



SCANTLINGS

NEWSLETTER OF THE TIMBER FRAMERS GUILD
NUMBER 204 NOVEMBER–DECEMBER 2016



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Newsletter of the Timber Framers Guild
Number 204 November–December 2016

IN THIS ISSUE

The view from here.	2
TFEC symposium, May 2017	3
Building a 1611 church	4
Visionary partners.	7
Our stories: craft.	8
Scantlings news.	9
Events	10
Habitat for Humanity houses, then and now.	10
Notices.	11
Our advertisers	12
Member News	16
Your vote counts, really!	16



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Scantlings, the member newsletter of the Timber Framers Guild, is published in January, February, April, May, July, August, October, and November. Next deadline: December 2.

On the cover:

Replicating the oldest church in North America: the 1611 church in Henricus, Virginia. Scribed crucks and bents; square-ruled wall studs. Walls finished with clay and thatch. Article page 4.

Will Denton

THE VIEW FROM HERE

JEFF ARVIN

The next sentence read, “. . . and above all, the joinery should be tight and well crafted.”

Perhaps the meaning should be obvious, but I found myself taking it in several directions. Like, is tight really a measure of quality? Does it mean that the tenon shoulder abuts the face of the mortised timber without room for a dollar bill to slip between?

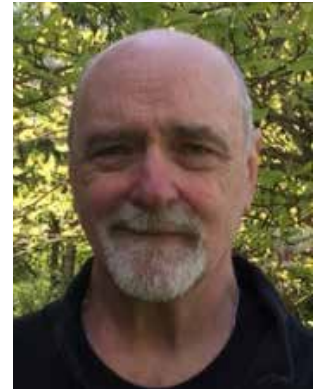
If so, does that mean the timber work in the iconic Gamble House where mating edges are highlighted with round-overs is not well-crafted? And that was all it took to launch me onto several years of thinking about what it means to be well-crafted.

It turns out, what I really wanted was a definition of craft—one that was neither sentimental or judgmental. I had simply heard enough about how “they don’t build them like I used to” and misty-eyed reminiscences about “my grandfather’s tools.” The implication that craft was a thing of the past was totally unacceptable. And while I admired the work of the Arts and Craft movement, I was put off by the moralistic tone of their insistence on hand tools and what I perceived to be a disturbing closed-mindedness. It’s not about the tools! It’s about the people who drive the tools.

I discovered the writing of David Pye, a mid-century English architect and industrial designer, who wrote in his book *The Art and Nature of Workmanship* about “workmanship of risk” versus “workmanship of certainty.” Pye might propose, for example, that making a certain cut with a hand-held circular saw might require more skill than making the same cut with a hand saw. While his discussion goes far deeper than that, I found the opening I needed.

I believe the essence of craft is anticipation—the art of knowing how to steer to a desired outcome. It requires accumulated skill and judgment.

I’ll spare you the details. I settled on this definition: craft is a process that transforms information or material from one state to another. A writer practices craft when transforming ideas into a manuscript. An actor transforming a script into a performance is practicing craft. A timber framer crafts raw sticks into useful structural components. I believe the essence of craft is anticipation—



the art of knowing how to steer to a desired outcome. It requires accumulated skill and judgment.

Many of the tools and techniques of modern timber framing would be recognizable to 14th-century carpenters. Others, such as computer aided manufacturing, would baffle and mystify the old guys, but many of even the most advanced construction technologies are

founded on basic traditional principles timber craftsmen of any era learn: anticipation, accuracy, precision.

Then there's this: an object is well-crafted when it accurately expresses the intent of design. And doesn't that open the conversation about the relationship between craft and design, and that's another story!

Keep in touch.

TFEC symposium, May 2017

BRIAN MALONE

Mark your calendars! The Timber Frame Engineering Council (TFEC) is pleased to announce our most exciting event yet, a two-day symposium at the USDA Forest Products Laboratory (FPL) in Madison, Wisconsin. This event will take place on Thursday and Friday, May 18 and 19, 2017, just prior to the Guild's annual conference. Thanks to symposium sponsor Simpson Strong-Tie.

