



SCANTLINGS

NEWSLETTER OF THE TIMBER FRAMERS GUILD
NUMBER 106 MAY-JUNE 2004

A taste of Estes Park

SET AMONG spectacular Rocky Mountain scenery, this conference featured a distinctly Eastern European influence, seasoned with a fine measure of knowledge on natural building and basic timber framing. The weather was fine, adding to the inspiring atmosphere. Here is a grab-bag of sessions reported on by Guild board and staff.



Will Beemer

Petr Ruzicka, a carpenters' foreman, visited from the Czech Republic and demonstrated his skill with a variety of axes. He and colleague Vit Mlasovski also chronicled some amazing repairs they've been doing on buildings in the Czech Republic, especially in Bohemia.

Basic beam sizing

Dick Schmidt's presentation provided exactly what the title suggested, some methods to generate basic beam sizes in the early stages of frame design. Using his own recently constructed timber frame as a model, he took us through the relatively simple process of determining the basic timber sections of a bent girt, floor joists, and common rafters. He also discussed the rationale behind his methods, which proved to be most enlightening for me. It helps to know why a certain equation works in a given situation rather than just that it does.

Dick did a great job of explaining how certain allowable stress values for a given wood play into the beam sizing. He also provided some simple methods to work around the reductions in section that creating joinery causes. In a nutshell, he suggested that using the

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TTRAG conference a hit

I ENJOYED the Traditional Timberframe Research and Advisory Group (TTRAG) conference—more than enjoyed it. Michele, Will, Arron, and the local crew did a great job! Excellent, thought-provoking, enlightening, and inspiring presentations, tours (both sawmills and Portsmouth), slide show, and bookstore. The conference center had most everything we needed and they did it well. One drawback: no camping, and one plus: no golf course. (It helps keep costs down.)

What a great group of people at the conference, too. I enjoyed driving to and from TTRAG with Peter Sinclair, editor of the newsletter for the society for preservation of Hudson Valley Vernacular Architecture. He's its past president, also. We talked the whole drive. I told Peter he should give a presentation at the next TTRAG conference. He's willing to, and he has a huge amount of knowledge and documentation.

Your enthusiastic greeting to my dogs, Sophie and Sky, made for a better day for them and for me. It was good seeing old friends and meeting good people. See you at some Guild event this spring.

My best to you all,

Steve Miller

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Scantlings is the member newsletter of the Timber Framers Guild. It is published eight times yearly. Deadline is generally the 10th of the month before an issue comes out (though it often shifts).

Next deadline: June 10.

Please address contributions or information to:

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Wood gets everywhere

I HOPE all is well on your side of the Atlantic.

I have not been involved in any timber framing since the pavilion project was completed. Instead, my time has been sunk into our own old house. The children also require gradually more time. However, I still aim to build a frame or two. Next I wish to learn to use the Hawkindale angle method for laying out intersecting roofs. I am working my way through the articles in the last issues of *Timber Framing*.

This weekend I was cleaning up a bit in my uncle's house and I found a piece of an old parquet floor board (I think), about 3 in. x 3/4 in., oak, tongue and groove. On the back side of it, stamped well into the wood, read the words "Long Bell, USA." I believe this was from a parquet floor in a theater in town, from which my uncle bought some material when the place was torn down in the 70s. It really warmed my heart to make this serendipitous discovery, since I know a little about the Long Bell history and the re-use of its own frame from reading Tedd Benson's book *Timberframe*. It is funny how one stumbles upon things.

Cheers!

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[Long-Bell Mills in Longview, Wash., was for decades the largest campus of sawmills in the world. Its product found its way into buildings all over the globe. In the 1990s, many timber framers in North America took delivery of wood salvaged from the Long-Bell sawmill when it had outlived its usefulness. Its disassembly (rather than its destruction) was a victory for the principles of conservation.—Joel McCarty]

Get your facts right

WE'RE STARTING up the process to create the 2004–2005 Guild member directories.

To make sure your information in the directory is accurate and up to date, please check your copy of the 2003–2004 directory. Look yourself up and, if any of your contact information has changed or is wrong, call Michele Beemer at 413-623-9926 or send an email to michele@tfguild.org with the correct information by May 20. Thanks!

Shots of TTRAG

THIS MAY have been the best Traditional Timberframe Research and Advisory Group (TTRAG) Conference ever. Almost 150 people enjoyed the great facility, food, tours and speakers. Kudos go to Arron Sturgis and Dan Boyle for organizing the program. Once again, local members in lead roles can be a valuable resource. A dozen North Bennet Street School students attended and are now new members. Look for more in the upcoming *Timber Framing*.

— Will Beemer



Circled, Richard Harris, author of Discovering Timber Frame Buildings, makes an observation during the barn tour at the TTRAG Conference in Portsmouth, N.H.

Below, Chris Madigan investigates a knee allegedly supporting an English tying joint at the Woodward Mill barn, part of the TTRAG tour.

photos Will Beemer

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Estes, from page 1

rectangular timber section remaining after mortising as the basis for calculation of capacity was a simple way a making sure a timber had sufficient (or extra) capacity. Let a trained engineer worry about all those little bits of remaining timber section, should the need for value engineering arise.

Probably the most important part was his suggestion that the aid of a competent engineer be sought when anything but the simplest engineering was required to determine applied loads and the required beam sizes to carry them. Now that we have a substantial number of engineers paying careful attention to the engineering of timber framed structures, we should make use of their expertise. In my opinion it is serving our own best interest to do so.

—Tim Chauvin

Investigating timber structures

A moisture meter, an awl, a resistance drilling unit, and a dental x-ray machine (sort of) are the fundamental tools that Ron Anthony uses to investigate timber structures.



Will Beemer

Ed Shure showed the body mechanics for proper chisel work during the Movement on the Job seminar, on the porch of the stunning Stanley Hotel.

The moisture meter gives the first indication of potential decay within a timber. Moisture content above about 20 percent, coupled with a supply of oxygen and suitable temperature, creates the optimal environment for decay fungi to eat away at timber structures. If your moisture content is high, you have a problem. At a minimum you need to find the source of the water and correct the detailing that leads it to the timbers. Additional investigation will tell you if you have decay.

Probing with an awl will help you determine if sound wood lies just below the timber's surface. If it doesn't, you likely will need to replace the timber, because it probably isn't holding up the structure. If the awl test looks good, then you still need to look deeper into the timber to seek out pockets of decay or hidden voids.

Resistance drilling involves penetration of the timber with a long drill about 1/8 in. in diameter. As the drill enters the timber, the force required to push it through the wood is recorded as a measure of relative density. Low density wood and voids can be identified by consulting the force-vs-depth chart. This approach is effective, but it doesn't tell as much as digital radioscapy.

Digital radioscapy uses a low-power x-ray source and a real-time imaging plate to obtain a bigger and clear picture (literally) of the condition of the timber. This technology can identify grain orientation at any depth through the timber. That means the x-ray can see a tenon, a peg, a split ring, or other embedments that aren't otherwise visible. The equipment is low cost and wireless. Preservers of historic structures and users of salvaged timber should take note. This technology is not just research lab magic—it works!

—Dick Schmidt

Visioning

I was delighted to be invited to help the Guild clarify its vision: it's an honor to help such a vibrant group of people. Eight directors, plus Will and Joel, took part.

The facilitation method that we used has four modules. First, the group brainstormed

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individually and then in small groups about our goals. We got all the ideas on the wall, grouped similar ideas, and organized about eight categories, which we then named. The naming is a big, interesting, and often very vocal part of the process, since it requires clear definition of ideas. The second module examined things standing in the way of achieving these goals. As for the first session, we brainstormed what they might be, grouped them, and named them.

Third, we developed action items that both achieve the vision and help get around the blocks. In organizing and naming these groups, we identified the directions in which we need to move.

