



VERNACULAR ARCHITECTURE NEWSLETTER

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PUBLISHED BY THE VERNACULAR ARCHITECTURE FORUM



ANNUAL CONFERENCE: THE GASPÉ PENINSULA, QUEBEC

We've already let *National Geographic Traveler* inform us that the Gaspé Peninsula is one of the world's top 20 destinations. Now we'll let the *New York Times* (January 25, 2013) of two months ago do the talking:

Snow squeaked under my boot as I turned up the Rue Ste.-Anne and into the tangerine glow flowing from the streetlamps overhead. The storm that had blown in that afternoon had eased up for the moment, and in the distance I could just make out the sandstone spires of the St.-Michel church still shrouded in fog.

Though Percé—a small coastal community on the far eastern tip of the Gaspé Peninsula in Quebec—has a handful of lovely cafes and taverns overlooking the Gulf of St. Lawrence, few places are large enough to hold hundreds of people at once. The church could.

So on that night last February I opened its big, white doors, and eased into the warmth of the narthex. I gasped at what lay before me. Some 350 cross-county skiers with rubicund faces from three days of playing outside were packed in the nave that caterers had transformed into a magnificent dining hall. Pews ran perpendicular to the altar, and bread and wine sat on dozens of long wooden tables. Yak sausages and sauerkraut steamed in chafing dishes beneath the gaze

of saints who peered down from white walls. A jazz band waited in the pulpit, but for now the air rang with the mournful notes of “Sposa son disprezzata”....

This had to be the coolest ski week on earth.

The VAF and Gaspé organizing committee promise attendees of our **Annual Conference, June 11-15, 2013**, a better time! Visit the conference website <crcprb.chaire.ulaval.ca/en/vernacular-architecture-forum/> for wonderful images of this wonderful place. See the French alphabet soup of entities that are assisting the committee, the VAF, and Patrimoine Gaspésie in putting on this conference. The most gracious hospitality is being offered to us by those who want to cast the Gaspé in the most glorious of tangerine glows. How can we refuse to accept? To echo the *Times*, this promises to be the coolest conference week on earth. Please come to the Gaspé with us, so we may amaze, delight, and edify you!



Gaspé village, Paul Strand 1936 (Paul Strand Archive)

LAST PAPER VAN—DOUBLE ISSUE!
WE NEED YOUR EMAIL ADDRESS!
VAN NO. 1 INCLUDED INSIDE

THE VERNACULAR ARCHITECTURE FORUM was organized in 1980 to encourage the study and preservation of all aspects of vernacular architecture and landscapes through interdisciplinary and multidisciplinary methods. Members receive the quarterly Vernacular Architecture Newsletter, the annual journal *Buildings & Landscapes: Journal of the Vernacular Architecture Forum*, and advance notice of VAF conferences and tours. Members of VAF are encouraged to participate actively in its meetings, conferences, and other functions and to contribute to the Newsletter, as well as to express their thoughts and suggestions to the officers, nominating committee, meeting planning committee, and editors.

VAF OFFICERS AND BOARD OF DIRECTORS 2012-13
[expiration of term in brackets]

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Features Editor: Warren Hofstra, Shenandoah University
Bibliographer: Virginia Price, Historic American Buildings Survey, Washington DC

PRESIDENT'S COLUMN

Susan Kern

Changes to VAN

This spring VAF is taking on an important change—the format of *VAN*. The type of information *VAN* carries will not change, just the mode of delivery.

***VAN* is going electronic.**

What this means to you is that your email address has to be current. We have been asking members for email addresses for a number of years. Our member rolls include email addresses for about 75% of members. Your email will now serve as the main conveyance for *VAN*. *VAN* is a benefit of your VAF membership, which means it is sent directly to members. **To get it to you every quarter, we must have a current email address. Please send it to VAF secretary, Gabrielle Lanier, at secretary@vafweb.org.**

The VAF listserv is different. Our member list does not generate the listserv list; anyone can subscribe to receive the listserv messages. The listserv will continue to carry announcements that have deadlines: conference announcements, opportunities for research, fellowships, and jobs; queries about research. The listserv has a purpose different from the newsletter.

The VAF website—vafweb.org— is also different. It, too, is open to all and it continues to grow and change. For now, though, *VAN* remains the single voice that directly reaches all of the membership.

Like everything else VAF, our publications happen because volunteers in VAF manage them. The elected board has committees that oversee the publications; the editors of *VAN*, *Buildings & Landscapes*, and the Special Series are appointed to the board. The editor of *VAN* and the *VAN* support editors gather content that is crucial to how we operate as an organization and also content that helps members pursue their research and professional interests.

A Brief History of VAN

VAN is older than VAF and has been a quarterly publication since its inception. *VAN* was instrumental in making VAF. The earliest *VAN*s were typed and photocopied (or perhaps even mimeographed), stapled, and folded to put in an envelope for mailing. The first *VAN*, reproduced below, was three single-sided sheets of blue or green, 8-1/2 x 11" paper—the copy in front of me is so faded, it's hard to tell the original color. If I were looking at it in an archive, I'm sure I'd be wearing gloves. Dell Upton edited *VAN* No. 1, Fall 1979, which had exactly three parts.