The technical program includes presentations on traditional timber frame engineering topics, emerging mass wood structural systems and connections, and on-going research in these fields. Keynote speakers include Ben Brungraber of Fire Tower Engineered Timber and Jeremy Epp of StructureCraft. We will also have the unique opportunity to tour the FPL, which includes labs dedicated to pressure treatment, emerging mechanics, composites, weathering, and wood anatomy, as well as the Advanced Housing Research Center. The USDA FPL in Madison is the country's primary wood-related research and testing center, and we are very excited to learn about its work.

The TFEC is a subgroup of the Guild. We are engineers and non-engineers alike who are dedicated to advancing the technology of timber framing and related wood structural systems such as log construction, structural insulated panels, and cross-laminated timber. With a focus on technical advancement and education, we are currently active in funding research, publishing technical documents, and offering courses in wood species identification and wood grading.

Membership is open to any Guild member with an interest in structural design and behavior. Benefits include website access to additional engineering materials, exposure to discussions on engineering topics, and

reduced rates for TFEC events. Registered Professional Engineers are entered in our Find an Engineer database on the TFG website. Whether you are a professional engineer or just want more exposure to structural design, we welcome your support and interest. Please see the TFEC section of the Guild website: www.tfguild.org/timber-frame-engineering.

For more on the symposium, reach info@tfguild.org.

Below, looking up through the entrance framework of the FPL's Centennial Research Facility during a recent visit. Right, wood sample on a wall at the lab.

Allison Aurand



Building a 1611 church

RICK COLLINS

As timber framers—builders of things that last many lifetimes—we’re in the noble business of creating the fabric of personal and public history. A large part of our work, and a part I love, is how intertwined it is with the stories of the families and communities we work for.

Recently my company had the honor of rebuilding the oldest English timber frame church in North America near its original site just north of Jamestown, Virginia. The structure was the religious, civic, and community center of Henricus, the second, successful English settlement in the New World. The colonists left unhealthy, swampy Jamestown to establish a robust English colony. Led by Sir Thomas Dale, 300 Jamestown settlers founded then-Henrico in 1611. It became the principal seat of the Virginia Company of London, an English joint stock company whose purpose was to establish colonial settlements in North America.

Named in honor of Prince Henry, this thriving community had many historic notables: the development of the first English hospital, the chartering of the first college in the New World, the English home of Pocahontas, and the establishment of tobacco as the first cash crop in the New World are a few.

In colonial times, this timber-framed church was the focus of civic activity at the settlement and served as a place of worship, court of law, and meeting space.

The church that we cut and erected was by no means exact in its details to the original, which had been gone for centuries. But the intentions behind this replica and the way it currently functions for the park were most important to the client. The plans we built from were designed by Henricus Historical Park honorary architect Thomas K. McLaughlin Jr. (who passed away just before we began work).



Left, isometric rendering.
image Joe Miller.

Right, one of the bents, seen from above. Square-rule octagonal posts, square posts, and sill; scribed braces and rafters.

photo Will Denton

What is northern white oak? an email exchange

From the GC

Dear Rick,

I assume the framing is northern white oak. I am not as familiar with wood species and their regions, so not sure if that is obvious or not. Your re-submittal does note white oak, just not northern as the plans indicate. Please confirm, or maybe just point out why it should be clear that this is northern.

From Rick

Dear GC,

I'll see if I can help explain the term your client is using. It is ambiguous. The term *white oak* is often synonymous with *Quercus alba*. However, *white oak* also covers the entire white oak, or *Leucobalanus* group. For example, the range for *Q. alba* is the entire eastern half of the U.S.

We use the term *white oak* as defined by the [National Hardwood Lumber Association](#):

"White Oak comprises the species of the trees in the white oak group, commercially known as bur oak, chestnut oak, chinquapin oak, cow oak, live oak, overcup oak, post oak, rock oak, swamp white oak, and white oak, and includes also the other species of oak whose leaves have rounded lobes."

