



SCANTLINGS

NEWSLETTER OF THE TIMBER FRAMERS GUILD
NUMBER 189
OCTOBER 2014

Bits of the Manchester conference

By all accounts, the TFG conference in Manchester, N.H., August 7–10, was a success. The mobile sawmill and hewing demonstrations outdoors featured nice crowds and pleasant sunny weather. Jonathan Bechard led participants in stone foundation techniques in a shady parking lot corner. Also outside, Marcus Brandt, Duke Besozzi, and Capt. Patrick Flynn taught techniques in “saltwater timber framing,” or shipwrighting. Here is just a taste of conference events.

Timber frame: the next generation: Mike Beganyi, Gabel Holder, Josh Jackson, Mark Gillis, Brad Morse
The soul of timber frames: Steve Chappell

THOMAS DOUGHERTY

I am fairly new to timber framing. I was struck, as I have been before at Guild events, by the passion this craft inspires in me and so many who come in touch

with timber frames. As Gabel Holder put it, “There was a picture of [the late] Ed Levin standing in the door frame of a blacksmith shop looking up at the trusses . . . That’s when I knew I was going to timber frame. I had to get that. I had to build that.”

Mainly, discussion focused on how to bring the next generation into timber framing. Thoughts included making Guild events more accessible, bringing presentations to schools, and in some fashion recruiting young people into the trade. Josh Jackson said, “It’s the beauty or soul of timber framing that draws us to it. As long as there are timber frame buildings, people will strive to build their own.”

*As long as there are timber frame buildings,
people will strive to build their own.*

Something touches us deeply when we take in the strength of a timber frame joint, the sweeping curve of a cruck bent, the gravity of a well-built building, a harmonic hard to find in the world around us. Steve Chappell, in *Designing Complex Mortise and Tenon Joinery*, said, “Once in a while struggling through the complexity of compound roof framing, you may be forced to cut a joint that perhaps no one else has ever cut. And then seeing it fit together puts a smile on your face. It is the union of perfection and grace.” What touches us is not only the beauty of the materials, but that the rules and methods of timber framing are not arbitrary. They are based in truths of geometry and gravity. Chappell related one of the most wonderful experiences he has ever had: finding a compound purlin joint during the restoration of a 12th-century stave church in Norway. It was identical to some that he had been forced to work out and cut in the States. The requirements of timber framing had transcended time

See Manchester, page 5



Richard Starr

A young Ed Levin contemplating his own work in the Dimitri Gerakaris blacksmith shop, mid-1970s, Canaan, N.H. The frame is spruce.

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Newsletter of the Timber Framers Guild
Number 189 October 2014

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Founded 1985

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2014 TTRAG tour

The TTRAG tour, now part of the TFG conference, took in Sandown Meeting House (Sandown, N.H.), Taylor Up-and-Down Sawmill (Ballard State Forest), and Sanborne Hills Farm (Loudon, N.H.). Here are some scenes from the tour.



photos Olga Micenska except where noted

Interior of Sandown Meeting House, built in 1773. Pews belonged to particular families. The meeting house had many purposes: religious, political, civic, social.

