. There were some fixtures that I had to make, that, luckily, I can reuse, and an extra stop at a Glass Shop for the top lid, but all-in-all, the project went fairly smoothly. While I know most people can work just fine from a rough sketch, I feel that having a complete set of "scaled" detailed prints works best for me.

The project was fun, I learned a lot, but if I had to make another one that was similar, I'd have to negotiate a new price.



#2 Intermediate-Asian Box: Michael Rothman

This box was a latest design that grew from making an urn for my daughter's dog. I am fascinated by oriental design so I let that grow into this particular design when my daughter-in-law asked that I make her a decorative box. The lid is fitted in a way I learned from Bill Bolstad, as I had been trying to make all these fancy cuts to fit within dados in the sides. I decided that making the lid insert square and then screwing it to the top made more sense and didn't need all the precision cuts. I know that I can make the legs by cutting a dado with the table saw, but I don't like the open groove in the bottom of the leg, so I worked out the groove on the router table and trimmed it square with a chisel. The taper was made with a simple jig and the sander. The shape of the cross piece and fitting the medallion probably caused the most difficulty. I am new to turning, so making sure the medallion stay relatively square and the proper size was an interesting task that took multiple tries with different materials. Finally, this box provided me with multiple design challenges and forced me to learn some new techniques to add to my tool box. Would I do it again? I am currently working out two more with slightly different designs as gifts for friends. I will also be studying more on Japanese design for future projects.



#3 Intermediate-Burl Clock: Ron Senger

I cut this piece of Maple Burl off a stump on a lot in West Linn about twenty years ago and have been thinking about what to do with it since then. I decided to make this piece into a Mantle clock from the beginning. It is such a dominating piece, and I didn't want to put a battery powered quartz clock works in it, or glue on numbers for a face. I didn't think this project was in my comfort zone. I needed to find the clock works I wanted. I needed to find the curved glass for the clock face. The Internet is a wonderful tool. Once I found the clock components, I needed to figure out how to put this eight-day windup movement with chimes together. These parts didn't come with instructions. I had to figure out how much room I needed to house the



movement and chimes. How to mount the chimes for good resonance, as well as positioning for good hammer strike. And then there was a round glass door in a round frame. In the beginning I wasn't in my comfort zone. There was lathe work. Lots of router work. Carving and hand shaping, a bit of joinery, and finish work. I gained confidence in my ability to accomplish a task like this. Being a member of the Guild was a great asset for me. The wealth of knowledge I have there for the asking was a great help. I do at this time look forward to doing something like this again. And I am looking forward to my next project.

BEGINNER CATEGORY

#1 Beginner-Bistro Table: Ed Vachal

Thank you for the opportunity to pontificate (in memory of a member of my Council of Mentors--Fronk, and about my entry in the Intra-Guild show. First and foremost--this was a great venue and an awesome opportunity to be part of a great organization and a great effort to advance the art of woodworking, and I am proud to have been a part of it.



All my life I've come in "Second." I've entered many "competitions" in my life and, except for my foray into High School Debate, I've always come in second. Not since my Junior year at Seminary have I earned a first place ribbon. For that I am very honored and grateful--but that's NOT why I entered the competition. From the old Greek way of life, "competition" meant something different from what it means today. Back then the competition was always with oneself. I beat my best--I did better than last time. And that's what this competition was for me. I'm a newbie in the truest sense of the word. As Calvin Coolidge so often said "Persistence is omnipotent."

I did well because I worked and worked and worked and worked. I didn't know what I was doing, but so many Guild members were pivotal in this entry. French, Frank, Ariel, Kelly (from the Joinery), Bill Bolstad, Marcus, and a host of others were all involved in this project and were graciously eager to involve themselves, their machinery and their talents. Through osmosis I got the vision that my wife and I had in our heads and it got placed on paper and then into wood. Walnut.

The legs took three days just to draw. And after all my futile attempts, out popped a piece of rangerboard I got from French a year ago which just "happened" to have the approximate parabolic curve I saw in my mind's eye. Then French helped me with the cut-up of the glue-up packs; and Frank gave me ideas on how to combine the top to the legs; and Bill Bolstad has a 36" sander which saved me two days of sanding, so who really "did" this project?

The Bistro table stands as a solitary sentinel in our party room. That's the place where my wife and I want it. The sister table is an end table and they both wait patiently for the chairs which are still a gleam in my eye--waiting for the next teacher, a mentor to teach me how to build a chair.

I estimate 400 hours in these two tables. I work slowly and deliberately. I try to have fun while being serious about the craft of woodworking. Some day I hope to be as good as Fronk or Frank. I have an idea about next year's show, but my wife does NOT like my idea. Maybe I'll build it anyway.