—NHHL Rule Book (*Hardwoods for Construction*)

However, your client's designation as *northern white oak* is referred to only (from an appearance standpoint) in the flooring industry and not the heavy timber industry. None the less it covers the same following species [at right]:

McLaughlin, plus a team of park historians and archeologists, researched the building for years as well as others similar to it. They used both direct and indirect documentary evidence related to the church at Henricus, other churches that came later in the colonies, and the architecture of churches in England in the 17th century.

Their goals were to be as historically accurate as possible, while making the new building ADA compliant, and to have the structure function seamlessly as a multi-use new construction for a wide audience.

After reviewing the plans initially, we felt the frame would have gained subtle sophistications, nuances, and more accuracy by having someone on the original design team with practical timber framing skills, experience building English frames, and a little more background knowledge of the economic and social workings surrounding the builders of the 17th century. But we came into the game very late: the plans were set.

So how to build this hybrid frame? Our shop set goals from a vantage similar to that of the park staff: respect the original scribed cruck but execute it with mixed theologies in order to meet the client's needs efficiently. We would have loved to change many details across the spectrum of the project: design, engineering, timber selection, tooling, layout. Ultimately, the client's desires, our access to resources, and the momentum of the job (and others in our shop) dictated the way things would go.

We sourced timber, as specified, from local northern white oak, *Quercus alba*. The term *northern white oak* was an interesting twist we had not seen specified this way before. We deduced the architect wanted the wood to be sourced from an area that experienced extensive frost. It is still unclear, actually. The email exchanges on this topic in the sidebars below give you a taste.

As with many commercial projects we've been involved in, there are huge disconnects, not only in language, but in knowledge of materials and in timing. Often, these jobs are managed by GCs who have no experience in timber frame building, and to compound the matter, they rely on information from engineers and a project team of equal inexperience with heavy timber. They want to equate what we are doing to concrete and steel. So our job became devoting



Q. macrocarpa "bur"
Q. bicolor "swamp white"
Q. lyrata "overcup"
Q. muehlenbergii "chinkapin"
Q. prinus "chestnut"
Q. michaux "swamp chestnut"
Q. stellata "post"

As defined by the flooring industry and the American Hardwood Export Council, there are [8 commercial species of white oak](#). For example, all 8 of the timber trees in the white oak family that are used for structural timber [grow in Illinois](#).

In short, the aesthetic term *northern white oak* as used by flooring companies is synonymous with all *white oak* species that are used for lumber and structural timber in the eastern half of the U.S., but the term is not recognized by a national grading agency as a criteria for distinguishing differences between species or regions.

Therefore our note "white oak" stands as a term on the stamped set because it directly correlates to the grading standards/requirements that are being referenced by the construction documents. *Northern white oak* does not correlate to any grading criteria.

Sincerely,
 Rick

From our engineer

From an engineering standpoint, there aren't grading rules/designations for northern white oak, only white oak and mixed oak. Nor do white oaks grow particularly far north, especially compared to red oaks.

Our numbers are based on the "white oak" grading rules.

Joe



Top, laying the bents out for scribe work during fit-up.
Center, gun stock posts in the aisle.
Bottom, roof lines and upper wall in the finished interior space.

1611 photos Will Denton

significant time and effort to clearing up the confusion. Long story short: ultimately the material was sourced as white oak (*Q. alba*) from Illinois and Iowa.

All milling was done here at Trillium Dell, on our Woodmizer LT50HD, and gunstock posts were milled on a Lucas Mill.

For expediency, the frame was cut using both square rule and scribe. I have found this combination of layout methods works successfully in our shop. (It may not work well if you have carpenters walking lockstep in one method or the other. It reminds me of a question someone asked me at a TFG conference long ago: “What layout method do you use in your shop?” I responded, “All of them.” This resulted in a long conversation. In the Midwest, working on arguably the most diverse pool of building styles on the continent, I am not saddled with believing in one frame layout method or another.) Generally, on the 1611 church frame we used square rule on the hundreds of studs in the wall direction, and scribed the bents or “crossframes.”