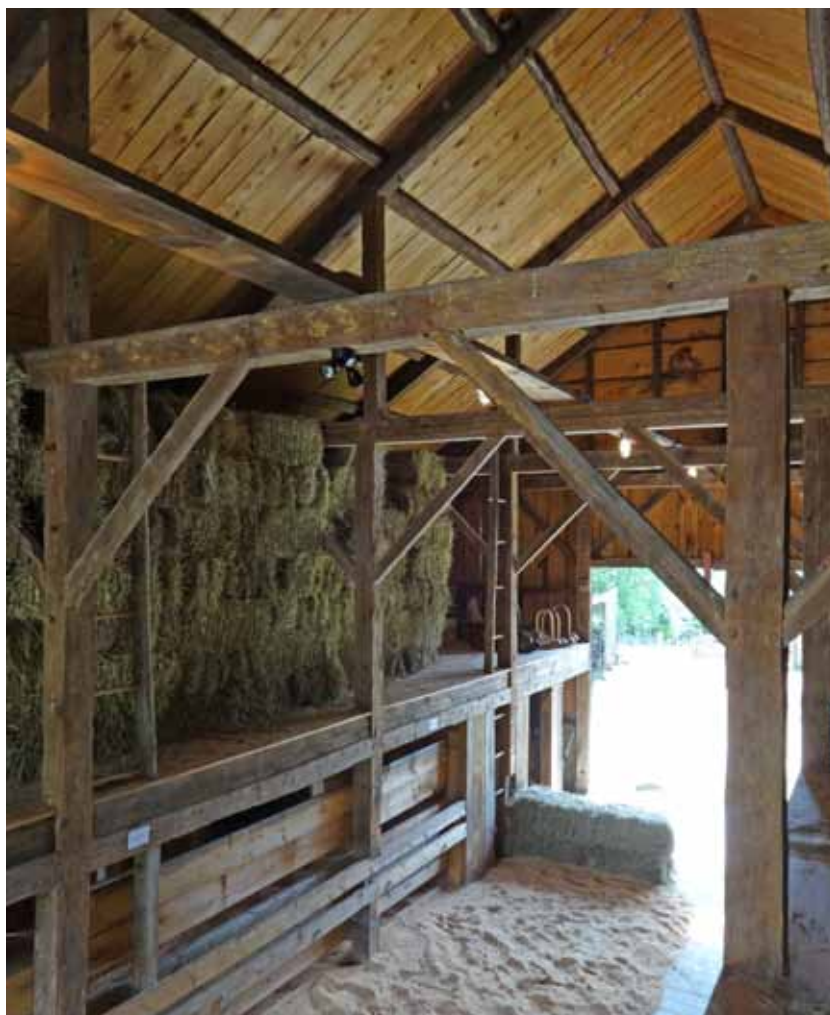
See TTRAG tour, page 3

MEMBER NEWS

Born.

To Carson Christian (son of Rudy and Laura) and Johannah Harper, Elliott Darwin Christian, on September 11. Nine pounds, 21 in. tall. Elliot, parents, and grandparents all doing very well.





Left, the Bachelder-Edgerly barn at Sanborne Hills Farm, an aisled barn used for oxen and oxen workshops.

Above, gearing for cup elevator for the grist mill at Sanborne Hills Farm: a belt loop ran inside the box with tin or perhaps wood cups attached at even intervals. The cups scooped up the meal at the bottom and dumped it out at the top.

Below, an ox with an interesting coat in the barn. These oxen are huge.



Sanborne's main barn, which experienced a fire and is in restoration. Bladed scarf joint is clamped by central bolt unseen in deep shadow.