#2 Beginner-Small Queen Anne Table-Andy Margeson

I decided to build this project because I was interested in developing hand tool skills, wanted to learn how to make cabriole legs and found high quality online instruction. The major thing I learned along the way was shaping curves with spoke shaves and



rasps. Although this was entirely outside of my comfort zone, being able to watch someone shape a cabriole leg made it feasible. This opened a new world to me. I have two thoughts about the experience. First, for me to progress as a woodworker, I have to either take seminars like those offered by the guild, or find high quality on-line instruction. Even though I am an avid reader and have many woodworking books, video or in-person instruction is much more effective when it comes to learning new skills. Second, acquiring and using quality hand tools is very pleasant and highly rewarding.

#3 Beginner-Adirondack Chair: Jim Madaras

I built the Adirondack Chair out of Western Red Cedar because of its unique weather resistant properties. This was my first attempt at building this type of furniture. I followed plans that I had using 5/4 X 5.50 Western Red Cedar and cut the pieces for the chair based on the instructions. I then worked to match the shades of wood and do any repairs needed to the wood, along with shaping and sanding. I made every effort to maintain the sizes of the cut finished wood pieces as outlined in the plans, and this was critical when it came to the assembly of the chair, which went together smoothly. The time I spent on the chair was more than expected, however, since this was my first Adirondack Chair and there was a significant learning curve. I finished the chair with Land Ark, Natural Wood Finish for exterior use and added a coat of wax for the final touch and protection from the elements. I am looking forward to using my learning experience to build my next piece of Adirondack Furniture.



STUDENT EXHIBITION: GATHERING OF THE GUILDS

BOB OSWALD

David Douglas and Gaston High Schools participated grandly in our student exhibition at the Convention Center.

It was a wonderful showing of fine woodworking by these young people. Perhaps next year we can see some involvement from additional schools that should be visible here.

Chris Cheeks of David Douglas won "Best Non-furniture" for his mantle clock. Adam Johnson of Gaston won "Best of Show" with his bedside table; Ben Wilson and Thomas Tipton of Gaston won "Best Team Project" with their modified rocking chair; Kendra Wall of Gaston won "Best Finish" with her figured maple jewelry box; and Ruger Sanow and Levi Reeves of Gaston won "Best Joinery" with their 1940's recreation of a folding park bench.

A very big thank you to all the students at David Douglas and Gaston High School. Who put effort into this project. You are all winners in our book. Your effort, the quality of your work and your participation are all greatly appreciated by the Guild. We had many comments from the viewing public about your projects. People were delighted.



Best of Show;
Adam Johnson, Gaston



Best Non-Furniture
Chris Cheeks



Best Joinery:
Ruger Sanow and Levi Reeves
(Instructor Wade Sims pictured)



Best Team Project:
Ben Wilson & Thomas Tipton



Best Finish:
Kendra Wall

JUDGING

BOB OSWALD

Judging was thorough, over, under and around. This was no casual walk by. I've been of the opinion that if the customer can't ever see it, don't spend unnecessary effort to finish those areas. Ariel has been heard to say, "If it's fine furniture, make it fine." Clearly the judges also have that attitude.

A big thank you to judges Doug Vincent, professional Guild member and Gary Michael, foreman at The Joinery

Ariel instructed the judges to judge these pieces as if they had just come out of your shop. Gary judges everyone, including Ariel, every day at The Joinery.

The criteria categories were Design, Construction and Finish.

The judges moved quickly and efficiently through all of the work, Guild and students, making the final tally easy.



Classes

Understanding Hand Planes

Instructor: Alexander Anderson
 Altura Furniture, 3500 N. Mississippi, Portland
 June 4, \$25 for Guild members
 Contact Dale Price at 503-871-0952 or dkp6640@q.com

Alexander will lay out the truth and misconceptions on the Hand Plane in this class, with conversations about wood planes, metal planes and wood itself. Part of the class will focus on sharpening the blade.

Inlay Decorations

Instructor: Frank LaRoque
 Frank's shop in The Dalles
 June 11, \$55 for members, including lunch
 Contact Jenny at jj@pacifier.com or 503-760-7276

This is a hands-on class doing inlay. Learn how to decorate with inlays, string inlays, and preparing veneers. Frank will show how to use your small laminate trim router; bring yours if you have one.

Darrell Peart Teaches Greene & Greene Accents

Instructor: Darrell Peart
 Location: Franklin High School
 June 18 & 19, \$335 including lunch. Members only
 Contact Gig at giglinda@comcast.net.