In the fourth part, actions will be prioritized and true goals set: who's going to do what by when? That part is scheduled for the next meeting of the Board of Directors.

The timing of this event (right before the conference) was an excellent opportunity to post the results on the wall and elicit feedback from members. We plan to have it on display in Pennsylvania as well.

One rewarding outcome of this process was an acknowledgement of the magic inherent in the best of Guild events. It's an element that is hard to define but critical to embrace, so we will be continuing to work on that definition and ways to invite magic into our process.

This is, by all means, a work in progress, which will only be enhanced by member involvement. I'm sure that Joel will find a way to make communication about it easy on the website. I hope everyone will take some time and thought to add their piece of the magic. —Nancy Wilkins

Permits by the book

This presentation by Steven Kanipe, Chief Building Official of the City of Aspen, was both interesting and practical. Steven has a profound insight into how building codes really function—he calls himself a bureaucracy geek—and he knew how to get permittees to accept alternative or green building. He had several tips for speeding the learning curve for alternative methods of building.

Give the officials examples of others who successfully built this way. Relevant published material includes sources such as *Building Science Magazine* and the U.S. Dept. of Energy's link (talk about credibility!) to the

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Guild member meeting at Estes

AT THE Guild member meeting at the conference in Estes Park, a few people asked about the possibility of paper wrappers to protect their copies of *Timber Framing* during mailing. If you receive a damaged version of a Guild periodical, simply call the Guild office (413-623-9926) and we'll send you another one. In the meantime, we are investigating the cost of paper sleeves.

Also discovered at the meeting was a discrepancy in assets and ending balance in the financial report in the April *Scantlings*. The net income at the end of 2003 was about -\$80,000. The change of assets from '02 to '03 exceeds the net income by about \$20,000. When Will took a look at the numbers he realized that the asset figures were not at year-end 2002 and 2003 but rather at January 15, 2003 and January 15, 2004. Transactions during those two weeks account for the \$20,000 swing.

Quite a bit of time was spent on Guild curriculum. It continues to take shape, and the effort met with much approval from Guild members. More on the curriculum on page 12.



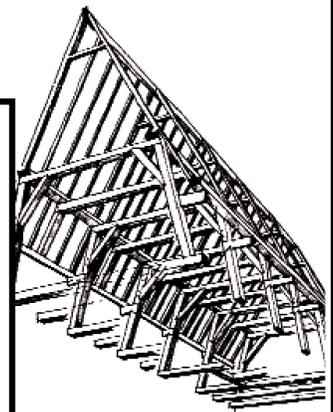
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building code for load-bearing straw bale in California (www.sustainable.doe.gov/codes/castraw.shtml).

Make your intent clear. If the officials understand why you want to use an alternative method, it educates them too.

For structural issues, don't hesitate to call in a professional engineer.

Head them off at the pass: anticipate questions and support your answers with facts. Invite field inspectors to the site *before* the inspection takes place, so they can learn before the pressure's on. Come to a building officials' staff meeting and give a presentation about your building method.

Partner with regional building groups such as your local chapter of the Building Industry Association or the National Association of Home Builders.

Steven saw the acceptance of green building as a grass-roots (ha) movement, beginning with individual builders. His own city is proof that such a movement can grow—the city of Aspen supported permitting work in alternative construction in Santa Fe, helping them establish their own green building codes. —Susan Witter

Building for health, naturally

Paula Baker-Laporte made it sound easy to build healthier homes. In fact, it was a long and difficult journey for her: she developed chemical sensitivity to substances in her living area and learned about it as a result. As an architect, Paula had never received any training in the potential for people to develop chemical sensitivity to building materials. She polled the audience, and none of the trained architects and designers in the room had received any such training either. Yet chemical sensitivity is a widespread problem. Now that Paula has successfully built healthy houses (and written a book about her knowledge, *Prescriptions for a Healthy House—a Practical Guide for Architects, Builders & Homeowners*), her passion is highly developed. Traditional risk assessment of such substances doesn't usually consider the interaction of chemicals, nor does it consider the greater susceptibility of small children (whose immune systems are still developing) or older adults. She stated that many houses are much more polluting (10 to 100 times more) than what we think of as the polluted outside air of a city street.

There are two very different models for healthy homes. The first, more mainstream one is based on sealing the building envelope very tightly from the inside and then pumping in clean, mechanically filtered air.

The second model is to build a house out of natural or non-toxic materials and to let it breathe. Methods combining some natural fiber (straw is the most common) and clay are prime examples of this. Paula has embraced this way of building, and she is an ardent disciple of *Bau-Biologie*™. The International Institute of Bau-Biologie (www.buildingbiology.net) states that there is almost always a direct correlation between the biological

compatibility of a given material and its ecological performance. Paula asserts that straw-clay is still the predominant building material in the world.

Paula went on to show some examples of her work, illustrating the secret to longevity in life and in building materials (a good hat and a good pair of boots), spaces that invite you inside, the healthy heat of masonry ovens, unfinished timbers that can take in and give off moisture, and practical compromises such as pre-finishing and drying floors in a shop or factory, not inside the house.

Paula felt strongly that people who choose natural houses should know, in depth, how their house works. Such people, by simply inviting others into their house, become ambassadors, and they have to know what they're getting. I look forward to seeing more of Paula's work, and of her influence, in the years to come.

—Susan Witter

Natural building forum

This panel of experts, moderated by Chris Dancy, began with a brief self-intro by each of the participants and then became a series of questions and answers. What wasn't surprising was the zealous passion each individual displayed. Welcome supplements to this were Robert Laporte's uncontrived humor and Steven Kanipe's unerring practical spin. Taken as a whole, the group represented a nice assortment of workers in the field.

Robert has been building using natural materials, and inventing things to help the rest of us, for years. Paula is an architect who designs healthy houses. Tim and Todd apply lime plastering that breathes yet finishes a surface. Kari is a builder focusing on cultivating and extracting natural building materials from the local environment. Steven Kanipe is a building official with a good understanding of alternative methods.

Questions touched on topics such as the difficulty in getting mortgage approval for straw bale, earth homes in wet climates, natural homes for the common folk, natural public buildings, the use of stone foundations and sidsings, and how to start out. My favorite answer to the last question was by Robert, who, when asked what materials are indigenous to any given area, suggested that we



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pick up a copy of *Bird Nests of North America* (Audubon Society)—and watch the birds. They know what to build with, and it's certainly local.

—Susan Witter

From print to pegs

This presentation by wife-and-husband team Sandy and Mike Kones of Centennial Timber Frames is a repeat of a previous offering where the computer and projector failed to communicate. That did not stop them then, and when the projector bulb blew this time, the show just went on.

Anyone who has started a small business knows how important systems are. Advertising, accounting, take-offs, estimating, bidding, budgeting, contacts, communications, contracting, purchasing, drafting, labeling, material handling, layout, cutting, finishing, shipping, time tracking, erecting, and collecting all benefit from a systematic approach. The systems can be personalized, and Mike and Sandy shared the systems they have developed.

Sandy, a career teacher, joined the company when Mike bought out his co-founder Ken a few years ago. Together they operate what has become a mature company with all the benefits of a larger operation. They shared, with a touch of humor, the systems they to define responsibilities, ad budget, shop costs, materials costing, unitized bidding, contingency percentage, markup, and more. They were explaining the shop flow when the projector cratered. They continued with overhead projector sketches and held the laptop up so we could see (almost) the screen, sharing some photos of elegant frames in square, round, and mixed styles.

The bottom line: a healthy company is the result of good business. Sandy and Mike shared almost everything needed to make it from prints to pegs and entertained us with good answers to the questions from the audience. Even mine.

—Curtis Milton



Photo courtesy an unidentified bystander

The high peaks frame, from left, Magda Prosinska, Ania Poplawska, Magda Baczyk, (three participants from Poland in the Zabłudow Project, there to give a presentation) Susan Witter, and Laura Brown during a hike in Rocky Mountain National Park.