The first part was the summary of a symposium at George Washington University in April of that year, at which "it was agreed that some sort of modest vernacular architecture organization is desirable. This newsletter is a first effort...toward the formation of such a group." The newsletter's purpose was "to establish lines of communication which otherwise might be difficult to maintain in such a diverse field."

The second part of *VAN* No. 1 was the announcement of an October lecture at George Washington by Robert Machin of the University of Bristol (U.K.), as a keynote for the second meeting of individuals interested in vernacular architecture. Following the lecture, interested parties were invited to stay to plan a meeting for April 1980 and to send comments on the newsletter to Cary Carson, John Pearce, Orlando Ridout V, or Dell Upton.

Part three was a simple form to register name and mailing address and level of interest in the plans for the organization, and to contribute \$2.00 (yes, two dollars) to help defray the cost of the newsletter.

IN THIS ISSUE

GASPÉ PENINSULA CONFERENCE	1
PRESIDENT'S COLUMN	3
FUND FOR FIELDWORK	8
NEW BIBLIOGRAPHER NEEDED	13
NEWS	14
BIBLIOGRAPHY	17

The first *VAN* contained this acknowledgement: “Preparation and distribution of this newsletter was made possible by gifts to the Graduate Program in Historic Preservation of the George Washington University.”

As *VAN* No. 2, Winter 1979-80 (five-pages, single-sided, pink paper) pointed out: “Because the initial meeting was a hastily organized affair with attendance drawn mostly from the DC area, it was thought best to defer formal organization until the spring conference, when a larger and more geographically representative group of people would be present.”

The newsletter invited proposals for the meeting and how people could be involved in the as-yet-to-be-named organization. The April 1980 meeting became the first official meeting of the Vernacular Architecture Forum.

VAN No. 2 also included a list of recent and forthcoming publications; a research query; a bibliography of current articles, books, and theses; a request for readers to contribute news and comments; and where to send registration.

VAN Moving Forward

VAN will continue to be the record to members of minutes from the fall and spring board meetings; summaries before and after our annual meeting; and announcements about members and their work. *VAN* has become a home for features, shorter-length articles about VAF’s history or on a member’s research. This will continue. As always, the *VAN*

editors welcome your submissions of reviews, events, topical articles, and member news.

Before listservs and websites, *VAN* had the important role of announcing fellowships, conferences, current publications. Listservs mean that deadline-dependent information doesn’t need to wait for a quarterly newsletter. Likewise, the bibliography is better in a different home. The VAF website will host the bibliography because it is much more useful where it is searchable and sortable.

As with all changes, we can expect adjustments. We often learn about member information that needs to be updated only when mail is returned (by the postal carrier or electronically). Again, updates to your delivery information should be sent to VAF secretary, Gabrielle Lanier, at secretary@vafweb.org.

Marvin Brown, who has been our steadfast *VAN* editor for just shy of ten years, will be passing the baton. We will announce the next stewards of *VAN* in the next issue.

As ever, *VAN* welcomes your questions, content, and comments. Please use the following email addresses for those things:

- Your contact information: secretary@vafweb.org
- *VAN* editorial content: marvin.brown@urs.com
- Comments about changes: president@vafweb.org

Once more: **Have you sent an updated email address to: <secretary@vafweb.org>?**

VERNACULAR ARCHITECTURE NEWSLETTER

No. 1

Fall 1979

A vernacular architecture symposium was held at George Washington University in April, 1979, following the Maryland Historical Trust/National Trust rural conservation conference. At that time, it was agreed that some sort of modest vernacular architecture organization is desirable. This newsletter is a first effort, on the part of several individuals in the Chesapeake region, toward the formation of such a group.

Interest in vernacular architecture is growing rapidly. The most striking aspect of its growth is its diversity. The term has been applied to traditional domestic and agricultural buildings, industrial and commercial buildings, 20th century tract houses, settlement patterns and "landscape", among many other things. Furthermore, it attracts interest from many disciplines and professions. Anthropology, folklore, geography, architecture and architectural history, historic preservation, archaeology and popular culture come immediately to mind.

In such a young and growing field of study, the premature hardening of definitions would be a serious error. It seems to us, then, that the best course would be to set up an inclusive organization, open to everyone whose interests, in his or her own eyes, include "vernacular architecture." Our principal activity would probably be to publish a modest newsletter like this one, disseminating news of publications, research in progress, queries and, especially, news of related organizations. Thus, we would hope to establish lines of communication which otherwise might be difficult to maintain in such a diverse field. In addition, the group might sponsor occasional field trips, meetings, and other informative gatherings. What

we do not envision is the publication of another journal. Our purpose would be better accomplished by encouraging publication in established journals.