See TTRAG tour, page 4

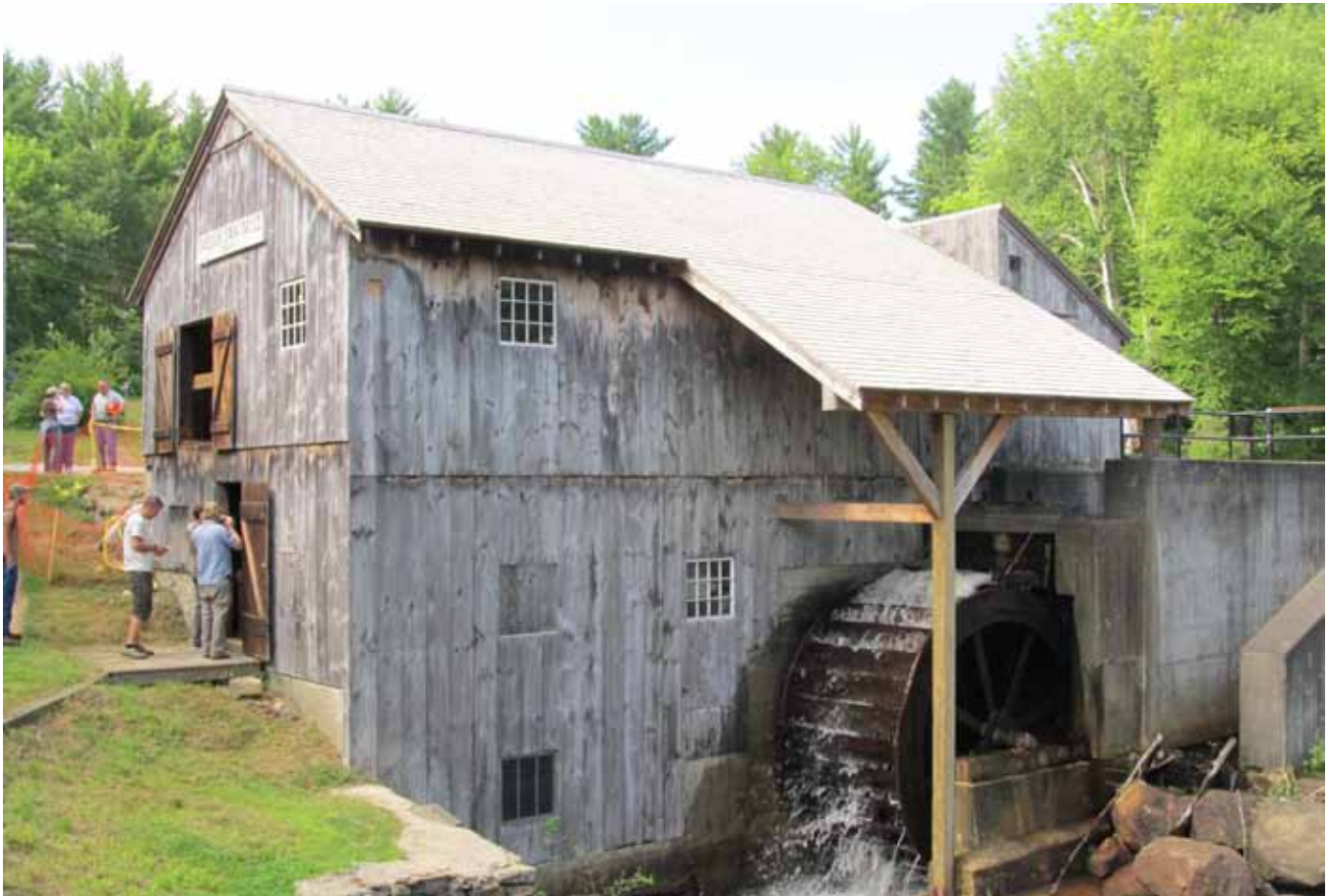


Sandown Meeting House is quite tall and almost square at base (44 x 50 ft.), and the main auditorium is an open space. The roof structure is trussed, with double rafters. The space below is open except for gallery posts. The frame was reputedly designed by Timothy Palmer, 22 years old at the time, cut by experienced craftsmen from the coast, and raised by townspeople.



Jack A. Sobon

The blade begins its cut on a fresh 12-ft.-long white pine log.



The 1805 Taylor up-and-down water powered sawmill, a gift to the State of New Hampshire from Ernest K. Ballard, restored in 1940.

See TTRAG tour, page 5



Bird's-eye view of Sanborne Hills Farm. In foreground, the garden behind the main barn; in mid-ground, the old blacksmithing shop; the grist mill at back left. The water-powered sawmill is partly visible at far right.

Manchester, from page 1

and space, enabling the same joint to be discovered by craftsmen 800 years and 3000 miles apart.

It seems to me that although it is important to bring others and perhaps especially young people in contact with timber frames, we cannot keep the craft alive merely by instilling the desire to timber frame in others. The soul found in timber frames depends on its participation in these greater truths. Chappell ended by saying, "If timber framing is going to be anything in the next 50 years, it will be found in its qualities of beauty and harmony, not its predominance as a building technique."

No plan will successfully solve the question of the next generation. The answer is found within the craft itself. It is the innate soul of timber framing that will bring people to the craft, so we as craftsmen must do what we love most—build beautiful timber frames.

History of timber framing in the U.S.: Jack Sobon

ACCACIA MULLEN

Just before the conference in Manchester, Grigg III and I were about four miles from where I grew up, on a road in Lincoln, R.I., that I don't think I'd ever been on. We saw a couple of old houses that looked unusual to us, as if one outside wall was almost entirely chimney. We learned, in Jack Sobon's Friday conference

talk, that these are called "stone-enders," and are almost unique to that area.

Jack described his talk as a condensed version of his two-day course, so he would be going fast, covering a lot, and also, by design, leaving a lot out. Generally he covered the timeline of building in America, starting with Pilgrim settlers in Plymouth, Mass., in 1620. An architect and timber framer, Jack had worked on some buildings at Plimoth Plantation, and he explained that in recent years, Plimoth and other living history museums have returned to historically accurate methods as they build and preserve. He described the changes in methods of converting logs to timber as different technology became available: broadaxes for hewing, pit saws, and finally powered sawmills. He also told of the progression in New England from small one-story, one-room houses to larger buildings such as those boasting Connecticut River Valley doorways.

Jack explained quite logically a lot of little details of construction we may see today and not recognize or understand even if we do recognize them: match marks, types of sawing, split instead of sawn, and so on. These are things that he told us he's learned by observation and by duplicating old work and methods the best he can.

See Manchester, page 6



Pat Moore and his French *Compagnonnage* graduation project.

L'art du trait: Pat Moore

THOMAS DOUGHERTY

Pat Moore, a native of Canada and a new graduate of the French Compagnon program, explained that, although *trait* is commonly translated as “line,” the closest equivalent in English for *l'Art du Trait* is “roof geometry,” but that doesn’t exactly cover it. It’s a craftsman’s technique, the art of representing volumes in depth through developed drawing. It’s also a departure from engineers’ theoretical values and material strengths, based instead on empirical knowledge discovered through trial and error. There is no calculator needed; no numbers. In his [course material](#), Pat writes, “The concept of *l'Art du Trait* allows the carpenter to use three-dimensional description to design complex wooden structures. It is empirical-type knowledge, directly connected to practical worksite issues, but which has developed into a genuine intellectual discipline that cultivates the art of solving problems on one’s own.”

.....
We must bring craftsmen and design together.

The separation of these two kills imagination.
.....

This art form was at its peak in skill and creativity in France during the 19th century. However, the First World War destroyed much of the French infrastructure, and this empirical practice largely died out.