To make layout and fit up easier, we ran many timbers through our Weinig four-sided planer, which brings the material to within 1/32 in. of square. The machine is so versatile that it is possible to run flitch timbers through the machine up to 36 in. wide. More, since the Weinig has a completely open fourth side (the outboard spindle can come off), we are able to run full long flitches through the machine and effectively make them perfectly parallel.

Hewing happened by a method we have used for about 14 years: saw the timbers bigger by 1/2 in., score the wood, push off the lifted scoring, and come across the wood with a curved Makita planer. (We bought ours from Timberwolf Tools.) We do many jobs that require hewing. While I like the idea of hewing and enjoy hewing occasionally, I do not believe it is a responsible way to process material. It involves a phenomenal amount of waste, and we process too much wood to justify that. Instead, we use the re-saw boards for many different things. The frame was prefinished with Heritage’s exterior oil.

As for many Trillium Dell projects, the crew was a mix. We put out a call to friends. Some of our full-time staff were joined onsite by a team from the area and itinerant Guild members from all over. We had 18 people working on the frame, though not all at the same time. The timber frame portion of the job took about six months.

The site was difficult, not so much because it was within an active living museum where noise levels were a concern, but more because of a very tightly cordoned work area and some false information about the museum’s septic field. As it turned out, the septic field for the entire museum was below our build site by only about five ft. We had to rent a lightweight low deck crane for the project and deal with mild odors and perennial mud.

That aside, once install began thankfully there were no other hiccups. The foundation was ready for us when

See 1611, lower page 8

Visionary Partners

Members of the Timber Framers Guild are craftsmen.

Pioneers. Historians. Artists.

And some are Visionaries.

Many thanks to our Visionary Partners, who support the future of timber framing by supporting the Timber Framers Guild at the highest level.

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Organic or organization?

JOHN VAN BRUGGEN

I've heard it, you've heard it, at one time or another we've all heard, "Wow, you guys are craftsmen."

Ask yourself the question, how did it make you feel to hear that title? Proud, humbled, repentant? Did it cause you to take a step back and reevaluate what we do for a living to make our truck payments?

"Craftsman" is an unreachable end, a title that can't be worn. It speaks more to the journey than to the destination.

It did for me. It caused me to recognize that timber framing is a "craft" and I am a "man," so putting those two words together just makes sense but seems wrong somehow in application. It seems to be one of the many unwritten rules of our society, like giving yourself a nickname. (You can't.)

"Craftsman" is an unreachable end, a title that can't be worn. It speaks more to the journey than to the destination. It is a pursuit of knowledge. To wear the title suggests that all knowledge has been attained. If someone out there actually believes they have nothing else to learn, then "Craftsman" is not their title, but "Delusional" may be. However, I don't think there is anything wrong with acknowledging that timber framing is largely regarded as a "craft" . . . by some. For others, it's only a job.

Okay, follow me here.

All movements (yes, timber framing resurfaced as a movement in the late '60s) require passion, discovery, and a certain cool factor that is attractive to the untrained (potential clients). As a movement gains steam, it grows in the amount of people who go in that particular direction.

Longevity of the movement depends on the relationship between two things: the organic (passion, creativity, heart) and the organization (administration, rules, standards). When the organic dominates timber framing, rules and standards might be ignored because the entire focus is on the art, or the craft, or the vision. How many super-talented guys do we know who fight bankruptcy constantly because they can't administrate or manage effectively? Their work is jaw-dropping beautiful, but they can't pay their bills. When the organization dominates timber framing, creativity and passion suffer. Now the focus is on the money, the bottom line, rolling out a product that satisfies line-item needs.