* * * * *

Robert Machin, a tutor at the University of Bristol (U.K.), will be visiting Washington, D.C., October 17th-19th. He will lecture on "English Farmhouses and Cottages" on the afternoon of Thursday, October 18th at 4 p.m. in Room 108, Building C, The George Washington University, 2201 G Street N.W., Washington, D.C. (Mr. Machin is the author of two books on vernacular buildings in Dorset and has recently substantially revised G.W. Hoskins's "great rebuilding" thesis.) The illustrated talk will keynote the second area meeting of individuals interested in vernacular architecture; following the lecture there will be a brief discussion concerning a projected April 1980 meeting focusing on fieldwork in vernacular architecture.

(Building C is three blocks from the Foggy Bottom-GWU Metro stop. Public parking is available in the University parking garage at 22nd and I Streets N.W.)

You are invited to attend Mr. Machin's lecture and in addition to participate in planning a larger, formal organizational meeting and conference in the spring of 1980. Whether or not you can attend on October 18, your comments on and response to this newsletter are welcome, as are items for inclusion in future editions.

Cary Carson
John Pearce
Orlando Ridout V
Dell Upton

(Preparation and distribution of this newsletter was made possible by gifts to the Graduate Program in Historic Preservation of the George Washington University.)

CHECK AS APPROPRIATE

- _____ I am interested in a vernacular architecture organization.
Please keep me informed of plans and activities.
- _____ I enclose \$2 to help defray the cost of this and other news-
letters this year. (Checks or money orders should be made
payable to George Washington University.)
- _____ I am not interested. Please remove my name from your list.
- _____ I will attend on October 18.
- _____ I cannot attend, but would like to help plan the spring meeting.

NAME _____

ADDRESS _____

Please return to:

Dell Upton
American Studies Program
George Washington University
2108 G Street N.W.
Washington, D.C. 20052
(202) 676-6098

VAF Creates Fund for Fieldwork

Virginia Price

Drawing buildings has been an essential part of the Vernacular Architecture Forum since its founding. The disparate band of archaeologists, architectural historians, historians, folklorists, and preservationists who came together to form the VAF shared a passion for those pieces of the architectural landscape long ignored by the academic establishment. Studying the vernacular meant getting out in it and thus by necessity we became fieldworkers (Fig. 1). Fieldwork centered on drawing as a means of representing and analyzing the building types and technologies that were becoming part of what we often called the “new” architectural history. To honor this tradition of drawing, the VAF has established a Fund for Fieldwork (FFF) as a source of funds to support fieldwork among its membership. Grants from the FFF will serve as a contribution from the organization to those members wanting to draw buildings as part of their research (Fig. 2). They are not intended to finance entire projects, but rather, help cover some of the costs associated with such work.



Figure 1. Ellen Coxe and Orlando Ridout measuring the Coe Barn, Anne Arundel County, Maryland, 1980 (Dell Upton)



Figure 2. University of Delaware, CHAD students checking their field drawing, on-site in Mineral Point, Wisconsin, 2010 (Becky Sheppard)

The idea for the Fund for Fieldwork comes from former VAF President Tom Carter. In donating an initial \$5,000 to start the program, Tom recalled that as a young folklore graduate student, small grants from the American Folklife Center and University of North Carolina often made the difference. The grants provided the gas money or recording equipment that made his fieldwork trips to the Blue Ridge possible. It is his hope that the FFF will grow over time to become an integral part of the VAF's activities, encouraging and supporting the art of drawing among the membership, both old and new (Figs. 3-5). After all, fieldwork was and continues to be one of the things that distinguishes our organizations from others, and forms the common ground upon which our interdisciplinary investigations are built. Tom, along with the Officers and Board of the VAF, asks for donations to allow the fund to grow to a level that can make a number of small annual awards possible.

The guidelines for Fund for Fieldwork grants are simple, and all members of VAF are eligible to apply. Applicants are asked to outline their project in a letter of intent, which includes a description of how the FFF funds will be used. Also needed is a letter of support from a faculty member (if a student) or knowledgeable reference (if not matriculated in an academic program). The two letters are all that is required in the application. FFF assistance will come at the beginning of a grantee's project, not the end,

and is not dependent on a finished product or set of drawings. All that is asked is that the person receiving VAF support file a year-end report detailing the various activities that went on during the grant period.



Figure 3. Preliminary field investigations of Pear Valley, Northampton County, Virginia, 1975 (Carl Lounsbury)



Figure 4. Joe Larrea (top), Ben Rogers (kneeling), and Hans Cerny taking measure of Basque *pilota* court in Jordan Valley, Oregon, Summer 1997 (Tom Carter)

For many years the VAF has supported training in fieldwork through the Field School Fellowships and

the Fieldwork Apprenticeships programs, and now with the establishment of the Fund for Fieldwork, it looks to actively support fieldwork itself. This new program comes with the full backing of the VAF Board, which is committed to fieldwork as one of the things the organization does. As Dell Upton observed, “Fieldwork is both the joy and the foundation of vernacular architecture studies. The Fund for Fieldwork is a marvelous opportunity to expand our collective knowledge base and to indulge one’s longing for the wide-open—and small cramped—spaces.”