It is Moore’s goal to spread knowledge of *l'art du trait*. “We must bring craftsmen and design together. The separation of these two kills imagination,” he said. In the 21st century, we can find computer programs to calculate any angle and manipulate shapes in almost any way we can imagine. In a few more years there will probably be machines able to cut the most complicated compound joinery. But the creative intuition of the human mind is crucial to any art, and we must keep it in our work as timber framers.



photos Thomas Dougherty

A view of the angles from below.

Featured presentation: Ken Burns

ACCACIA MULLEN

For the final talks of the Manchester conference, I felt like I should have been in an old New England church, and not a college meeting room. Tedd Benson introduced Kevin Jacoby, son-in-law of Ed Levin. Kevin honored Ed Levin, a founding father of the Guild, who passed away last year. Eloquent from the start, Kevin described with poignancy Ed’s “perfect imperfections.” He told us of the caramel sundaes eaten on their last visit, capped off with a viewing of Ken Burns’ Civil War documentary. Kevin’s words were moving; I expect there were few dry eyes in the room.

Ken Burns then delivered the inaugural talk in the Ed Levin Memorial Lectureship series. He told us that he had been born a filmmaker, and that his works on historical figures like Abraham Lincoln and Jackie Robinson were his attempts to “wake the dead.” He knew to whom he spoke, and not just because he has recently built a timber frame barn home on his Walpole, N.H., property. He made wonderful connections between timber framing and filmmaking.

The last story he told us was about interviewing playwright Arthur Miller (author of “A View from the Bridge”) for his film on the Brooklyn Bridge. Burns asked one question, that he doesn’t remember, but used Miller’s entire answer in the documentary. Burns told us he shared Miller’s desire to “make something that would last and be beautiful.”

He spoke of the power of architecture, both commercial and domestic. The Frank Lloyd Wright–designed Guggenheim Museum in New York is fairly small and personal, for example, yet it portrays the feeling of a much larger space. He has noticed that when he’s alone in his timber frame barn, he does not feel dwarfed, and that hosting large groups of people does not feel cramped. Relating filmmaking to timber framing, he said, “the intentionality that goes into what we do gives it dimension.”

Auction thank-you

WHIT HOLDER

Dear Friends,

A heartfelt “thank you” to each person who donated an item to the Guild’s auction fund raiser at the conference last month in Manchester, New Hampshire. We had over 70 items in the live auction (highest I can remember!) and over 30 in the bag auction.

We had a great time at the auction, and thanks to the generosity of the donors listed below AND all of the folks who bid and bought raffle tickets, we were able to raise a total of \$26,993 for the Timber Framers Guild, including \$1,500 for the new membership kits.

The Timber Framers Guild thanks each one of the following.

Jennifer Anthony ~ 10 hrs. structural engineering with Fearless Engineers PLLC, 6 pieces of handmade jewelry

Brad Baber ~ timber frame tape stand, 2 layout tape measures

Kim Balfour ~ 2¼-in. chisel

Michele Beemer ~ traditional Williamsburg basket woven by Michele holding a pint of dilly beans and dish towel, 2 jars homemade dilly beans

Will Beemer ~ *kanna* Japanese plane from 2003 Kezurou-Kai planing competition in Asilomar, book: *Cruck Buildings*, by Betty Bunker

Mike Beganyi ~ Heady Topper beer, a bottle of Smuggler’s Notch bourbon

Joe Bell/Cabin Creek Timberframes ~ 100 octagonal locust pegs

Bensonwood ~ Burdick chocolates

Clark Bremer ~ 2 domain name registrations:

www.timberframecabin.com, www.timberframecottage.com

Kris & Leif Calvin ~ guest lodging at Fisherman’s Quay, Sitka, Alaska

Steve Chappell ~ 3 Chappell universal framing squares, book: *Advanced Timber Framing*

Steve Chappell’s pre-conference workshop ~ octagonal roof built in the workshop

Children’s Toolbox workshop ~ 3 handmade toolboxes

Rudy Christian ~ book: *Specialized Joinery*

Rudy Christian & Laura Saeger ~ Ohio maple syrup

Brice Cochran/Timber Frame HQ ~ 10 Shinwa #19 protractors

Kurt Doolittle ~ stair gauges

Firetower Engineered Timber ~ Whistle Pig rye whiskey, Makita curved planer

Foard Panel ~ case of Foard Panel pint glasses

Friends of Ohio Barns ~ *Ohio Historic Barn Survey Handbook*

Ellen Gibson ~ 3 snips, high limb chain saw, leather tooled bag, yellow metal folding sawhorses, electric drill

Tom Haanen ~ Hilti TE 60 hammer drill with 5 carbide bits

Heritage Natural Finishes ~ 10 gals. of any of their finishes including shipping to anywhere in the U.S. or Canada

