

# HOOOSIER BARN

C H R O N I C L E

*Preserving Indiana's Heritage, One Barn at a Time*

A PUBLICATION OF



INDIANA BARN  
FOUNDATION

VOLUME 10, NO. 3  
FALL 2023

## 2023 Indiana Barn Foundation Barn Tour

☆☆☆ MIAMI COUNTY ☆☆☆

Join the Indiana Barn Foundation in the land of the **MIAMI NATION, COLE PORTER AND BIG TOPS** for this year's barn tour. Get your ticket today and spend an enjoyable fall day *By the Mississinewah* (Porter, 1943) where you can *Be a Clown* (Porter, 1948) while touring **SEVEN HERITAGE BARNs**. See the craftsmanship of their construction. Hear about their interesting histories. Learn from a preservation expert how to assess a barn's rehabilitation needs.

This is a self-guided driving tour. Directions to the barns will be provided to registrants. Barn owners and docents will be on hand at each location to share historical information about the barns and point out interesting features of each. The International Circus Hall of Fame will serve as the tour base for day-of registration and ticket purchases. The Stein Barn will offer hot dogs, cookies, and lemonade for a freewill donation with proceeds benefiting the Indiana Barn Foundation.

THE INDIANA BARN FOUNDATION APPRECIATES OUR SPONSORS:



LOOK INSIDE TO SEE THE HERITAGE BARNs >>>>

**BARN  
TOUR**

**2 0 2 3**

**SATURDAY, OCT. 14  
10 A.M. - 4 P.M.  
MIAMI COUNTY**

**IBF MEMBERS \$15  
NON-MEMBERS \$20  
16 and under free with an adult**

**TICKETS**

**ORDER ONLINE  
at [www.indianabarns.org](http://www.indianabarns.org)**

**OR PURCHASE  
DAY OF TOUR  
at Barn 1, International  
Circus Hall of Fame**

# BARN TOUR

☆☆☆ 2023 ☆☆☆

SATURDAY, OCT. 14



10 A.M.-4 P.M.

REGISTER  
HERE

BARN  
1

## INTERNATIONAL CIRCUS HALL OF FAME

3076 E. CIRCUS LANE ★ PERU, IN

The Circus Hall of Fame is located at the former winter headquarters of the American Circus Corporation. The primary historic buildings including the elephant barn were constructed between 1922 and 1928. The site is designated a National Historic Landmark.



BARN  
2

## OLD-FASHIONED GARDEN

PERU, IN

Nestled on the farm once owned by Cole Porter's step-grandmother, this gambrel roof dairy barn is currently used for livestock, chickens, hay, and equipment storage with a donkey or two upping the cuteness factor. The farm was named after Porter's 1919 song, *Old-Fashioned Garden*.



BARN  
3

## WALLACE-POOR BARN

PERU, IN

This rather unique brick English barn served as the original winter quarters for the first decade of Ben Wallace's circus operation. It was later transformed into a milking barn with a large gambrel roof addition by the Poor family who also operated a candy business from the brick farmhouse.





## BARN 4

### BORDEN-STAGE BARN

PERU, IN

For many years, this 19th-century Pennsylvania barn housed storage and processing for the Borden family's hybrid seed corn business. Remaining features from this use include a large, unique seed cleaner in the hay loft and a small corn crib on the main level. The original fieldstone foundation is complemented by brick arching added later to support the cantilevered forebay.



LEARNING  
LAB

## BARN 5

### BETZNER BARN

BUNKER HILL, IN

This large English barn was constructed in an L-plan with corresponding gambrel roofs, providing loft space for hay storage. Though no longer in agricultural use, the barn retains its configuration and features, including the adjacent concrete stave silo, from the farm's former livestock operation.



## BARN 6

### BYRUM BARN

BUNKER HILL, IN

This 19<sup>th</sup>-century Pennsylvania barn remains in agricultural use. The upper level with its cantilevered forebay provides hay storage while the lower level houses horses and cattle.



FOOD  
STOP

## BARN 7

### STEIN BARN

BUNKER HILL, IN

This 1881 Basement barn housed a dairy operation for decades. In recent years, the barn underwent renovation for adaptive reuse as family entertainment space and storage. The owners will be serving hot dogs, cookies, and lemonade for a freewill donation with proceeds benefiting the Indiana Barn Foundation.



# TECHNICAL ASSISTANCE PROGRAM

## *The Rehabilitation Standard*

### CONTEMPORARY USES

When we rehabilitate a barn for agricultural use, often our contemporary farm uses differ widely from earlier ones, and new users may have intentions for their barns that have little to do with agriculture. Changes to barns over time witness this phenomenon, and may include wholly new applications like wedding venues, but can simply represent new agricultural uses. Both are considered contemporary uses, however, and the alterations that they require are best addressed by the Standards for Rehabilitation.