Figure 5. Tom Carter shows Travis Olson rudiments of field drawings as part of UW-Madison Field School in Wiota, Wisconsin, June 2009 (Dee Finnegan)

The development of a Fund for Fieldwork endowment is underway with receipt of Tom Carter’s initial gift. Matching funds received since then bring us close to the start-up goal of \$25,000, a sum that will allow small grants to begin to be made from interest payments. We encourage all members to make a donation. If everyone would give at least \$10 at least once, we will easily have enough in the endowment account to have the fund be self-sustaining and be able to increase the number of grants awarded annually. Those who can contribute, we encourage to do so, either by including the FFF in your estate planning document or by simply adding a few dollars when you renew your membership. This is a great time to give a little extra and make a big difference in the organization’s future. Once it is fully financed, the endowed Fund for Fieldwork will be a cornerstone of the grants program and facilitate members’ studies of the vernacular landscape for years to come.

The Fund for Fieldwork joins VAF's established grant programs, for the field schools and apprenticeships, encouraging the practice of field recording. When asked about the potential of the FFF and the value of fieldwork, former VAF President Kim Hoagland remarked, "the close examination of buildings causes you to form new research questions and rethink the ones you had; it enables you to identify the unusual and reaffirm the mundane; and it permits you to understand how a house was lived in and guess at why it was changed. It is an essential part of understanding the built landscape" (Fig. 6).



Figure 6. Delaware CHAD students work in Montana as part of VAF conference fieldwork funding, 2008

Part of VAF's long-standing commitment to fieldwork as part of the research process was the dialogue about field recording with the Historic American Buildings Survey (HABS). The VAF/HABS initiative began with the one-day Symposium held in 2008 to review existing documentation methodologies and to explore areas for collaboration between the two organizations. Kim Hoagland and HABS Chief Catherine Lavoie led the Symposium, and the results from that meeting were discussed at the Fieldwork Roundtable at the 2009 Conference in Fresno. With the input from VAFers given at those meetings, HABS revised its student guidelines for field recording. These guidelines are available through HABS and are a key resource for potential fieldworkers (Fig. 7). Although the degree of detail noted about the buildings will vary with available time, personnel, and purpose or scope, it is fieldwork as an investigative technique that many VAFers practice, and all the grant programs support.

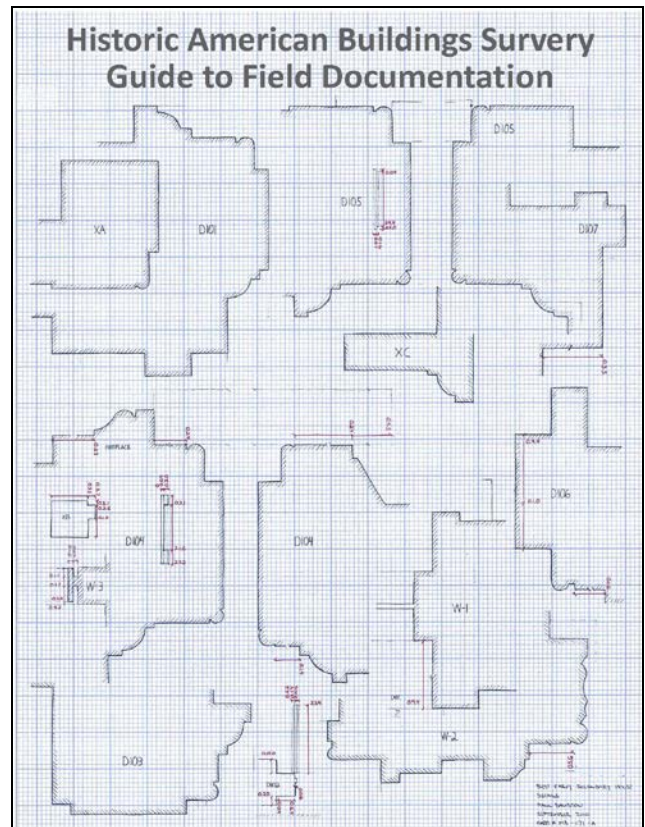


Figure 7. Coversheet to HABS Student Guidelines

The VAF Fieldwork grant program includes grants to field schools, many run by VAFers either as a field methods course during the school year or an intensive, on-location two to four week long program during the summer (Fig. 8). These field schools provide training to those new to fieldwork, or serve as a refresher course for those returning to the field. Often, the work done in field schools becomes the nucleus of a conference – Gaspe, Madison, and Jamaica for instance – each very different in subject and each grounded in an architectural landscape revealed, in part, through field drawing and the oral histories that happen spontaneously as fieldworkers crawl around the building and the occupants wonder what they are finding (Fig. 9). In Gaspe, VAFer Tania Martin founded the *Built Heritage and Cultural Landscapes Summer Field School* as an opportunity to hone her fieldwork skills and record an important vernacular landscape. With the field school, Tania introduces the students to a VAF line of inquiry. Because the students come from many area specialties, the program fosters peer-learning as one discipline informs another. Select groups of Canadian and U.S. students learn field measuring and perform community outreach in the Gaspe each summer (Fig. 10). They do so in the same spirit as Louis Nelson

and his students have done in Falmouth over successive summers (Fig. 11). Feedback from Tania's students says it all: "I found the course a real eye-opener. Extremely informative, and it exposed me to new ways of thinking and learning, and lots of new connections!" And "... the exercise of documenting and examining Trachy Hall and the Presbytery within the larger physical and cultural context of Douglstown and the Gaspé has been a deeply revealing exercise and one which is certain to inform the way in which I treat and understand buildings and their environments in the future." What better measure of a program's success?