Building (and living) responsibly

AT THE Guild Board face-to-face meeting in January, during a rare lapse in focus, I ran across a delightful book among the miscellany making the rounds of the meeting room. It's called *Earth from Above: 366 days*, by Yan Arthus-Bertrand, arial photographer and naturalist, inspired (I believe) by his work on a long-term "earth-from-above" UNESCO project.

This sumptuous full-color survey of environmental problems and solutions is arranged on the structure of a yearly calendar—one idea per day, one theme per month. Some monthly themes are sustainable development, forest management, renewable energy, and transport. The distinctly visual, map-oriented approach makes it a great learning tool.

The hard-cover book is worth getting just for the glorious photos, and the information imparted (which I hadn't been able to take in until I bought the book, which lists at a measly \$30) is giving me a profound sense of our real place on the earth. An excerpt from the topic for April 25: "Waste from a copper mine in Chile. This giant scallop shell is made of earth. A crane deposits the earth in successive, slightly curved lines. . . The . . . foundry, thanks to newly installed equipment, can now filter out 95 percent of the sulfur dioxide and 97 percent of the arsenic that the process releases."

I see it as a great book for children to explore, an inspiration for conversation about environmental issues without getting political, a useful lesson in geography, and a feast for the eyes.

—Susan Witter

This is just a breath of an idea for a new column in Scantlings. Look for further notions on living and building responsibly. Do you have thoughts on sustainable living, or ideas for the name of the column? Send them to Susan Witter, witter@nas.com.

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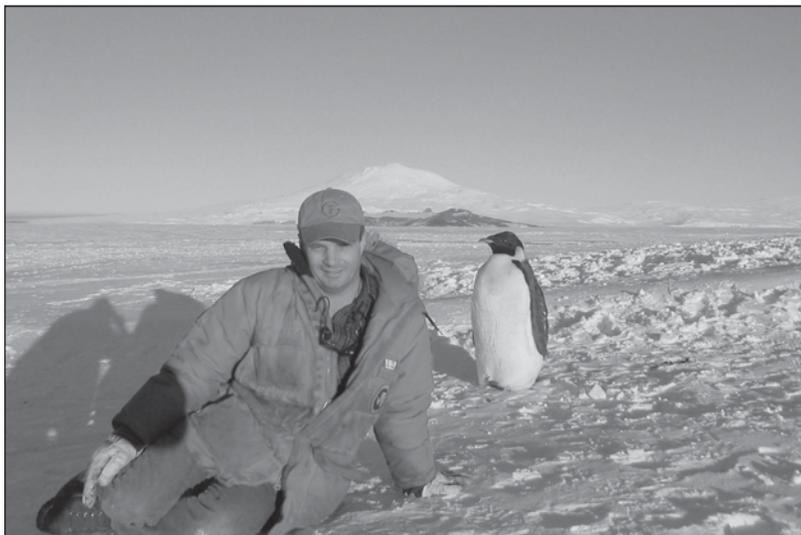
THE TIMBER Framers Guild heartily thanks these individuals and companies for their contributions to the benefit auctions of the Western Conference in Estes Park. The Guild also thanks the many generous bidders, who together raised \$19,229 to support the work of the Guild. Finally, we thank those who couldn't make the conference but contributed items anyway. You are golden!

Brian Alexander (elk hide), Jennifer Anthony, Fearless Engineers (10 hours engineering services), Paula Baker LaPorte (signed copy of *Prescriptions for a Healthy House*), Michele Beemer (handknit gloves), Marian Beemer (beaded butterfly pins), Linda Bell, Scantlings copy-reader (pearl necklace and chrysocolla-pearl necklace), Carpenter Oak and Woodland (carpenter's axe by Gransfors of Sweden, T-shirts, sweatshirt, cap), Rudy Christian (class notes from his conference presentation), Christian & Son (Stanley # 10 plane), Linn Cottrell (crocheted hats and scarves), Dietrich's North America (German timber framer's belt and buckle), Chuck Doherty (Jack's Axe: antique broadaxe and case with *The Shining* DVD), Katherine Dron (12 hours architectural design services), EDR Ltd. (silver-onyx bracelet), Environmental Home Center (Craftsman design kit, *The Natural Plaster Book*, pigments), Fraserwood Industries (three books on green building and design), Timothy Gianopolous (two Ancestral Wood Products certificates for \$1500 discount), Gianopolous family (two bottles Freja Cellars wine from family vineyards), GRK Fasteners (five hats and two T-shirts), International Log Builders Association (shirt, hat, fanny pack, key rings), Stephen Kanipe (2003 *International Building Codes*, two hours consultation), Chris Koehn (German timber framer's belt and buckle), Laftwerk Industries (deluxe bubble scribe), Lancaster County Timber Frames (road signs, T-shirts, Amish hats), Christoph Loesch (*Balken Zug*/beam puller), *Log and Timber Style* magazine

(half-page ad), Lon Tyler Company (Starrett 30-ft. layout tape), Joel C. McCarty and Susan Norlander (silver-citrine earrings, T-shirt, chocolate), Curtis Milton (book: *Prehistoric Lithic Types of New England*), Roger Nair and Barbara Grant (Marple swan-necked chisel), Scott Northcott, a.k.a. the Peg Man (trout fly collection), Boris Noël (antique French race knife), North House Folk School (T-shirt and hat), Palomar College (T.H. Witherby chisel and inlaid-wood-covered scrapbook), Premier Building Systems (\$1000 discount on panel order and drawing services), Magda Prosinska (hand-decorated chocolate cakes from Poland), Ania Poplawska and Magda Baczyk (many, many handcrafted items from Polish village), Quatsino Lodge of Vancouver Island (two-day kayaking package for two), Laura Saeger (Zuni hand-carved beaver fetish), San Juan Timberwrights (snap-on hammer set), Dick Schmidt (Lignostone/hardened beech mallet from the Netherlands), Shizutani School (miter gauge, stud finders), Laurel Slisz (15 minutes of holding Isabella), Patti Southard (hemp shopping bag), Bob and Anne Sproul (Quail Hill Patricia Green Cellars wine), The Stanley Hotel (golf shirts and travel mugs), Summer Beam Books (six books), Timber Creations (Ann Droos Vineyards merlot), Timberlinx (\$500 worth of connectors), Timberwolf Tools (Protool CSP 132E 13¾-in. circular saw), W.D. Cows (5 percent discount on sawmill order, T-shirts, stickers), Al Wallace (laser levels, miscellaneous hardware, other goodies), Winter Panel (case of microbrew from Colorado).

This year we ran three auctions: the live auction (which netted \$16,592), the silent auction (which netted \$1587), and a bag raffle (a new idea brought to us from the International Log Builders Association where you buy an arm's length of raffle tickets and deposit one half in the bag for items you want—it netted us \$1050).

—Susan Norlander and Michele Beemer



Guild wear in strange places: Guild member Scott Baney, at McMurdo Station, Antarctica, sent us this shot of himself, a Guild hat, an Emperor penguin, and Mount Erebus in the background. This gave us the idea: do you wear Guild gear in an exotic locale or a bizarre setting? If so, please share the photo and relevant facts with us. Send to twitter@nas.com. Thanks, Scott!

ILBA conference a hit

THE INTERNATIONAL Log Builders Association (ILBA) annual conference at Parksville on Vancouver Island, B.C., was the first time that I've really mingled with the "round folk," but it sure won't be the last!

The conference itself ran seamlessly; the ILBA logistics team, led by Cathy Hansen, had clearly put an awesome amount of work into it. The ILBA board did many of the intros and were always milling around in the crowds trying to meet their members. It was nice to see that a fairly large group had maintained an honestly grass-roots flavor, with board members available and keen to listen. The ILBA has about 500 members, half of whom made a trip to the West Coast for this event . . . how cool is that?