As discussed in recent ASK IBF articles, the four primary historic preservation standards for guiding redevelopment are Preservation, Rehabilitation, Restoration, and Reconstruction. There are also standards for Acquisition, Protection, and Stabilization, but the most utilized standard is Rehabilitation, guidance for which can be found in The Secretary of the Interior's Standards for Rehabilitation, [nps.gov/articles/000/treatment-standards-rehabilitation](https://www.nps.gov/articles/000/treatment-standards-rehabilitation). The reason for this prevalence is that most preservation projects adapt historic structures to contemporary uses, a strategy explicitly addressed by the Rehabilitation standards.

### THE TIGHTROPE BETWEEN OLD AND NEW

"Rehabilitation is the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values." (Secretary of the Interior's Standards for Rehabilitation)

The aim of Rehabilitation is to assist a project in walking the tightrope between old and new. Like Preservation, Rehabilitation emphasizes repair over replacement whenever possible, but differs in its consideration of new uses and even additions. Preferring limited alterations over indiscriminate ones,

Rehabilitation nevertheless accepts the notion that as uses change so does the requirement for contemporary alterations and even new construction, and greater latitude is given to replacing damaged or missing features and using contemporary materials, while never losing sight of the goal of retaining the critical historic characteristics of the structure.

### STANDARD NINE — THE BALANCING ACT

"New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment." (Secretary of the Interior's Standards for Rehabilitation)

This ninth Rehabilitation standard addresses the balancing act between protecting historic meaning, and adapting for contemporary uses, and as such has drawn criticism for being both too general on the one hand and self-contradictory on the other. How can a new addition or contemporary alterations be different from, while protecting the historic structure, and compatible at the same time? Moreover, how different or how compatible does the work need to be?

The reason to differentiate between old and new is to eliminate any confusion between what is perceived as the original structure and its later alterations — this protects the integrity of the historic building, but leaves a lot of room for interpretation. It does not address "how different?" That is left to an interpretation of "compatibility," which specifically references massing, size, scale, and architectural features. A general understanding of compatibility might define a relationship to these aspects of the original building like this: similar, but simpler in massing, smaller in size, referential in scale, and simpler in architectural detail. All four might



**DUNCAN CAMPBELL**  
FOUNDING BOARD MEMBER OF  
INDIANA BARN FOUNDATION

reference the original structure, but would not overwhelm it.

As you have likely guessed, compatibility is an illusive concept in the design of additions, and can occur in a range of acceptable solutions — from very modern to traditional. But the important thing to remember in Rehabilitation work is to assure the successful reuse of the building — the adequacy of the contemporary alterations — while never losing sight of the historically defining attributes of the original. Ideally, you are making changes to provide for contemporary functionality, but above all, to save the building by keeping it in use.



**REQUEST TECHNICAL  
ASSISTANCE**

Email [info@indianabarns.org](mailto:info@indianabarns.org)  
or submit request on our website  
[www.indianabarns.org/contact](http://www.indianabarns.org/contact)





## 10TH ANNIVERSARY

### FOUNDING OF IBF

This year marks the tenth anniversary of the founding of the Indiana Barn Foundation. In celebration of this milestone, we are looking back at how the organization got started with some reminiscences from a few founding members.

#### ★ GWEN GUTWEIN ★

In 2013, I had been working on my historic barn-painting project for nine years. My goal was to create a painting of two (if possible) paintings of unique early barns from each of Indiana's 92 counties.

Will Higgins from the *Indianapolis Star* contacted me early summer of 2013 and asked if he could accompany me on a barn-painting trip, interview me and take photographs. (I had completed around 170 paintings by that time.) My response was "*Absolutely! We need to throw a spotlight on the demise facing our Indiana barns.*" We scheduled a meeting at the Scholl Homestead historic bank barn in Fayette County. It was August and a perfect day for painting. Mr. Higgins and a photographer spent a good deal of time interviewing the barn owners and myself that day. He was building a story.

The extensive and inclusive article appeared in the *Indianapolis Star* early fall. Mr. Higgins researched old barns in Indiana and throughout the country. His fact-filled story also included an in-depth interview with Mauri Williamson.

I had not heard about Mauri until this article appeared. It was obvious that Mr. Williamson had extensive experience with barns. He was someone I needed to know. The article was captivating ... so captivating that it was shared with many newspapers around the state. It was this barn article that caught the attention of Carolyn Meyer Raye (now Marker). Carolyn contacted me and we joined forces with Mauri to start an organization to help historic barns.