Figure 10. Taking measure of the Gaspé (Tania Martin)



Figure 8. Don Linebaugh's U of M vernacular architecture students document the Compton-Bassett property in Prince Georges County, Maryland



Figure 11. University of Virginia field school students measuring the green house, Falmouth, Jamaica (Louis Nelson)



Figure 9. Susan Minogue and Dawn Eichenlaub interview Mrs. Tuzo, Flatts, Bermuda, 1980 (Dell Upton)

In addition to Tania's field school in Gaspé, VAF Field School Fellowships have gone to support Travis McDonald's *Architectural Restoration Field School* held each summer at Thomas Jefferson's Poplar Forest. Travis established the field school in 1990, and his students also exclaim – proclaim – its benefits. In their words: "I learned more practical experience in two weeks than I learned in two years of graduate school." "The quality of the experience in regards to the caliber of people that we met, spoke to, and were lectured by was astounding." And "The examples that I was shown and the literature that I was given at the Field School have and will continue to help me in my field. The Poplar Forest Restoration Field School has given me the confidence and understanding I needed to pursue my dream of restoring historic houses" (Fig. 12).



Figure 12. Thomas Jefferson's Poplar Forest Architectural Restoration Field School participants plus one, 2002 (Travis McDonald)

The Poplar Forest field school represents the spectrum of field recording – from that done expediently (in an hour!) to capture the essence of a building going to ruin to that done exactly for a meticulous, museum-quality restoration of an eighteenth-century masterpiece (a restoration effort recognized with the Buchanan Award in 2005). Other field schools administered by VAFers include Carl Lounsbury's in Williamsburg through Colonial Williamsburg and the National Institute of American History and Democracy (NIAHD), Kingston Heath's in Oregon, Anna Andrzejewski's in Wisconsin (and this year with Arijit Sen in Wisconsin), as well as the University of Delaware's Center for Historic Architecture and Design (CHAD) run by Becky Sheppard, and many other programs – like Lillian Makeda's at the University of New Mexico – that coalesced in response to a preservation need. VAFers get into the field, and the grants program encourages those new to fieldwork to join them in these programs (and others needing a shout-out but inadvertently omitted here) and in apprenticeships (Fig. 13).

In the Fieldwork Apprenticeship Program an experienced fieldworker joins the apprentice in the field and together they undertake a field-based research project. This effort is designed to develop the apprentice's fieldwork skills and provide them with experience needed to tackle the next building, or site, on his or her own. With exposure to fieldwork fundamentals, the apprentice can focus on the artifact and begin to read the vernacular landscape in ways that will inform and educate all of us as we learn of his or her work.



Figure 13. Sarah Fayen Scarlett translating fieldnotes into pencil drawings, UW-Madison Field School, 2010 (Andrea Truitt)

The Fund for Fieldwork adds to these programs and facilitates getting the fieldworkers into the field. They can be current students, or graduates of a field school, alumni of programs like HABS and CHAD, an apprentice turned journeyman/woman, or enrolled in any number of classes taught by VAFers. As Becky Sheppard said about the potential of the FFF:

In my mind, fieldwork represents the core of what VAFers do. We want to look at buildings and landscapes in person, up close and personal, to see what we can learn from them. But it takes time and practice to develop those skills, along with the chance to see many different kinds of resources. The VAF Fieldwork Grants Program has already allowed many CHAD students the opportunity to study historic buildings in landscapes very different from the Mid-Atlantic region. Places like Butte, Montana, and Mineral Point, Wisconsin, forced them to confront and make sense of unfamiliar building types and construction methods. Those trips also offered a chance to meet local scholars and preservation professionals (as well as sampling local cuisine). These students universally claim that those trips were one of the best experiences of their graduate program. Establishing a higher level of funding for the VAF Fieldwork Fund is a wonderful initiative that hopefully will make these kinds of experiences available to more and more students in the future!

Drawing buildings as part of the research process may not be what all VAFers do in their studies of the built environment and cultural landscapes, but the field record generated by those drawings informs our

understanding of the past. VAF recognizes and applauds a myriad methodologies and path-breaking findings that have emerged as the organization has grown. We recognize that diversity and caliber of research through our awards. Those acknowledged by the awards and the individuals for which those prizes are named—Abbott Lowell Cummings, Henry Glassie, Paul Buchanan, and Catherine Bishir—inspire us to get into the field and talk about what we see. They urge us to become fieldworkers, to go see the buildings, wherever they may be, and to discover something new. In that spirit, the VAF Fieldwork Grants Program encourages all members to “have the best educational experience” ever as Travis’ students said of Poplar Forest, the best educational experience ever as we continue to learn through the work of the Vernacular Architecture Forum.