A healthy established movement will live in the tension of both the organic and the organization for a period of time, but eventually the organization will choke

out the organic. When this happens, the movement has become an institution. Institutions survive for long periods of time in a state of dormancy, waiting for that new spark of passion and discovery that starts the movement all over again. Timber framing has gone through this cycle many times in its 6000–8000 year history and

it will cycle again. The question really becomes, "Where are we in the cycle?"

To answer that, ask yourself this, "Why do you timber frame: the money or the art?"

For me, the passion has ebbed. I no longer seek multiple ways to scribe timbers and so on. I confess: the organization has crowded the organic. Although a craft, timber framing has become my job, a job that I love.

These stories are written by Guild members on topics we provided. Please join us in sharing your stories. We're looking for 400–700 words on anecdotes, impressions, lessons, surprises. Here are the upcoming Our Stories topics and deadlines.

Topic	Deadline	Published
Tools, tool boxes	Dec 2, 2016	Jan 2017
Students	Dec 15, 2016	Feb 2017
Tradition	Feb 15, 2016	Apr 2017
The last time	Mar 15, 2017	May 2017
Value	May 15, 2017	Jul 2017
Character	June 15, 2017	Aug 2017

1611, from page 6

we got there. The floor system and subsequent framing all went up with relative ease despite the tight quarters. The septic field issue was resolved after we left.

All in all, this was a successful project for our crew and for the client. The result is a modern replica that pays homage to the original, both through the process of its inception and in the way it continues the spirit of the space's original function: to be the center of the community, used for many different purposes, and open to young and old alike.

A common, careful language

ETHAN JONES-WALKER

With our fingertips worn smooth and the grit of sandstone between our teeth, we stand back from the chimney and observe the day's progress: one course of fieldstone laid. The average has been two, but it's important not to count. We'd rather compliment one another on progressively better fits or the use of an especially unusual stone. As the winter's sun sets, we continue to stare at the increasingly hulking mass of what is painstakingly becoming the chimney for a pond-side timber frame pavilion. As an aspiring timber framer with mortar dust caked nostrils, it's easy to ask myself, "How did I get here?" So I ask.

The circumstances that create building projects are always different, but my reason for involvement on each seems to be constant—the pursuit of craft. I have not always been conscious of this nor even able to provide a real definition for craft. It seems now to be a language carefully spoken. I began to understand a few words at a time, then perhaps a sentence. Eventually through experience and further study, I became able to convey my own ideas using this language. And soon, conversations became possible.

To illustrate, I had the exciting opportunity a few years ago to be part of my first Guild project. This Nacogdoches State Park Pavilion was my first timber framing experience whatsoever. Participants came from all backgrounds, most non-trade related, but all came to understand the purpose of building in this manner. This understanding, in terms of timber framing, seems to happen during the raising.

Following a week and a half of fabrication, we stood on site surrounded by piles of timber. Each timber had been laid out by different eyes, each cut by differ-

ent hands. It was a temperamental east Texas spring morning and I was damply nervous. This was because, somewhere, in one of those stacks, there was a timber laid out by my eyes, cut by my hands. Yet truss after truss was pegged and stacked after each joint effortlessly slipped together. I'm certain I could hear the air displaced in each mortise. I had never seen the like. Three semesters of building supposedly fine furniture in college and working on countless ornamental ironwork installations, yet here on this morning, no one was screaming for "more clamps!" or "the torches!" or even "a bigger hammer!"

.....
It was a temperamental east Texas spring morning and I was damply nervous. This was because, somewhere, in one of those stacks, there was a timber laid out by my eyes, cut by my hands.
.....

I find myself joyfully recounting that experience often when asked, "What do you mean by timber framed?" Besides timber framing, the story is really about craft. Such a remarkably successful collaboration can only occur if a common, careful language is shared. This evolving language is founded in the timeless pursuit of truth in the way a material is worked by human hands. To practice the best methods of work with any material enriches the entire notion of craft. That's inspiration enough for me to temporarily swab sand from my nostrils rather than sawdust.