About a dozen people constructed a pretty little 24-ft. log gazebo in a pre-conference workshop, on time-ish, in daylight! I caught a number of interesting workshops and lectures, but I particularly enjoyed meeting Petr Ruzicka from the Applied Arts Centre in Prague (who also took part in the Guild's western conference). Petr demonstrated the use of a variety of medieval axes for hewing, notching and creating fancy timber ends, and showed amazing slides of his conservation and restoration work in Eastern Europe. Other highlights included the logbuilders' Tech Talk with John Boys and Pat Lintaman, where cunning jigs and home-made gear were demonstrated. This got me thinking about how much potential there is for timber framers and log builders to learn from one another. I'd love to see these guys make an appearance at a Guild event one day. John's company, Nicola Log Works, also stole the show at the Design Expo, where he presented a complicated and curvaceous beast of a house that would knock the socks off any good framer.

One thing these guys all seem to have in common is a lust for outrageously large wood; casual mentions of 16 x 30 rafters and 24-in. posts abound. It surprised me to learn that about half of them run their own cranes. But if

there's one thing that these people do well that really sets them apart from the pack, it's using a chainsaw. Wow. It was pretty neat to see how effortlessly they wield these machines, and how much control they have of the bar and tip. It was just like watching a timber framer handle a favorite chisel.

Most people made it to the beach for an hour or two at some point, and everyone who made the half-hour journey to the tall trees of Cathedral Grove came back glowing. The fine weather and stunning location combined to give most people a chance to enjoy the outdoors as much as the conference. It was great to have Rath Trevor Park so close at hand, so that deadbeats like myself could sleep out under the stars and enjoy a mug of camp coffee. (The Guild has reserved Tigh-Na-Mara Lodge in Parksville for our own western conference in 2006. It's really worth the trip!)

I spotted several other familiar faces: Will Beemer presented his well-oiled compound roof workshop (the log builders are completely in awe of us timber framers now, thanks to Will), Susan Norlander vetted the Design Expo, Cormac Seekings (Scottish TFG member) was an instructor at the gazebo workshop, Jerry Rouleau led a sales workshop, and I noticed various other dark characters like Gene Burlock (Gateway Timber Frames) and Stefan Hoppner (German *Zimmerman*) lurking about in the shadows too.

All in all, it was great fun. If you can handle the endless jokes about timber framers being totally square, and you can get your head around buildings that are actually designed to shrink, then there's a heck of a lot to be learned from these fine, friendly folk.

—Gordon Macdonald



photo Gordon Macdonald

Left, Will Beemer takes in a giant cedar at Cathedral Grove.

Right, the log-and-timber pavilion built in the ILBA pre-conference workshop. The madrona tree can't decide whether or not it wants bark.



photo Will Beemer

Masters of the building arts

SOME SHOTS from the Masters of the Building Arts festival in Charleston, S.C. It took place March 25–27 and was put on by the School of the Building Arts, with the participation of the Smithsonian Institution, the National Endowment for the Arts, the National Trust for Historic Preservation, the City of Charleston, Target Corporation and others. Over 25 TFG members helped build a small demonstration frame (below right) that went to a park in Charleston, while a smaller group helped build a cannon carriage bound for Ft. Sumter. —Will Beemer



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Above left, Al Anderson explains the workings of a cannon carriage to a group of school kids.

Above, the demonstration frame goes up in front of the old Citadel in Marion Square Park.

Below, spanning the centuries, Al and Chuck Modjeski work out some details on the laptop.

photos Will Beemer



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TFG curriculum: ramping up

THE TFG curriculum consists of 16 sections (such as safe work practices), each with a number of subsections (such as site safety). The 92 skills, or competencies as we call them, were derived from various surveys of companies and members. It would be the exceptional timber framer indeed who would excel in all of these areas, but we have tried to identify all competencies specific to timber framing we would like to see training guidelines for.

Each subsection is described in three ways:

- **Learning Tasks**—*what* we are teaching
- **Content**—*how* the skill is to be taught—the materials and texts to be used as well as the specific items to be covered within the topic
- **Goals for Successful Completion**—the *evaluation* method, usually in the form of a practical and a theory test, to determine whether the candidate has successfully acquired the skill.

At this time we are not delineating the sequence of instruction or a hierarchy of skill levels, but instead we are identifying all of the learning tasks under their general headings. Upon completion of this stage for all 16 sections (by the end of 2004), we will then collect the content and write the tests for the goals for successful completion. It is at this point we anticipate distilling some of the material into basic and advanced levels.

The entire curriculum, or any part of it, will then be in a deliverable form. Our goal is to make sections combinable into *modules* for various courses of instruction. Thus, an institution, instructor, or shop wishing to run a course in basic timber framing, for example, could combine sections on layout, cutting, safety, raising, and tool use into a course module. A raising and rigging module might combine sections on site safety, lifting and hoisting techniques, and raising techniques.

Curriculum materials will be available for purchase through the Guild by individuals or institutions, with standard copyright agreements governing distribution and duplication rights. Materials will include books, articles, tests, course manuals, and digital presentations. Content recommended in the curriculum but previously published by others may have to be purchased separately.

At the same time, the Guild will develop a qualified instructional team to teach sections of the curriculum and train future instructors. The standardized curriculum will facilitate this job and ensure a consistent level of performance from both teacher and the student.

The question of certification lurks down the road. Since actual work experience is critical in any traditional interpretation of the titles of Apprentice, Journeyman, and Master, we feel the application of any of these terms to the academic curriculum we're developing is inappropriate at this time. Suffice it to say that the successful completion of any of the sections in the curriculum will be listed as just that in one's résumé.

For the time being, completion of the test for any section will give us a standard way of evaluating academic achievement, even if not associated with any particular course of instruction. Whether the person is a graduate of a school in another country, an American timber framer with 30 years' experience, or a novice in a Guild workshop, we will have an objective, standard tool for an employer to evaluate the *academic* qualifications, based on North American needs, of a job applicant. Together with work experience and peer recommendations, this will form the basis of any trade certification we may wish to establish in the future.

—Will Beemer

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Take it from those who know

ARE YOU thinking of taking a Guild workshop this summer? To help you decide, here are some reactions to the compound joinery workshop that Curtis Milton taught before the Estes Park conference. It was a one-day conceptual event, with the actual layout to take place during the Guild workshop in Texas. He'll be teaching another one at Pingree Park in September—see Guild workshops on page 22.

“Curtis is outstanding: enormously talented, enthusiastic, funny! Everyone who does compound joinery seems to have their preferred approach. Well, Curtis does it all—Hawkindales, trigonometry, developed drawing—and without leaving anyone behind.”

—Stillman Sprague, Stray Dog Sky Ranch, Carmel, Calif.

“Curtis knows this complicated subject thoroughly and communicates it clearly. He made sure everyone was clear on each of his lessons. It's a nearly impossible subject to teach in one eight-hour day, but Curtis set a solid foundation in that short time on which we were able to build. Must be the timber framer in him . . .

“Several of the guys at Brewster with have been struggling with the problems of roof joinery lately, including me. After Curtis's class we all had a much surer understanding of how to solve many of the problems of compound roof framing and joinery.

“I'd highly recommend it, and I've been in the trade for 20 years. You *can* teach an old dog some new tricks.

And Curtis makes the lessons interesting with enough humor and humility to keep your attention. My colleagues and I thank him.”