During these 2-days Darrell will be teaching a hands-on class on making the jigs used to add accents to Craftsman style furniture. Darrell has literally written the book on this subject and will be sharing many of his ideas and jigs. This is an intermediate level class.

DVD'S OF THE MEETINGS

ROGER CROOKS

DVDs of past Guild meetings are now available in the Library as well for sale at the meager price of \$3.

- ◆ Lee Johnson – Furniture Geometry - 8-18-10
- ◆ Windsor Chairs – 10-20-10
- ◆ Lie-Nielson Demo – 3-16-11
- ◆ Dovetail demos – 4-20--11
- ◆ Friends of the Carpenter – 5-18-11

WELCOME NEW MEMBERS

BOB OSWALD

Hello to Janette Square, Michael Roettgen, Harvey Rogers, Andrew Hood, Orrin Gerke and Chuck Wissler. We're happy to have you with us. Please introduce yourself at the next meeting. We'd like to know who you are.

HIGH TALENT WOODWORK

GARY ROGOWSKI

Phil Lowe and Michael Fortune, two great craftsmen, will be out here to the West Coast to provide a rare opportunity for someone looking to study under one of these masters.

Phil Lowe is a woodworking savant, trained and taught at the North Bennett School in Boston

He now operates a furniture-making and restoration shop in Beverly, Massachusetts. He was the 2005 recipient of the Cartouche Award bestowed by the Society of American Period Furniture Makers. This award goes only to those Master Craftsmen who have illustrated the highest standards of education, resource, and applied effort in historical reproduction work.



His tilt top table is a great project on which to learn slot dovetails for a tripod base. The class starts with a full size layout, with all the information needed for construction. You choose your top in a sawn oval, square or rectangle veneered with a sunburst pattern.

Michael Fortune, one of the preeminent craftsman in North America, is a jig master and wood bending pro. He has designed and made furniture since 1975 for private residences across North America. He received the prestigious Bronfman Award in 1993, was inducted into the Royal Canadian Academy of the Arts in 2000 and received the 2007 Award of Distinction from the Furniture Society.



Making a unique, comfortable, strong and attractive chair is a wonderful challenge. This workshop will be an intensive exploration into the design and construction of chairs. This course starts with human dimensions and proceeds through a simple method to successfully fabricate your designs, even with compound curves and seemingly complex joinery. Participants will design and fabricate their own chair prototype during the workshop.

See the www.NorthwestWoodworkingStudio.com for more details.

BOARD MEETING MINUTES

BOB OSWALD

The board of directors of the Guild of Oregon Woodworkers meets monthly before the general meeting. Minutes of this meeting are available on the Guild website at

www.GuildOfOregonWoodworkers.com.

Click the "Board Minutes" entry in the left hand menu.

PROJECT UPDATE

BILL WOOD

Clackamas library project, big and long duration, is nearing completion. We just finished fabricating some shelves and decided to try them out on the gondola. Ariel Enriquez, Dennis Dolph, Bob O'Connor pic-



GUILD OF OREGON WOODWORKERS: BYLAWS

BOB OSWALD

SYNOPSIS: As the Guild applies for 501 c 3 status, we need to make two changes to the bylaws, the intent stated below as:

- Specify what happens to the Guild Assets in case the Guild is dissolved (section 11) with language specified by the government
- Conditions for donations (section 12)
- Enhance the Purpose of the Guild (section 1) to include community service
- The newsletter will post board meeting notes on line with the link in the Newsletter (section 7)
- In a review of the role of President and Vice President, a decision was made to treat these two important offices the same as the other board members. They will be nominated and voted on each year – see section 9b and 10.

tion 9b and 10.

A vote on acceptance will be conducted at the June 15, 2011 general meeting. Any changes or recommendations must be submitted to Ariel Enriquez before June 14, 2011 at arielyphyllis@gmail.com or 503-286-4828

A complete copy of the original bylaws can be found on the Guild website main menu. A complete copy of the proposed bylaws can be found on the Guild website at the following location. If you do not have internet access, most public libraries provide this service at no cost.

<http://www.guildoforegonwoodworkers.com/Documents/AmendedBylaws20May2011.pdf>

Purpose

The Guild of Oregon Woodworkers (the "Guild") is a non-profit corporation with two main purposes;

Enhancing the standards of excellence in woodworking, educating its members and the public through presentations at meetings, seminars and technical demonstrations, and assisting members in marketing their work

Serving the community by building projects for the public good. Our members volunteer their time, knowledge and skills to help community projects as approved by the board.