Bibliography 2.0: New Bibliographer Needed

Virginia Price

For decades the VAF has offered an extensive and invaluable bibliography to its members and other researchers. Source material for the bibliography—those citations and references to scholarship of interest to VAFers—has been amassed quarterly for the *VAN* and subsequently uploaded into the bibliographic database hosted by Gary Stanton and the University of Mary Washington. The *VAN* is now going digital, joining the bibliography’s on-line presence, and this offers VAF an exciting opportunity to rethink how the bibliography can be compiled and presented in such a way as to optimize its usefulness for scholars in the future. It also provides a wonderful opening for an interested individual or groups of individuals to take leadership in the stewardship and shaping of this precious resource within the new electronic context.

The VAF board seeks young or emerging scholars, comfortable with the electronic tools of the twenty-first century, to construct and implement a new vision for this priceless tool developed over decades. The new format may challenge members to share authority for the bibliography through posting, chatting about, and evaluating resources in the style of Facebook, Yelp, Google scholar, or other social

media. Imagination is the only limit to how this VAF service may be taken into the future.

Working together to create the bibliography, and to think about what resources are available, is a great chance for those newer to VAF to be a part of shaping the organization. You—all of you!—would join the VAFers who have created the bibliography in the past. Add your name to the list of VAFers below whose time and commitment is inspirational and whose camaraderie has had a lasting impact upon our field of endeavor!

***VAN* Editors:** Dell Upton, Michael Ann Williams, Gary Stanton, Philippe Oszuscik, and Marvin Brown.

Former VAF President John Larson humorously captured the maturation of the *VAN* in Volume 84 (2000), with tales of Dell Upton relying on smoke signals for news and heralding the benefits of White-Out to correct typed pages. He also acknowledged the assistance of Orlando Ridout V, Peter Kurtze, and the Maryland Historical Trust, which at that time mailed out the newsletter that Dell compiled and painstakingly typed. (As noted at the President’s Column, above, the earliest *VAN*s went out courtesy of George Washington University’s Graduate Program in Historic Preservation.) Michael Ann Williams and her graduate students—Ardell Jarrett, Amy Taylor, April Frantz, and Anna Fitzgerald—took over from Dell, and they added sections to the *VAN*. Their time at the helm saw an expansion of the bibliography and introduced Marty Perdue to the *VAN* ranks. Gary Stanton, also armed with graduate students, followed suit. Gary’s editorial sojourn was eased by the assistance of Julie Poyer, Heather Keister Pettus, Miriam Lu, Peter Hallock, Alison Martin, and Jessica Neils. His editorship saw the introduction of the book reviews section (under Howard Davis) and the features section (under Bernie Herman). Phil Oszuscik succeeded Gary and pushed the publication of the *VAN* even further. Marvin Brown currently oversees the *VAN*, and under his stewardship it has evolved and now will undergo another exciting transformation into a digital format.

***VAN* Bibliographers:** Dell Upton, Marty Perdue, Bryan Clark Green, Jennifer Baughn, Virginia Price.

***VAN* Book Review Editors:** Howard Davis, Lauren Sickels-Taves, Marilyn Casto.

VAN Features Editors: Bernie Herman, Julie Turner, Don Linebaugh, Anna Andrzejewski, Warren Hofstra.

VAN Features Authors: David Ames, John Bold, Carter Hudgins, Susan Buck, Martha McNamara, Edward Crocker, Julie Turner, Michelle St. Clair, Ed Chappell, Anne Grady, Bernie Herman, Carl Lounsbury, Chris Wilson, Alice Morrison Mordoh, Barksdale Maynard, Jim Gabbert, Sharon Williamson Buford, Deidre McCarthy, Dwayne Poovey, Susan Jezak Ford, Dan Pezzoni, Stewart Gray, Jim Draeger, Betty Bird, Robert Craig, Chad Moffett, Faith Meader, Warren Hofstra, Tom Carter, Rachelle Green, Amy Hill Wyatt, Tom Hubka, Terri Myers, Elizabeth Butman, Penne Sandbeck, Carolyn White, Daves Rossell, Kingston Heath, Lisa Mroszczyk, Virginia Price, Pam Simpson, Sean McPherson, Hyun-Tae Jung, Douglas Sanford, Dennis Pogue, Cary Carson, Richard Candee, Camille Wells, Amber Wiley, George Thompson, Ritchie Garrison, David Rotenstein, Catherine Bishir, Katy Lasdow. (Apologies if your name was not included; many, many wonderful features ran in the pages of *VAN*.)

Join Us! Please let the web committee; the Bibliographer, Virginia Price, at <vaprice84@gmail.com>; and/or the *VAN* Editor, Marvin Brown at <marvin.brown@urs.com>, know your thoughts and your interest in continuing the tradition of the bibliography in a contemporary—perhaps yet to be imagined—format. Thanks.