Hochstetter Milling Ltd. ~ 100 white oak seedlings

Whit Holder ~ barbecue sauce

Duncan Keir/Liberty Head Post & Beam ~ 1 qt. Vermont maple syrup

Tim Krahm ~ selection of Unibroue beers

Lancaster County Timber Frames, Inc. ~ battery powered lantern with charger

Charles Leik ~ timber stitches, 2 copies *Ultimate Encyclopedia of Knots & Ropework*, 8-in. Delta Rockwell head for planer-joiner

Log & Timber Connections/My-Ti-Con ~ Assy Kombi hex head 3/8 x 20½-in. (25 pc)

Adam Miller ~ 1 qt. apple-orange-rhubarb chutney, 1 qt. curried squash chutney

Madden Timber Construction ~ doorbell

Laura Moran/OMG FastenMaster ~ 1 container 3-in. Trio deck screws, 1 Fastenmaster T-shirt, 50 ct. Timberlok 6 in., 50 count Ledgerlok 5 in.

Eric Morley/Carolina Timberworks ~ boxed set: *Digital Photography*

Stephen Morrison/MoreSun Custom Woodworking ~ Bailey #8 plane, corner chisel, Stanley SB4 plane

Brad Morse ~ Stanley #10 bench rabbit plane

Accacia Mullen ~ reversible cotton handmade cap, fabric-divided basket with pockets

Cindy Mullen ~ 5 hand-knitted washcloths

Grigg & Cindy Mullen ~ birch footstool

Grigg Mullen III ~ handmade brass buckle and leather belt

Tom Nehil ~ DVD: *Logging with Horses, Oxen & Mules*, book: *The Dirty Life*, by Kristin Kimball

Jonathan Orpin ~ 2 days, 2 nights in Portland, Oregon at Jonathan & Maxine’s Airbnb studio

Allan Peoples ~ 6 jars Maine wild blueberry jam

Chip Pickering ~ Millers Falls boring machine

Piney Ridge Timber Framers & B+D Woodworks ~ “truth water”

Andy Roeper/Winn Mountain Restorations ~ “Vinyl is Evil” T-shirt

Ariel Schecter ~ handmade leather-brass suspenders

Bob Smith, Grigg & Cindy Mullen, Grigg & Accacia Mullen, Will Barry-Rec ~ 12 bottles Bob & Baldy’s Habanero Heat hot sauce, 2013 vintage

Laurie Smith ~ 3 books on geometrical design by Laurie

Summer Beam Books ~ 2 Summer Beam Books gift certificates

Teton Timberframe ~ 2 handmade carving mallets

Timber Frame Engineering Council ~ 4 NELMA grading books

Timber Home Living ~ *Timber Home Living* ad space

Timber Tools ~ ratchet beam tensioner, German-style Imperial square, ALPHA protractor

Timberwolf Tools ~ Makita wheel brush sander, 2 Wood Owl ultra smooth tri-cut auger bits, Protoool 230V CSP 85 circular saw, Mafell BST 460 S drill station, \$500 gift certificate off your next Arunda purchase, radius blades for Makita 1002BA curved planer

TruDry ~ Breckenridge bourbon

Al Wallace ~ Colorado “organic” brownies & honeybee pollen

Walsh Post & Beam ~ antique crosscut saw

Jack Witherington ~ Site Safety T-shirt

Donald G. Carpentier, 1951–2014: in memory

JACK A. SOBON

After a long battle with ALS, Don Carpentier passed away August 26. Well known in the early American trades and historic preservation field, Don was a Renaissance man, a master skilled in many 17th- and 18th-century period building and associated trades. Whether you needed information on early lighting, gutters, paint, hardware, moldings, beehive ovens, or virtually any period building element, he was the go-to man. His wealth of knowledge was based on his personal handling of the actual artifacts.

Beginning in 1971, he painstakingly disassembled old threatened structures, moving them to his father's "east field" in East Nassau, New York, to create his own village around a green. The structures range in building date from 1787 to 1847 and include a general store, two taverns, a doctor's office, tinsmith's shop, print shop, blacksmith's shop, shoemaker's shop, cabinet maker's shop, three houses, and miscellaneous outbuildings. Presiding over the village stands a c.1836 church with a graveyard out front. (For Don's article on the church, see *Timber Framing* 81, and for pictures of more of his work see *TF* 97.) The 30 buildings are outfitted with appropriate fixtures and furnishings collected by Don throughout his lifetime. All details are carefully researched and executed.

Eastfield Village is not a museum but a laboratory and training ground for preservationists. Courses on a variety of building and preservation trades (including timber framing) have been taught there each year since 1977. Participants bring candles as there is no



David E. Lanoue, Inc.