Scantlings news

SUSAN WITTER

Cover photos

A recent change to *Scantlings* is the full-page cover photo. We love being able to do this . . . but to run full-page photos on the cover, we need photos in "portrait" (rather than "landscape") orientation. Sometimes we can crop landscape photos to work, but that doesn't always work. We also need significantly high resolution—the photo runs in a roughly 9 x 10-in. space at 300 dpi.

So, please rotate the camera and grab a few portrait shots (and make them high-res). One of them might be suitable for a cover.

Events

We've seen a drop-off in Event listings. While Notices are roughly mirrors of what's on the web, the web version of Events doesn't follow the same structure. Big web changes are in the works, but for now, if you want your workshops, etc., in *Scantlings*, please send them in to both Allison Aurand, allison@tfguild.org, and Susan Witter, susan@mysoundideas.us. As always, we appreciate it if you follow the info sequence you see in the Events column.

Thanks!

Guild events

TFEC Symposium May 18–19, 2017, InnTowner Madison and USDA Forest Products Laboratory, Madison, Wisc. info@tfguild.org.
TFG National Conference May 20–22, 2017 Edgewater Hotel, Madison, Wisc. info@tfguild.org
TFEC–TFG Timber grading training Fall 2017. 360/746-6571.

other events

Community First Village

Intro to timber framing Mar 4–11, 2017, Austin, Texas
 John Mason, john@inodat.com
<http://mlf.org/event/timber-framing-workshop/>

Habitat for Humanity houses, then and now



Raising both houses simultaneously, in 1989.

David Brill



Thirty years later, hemmed in with vegetation and well-inhabited.

Tony Zaya

In May 1989, the Guild framed two houses for Habitat for Humanity in Hanover, Pennsylvania. Timbers cut in shops all over North America and beyond came together to be raised into two house frames on a Thursday morning. The houses were finished in a round-the-clock marathon so the families could move in on Sunday. These photos show the original build and the houses just this year. We are proud of the legacy of our work. We hope you join us in future projects: so far, Schuylerville (N.Y.) phase 2 and a project in Prince George, B.C.

The Guild's experience with projects and workshops began in 1988, our third year, with two frame design workshops in Massachusetts. In the next year, the Guild realized a daring feat of logistics to raise two house frames, and moreover, to cut pieces for the frames at shops thousands of miles away, in some cases. Completed timbers were brought to Hanover, where some 400 timber framers assembled and raised the two frames. (Rarely do we see projects populated this heavily!) The sites were turned over to Habitat for Humanity and completed in collaboration. This was an early, telling epiphany of the community-building power of the Guild. Thanks to Tony Zaya for venturing out to take some current shots.

For more on this project, see www.tfguild.org/tfg-project-portfolios/habitat-for-humanity-houses.



Notices run free to Guild members for two issues per year; cost to non-Guild members is \$80 per notice per issue. Notices run for a maximum of two issues they are intended for onetime events and offers. Appropriateness for inclusion is decided by the content manager.

help wanted

Assistant–associate professor.

The University of Northern British Columbia invites applications for a full-time, tenure-track position, at the rank of Assistant/Associate Professor. Join a young, vibrant program focused on designing and building the next generation of sustainable buildings. Primary responsibilities: teaching at graduate and undergraduate levels, developing course materials with other faculty, and establishing an externally funded research program in a field relevant to the Integrated Wood Engineering and Design dept. The successful applicant will also participate in establishing other engineering programs at UNBC. Preferred start date is July 1, 2017. Applications received by December 14, 2016, will receive full consideration; however, apps accepted until the position is filled. Find out more at www.unbc.ca/41508/assistant/associate-professor.

Experienced log and timber craftsman.