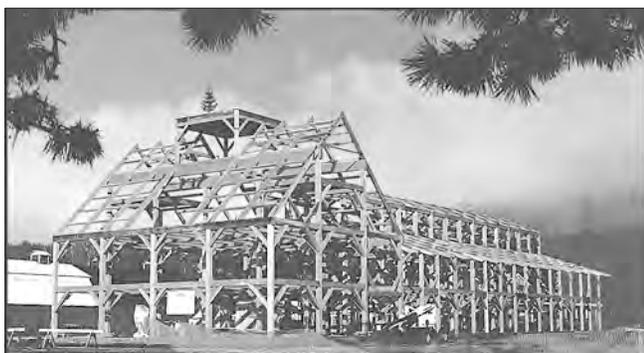
—Steve Rundquist, Brewster Timber Frame Co., Bellvue, Colo.

“Curtis taught the class insightfully, especially given the sometimes difficult subject matter. He created some great foldout paper models that helped explain the concept of compound joinery in a way that I was better able to understand. I wish that I had the time to complete the hands-on part in Texas or go to Pingree Park. ‘Stay in plan, as long as you can!’ ”

—Wayne Frelund, Windham Custom Homes, Aurora, Colo.

“Fast paced and not for the faint of heart. I had to run at times to keep up: no chance of nodding off! Clearly not for the novice but I learned much. My biggest disappointment was that the class ended.”

—Sandy Bennett, Blue Ridge Timberwrights, Christiansburg, Va.



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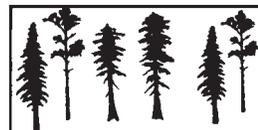
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Zabludow model workshop: building small to start

IN OCTOBER 2003, my husband Rick and I took part in the Annihilated Heritage–Zabludow meeting. This first meeting included people and groups from Poland, the U.S., Germany, Canada, Great Britain, Lithuania, Belarus, Israel, and the Czech Republic. We took in the heritage and numerous wooden landmarks, farm buildings, Catholic churches, Orthodox churches, and mosques in the Podlasie region of northeastern Poland. We also discussed the Zabludow reconstruction project.

The organization Rick and I head, Handhouse Studio, proposed to contribute to international learning by integrating the subject of the Zabludow Synagogue into the classroom jointly for the Massachusetts College of Art, Wentworth Institute of Technology, Wheelock College, and Colleges of the Fenway through connected academic and studio courses, an intensive model-making workshop, and a trip to Poland. Handhouse Studio hosted the Zabludow model workshop April 22–26 for all the colleges, with the Colleges of the Fenway funding the workshop. (The Zabludow project was just in the midst of an activity blitz: during the same span of time, Ken Follett and many of the workshop leaders also made an Annihilated Heritage presentation in Boston—see page 15.)

We had back-to-back lectures on the unique architectural qualities of the synagogues of Poland and the cultural complexity that led to the obliteration by the Nazis of almost three million Jews (and their wooden synagogues) in Poland during the Second World War.

Then, students were joined by architects, engineers, craftsmen, historians, designers, and builders to build a wooden study model of the Zabludow Synagogue. These included Rick and Laura Brown of Mass. Art; Nat Crosby of Wentworth Institute; Marjorie Hall of Wheelock College; Tilford Bartman, Zabludow historical sleuth; Jan

Darsa of Facing History and Ourselves; and Ed Levin of Paradigm Builders. Ed also provided his expertise in translating the existing documentation of the Zabludow Synagogue into working drawings for the model.

The students first studied the Zabludow Synagogue from several sources including the 1923 measured drawings done by students and faculty from the Architecture department of Warsaw Technical University, photographs from the Jewish Historical Institute in Warsaw, and Maria and Kazimierz Piechotka's book, *Wooden Synagogues*.

The class made a 1:12 scaled foam-core massing model to be used as a measuring reference for building a similar scale wooden model. Chris Madigan (of The Timber Frame Workshop), Ellen Gibson (of Stella Woodworking), Matt Hincman (Mass Art faculty) and Wyly Brown (student at Harvard Graduate School of Design) helped lead the workshop. They all tackled the roof truss and joinery of the building.

Rick, Nat Crosby, and I assisted another group of students to produce the log wall systems of the main prayer hall and its adjoining entry room, meeting rooms, and women's gallery.

The model workshop did its job in discovering as many questions as answers. Through it we visualized some of the architectural details that will spark further study of how the original synagogue was built.

We were also treated to a demonstration of medieval axe work and joinery by master carpenter Petr Ruzicka and structural engineer–designer Vit Mlazovsky, both of the Czech Republic. This attracted a good crowd of timber framers from the wider area. The group felled (with axes) four eastern white pines, hand-hewed them into ten dimensioned timbers, and then fashioned those into two

Ellen Gibson has at it, hewing the white oak with one of Petr Ruzicka's axes.



Dave Truax gets right down to it as he checks layout.

photos this page Ed Levin



trusses, scribed and joined with lap joints and double dovetails using axes typical of the medieval carpenter.

More highlights were the fine meals by Susan Norlander and daughter Raven Mueller; video shows of Petr's and Vit's historic restoration projects in the Czech Republic; and surprise visits from Marek Baranski of the Polish Ateliers for the Conservation of Cultural Property, Marek Lesniewski-Laas, Honorary Consul of the Republic of Poland in Boston, Witold Karwowski, Polish architect and builder, Madga Prosinska, cultural anthropologist from Poland, and the Guild's Will Beemer.

Magda Prosinska will co-lead the travel program to Poland soon with Rick, Ed, Nat, and me, to see historic sites and document one or more existing wooden religious structures in Poland.

Workshop students had this to say:

"Looking at the plans of the synagogue that no longer exists, but was once an important place for many people, has opened up a past for us. While working, I would find myself looking at eye level into the miniature synagogue and thinking about people inside this place, praying and reflecting on life and God."

Large hearts and minds also relish small tasks: Magda Prosinska at work on the model.



photo Ed Levin

"The class showed me how individual interpretations of the drawings could (and did) lead to a number of variations in the model."

"The workshop was amazing and necessary, not only to finish the model, but to allow people who would otherwise never interact, to meet each other."

We'll keep you posted as we continue the international learning experience. To see more about the workshop, go to www.handshouse.org.
—Laura Brown