Don working with apprentices from the North Bennett Street School to re-construct period copper gutters for the Brethren's shop at the Mount Lebanon, N.Y. Shaker Community in 2012.

electricity, and sleep on rope beds in a tavern. It is the most picturesque setting one could imagine for learning. Courses have included stone cutting, beehive oven building, plastering, tinsmithing, pottery, sash making, period moldings, and shoemaking. Many of today's top specialists in the building trades have taken or taught courses there over the years.

Though Don has passed far too soon, the not-for-profit Historic Eastfield Foundation was established to continue his mission: "To train men and women in a range of early American trades and historic preservation skills."



Jack A. Sobon

The 1811 Brown General Store.



Jack A. Sobon

The Clapper Tinsmith's shop from 1820.

Three days in Creuse: the start of something new

RICK COLLINS

Nicole and I came to France to be a part of the first traditional timber frame conference organized by carpenters. We traveled through the winding roads of the Department of Creuse in a very nice diesel Volkswagen van, wishing vehicles of this quality and efficiency were available in the U.S. The conference, *Autour de la Charpente à la Main* (English rough equivalent: Conference of Traditional Timber Frame Carpentry), was hosted by the *Gilde de Charpente à la Main et Métiers Affiliés* (Guild of Carpentry and Affiliated Trades).

The event organizer, Jeremy Brodbeck, picked us up at the stunning c.1929 train station in Limoges. In Felletin, a richly diverse group of carpenters and others interested in the trade gathered to demonstrate traditional techniques and attend seminars on timber frame carpentry. We arrived on Thursday late evening, set up our tent, and settled in. We sensed that this would be a special event: the beginning of something new in France.

The conference was held on a farm in Creuse, a very rural area in the Limousin region with rolling, forested hills, sparsely populated, though there are frequent villages and large stone farmhouses. Our conference was a camping event organized along the lines of Frame in England. (Frame is the Carpenters Fellowship annual conference.) We all camped, and food was catered in and served under tents. Good cheer was abundant; evenings often ended in song around campfires after days of workshops and discussion.

More than 100 people attended this event, some just for an afternoon or a day, but most for the whole experience. We were surprised and excited to see a strong showing of female carpenters and tradesfolk. Carpenters and other woodworkers made up the bulk of the participants and were younger rather than older. I'd estimate that over three-quarters of the people in attendance were under 40, with many people in their 20s. Also attending were architects, other professionals, and people interested in the resurgence of the craft.

Training and speaking events were held (and others occurred spontaneously). All of the workshops were on a single track, so everyone could attend everything. There were workshops on clay-straw walls, thatch, hewing, French scribe of a traditional infill wall, roof geometry, building a scale construction crane, raising of an A-frame, shingle and peg making, and smithy and iron work.

Four presentations were organized: Francois Calame presented Pre-Industrial Timber Framing, an interesting overview of wood structures in France over the last hundred years. [Francois' website](#) is well worth a look. Traditional Roof Geometry by Mathieu Peeters covered the transfer of knowledge in the Japanese tradition. Journeyman mason Pascal Waringo offered [Medieval Architecture](#) and the Golden Ratio. Archeologist Corentin Olivier discussed Ancient Carpentry of Brittany.

I spoke of the Guild and how it is structured, as well as the apprentice-journeyworker program, pulling pieces from a slideshow I'd given in France before and adding pictures from recent Guild events, including the workshop this summer at Trillium Dell with Laurie Smith and the beautiful farmers' market pavilion built in Vicksburg, Mich., designed by Chris Newman last September.

Did I mention the food? All of our organic, local food
See Creuse, page 10



Boarded ceiling (*charpente lambrissée*) in church with pointed barrel vault.



Learning and applying roof math.

photos Rick and Nicole Collins



Scribing timbers with ground lines and the plumb bob.

was prepared daily by three talented caterers in a tent ringed with refrigerators, stoves, work tables, pots and pans, fresh vegetables, and piles of bread, cheese, and fruit. Our meals were served in courses, and we were often left speechless. Soups and salads, meat and vegetarian dishes abounded. Clearly the priorities for this event were aligned with my own: fantastic hands-on demonstrations and training opportunities, and marvelous food. Wine and beer were served throughout the day, and food was always available on request to those in the meal plan. Upon hearing of our early departure to catch a train, the staff prepared and bagged a three-course meal for us as if pulling a rabbit out of a hat. Voila!

This was a great opportunity to meet carpenters and other professionals, in stark contrast to the event I attended in Besançon last year. That *Compagnon Charpentiers du Devoir* conference was almost purely business; this meeting was almost purely craft. The core of what we do and who we are lies in the hands of those doing the work; we should never forget that lest we lose sight of what we are about, really.

Events like this one (and like Frame) are more beneficial to me than the current TFG model for conferences; I hope someday we can return to grassroots conference



Rick, left, works the draw knife.

events in North America. These European conferences seem to attract younger people. I hope in the future the TFG will consider this as a direction to head in.