[Editor's note: I had the pleasure of working with Book Review Editor Marilyn Casto, Features Editors Anna Andrzejewski and Warren Hofstra, and Bibliographers Jennifer Baughn and Virginia (Gigi) Price, and of publishing Features by many of the individuals listed above. It was a pleasure working with each and every one of them. I must extend special thanks, however, to Gigi for putting together the voluminous list of names above, for submitting bibliographies precisely on time and in the correct font, font size, and format, and for always keeping a careful eye out for my wellbeing. Thanks Gigi and thanks all.]

NEWS

Tishler Captures Glassie

The 2012 Henry Glassie award winner is William (Bill) Tishler, an Emeritus Professor of Landscape

Architecture at the University of Wisconsin-Madison. Bill played an important role in the early history of VAF, including serving as president in 1982, and as organizer of the 1983 conference in Madison. His numerous publications and field work that featured the folk and vernacular architecture of the Midwest—notably stovewood buildings and German-American *fachwerk* construction—greatly increased our understanding of ethnic building and landscape traditions.

To best understand Bill, however, one needs to recognize that he is a product of Door County—the picturesque peninsula of northeastern Wisconsin that juts into Lake Michigan. Door County is nationally recognized for its natural and cultural attributes, and it shaped Bill both as a person and a scholar. In addition, Bill's father was a local carpenter, a quite appropriate trade for someone with the German name of Tishler (Tischler).

Following high school Bill made his way UW-M, where he fortuitously discovered the field of landscape architecture. In 1965, shortly after receiving a Master of Landscape Architecture degree from Harvard's Graduate School of Design, Bill returned to his alma mater and began teaching at the UW-Madison. During his early career as a faculty member in the Department of Landscape Architecture, Bill was asked to prepare a master plan for Old World Wisconsin (OWW), the outdoor ethnic museum then being proposed for the state. Working primarily with students, Bill and his assistants developed the overall OWW plan and also prepared proposals that defined the spatial organization of individual ethnic farmsteads. When OWW opened in 1976 the project was immediately recognized for its sensitive treatment of environmental and cultural phenomena; indeed, the plan soon received a national honor award from the American Society of Landscape Architects.

Among several other notable projects that Bill undertook during his career was the preparation of a preservation plan for the Lake Superior shoreline community of Bayfield, one of Wisconsin's premier tourist destinations; and a National Historic Landmark nomination for the Namur Belgian District in northeastern Wisconsin, the first NHL property to recognize a rural ethnic group. During the 1990s he and I worked with several graduate students at Sleeping Bear Dunes National Lakeshore in Michigan,

where we prepared some of the first cultural landscape reports for the National Park Service.

Bill also taught courses on historic preservation methods and practice, including the first in the nation to feature cultural landscapes. A number of students who enrolled in those classes subsequently went on to careers in state and local planning agencies, consulting firms, and academic departments. Certainly among Bill's important instructional activities were the summer field schools that he organized and directed during the 1970s, all of which documented historic buildings and landscapes in several areas of Wisconsin. That tradition was revived during this century when three field schools, organized and taught by Anna Andrzejewski and others, contributed so significantly to the field guides that were prepared for the 2012 VAF conference in Madison.

Following his retirement in 2000, Bill taught the first on-line survey course in the UW-M Department of Landscape Architecture, prepared a DVD on the career of Jens Jensen, and wrote a history of Door County's Peninsula State Park. For his decades of activity furthering the cause of the Vernacular Architecture Forum, and documenting the buildings and landscapes of Wisconsin and the Midwest, Bill Tishler is a most worthy recipient of the 2012 Henry Glassie award.

[Editor's note: These remarks were delivered by Arnie Alanen in Madison, Wisconsin last June upon presentation of the Glassie Award to Bill Tishler. The VAN reported on Orlando Ridout's Glassie Award, which was also presented in Madison, in its Summer 2012 issue.]



Bill Tishler accepts the Glassie Award in Madison (Marvin Brown)

Membership

As of late February 2013, VAF had a total of 680 members. The US was home to 655 of these (464 active, 20 contributing, 5 free exchange, 34 household, 54 institutional, 3 lifetime, 4 patrons, 71 students). Canadian and overseas members totaled 25 (16 active, 1 contributing, 2 free exchange, 4 institutional, 2 students). Our new and re-upped lapsed members are:

Margot Ammidown	Christy Anderson
Tamsen Anderson	Kimberly Barnard
Jane Eva Baxter	Mary & Tom Boswell
Robert Buerglener	Michael P Conzen
Catherine Boland Erkkila	David Gallagher
D Bradford Hunt	Kathleen John-Alder
Mark Kasprzyk	Mary Krugman
John P Lozito	Daniel E Machamer
Patrick McBriarty	Dennis McClendon
Janice J Medina	Steven T Moga
Denise Moore	Kate Ogden
Amanda Olson	Janine Origer
Thomas Pettee	Renee Pinkston
Stephanie L Reinert	Clare Robinson
Evelyn Cole Smith	Jean Spencer
Suzanne Stanis	Terry Tatum
Jenn Thomas	Caroline E A Warner
Bonnie Tipton Wilson	Historic Preservation Dept School of the Art Institute of Chicago