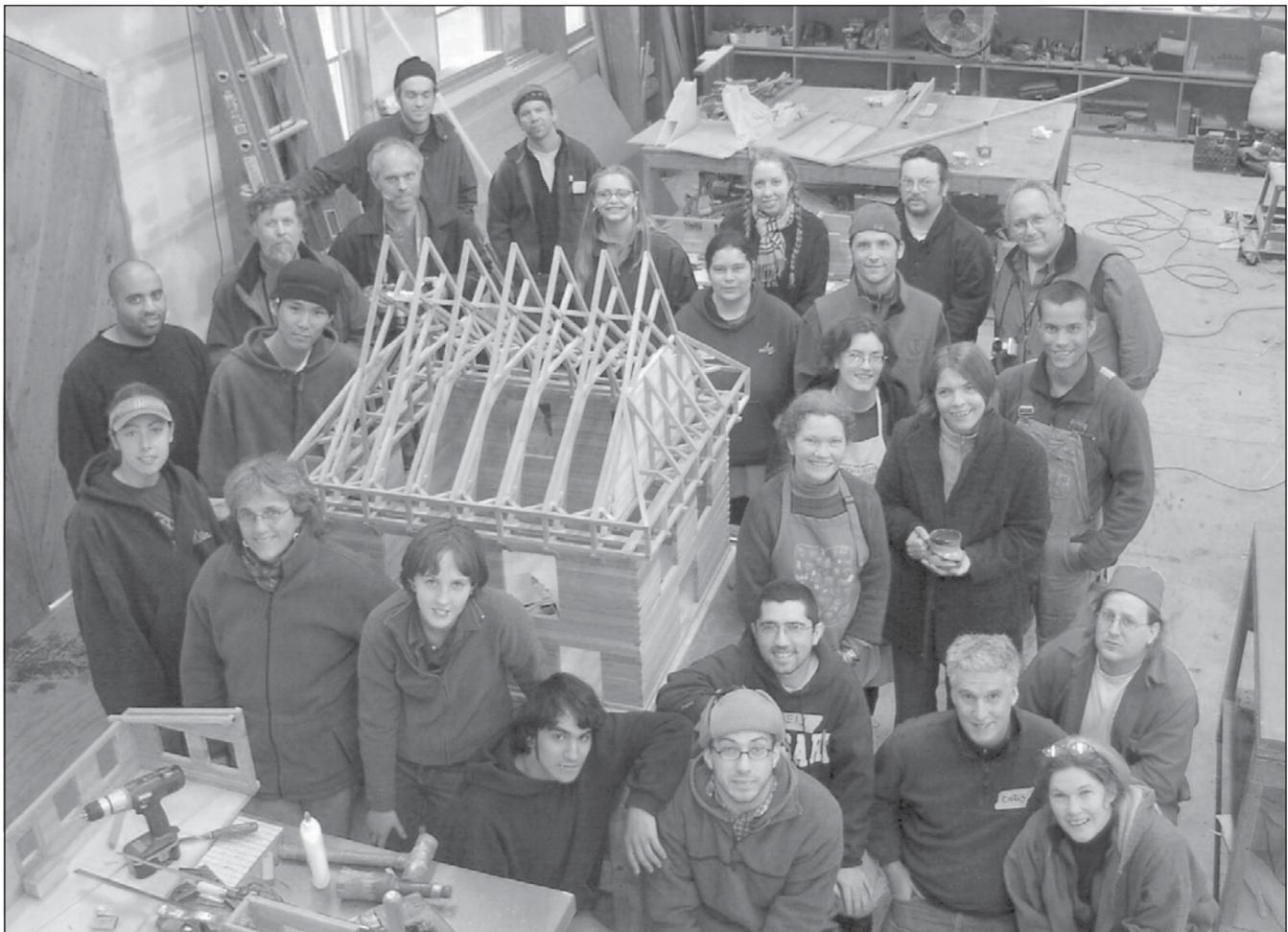


photo Rick Brown

It takes a village: roughly clockwise from top right, Ed Levin (camera around neck), Jordan, Magda Prozinska (in coat), Raven Mueller, Susan Norlander, Tim Berube (in cap), Laura Brown, Chris Madigan, Brendan Dillon, Bryon Pigg (with hat), Hassan Rabeem, Emma Seabright, Ellen Gibson, Laura Viklund, Rob Duarte, Dais, Petr Ruziecka, Vit Mlasovsky, Nick Dorris, Tim Whitehouse, Annalese Ritterhaus, Christina, Rebecca King, Matt Hincman, Will Truax.

Western N.Y. pavilion workshop

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Zabludow group presents at R&R

RUDY CHRISTIAN, Will Beemer, and Lisa Sasser represented the Guild at the Restoration and Renovation (R&R) trade show in Boston April 21–24, with a display and slide show.

The R&R show (www.restorationandrenovation.com) is the largest exhibition event for the industry. The Zabludow Synagogue Project (ZSP), Annihilated Heritage, working with the Preservation Trades Network, was offered by Restore Media (organizers of the R&R), at no cost, a 10 x 40 exhibition space.

In the spirit of the Bialystok Resolution, traditional trades organizations building community and educational exchange between North America and Poland were invited to share and present their organizations as a united front. Also represented were the International Log Builders Association, the Stone Foundation, SKZ (Association of Polish Conservators), and Handhouse Studio, as well as several other supporters and friends. Handhouse Studio hosted a lecture at the nearby Wentworth Institute of Technology with speakers Antony Polonsky, Ph.D., on the history of the Jews in Poland and Tom Hubka, author of *Resplendent Synagogue*.

In attendance at the R&R exhibition with their own trade booths were several Polish conservation firms. A one-hour presentation for the project on Saturday morning attracted considerable interest and gave a taste of the multiple layers of the synagogue project as well as the involvement of the many organizations.

We met a good number of people interested in the ZSP, including an architect who had completed her Master's thesis on the wooden synagogues of South Africa.

For further information on the ZSP, ask Ken Follett, North American coordinator, at zabludow@precon-logstrat.com or 631-395-1683. —Ken Follett



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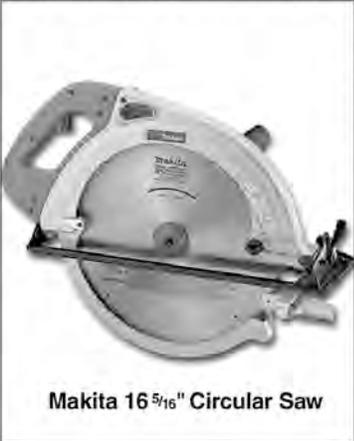


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Copyright issues in architectural design

HAVE YOU ever been asked to follow a plan which was drawn by someone else; and if that made you uncomfortable, did you believe you could protect yourself by making slight modifications? Have you ever incorporated a design detail out of a stock magazine plan a client has brought in, or designed a home, or elements of a home, from a photograph a client has provided of a house they like? In any of these situations you may be breaking copyright law.

I have had several conversations with members over the past year on the subject of copyright infringement and responsibility. It's an issue that affects everyone in our industry, from the designer trying to protect his or her designs to the company trying to satisfy a customer who comes in the door with plans they want to use (but may not own) and who may not realize the implications.

Copyright law is covered by the 1976 Copyright Act, as amended Dec. 1, 1990. The information I am presenting here is based on articles about that act and that amendment; I have checked with a law firm specializing

in copyright law, and they told me there have not been substantial changes since that time. Nonetheless, please take this article as general information and NOT legal advice.

The original copyright law gave owners of original work the exclusive right to reproduce their work, prepare derivative works, distribute copies, and to display the work publicly. The 1990 amendment broadens the protection, in architectural work, to cover the original design of a building – the form, arrangement, and composition of spaces and elements.

When a client brings you a plan, it is your responsibility to confirm that they have the right to distribute the plan and build the house. If you are selling design services, you should clarify in the contract what they can and cannot do with the finished design. One way to handle this is with a license agreement. A manual available from the American Institute of Building Designers (AIBD): *Copyright Basics for Home Designers and Builders*, by David E. Bennett, J.D. (800-366-2423), offers information and language samples.

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Modifying an existing plan is not allowed. Only the design's "copyright owner" has the right to grant permission to modify the design or build the house. The best policy when you are presented with plans is to ask the copyright owner for permission to use them, in writing.

Copying a home from real life is not allowed. Any home built since 1990 is the intellectual property of the original designer, and you may not recreate it even if you go measure it and draw it up yourself. Here's how Georgia Toney Lesley, the 1998 chair for the national copyright committee for the AIBD, describes the situation: "The author cannot copyright ideas contained in a work, just the expression of those ideas...If your clients see something they like in a plan book, instead of clipping it, have them describe it to you." An example might be to say, "We like a bungalow style with the porch on three sides" so the ideas are generic and open to your interpretation.

Preliminary drawings may not be "shopped around." Building from someone else's preliminary plans is considered stealing the intellectual work of the copyright owner. Often, this is a communication issue—clients tend to feel that they have paid for the plan development and own it at that point, and can shop it around—so it is important to make your position on this very clear.

It can be a grey area, but a critical one. The test that courts have based their rulings on is whether an ordinary person, with no building background, on examining the two designs, would become confused as to which was done by the original designer (from *Building Systems Magazine*, November–December 1996). The penalties for infringement can be severe. At a minimum, the architect-designer's normal fee plus any profits made on the job will be assessed, and the law allows damages as high as \$100,000 plus legal fees.

Registering your designs is a good idea. Your work is technically protected regardless of whether or not you register it, but you can't protect it in court until you register it. There are several protections—minimum damages and coverage of legal fees—that are only available if you have registered before the infringement occurs, or within

90 days of publication in a plan book. You can get registration forms at www.copyright.gov/forms/ (Look for form VA). You can register both the drawings and the design, but you need to use two separate forms.