Laverty Log Homes & Timber Frames, in Baden, Ontario, Canada, builds custom structures in logs and heavy timber (dovetail, Scandinavian scribe, timber frame). We are looking for an experienced craftsman. Essential: 5 yrs. experience with traditional joinery in heavy timber (or equivalent European certified Zimmermeister), chainsaw experience, skilled Mafell timber machine operation, capable of working at heights, heavy lifting, layout, reading digital or printed blueprints, travel out of town for installations. Ideal: Deitrichs 3D Cad experience (or equivalent), sawmill operation skills, heavy equipment operation. Wages \$22/hr (Canadian). Some piecework. Reach Earl: earl@lavertyloghomes.com.

Experienced timber framer–craftsman.

Techlam NZ, a manufacturer of structures with heavy laminated timber, seeks an experienced timber framer–craftsman to join (and ultimately lead) our detailing team. Required: experience working traditional joinery in heavy timber or equivalent certification. Chainsaw experience. Skilled Mafell timber machine operation. Laying out and reading digital or printed plans and blueprints. Assets: heavy sawmill and heavy equipment operation. Relocate to New Zealand. Brett Hamilton, brett@techlam.co.nz, +64 6 366 0316.

Itinerant TF work.

Two TF barn projects in New York State. Dismantle, move, reassemble, raise a 34 x 48-ft. hay barn. Build, install new roof trusses into a 24 x 70-ft. hay barn and alter for recreation-residential. Probably running late Sep 2016–Mar-Apr 2017, SE NY, near Hudson Valley and CT. Fair market pay based on your abilities, production, tools, insurance, and attitude. I've been timber framing since 1974, Guild member since 1987. Camping, cabin, house share options. Interested? Know someone who might be? Steve Miller, Frog Hollow PO Box 99, Waccabuc NY 10597, 914/763-3078.

Timber frame carpenter.

Trillium Dell Timberworks is offering a carpentry position. Very good pay and benefits. We are also accepting interns and itinerants. info@trilliumdell.com, 306/289-7921.

Timber frame designer.

Whetstone Designs, LLC, seeks a full time timber frame designer. Proficiency in AutoCad 2d and 3d a must, SketchUp and MS Excel a plus. We are after someone with the desire to become a lynchpin in a positive and fun system-based design firm. We are open to and encourage a remote work/tele-commute work environment. Competitive compensation; team-based environment with opportunities for growth. For more information and how to apply, visit www.whetstonedesigns.com/designer/.

Timber shop manager.

StructureCraft Builders Inc., works with clients globally to design and build exposed wood structures. We are looking for a timber shop manager—seasoned, quick-minded, outspoken, bright, and energetic, with a passion for the craft of carpentry, who excels at reading blueprints, shop drawing, review, layout, building templates and jigs, using hand and shop tools and overhead cranes, costing projects in a team environment, assuring safety from start to finish. Selective project travel. Ideal: a European education and 5+ yrs. experience in heavy timber fabrication and erection. Position calls for senior level skills, but credible less experienced candidates considered. Wages in Canadian funds. Alex Bacot, VP & General Manager, info@structurecraft.com.

Woodworking and timber framing educator.

Help change the nature of folk craft education through green woodworking and timber framing. Trackers Earth seeks a mature, experienced craftsperson to share your passion for woodworking and carpentry with youth and adults. Full-time, year-round, more than simply a job—it ties you to a village. Portland, Oregon, and outlying areas. Some travel likely to the Bay Area. Leader-mentor, largely with youth focus. Relevant experience woodworking and timber framing. Thoughtful experience in education essential. Produce curriculum and navigate complex social dynamics in a mature, intelligent fashion. We welcome applicants from all areas and regions. Apply now; start May 2017. \$32,000–\$38,000 yearly doe. Medical benefits. Paid research hours. Travis Neumeyer, travis@trackersearth.com, <http://trackerspdx.com/jobs/woodworking-timber-framing-educator>.