PAS:APAL Meeting in the Mohawk

The Pioneer America Society: Association for the Preservation of Artifacts & Landscapes will hold its **45th annual conference in the Mohawk Valley of New York on October 9-12, 2013**. The Conference theme is: "The Mohawk Valley—New England Extended: Landscapes of Cultural and Economic Change & Diversity." The meeting will begin on Wednesday with registration and an evening welcoming reception. On Thursday, participants may choose between walking tours of downtown Utica or of historic Cooperstown. Friday will be devoted to paper presentations and the annual Awards Reception, Ceremony, and Banquet. Saturday will offer an all-day bus tour that will highlight the Mohawk Valley. The meeting headquarters is the restored 1912 Hotel Utica, designed by Eisenwein &

Johnson of Buffalo, in historic downtown Utica. Rooms at the hotel will be available to conference attendees at the special rate of \$80.00 per night.

The Mohawk Valley Conference Committee will be soliciting proposals for papers, special sessions, and panel discussions relating to the conference theme after the first of the year. At that time, papers on all aspects of material culture and landscapes that are of interest to the Society will be welcome.

PLEASE NOTE that all presenters must be members of the Society, and that only papers submitted by registered conference participants will be accepted for the Friday program. For further conference details, please contact Wayne W. Brew, Conference Chair, Montgomery County Community College (PH 201), 322 DeKalb Pike, Blue Bell, PA 19422; phone: 215/641-6326; email:wbrew@mc3.edu, or visit the Society's website at: <pioneeramerica.org> and click on "Annual Meeting."

PAS:APAL 2012 Award Winners

PAS: APAL is pleased to announce the recipients of its 2012 Awards:

The Henry H. Douglas Distinguished Service Award to longtime member Alexander T. Bobersky of Warren, Ohio, the Urban Design & Grant Coordinator for the Warren Community Development Department.

The Fred B. Kniffen Book Award recognizing the best-authored book in the field of North American material culture to Peter Benes, the director of the Dublin Seminar for New England Folklife in affiliation with Historic Deerfield for *Meetinghouses of Early New England* (University of Massachusetts Press 2012).

The Allen G. Noble Book Award recognizing the best-edited book in the field of North American material culture to Michael P. Conzen of the University of Chicago for *The Making of the American Landscape*, 2nd edition (Routledge Press 2010).

The Historic Preservation Award to Ryan and Eric Berley for their restoration of the Shane Candies confectionery in the Old City District of Philadelphia,

and the Historic Preservation Certificate of Merit award to Temple University in recognition of its outstanding efforts to rehabilitate and adaptively reuse the 1891 North Broad Street Baptist Temple, also in Philadelphia.

And two inaugural awards: the W. Frank Ainsley Outstanding Service Award to Cathy A. Wilson of Punxsutawney, Pennsylvania, the Society's current secretary; and the Wilhelm-Keiffer Student Research Award to Kristin L. Britanik, a recent graduate of the Historic Preservation program at the University of Maryland, for her paper, "Where are the Ladies' Rest Rooms? The Evolution of Women-Only Resting Rooms Amid Social Changes of the Early Twentieth Century."

PLANNED GIVING AND VAF

As a non-profit 501(c)3 organization, the Vernacular Architecture Forum relies on the generosity of its members to sustain its vital activities and services. In addition to the donation option on your membership renewal card, it is also possible to designate VAF as a recipient of a bequest in your will or as a beneficiary of a life insurance policy. In some cases, there may be a tax advantage for you in naming VAF as the recipient of a planned gift. Your tax adviser can provide more precise information about this possibility. Please remember VAF as you organize your tax and estate planning this year.

ADVERTISE IN VAN

Any publisher, organization, consultant, institution, or the like that wishes to reach VAF's membership and readers may advertise in the Vernacular Architecture Newsletter.

A full-page advertisement is \$220, a half-page is \$120, and a quarter-page is \$70.

For more information, contact the editor at <marvin_brown@urscorp.com> or the address on the return label.

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Bibliography Notes

Because scaled plans and drawings, as well as builders' original drawings, are a vital part of many vernacular architecture and landscape studies, their use is indicated in the bibliography as follows: D=Drawing, section, elevation, or other scaled or contemporary drawings other than plans; M=Map; P=Plan, scaled or original; S=Site Plan; and X=None of the above. The absence of a symbol means that the information is not known for that item. The cumulative VAF bibliography database is available for online searches at <www.math.ufl.edu/math/biblio.html> and <vafweb.org>. Please submit data to bibliography editor Virginia Price, 3906 Vacation Lane, Arlington VA 22207 or <va.price@yahoo.com>. Separate bibliographies were prepared for the Winter 2012 and Spring 2013 issues of *VAN*.

As this is a double issue, both are included here, the Winter bibliography first and the Spring bibliography following. The bibliography editor extends special thanks to Don Linebaugh for assistance with the following entries.

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Marvin A. Brown, Editor
Senior Architectural Historian
URS Corporation – North Carolina
1600 Perimeter Park Drive
Morrisville, North Carolina 27560
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