There are two specific circulars from the U.S. Copyright office I would suggest reading: Circular 1, Copyright Basics (www.copyright.gov/circs/circ01.pdf) and Circular 41, Copyright Claims in Architectural Works. (<http://intranet.risd.edu/pdfs/circ41.pdf>)

The National Association of Home Builders also has good information available on this issue, which you can learn about at 800-368-5242 ext 359. For those of you who are members of that organization, they have a white paper available as well as sample forms and contracts.

This is an important issue for everyone, whether you're designing or building homes. I would recommend putting a plan in place in your company that is followed every time a client brings in a design idea or drawings, which ensures that you are operating within the copyright laws.

I thank Charles Landau and Robert Best for suggesting this subject and contributing information; I welcome your suggestions for subjects that are of general interest.

—Nancy Wilkins

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South County Post and Beam seeks a lead architect-designer to manage our 3- to 4-person design team. The candidate should be proficient in all phases of design from schematic design through construction documents and have the ability to manage design crew, workflow, and customer relationships. Full benefits and profit sharing potential for the right candidate. Please forward your résumé and salary requirements by email (info@scpb.net), fax (401-783-4494) or mail (521 Liberty Lane, W Kingston, RI 02892).

Can we visit you?

Chris and Ruth Koehn and sons Ansel and Rainer are hitting the road for an undetermined period of time in search of adventure beginning this July. We will be living in our 1979 Airstream trailer, seeing what we can see, learning what we can learn, and working along the way. We'd love to talk to you about spending some time. We have over 15 years experience designing, erecting, and building timber framed homes. We have a CD-résumé to send you, and Joel McCarty vouches for our character. Little does he know. Please write us at timberguides@koehn.com or call 920-528-8661. Thanks!

CD released.

Long time Guild member Tim Chauvin released a CD of his music in January. The CD, "Winds of Change," contains 13 original tunes which cover a range of topics from timber framing to farming, from economic displacement to overseas adoption. Two songs directly relate to the Guild. *The Timber Framers' Song* has been around Guild events since 1984 and *The Speed River Bridge* is a musical chronicle of that 1992 Guild event. Samples of the songs can be heard at www.cdbaby.com/chauvin, where you can also order a copy.

Help wanted.

Experienced timber framers and log crafters. Silver Plume Log & Timber Works in the Denver/Mountain region of Colorado has full-time, year-round work available for residential and commercial projects. Please call, fax, or email résumé to 303-567-4207, fax 303-567-4305, or email fishinewolf@worldnet.att.net.

Hundegger (K-2) machine operator wanted.

Good level of carpentry experience, good knowledge of computers and computer operating systems are needed. Experience operating a Hundegger and large planing machine a plus. Contact Reinhard Sauter at Sauter Timber, Rockwood, TN, phone 865-354-6363, fax 865-354-6316, or email reinhard@sauter-timber.com.

Lead dog for the pack.

Two Dog Timberworks seeks a timber framer with at least 3 years full-time experience with Western softwoods, layout on dimensional and organic material, cutting, machine maintenance, job leadership, and raisings. We are a small, innovative company that strives to attract challenging projects all over the country, and we encourage a "whole team" approach. Join us in beautiful northwest Washington! Pay DOE, full benefit package, rewarding work. Call Laurel or Pete Slisz at 360-366-5350 or email us, info@twodogtimberworks.com.

Mortiser and planer.

Makita 7305H hollow chisel mortiser, excellent shape, \$850. Makita KP310 12¼-in. planer, excellent shape, extra blades, \$1550. James Fish (WA), 509-738-4380 days; 509-738-4232 evenings, mmwww@plix.com.



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Timber frame job lead.

Spearhead Timberworks Inc., an established leader in timber frame construction, in beautiful Nelson, B.C., is looking for a full time timber frame job lead. The successful applicant will have 5 years' experience in complex timber frame construction, lead a crew of joiners, and act as a liaison among clients, designers, and their crew. Send résumé and cover letter to shop@spearheadtimberworks.com, or fax to 250-825-4306, attention Ron McDougall.

Timber frame shop foreman.

Immediate opening for a timber frame professional to manage its state-of-the-art facility. Need a journeyman timber framer, well organized, with good communication skills, proven leadership ability, and an interest in helping manage a progressive West Coast timber frame design-build company with a 25-year record of building fine homes and public buildings. Competitive salary, comprehensive benefits, and opportunity to work with skilled craftspeople in a location full of outdoor recreational opportunities. Send résumé to: J. Rouleau & Associates, PO Box 30, Terryville, CT 06786.

Timber frame team captain.

Blue Ridge Timberwrights, designer and manufacturer of custom timber frames, seeks a skilled, self-motivated team captain. Supervisory experience, coordination skills, and a

broad timber framing background required. Reply to PO Box 30, Christiansburg, VA 24068 or bennett@blueridgetimberwrights.com.

Timber framer wanted.

Well established small shop in beautiful Western Mass. seeks a timber framer to help us build custom frames. 3 to 5 years experience in layout, joinery, fabrication, and erection a must. Interesting projects, great environment, excellent benefits. Call Architectural Timber & Millwork, Inc., 413-586-3045, kwwhitehead@conknet.com.

Timber framer wanted.

Connolly & Company Timber Frame Homes and Barns, in business for over 25 years in beautiful midcoast Maine, has an immediate opening for an experienced timber framer. Send a résumé and cover letter to Phil Balicki, at info@connollytimberframes.com or fax 207-882-4247. Phone is 207-882-4224.

Timber planer and timber mortiser.

Holz-Her 9⁵/₈-in. PLP 245E with spare blades. Like-new condition with plywood case, \$1800 OBO. Makita hollow chisel timber mortiser, 7⁷/₈-in. bit and chisel. Excellent condition, \$1200 OBO. Cost does not include shipping or insurance for either tool. Paul Baines, Foley, Minn., 320-983-2549, pbaines@frontiernet.net.

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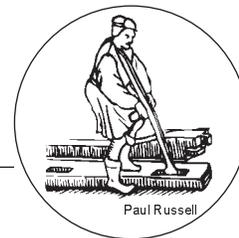


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EVENTS



Guild workshops

At Heartwood (Washington, Mass.):
Timber frame design and joinery decisions.
May 31–Jun 4.
Compound joinery. Jun 7–11.
Timber framing. Jun 14–18, Jul 26–30.
Knots, ropework, raising and rigging. Jul 19–23.
Scribing. Aug 2–6.
Converting trees to timber. Aug 9–13.

At Rocky Mountain Workshops (Pingree Park, Colo.):
Square . . . scribe . . . cruck! Aug 22–Sep 24.
Compound joinery. Sep 5–10. (See p. 17.)
Timber frame design and joinery decisions.
Sep 12–17.

In E. Alstead, N.H.:
French scribe–roof joinery. Aug 9–20. (See p. 23.)

In Rottweil, Germany (Gewerbe Akademie):
Extended timber framing course. Sep 26–Oct 16,
Jan 9–Jan 29, 2005.

Guild workshop contact:
Will Beemer, will@tfguild.org, 413-623-9926.

Guild conferences

Eastern Conference 2004. Oct 28–31, Seven Springs
Mountain Resort, Champion, Pa.

Western Conference 2005. Apr 13–17, 2005, Resort at
the Mountain (base of Mt. Hood), Oregon.

Western Conference 2006. Tentative mid-April,
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Guild events on location

At Blood Farm, Westmoreland, N.H.:
**Stabilizing, assessing and dismantling historic
structures.** May 24–29.

At Pisgah State Park, Winchester, N.H.:
**Appropriate and authentic repair of historic
structures.** Jul 12–17.

Raising the Pisgah–Blood Farm barn. TBA.

In Boise, Idaho:

Julia Davis Park pavilion. Aug 2–7.