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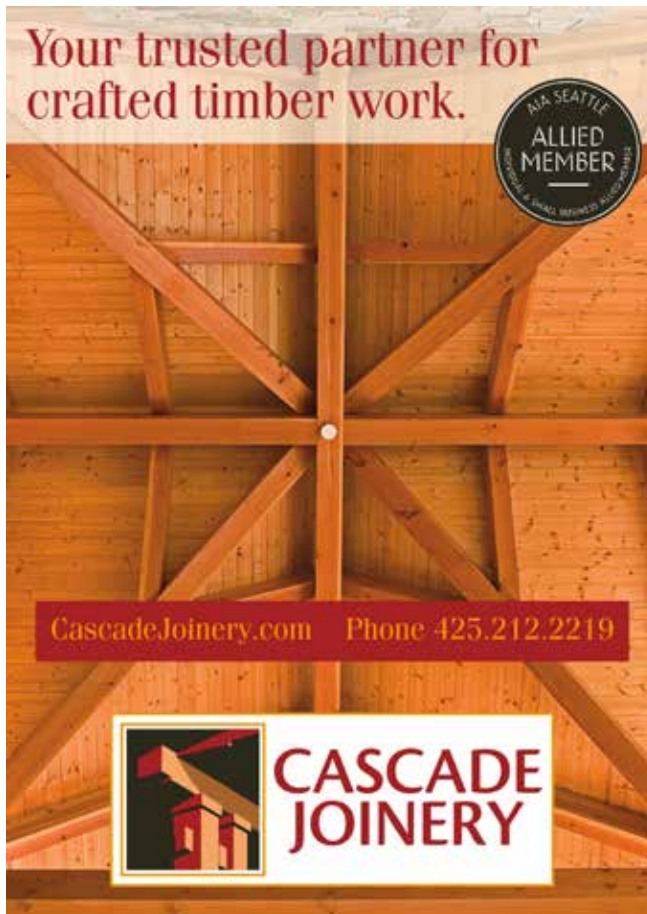
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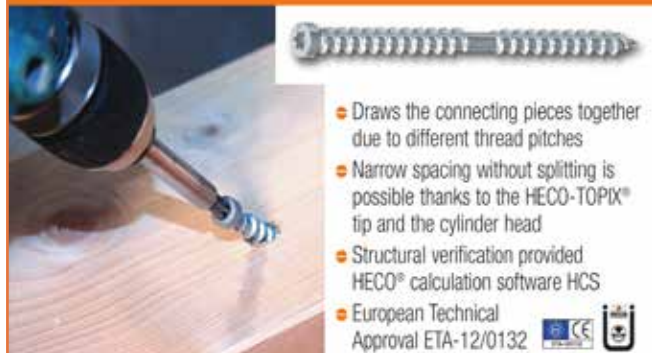


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MEMBER NEWS

Thirty years of OakBridge.

This year, OakBridge Timber Framing is celebrating their 30th anniversary. The company has built more than 320 homes in 24 states, 2.2 million bd.ft. of timber has passed through the shop, and through their tree replenishment program, they plant about 750 trees annually.

OakBridge's Johnny Miller says, "I join my relatives in the work now: my father, children, brothers, and cousins. There is much wisdom in craft that emerges by working together. To know that the structures we build

with our own hands are the places people call home, where they raise their families and visit with loved ones, gives me an incredible sense of community, not just in our family and the Amish community, but with all the people whose lives we've touched through our craft.

"We started out with three people: Levi Hochstetler (a friend I went to school with), my father Andy, and me. Right from the beginning, the vision was 'how can we improve on what we are doing?'"

Johnny Miller, joni@oakbridgetimberframing.com.

Your vote counts, really!

Voting for the Guild Board of Directors is under way. This year, we are electing four of the 12 seats, for full three-year board terms. Two of the seats are held by incumbents Steve Lawrence and Stephen Morrison. Six individuals are running for these seats. These terms begin on January 1, 2017, and end on December 31, 2019.

Guild members received electronic ballots November 16; paper ballots were mailed to those members not con-

nected to us by email. For your ballot to count you must submit it by December 17. The four candidates with the highest number of votes will become board members. If there is a tie for 4th place, we will hold a run-off election between those candidates.

For more information, feel free to reach the Guild office at 360/746-6571 or info@tfguild.org.