Carolyn was instrumental to the planting and growing of our Indiana Barn Foundation. She dove right in and made the foundation happen. Mauri added so much to our early growth. He knew so many people and had contacts throughout Indiana. We all worked hard to get our fledgling organization off the ground.

#### ★ CAROLYN MEYER MARKER ★

IBF started with a phone call to Gwen Gutwein, who I had read was doing plein air paintings of barns and trying to bring awareness of so many being lost. I called Marsha Williamson Mohr the same day to see if she would be working with us. (I knew she photographed barns but didn't know that she was Mauri's daughter.) She suggested talking to her father, Mauri Williamson. Surprisingly to me, he was all in and joined the effort right away. This was late 2013. Our first official public appearance was to have a booth at the Indiana Farm Bureau Annual Meeting in December 2013. We quickly designed and printed some brochures and, Mauri, Kelly Whiteman Snipes and I staffed the booth and had a great time. Of course, Mauri knew everyone there.

#### ★ MARSHA WILLIAMSON MOHR ★

I can still recollect the Saturday morning Carolyn Raye (now Marker) called me. This idea of hers delighted me. Being the author of *Indiana Barns*, I was an obvious choice for Carolyn to contact. With my father, Mauri Williamson, I became a person who loves the rural life, rural structures. "That's a Marsha barn," Mom and Dad would say when they traveled. I also pointed her [Carolyn] to Dad and Duncan Campbell, who did the expert copy of my book. Both became a big part of this calling. I didn't see Dad much growing up, but after our time together at Indiana Barn Foundation board meetings, I soon realized why he was so successful. Leaving a meeting my head was thinking, "overwhelming." We had so very much to do, so many legal issues, so many people to reach. Even though I fired Dad from going with me to photograph the barns due to his lengthy conversations with the barn owners, the time Dad and I spent together with the foundation was indeed a godsend I will always cherish. He would be proud of how this foundation is progressing.

#### ★ SARA EDGERTON ★

I became involved with the Indiana Barn Foundation via Marsh Davis [president, Indiana Landmarks]. I was serving on Landmarks board at that point, and he was talking about being part of IBF. He knew I was interested in barns, so he invited me to be part of the organization. When I found out Mauri Williamson was part of the group, I was anxious to meet him. I remember my father talking about Mauri and his involvement with the Purdue Ag Alumni Association. I have also loved barns — from growing up on a farm — and spending lots of time in those barns. It has been an honor to be a part of this group and to watch it grow in the past 10 years.

#### ★ DUNCAN CAMPBELL ★

Marsha Mohr, photographer for *Indiana Barns* (2010), for which I had contributed the introduction and captions, let me know that a group, including her father Mauri, was meeting to explore the formation of a non-profit to advocate for the protection of Indiana's historic barns. I learned that representatives from Indiana Landmarks would participate, as would state legislative sponsors of the pending heritage barn tax abatement. Indiana Farm Bureau Insurance representatives would be there also, offering their State Headquarters as the meeting site — a redeveloped tire plant designed by Ratio Architects that I had featured in an article in *Building Renovation* magazine, way back in 1993. Not only did I love old barns, on which I had worked as a budding carpenter, but the confluence of Marsha's prodding, Indiana Landmarks' interest, the legislative incentives, and the Farm Bureau Insurance headquarters connection was too great to resist. It felt as though I should be there, and there I remain after a very fruitful ten years.

*Continued on back page*



## INDIANA BARN FOUNDATION

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PROUD AFFILIATE OF



INDIANA LANDMARKS

## 10TH ANNIVERSARY FOUNDING OF IBF

*Continued*

★ KENT YEAGER ★

“Mauri had talked to me at least a couple of times before this letter (I know I had arranged the room for that April 16 meeting at Farm Bureau). I’m pretty sure he was also talking with at least a few others about the organization at and probably before the 2013 Farm Bureau Annual Meeting.” In the letter Mauri stated, “I cannot guarantee you a large compensation or lavish conditions, but I can tell you one thing — the

rewards to you will be huge in the vital accomplishments you can provide us in our desperate efforts to save the historic old barns of Indiana.” Mauri then asked Kent to write a short statement about why Kent chose “to serve on this exciting new program to fill a void in our collective efforts to save a beautiful part of America.”

Over the past ten years the rewards have truly been huge even if at times they didn’t

seem to be large enough or happen quickly enough. The board knows there are always many more items on the to-do and idea lists than we can accomplish each year. But as we near the end of 2023 and embark on the next ten years, we want to thank you for being a member of the Indiana Barn Foundation and we hope you will help us continue to grow the organization so we can save more Indiana barns.

**SAVE THE DATE**

★ ★ ★ **HOOSIER HERITAGE BARN WEEK** ★ ★ ★

**OCTOBER 14 - 20, 2023**