In Salem, Oregon:

Rotary Club pavilion for Salem. Oct 4–17.

In Windsor, Vt., with Historic Windsor:

**Historic bridge truss workshop with Jan Lewandoski
and Ed Levin.** Sep 10–12.

Guild rendezvous contact:
Joel C. McCarty, joel@tfguild.org, 603-835-2077.

Other conferences

PeaceWeavers and Gaiatecture

Natural Building Colloquium–East. Jun 26–Jul 3,
Bath, N.Y. 585-624-2540, www.gaiatecture.com.

U.K. Carpenters' Fellowship

Frame 2004. Sep 17–19, Crossing Temple, Essex,
England. (John Russell may lead a tour as well.)

ILBA and Swedish Log Builders Association

European Log and Timber Builders' Conference.
Oct 15–17, Tällberg, Sweden.

Robert Savignac, robert@logassociation.org.

Preservation Trades Network

International Preservation Trades Workshop.
Oct 22–24, Mobile, Ala. www.ptn.org.

Other workshops

John C. Campbell Folk School

**Timber framing: garden arbor trail access with
Charles Judd.** May 16–22, Brassman, N.C.
800-FOL-KSCH, www.folkschool.org.

North House Folk School

Basic timber framing. May 20–24, Aug 18–22.
Build your own timber frame. Jun 22–Jul 1, Jul 6–15,
Jul 19–29.
Grand Marais, Minn. 888-387-9762, www.northhouse.org.

Tillers Ox

Relocating barns. May 21–23, Jun 11–12, Jul 9–16, Kalamazoo, Mich.

Timber framing and raising. Aug 16–21, Wykoff, Minn. Sep 6–11, Kalamazoo. www.umich.edu/tillers.

Hiraide America

Japanese plane making with Isao Inomoto.

May 22–23, Pepperell, Mass. Harrelson Stanley, 877-692-3624, www.japanesetools.com.

Earthwood Building School

Cordwood masonry. May 29–30, Jun 1–2.

Earthwood techniques (and earth sheltering). May 31.

Timber framing for the rest of us. Jul 7–9.

W. Chazy, N.Y. 518-493-7744, www.cordwoodmasonry.com.

Historic Windsor

Structural evaluation and repair: timber frame structures with Dave Fischetti and Jan Lewandoski.

Jun 4–5, Northfield, Vt. www.preservationworks.org.

J. Rouleau & Associates

Survivor retreat for managers and business owners of log-timber companies. Jun 7–8, Windsor, Conn. Jerry Rouleau, 860-589-7614, www.jrouleau.com.

University of B.C. Timber Building Technology Group

Compound roof joinery. Jun 10–12. **Designing a timber frame in CAD/CAM.** Jun 17–19. **Producing timber frames on a CNC beam processor.** Jun 21–22. Vancouver, B.C. 866-822-2297, camp@camp.ubc.ca.

Red Gate Farm

Intro to timber framing. Jun 26–27.

Barn restoration tour. Jul 24. All workshops in Plainfield, Mass. (in the Berkshires) Rich Potter, Potter Homebuilders, 413-743-5430 or 413-743-7110

Fox Maple

Intro to timber framing. Jul 5–10, Gagetown, New Brunswick. Aug 2–7, Port Orford, Oregon.

On location in Brownfield, Maine:

Clay infill systems. Jun 5–6. **Introduction to timber framing.** Jun 7–12. **Advanced timber framing.**

Jun 14–19. 207-935-3720, www.foxmaple.com.

Centreville Settlement

Timber frame internship and workshop. Internship Jul 11–16, workshop Jul 12–14. **Nogging workshop.**

Late summer. Cleveland, Wisc. Janet Lutze, 414-964-0319, www.centrevillesettlement.com.

Roepers Projects

Barn dismantling. Jul 16–18, Lyndeborough, N.H. **Assessment and Tagging.** TBA. Andy Roeper, 603-654-9831, andy@cwrmktg.com.

Gosben Timber Frames

Basic timber framing. Jul 25–30, Franklin, N.C. 828-524-8662 or susan@gosbenframes.com.

Pfeiffer Nature Center

Pavilion workshop. Jul 26–31, Portville, N.Y.

716-373-1219, www.pfeiffernaturecenter.org. (see p. 16.)

Cowee Mountain Timber Framers

Basic timber framing. Jul 25–31, Nov 7–13. Franklin, N.C. Steve Smith, 828-369-8186, coveemtn@hotmail.com.

College of the Rockies

Intro to timber framing. Aug 24–29.

Timber frame production. Sep 27–Dec 17,

Jan 17–Apr 8, 2005.

Mike Flowers, mflowers@cotr.bc.ca, 250-427-7116, www.cotr.bc.ca/kimberley.

Sobon and Carlon

Traditional Timber Framing with Jack Sobon and Dave Carlon. Sep 22–26, Hancock (Mass.) Shaker Village. Jack Sobon, 413-684-3223, or Dave Carlon, PO Box 223, Windsor, MA 01270 at 413-684-3612.

August Guild French scribe-roof workshop

WE'RE PLANNING for French *compagnon* Boris Noël to come to the U.S. and teach a two-week workshop. Boris led our Tour de France in 2003 and also taught a well-received one-day roof layout workshop at in 2003 at Montebello.

Now he has agreed to lead a workshop in French scribe and compound roof layout in southern New Hampshire. The group will build a small, irregular hip-roof structure resting on stone walls. Mark your calendar for August 9–20; for more information look to *Scantlings*, visit the Guild website, or call me at 413-623-9926.

—Will Beemer

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Cheerful chaos in Texas

ON THIS latest Chauvin-hosted Texas Guild workshop, bad weather and broken airplanes conspired for Chris Gunn to collect me and Curtis Milton at the airport in one drive-by catch. Chris drove all the way from Cape Cod hauling his tool trailer, so he was glad to have someone to talk to besides himself after a few days on the road.

We got off to a great start with gumbo hosted by old pals Allen and Darlene Forshage (married under the first Texas Parks and Wildlife pavilion). Our diverse group numbered only 12, so out of the gate we were long on work. The student-teacher ratio was great, though, and we soon had the world on a string: these 12 rose to the occasion, even though the building was compounded up to include four hips and 16 attendant jack rafters.

In spite of this deliberate tactic, the work was ready for raising, with the hips held back to be cut on raising day, when the weather galloped in and drove us off the foundation. Chris Gunn had to shovel the mud floe off the pad, but we had the two queen post trusses pegged and hand-raised, long walls built, and hip rafters finished well before dark, with the crane re-scheduled to wade onto the site the next day. Sunday's raising was the expected mix of exhilaration and anxiety. The crane looked too small, but wasn't. The soil looked solid, but wasn't. The cutting looked complete and perfect . . . and pretty much was.

Hats off to Allen and Darlene and Emily Forshage, Mickie and Wendell, all the other Parks and Wildlife folks, and especially to our hard-working students: Ted Barrow, Byron Baum, Mike Burns, Bruz Clark, Seth Feaster, Dean Ginther, Kevin Keith, Don Lawler, Pete Moncada, Bob Salmon, T.D. Squires, and Rene Weissflog. They were the 12 you wanted on hand when you have too much complex work to do, short time, and bad weather. This frame is a monument to their tenacity and good character.

Gratitude is especially due to the leadership team, local hero Tim Chauvin, compound wizard Curtis Milton, and Chris Gunn, pulling it all together with an assist from Laura Viklund. For more, see the Guild website. —*Joel McCarty*



Far right, tool box and model by student Mike Burnes. Mike made the model using Will Beemer's two most recent Timber Framing articles. Right, magical corner joint, and a pretty nice fit. The corners were cantilevered from wall and gable posts that were inset quite a bit. Diagonal in background is the "dragon brace" that supports a little post that helps to carry the hip rafter.

photos Joel McCarty



ADDRESS SERVICE REQUESTED

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