Food costs were remarkably low and quality over the top. A cost breakdown: breakfast, \$5; lunch and dinner, \$16 each (starter, main course, cheese, dessert). Total meal cost per day was \$36 per person. Participation fees were \$39 per day per person. The total cost for three full days of events, four nights of camping, Thursday evening meal, and Monday morning breakfast: \$129 in food and \$117 in fees. Grand total per person \$246 remarkable. Nobody went away hungry or disappointed.

This event may be replicated, perhaps every other year. It would make sense for the organizers to alternate with Frame. (For those interested in attending a spectacular gathering, Frame 2015 is in Cardiff, Wales.)

Reflecting on this conference, I am reminded of my own beginnings in the trade. It was with awe that I saw the world of working in timber (and specifically green woodworking) unfolding before me. In Creuse, I saw this in the eyes of the people we met and spoke with every day.

We can learn from one another. Without the exchange of ideas and knowledge, it is difficult to grow. And much



In-line hewing.

See Creuse, page 11



Dining tent at night.

can be shared, continent to continent. I spoke often of our Guild and our situation and contemplated how we could return to a simpler way. Perhaps a middle way.

The news that many shops in the U.S. would welcome

a French visitor at their door generated some excitement, and I hope this becomes a reality for those we met there. For information about the next conference in France, reach [Jeremy Brodbeck](#).

EVENTS

These listings are for Guild workshops and meetings, were submitted by Guild members, or announce other relevant events. For more info on Guild events or to register for any TFG project, reach [Sue Warden](#), 855/598-1803.



Guild events

VMI-TFG workshop: Introductory timber framing
Oct 2–5, Lexington. [Grigg Mullen](#), 540/817-9255.

Canada-East Regional Meeting Jan 2015 (tentative)
Kentville, Nova Scotia. [Mark Gillis](#).

TFEC timber grading course Apr 13–15, 2015
Heartwood School, Washington, Mass. Details soon.
[Tom Nehil](#).

2015 TFG Conference Oct 29–Nov 1
Coeur d'Alene, Idaho. [Sue Warden](#), 855/598-1803.

other events

Island School of Building Arts
Timber frame bents Oct 27–Nov 21
Art du trait compound joinery Nov 24–Dec 19
Gabriola Island, BC, www.isba.ca, 250/247-8922

Rocky Mountain Workshops
Designing with SketchUp / **Eli West** Oct 7–10
Colorado State University Mountain Campus,
Pingree Park, Colo.
Peter Haney, www.rockymountainworkshops.com,
970/482-1366.



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APPRENTICE LOG

Notes from the chair

CURTIS MILTON

I recently attended the TFG conference in Manchester, N.H., and found myself surrounded by some of my own history: people I worked with during the last three decades of my own exploration of timber framing, building, building science, and adventure. Many thanks to those folks (present in N.H. or not) who allowed me to learn and grow under their guidance and friendship. The poignant slide show reflecting the life and works of Ed Levin reminded me of some adventures he and I shared in person: Guelph, Ontario; Rockland, Maine; Lexington, Virginia; Golden, B.C.; Nacogdoches, Texas. And of course the epic fax machine; collaborative buildings we both worked on as part of a larger team.

Experience cannot be replaced with education, but each is enhanced when practiced simultaneously.

As a journeyworker I know the value of moving about to make money but also to learn new skills, work with new materials, and collaborate with a new team. Experience cannot be replaced with education, but each is enhanced when practiced simultaneously.

I am a lifelong learner not well suited to the pace, constraint, or methods of the classroom. While attempting to teach myself, and making the mistakes that follow, I have built a reasonably sound set of problem-solving skills that also include the mantra, "What can go wrong?"

As long as I have been involved with the TFG, I have believed in the value of access to a formal training program. I also believe that this process should be accessed, populated, and managed by committed individuals for the benefit of the

trade and the motivated learners whom we need to bring trade and craft forward, generation by generation.

So what can go wrong?

Lack of participation. The population of learners does not need to grow just for growing's sake. The demand for education must come from the industry we populate, but ultimately it will come from the marketplace that values skilled trades and the long-term value of well-built items.

Lack of patience. In the click-and-drag world you would think that a trade that admires and finds value in the hand-crafted, including marketing their product using that phrase, would allow a slow, steady pace-we-can-afford approach.

Lack of product. This item can actually trigger the first two possible failure modes. As constant as our search for trade-specific training materials has been, we understand better today the challenge of designing, funding, specifying and delivering high-value product to the apprentice.

Lack of perseverance. I am not much of a quitter, and as long as we can motivate collaborators to contribute to the cause we can get this done.

The Apprenticeship Training Program is always looking for collaborators. We need content builders, hosts for our annual gatherings, challenging building projects that push our skill set, and third-party funding (under the right circumstances).

That's right, we need: participation, patience, product, and perseverance.