Newsletter

The Guild will publish a monthly newsletter as the official source of information to its members. The newsletter will include notice of the time and place of upcoming meetings, [web links to minutes of the previous general or special membership meeting](#), and such other information that will promote the purposes of the Guild. The newsletter may be distributed by mail or by electronic transmission, whichever means a member elects.

- e) **Removal:** Any Board member may be removed for cause. Removal may be initiated by majority vote of the Board or by written petition for removal by not less than three non-Board members by written request of not less than ten percent of the regular members. The issue shall be submitted to a vote by all members at the next general or special meeting for which notice can be given under these Bylaws.

Officers:

Vice President: The Vice President shall:

- Preside over meetings of the Board of Directors and the membership as a whole in the absence of the President.
- Succeed to the office of the President upon a vacancy in that office or upon the expiration of the term of office of a sitting President if the sitting President chooses not to serve another term.*

Election and Removal of Officers

The Board of Directors shall submit a slate of officer nominees at the membership meeting before the annual meeting. ~~The slate of nominees shall not include a nominee for the office of President when the Vice President will succeed to the office of President in accordance with Section 9 b) of these Bylaws. If the Vice President declines the office of President, then the slate of nominees shall include a nominee for Office of President.~~ Additional nominations may be made from the floor at that meeting. The name of each nominee shall be submitted to vote at the annual meeting, provided no vote shall be counted for any nominee who declines nomination. A majority of those voting shall be sufficient to elect any officer.

Vacancy of Office: In the event of vacancy of any office **except president**, the Board of Directors shall submit the names of one or more nominees to fill the vacancy for vote by the membership at the next monthly meeting. Names of the nominees shall be included in the newsletter before the next

monthly meeting or in the notice of any special meeting. Additional nominations may be made at the meeting provided the nominee is present and fails to decline the nomination.

The board may instead decide to appoint a member to fill the vacated office in the interim through a majority vote.

Distribution of Assets on Dissolution

Upon the dissolution of the organization, assets shall be distributed for one or more exempt purposes within the meaning of section 501 (c)(3) of the Internal Revenue Code, or corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for the public purpose. Any such assets not disposed of shall be disposed of by the Court of Common Pleas of the county in which the principal office of the organization is then located, exclusively for the purposes or to such organization or organizations, as said court shall determine, which are organized and operated exclusively for such purposes.

12) Donations

General donations made to the Guild shall be made without conditions for their use. If a significant donation is offered with conditions, the donation will only be accepted if the conditions are within the charter of the Guild as described in Section I above and in Article II of the Restated Articles of Incorporation for the Guild of Oregon Woodworkers. Any exceptions to this policy must be approved by the board and if it involves any change in the charter of the Guild, by the regular membership.

Amendment of Bylaws:

These Bylaws may be amended at any meeting provided a notice stating the proposed amendment is sent to the members not less than 10 days prior to the date of the meeting at which the proposed amendment is to be considered and shall become effective upon adoption by a majority of members voting.

The foregoing Restated Bylaws of the Guild of Oregon Woodworkers, Incorporated, an Oregon nonprofit corporation, were duly adopted by the Board of Directors on July 18, 2001, and approved by a majority vote of the Guild's membership at the regular monthly meeting held June, 2011.

** Bylaws amended 5/15/2002 for the office of Vice President.

*** Bylaws amended 5/10/2011 for the incorporation of C501(C)3 status with regards to Section 11 - Distribution of Assets on Dissolution and section 12. Donations and a few other minor changes in the document.

◆ ADDITIONS IN BLUE

◆ CHANGES IN RED

The Guild of Oregon Woodworkers is a group of professional and amateur woodworkers like you, committed to developing our craftsmanship and woodworking business skills. The Guild offers many benefits for members, including:

- *monthly educational meetings*
- *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.*

For information on how

GUILD OF OREGON WOODWORKERS

P.O. Box 13744, Portland, OR 97213-0744

CLASSES, SEMINARS, DEMOS, AND SUCH..

Northwest Woodworking Studio 503-284-1644, www.northwestwoodworking.com

Rockler Woodworking 503-672-7266, www.rockler.com

Oregon College of Art and Craft 503-297-5544, www.ocac.edu

Woodcraft 503-684-1428, www.woodcraft.com

Woodcrafters 503-231-0226, 212 NE 6th Avenue, Portland, www.woodcrafters.us

THE GUILD IS PROUD TO BE SPONSORED BY:

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AFFILIATES:

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Northwest Fine Woodworkers

- ◆ Some sponsors offer discounts to current Guild members. See the website for details. **
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Guild of Oregon Woodworkers

c/o Bob Oswald
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We're on the Web!

www.GuildOfOregonWoodworkers.com