Thanks for your support.

Learn more:

www.tfguild.org/apprenticeship

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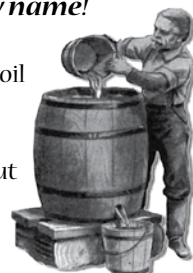
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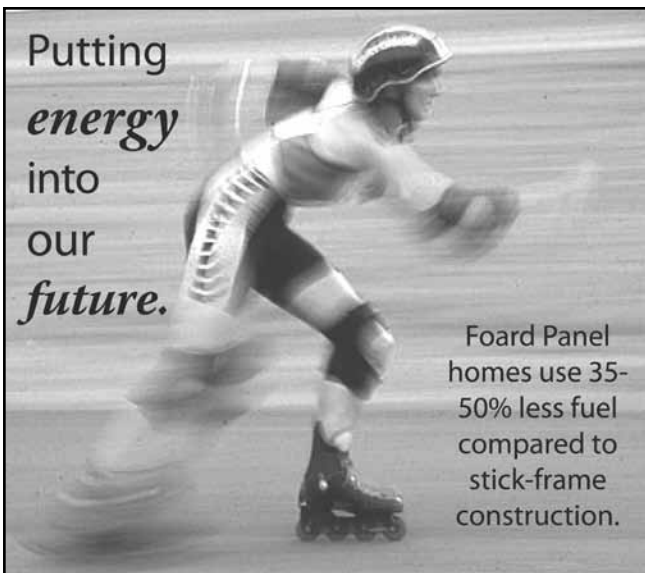
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help wanted

Carpenters.

Frameworks Timber, in Ft. Collins, Colo., seeks carpenters to join our team. Min. 4 years' experience. Must have own tools, safety equipment, valid driver's license, reliable transportation. You will maintain the shop and tools, lay out and cut timbers, do general site carpentry including raising timber frames, conventional stick framing, exterior finish work, and finish carpentry. Compensation DOE.

We acquire, cultivate, and retain people who incorporate our company values: training, excellence, community, problem solving, sustainability, and service. In return, we offer a challenging yet casual and fun environment where people enjoy doing their jobs! Please [email](#) your résumé, pictures of past work, a cover letter highlighting your experience and why you're a good fit for us, and three references of previous employment.

HSB designer.

Experienced HSB and/or AutoCAD timber frame designer required for a full-time position in Denver, Colorado. Must be able to produce professional shop drawings; knowledge of Hundegger K2i machinery operation a plus. [Rocky Mountain Joinery Center](#), 720/407-7760 or [Justin](#).

Journeyman-level: carpenters, production manager, sawyer.

Trillium Dell Timberworks seeks itinerant **carpenters**, min. 5 years' experience with scribe, square rule, and mill rule layouts, roof carpentry, and cutting simple and complex joinery with hand and power tools. Barn restoration a plus. Work alone, read and check plans, work accurately, organize, drive a forklift, load/unload timber, have your own hand tools, travel.

Also seeking a **production manager**, 5 years' min. experience in project and people management, timber framing, raising, site work, plan reading and checking, accuracy, travel, driving forklift, loading and unloading timber. Have your own hand tools.

Also seeking a **sawyer**, min. 3 years' experience running a bandsaw mill, reading and checking plans, organizational skills, maintaining accuracy, driving forklifts and skid-steers to load/unload heavy timber. Send your résumé today. [Rick Collins](#), 309/221-8020.

Office manager.

Fitzgerald's Heavy Timber Construction, Inc., a growing company specializing in new timber frames and historic restoration, seeks a talented office manager. Responsible for payroll data, office calendar and contacts, communication with suppliers and vendors, accounts payable and receivable, contract packages, human resources, training activities, drug free workplace program, and day-to-day office operations.

Expert in Microsoft Word, Outlook, Excel, and QuickBooks. Solid accounting and business management skills/training. Website and Facebook/social media experience a huge plus. Looking for a highly motivated self-starter, customer service-oriented, excellent interpersonal communication, excellent organization and time management skills, detail-oriented, adaptable, flexible problem solver and innovative thinker.

Salary: 38k-45k w/ two weeks paid vacation annually, a continuing education benefit, and flex hours. [Visit our website](#) for more information, application, and e-mail address for submission. Dean Fitzgerald.

Salesperson, estimator-drafter.

We are looking for a talented, aggressive salesperson for our timber frame operation, Texas Timber Frames, in Boerne (just outside of San Antonio). Previous sales experience a must, plus strong familiarity with timber frame construction and construction in general. We also seek an estimator-drafting person with timber frame design experience. We use HSB but are exploring CADWORKS. Hundegger operation experience is a plus.

Based on qualifications, we are willing to pay for relocation. Compensation based on experience. Health care benefits with no deductible for the employee and generous coverage for family members as well as a generous 401k retirement matching program.

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